THE CANSOS
OF RAIMON DE MIRAVAL

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THE CANSOS
OF RAIMON DE MIRAVAL
A Study of Poems and Melodies

Margaret Louise Switten

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For
HNS
and
GF
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Raimon de Miraval  
*frontispiece*

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*facing* p. 1

*A penas* (MS G)  
*facing* p. 15

*Un sonet, Chans quan, Anc non, and Amors*  
*facing* p. 143
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### Cansos without Melodies

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A penas (MS R)

Paris, Bibliothèque Nationale, MS fr. 22543, fol. 87r

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Introduction

The troubadours who flourished in southern France in the twelfth and thirteenth centuries are recognized as the first distinct group of poet-composers in a Romance tongue. Their styles and structures exerted a profound influence on European culture, enriching the songs of the northern French trouvères and spreading also to Italy, to the Iberian peninsula, and to Germany. Commentators agree that the cansos created by the troubadours are best appreciated as a union of poetry and music. Yet studies of their art have customarily treated words and melodies separately. Moreover, while the poetry has been examined in an abundant and ever-growing body of literature, the melodies have rarely been accorded sufficient emphasis. For this reason, despite considerable scholarly discussion of the troubadour canso, the nature of the union of poetry and music as the troubadours practiced it has not been thoroughly explored.

To be sure, relations between texts and melodies have elicited a number of studies, among them the excellent work by Hendrik van der Werf, The Chansons of the Troubadours and Trouvères: A Study of the Melodies and Their Relation to the Poems (Utrecht, 1972). For the most part, however, these studies have proceeded from a general point of view or placed troubadours and trouvères together as composers of one type of monophonic song. It has seemed to me that the art of the troubadours is more judiciously appraised when our understanding grows out of analyses of specific poets. Close examination of a single author brings into focus the richness of invention for which the troubadours are celebrated and which is too easily slighted by a general approach. The troubadours may have composed within a conventional framework, but they were not all conventional artists; on the contrary, their individual variations in style and structure are often as distinct as their differences in content and attitude. The full measure of the troubadours' originality in the domain of correspondences between poems and melodies is at present difficult to appreciate because hardly any studies of single poets encompassing both poetry and music are available. My study of the cansos of Raimon de Miraval is intended to help fill this gap in troubadour scholarship. Its aim is both to evaluate the art of one troubadour from a fresh point of view and to contribute to our knowledge and understanding of the important area of relationships between poetry and music in troubadour song.

The choice of Miraval was dictated by two considerations: his songs have attracted less scholarly attention than many others, even though his output is substantial; and the

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1 The most recent and only book-length study is Gisela Scherner-Van Ortmerssen's Die Text-Melodiestruktur in den Liedern des Bernart de Ventadorn (Münster, 1973). In his two articles on individual poets, Ugo Sesini leans heavily toward the music: “Folchetto da Marsiglia, poeta e musicista,” Convivium 10 (1938), 75–84, and “Peire Vidal e la sua opera musicale,” Rassegna musicale 16 (1943), 25–33, 65–95.
number of his songs for which we have music is greater than for any other troubadour except Guiraut Riquier.²

Although little treated by modern scholars, Miraval enjoyed in his own day a fine reputation as a poet skilled in the art of verse and in the art of love. He flourished between 1185 and 1213, a period corresponding to the Golden Age of Old Provençal poetry. According to his vida, he was a poor knight, owning only the fourth part of an unimportant castle near Carcassonne. As he acquired fame through his songs, he was received at many courts in southern France and Spain, most notably at the court of Raimon VI of Toulouse. Several noble ladies are referred to in the songs, some identifiable, some not. The most important of these are *Mais d'amic*, *Mantel*, and Azalais de Boissezon.³ Miraval's works include thirty-seven *cansos*, five *sirventés*, one exchange of *coblas*, and one *partimen*.⁴

Twenty-two of Miraval's thirty-seven *cansos* have come down to us with melodies. The few *sirventés* have no music. For this reason, and also because I found it most effective to concentrate on a single genre, my study considers only the *cansos*. I have assumed throughout that Miraval composed his own melodies. Although no proof of authenticity can be furnished,⁵ neither is there reason to doubt his authorship. Miraval mentions his melodies: “E-ill sonet son dols e bas, / Coind'e leugier e cortes” (*Si tot*, 12–13), and manuscript tradition offers no contrary indications.

Miraval's melodies are found in two manuscripts: R (Paris, Bibliothèque Nationale, fr. 22543) and G (Milan, Biblioteca Ambrosiana R. 71). These are the only Provençal manuscripts containing music. All twenty-two melodies appear in R; four occur also in G. R thus contains eighteen *unica* while G has none. A number of other texts by Miraval are preserved in R, but with empty staves. In G, only the four poems with melodies are present. No melodies or texts by Miraval are found in the French manuscripts W (Paris, Bibliothèque Nationale, fr. 844) and X (Paris, Bibliothèque Nationale, fr. 20050). The texts do appear in the main Provençal manuscripts. If one can use as a criterion of popularity the number of manuscripts in which a song is preserved, then it can be argued that the songs with melodies are among Miraval's most “popular” works: the nine songs found in the greatest number of manuscripts (fourteen to twenty-two) all have music in R or in R and G, and four other songs preserved in ten to twelve manuscripts have music in R.⁶ From all these pieces of evidence, one may conclude that Miraval's songs were well preserved.

² In general, troubadour melodies have not been well preserved. Only about ten percent of troubadour songs have melodies, with some forty different poets represented. The number of poets for whom we have five or more melodies is only about a dozen, but this number fortunately includes some of the best-known troubadours.

³ *Mais d'amic* and *Mantel* are *senhals*, invented names to hide the true identity of the person addressed. For the ladies celebrated by Miraval, see L. T. Topsfield, *Les poésies du troubadour Raimon de Miraval* (Paris, 1971), pp. 33–41.

⁴ Topsfield, *Les poésies*, pp. 351–75, gives seven other poems of doubtful attribution. I have not taken these poems into consideration.

⁵ On this subject, see A. Machabey, “Comment déterminer l'authenticité d'une chanson médiévale?” in *Mélanges offerts à René Crozet* (Pottiers, 1966), 2:915–20. The question of authenticity arises, to be sure, not only with regard to the music but with regard to the texts as well: how can one always distinguish with assurance between the author, the performer, the scribe? For a recent discussion of the problem, see Rupert T. Pickens, *The Songs of Jaufré Rudel* (Toronto, 1978).

⁶ The remaining nine songs with music are preserved in two to nine manuscripts. Among the songs without music, one is found in thirteen manuscripts, three in eleven manuscripts, two in ten manuscripts, and the nine remaining in nine or fewer manuscripts.
known in Provence, where he had an enviable reputation, though possibly not in France; that an unusually large number of his melodies were available to the scribe who set down the music in R; and that the cansos for which music has been preserved were in all probability those best received by the medieval audience. Thus these cansos offer excellent material for the study of relationships between words and music.

The material is not without ambiguities, above all because of the uncertain state of much of our knowledge about the transmission and preservation of troubadour songs. How the melodies and texts became available to the scribes who wrote them down is one of the perpetual problems of the Old Provençal lyric. The song flowered in an oral culture. Transmission may have been at first entirely oral, becoming both written and oral about the middle of the thirteenth century, when we have our first manuscripts. It is also possible that texts and melodies were transmitted by different methods, the former tending early toward written transmission while the latter were written down only later and far too frequently not at all. The scribes who wrote the melodies were not necessarily those who wrote the words; the sources of the two parts of the song need not necessarily, therefore, have been the same. Whatever the method of transmission, however, it is generally agreed that the songs must have been performed; they were not read but heard. Even where written transmission was involved, the cansos were not fixed and inviolable but were characterized by a fluidity for which Paul Zumthor has coined the expression mouvance.

The oral nature and consequent instability of the songs, along with the ambiguous character of their written transmission, raise several problems bearing on relationships between text and music. In the first place, because of the way in which the songs have been preserved, the conclusion that troubadour song should be understood as a union of words and music is based on a concept of sung performance that is suggested by the entire manuscript tradition rather than by the written record of each individual song. In the manuscripts, poetry and music were separable and were indeed often separated. Words were copied without melodies and in some manuscripts without staves for the eventual addition of melodies. Text and music were not necessarily united in the

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7 On the subject of the transmission of troubadour song, see J. H. Marshall, The Transmission of Troubadour Poetry (London, 1975), for a good introduction to the main problems; D'Arco Silvio Avalle, La letteratura medievale in lingua d'oc nella sua tradizione manoscritta (Turin, 1961), who argues for several types of written tradition; and van der Werf, The Chansons, and Pickens, The Songs of Jaufre Rudel, who argue for an oral tradition or a combination of oral and written traditions.

8 See Rafaello Monterosso, Musica e rítimica dei trovatori (Milan, 1956), pp. 3–5, and van der Werf, The Chansons, pp. 15–16. Dealing with a trouvere, Alain Lerond in his Chansons attribuées au Chastelain de Couci (Paris, 1964), p. 35, points out that the relationships between the manuscripts of the songs in his edition differ according as one studies the texts or the melodies, which seems to indicate that the two components of the song had different sources.


10 Only manuscripts R and G among the Old Provençal manuscripts have staves; all other manuscripts contain texts only, without provision for the melodies. We will never know what attitudes and circumstances produced this state of affairs. It is possible that a stronger written tradition for the words plus the difficulty and expense of notating the melodies played a role; it is possible that the text alone served as a sufficient reminder to a performer who was expected to know the melody; it is possible that collectors of troubadour songs, at the time the collections were made, attached greater importance to the texts than to the melodies. See Machabey, “Comment déterminer”; Jacques Chaillée's preface to Jean Maillard, Anthologie de chants de troubadours (Nice, 1967), p. x; van der Werf, The Chansons, p. 33; and Pierre Bec, La lyrique française au moyen-âge (Paris, 1977), pp. 51–52.
Raimon de Miraval

manuscripts. But in performance, so far as we can judge, word and tone must have been joined. To study texts and melodies together is therefore to start from what the manuscripts offer and to evoke an imagined performance.

Imagined because we cannot know what an actual performance was like. Precisely in this respect, from our point of view, the manuscripts are deficient. They cannot sufficiently enlighten us about pronunciation, voice quality and training, rhythm, certain aspects of pitch, or the use of instruments. We can never be sure of recapturing the true sounds and accents of the texts. The melodies cannot be recreated authentically by singing them exactly as the notes appear upon the page with modern vocal techniques. If the square notation utilized in the manuscripts indicates relative highness and lowness of sounds, the thorny problem of alterations that were doubtless sung but not written makes it virtually impossible to determine in all cases the exact position of whole tones and half tones. Absolute pitch and the tempered scale have profoundly shaped our tonal concepts but were unknown in the Middle Ages, when determination of pitch was surely more lax than now—how much more we can only guess. Nor does the notation in R and G give specific and reliable indications of rhythm. As for the use of instruments, varying theories have been proposed. But there is no conclusive proof of instrumental accompaniment for troubadour songs, and the manuscript preservation of the music is entirely mute on this point.

It will not be my purpose here to examine these problems surrounding actual performance. Suffice it to mention them and to warn of the uncertainty of much of our knowledge. However, the omission of one of these problems, the much vexed question of rhythm, may seem at first unacceptable. The question of musical rhythm in particular has inspired abundant critical commentary and dispute, almost excluding discussion of other issues. For that reason, I shall clarify my position.

The rhythm of the poetry is a subject with its own share of perplexities, but I have not felt it necessary to consider general questions of prosody because an excellent discussion of the subject with analyses of courtly poems has been furnished by Roger Dragonetti. Although his study is restricted to the trouvères, its principles can be adapted to Provençal poets. Part of his discussion is based on the Leys d'amors, a main (if not always entirely reliable) source of information about the Provençal lyric. Where necessary, therefore, appropriate reference will be made to Dragonetti's work.

The musical question is more complicated. The original notation gives no indication of accent or duration, and none of the theories of musical rhythm yet advanced solves all the difficulties arising therefrom. Attempts to translate the ambiguous medieval notation into precise modern values have resulted chiefly in individual interpretations among which there is no substantial and lasting agreement, and around which controversy has consequently raged. Moreover, the rigor, not to say rigidity, of certain
modern rhythmic interpretations, together with the notion that poetic values should be sacrificed to them, is unpalatable to many scholars. In general, with regard to the music, I subscribe to the notion that the rhythm of troubadour melodies is most satisfactorily understood as freely espousing the variable accents of the poetry. It follows that I find most valid those approaches to musical rhythm which, however they may differ among themselves, have in common an explicit or implicit recognition of flexibility, such as the transcriptions of Carl Appel, the interpretations of Sesini or Monterosso based chiefly on isosyllabism, or the "declamatory rhythm" of van der Werf.

To adopt such a view is to accept the notion that the text primarily determines the rhythm of the song. This should not be taken to mean that musical values are secondary or that "conflict" between text and melody should automatically be resolved in favor of the text; I shall on more than one occasion affirm the opposite. No contradiction between textual and musical values is indicated by the original material at our disposal; contradictions arise from modern transcriptions and interpretations. One cannot place upon troubadour notation the rhythmic precision of modern notation without being arbitrary. Indeed, monophonic song by its nature allows considerable leeway: in all ages, performers have commonly followed the shadings of the text, without thereby reducing the value of the melody.

It is true that the notion of free rhythm entails certain difficulties. The objection may be made that it does not offer the modern reader or performer any clear indication of how the medieval song is to be performed. The problem is diminished, if not altogether eliminated, when the modern reader or performer knows the language of the songs and therefore does not need an exact indication of purely musical duration. And although our understanding of the speech sounds and accents of Old Provençal is not perfect, performances based on this imperfect knowledge are more vivid than those resulting from a mechanical application of rhythmic formulae. The most satisfactory interpretations will be provided by a singer who knows the language and is steeped in its traditions, so that text and melodic line are molded into a single expression. Everything that we know about the medieval tradition suggests that the troubadours and jongleurs performed their songs with just this kind of flexible understanding.

But now another objection pertinent to our inquiry can be raised: how can melodies be analyzed satisfactorily if their rhythmic nature is uncertain? To this objection it may be replied that rhythm is a fleeting concept, in essence undefinable, an important dimension of melody but not the only one. It is evident that melody cannot be separated from rhythm, from the flow of movement in time. The musical sound has duration as

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well as pitch, and the succession of durations and pitches together create melody. But
fundamental distinctions must be borne in mind. There are differences between
measured and unmeasured durations, between meter and rhythm, between fixed
arrangements and unstructured flow. "Rhythm is not the same as a fixed rhythmic
system, that is, a clearly formulated and consistently applied set of rules governing the
duration of the notes and other matters pertaining to rhythm in the most general sense of
the word." 16 Rhythm itself is a larger and freer concept than any specific method of
organization. Furthermore, from the succession of pitches alone, patterns of melodic
motion may be derived, patterns which characterize essential aspects of the melody but
are not dependent on duration. 17 If durations are not strictly measured and accents are
irregular, patterns of motion may take on subtly varied meanings, but the patterns
themselves do not cease to exist. Their very mobility in performance becomes a part of
their design.

In sum, while questions of a rhythmic nature will arise during the course of my
analysis of Miraval's cansos, the intricate and thorny problems of specific rhythmic
transcriptions and interpretations, along with other problems surrounding actual
performance, will not be debated. By directing my analyses elsewhere, I hope to bring
other aspects of the cansos more prominently into view.

While they may leave us perplexed about numerous aspects of actual performance,
the uncertainties of transmission and preservation in another and for my purposes
altogether more important respect are evidence of an esthetic principle crucial to a
satisfactory understanding of the nature of the song on an analytical and theoretical
level. I have mentioned that the troubadour song flourished in an oral culture and that
neither written nor most certainly oral transmission presupposes a fixed and inviolable
text. Performers and scribes alike doubtless felt free to alter the songs they sang or wrote.
Many manuscript variants can be explained only in this way. In dealing with a primarily
oral genre, we must recognize what must have been the important role of improvisation
arising from an attitude toward composition that is fundamentally different from our
own. 18 With regard to trouvère music, van der Werf has pertinently remarked: "It was
normal for a medieval performer to sing a certain melody with the notes he thought were
the appropriate ones. . . . Thus the differences in the [manuscript] versions are not
necessarily infractions of the rules for performing someone else's composition . . . ;
either should they be considered as conscious improvisations upon a given theme in the
modern sense of the word. On the contrary, according to the performer's concept, he was
singing the trouvère's melody even though, according to our concept, he was varying
it." 19 The texts must be considered similarly flexible, although on the whole they tend to
be more stable than the melodies. The mouvance—to adopt Zumthor's term again—of
medieval compositions makes it inappropriate to think of any one version or realization
of a song as the "authentic" or "original" and hence the only valid version; we must
accept fully the possibility that a given song was performed in different ways on different
occasions.

16 Willi Apel, Gregorian Chant (Bloomington, 1958), p. 126. Many of Apel's observations on "The
Problem of Rhythm" in Gregorian chant could be applied to the same problem in troubadour songs.
18 See Henry John Chaytor, From Script to Print: An Introduction to Medieval Vernacular Literature
19 The Chansons, p. 30.
This perception of the troubadour lyric leads to important consequences. If one admits the notion that several different performances of a song—or several different manuscript versions—are equally valid, then the approaches one adopts and the conclusions one reaches in studying the song must allow for that variability. This does not mean allowing only for the variability of written versions. When all the multiple manuscript versions of text and melody have been considered, all possible variation has not been exhausted; there remain always the performances that were not written down and of which we have no record. Therefore hypotheses concerning the cansos must take into account variation itself as a necessary constituent of the song. My intention, consequently, will not be to present an exhaustive description of all relationships observable in Miraval's cansos as they appear in the several manuscript traditions, although I have examined these traditions. Rather I shall attempt to discern significant compositional principles and illustrate them by selected examples. The underlying assumption will always be that other manuscript versions or other performances of which we have no record could have yielded different examples of the same principles.

It is evident that if text and melody are governed by mobility of this kind, their union will not create, or at least will not necessarily be intended to create, a unique fusion of sound and sense by means of which a given piece of music will "express" the "meaning" of a given text. The text is not "set" to music nor the music composed for the text in ways a modern audience might expect. There are cases in which musical "illustration" of a text seems to occur, others in which the structure of the melody excludes such illustration. Miraval's cansos offer no indication that even the narrower concept of word painting preoccupied him. Fusion of sound and meaning into a permanent art work is an ideal more appropriate to a later age and to the modern art song than to the troubadour lyric. The concept of mobility applied to the union of text and melody forces us to reject here, too, the notions of immutability and uniqueness. The repetition of the same melody for succeeding stanzas is not different in kind from the use of the same melody for different texts. Variations in melody or text or in both from version to version inevitably bring into contact altered components. This does not mean that there is no expressive relation between text and melody: felicitous coincidences of musical and textual passages are quite common, and it is always possible for an adroit performer to exploit the sonorous dimension of a melody to highlight a text, or for a segment of text to be thrown into relief because it coincides with a prominent musical segment. What one cannot assume is a single and fixed expressive relationship corresponding to a composer's single intention. The union of poetry and music must be understood as a conjoining of two arts in a variety of configurations, almost none of which is obligatory.

The points thus far advanced have revealed basic considerations and viewpoints from which this book proceeds. It remains now to bring rapidly into focus both the outlines of the study and certain critical procedures that I have adopted.

The study is divided into two parts, the first an analysis and interpretation of the songs, the second an edition of the songs on which the analysis is primarily based. Since the canso is a combination of two distinct forms of artistic expression, music and poetry, the analysis and interpretation will allow for their separateness as well as their union. I shall examine melodies and texts first independently and then conjointly. In Part One,

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Chapters 1 through 4, the song will be considered from diverse perspectives, temporarily fragmented to permit closer scrutiny of controlling elements. The divisions adopted—melody, versification, syntax, and meaning—are, to be sure, in part arbitrary. But they correspond to multiple facets of the song that are brought into changing contact with each other. The binding together of elements examined in the first four chapters will then be the subject of the final chapters of Part One, where relations between them will be examined successively and cumulatively on three levels of construction: the line of verse, the stanza, and the song. This approach will necessitate some carry-over from chapter to chapter, but in part for that reason it will provide a rich view of the canso as a multilayered structure.

The canso is here understood as a complex interweaving of elements continuously unfolding in time and constantly related to one another by the very fact of their proximity. This circumstance brings to the fore two techniques or principles that will serve as primary analytic concepts: recurrence and sequence. These are not the only principles I will discuss, but they are the most generally applicable to both texts and melodies. Repetition has such a multiplicity of functions that it is all-pervasive. On all levels of the song, repetition in its various guises shapes both sound and sense. It is not always easy or even necessary to mark the exact separation of recurrence from sequence. They are interrelated: some sequences are determined by repetition, and repetition only becomes evident through sequence. Despite its importance, sequence, defined as linear and successive movement, has not often been emphasized in studies of the canso. Although it is operative on all levels of construction, sequence will be analyzed here particularly in the context of the song as a whole, leading finally to a concluding view of the entire spectrum of repetitions and sequences characterizing the canso.

Relationships between the components of the song are both concordant and contrastive. They include correspondences naturally arising from the combination of sonorous and semantic textures; they also reflect the friction or even conflict between elements whose innate characteristics are not the same. In the elaboration of the song, tension and contrast are important esthetic concepts that I shall emphasize. Indeed, as has often been remarked, the universe of the courtly song is profoundly dualistic, encompassing the poles of desire and refusal, of joy and pain, of good and evil. These fundamental oppositions find expression in both the poetic themes and the structural tensions of Miraval's cansos.

Early in my work I realized that to carry out the analytical and interpretative part of the book, I would need satisfactory versions of the twenty-two cansos with music that are fundamental to the study. I realized also that, given the problems surrounding these texts, the reader would need at his disposal for consultation and comprehension the principal materials on which my work is based. Although the ideal would doubtless be to offer all known versions of texts and melodies simultaneously, the number of cansos and manuscripts is too large to permit the realization of this ideal within the dimensions of the present study. I have therefore adopted certain compromises in order to achieve a

\[21\] I use the term sequence throughout this study to indicate linear and successive movement—the order in which parts are related in time—in both music and text. I hope to avoid ambiguity by not using the word (except on one or two specific occasions) in any of its technical liturgical or musical meanings (e.g., repetition at a different pitch level, musico-poetic formal structures). For general observations on sequence in literary analysis, see P. M. Wetherill, *The Literary Text: An Examination of Critical Methods* (Berkeley, 1974).
compact presentation. When I began, neither texts nor melodies were readily available; since then, the poems have been published in France. With the double aim of providing materials for my inquiry and of presenting for the first time a group of Miraval’s *cansos* with their melodies, accompanied by English translations, I have prepared the edition that forms the second part of my book. It contains the twenty-two *cansos* for which melodies are extant.

The most logical approach to editing songs with melodies might be thought to be the adoption of the same manuscript for both text and melody—the manuscript in which the music is found. In some cases good results can be obtained by reproducing exactly a medieval record. However, this approach is not without problems and pitfalls. In the first place, it seems to suggest that the melodies in a given manuscript were intended to accompany only those versions of the text contained in that manuscript. But I have already pointed out that the scribes who wrote the melodies were not necessarily those who wrote the words; it follows that the words and the melodies could have been gathered and recorded at different times, independently of each other. What we know of the usages prevalent in an oral culture argues for the free circulation and adaptation of melodies to words. To treat the versions of one manuscript as the only admissible conjunctions of melody and text is to introduce a fixity which, in the last analysis, is foreign to the medieval experience. In the second place, with the songs of Miraval, adherence to a single manuscript for both text and melody would mean using R as the base for most of the texts, both R and G in the four cases where G also records the music. However, the texts are found in a greater number of manuscript versions than the melodies, and it is generally thought that the textual readings of R are less satisfactory than those of many other manuscripts. For Miraval’s songs, R often gives unique and idiosyncratic versions. The nature of my study led me to desire, as much as possible, texts both free of obvious errors and “representative” in the sense of being well supported by the manuscripts. I have therefore not limited myself to R and G for the texts, but have considered all the manuscripts and chosen from among them a single base for each text, guided in my choice of a base chiefly by the two criteria just mentioned. This permits me to use the best available text for each song and to reduce emendations to a minimum.

The texts of all Miraval’s songs are available in the excellent edition by Leslie Topsfield, *Les poésies du troubadour Raimon de Miraval*, with modern French translations and full critical apparatus. Since my preparation of this study included a review of all the manuscripts, my texts differ in some cases from Topsfield’s. Explanation of these differences appear in the notes, which are designed to complement Topsfield’s information. My brief apparatus contains only those readings from the base manuscript that have been rejected or emended. I have followed the general principle of taking emendations from another manuscript witness. Complete variants are found in Topsfield’s edition. It has not been my desire to compete with or to replace Topsfield’s work. I have attempted a quite different type of analysis, aimed at providing a heightened awareness of the poetic and musical techniques in Miraval’s songs and,

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22 R in particular seems to have been put together from varied sources. It would appear that the work of collection had gone on over a period of time. R has the largest dimensions among the troubadour manuscripts. It is too voluminous to have been carried about like so-called “jongleur” manuscripts. The layout of the manuscript and its size give the impression that it may never have served for performance, but rather for the collection and preservation of a segment of the troubadour repertory.
through Miraval’s songs, in the troubadour repertory. The English translations accompanying Miraval’s songs in my edition are as literal as possible. They are intended to reveal my interpretation of the cansos and to render them accessible to a wider audience.

Although this book is based primarily on the cansos with surviving melodies, I shall also take into account the fifteen cansos without music when the discussion concerns the texts alone. As far as we know, the absence of melodies is the result merely of the hazards of transmission. The texts for which no music has been preserved are of the same character as the others, and there is no reason to exclude them entirely. Since I have not edited the fifteen cansos without extant melodies, reference to these songs will be to Topsfield’s edition.

The order of songs in Part Two of this study follows the numbering of Pillet-Carstens, Bibliographie der Troubadours. Although this numbering has some defects (for example, in the case of Miraval, because of the spellings in the manuscripts on which it is based, the numbering is not everywhere alphabetical), it is widely used and offers the most convenient and objective order of songs.23 The table of concordance to the cansos provided at the beginning of this study lists Topsfield’s numbers and those of Pillet-Carstens, as well as the abbreviations used to refer to Miraval’s cansos throughout my study. The first part contains the songs with melodies that I have edited and gives the numbers in my edition. The second part provides for convenient reference a list of the songs without melodies.

Because of the difficulty of providing critical apparatus for the music and because I have found no satisfactory criteria for choosing between the two manuscripts, I have retained both versions of the four melodies found in G and R. These versions are sufficiently similar to warrant the conclusion that in each case it is a question of variations of the same melody. For some melodies, I have proposed corrections or emendations, not in order to reconstruct a lost “original,” a task neither possible nor necessary, but rather to call attention to probable errors and to feasible solutions for problems that arise. Since the music is extremely mobile, doubtless more so than the texts, any stabilization of the melody on paper (or parchment) serves only to suggest what one or two performances might have been like. From the foregoing discussion of rhythm, it follows that I have found it most in accordance with my convictions and purposes to transcribe the melodies in nonmensural notation, in line with the practice of Carl Appel in Die Singweisen Bernarts von Ventadorn, van der Werf in The Chansons of the Troubadours and Trouvères, and Richard Hoppin in the anthology accompanying his Medieval Music.

While there is as yet no satisfactory edition of the melodies, they have been published in part in several collections and anthologies and entirely, though not without errors, in Friedrich Gennrich, Der musikalische Nachlass der Troubadours, and in Ismael

23 A. Pillet and H. Carstens, Bibliographie der Troubadours (Halle, 1933). Pillet–Carstens numbers appear in parentheses next to the title of each song in Part Two. On occasion I shall also use Pillet–Carstens numbers, preceded by the abbreviation P.-C., to refer to other troubadours. I have not adopted Topsfield’s numbers for Miraval’s songs because they correspond to a chronology which Topsfield admits is “en grande partie arbitraire” (Les poèses, p. 47). Since I have not found this chronology sufficiently justified, I have not taken it into account for any part of this study.
Introduction

Fernandez de la Cuesta, *Las cançons dels trobadors*. References to these editions will be given for each song. An unpublished study of the melodies chiefly from the point of view of rhythm was completed several years ago as a master's thesis at the University of Liège by Jean-Pierre Lallemend. In most of these publications, modern rhythmic notation is used.

The notes and commentary following each song in the second part of this study are intended to furnish information about manuscripts, editions, formal structure, and textual and musical problems. These annotations serve as supporting and reference material for the analysis of the *cansos*.

Our response to the art of past centuries is always conditioned by the present. However much we may wish to avoid it, we bring to the songs of the twelfth century modern esthetic sensibilities. We cannot recapture circumstances forever lost to us; we cannot sing as the troubadours sang. But by turning to their *cansos* with sympathetic curiosity, by seeking fuller appreciation of the principles of their creativity, we can enrich our awareness and enjoyment of their art. To this goal, my study of Miraval's *cansos* is dedicated.

24 Friedrich Gennrich, *Der musikalische Nachlass der Troubadours*, 3 vols. (Darmstadt, 1958-65). Ismael Fernandez de la Cuesta, *Las cançons dels trobadors* (Tolosa, 1979). The second of these books is essentially a diplomatic edition, marred by numerous errors. For each melody the first stanza of a text has been provided by Robert Lafont. The formal diagrams merely reproduce, for the most part, Gennrich's material.

PART ONE
A penas (MS G)

Milan, Biblioteca Ambrosiana, R.71 Sup., fol. 69r
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1. Melody

The central relationship between melody and poem is a simultaneous participation in the movement of sound through time. Music is pure movement, never entirely arrested. If we shall have occasion to freeze the movement into shapes and forms, it will only be the better to understand its flow. Music is a wholly sonorous dimension of the song, having its own laws and techniques of composition. It brings to the song a resonance, a full measure of the human voice, to which poetry unsung cannot pretend. The melody is both dependent on the text and independent of it: dependent because the music espouses and supports the words; independent because a melody may evolve in its own way, undergoing variations and modifications of a purely musical nature. It will be my purpose in this discussion of Miraval's melodies to describe certain basic features and organizing principles so that the melodies may be viewed both in themselves and, subsequently, in relation to other elements of the song.

The several aspects of melody that I will discuss are range (the highest and lowest notes) and tessitura (the relative highness or lowness of the average pitch of a phrase), motion, shape, certain tonal characteristics, and particularly recurrence in its various manifestations as a means of organizing melodic flow.

In the following analysis, I have adopted the notion that a melodic phrase equals a line of verse. Although this notion may admit of exceptions, its usefulness in analysis has been sufficiently well established. The musical outlines of the stanza are thus to a degree shaped by versification. By this I do not mean that the poem necessarily came first and the music second; it could have been the reverse. What I am assuming is a basic equivalence of structural unit. This coordination of musical phrase and poetic text provides a framework for melodic organization.

In their overall range, Miraval's melodies are not unusual. The greater portion of the melodies have a range of an octave or a ninth. Ranges of a sixth, seventh, or tenth are less frequent. This melodic sweep is generally wider than what may be encountered in the songs of Bernart de Ventadorn, Peirol, and Berenguier de Palazol, for example, narrower than is preferred by Gaucelm Faidit and Peire Vidal, and roughly comparable to the usage of Guiraut Riquier and Folquet de Marseille.

Along with the range of an entire song, the scope of individual phrases must also be considered. Miraval's phrases tend to move within the compass of a fourth, fifth, or sixth. Widening or narrowing of these ranges can serve a structural purpose. Narrower ranges are most often found at the opening of a piece, wider ranges at the close, although this is not a firm rule. Often, however, movement through a seventh or an octave (fairly frequent) or through a ninth (occurring only twice in a single phrase) effectively concludes the song, as in Aissi (with an unusual leap in MS G), Ben messagiers (in conjunction with a shift from eight-syllable to ten-syllable lines, a point to which I shall return), Tot quan, and Un sonet. Wider ranges have other functions as well: to mark a climax or point of highest tension (Er ab); to underscore both climax and conclusion.
(Contr'amor); to lend emphasis to the beginning, the reprise, and the conclusion (Era); to contrast two different sections (Chansoneta). The example of Res is remarkable for its combination of a slowly widening range with a rising and falling tessitura, starting on fa, rising to the octave above, and cascading back down through this octave in the last phrase to conclude on the starting note. In only two of Miraval's songs (D'amor, Tals val) is there no single phrase exceeding a sixth; the narrow compass of the phrases in these songs delineates a compact profile. Variation of range thus plays a flexible role in shaping the melody.

The tessitura of individual phrases, as distinct from range, is chiefly significant at points of stress. A relatively higher tessitura often occurs at the climax of the song. The example of Res has already been mentioned, to which one can add Era and Contr'amor, both having a higher tessitura in the fifth line. Usually, though not always, a higher tessitura coincides with the point at which the highest note or peak of the melody is reached. In one song, Lonc temps, sections are marked by a radical shift in tessitura, but such an occurrence is rare in the troubadour lyric, and this is the only example among Miraval's songs.

Motion in Miraval's melodies is overwhelmingly stepwise, a conservative characteristic. There are also numerous repeated notes, and skips of a third are common. Since wider leaps are fewer in number, they can by contrast assume either a structural or an expressive function. The upward leap of a fifth, for instance, a familiar device, effectively introduces a new section, as in A penas and Bel m'es. Progressions including a triad are not uncommon, and on occasion their relatively more dynamic movement marks contrast and climax, as in the seventh phrase of D'amor. Once in a while a seventh is outlined through several intermediate pitches, as in the striking Mixolydian close of Era. But the flow of the melody has as its dominant feature the prevalence of small intervals. On the whole, the progressions in Miraval's songs are not unlike those found in Gregorian chant, except that the bolder configurations of the chant are missing.¹

The style of Miraval's melodies is relatively simple. No one song is entirely syllabic (one note to each syllable of text), although some are nearly so, and if other songs are more elaborate, the melismas, or groups of notes sung to one syllable, are rarely extended. Melismas occur irregularly, tending to appear toward the end rather than at the beginning of the phrase. They do not necessarily stress cadence points, however, nor do they underscore the caesura in a ten-syllable line. But they do participate in the development of motivic material, and certain melismas, as we shall see, by their recurrence act as guiding motifs themselves.

The shape of the melodic phrases in Miraval's cansos frequently suggests an arch. More than in many other troubadour melodies, the incipits are rising, the cadences falling, although the contrary is also encountered. The outlining of an arch is discernible on different levels and in different ways: in a single phrase; a double arch within a single phrase; inverted or truncated arches; or a single arch over two phrases considered together. The analogy between an arch and the shape of a musical phrase is, of course, very general and might be applied to many types of music. Most pertinent here is a comparison with Gregorian chant. For Willi Apel, the principle of the arch constitutes "the basic design of a Gregorian melody," of which the "most elementary embodiment . . . exists in the psalmodic recitative with its upward-leading intonation, its tenor

¹ Cf. Apel, Gregorian Chant, pp. 252-58.
recitation and its downward-leading termination." One can indeed perceive a kinship, at times rather marked, between Miraval's songs and liturgical psalmody. For Miraval as for the Gregorian melody, the arch is the basic design.

But if the arch is typical of Miraval's phrases, other types of melodic flow may also be discerned. These may be loosely and simply described as falling, rising, hovering, or oscillating. Falling motion is more frequent than rising motion, and it is used with greater effectiveness. The hovering or oscillating phrase, turning about a center, seems either to prepare for a wider excursion that is to come or to provide a kind of pause in the middle of a song. It is not always possible to distinguish clearly between these types of phrases and a rather freely conceived arch form, but insofar as they can be distinguished, they provide a variety of movement without which the melodic lines would be entirely monotonous in construction.

Along with general shape and flow, the modal characteristics of a melody are important in determining its structure. It is, however, not easy to speak of the modal characteristics of Miraval's melodies. As Higinio Anglès has pointed out, "the question of the modality of troubadour melodies is one of the most difficult and complicated problems of medieval non-Gregorian monody." It is not my intention here to treat in detail the complex question of modality. I propose to draw attention to certain features of Miraval's songs with a view to pointing up a few relationships between modality and melodic organization. The procedure I have adopted is to group Miraval's melodies according to the final note. I am well aware of the deficiencies of this procedure, but have found it nevertheless expedient for my purposes. In order to avoid confusion with letters used in formal diagrams, I shall adopt appropriate solfège syllables to indicate musical notes, capitalized for finals.

With the exception of A penas, melodies preserved in more than one manuscript have the same final note. A penas will be considered to end on LA. Of the twenty-two melodies, five end on RE: Aissi, Bel m'es, Cel que no, Chans quan, Un sonet; five on FA: Er ab, Chansoneta, D'amor, Res, Tot quan; six on SOL: Era, Be m'agrada, Ben cortes, Cel cui jois, Si m fos, Tals vai; four on DO: Ben messagiers, Entre dos, Lonc temps, Si tot; two on LA: A penas, Contr'amor; and none on MI.

The melodies ending on RE show the greatest uniformity of tonal organization. In all

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2 Gregorian Chant, p. 249.
3 The relationship between psalmody recitative and troubadour and trouvère melodies has been explored by Hendrik van der Werf: "Recitative Melodies in Trouvère Chansons," in Festschrift für Walter Wiora (Kassel, 1967), pp. 231-40; The Chansons, pp. 47-48. Van der Werf considers recitation to be one among several melodic structures of medieval chansons.
5 In his unpublished master's thesis on Miraval, Lallemend offers a different modal classification of the songs: DO mode, Er ab, Ben messagiers, Chansoneta, D'amor, Entre dos, Si tot, Tot quan; RE mode, Ben cortes, Tals vai; LA mode, Aissi, A penas, Bel m'es, Cel que no, Chans quan, Contr'amor, Un sonet; SOL mode, Era, Be m'agrada, Cel cui jois, Lonc temps, Si m fos; FA mode, Res. "Le troubadour Raimon de Miraval," 1:52-53.
cases, the most important structural tones are \( r e, f a, la \), secondarily \( do \) or \( do' \), and these tones are established from the outset. The melodic formulae which open the songs are frequently similar to initial Gregorian chant figures typical of the Dorian mode.\(^7\) Recitation patterns are evident in many phrases, with \( fa \) or \( la \) as a "reciting tone."\(^8\) The motif \( do-re-fa \), a familiar intonation or initial figure of the second mode, is present in almost all of these songs; in two of them, Bel m'es and Chans quan, the motif becomes a structural device of considerable importance. Typically, the first line of a melody does not end on \( re \) but on \( fa \), with the exception of Bel m'es (the only song with plagal range). The subfinal is frequently prominent, particularly in the concluding phrases, thereby emphasizing the final itself.

The songs on \( FA \) also exhibit considerable homogeneity. They often suggest a modern major tonality without being frankly major in all respects.\(^9\) They place strong emphasis on the note \( fa \), often beginning as well as concluding on it. Other important tones are \( re \) and \( la \). There is a remarkable uniformity of initial motion, for the most part ascending from \( fa \) to \( ti^3 \) or \( ti^4 \), with \( la \) functioning as a kind of reciting tone. Some of the songs, utilizing a contrasting series of notes, usually \( sol \) along with \( mi \) and \( do \), show what might be called a shift of tonal perspective at the beginning of the second part (Er ab, lines 5–6; Res, 5; Tot quan, 5). This slightly altered tonal perspective serves to delineate sections of the stanza. Such a shift is not entirely peculiar to the songs on \( FA \) (it occurs, for example, in Cel que no on \( RE \)), but it is more prominent in this group than in any other.

The two groups of songs on \( RE \) and on \( FA \) form nearly half of Miraval's repertory. They have in common homogeneity of structuring devices. They are related even more closely by the fact that both groups lay stress on the notes \( re, fa, la \), and sometimes similar melodic formulae can be perceived, as in the opening phrases of Er ab and Cel que no. It would not be appropriate to class them together, but from the standpoint of general organizing principles, they form a contrast to the songs closing on \( DO \) or \( SOL \).

The songs with finals on \( DO \) or \( SOL \) are in many ways amorphous. They exhibit no organizing motifs common to their respective groups, and the dominant impression is of variety rather than homogeneity of structural phenomena. Their outlines are sometimes

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6 A prime added to the solfège syllable indicates the higher octave.
7 For a discussion of the church modes, see Apel, Gregorian Chant, p. 133 ff. I am using here the terminology Dorian (final \( RE \)), Phrygian (final \( Mi \)), Lydian (final \( FA \)), and Mixolydian (final \( SOL \)) to refer to the church modes. For each final, there are two modes differing in range: authentic, starting with the final and extending an octave above, and plagal, extending downwards by a fourth below the final. Thus modes 1 and 2 are Dorian authentic and plagal, 3 and 4 are Phrygian authentic and plagal, etc. Through the fifteenth century, theoretical recognition was given to only eight modes. Later two others were added: Aeolian (final \( LA \)) and Ionian (final \( DO \)). But secular music was not restricted to the church modes, as can easily be seen in the troubadour repertory, where scales resembling modern major and minor appear.
8 Recitation melodies, or psalm tones, having the character of an inflected monotone, are used in Gregorian chant for the singing of the psalms. The main note of the recitation is called tenor or reciting note. There are eight psalm tones, one for each church mode, each composed of specific formulae.
9 The frequent use of \( ti^3 \) and the relative frequency of the cadential movement \( mi-fa \) often gives an impression of modern major tonality. There is also in two songs a vague (Chansoneta) or more precise (Tot quan) outlining of a dominant seventh in the concluding phrase. \( ti^3 \) is not regularly used in songs on \( FA \); it does not seem to have been an integral and constitutive part of these melodies, if one adheres strictly to what is in the manuscripts, but it is certainly characteristic of them. For discussion of this question, see van der Werf, The Chansons, p. 57.
imprecise, and it is difficult to draw from them characteristics valid for more than one song.

The songs on SOL, however, for the most part share a clear modal identity because the note sol figures prominently in initial and cadential formulae, while ti and re are also often used. These notes form a rough nucleus. In contrast, the notes fa, la, do, mi may be emphasized, sometimes in one way, sometimes in another, the fa triad being typical of Gregorian seventh mode melodic formulae.

But there are two noteworthy exceptions: Tals vai and Ben cortes. Both of these songs, in contrast to the others, show a ti, Tals vai only once and Ben cortes extensively. Both are different in other respects as well.

Tals vai is the only one of the songs closing on SOL to exploit the range of a fifth below the final. It oscillates between do and sol, often outlining the triad do-mi-sol, which tends to give it a do major flavor. The note sol, however, is central to the entire song: it is the note to which the melody most often returns; it is the note upon which four of the seven inner cadences come to rest; and it is the final note. Thus sol is a focal point more than simply a closing degree.

The case of Ben cortes is more complex. Although it closes on SOL, it shows the initial rising motion of many of the songs closing on FA. It is also the only song with SOL as a final having no cadence on sol in the first part. But more importantly, two features of Ben cortes point to a classification of the melody as transposed Dorian: a cadential figure that includes motion from the subfinal to a third above the final,10 and the almost continuous flatting of the note ti.11 All told, Ben cortes seems most satisfactorily assigned to the category of transposed Dorian, and among Miraval's melodies it is unusual.

With the exception of Tals vai and Ben cortes, the songs on SOL are united by their modal feeling but not by any regularly recurring motivic features. A similar observation can be made about the songs with final on DO. It can be noted in general that the plagal range (two out of the four songs) is a rather more prominent feature here than in other groups of songs, but the number of songs is not sufficient to draw from that fact any firm conclusions concerning melodies on DO. Similarity of closing phrases is noteworthy in the two “authentic” songs, Ben messagiers and Si tot, while the “plagal” songs, Entre dos and Lone temps, employ ti moving to do in such a way as to evoke the motion from leading tone to tonic. But there are no striking resemblances in motif or design that can be pointed out as characteristic of these songs. Like the songs on SOL, they exhibit considerable structural variety.

The smallest group of melodies comprises the two songs closing on LA: A penas and Contr'amor. They are more readily comparable to the melodies ending on RE or FA than to the songs on DO or SOL because they have common structural features. Movement from la to re or emphasis either on the fifth la-mi or on the triad la-do-mi characterize both, with inner cadences falling on sol, do, or la.

The foregoing remarks on modality in Miraval's melodies have pointed up a possible coordination between the final of a song and the homogeneity of melodic formulae. While the melodies closing on SOL or DO exhibit few common organizing motifs, those closing on RE or FA—and to them we may add the two songs on LA—are characterized by motivic similarities, both within each group and within the set of groups as a whole.

10 Zingerle, Tonalität, p. 30.
What is striking is that repetition of large melodic segments (to anticipate the subject that will next be examined) is clearly more in evidence in the songs closing on $RE$, $FA$, or $LA$ than in the melodies on $SOL$ or $DO$. The conventional form that may be diagrammed $ABABX$ (where the first and third phrases are alike, as are the second and fourth) occurs more frequently in the former group, while the freer "through composition," in which such repetitions are not used, is more typical of the latter. To be sure, the phenomenon of repetition may partly account for the relative homogeneity one finds in songs closing on $RE$, $FA$, or $LA$. But conversely, it is not inconceivable that the modal characteristics of these songs, and possibly the influence of certain chant formulae, determine at least in part the higher frequency of repetition that they exhibit. In any event, the point to be made here is that a correlation between structural patterns and modal characteristics, approached through a classification of melodies on the basis of their finals, is a noteworthy aspect of Miraval's songs.

The next matter for discussion is the use of recurrence as a means of organizing melodic flow. Repetition is one of the most important principles of melodic construction in the troubadour lyric, as in many other types of music. The kind of repetition most frequently discussed with regard to troubadour songs is reiteration of large melodic segments. But it is misleading to think that this is the only structurally significant kind of repetition. Recurrence can operate on several levels at once, with shifting and interweavings of levels creating intricate patterns. Since few of Miraval's melodies show a sequence of melodic lines entirely without repeated motifs, recurrence must be considered one of the most significant structuring techniques in the cansos.\(^{12}\) I shall first examine the categories that may be defined by reiteration of large segments and then proceed to an analysis of techniques involving smaller groups of notes.

The best known of the categories defined by the reiteration of entire phrases is the so-called chanson type mentioned above, diagrammed $ABABX$, where $A$ and $B$ each represent one phrase.\(^{13}\) $AB$ is thus a kind of period, which is repeated, and $X$ is a

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\(^{13}\) Referring to formal structure, capital letters will indicate musical phrases, except for $X$ and $Z$, which refer to entire concluding sections. Small letters, as explained below, refer to short repeated units.
Melody

concluding section composed of several different, freely composed phrases. Somewhat related to the chanson type but showing more repetition of entire lines are the forms which Friedrich Gennrich has called lai segments. In his view, these derive from the musical structure called the sequence and may take diverse shapes. Some of the varieties which appear in Miraval's songs can be diagrammed ABAB CDCD, ABAB CCDEF, and AA' AA' BCA' BCA'. At the opposite extreme, the lack of repetition of entire phrases has determined a category sometimes called oda continua, or through-composed melody, because it exhibits constant change of design throughout the stanza. Among many troubadours, the oda continua is the preferred "form."

To examine repetition of large segments in Miraval's melodies, I have retained the first and last of the categories just described (the chanson type and oda continua) and set up two others, basing my groupings on the position and regularity of repeated phrases or the absence of such phrases. The criteria I have adopted are not perfect; it is never easy to fit living melodies into fixed categories. But they will permit basic differentiations, useful here to outline a classification of the melodies alone and subsequently in Chapter 6 to compare melody and text. These differentiations based on melody alone will undergo some modification when considered with the texts.

Among the twenty-two songs, I have distinguished four groups:

1. Songs entirely constructed from repeated phrases: A penas and Chansoneta. Although only two songs belong to this group, it is desirable to separate thoroughgoing repetition of entire phrases from combinations of recurrences of large and small melodic units.

2. Songs showing regular and alternating recurrence of entire phrases in the first part of the stanza. This is the chanson type, ABABX. Since I find it important to distinguish the phenomenon of initial regular repetition followed by a contrast or development from all other uses of recurring large segments, I have brought to this category certain modifications. I shall join to the songs obviously conforming to the diagram ABABX pieces in which the freely composed section X may contain some recall of a part of the opening section or even repetition of an entire new phrase, as long as repetition of the new phrase does not fill the last part. As so modified, the category ABABX includes eight songs: Aissi, Er ab, Be m'agrad, Ben cortes, Cel que no, Contr'amor, D'amor, and Un sonet. The regular reiteration of melodic phrases at the outset of a song provokes an esthetic response essentially different from the response to initial irregularity, a point which will be developed more fully in Chapter 6. There is also an important distinction to be drawn between a song such as Chansoneta in my first


15 The term oda continua has been taken by modern scholars from Dante's De vulgari eloquentia 2.10 (references to the De vulgari eloquentia will be to the third edition of A. Marigo [Florence, 1957]) to refer to melodies that do not have repetition of musical phrases within the stanza. The same melody is, of course, repeated for succeeding stanzas in conformity with the principle of strophic song. The use of the term "through-composed" as a synonym for oda continua should not be confused with its use in reference to the modern art song, where it designates an entire song, not just a stanza.
category, which also begins ABAB, and the ABABX melodies. This distinction concerns the second part of the song. The end of Chansoneta, CD CD, is as rigorous as the beginning, eliminating the possibility of development. The X section of the form ABABX is freer and offers numerous variations. In Chansoneta repetitions of large and small segments are not combined; in the ABABX form they are, and the total effect is a greater suppleness of organization.

(3) Songs with irregular or unusual repetition of entire phrases: Era, Bel m'es, Ben messagiers, Cel cui jois, Lonc temps, Si tot, Tals vai, and Tot quan. In this group, the important characteristic is nonconformity and, to a degree, originality in the basic outlines that are created. Repetition of large segments may be frequent or infrequent; the essential principle is the absence of regularity in the repetitions. In this group, too, different levels of repetition operate, but not necessarily in contrasting sections of the song, which further sets the group apart from the ABABX melodies.

(4) Songs having no repetition of entire phrases at all: Chans quan, Entre dos, Res, and St-mfos. For these songs I shall adopt the diagram A B C D Z. This is the oda continua or through-composed melody much favored by the troubadours. Miraval's handling of this type of melody, however, is to a degree based on repetition of small units. He is less at ease with free melodic succession growing out of continuous contrast than are some of his confreres.\footnote{For this reason, classification of Miraval's melodies in groups 3 and 4 raises some questions. Two examples will underscore these questions: Cel cui jois and Chans quan. The former is placed in group 3 because the third phrase, although it contains numerous variations, seems to be basically a repetition of the first. Gennrich, however, calls the melody of Cel cui jois an oda continua (Nachlass, 2:78). In Chans quan, on the other hand, short repetitions are numerous, but there are no full correspondences between entire phrases. Phrases 7 and 8 are related to 3 and 4; but in both 7 and 8 there is interpolated material to accommodate more syllables, bringing about sufficient diversity to warrant classification of the melody of Chans quan as through-composed.}

This indication of general groups makes evident some of the functions of repetition. Broad outlines are traced by large segments, and a variety of different effects is invented. In addition, the distribution of songs among the groups reveals the proclivities of the composer. The largest number of songs falls in the middle groups. Miraval thus favors repetition of large segments as an organizing principle, but not as an exclusive device. Viewed overall, his songs are characterized by a mixture of small and large repetitive devices.

Properly to appreciate repetition as an organizing principle, one must therefore go beyond the obvious reiteration of entire phrases to examine the smaller units. Failure to recognize the importance of repetition on all levels has possibly been a factor in judgments such as the one offered by van der Werf, who finds that the troubadours and trouvères did not pay as much attention to detail in the melodies as in the poems, that "convention and lack of sophistication in the form of the melody are typical, while originality and attention for detail are exception."\footnote{The Chansons, p. 63. But for a different view, see Hoppin, Medieval Music, p. 277: "Troubadour melodies are on a par with the poems in the ingenuity and diversity of their formal structures."} His remark may be valid for the trouvères, but I hope to show by the example of Miraval that it does not render full justice to the troubadours.

Examination of the repetition of small units does not admit of easy generalizations. One of the chief difficulties is to perceive repeated units, especially very short units, in...
order to grasp their function in the song. To carry out my investigation, I have chosen several of Miraval’s songs and attempted to diagram their repeated units, seeking where possible to dispose the melodies on the page so as to place the repeated units directly beneath each other.\textsuperscript{18} The defining of repeated units already involves a judgment which in many cases is debatable (and which I have often debated). The disposition of the melodies on the page is therefore also intended to make my choices of repeated units explicit and to offer the reader the opportunity of adopting different points of view when mine may not be entirely convincing. Each melodic unit I intend to isolate will be indicated by a small letter. Letters affixed to repeated units will be followed by subscript numbers. These numbers will serve to mark transformations: for example, $a_2$ is a transformation of $a_1$. Letters without subscript numbers refer to nonrepeated units. In some cases I have added a descriptive word: for example, when it is a question of recall or echo rather than transformation properly so called, or when a particular type of transformation seems to need more definition. The vertical lines that separate repeated units are for convenience only; they have no rhythmic significance, nor are they intended to indicate pauses or phrasing. The diagrams cannot seize all the nuances of repetition, but it is hoped that reference to them will clarify the following discussion.

Let me now suggest some of the functions of the reiteration of small units, not with the intention of exhausting the possibilities, which are infinite, but rather to enumerate briefly techniques that are particularly noteworthy. All references to the songs here will be to the diagrams on pp. 24–38.

Repetition of small melodic units may be literal, at the same or at different pitch levels, or transformed by techniques of expansion, abbreviation, inversion, retrograde motion, and the like. When essentially the same pattern of notes occurs with a different distribution of neumes, this produces a kind of rhythmic variation as, for example, in \textit{Era}, $d_4$ as compared with $d_1$. This type of rhythmic variation in \textit{Era} contributes substantially to the charm of the melody.

Literal and varied repetitions of small units are usually combined in the same song. This is a dominant characteristic of melodies in the ABABX group, where the development of the second part is frequently based on transformation of motifs from the first part. In \textit{Un sonet}, for example, phrases 5, 7, 8, and 9 utilize material from phrases 1–4; phrases 2 and 4 are almost literally repeated in phrase 7. All units recur in like or varied guises except b and c. Phrase 6 and the beginning of phrase 9 stand out in contrast because their material is new. In \textit{D'amor} also, units from lines 1–4 furnish the developments of lines 5–8, with admixtures of fresh motifs. \textit{Aissi} is a more complicated example because the two manuscript versions follow slightly different evolutions. But the principle of motif recall and transformation in the second part is evident here, too. Thus the rigorous repetition of large segments in the first four lines gives way to a play on small repeated units in the rest of the song.

\textsuperscript{18} This method of analysis of small repeated units has been inspired partly by Nicolas Ruwet’s article, “Méthodes d’analyse en musicologie,” in his \textit{Langage, musique, poésie} (Paris, 1972), pp. 100–34. Ultimately, however, my techniques differ substantially from his. For discussion of Ruwet’s methods, see Simha Arom, “Essai d’une notation des monodies à des fins d’analyse,” \textit{Revue de musicologie} 55 (1969), 172–216 (where a notation using figures—not unlike the system of Jean-Jacques Rousseau—leads to more complex analyses than Ruwet’s), and J.-J. Nattiez, \textit{Fondements d’une sémiologie de la musique} (Paris, 1975), pp. 239–78.
1: Aissi (MS G)

\[ a_1 \quad b_1 \quad c_1 \quad d_1 \]

\[ b_1 \quad c_1 \quad f_1 \quad g_1 \]

\[ a_1 \quad b_1 \quad c_1 \quad d_1 \]

\[ b_1 \quad c_1 \quad f_1 \quad g_1 \]

\[ h \quad b_2 \quad c_1 \quad d_1 \]

\[ i_1 \quad j (b + c) \quad d_1 \]

\[ b_1 \quad c_2 \quad f_2 \quad g_2 \]

\[ a_2 \quad k \]

\[ i_2 \quad l (\text{recall: } b-c) \quad f_1 \quad g_3 \]
*In R, motif a is very irregular, chiefly recognizable in comparison to G.
2: A penas*

*MS G with proposed emendation.
3: Er ab

\[ a_1 \quad b_1 \quad c_1 \quad d_1 \]

\[ a_2 \quad b_2 \quad c_2 \quad e_1 \quad f_1 \]

\[ a_1 \quad b_1 \quad c_1 \quad d_1 \]

\[ a_2 \quad b_2 \quad c_2 \quad e_1 \quad f_1 \]

\[ a_1 \quad b_3 \quad c_3 \quad g \ (d_1 \text{ cancrizans}) \]

\[ h \quad d_1 \quad i \ (f) \]

\[ a_1 \quad c_1 \quad d_4 \quad c_1 \]

\[ a_4 \quad d_3 \quad j \]
4: Era

*b and d are essentially the same motif; b changes pitch level, while d does not.
5: Bel m’ès
6: Be m'agrada (MS G)

1

2

3

4

5

c recall

5 (cont'd)

6
g (recall b)

7
c recall

8
c recall

8 (cont'd)

f

c

h

i
8: Ben messagiers

\[ \begin{array}{c}
1 & a_1 & b_1 & c_1 \\
2 & a_2 & b_2 & d \\
3 & c_1 & b_1 & c_1 \\
4 & f_1 & g_1 \\
5 & f_1 & g_2 \\
6 & h (a_2) & c_1 & i \\
7 & c_2 & b_1 & c_2 & g_1 \\
8 & f_1 & J & g_3
\end{array} \]
12: Chans quan
13: Contr’amor

Melody

\[\begin{align*}
1 & \quad a_1 \quad b_1 \quad c_1 \\
2 & \quad d_1 \quad e_1 \quad b_2 \\
3 & \quad a_1 \quad b_1 \quad c_1 \\
4 & \quad d_1 \quad f \\
5 & \quad g \quad b_2 \\
6 & \quad h_1 (a + d) \quad b_3 \quad c_1 \\
7 & \quad h_2 \quad e_2 \quad b_4
\end{align*}\]
14: D'amor

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17: Res

Melody
20: *Tals vai*

\[\text{Diagram of musical notation}\]
21: Tot quan

\*a_2 + b_3 = a_1 + b_2 in retrograde motion.
22: Un sonet

\[ a, b, c, d, e, f, g, a, b, c, d, e, f, (a), g, a, b, c, d, e, f, g, a, b, c, d, e, f, (a) \]
Melody

Melodic units may recur immediately or return after change. Immediate recurrence rarely appears in the strict sense. The closest example is *Era*, with its cascading downward motions. The usual technique is return after change, either in a succeeding phrase or in a succeeding section. Regular return in succeeding phrases is characteristic of larger repeated units, and the effect is often to create symmetry. Return in a succeeding section is typical of smaller repeated units and can serve to sketch an a b a structure, as, for example, in *Be m’agrada*, *Bel m’es*, and *Contr’amor*. Even where an a b a structure is not delineated, the return of a small melodic unit after change can mark major divisions.

The structural importance of small repeated units depends largely on their position. Usually melodic units recur in the same relative position, at the beginning, the middle, or the end of a phrase. Sometimes, however, there are shifts, as in *Er ab*, where unit d is first cadential, then returns mid-line, undergoing various transformations as part of the development of the melody’s second section. The most important structural positions are incipits and cadence points.

Repetition of incipits is a particularly effective structural device. The same initial motif at a new pitch level serves to set off a fresh section, for example, in *Er ab* (line 5) and *Tot quan* (line 5). In *Res* such repetition (line 6) articulates the flow of an essentially through-composed melody, ushering in the graceful fall back to the final *FA*. In *Bel m’es* a repeated incipit at the same pitch level (line 8) marks the final section after change. For the most part, recurring material is taken from the first phrase so that a new part is simultaneously set in relation and contrast to the beginning of the song.

Repetition at cadence points is usually though not always a function of repetition of entire phrases. Exact repetition creates musical rhyme, a point to which I shall return in Chapter 6. A striking example of repeated cadential units not joined to the reiteration of entire phrases is found in *Contr’amor*. The first part of this song contains the unit c twice and the unit b once at cadence points; in the second part, the reverse is true. The pattern of recurring cadences, reinforced by recall of initial units, outlines a three-part organization forming a subtle overlay to the basic *chanson* type A B A B X. In *Un sonet*, the final cadence is a varied recurrence of previous cadences, and its function is to highlight the conclusion.

These are some of the more important aspects of the repetition of small units. If large segments trace broad outlines, small units shape the melody as it unfolds. Recurrence of small units can mark structural points. Variation and transformation of these units is an essential technique of development. Some melodies are generated largely out of repeated motifs, the most striking example being *Era*, in which a descending fourth in different guises carries the melody over its entire span. One can also point to units a and b of *D’amor*, which are exploited throughout. Recurrence of small units brings both unity and diversity: unity because the reappearance of the units binds the several parts of the melody together and diversity because through modification repeated units contrast not only with nonrepeated elements but with themselves. Repetition also determines the character of a melody, for ceaseless turning about a few motifs induces a feeling of closed space, whereas a higher proportion of different units effects open and forward movement. Near the completion of a song, a motif previously heard will frequently be taken upon again, expanded or modified more often than literally repeated, in order to bring about a strong conclusion.

In the light of these considerations, it can be concluded that for Miraval’s songs
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recurrence of small units, however elusive the units may be, is as important in melodic construction as repetition of large segments. In every grouping of melodies described above, the smaller units have a role to play. As already mentioned, the smaller reiterations are particularly significant in structuring the through-composed songs. To be sure, some through-composed melodies have no repetition. But to say of Chans quan or Res merely that no phrase is repeated in its entirety is to obscure an important part of their structure. For in Chans quan the recurrence of motifs delineates two closely related sections, while in Res several units, never repeated exactly but developed and altered, confer upon the song both unity and dynamic movement. When the different levels of repetition are fully taken into account, with the intricate patterns created by the interweaving of these levels, it surely cannot be said that sophistication and attention to detail are lacking in the melodies. This will become even more evident when melody is related to other components of the song.

There is one other aspect of repetition that must be mentioned. Since the possible variations of a given motif are very numerous, recurrence of small motifs lends itself very effectively to improvisation. Adequate study of diverse repetitions in different versions of the same song is not possible within Miraval’s repertory, there being too few songs preserved in several manuscripts. Nevertheless, a comparison of the two versions of Aissi is instructive. There are in these two versions similar techniques of composition and similar motifs, producing a slightly different result. The opening section is more varied in R than in G, but the basic outlines are the same: ABAB. The primary differences occur in lines 6–9, in the development of the motifs. Whereas in R line 6 constitutes a frank departure from units previously heard, in G cadential motifs from the first phrase recur. Line 7 in G then recalls line 2, and lines 8 and 9 are a much varied but recognizable recapitulation of the first two lines. In R, on the other hand, cadential material from line 1 recurs only in line 7, and lines 8 and 9 essentially draw on lines 2 and 4 rather than on 1 and 2. Differences such as these must have been common in songs of the ABAB X type in a predominantly oral culture. In fact, utilization of small repeated units permits and encourages freedom of musical imagination without loss of coherent form and esthetic unity.

In conclusion, one may ask whether it is possible to discern an overall shape or basic structural pattern common to most of the cansos and realized by means of the several characteristics and principles I have described. In a general way, I think, yes. Fundamentally, most of the melodies can be divided into two parts. If the second part contains sufficiently marked change, followed by the return of initial motifs, a three-part structure is suggested.

The first section typically consists of three or four phrases. In this section there may be exact repetition of entire phrases, partial repetition, or, rarely, no significant repetition at all. Here is first presented the melodic material that will be taken up again in various guises throughout the song. The cadential note of the opening section may or may not be the same note as the final. It always is in the songs with a final on RE, usually in the songs with a final on FA, and infrequently when the final is DO or SOL.

The second section is usually introduced by a departure from the material just heard. This departure may utilize, separately or together, several techniques: introduction of new melodic material; varied recurrence of previous material; a shift in what may be called tonal emphasis; a slightly higher tessitura or widening of range. Generally the song reaches its highest point or climax in the second section, sometimes at the
beginning of the section. This may be indicated by some of the techniques employed to show a change of section, and the melody may open into wider skips or the outlining of a triad. In those songs with essentially two sections, the chief interest of the second section is the development of the musical material and the relationship, by way of similarity or contrast, between the new material and what has previously been heard.

In those songs which hint at or clearly present a three-part division, the last phrase or the last two phrases play an important role. The last phrase in particular may take on the character of a résumé or a restatement of elements previously announced. On occasion, it may function as a kind of coda. But conclusions are diverse; although recall of the beginning at the close of a song does occur, it is not a firm rule of composition with Miraval. One of the most evident three-part divisions is found in Era, where the first three lines form an opening section, lines 4 and 5 rise to a climax introducing new material while at the same time preserving the descending fourth, and the last section, lines 6, 7, and 8, opens with a repeat of the first phrase and closes with a firm and typical Mixolydian formula.

In describing the shape of melodic phrases in Miraval's cansos, I referred to the principle of the arch. It is now appropriate to apply this principle to the entire song. If one considers the general movement of Miraval's melodies and the fact that the highest point usually occurs in the second part, most often in the fifth or sixth phrase, one may say that some complete melodies form an arch. Many of the individual phrases form interlocking arches within the larger arch. But other melodies escape such definition. Finally, in their refusal of strict definition, despite an outward conventionality, lies the charm of Miraval's melodies. If Miraval exhibits few idiosyncrasies of style, his melodies yet retain our interest by the complex interweaving of details, which produces a continuous inner molding of unexpected formal designs.
2. Versification

Musical designs must be conjoined with poetic designs to form the song. Poetic designs emerge from the binding together of words into sophisticated structures governed by meter and rhyme. In the next three chapters, I shall examine elements of the poetic structure which are brought into continuously changing contacts with the melody as the song unfolds. The choice of versification as a starting point emphasizes its importance as a primary component of the canso.

Versification is both a set of conventions and a means of creating intricate sonorous and rhythmical effects. Although many aspects of Old Provençal versification remain to be explored, the basic materials are available and well known. A succinct statement of Miraval's practices can be found in Topsfield's edition, and the notes to the edition in the second part of my study include for each song a résumé of stanza structure to which the reader is invited to turn for clarification of broad outlines. It will not be my purpose here to describe verse structures in general; rather I shall single out specific points not previously given close examination in Miraval's works and of particular interest for our comparative investigations: rhyme scheme, meter, and the choice and modulation of rhyming sounds.

If rhyme scheme is peripheral to some systems of versification, for troubadour poetry, as is well known, it is of central importance. Essentially, rhyme is a type of sound reiteration more rigid than the recurrence of musical units because the repetition must be exact and in fixed positions. The rhyme marks the end of a line, and these punctuations, taken in sequence, form regular or irregular patterns. The schema that governs these patterns is an abstract plan, created basically for the first stanza, although for complex plans all ramifications may not become obvious until several stanzas have passed. On the first stanza depend all succeeding stanzas of the same poem. That the troubadours were virtuosi in the fabrication of such plans is a point that need not be labored. Miraval, however, though innovative, was not a technical wizard. The particular aspect of rhyme scheme that will form the subject of my remarks is therefore not so much the intricacies of various possible arrangements, although that will perforce be a factor, but rather how

1 The most important source of information about troubadour verse structures remains István Frank's Répertoire métrique de la poésie des troubadours, 2 vols. (Paris, 1953–57). The book he projected before his untimely death ("Recherches sur la versification des troubadours"), for which the Répertoire was intended only to furnish the primary materials (p. ix), was never written. Reference will be made also to Dragonetti, La technique poétique. Alfred Jeanroy's La poésie lyrique des troubadours, 2 vols. (Toulouse, 1934), can still be consulted with profit, as can Carl Appel's introduction to Bernart von Ventadom, Seine Lieder (Halle, 1915) and his article "Zu Formenlehre des provenzialen Minnesangs," Zeitschrift für romanische Philologie 50 (1933) 151–71, a reaction to Gennrich's Grundrisse. See further, István Frank, Trouveres et Minnesänger, pp. xxxii–xxxiv, and Robert Taylor's bibliography, La littérature occitane du moyen âge (Toronto, 1977).

the rhyme schemes by symmetrical or asymmetrical punctuations of the flow of sound help to shape the poem.

While rhyme itself involves simply reiteration of sounds, the rhyme scheme organizes differences as well as likenesses, change as well as repetition. If a pattern shows correspondence or conformity of elements, it will be symmetrical. But according as like and unlike elements are disposed, there emerge different types of symmetry. The purest form of symmetry is a mirror disposition about an imaginary center: \(abba\) or \(cd\ dc\). Symmetrical in a large sense, though perhaps more exactly termed parallel, are arrangements such as \(abab\) or \(ccdd\). These different types of symmetry may be contrasted to each other as well as to patterns that are asymmetrical. The shape of the stanza, to the extent that it is determined by rhyme scheme, grows out of the interplay of such contrasts.

The structures in Miraval's \(cansos\) are based primarily on symmetry and parallelism, although juxtapositions of symmetry and asymmetry also occur. Techniques employed depend largely on the number of lines in the stanza. Miraval prefers the eight-line stanza (twenty-three out of thirty-seven \(cansos\)), with stanzas of nine (seven examples), seven, or ten (three examples each) lines also represented. There is only one long stanza (eighteen lines), which is clearly atypical. Miraval thus leans heavily toward stanzas with an even number of lines. For the purposes of my remarks here, all his stanzas can be divided into two parts. To refer to these parts, I shall adopt the terms \(frons\) and \(cauda\), with the qualification that the terms will be used very generally to indicate merely first and second part, whatever the nature of the parts or their possible inner divisions.

Although the actual number of rhyme schemes employed by Miraval is fairly large, the principles underlying their construction are few and show marked preferences on the part of the poet. These preferences are revealed by the fact that the rhyme schemes in the \(cansos\) are predominantly of one sort: a symmetrical \(frons\) followed by a symmetrical \(cauda\). Other arrangements are distinctly fewer in number. They include a symmetrical \(frons\) followed by an asymmetrical \(cauda\), the reverse, and asymmetry throughout.

The predominant arrangement, a symmetrical \(frons\) followed by a symmetrical \(cauda\), occurs chiefly in the eight-line stanza and secondarily, given the paucity of examples, in the ten-line stanza. When the rhyme sequences of \(frons\) and \(cauda\), taken separately, differ in the precise ordering of sounds and also in the sounds so ordered, the result is a structure showing both symmetry and contrast of symmetries, as in the frequently adopted scheme \(abba\ ccdd\). Doubtless this scheme is favored by Miraval (eight examples), and by the troubadours generally, because it permits within a limited compass both sameness and diversity. Related to \(abba\ ccdd\) are \(abab\ ccdd\) and \(aabb\ cdde\). The former, \(abab\ ccdd\), of wide occurrence in the troubadour lyric but appearing among Miraval's stanzas only twice, plays chiefly upon two types of parallelism. The latter may be termed a mirror version of \(abba\ ccdd\) and is unique to Miraval. When differences between the two parts of the stanza are decreased, by the use either of

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3 Schemas such as \(cc\ dc\) can be called symmetrical by virtue of the fact that on either side of an imaginary center similarly disposed elements are placed, although the ordering of these elements is parallel. Schemes such as \(abbe\ cdde\) are not symmetrical, asymmetry being marked by the single opening sound \(a\).

4 The designations \(frons\) and \(cauda\) come from Dante's \(De\ vulgari\ eloquentia\ 2.10\). Dante also uses the terms \(pedes\) and \(versus\) to refer to a first or second section, respectively, with repeated members. Drawing these terms from his discussion of the melody, Dante then applies them to the poetic text.
identical sounds or of similar ordering of sounds in both parts, contrast between sections of the stanza is correspondingly diminished. For example, in the scheme \textit{abba bbcc} (one song) or \textit{abba baab} (one song), identical sounds are carried over from one part to the next, and in the scheme \textit{abba cddc} (one song) the same type of repetition is used for \textit{frons} and \textit{cauda}. Such schemes, embodying the concept of symmetrical sections but with reduced differentiation between sections, are less frequent in the \textit{cansos}.

The symmetrical \textit{frons} followed by a symmetrical \textit{cauda} accounts for more than half of Miraval’s \textit{cansos}. In so ordering his rhymes, Miraval chose the solidity of structure that regularity can provide and that custom had doubtless consecrated. But within clear outlines, Miraval tended to maximize contrasting symmetries, preferring in the two parts of the stanza change of sound and of design, and in at least one case (\textit{aabb cddc}) he created a new scheme of his own.

The contrasting symmetries that are a dominant feature of Miraval’s rhyme schemes chiefly occur in stanzas with an even number of lines. In stanzas with an odd number of lines, other relations normally obtain. For such stanzas, Miraval still prefers a symmetrical first part, but diversely modulates the second. The stanzas are few in number, and no two are alike. Thus we find:

\begin{itemize}
\item \textit{abba} with \textit{ccdee}, where a parallel order on both sides of the isolated center rhyme \textit{d} relates this stanza to the patterns previously described.
\item \textit{cddec}, another expansion of a symmetrical pattern by doubling of the final rhyme.
\item \textit{acedd}, a carry-over of one rhyme before proceeding to a pattern of parallels.
\end{itemize}

\begin{itemize}
\item \textit{abab} with \textit{bcded}, a carry-over of one rhyme before a suggested symmetrical pattern, \textit{cdde}, interrupted by the return of rhyme \textit{a} in the place of the second \textit{c}.
\item \textit{ced}, a truncated pattern.
\end{itemize}

In all of these examples, the design of the second part of the stanza is based on a transformation of \textit{ccdd} or \textit{cddc} to accommodate a greater number of lines, and in the transformation there may be an element of surprise or ingenuity. One of these patterns, \textit{abab bcded}, is unique, and the others, except \textit{abba accdd}, are not of frequent occurrence.

It should be observed that a few eight-line stanzas also show a relationship symmetry–asymmetry between \textit{frons} and \textit{cauda}. There are three cases where an eight-line stanza is composed of a symmetrical \textit{frons} followed by an asymmetrical \textit{cauda}. One of these, too, is unique: \textit{abab becd}. In the second such stanza, what initially appears to be a literal repeat of the first part is brought up short by a new rhyme sound: \textit{abba abcc}. And the third song contains a modulation of \textit{cdde} into \textit{cdde}: \textit{abba cdde}. In two other songs, the scheme shows a symmetrical \textit{cauda} preceded by an asymmetrical \textit{frons}: \textit{abc ddee}.

Stanzas in Miraval’s songs that do not show obvious symmetry in either \textit{frons} or \textit{cauda} or in both together are few in number. Consequently they will not detain us. They follow, generally speaking, a scheme such as \textit{abbc cdddee}. Usually, however, if the stanza is broken into two parts, balanced recurrence is still evident. Each part may have an asymmetrical element, but the whole creates an impression of regular ordering of sounds: for example, \textit{abbc cdde} and \textit{abec ddee}, in which the second half mirrors the first, and \textit{abbc ddc}, which is a truncated version of \textit{abba cddc}.

Songs that possess symmetry in at least one part of the strophe form nearly 85% of
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Miraval's *cansos*, and the majority of these are symmetrical in both parts. This is a clear demonstration of Miraval's proclivities. But there is yet another aspect to the question. In the group of songs for which music has been preserved, the proportion rises: 90% of these songs show symmetry in at least one part of the rhyme scheme, and over 60% in both parts. Moreover, the pattern that is most frequent, *abba cedd*, occurs almost exclusively in songs with melodies (seven out of eight examples). What is the explanation of this phenomenon? Chance, perhaps. Yet it is interesting to speculate that Miraval's imagination, finding equilibrium congenial, may have responded to a balanced framework by producing melodies that were more successful and thus more widely accepted and preserved.

Miraval's metrical patterns are governed by structural principles similar to those that govern rhyming patterns. Like rhyme sounds, and even more definitively, meters are established in the first stanza: the metrical pattern is clear from the outset. Like rhyme scheme, metrical scheme may be based on sameness and contrast. To be sure, the flow of sound is measured in the first instance by equal units, the syllables, but in the second instance by potentially unequal units, the lines of verse, which may contain different numbers of syllables. On this second level, the play of symmetry or asymmetry, reiteration or contrast, is introduced. It is true that repetition of the same type of line throughout a song occurs much more often than repetition of the same rhyme sound. Yet variation is frequent, too, and I shall here chiefly consider variation in the number and types of different meters used in a stanza and the effects that may be created by the order in which these meters appear.

In the following analysis, the term heterometric refers to songs in which the number of syllables per line varies. The term isometric refers to songs in which all the lines have the same number of syllables. As is customary in French and Old Provençal versification, unstressed feminine endings at the conclusion of the line are not included in the syllable count. A "prime" mark following the number of syllables is used to indicate such a feminine ending.

Most of Miraval's *cansos* (roughly two-thirds) are heterometric, and this pertains equally to songs with or without music. Among the relatively fewer isometric stanzas, a seven-syllable line is clearly preferred; an eight-syllable line is used twice, and a ten-syllable line appears once only. In the heterometric stanzas Miraval is conservative in his use of different meters in any one song. Fifteen songs contain stanzas having two different meters, and ten songs contain stanzas having three different meters. Never does the number of meters exceed four, and indeed only two songs have as many as four.

5 I am adopting throughout this study the notion that the line of verse is defined by number of syllables. (See Chapter 5, n. 1). The word "meter" will therefore refer to syllable count only and not to any arrangement of stressed and unstressed syllables. It will be assumed also that meters, once chosen, recur regularly from stanza to stanza. There are some irregularities in the manuscripts, but for the most part they can be and usually are attributed to scribal error. Irregularities could also arise from vagaries of oral transmission or from differences in pronunciation from region to region. By insisting on the number of syllables, I do not mean to suggest that there were no stress or rhythmic accents at all in Miraval's poetry. Stress as a feature of performance was surely operative in Miraval's *cansos*; and in the eight-syllable line which he preferred, such stresses were doubtless mobile, playing across the metrical framework and including some of the tensions described by Dragonetti with reference to a ten-syllable line (*La technique poetique*, pp. 508-11), although the eight-syllable line had no caesura. What I wish to bring out here is a different aspect of rhythm: the structural and rhythmic significance within the stanza of the choice and arrangement of poetic lines having the same or a different number of syllables.
Miraval's favorite combination of meters, particularly in the songs with music, is 8/7 (seven examples). Following in frequency, one finds 7/8/10 (five examples) and 7/10 (four examples). Other combinations are represented by one or at the most two examples: 5/6/7, 8/10 (two examples each); 4/7/8/10, 5/7, 5/7/8, 5/7/10, 6/7/8/10, 6/8, 6/8/10 (one example each).

The basic outlines of the heterometric songs may be briefly presented by again taking up the division of the stanza into two parts, frons and cauda and seeking categories similar to those adopted for the rhyme schemes. If this is done, the following classifications emerge: stanzas with an isometric frons and a heterometric cauda; the contrary; stanzas that are heterometric throughout; and stanzas having an isometric frons and an isometric cauda but with a different meter in each part. Among these categories, the first is overwhelmingly the largest, with fifteen songs. An isometric frons with a heterometric cauda—regularity in the opening portion, variety at the close—is therefore the preferred pattern. The other categories are represented by two or three songs each. In meter as in rhyme, the cansos are marked by contrast between the segments of the stanza.

The fact that the Miraval canso is more often than not a balanced creation does not preclude the possibility of dynamism. This dynamism grows out of what might be called an inner motion, which is evident in certain heterometrical stanzas. This motion is created by the order in which various meters appear as the stanza progresses. It is primarily the result of expansion and contraction of the metric flow.

Expansion most frequently appears at the conclusion of the stanza. In fact, in one way or another, more than half the heterometric cansos contain expanded conclusions. In its simplest form, such conclusions consist of the juxtaposition of an equal number of shorter and longer meters, as in Be m'agrada and Chansoneta, where the first four lines have eight syllables and the last four lines have ten syllables. The impression of solidity here is strong, and the feeling of movement, though apparent, is slight. A more frequent technique is to close the stanza with one or more often two ten-syllable lines immediately preceded by lines of seven or more rarely of six or eight syllables (Ben cortes, Ben messagiers, Cel cui jois, Cel qui de, Chans quan, D'amor, De trobar, Entre dos, Pueis onguan, Puois de, Tuich cill). When one or two lines at the end are lengthened, rather than the entire final part, the expanding motion is more pronounced, creating the impression of purposeful movement toward a close.

The expanded conclusion permits of several nuances. A shorter line between longer ones may emphasize by contrast the final élan, as in Ben cortes (88887'7'106'10'), where the effect is heightened by the feminine ending of the last line. Or, to give another example, movement toward the conclusion may cover a whole stanza, from shorter initial lines to longer final ones, creating what one might call continuous expansion, more marked toward the end, as in Ben messagiers (6666881010). Expanding motion is

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* It can be argued that since an eight-syllable masculine line (8) and a seven-syllable feminine line (7) actually have the same number of syllables (with the pronunciation of the unstressed syllable at the end of the feminine line), they are, in a way, "isometric." If all such combinations were considered isometric, the number of stanzas with an isometric frons would be slightly increased, and some songs considered heterometric would fall into the isometric category. It is preferable, however, to maintain a distinction between the eight-syllable masculine line and the seven-syllable feminine line since, from the standpoint of analysis of sonorous patterns in Old Provençal versification, there is an important nuance involved.

7 Cf. Dragonetti, La technique poétique, p. 400 ff.
also evident in *Si tot*, an isometric song in which the first and last lines have feminine endings ('77777777'). Consequently there is a subtle lengthening of the line at the end of each stanza and the beginning of the next, bringing about an overall movement of expansion and contraction, admittedly different from yet not totally unlike that of the heterometric songs under consideration.

While the expanded conclusion is important and frequent, the contrary, a shortened conclusion, is relatively rare. Only two songs constitute clear examples, moving from two ten-syllable lines to two eight-syllable lines in the last part (*Dels quatre, Tot quan*). In both cases, since the beginning lines of the stanza are also shorter, it is the expansion of the first two lines of the *cauda* that creates the effect of a shortened conclusion. There is a somewhat similar type of movement in the isometric seven-syllable song *Tals vai*, where all lines are masculine except lines 5 and 6. The feeling of expansion and contraction here is very slight but is nevertheless related to the more marked widening followed by a shortened conclusion that occurs in the heterometric songs.

A different type of inner movement is created by a break in the metric flow occasioned by the presence of a short line in one part of the stanza. Such asymmetrical rhythms do not occur in their clearest form with great frequency. The kind of contrast before a final *élan* which we saw in connection with the expanding conclusion might be offered as an example, were it not for the fact that here the shorter line seems to recall a meter previously used, either directly (*De trobar, Pueis*) or through a slight variation (*Ben cortes*), rather than creating a temporary imbalance. The clearest examples of marked dissymmetry are found in *Tal chansoneta* (7566666'666'), *Chans quan* (7'577'771010), and *Un sonet* (7'777'775777). In *Dels quatre* one very short line throws into greater relief the expansion and contraction of the final part: 77748 10 10 88.

The foregoing remarks suggest some of the ways in which combinations of meters of varying lengths bring to the basically symmetrical arrangement of the Miraval stanza a feeling of inner motion. Heterometric stanzas offer greater rhythmic diversity than isometric stanzas. In view of the fact that the majority of Miraval's *cansos* are heterometric—whereas isometric stanzas dominate the troubadour repertoire generally—one must conclude that rhythmic diversity is a characteristic and essential feature of his approach to the *canso*. And if we recall the prevalence of an isometric *frons* with a heterometric *cauda*, we may further realize that this diversity often has a function similar to though by no means identical with the variation of musical motifs in the *cauda*, serving as both contrast to and development of the *frons*.

Rhyme scheme and meter together constitute the framework of the poem. The combination of a meter or series of meters with an order of rhymes impresses upon each stanza its distinctive shape. But rhyme has another dimension. Its effect depends not only on the rhyme scheme, which is an abstract pattern, but also on the sequence of particular rhyming sounds and their relationships to each other. Such relationships do not determine the basic shape of the stanza; sometimes they have no apparent structural significance. Yet rather frequently one may perceive in the choice and interweaving of rhyme sounds within a stanza an interplay of repetition and contrast that serves as an organizing principle. To a certain extent, although my focus is rather different from his, this interplay corresponds to what Roger Dragoneatti has called "la mélodie des rimes."8 This aspect of troubadour stanza construction has not often been emphasized. Yet for

8 *La technique poétique*, p. 422.
the type of analysis I have undertaken with respect to Miraval's *cansos*, musical patterns created by rhyme sounds can profitably be related to other sonorous patterns, as will become evident in Chapter 6.

It is not always easy to determine whether specific rhyme sounds have been combined with the intention of forming a musical pattern. Choice of sounds is to a degree dictated by the exigencies of a given scheme, by the resources of the language, and by the meaning of a word. Many effects, however, appear to be intentional and to serve a structural purpose. To illustrate some of these I shall draw mainly upon the *coblas unissonans*, since they offer the richest number of examples.9

It will be convenient once again, for the purposes of analysis, to divide the stanza into two segments, since repetition and contrast of rhyme sounds is most effectively described by comparing the first and last parts of the stanza. Generally speaking, two fundamental procedures may be observed: the sections of the stanza are delineated by differing series of rhyme sounds; or, somewhat the opposite, a single sound, usually a consonant, prevails throughout, constituting, as it were, a unifying force. The second procedure is rare in Miraval's *cansos*. I shall therefore direct my attention chiefly to the first. The possible variations of the first procedure are indeed numerous: there may be a sharp contrast between rhyme sounds in the two parts of the song; there may be contrast of certain sounds and continuation of others; or there may be simply transitions and gradations rather than outright contrast. It is obviously impossible to describe all of these variations; the following illustrations will, I hope, offer a sufficiently broad sampling.

As a first example, let us take a stanza with a similar vowel in the initial four lines and contrasting vowels in the last four lines:

\[
Chans quan: \quad \text{enda er er enda itz itz os os}
\]
\[
a \quad b \quad b \quad a \quad c \quad c \quad d \quad d
\]

The contrast is sharpest at the median stanza division, *itz* coming after *enda*.

A second example shows a modulated version of this technique:

\[
Bel m'es: \quad \text{ei ais ais ei ut aire aire ut ut}
\]
\[
a \quad b \quad b \quad a \quad c \quad d \quad d \quad c
\]

The vowel sounds of the first part are not alike, but they are nevertheless related. A contrasting sound, *ut*, both opens and closes the second part. But a vowel sound of the first part, *aire*, is sandwiched between occurrences of the contrasting *ut*, producing in the last section both opposition and continuation of sounds.

It need not always be vowel sounds that function in the capacities described; a similar role may be played by consonants.

\[
Lone temps: \quad \text{iers ars ars iers aje ors ors aje}
\]
\[
a \quad b \quad b \quad a \quad c \quad d \quad d \quad c
\]

The use of *aje* introduces contrast with the consonants of the first part, which, like the vowels of *Bel m'es*, recur between the two appearances of *aje*. Here there is also what might be called a vowel counterpoint: the vowels preceding the consonants *rs* are all

9 *Coblas unissonans* maintain not only the same rhyme scheme but also the same rhyme sounds throughout the poem.
different; but the vowel preceding the contrasting \( j \) is taken up from the first part, acting as a liaison and attenuating the contrast of consonants.

Somewhat related to the examples given from *Bel m’es* and *Lone temps* are stanzas in which the concluding portion has sounds both contrasting with and similar to the sounds in the initial portion, but the similar sound appears at the close. This creates at the end of the stanza a distinct impression of a return to the beginning. Two examples may be offered:

\[
\begin{align*}
\text{De trobar:} & \quad \text{er} \quad \text{ejn} \quad \text{ejn} \quad \text{er} \quad \text{utz} \quad \text{utz} \quad \text{es} \quad \text{es} \\
& \quad \text{a} \quad \text{b} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{c} \quad \text{d} \quad \text{d} \\
\text{Entre dos:} & \quad \text{ius} \quad \text{ais} \quad \text{ais} \quad \text{ius} \quad \text{o} \quad \text{o} \quad \text{ens} \quad \text{ens} \\
& \quad \text{a} \quad \text{b} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{c} \quad \text{d} \quad \text{d}
\end{align*}
\]

In the first of these, the vowel \( e \) is present at the beginning and at the end, with \( u \) contrasting. In the second, the consonant \( s \) recalls the initial section, the more strikingly, perhaps, because the contrasting rhyme sound \( o \) has no consonant.

Another type of differentiation, operating chiefly in the middle of the stanza, seems rather to mark transition than outright contrast.

\[
\begin{align*}
\text{Er ab:} & \quad \text{eis} \quad \text{ui} \quad \text{eis} \quad \text{ui} \quad \text{ais} \quad \text{ais} \quad \text{on} \quad \text{on} \\
& \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{c} \quad \text{c} \quad \text{d} \quad \text{d} \\
\text{Cel que no:} & \quad \text{os} \quad \text{ar} \quad \text{ar} \quad \text{os} \quad \text{es} \quad \text{es} \quad \text{eing} \quad \text{eing} \\
& \quad \text{a} \quad \text{b} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{c} \quad \text{d} \quad \text{d}
\end{align*}
\]

In *Er ab*, a vowel shift *eis/ais* with retention of the consonant opens the second part, which then moves to the contrasting rhyme *on*. In *Cel que no*, a similar shift *os/es* occurs in a similar position, but the new vowel *e* is retained in the final rhyme.

This last example brings us to another technique utilized to delineate sections, the opposite of the first technique illustrated above. In *Chans quan*, it will be recalled, the first four lines were united by a similar vowel, with contrasting vowels in the concluding lines. In other cases it is not the first part of the stanza that shows unity of sound, but the last. Accordingly, the two sections are marked by a shift from contrast to similarity.

\[
\begin{align*}
\text{Ben corte:} & \quad \text{ens} \quad \text{i} \quad \text{i} \quad \text{ens} \quad \text{ansa} \quad \text{ansa} \quad \text{atz} \quad \text{atje} \quad \text{atje} \\
& \quad \text{a} \quad \text{b} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{e} \\
\text{Amors:} & \quad \text{ir} \quad \text{ona} \quad \text{ir} \quad \text{ona} \quad \text{at} \quad \text{at} \quad \text{as} \\
& \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{c} \quad \text{c} \quad \text{d}
\end{align*}
\]

Both of these examples show initial vowel differentiation followed by use of the same vowel. It may be added, in a somewhat different vein, that the concluding portions show not only vowel continuity but at the same time what may be called consonantal gradation.

To this point, I have been discussing rhyme sounds without reference to rhyme scheme or meter. Interplay between two or indeed among all of these elements is, however, often noticeable.

For example, the rhyme scheme may include prolongation of an initial rhyme sound. In this case, the possibility of contrasting sounds is automatically deferred, and the contrast is thereby heightened.
In the first example, the repetition of *ors* emphasizes that sound once again before the appearance of the new sequence *ut/ans*. In *Ben messagiers*, the prolongation of initial rhyme sounds is even more marked, creating the impression that the entire series will be repeated until it is cut short and the stanza brought to a conclusion by the contrasting *or*. Prolongation of initial rhyme sounds can also be produced independently of the rhyme scheme, as in the following illustration, where retention of the same or similar vowels for rhymes *a*, *b*, and *c* and of the same final consonant for *b* and *c* postpones any real contrast until the final *d* rhyme.

In *Be m'agrada*, the second but not the first rhyme is repeated. However, rhymes *a* and *c* are related by the vowel *i*. Thus one has the impression of alternation and of a conclusion which recalls the beginning. In the other two songs, variant patterns of familiar rhyme schemes are used. *Pueis onguan* has *abbe* where one expects *abba*. But rhyme *c* preserves the *u* sound of *a*; thus two patterns, the familiar and the unexpected, are superimposed. In *Anc non* a similar phenomenon is observable, but at the end of the stanza. Rhymes *c* and *e* share the sound *nh*, and one thinks of *cddc* and *edde* simultaneously. In this poem, it may be added, the consonant *r* marks the first section and *nh/n* the second, whereas in *Pueis onguan* there is continuation of consonant sounds from the initial to the concluding portions, following techniques already mentioned.

I suggested at the outset of this discussion of contrast and repetition of rhyme sounds
that there are examples, few in number, of a single sound prevailing throughout a stanza. The single sound is usually a consonant, and specifically the consonant s. Since s is a very frequent sound at the rhyme, because of the nature of the language, one could imagine that its presence in every rhyme, or almost every rhyme, of a stanza might be fortuitous. But in fact the use of s in every rhyme of a stanza occurs so rarely that when it does, it seems intentional. Two examples may be cited:

Dels quatre: ens etz ens ors ors ars ars os os
   a b a c c d d e e
Era: is is ais ais enssa os os enssa
   a a b b c d d c

The second is a better example than the first, since in Dels quatre there is a variation, ens/etz/ens, at the beginning. Both of these illustrations combine the retention of a single consonant with various types of contrast and gradation among the vowels, forming, as it were, a sequence in counterpoint, unified by the final consonant.

This brief examination of certain elements of versification reveals that Miraval seeks clarity and proportion of essential outlines. Tensions between repetition and contrast are initially harmonized to create a balanced structure, subsequently exploited to diversify this structure. Absolute regularity—which would rapidly become monotonous—is avoided by a subtle overlay of different patterns growing out of rhyme sequences, combinations of meters, and modulations of rhyming sounds. If Miraval is not to be placed among the technically most brilliant and original poets, his cansos nevertheless display a considerable degree of inventiveness. His versification is neither a manifestation of virtuosity nor a retreat into simplicity; it is marked characteristically by a matching of forces in which the chief interest is in the play of one or a series of elements against the others.
3. Syntax

Syntax is a much less easily definable component of the poem than versification. It has neither regularly measured units nor recurrent sound patterns. Nevertheless, syntactical elements as they follow each other in the song may set up parallel or contrastive relationships which are no less significant because they are constantly changing. Among the many aspects of syntax that could be examined, I shall here emphasize the arranging and ordering of different types of sentences and the creation of structural design. Preliminary remarks will concentrate on the correspondences between syntactic units and lines of verse on the one hand, and on the other between syntactic units and stanza segments including two or more lines of verse. This will be followed by indication of the types of sentences, manner of linking, and categories of clauses characteristic of Miraval. These observations will then be complemented by analysis of several illustrative passages.

One of the many problems encountered in examining syntax is the difficulty of conducting rigorous analysis of a language the nature of which is to escape rigor. Since there is no punctuation in the manuscripts, and since the exact grammatical function of certain elements is not always easy to ascertain, the separation of sometimes amorphous groups of words into specific sentences and clauses involves inevitably a degree of subjectivity and arbitrariness. These factors point up the relativity of classifications that may be proposed and underscore the linguistic fluidity that affects the nature of the poetry. In addition, boundaries between syntactic and semantic components are not always easily drawn. Word order is often determined by content. It will not be my purpose at the moment to explore this question, but during the course of the present discussion the relation between syntax and meaning will, on occasion, inevitably be taken into account, although the treatment of meaning is reserved for a later chapter.

The starting point for a consideration of syntactic patterns is the correspondence between syntactic units and lines of verse. It is generally assumed that syntax and meter should coincide or at least not overtly contradict each other, that a verse is a unit of thought as well as a measurement of the flow of sound. In a general way, this is true of Miraval's cansos. A pause at the end of a line rarely falls in the middle of a syntactic grouping of which the constitutive elements are tightly cohesive. That is to say, a metrical pause is usually supported by a possible syntactical pause of greater or lesser force. To be sure, since there is no punctuation in the manuscripts, individuals could vary in their interpretation of what constitutes a pause; but even making allowance for individual interpretations, agreement between meter and some sort of division into syntactical units is substantial. Obvious contradictions between meter and syntax in the form of enjambment (which is as much a question of sense as of syntax) are relatively infrequent. This means that the syntax usually permits a pause at the end of a line, and in this general way the line of verse and the syntax correspond.
To investigate the matter more closely, it is necessary to distinguish between the syntactic unit as a loose and rather general concept and syntactic units specifically defined. The sentence is divisible into parts: the morpheme, the word, the syntagm, the clause. Each of these parts is in itself a unit, as is the sentence, but at different levels. The important question is whether any one syntactic unit so defined exactly or normally corresponds to a line of verse. The smaller units—morpheme, word, or shorter syntagm—cannot so correspond. Nor can the complete sentence, which may extend beyond the verse. What remains is a possible correspondence between the clause and the line of verse, and this, indeed, is the most frequent type of correspondence. Some entire stanzas are so structured. This is not usual, however, and never does such coincidence govern an entire poem. The initial answer to the question is therefore that one cannot isolate a specific syntactic unit that corresponds necessarily to the line of verse. While syntax may lend itself to meter, it does not determine or reinforce the metrical unit of the line with any recurring, identical unit of its own.

But then another question arises: is there a relation between syntactic units and inner divisions of the line marked by the caesura? This question is of limited significance with regard to Miraval's *cansos* because the seven- or eight-syllable meters he prefers do not employ regular pauses. The few ten-syllable lines can alone be taken into consideration. Here the caesura regularly divides the line 4 + 6 or 6 + 4, but there are a few cases of 5 + 5 and several examples of a caesura so weak that it is difficult to recognize. But if the smaller metrical divisions thus obtained are compared to specific syntactic units, it soon becomes apparent that much the same situation obtains here as with respect to the entire verse. No specific syntactic unit coincides regularly or necessarily with either the longer or the shorter portion of the ten-syllable line.

From these observations one may conclude that while syntactic groupings do not as a rule overtly violate the line of verse, the syntax nevertheless exhibits considerable autonomy in the distribution of various types of syntactic units within the metrical unit. This freedom makes possible a variety of patterns arising from different arrangements of syntactic units where lines of verse remain fixed. Constantly changing configurations are created by the presence of one or more clauses or syntagms in a line, or of a single unit that stretches across several lines; by the varied sequences and functions of the clauses; and by the diversity of word order within clauses or sentences. Generally speaking, a succession of new formations throughout the song is typical; but parallelisms, symmetries, or the simple reiteration of a syntactic pattern may, by contrast, take on special significance. On the level of the line of verse, the flexibility of the syntax, in contrast to the sameness of the meter, must be considered an essential structural principle.

But what of larger stanza segments comprising several lines of verse? Although this question is closely related to the matters just treated, and many of the same principles obtain, it is a separate aspect of the function of syntax in the stanza. In question here is the role that syntax plays in defining articulations within the stanza as a whole. The first observation which must be made—and it is an obvious one given the previous remarks—

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1 I use "syntagm" in the sense defined by R. R. K. Hartmann and F. C. Stork, *Dictionary of Language and Linguistics* (New York, 1972), p. 231: "any string of words which have syntagmatic relations such as over the hill, the green trees, etc." I then use "clause" to refer to a group of words having a subject and a verb.

is that where syntax plays a role, this role is not always or even usually determinative, although on occasion it may be. For example, in an eight-line stanza containing two complete sentences, each covering four lines, the syntax clearly marks precise segments. If the sentences themselves are subdivided into equal parts, a subdivision of the stanza into two-line groups will be outlined. But such clarity is the exception rather than the rule. Where syntax suggests stanza divisions, other techniques are typically brought into play. These may include techniques familiar to various types of poetry: the position of conjunctions, particularly contrastive *mas*, and to a lesser degree *que, car, pero, or anz*; parallel constructions of various types; shifts in grammatical subject; differentiation in sentence structure (greater or less complexity, simple vs. complex sentences).

But if syntax may define divisions within the stanza more or less rigorously, it may also ignore or even blur these divisions. In the first case, syntax behaves with respect to stanza divisions as it does with respect to the line of verse, adapting itself to these divisions without determining them. In the second case, which is in many ways analogous to the phenomenon of enjambment, the syntax runs contrary to divisions established by other elements. Take again, for example, the eight-line stanza. If one accepts as typical a division of the stanza into two equal parts, then it may be observed that syntax alone as often weakens as confirms such a division. This characteristic takes on its full significance chiefly on the level of an entire poem. For it should be borne in mind that any stanza divisions established by syntax are valid only for a single stanza, never for a series of stanzas. To be sure, a given sequence of stanzas may be similarly constructed. Throughout a poem with eight-line stanzas, the stanzas may all be divided into equal segments by the syntax, but this is not the rule, and the patterns of the first stanza do not recur alike in all details in succeeding stanzas. As the syntax produces successive configurations of different lengths and arrangements, it tends to create, as the stanzas follow each other, an impression of shifting stanza divisions. This means that larger syntactic divisions may vary within a stable framework, much as smaller syntactic units vary within a line of verse, a point to which I shall return in a subsequent chapter. Suffice it to stress for the moment that syntactic configurations operate on several levels and that on all of these levels variety, though not usually outright opposition, is characteristically related to the stability of the meter, accounting for a diversity of design that defies categorization.

The types of sentences and clauses that enter into these diverse formations in Miraval's poetry are not unusual in the context of medieval grammar or of the troubadour lyric. The functions of the sentences are not extremely varied, as far as one can ascertain. There are few questions or exclamations. Demands are much more frequent. The largest category, however, is that of statement. With respect to form, complex sentences predominate. In the twenty-two songs with music, the proportion of complex to simple sentences is roughly 70% to 30%. But one must add that very few simple sentences stand alone. The simple sentences are usually coordinated with other sentences, and some of the coordinating words might be considered subordinating words, with the result that the proportion of complex sentences would be higher. The impression one has is of a whole whose parts are constantly related to each other, however loosely.

Within the complex sentences themselves, there is a fair degree of intricacy. Approximately half of them have two or more subordinate clauses. Frequently these subordinates constitute a chain of predicates defining the main clause, but there is also a
noticeable amount of sub-subordination, thus on the one hand a certain parallelism and on the other a more hierarchical arrangement.

With regard to the order of the clauses in the complex sentences, the main clause very frequently comes first. Where this order is not present, the most common form is interposition: a main clause is placed between two subordinates; a subordinate is interpolated into a main clause. There are, to be sure, examples of a subordinate clause or clauses beginning a sentence that then ends with a main clause; but more often than not, when a subordinate clause comes first, the sentence will contain subordinates both preceding and following the principal statement.

Account must be taken also of word order as distinguished from order of clauses. Inversion, in so far as it is not determined by syntactical habits or necessities, is typically used to throw a single word into relief, primarily at the beginning of a stanza, but also at the rhyme. It therefore creates variations in pattern that are both expressive and formal.

It is well known that medieval syntax allowed considerable freedom. It is evident that the exigencies of poetic form may lead to distortion of normal syntactical patterns. Miraval, however, does not engage in what might be called syntactic pyrotechnics. His usage with respect to types of sentences and order of clauses and words, though varied, is neither tortuous nor unduly intricate. It has been said of Miraval's style that it is generally clear and simple, even prosaic.3 This judgment, though valid, misses an important point. The fact that syntactic patterns are created out of simple means does not prevent them from showing considerable flexibility. The relatively large number of complex sentences permits considerable diversity of form, ranging from linear or sequential declarations to discontinuous and intersecting, parallel, or chiastic relationships. The resulting suppleness of pattern, in itself and in comparison with other elements of the stanza, becomes a significant structural characteristic.

The kinds of linkage between sentences or parts of sentences, and the nature of the subordinate clauses, reveal another aspect of Miraval's syntax. The most frequent relation is simple linking with e. Such linking usually states or implies parallelism, since the two or more parts thus related are overtly or implicitly comparable grammatically. However, the parallelism need not be symmetrical; more often than not one segment is added to another, frequently as a means of developing parts of a sentence or a group of sentences by simple enumeration. Of equal structural importance is coordination by such conjunctions as que and car, or mas, pero, and anz. The latter terms indicate the parallelism of contrasting parts, though the parts are not necessarily symmetrical; the former terms, que in particular, are often ambiguous, as we shall presently see in more detail.

With regard to subordination, noun and relative clauses are in the majority; the two together comprise more than half of all subordinate clauses. They are followed by conditional and consecutive clauses, causal and temporal clauses, and comparative and concessive clauses. There are a few examples of final, local, and other adverbial clauses. If one considers coordination and subordination together, and in some cases they are indeed almost indistinguishable, one can say that beyond simple linking with e, the basic relations are noun and relative clauses; causality and temporality, which sometimes merge into each other; and, less often, condition, result, and adversative coordination.

This configuration is rather typical of the medieval lyric. One may compare it with

the results of Paul Zumthor’s analysis in his *Essai de poétique médiévale*, although his methods and categories differ somewhat from mine. Zumthor’s study of one song by the Chatelain de Coucy reveals a distribution of types of coordination and subordination similar to that found in Miraval’s *cansos*. The types of syntactical articulation he finds in the forty songs published in the Cluzel-Pressouyre anthology are also similar, although comparison is more difficult because his analysis bears only upon the relationships of time, cause, condition, opposition, concession, and purpose. In a general way, it can be concluded that in the twenty-two songs of Miraval on which I have primarily based my analysis, as compared with the forty songs in Cluzel-Pressouyre, causal and conditional relationships are about equal; adversative relationships are somewhat less numerous in Miraval, and temporal relationships markedly less numerous, although there is similarity in the predominant use of *quant*; and concessive and purpose clauses are as rare in the one group of songs as in the other.

Miraval’s poetry as defined by its syntactical articulations appears therefore as a series of statements linked by *e* or coordinated by other conjunctions. The statements are often developed, completed, qualified. Logical relationships may serve to prove and explain, setting forth causes, conditions, consequences. Hypothetical situations often show what is desired or desirable as opposed to a situation that is real, or more usually imagined. Actions take place or are described largely outside of any specific sequence of events in time. This is not unusual for the courtly lyric, but temporal relationships are relatively less frequent in Miraval’s *cansos* than in the trouvère songs in the Cluzel-Pressouyre anthology. Furthermore, the characteristic temporal relation in Miraval’s song is simultaneity. There are past-present confrontations, such as the poet’s stating that formerly he was happy and now he is sad, or the reverse. But these are not the majority. The fact that essential relationships are not embedded in time sequences confers upon them a quality of general truth and creates an atmosphere in which the interchangeability of these relationships is a positive rather than a negative feature. The result that interests us here is a fluidity operating on structural as well as conceptual levels and conferring upon syntactical patterns their particular coloring.

Turning now from general remarks to specific illustrations, I shall point out in individual stanzas how some of the principles heretofore described may be observed. It is neither possible nor even desirable to offer exhaustive analyses; the material is too diverse. I shall therefore illustrate some of the techniques I have mentioned without attempting to comprehend all the arrangements that are found in the songs.

A stanza from *Aissi* illustrates the use of complex sentences and diverse arrangements of syntactic units in relation to the meter.

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Un plait fan domnas q’es follors:
Qant troben amic q’es mercei,
Per assai li movon esfrei,
E’l destreingnon tro-s vir’aillors;
E qant an loingnat los meillors,
Fals entendedor menut
Son per cabal receubut,
Don se chala-l cortes chanz
E-n sorz crims e fols mazanz.
(*Aissi, stanza 4*)
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*Essai,* pp. 198–99.

1 *Essai,* p. 225.
This stanza contains several main clauses, loosely connected: in the first part of the stanza, "Un plait fan domnas" and "li movon esfrei," to which is linked "E-l destreingnon"; in the second part of the stanza, "Fals entendedor menut son ... receubut." Each main clause has one or more subordinates, relative or temporal for the most part, with coordinated relatives expressing consequence to conclude.

The clauses, main or subordinate, are distributed one or two to a line, with one exception. This exception occurs in lines 6 and 7. There a main clause (albeit divisible by a weak stop into two parts) continues over two verses, at a point in the stanza, it may be remarked, where both rhyme and meter change.

When there is more than one clause to a line, the position of the clauses can have formal significance. In verses 1 and 2, the relative clauses are in final position, hence similarly disposed, making an initial parallelism. Verse 3, however, opens with "Per assai," breaking the parallel; and the main clause at the end is thrown into immediate contact with its coordinated clause at the beginning of the next line, accentuating the two verbs _movon_ (esfrei) and _destreingnon_. The pattern of lines 2, 3, and 4 could be termed chiastic, since the first main clause is preceded and the second followed by a temporal clause. Line 2 thus functions simultaneously in parallel and chiastic constructions, an overlay that further diversifies the syntactic patterns of the first part of the stanza.

In the second part of this stanza, there are generally not two clauses to a line. This in itself sets the second part off from the first. The distinguishing features here are the coupling of lines 6 and 7, which has already been mentioned, and the syntactical parallelism of lines 8 and 9, which underscores the contrasting consequences they express.

The word order is normal in the middle of the stanza, inverted at both beginning and end. This variation not only frames the stanza but also places _plait_ in a position of relative prominence, which it shares with _chanz_ and _mazanz_. The repetition of _qant_ further articulates the stanza. The first _qant_ begins the explanation of the ladies’ foolish behavior, during which the sentences are active and the subject is _domnas_. The second _qant_ marks a shift, _an loingnat_, followed by a further shift to a passive, _son receubut_, and the subject will not again be _domnas_, although it is clear that the ladies are the implied agent and cause of all that is described.

In sum, the syntax in this stanza is adaptable to a division into two parts; meter and syntax are not contradictory. But the changing configurations created by the use and arrangement of complex sentences diversify the regular metrical movement, and this contrast between meter and syntax is an essential part of the stanza’s construction.

To take up more specifically the question of the relation between syntax and stanza divisions, I shall offer several examples of “regular” and “irregular” divisions in eight-line and ten-line stanzas.

First, a stanza that is neatly segmented into two equal sections by two complex sentences not specifically coordinated and showing initial parallelism of construction:

```
Eu no chan per autre sen
Mas per so qu’amors no bays,
E que domnas valhan mais
Per lo mieu essenhamen.
Jeu non dic que domn’estia
Que non am quoras que sia,
Mas genser fes s’ilh sofranh
Que si-n fai malvais guazanh.
(Tals vai, stanza 2)
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The repetition of syntactical pattern with verb substitution in lines 1 and 5, "Eu no chan" / "Ieu non dic," not only defines sections but may, at first glance, suggest symmetry of parts. But the symmetry soon dissolves, and differentiation following the brief initial parallelism characterizes the two segments of the stanza.

The first part contains one main clause (line 1) and two coordinated subordinate clauses. This part of the stanza is further marked by two syntagms of unequal length, "per autre sen" / "Per lo mien essenhamen," which frame the subordinates, a type of chiastic construction given greater relief by the presence of sen and essenhamen at the rhyme. The second part of the stanza is more varied, containing two main clauses coordinated by mas. The first of these clauses shows several subordinations, and the second is completed by the terms of a hypothetical comparison. If the beginning of the stanza turns in upon itself, the two contrasting statements of the cauda—one particular (ieu) and hierarchically ordered, the other general (genser l'es) and parallel—are placed side by side, a juxtaposition corresponding tidily to the rhyme scheme cedd.

In this stanza, as in the stanza from Aissi, syntactic units are relatively short, one or two per line of verse. Here, however, there is a greater tendency to group lines of verse two by two on the basis of the syntax itself, and the contrastive mas in the second part contributes markedly to this effect.

The kind of definition provided by the Tals vai stanza with its two separate sentences and brief pattern repetition is not, however, entirely typical. A more representative way of marking stanza divisions, where they are marked at all, is the use of coordinating conjunctions alone or in combination with other devices. Several examples may be offered:

(1) using mas: Si-mfos, stanza 3, where the second part of the stanza also shows a change in rhythm occasioned by the short, repeated units: ab + substantivized infinitive, two to a line.
(2) using pero: Cel cui jois, stanza 5, where there is a secondary pattern of hypothetical clauses.
(3) using que: Tals vai, stanza 4, again with a change in rhythm brought about by short parallelisms, de . . . de / ni . . . ni, two to a line, but with different elements, the last one carried over to the final line. In this stanza, the closing lines of each section are similar, containing conditional clauses of unequal length.

Although the foregoing examples have shown the eight-line stanza divided "normally" into two equal parts, it should not be assumed, as I have already mentioned, that all eight-line stanzas are so divided. The point may be made using stanza 5 of Tals vai as an illustration:

Greu pot aver jauzimen  
Adrech d'amor drutz biays  
Qui er se det et huey s'estrays;  
Mas qui ben sier et aten,  
E sap celar sa folhia,  
E jau los bes e-ls embria,  
Ab que-ls tortz sidons aplanh,  
Joy pot aver si quo-s tanh.*

*It should be pointed out that the last line of this stanza is present only in manuscript C. See the notes to Tals vai. If the majority version of the line were used, "eel teing d'amor per compaing," the contrast between first and last lines would be eliminated; but the divisions of the stanza remain the same.
The essential movement of the stanza is established by inversion and a type of chiasmus, not altogether unlike that of stanza 4 of Aissí, but utilized in a more pronounced manner. There is a contrast between the first and last lines, both of which have pot aver in the middle with the other terms reversed:

Greu pot aver jauzimen
Joy pot aver si quo-s tanh

The stanza is divided into two sections of unequal length: 3 + 5 lines. In the initial segment, there is a complex sentence, with the subject drutz biays delayed until the second verse, thus creating a run-on line. This subject is immediately qualified by the relative Qui er se det . . . of line 3 to conclude the section.

The contrastive Mas of line 4 clearly marks a second section. Its effect is immediately reinforced by the qui, now hypothetical rather than purely relative, which introduces a series of roughly parallel statements linked by e. The series continues until it is broken by one subordinate before the close of the stanza. The last five verses of the stanza are thus opposed to the first three not only by their greater number, which permits emphasis on good behavior, but also by reiteration of short syntactic units of essentially similar construction, building up to the final verse, which rectifies, so to speak, the inversions of the opening line.

Comparison of this stanza from Tals vai with the ones previously mentioned (2 and 4) underscores another general principle: the notion of shifting stanza divisions over an entire canso. Divisions established by syntax are valid only for a single stanza, and as the stanzas of Tals vai succeed each other, we find different syntactical articulations coupled with the same metrical structure. Since the basic division of the stanza into two equal parts is firmly established at the outset, the syntactic shifts stand out by contrast.

The following ten-line stanza from A penas offers another example of sections of unequal length. The constructions are basically parallel, not wholly unlike those of stanza 2 of Tals vai, examined above. But here the parallel is at once less exact and more developed, the second term both contracting and expanding the first:

Lo plus necis hom del reing
Que lieis veia ni remir,
Deuri’esser al partir
Savis e de bel captureing;
E doncs ieu que l’am ses geing,
So sai be, m’en dei jauzir
Pois tant grans valors la seing
Que nuill aut’amaror non deing,
Ni ses lieis non puosc garir
De la dolor qe-m destreing.
(A penas, stanza 2)

The fundamental order of lines 5 and 6 is similar to that of 1 through 4:

1-4 hom . . . que . . . deuri’esser . . . savis
5-6 ieu que . . . m’en dei jauzir

The reprise in lines 5-6, signalling the opening of a new section, appears at first to be abbreviated. But it subsequently opens out into the subordinate of line 7, upon which
depend the double results, loosely coordinated, of lines 8 through 10. The fuller development of the second term accords to the essential element ieu an importance that overwhelms lo necis hom.

This stanza solicits several remarks in a slightly different vein. Line 7, which acquires a certain emphasis in that it departs from the syntactic similarity of the preceding lines, contains the semantic key to the stanza: the lady's great merit. Another syntactical device, the rejct, brings out, in the last line, the word dolor, the anguish of the poet. Placed between valor and dolor, and similarly in mid-verse, is amor, line 8. Thus key words are stressed. And finally, it may be noted that this stanza, compared with other stanzas of the same song, is slightly irregular. Generally the other stanzas are divided into three fairly clear-cut sections: 4 + 3 + 3 lines. This stanza merges the two groups of 3 lines into the fuller development accorded to the second term of its parallel, and consequently the syntactic arrangement is highlighted.

Many stanzas show continuous unfolding that admits of no sharp structural divisions. To analyze such stanzas, it is necessary to shift the attention from sentence patterns to the manner in which the elements are linked. Fluid movement is often created by an accumulation of loosely connected statements that qualify, modify, derive from, or develop a first statement. This is not unrelated to the organization of stanza 4 of Aissi, discussed above; but whereas in that stanza division into two parts was also evident, in the few illustrations that follow here, a blurring of divisions is created, largely by the ambiguity of the linking word que. The first example is stanza 2 of D'amor, here with the punctuation omitted:

Amors a tans de bos mestiers
Qu'a totz faitz benestans secor
Qu'ieu no vey nulh bon servidore
Que no-n cug esser parsoniers
Qu'en luec bos pretz no s'abraia
Leu si non ve per amia
Pueys dizon tug quant hom fai falhimem
Be-m par d'aquest qu'en donas non enten

The first statement, "Amors a tans de bos mestiers," has several results: directly, "a totz faitz benestans secor”; less directly, "ieu no vey nulh bon servidore / Que no-n cug esser parsoniers”; and more loosely still, “en luec bos pretz no s’abraia / Leu si non ve per amia.” There is a continuous movement by accumulation: love supports all suitable actions; good servants of love believe they share in this support; true worth comes only through love. The last word of line 6, amia, at one and the same time prolongs the idea of love's actions and gives the movement of the stanza a new turn. For amia is not love itself but the lady through whom love works; thus donas of the last line is prefigured. Lines 5 and 6 act as a pivot; they are attached to the beginning of the stanza but also prepare what is to come. Pueys then breaks the series of que phrases: the conclusion will not be another addition or development, but a summary or justification of what has been said.

Stanza 4 of Si tot (punctuation again omitted) is another variation on the same principle:

Mas fin'amors m'enliama
Q'en mi non a pont d'enjan
Ni falsitat non a mas
C'ab tal domna son remas
The primary notion is presented at the outset: "Mas fin'amors m'enliama." The first consequence (or cause) is double: lines 2 and 3; the second consequence (or cause) is complex and expressed in the past tense (lines 4, 5, and 6); the last consequence (or more properly, perhaps, conclusion) is couched in both present and future (lines 7–8). In this stanza, love's action can take place because the poet is faithful and true, or his fidelity can be the result, not the condition, of love's action. The ambiguity of the linking word que makes both interpretations feasible. Moreover, the use of past, present, and future tenses confers upon love's action, or the poet's fidelity, or the two together, universal validity. The poet is faithful, always has been and will be, because love binds him; love binds him because he always has been and will be faithful. There is reciprocal movement, with no firm line drawn between cause and consequence.

In the first stanza of yet another song, Contr'amor, the last I shall mention in this context, the lack of firm syntactical relationships creates a troubled atmosphere of insecurity and hence sterility on the part of the poet. He begins by stating an attitude toward love: he is sad, his heart is hardened, and for that reason his song is forced. The explanation of this sentiment is twofold, set forth in two juxtaposed sentences introduced by que, lines 3–5 and 6–7. In a sense, the second reason, which is general, justifies the first, which is particular; but this relationship is not made grammatically explicit. One cannot be sure whether the general conduct causes the particular attitude or the attitude is based on individual experience alone, which the general statement then reinforces.

To be sure, the matters involved here are not peculiar to Miraval or even necessarily to medieval verse. Among modern French poets, Apollinaire comes readily to mind. The often discussed ambiguities of interpretation of "Le Pont Mirabeau," for example, are not totally unrelated to the kinds of ambiguities in question here. With regard to the first stanza of Apollinaire's poem, Marie-Jeanne Durry has made remarks that could, mutatis mutandis, be applied to some of Miraval's poems without great distortion. Referring to the uncertainty created by the suppression of the punctuation, she finds the stanza "fluide comme l'onde et le sentiment—ou Ton ne sait plus si les amours sont ce qui coule ou ce dont le poète regrette presque de se souvenir, et si c'est sur elles qu'il hésite à interroger sa mémoire ou sur cette douceur que toujours la peine se terminât en joie."7

It would be convenient if, as with the melodies, I could offer by way of conclusion typical syntactic patterns common to all or to most of the cansos. There are, to be sure, assumptions and approaches that everywhere apply. The first step toward describing the role syntax plays is to distinguish between coincidence of metrical divisions and syntactic groupings in the large sense, valid for all songs, and the diverse and sometimes contradictory relations that may exist between metrical divisions and specific syntactic units. This distinction permits the discernment and appreciation of the manifold patterns into which different types of sentences and differently ordered syntactic units may enter. The techniques that recur in the illustrations I have commented on may be

thought of as characteristic. Characteristic too, in another vein, is the continuous unfolding of elements loosely strung together. But to extract from a series of songs syntactical arrangements to which the label "typical" should be affixed would inevitably obscure the fundamental characteristic of Miraval's syntax: a fluidity which, in conjunction with other elements, confers upon the *cansos* some of their distinctive qualities.
4. Meaning

Meaning offers the richest dimensions of the canso, at once supporting and supported by the other elements. In a general way, meaning can be defined as the total sense, verbal and musical, communicated to the listener by the song. For my purposes here, however, I shall adopt a more restricted definition. I shall use the term “meaning” to refer chiefly to the texts, and only certain aspects of meaning will come under consideration. My intention will be to underscore the salient features of Miraval’s poetic universe, the principal lexical and thematic elements from which the cansos are constructed and which are interwoven with other components to form the full lyric design.

My point of departure will be words. In the universe of the troubadour canso, as is well known, many individual words acquire a special prestige, their mere presence creating a “sorcellerie évocatoire” that makes them keys to the poem’s significance. The choice of words rather than motifs or themes as primary units of analysis is based on the view that words are more readily perceived as entities, isolated, circumscribed, and eventually correlated with other elements. Motifs and themes in their detailed textual manifestations are extremely variable, though they may give an outward impression of uniformity or even of monotony. If a few motifs are stable in structure and function, most are not. But I shall have occasion to refer to motifs or themes because the process of examining words leads perforce to thematic considerations. Often an individual word is in itself a mot-thème; other times it is a center around which several motifs cluster. To understand the semantic potential of key words is simultaneously to comprehend many essential themes. Meaning as I shall use it here will therefore also refer to the motivic and thematic developments in which words participate.

The poetic substance of words derives from their simultaneous participation in different levels: the song, the cansos of a given author, the genre, the complex cultural structures from which the songs arise. Because they are rooted in several contexts, words are fundamentally polyvalent. Neither the dimensions nor the focus of this study allows me to explore the level of cultural structures, but my inquiry will bear upon the other three. The wider levels have greater pertinence for the individual song than would normally be the case in modern poetry. Paul Zumthor has observed that “the poetry of the twelfth and thirteenth centuries presents an aspect which cannot be handled by modern criteria: the strong coherence which one observes in the individual work exists outside of it, at a hierarchically different level, namely the one at which recurrences are established.” The level at which recurrences are established is, for him, the genre, or, as he prefers to call it, the register. But recurrences are also established within the works of

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a specific poet; and the types of recurrences observable at this level, as well as the degree
to which these recurrences resemble or differ from external usages constituting the
"register," bring into focus individual characteristics. I will attempt to delineate some of
these characteristics. Recurrence here is viewed not as a device for structuring the flow
of sound in one song, but, cutting across a group of songs, as a phenomenon that results in
the creation and expansion of meaning. I shall stress, however, both cumulative
occurrences that spotlight key terms and the function of these terms within the
individual song.

To take words and particularly word recurrences as a starting point raises
a number of problems. Determining which words are important is not the entirely
straightforward task it may at first appear to be. Simple frequency of occurrence does not
suffice. It is true that important findings can be made using this criterion, and it is a
useful first step. Mots-thèmes can be isolated and their relative frequency can be
determined. But frequency of appearance is not always an infallible clue to the
significance of a word in the texts. Significance may emerge from a complex of notions
with which the word is associated. This means that, on occasion, the frequency of a
single word is less revealing than the combined frequencies of words constituting a
semantically or thematically related group. Essential concepts are conveyed through
groups of words, any one of which occurs only infrequently. Expressive value may also
be determined, as I have already suggested, by the place accorded to a word on the level
of the genre. A poetically sensitized word occurring infrequently may have greater
weight than an indifferent term often used. If, therefore, frequency of occurrence
furnishes an initial selection process, other criteria, in part more subjective, must also be
utilized.

The significance of a word is further determined by the points at which it appears in
the song. Certain words have specialized functions depending on their position. In order
to consider this aspect of word meanings, it will be useful to refer to the widely
recognized division of the song into three parts of unequal length: the exordium, usually
the first stanza but on occasion including part or all of the second; the body or
development of the song; and the tornada or tornadas, whose role may also be fulfilled by
a tornada-like last stanza. A few remarks should be made about the way in which the
tornada will be interpreted. The tornada both effects closure and acts as a frame. It
establishes the song as message or as ceremonial offering. Frequently the song is directed
to a person or to several people whose existence is posited as historical and who have no
fictional existence in the song proper. These may indeed be real people, but their

3 To establish frequencies in this study, I have used a concordance provided by F. R. P. Akehurst of the
University of Minnesota. The concordance is based on Topsfield’s edition and does not take into consideration
manuscript variants. I have therefore not relied blindly on the concordance but have taken into account
specific details of my edition and pertinent manuscript variants. I did not, however, tabulate all variants. In
any event, it must be realized that all figures and tabulations are approximative, given the nature of medieval
texts. Some problems in the analysis of vocabulary have been pointed out by Peter Dembowski, “Vocabulary
of Old French Courtly Lyrics—Difficulties and Hidden Difficulties,” Critical Inquiry 2 (1975–76), 763–79, and
Guiraud’s notion of mots clés because of the lack of information concerning normal frequency of medieval
words.
Meaning

presence in the song is an artistic device. Terms associated with such “historical figures” in the tornadas extend the values of the song world to another world, which the poet presents as real. Moreover, the poet often names himself in the tornadas, placing himself on the same level as the “historical figures.” The lady, too, appears, but more discreetly, either unnamed or designated by a senhal. Lover and lady thus participate in both fictional and “historical” worlds. The opening out of the tornada into a universe posited as nonfictional determines its specific character. In it, two worlds blend in ways that are not always without ambiguity. In consequence, terms appearing in the tornada have a dimension that reorients their scope and function.

Discussion of Miraval’s poetic universe from the standpoint of the words characterizing it requires not only the choice of lexical and thematic items but also a framework in which to present them. It has seemed most appropriate in providing this framework to adopt categories based on the essential aspects of the canso as a genre. Central to the song, therefore, is the first-person ieu, both poet and lover. He sings to or about a dompna, and the fundamental relationship between them is amor. The first-person singular is obviously the dominant and controlling point of view. But by the use of a first-person plural, the speaker sometimes associates himself with a group; and by the use of the third person, usually with the noun aman, he may refer obliquely to himself as a lover, in contrast to or in conformity with other lovers (or other potential speakers). Similarly, the lady is viewed in different ways. When she is addressed directly, vos is normally employed. But more frequently than is the case with the poet-lover, the lady is evoked by a third-person pronoun, and where plural forms are used, the lady becomes one of several ladies, standing out from or mingling with the group. The effects of double or triple lighting projected upon lover and lady brought about by shifts in point of view have an important function in Miraval’s cansos. They underscore both the social dimension of the song and the conflict between good and evil that is inherent in the figures of lady and lover as Miraval presents them. While the fundamental bond between ieu and vos is love, their universe also includes essential qualities or attributes, joined to or emanating from love, that determine and define their conduct. These qualities have positive import. But set against them are negative forces that constantly threaten disruption. From the interplay of these forces arises a dramatic tension that the song develops but cannot, by its very nature, resolve. I shall first consider the universe in which the principal figures move as it is defined by love and by the “courtly qualities” most frequently employed by Miraval, to which will then be opposed the “uncourtly qualities.” Following that, I shall turn my attention to the two participants, the dompna and the lover who is also a poet.

“D’amor es totz mos cossiriers / Per qu’ieu no cossir mas d’amor” (D’amor, 1–2). Thus does the poet proclaim that love is the focal point of his universe. As might be expected, frequency of occurrence of the word amor, and of the verb amar, bears out his claim. Yet Miraval is not primarily a poet of love per se. Leslie Topsfield has emphasized the social function of love in Miraval’s cansos: love is “the code of courtly behavior, of wooing, pleasing and rewarding.” More than a feeling, love is a correct way to act in

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5 Whether or not this “reality” corresponds to actual historical fact is for my purposes irrelevant. It suffices to bear in mind that “reality” is incorporated into the song, creating two types of “song-world.”


accordance with a courtly life. The way Miraval uses amor/amar in various parts of the song reflects these distinctive characteristics.

Approximately 40% of the cansos open with a reference to love. The noun amor is chiefly used; the verb scarcely appears in an opening stanza. By its position in the song, amor guides and dominates the events to be related. The power of love to inspire song, even when love brings pain, is a principal motif. Love may be a revitalizing force (Entre dos, 7) or a source of all good actions, wise or foolish (D’amor, 6–8). The purpose of the song is to maintain love’s values (Tals vai, 9–10).

In the development of the song, amor and amar typically appear in contexts where it is a question of behavior or conduct. A theme developed with inexhaustible variety is that both lover and lady must love loyally and well. There is here a notion of equality and reciprocity, or, from an esthetic standpoint, symmetry, from which flow the basic laws of love. However, an element of disymmetry is also present: if unfailing loyalty in love is required of both participants, emphasis is placed on the poet, who, unlike the lady, may anticipate a reward (A penas, 15–16; Be m’agrada, 16); if no reward is forthcoming, the loyalty motif may be inverted so that the poet deliberately seeks another dompna (Chansoneta, 13).

While behavior and conduct are dominant motifs in the development of the song, other facets of love are explored there, too. Loving is linked to the poet’s suffering, caused by the tyrannical power of amor and particularly by the lady’s refusal (Anc trobars, 28–30; Er ab, 9–16; Ben sai, 13; Res, 39). Here, anguish rather than happiness prevails; the courtly code as such is not accentuated, but rather the lover’s perception of the lady. In this context there is no reciprocity.

The prestige of amor/amar extends also to the tornada. Audiart (the name used by Miraval to refer to Raimon VI, count of Toulouse) is the one with whom the art of love is most closely associated. To be sure, praise given a protector is a conventional tornada motif. With Miraval, praise may be given or implied, but more important is the notion that Audiart and the poet alike are engaged in the enterprise of maintaining love—Audiart in his court, which places the concept in a “real” setting, the poet in his song. No specific feminine figure is associated with amor or amar in the tornada. The lady, however, is described therein as accepting or refusing the love service or the domain of Miraval, a typical final appeal.

Amor and amar acquire resonance primarily through the contexts in which they appear. Because neither noun nor verb is often modified, the terms assume the character of absolutes. When modification occurs, it is usually stereotyped, reinforcing a meaning already inherent in the word rather than bringing out a fresh nuance. Adjectives such as bon, fin, and coral or a possessive may occasionally be used. Amor is almost never presented negatively: fals and bas occur once each. Amor alone carries a full weight of positive poetic meaning. The meaning is frequently enhanced by position in the line of verse, either at the beginning of a line (18 times) or at the rhyme (12 times).

Although Miraval’s emphasis on amor/amar is not unusual—there are poets who accord richer development to these words than he does—amor is nevertheless at the center of his poetic universe, and the coloration he gives to it generates some of the basic themes of the cansos. But courtliness growing out of love is further defined by a
constellation of virtues and attributes, "courtly qualities," which are applied to the participants in the song in different ways. The qualities that predominate in Miraval’s poetry and their relative frequency of appearance are indicated in the following table:

<table>
<thead>
<tr>
<th>Word*</th>
<th>Number of occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nouns</td>
<td></td>
</tr>
<tr>
<td>pretz</td>
<td>51</td>
</tr>
<tr>
<td>joi (and gai)</td>
<td>30</td>
</tr>
<tr>
<td>solatz</td>
<td>21</td>
</tr>
<tr>
<td>valor</td>
<td>18</td>
</tr>
<tr>
<td>onor</td>
<td>18</td>
</tr>
<tr>
<td>pro</td>
<td>18</td>
</tr>
<tr>
<td>ben</td>
<td>18</td>
</tr>
<tr>
<td>joven</td>
<td>11</td>
</tr>
<tr>
<td>sen</td>
<td>10</td>
</tr>
<tr>
<td>Adjectives</td>
<td></td>
</tr>
<tr>
<td>cortes</td>
<td>22</td>
</tr>
<tr>
<td>fin</td>
<td>17</td>
</tr>
<tr>
<td>leial</td>
<td>12</td>
</tr>
</tbody>
</table>

The values here emphasized are not entirely the same, nor does their relative weight entirely coincide with what is generally considered to be characteristic of the troubadour lyric. Most noteworthy is the absence of mesura, which Miraval scarcely uses, and the high frequency of pretz. Most of the terms occur in all parts of the canso, but not in all parts equally:

...
Among the poets studied by Glynnis Cropp, none employs the term pretz as often as Miraval.\textsuperscript{11} Topsfield in his edition has underscored the importance of this quality in Miraval’s poems.\textsuperscript{12} It must be considered a key to Miraval’s universe.

The function of pretz depends on its position. In each part of the song, it has a specific application. The three occurrences in introductory stanzas relate to the poet: pretz is associated with agreeable conversation (Dels quatre, 1–4), suitable conduct commanded by the lady (Tot quan, 6), or singing in such a manner as to be understood (Anc trobars, 1–2). The connection between song or behavior and the poet’s attainment of pretz is emphasized, but since the examples are so few, the word in opening stanzas does not determine a dominant theme.

In the development of the song, pretz is usually applied to the lady.\textsuperscript{13} References to the lover are few; they are always general in sense, serving to reinforce motifs advanced in the first stanza. When pretz is associated with the lady, the intention is not always merely to praise. Pretz is a moral quality. It may be present in superabundance, but it is subject also to change; it may be acquired, but if not sustained, it may disappear. Thus are established three basic types of development: the statement that the lady has pretz, accompanied or not by a longer description (Bel nt’es, 23; Contr’amor, 9; Dels quatre, 53; Lonc temps, 20); indication of how she can attain or retain it (Ben sai, 21–24; Chans quan, 23; D’amor, 18; Entre dos, 40); and warning that she may lose it or criticism because she already has (Aissi, 45; Ben messagiers, 47–48; Chansoneta, 22; Contr’amor, 40–41). The last two thematic centers are typical of Miraval.

With pretz as with love, there is a kind of reciprocity. Both lover and lady seek to acquire it; the lover claims to increase the lady’s pretz by praise and admonition, and it is once suggested that the lady orders the lover to comport himself in such a way as to retain pretz. But emphasis is clearly placed on the lady. She may lose pretz; the lover is never portrayed as doing so. Her pretz is the focus of attention, not his own. Topsfield attributes vital significance to the poet-lover’s search for pretz,\textsuperscript{14} but the fullest value of

\begin{table}[h]
\centering
\begin{tabular}{|l|c|c|c|}
\hline
\textbf{} & \textbf{First stanza} & \textbf{Development} & \textbf{Tornada or tornada-like stanza} \\
\hline
pretz & 3 & 34 & 14 \\
joie & 7 & 12 & 11 \\
solatz & 13 & 7 & 1 \\
valor & 0 & 11 & 7 \\
onor & 1 & 15 & 2 \\
pro & 3 & 12 & 3 \\
ben & 1 & 15 & 2 \\
joven & 2 & 4 & 5 \\
seg & 3 & 3 & 4 \\
cortes & 1 & 17 & 4 \\
fin & 1 & 15 & 1 \\
leial & 1 & 11 & 0 \\
\hline
\end{tabular}
\caption{Occurrences of pretz in Miraval’s poems.}
\end{table}

\textsuperscript{11} See \textit{Le vocabulaire}, p. 468. The poets tabulated are Bernart de Ventadorn, Rigaut de Barbezieux, Guiraut de Bornelh, Pons de la Guardia, and Arnaut de Mareuil.

\textsuperscript{12} \textit{Les poésies}, pp. 60–61.

\textsuperscript{13} This is in accordance with the usage of earlier troubadours, according to Cropp, \textit{Le vocabulaire}, p. 427.

\textsuperscript{14} \textit{Troubadours and Love}, p. 232; \textit{Les poésies}, p. 61.
Meaning

the term is attached to the lady, not to the poet, and it is her responsibility that it not be tarnished.

_Pretz_ is used with considerable frequency in the _tornada_ or in _tornada_-like stanzas. The poet vaunts his own capacity to maintain _pretz_ (Aissi, 63) and associates _pretz_ with the king of Aragon and with _Audiart_. But the greater number of allusions are to women: the lady, _Mais d'amic, Mantel, La Marquesa de Menerba, Azalais, Guillelma_. All levels of fiction and reality evoked in the _canso_ are related to _pretz_, conferring upon it a universality not even vouchsafed to love.

The nature of _pretz_ is further revealed by the adjectives and verbs accompanying it and by the linking of _pretz_ to other courtly qualities through enumeration. A relatively high occurrence of possessive adjectives and the verb _aver_ reinforce the concept of _pretz_ as a personal quality, having value chiefly as it pertains to an individual. Verbs indicating change are more frequent with _pretz_ than with other courtly qualities, highlighting its instability, particularly with reference to the lady (_Er ab_, 27; _Ben messagiers_, 47; _Chansoneta_, 22; _Contr'amor_, 35; _Entre dos_, 40). _Pretz_ is frequently modified—in contrast to _amor_, for example. Adjectives reinforce the value of _pretz_, as though the word itself were not sufficiently strong. The term is modified to give it fuller meaning: not mere vulgar renown but a higher quality with rich moral overtones. Adjectives also confer greater rhythmic weight in the line of verse. _Pretz_ rarely occurs alone in a position of rhythmic force at the beginning or end of a line. The linking of _pretz_ to other qualities through enumeration (particularly noticeable in the _tornadas_) has an effect similar to the attribution of _pretz_ to all types of persons incorporated into the song: it lends the term universal scope. _Pretz e valor_ is a familiar formula; _pretz e beuat_ describe the lady. These are varied by association with _jai, joven, solatz, sen, pro, onrar, gen accuillir_. _Pretz_ touches upon the other qualities, and the other qualities touch upon _pretz_ to make it not only the most frequent and fully developed courtly quality but also a center of the constellation.

Since _joi_ in Miraval's _cansos_ is not so remarkable a quality as _pretz_, and the occurrences of the term are fewer in number (fewer, too, than in the songs of other troubadours), its development seems to lack richness and density. The aspect of _joi_ under consideration here is the courtly, social dimension analyzed by Topsfield in his _Troubadours and Love_. Miraval also includes _joi_ in the domain of feeling, and the two aspects are not easily marked off, since in Miraval's poetry _joi_ tends toward abstraction.

As a feeling, _joi_ pertains exclusively to the lover and will be mentioned later in this chapter; as a courtly quality, _joi_ may pertain to lover or lady and is often joined to other courtly qualities.

Related to _joi_ is the adjective _gai_. _Gai_ does not evoke an ethical ideal, but in some of its functions it reflects an essential trait or describes a disposition of mind and body requisite for courtliness. It is linked to _chan_ and _cortes_. Frequent use of this word by

16 All occurrences of _joi_ and _gai_ in Miraval's _cansos_ would total more than those of _pretz_, but not occurrences of _joi_ alone. See note 9 above. For comparison with other troubadours see Cropp, _Le vocabulaire_, p. 468.
17 Chapter 8, "Raimon de Miraval and the Joy of the Court."
Miraval characterizes his songs (compared to those of other poets) and indicates the importance he attached to the social values the word conveys.

The concept of joi in introductory stanzas is related to the act of composing songs. But in its abstract function, joy does not inspire song. It furnishes a set of values which the song will communicate and foster. Usually these values are connected to other facets of singing: the effect on the lady, the audience, rivals, love service, or the weather.

In the development of the song joi appears in several different contexts. It emanates from the lady (Era, 44; Tal chansoneta, 52), is pleasing to the lady (Bel m'es, 29), or takes its source in love or love service (Aissi, 19; Cel que no, 21). It is difficult of attainment (Tals vai, stanza 5). From the lover's point of view, joi is a state of being to which he seeks access, a reward he ardently desires, or a value he affirms.

Joí and gai taken together are almost as frequent as pretz in the tornadas, although the range is narrower. The terms are applied to several historical figures, among them Audiart (Cel qui de, 45; Un sonet, 59), the king of Aragon (Er ab, 42; Bel m'es, 56), and most notably Azalais (Er ab, 45). In the words of Topsfield, “The jois that the Lady Azalais radiates is a summons to happiness at her court.”

Joy is firmly attached to the real world projected in the song, as well as to the song world itself. The social dimension is perhaps here most fully evident.

Like amor, joi is almost never accompanied by an adjective. It, too, assumes the character of an absolute. Like pretz, joi is usually placed mid-line (it should be noted that few words rhyme with joi), but unlike pretz, it needs no extra weight to reinforce its power. Jai, gai, and jauzimen are frequent at the rhyme. The concept of joy is often associated with other courtly qualities in synonym sequences, although the word joi itself does not usually enter into these formations. The cumulative effect of the use of such sequences is to establish a network of interrelated notions, each separate but each colored by the presence of the others. In this network, the concept of joy, with pretz, acts as a center.

Although the thematic treatment of joi in Miraval’s poems may appear thin or even stereotyped, the presence of joi is essential to his universe. To know joi is to know courtliness. It is linked to song, to the lady, to love, to the noble courts where the song will be received. The concept of joy is both an outward manifestation of courtliness and an ideal separating right from wrong. It endows the cansos with one of their more important ethical dimensions.

In the conclusion of his book on the courtly vocabulary of the troubadours, Cropp indicates that “par leur sens et par la fréquence de leur emploi” amor, joi, and pretz are the courtly notions with which the troubadours were most preoccupied. In the emphasis given to this group of terms, although not in the weight accorded to each of them, Miraval conforms to general usage. This is not true of solatz, which in Miraval’s cansos has unusual prominence, underscored by a frequency of use higher than that of other poets.

Although it is sometimes linked to pretz and joi, solatz has a different function. It is very noticeably used with introductory motifs, almost never in a tornada, and relatively

19 Troubadours and Love, p. 224.
20 Lavis, L’expression, p. 318.
22 Cropp, Le vocabulaire, p. 468.
ininfrequently in the development of the song. It is the most specific and technical of the
courtly qualities. It usually has the meaning of entertaining conversation, agreeable and
charming communication cultivated by lovers and ladies and connected to the art of
song.\textsuperscript{23} Solatz and chan are different but related activities falling under the heading of
bell desdui (Er ab, 1–4). On occasion, solatz and joi are directly juxtaposed (Bel m'es, 29)
or solatz and consir contrasted (Amors, 3), but solatz in Miraval's cansos is not essentially
a feeling of joy. It is the capacity for gracious and elegant self-expression. The fact that
solatz is a professional attribute as well as a social grace explains its specialized function
as an introductory motif.

In the development of the song, solatz is chiefly applied to the lady. Since the lady
does not compose songs, the professional dimension of solatz is absent, giving way to the
notion of cordial welcome.

When we turn from pretz, joi, and solatz to the remaining courtly qualities to be
considered in Miraval's cansos, we find fewer distinctive characteristics. Valor moves in
the orbit of pretz, and shares with pretz several features: it is frequently modified; it is
applied more often to the lady than to the lover; it is unstable, decreased, or destroyed by
unsuitable action. Valor reinforces the necessity of moral distinction. Onor, in contrast, is
neither a state of being nor an essentially personal merit. It is homage brought or given to
another, a mobile value, sought by both lover and lady and reflecting the esteem society
may confer. Hence the use with onor of verbs such as port (A penas, 30) or adutz (De
trobar, 14–15). Both valor and onor chiefly occur at the rhyme. This is in part due to the
large number of rhymes in -or and -ors. But their frequency at the rhyme is proportionally
greater than that of amor, and they do not appear at the beginning of a line of verse.
Possibly these differences can be explained by the use of onor as an object and of valor as
an attribute, compared to the more active role assigned to amor.

Pro shares with pretz and valor the notion of the merit and value that the individual
may possess, tempered by the idea of courage. Consequently it, too, moves in the orbit of
pretz. But pro contains, in addition, the idea of profit or advantage, underscoring the
thought of reward and inclining toward the juridical. It is often opposed to dan or malcat
(S'a dreg, 35–36; Era, 55; Cel cui jois, 4; Un sonet, 52–53; Tuich cill, 51–52), evoking the
polarity of the courtly universe.\textsuperscript{24} Ben also participates in the polarity of the courtly
universe by its opposition to dan or mal. Since ben is an omnibus term—any quality may
be “good”—its precise value is not easy to circumscribe. It refers to the good that the
poet may say or receive. In association with other courtly qualities, ben suggests
advantage or reward, but with a resonance that is more moral than social or worldly.\textsuperscript{25}

Joven is often considered one of the most important qualities of the courtly universe.
According to Cropp, the word changes function and meaning toward the end of the
twelfth century: “Il désigne alors une qualité courtoise générale et un attribut de la
dame.”\textsuperscript{26} Miraval's use of the term conforms to Cropp's description. Although joven has
a significant place in Miraval's cansos, and is used more frequently by Miraval than by

\textsuperscript{24} Cf. Pierre Bec, “L'antithèse poétique chez Bernard de Ventadour,” in \textit{Mélanges \ldots Boutrière} (Liège,
1971), 2:118–21. See also for juridical terms Paul Ourliac, “Troubadours et juristes,” \textit{Cahiers de civilisation
médievale} 8 (1965), 159–77.
\textsuperscript{25} Cropp, \textit{Le vocabulaire}, p. 362.
\textsuperscript{26} \textit{Le vocabulaire}, p. 418. See further Erich Köhler, “Sens et fonction du terme 'jeunesse' dans la poésie des
troubadours,” in \textit{Mélanges \ldots Crozet} (Poitiers, 1966), 1:569–83.
the poets in Cropp's tabulation, it does not acquire the emphasis accorded by Topsfield, for whom "Amors and jovens are Raimon's guiding principles."27 The sphere of joven in the cansos is too limited.

The position of most frequent occurrence is the tornada. Here it usually enters into a laudatory chain of courtly qualities applied to a feminine figure and has a value closely related to pretz. In the development of the song, joven describes or is related to the lady exclusively. Once it represents good conduct which the lady must respect (D'amor, 31); in another case it perhaps denotes age more than courtly quality (Amors, 12); elsewhere it incorporates the dynamism of youth and the special radiance of virtue (Dels quatre, 51; Tot quan, 19). The two appearances of joven in introductory stanzas show a relationship to solatz and amor. Here the term pertains only to the poet. Joven inspires song (Entre dos, 7), except when the poet loses faith in courtly entertainment (Anc non, 7). When joven inspires song, it is personified as a force of creativity, even a kind of recklessness. Nowhere is the lover as such described as being youthful, nor is the necessity of youthfulness suggested for him, except in the one exordium motif in connection with his function as a poet. By making joven chiefly an attribute of the lady, secondarily a quality of the poet, and not specifically a virtue of the lover, Miraval restricts its semantic range, although the term still retains the essence of a courtly quality and a measure of its complexity.

Sen has two principal developments: in the tornadas, it appears in sequence with other courtly qualities; elsewhere, it is frequently compared to follatje, a common juxtaposition in the troubadour lyric, and once to mesura. Therefore the treatments of sen are differentiated. Applied to historical figures, to the lady, or to courtliness, it is a positive quality linked to pretz and joven. But in other contexts, the relationship of sen to love service becomes paradoxical. When follatje colors sen, true sen becomes follatje (L onc temps, 23–24). Or, in a different vein, sen and mesura are opposed to amor and joven as reason is detached from the impulsive movements of the heart (Entre dos, 7–8).

To those observations concerning nouns, a few remarks may be added about the adjectives cortes, fin, and leial. For the most part, adjectives do not have the poetic resonance of nouns. However, by their frequency and meaning they help define the universe in which the poem moves. Cortes, used always in a moral sense, modifies various nouns to confer or intensify a "courtly" function. Fin and leial refer almost exclusively to the participants in the song. The qualities of being pure, genuine, sincere, or loyal are specifically attached to lover or lady more than to love itself: love is an absolute having no need of qualification; the participants are not. Fin and leial highlight the themes of merit and loyalty that are central to the universe of the songs.

The notion of courtliness whose center is love is thus conveyed by a series of terms susceptible of multiple developments. These terms gravitate around pretz and joi, with pretz receiving major emphasis. But relationships between courtly qualities are neither fixed nor rigid. They form shifting patterns, a changing kaleidoscope of associations determined by sound and rhythm as well as by sense. The permutations are endless; that is part of their poetic expressiveness. Thus is set up an interplay of meanings whose diverse resonances are fully exploited in the composition of the poem.

27 Troubadours and Love, p. 228. It should be pointed out that Topsfield takes the sirventés into consideration, whereas I have not: see Troubadours and Love, p. 222.
Meaning

The constellation of courtly qualities reflects a universe of positive values constantly desired but as constantly threatened by the forces of evil, the attitudes and actions opposed to courtliness. The forces of evil are less fully developed than the courtly qualities. They are not crystallized by nouns whose poetic density equals that of amor, pretz, or joi. A rough indication of the most important terms may be given as follows:

<table>
<thead>
<tr>
<th>Word</th>
<th>Number of occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mal (and compounds)</td>
<td>47 (approximate figure)</td>
</tr>
<tr>
<td>dan/dampnatge</td>
<td>23</td>
</tr>
<tr>
<td>fals (including falsiat and falsura, 1 each)</td>
<td>19</td>
</tr>
<tr>
<td>falhir, falhimen, falhenssa</td>
<td>18</td>
</tr>
<tr>
<td>peccat, peccaire</td>
<td>6</td>
</tr>
<tr>
<td>tort</td>
<td>18</td>
</tr>
<tr>
<td>engan, enganar</td>
<td>15</td>
</tr>
</tbody>
</table>

But approximate frequency is here a very imperfect indicator. These terms are unstable; they undergo transformations of meaning that simple counting does not reflect. Despite such ambiguity or because of it, the “uncourtly” attitudes act as a ferment. The inner spirit of evil is conveyed by mal, alone or in diverse combinations (maldigz, mal capitemenen, mal volen). Taking into account all possible uses, mal is more prevalent than ben. Derogation from courtly values in a general sense is expressed by falhir or falhimen. Other antinomies emerge more sharply delineated: fin/fals or fals/leial, leial/engan, tort/dreg, pro/dan. These oppositions create conflict and poetic tension, conferring upon the song part of its dynamic movement.

The term mal belongs to several contexts: behavior that violates the courtly ethic (mal apres, mal capitemenen); harm or evil in the sense of ill will directed against lady or lover (malvolen); criticism or blame of the lady—sometimes justified. Applied to the poet, mal is more often than not pain or suffering. The poet does not merely speak of the harm directed toward him; he feels it. And so for him, mal is transferred from an ethical to an emotional plane. But fundamentally, good and evil are moral principles. Pretz, joi, and other courtly qualities represent the good; mal is opposed to them, becoming the antithesis of the underlying aspiration and necessary expansiveness of the song.

Generalized also in their function are falhimen and peccat. Cropp found few examples of falhimen among the classical troubadours. The notion in Miraval’s cansos is important. Falhimen refers to fault or sin without specific content, although there may be overtones of treachery or deceit. Any defect can become falhimen, and falhimen can be viewed as the negation of any part of the entire moral code (Era, 8; D’amor, 15–16; Tot quan, 8). Peccat is of narrower application than either falhimen or tort, terms with which it may be associated. It is attributed exclusively to the lady, and the misdemeanor is specified: betrayal (Tal chansoneta, 15) or accepting money (Ben cortes, 16).

The oppositions fin/fals or fals/leial, leial/engan, tort/dreg, pro/dan are specific developments of the antithesis between good and evil. Wrong perpetrated—dan or tort—may destroy reputation and honor and imperil pretz. Dan or dampnatge, particularly in the form of gossip or slander, undermines merit by attacking the esteem in which the

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28 Le vocabulaire, p. 446.
29 Cf. the study of peccat by Jean-Charles Payen, “‘Peccat’ chez le troubadour Peire Vidal,” in Mélanges ... Boutsère, 1:445–52.
participants are held by those around them. *Tort* is more a juridical term than *dan*. It places the relationship of lover and lady less in the perspective of good and bad than in the perspective of right and wrong before the law, the *dreitz d'amor* (*Cel cui jos*, 22). But the rights and privileges are for the most part on the side of the lover; *tort* is almost always attached to the lady. In a moment of total submission, the poet may vary the motif and accept the notion that blame is rightly imputed to him if his lady has failed (*Cel cui jos*, 31); but in general, fault is placed squarely on the lady's shoulders. *Engan* (used primarily in the negative: *ses engan*) and *fals* are opposed to loyalty. In the affirmative, *engan* describes treacherous attitudes harmful to love service. *Fals* transmutes any noun into its negative: lover or lady become unworthy participants; conversation becomes slander.

Attitudes or actions inimical to courtly behavior belong primarily to the development of the song. This is the part of the song in which the conflict is played out. It is a conflict Miraval exploits to accentuate the social and ethical dimension of his songs. If the notion of derogation from love's precepts is expressed in an introductory stanza, the general term *faltimen* is most frequently employed. The *tornada* poses a different situation. "Uncourtly" terms can scarcely be offered in homage, unless they are used negatively. Echoes of the lady's wrong do occur in the *tornada*, however, most often with reference to *Mais d'amic* (for example, *Era*, 52; *Puis onguan*, 55). And the expressions *malvolen*, *malvolensa*, or *vol mal* undergo noteworthy modification. Whereas in the course of the song *malvolen* usually refers to enemies of the lover or, especially, of the lady (*Ben sai*, 38; *Tot quan*, 16), in several *tornadas* the expressions refer to enemies of the poet or of *Pastoret*, who are identified as *baros* (*Era*, 57; *Ben sai*, 55; *Cel cui jos*, 53). The notion of enemy or rival is placed in a social context extending beyond the song proper and not exclusively associated with love.

The values and qualities considered up to this point are given poetic reality through the two principal participants: the lady and the lover. However moralistic and abstract Miraval's *cansos* may seem, they are never merely theory expounded; they turn about specific situations and relationships, varied and juxtaposed. To the participants we may now turn our attention, not so much to describe them, for they are well known, but rather to point up several aspects of their function in Miraval's *cansos*.

One need scarcely labor the point that the two main actors do not have equal status in the song: one is a function of the other. The lady is not a character in her own right; she never speaks for herself, and she is presented always from the point of view of the poet. I have already suggested that she is presented in several ways, not only directly but also obliquely. Indeed the poet talks about her more than he talks to her. He therefore uses the third person more than the polite second-person plural. The third person allows numerous variations: *ma dompna* (or *midons*) in a particular sense and *dompna* in a generic sense, as well as indefinites such as *autra*, *cascuna*, or *tals*. *Dompna* may appear in the plural, as may the indefinites. All of these variations permit the poet to view the lady not only as an individual, his lady, the one to whom he addresses himself, but in addition to merge her with a type, *dompna*, or relate her to a group, *dompnas*, which may include her or be differentiated from her, *autras*. Moreover, the lady is perceived as having two essential aspects that are antithetical: *bona dompna*/*falsa dompna*. The tension between these two aspects and the interplay of perspectives create what might be called the dynamic function of the lady in the poem as she is seen by the poet.

The lady appears in all parts of the poem. In the stanzas that frame the song, the
exordium and the tornada, she typically assumes a conventional posture of aloofness. In the development of the song, the concept of the lady is characterized by the fact that she is always placed, implicitly or explicitly, in the double and antithetical perspective of bona dompna/falsa dompna. The two aspects of the lady are not necessarily evoked in different songs; bona dompna implies falsa dompna and vice versa. This determines a division of motifs into two essential groups: praise of the lady, courtly request, dedication of the song, and submission of the lover on the one hand; criticism, advice, or warning on the other. The second of these groups is more typical and indeed more frequent than the first.

The bona dompna in Miraval’s cansos offers no surprises. Celebration of the lady and the courtly request are carried out essentially according to the ritual of the genre. But in counterpoint to praise of the lady comes a second group of motifs of equal or even greater importance. Indeed, the single most frequent motif regarding the lady is criticism, coupled often with advice concerning her behavior (Aissi, 45; Amors, 15; Ben cortes, 12; Ben messagiers, 45–48; Cel cui jois, 44; Chansoneta, 16; Contr’amor, 15–16; D’amor, 21–24; Entre dos, 31–32; etc.). When the poet criticizes the lady or gives advice, emphasis is placed not on what she has, which is static, but on what she must do, which is dynamic. Criticism beside praise forces us to see the lady as part of the continual interchange between good and bad. Criticism and advice are usually expressed in general statements, rarely in direct address. They reflect an objective stance. The lady is judged according to a moral code pertaining to all members of the courtly universe. Given this stance, it is not surprising, although it may be unusual, that the poet criticizes, even explicitly, his own lady. If the fundamental conception of the lady implies change, evokes not only an ideal but the means by which the ideal may be reached, criticism of the lady if she does not reach the ideal becomes inevitable. The tension between bona dompna and falsa dompna is thereby only more completely drawn.

To be sure, the division of femininity into two contrasting visions is not new with Miraval. Criticism of the lady is present in the troubadour lyric from the time of the earliest troubadours, and some of the motifs in Miraval’s poetry may be found in Marcabru or Bernard Marti. But if René Nelli is correct in stating that the two women present in the songs of the early twelfth century “symbolisent le bon et le mauvais amour,” and that for early poets “la mauvaise dame . . . ne representait pas seulement . . . la franche Malvestat, mais aussi la tentation charnelle, le plaisir d’amour,” then it must be concluded that the emphasis in Miraval’s cansos is different. The falsa dompna is the one who has committed falhimen, sinned against pretz, lowered the value of dompnei by mercenariness or by the choice of an unworthy lover. The falsa/bona contrast reveals not so much the sins of the flesh as the sin of inappropriate behavior. As such, it is one of the essential themes of Miraval’s cansos.

30 In Topsfield’s view, Miraval adopts different attitudes in different poems. See “‘Cortez’ufana’ chez Raimon de Miraval,” Revue de langue et de litterature d’Oc 12–13 (1965), 103. In a similar vein, Christiane Leube-Fey discusses mala dompna in specific songs, citing Chansoneta as an example of the Abschiedssied (Bild und Funktion der “dompna” in der Lyrik der Trobadors [Heidelberg, 1971], p. 81). But criticism of the lady is present or implicit in almost all Miraval’s cansos; and in Chansoneta, bona dompna is also evoked, at the end, in contrast to falsa dompna. Good and bad exist simultaneously, easily juxtaposed in the same song.

32 L’erotique, p. 127.
Thus far, the *bona dompna/salsa dompna* antithesis has been applied to one lady. But it is typical of Miraval that the lady should be constantly related to all ladies. She is surrounded by *autras* to whom allusion is made in a number of contexts. These other ladies may constitute an audience for the song, or they may represent an extension of the value of the poet’s lady. They are also seen, albeit fleetingly, as rivals, the counterpart or companions of *lausengiers* who can destroy the poet, love, or even each other (*Era*, 33–36; *Cel cui jois*, 47; *D'amor*, 33–40). By incorporating into his poem these other ladies, the poet reinforces the impression that his lady is part of a group from which she is differentiated momentarily by his loyalty or by her own superiority, but from which she is never totally divorced. In this setting the juxtaposition of good and bad takes on larger social significance.

If the lady is the focus of the lover’s attention, the lover himself is the center of the poem. His is the essential point of view: he is the “I,” simultaneously lover and poet. It is convenient, however, to distinguish the poet who speaks and who is also the lover from what can be called the figure of the lover created in the song. The “I” speaks about himself as a lover; he speaks about his feelings, which are crystallized around the two poles of joy and pain; he describes his activities, those appropriate to love service and those appropriate to *trobar*. But he also speaks about other lovers in the third person. Between I, he (*aman*), they (*amans*), and sometimes *on* there is a difference in point of view, but the subject under discussion is still the lover. By shifts in point of view, the poet suggests that what applies to him applies to others and vice versa. Thus the figure of the lover is given depth. I shall look first at the terms Miraval uses to convey the feelings of the lover and then at his activities, with some indication of noteworthy contexts and usages.

Joy and pain, the two essential poles of the poet-lover’s inner universe, have received considerable critical attention. It is characteristic of the courtly lyric in general that *joi* is not so diversely developed as pain. Many of the terms used in Miraval’s *cansos* to describe happiness or pleasure—and outside *joi* itself, they are not numerous—evoke more a feeling of contentment than the specific emotion of *joi*: *alegriers, agradar, benanans, deleitz, deportar, esbaudir*, for example. Most of these terms function as introductory motifs. *Joi* and *gaug* are more fully exploited in the development of the song.

Where notions of joy or pleasure appear in the exordium, it is ordinarily not to convey the lover’s happiness but, by contrast, to reveal his pain. The typical associations relate joy to the lady, to love, to song, or to nature, frequently in a paradoxical manner (*Amors*, 1–3; *Be m'agrada*, 1–8; *Cel que no*, 1–8; *Cel qui de*, 8–14). Variations are numerous, but the dominant impression conveyed is of joy or pleasure thwarted.

The tone of frustration is continued in the development of the song. Joy is rarely presented as a durable state. It is capricious, liable to evaporate even as it appears. Usually—indeed conventionally—*joi* appears in the context of a request. It is the reward sought for or previously denied, in a hypothetical or conditional situation, or it is directly negated. The term *joi* is not often accompanied by the present indicative; even if it is, what could be a simple statement of emotion experienced takes on a troubled instability from the surrounding context.

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Since it is chiefly the lady who dominates the lover's inner universe, the principal source of feeling, indicated or implied, is the dompna. But whether or not the poet will know joy both depends and does not depend directly on her. The simple equations that immediately come to mind (refusal by the lady equals suffering of the poet; acceptance by the lady equals happiness of the poet) do not reflect the complexities of the relationship. For, indeed, the second equation almost never functions within the song, and were it to become a permanent reality, the song would be ended. Therefore if joy is to be expressed, the expression must include a joy that can arise from the lady's refusal.

Obviously one of the poet's chief desires is that the lady will say "yes" and bring him the fullness of delight. In the hope of this "yes," he knows a joy derived from total submission to her wishes (Tuich cill, 25–28). On rare occasions, the lady has received or receives the lover well: "Ma domna et eu et Amors / Eram pro d'un voler tuich trei" (Aissi, 10–11); "Pus ma dona m'a coven / Qu'autr'amic non am ni bays" (Tals vai, 25–26). But the bond is fragile. In the first passage cited the past tense and an immediate break destroy the favored moment, and in the second passage doubt injects itself with the last words of the stanza "qu'ab lieys mi remanh" (Tals vai, 32). Usually the lady says "no." This may not mean the end of joy, however, because there is still the hope that her attitude will change. But in one song joy undergoes another transformation whereby the lady's acceptance is not needed. The lover knows a feeling charged with meaning and significance by virtue of his own capacity to receive and absorb the rejection:

\[
\begin{align*}
& E \text{ si tot ab lieis non acap} \\
& Lo joi qe-m fa\text{-}l cor ensendre, \\
& Per so non es mos gauchz mendre, \\
& Pois de mi no mou l'ochaisos, \\
& Que no\text{-}m n'azir ni\text{-}n sui clamos. \\
& (Cel cuijois, 17–21)
\end{align*}
\]

Here the first emotion is a subjective state, the second the attainment of satisfaction through conduct that expresses itself outwardly in society. The pure elation of joy may be refused by the lady, while simultaneously a more reflective happiness, growing out of suitable courtly behavior on the part of the poet, is elicited by her very denial. In this passage, feeling and conduct are closely intertwined.

If joy is a precarious emotion, more often desired than fully realized, pain is very real. It is an immediate experience, usually expressed in the present indicative, although the past or future may occasionally be used. But however real and unbearable the lover's anguish, he finds in that torment a stimulus. As do the forces of evil, so does the pain of loving assure the dynamism of the song.

To give an idea of the range of terms expressing suffering in Miraval's cansos, I have found it convenient to group them in several categories:34

1. Desire and longing: desir, desirar, desirier, enveios, talan. Half the occurrences of desir or desirar are in one song, Be m'agrada, where it is an unrhymed refrain word. The

34 These categories may be compared to those adopted for Bernart de Ventadorn by Pierre Bec, "La douleur et son univers poétique chez Bernard de Ventadour," *Cahiers de civilisation médiévale* 11 (1968), 545–71; 12 (1969), 25–33. Bec does not include "fear" in his list, and there can be no category "le martyre" for Miraval. I have grouped some notions Bec separates. Although resemblances are marked between the two poets, the differences are significant.
use of desire in Miraval's cansos is frequently close to what Bec has described as "une tension de tout l'être qui consume et qui tue."  

2. Obsession with thoughts of love: cossir, cossirar, cossirier, pessamens.

3. Fear: esfrei, paor, temer, temenssa, temor, sometimes linked to desire and anguish (S'a dreg, 51; Er ab, 17–24; Aissi, 31).

4. Waiting and enduring adverse conditions: atendre, sofrir, durar.

5. Torment, sorrow, distress: dolor, dolor, afan, angoissa, destorbamen, destorbier, destreigner, destruire, enbrons, enlis, endurs, enoi, error, esglai, esmai, gelos, gelozia, agelositz, greu, greujar, maltrach, pantais, pena, pensiu, trebaillatz, turmen, which, when coupled with desire, may lead to thoughts of death (mort, morir, aussir, confondre), although this is rare. It is to be noted that the noun dol does not appear at all, and dolor occurs only nine times in seven different songs. The poet speaks infrequently of sadness as such and does not see himself as a martyr. His tone is closer to that of a person suffering active torment than to that of a passive sufferer.

6. Outward expressions of sorrow: planher, plor, plorar, sospirar.

7. Resentment: rancura, rancurar, rancurs, clamar, clamor, clamos, clam, azir, s'iraiser, ira, irat. Here should also be included the harm the poet may receive: mal, dan, destric.

Two of these terms call for special comment: jealousy and resentment. The inclusion of jealousy in the fifth group marks an unusual turn of thought. Jealousy does not often appear in the troubadour lyric. When it does, it is usually treated as a conspicuous defect of the husband or a despised characteristic of unworthy lovers. Jealousy seems to be the opposite of courtliness. All the more surprising that in Miraval's cansos the lover should apply the term to himself.

The notion of jealousy appears in two broad contexts: controlled jealousy, and jealousy as a necessary component of love's pain. In Chans quan, the emotion is controlled. The lover, having given us to understand that his lady is surrounded by a number of suitors, confesses his desire to enjoy more of her company than he has had (Chans quan, 30–32). This sentiment borders on an exclusiveness that the troubadours seem, by and large, to have avoided: a courtly lover should not be obnoxiously possessive. The poet, moreover, is aware that a lady's value is enhanced by the admiration of others (Chans quan, 22–24). Therefore his inner feeling is qualified: d'aitan and no more. Outwardly, he claims to be chauzitz (Chans quan, 29). The result is that his jealousy serves primarily to compliment the lady. Similarly, in Era (17–24) a nascent feeling of jealousy is stamped out by good judgment. But if in these examples jealousy is controlled, elsewhere the poet includes it as a fundamental aspect of the lover's anguish. He lists jelosia along with maltraich, esmai, turmen, and angoissa as miseries that make him doblamen esgauzir:

36 For Bernart de Ventadorn, according to Bec, dol is the central notion ("La douleur," 11:548 and 569). In Cropp's statistics (Le vocabulaire, p. 465), Bernart appears also as the poet of dol and dolor. Miraval's usage seems closer to that of Guiraut de Bornelh, Pons de La Guardia, and Arnaut Mareul.
37 Cropp, Le vocabulaire, pp. 246–50; Camproux, Le "joy d'amor" des troubadours (Montpellier, 1965), p. 181. This meaning occurs in Miraval: Tals vai, line 5.
38 Erich Köhler places a slightly different interpretation on this passage, failing to recognize the controlled nature of the jealousy: "Les troubadours et la jalouse," in Mélanges... Frappier (Geneva, 1970), 1: 548–49.
Meaning

Tot lo maltraich e l'endura
E-l lonc desirier e l'esmai
Conosc qu'eras m'adrechura
Cill que m'a donat maint esglai.
Que val amors, s'om mal non trai?
Que la jelosi'é-l turmens,
Q'ieu n'aic, e-l angoiiss'é-l talens
Mi fant doblamen esgauzir.

(Ben sai, 9–16)

In this passage jealousy is clearly an accepted part of the suffering necessary to love.

A similar viewpoint is found in Andreas Capellanus. Having stated that love cannot exist without jealousy, Andreas continues: “Now jealousy is a true emotion whereby we greatly fear that the substance of our love may be weakened by some defect in serving the desires of our beloved, and it is an anxiety lest our love may not be returned, and it is a suspicion of the beloved, but without any shameful thought.”

When shameful thoughts are attached to the suspicions, Andreas condemns the emotion, calling it false jealousy.

The inner torment that the word jelosia evokes in Miraval’s cansos resembles the fear and anxiety described by Andreas. Such torment seems to be accompanied by a kind of suspicion which, when it is perceived as shameful, is repressed or explained away. Where suspicion is not dominant, however, torment and anxiety over the lady’s conduct—the true emotion of jealousy—emerge as essential components of the lover’s distress. This notion is rarely encountered in other troubadours.

The theme of resentment is developed in two ways. On the one hand, terms such as mal, dan, and irat express torment or anger and imply injustice for which amends should be made. On the other hand, terms such as clamor, rancurar, and iraiser are usually employed negatively, not so much to express resentment as to deny the suitability of such expression. Complaints overtly communicated are vulgar (Ben sai, 17–19; Cel cui jois, 21; Lonc temps, 9–10). The poet may describe his torment, but he may not openly revolt unless the suffering is too great, in which case his accusations are justified and he may think of vengeance (Puois de, 9–13; S’ieu en, 11–20). The form that his vengeance takes in S’ieu en may seem singularly uncourtly: he will deceive a lady who deceived him, thus striking a bargain that will permit him to live with her in peace. Yet the poet takes care to specify that such behavior is valid only with an unfaithful lady (41–44).

The expressions of pain and suffering that accompany jealousy and resentment are found primarily in the development of the song, occasionally in the exordium. They almost never appear in a tornada. Viewing them in that way, one can conclude that they belong exclusively to the “fiction.” In the exordium, anguish motivates the song, and in the development, the various nuances of the poet’s distress are fully exploited. The inner universe of feeling is thus an important aspect of Miraval’s cansos. If the motifs tend to be the familiar ones, there are individual shadings in the choice of terms and in the treatment of jealousy and resentment. But the lover does not lose himself in the contemplation of his sorrow. Miraval perceives suffering more as an element of love.

40 De arte, p. 103.
41 A few examples are given in a different context in Köhler, “Les troubadours.”
service than as a series of emotions valid in themselves, whose very bitterness can be the sweetest savor.

To turn now from the inner domain of feeling to the outward sphere of action, we may consider the activities that define the lover (*servir, dompneyar*) or the poet's art (*chantar, ensenhar*). The former are, on the whole, conventional in Miraval's *cansos*, but the latter lead to observations crucial to Miraval's poetic universe.

The greatest number of occurrences of the word *servir* are found in one song, *Be m'agrada*. The term always applies to the lover and usually expresses the same motif: a good lover distinguishes himself by faithful service and may hope for a reward. *Dompneyar* is of more general import. It is a courtly activity that brings honor to the lover, to his protectors and associates, and must not be betrayed by unsuitable conduct.

The lover emphasizes his skill; he takes note of his accomplishments, considering himself a superior *dompnejaire* (*Cel qui de*, 24-25).

This attitude is consonant with his conception of *chantar* and *ensenhar*. *Chantar* is, in part, a specialized form of *servir* and *dompneyar*. As often as the poet mentions love, he mentions song or singing. *Chantar* appears, typically, in a first stanza or in a *tornada*. Singing serves as a frame: it defines, justifies, and carries the entire enterprise. It makes love grow and upholds the ethic of which love is the animating force.

But in addition to being entertainment, the song is also instruction. We have already seen that criticism of the lady and advice concerning her behavior constitute the most important group of motifs associated with the *dompna*. The poet's function as critic or teacher is more often exercised by the instruction given than described by the word *ensenhar*. But the term underscores the poet's concern for teaching, and the contexts in which it is found reveal the perplexing situation of the lover who is also a critic.

If the idea of instruction linked to wisdom and good manners permeates the courtly lyric, the thought that the poet should take it upon himself to instruct ladies is less common. Topsfield argues that in restricting the authority of the lady and in judging her actions, Miraval "a élargi pour ainsi dire le cadre conventionnel de l'amour courtois." To teach ladies is a delicate matter because it implies a position of superiority. Moreover, criticism of the lady is the opposite of the praise required by the genre. If the poet sets out to do both, his song will inevitably become ambiguous.

The purposes of *ensenhamen* and *castiamen* are explicitly stated in *D'amor* and *Tals vai*. A lady must love; but if she cannot love wisely, then it would be better for her not to love at all (*D'amor*, 17-24; *Tals vai*, 13-16). She must know how to distinguish the good from the bad (*Tals vai*, 17-24). Teaching and criticism will enable her to make proper choices and conduct herself in a suitable manner. At the close of *Tals vai*, the poet sends his song to Guillelma, so that she may learn to recognize the difference between *l'aure* and *l'estanh* (*Tals vai*, 48). The poet's teaching is valid not only in the fiction of the song but also for the courtly society beyond.

In another song, however, the poet flatly asserts that he does not correct the lady he loves:

\begin{quote}
Ges la belha qu'ieu plus am no s'albir  
Qu'en re l'ensenh ni-l casti ni-l despona,  
Qu'ilh sap tan gen laissar e far e dir  
Per que no-m cal que ren als hi apona.  
\end{quote}

(*Amors*, 22-25)

\footnote{Les poésies, p. 64.}
Here the reason he refrains from any blame is that this lady already knows how to act. She is the epitome of perfection. The poet can add nothing to her wisdom and fine manners. If the lady is so perfect as to need no help, then the poet does not pretend to teach her anything. To refuse to criticize is a way of praising.

Thus we perceive that the teaching motif can be developed in different ways. If the point of view adopted is that of affirming the lady's value, a value she already has, then the teaching function is refused or denied. If the point of view adopted is that of showing an already noble lady how to retain and enhance her value, or if it is a question of teaching all ladies, including some who may not be very ensenhadas, then instruction is not only desirable but necessary. These approaches illustrate the difficulty of the poet-teacher's situation. To suggest that criticism is possible implies an imperfection, real or merely conceivable, in the lady. Where praise is absolute, criticism cannot pertain. Criticism and the teaching function must therefore be carefully circumscribed. Their validity depends on the knowledge and good judgment of the poet. Failing that, the poet's superior stance will become disagreeable boasting and his criticism unjustifiable blame.

The experiences and activities of the poet-lover considered up to this point have been subsumed under the single view of "I." The full import of these activities and the way in which the poet integrates a particular experience into a collectivity can be gleaned from the uses of om and of nouns referring to lovers or rivals in general. With the word om, the poet shifts to a neutral position, usually to show that the lover's actions partake of a general code, which both justifies these actions and confers universal value upon them. The shift to om is particularly effective at the end of a stanza, as for example in the second stanza of Be m'agrada, where the lover's desire for a reward is validated, and in the fifth stanza of A penas, where the closing om furnishes an objective criterion confirming the superiority of "ieu" as opposed to "tuich cist trobador." To be sure, Miraval is not the only poet to have used this technique; but it assumes a particular importance in his cansos, where constant measuring of the individual against a general code is a dominant theme.

Nouns referring to the lover in general or to rivals produce a different effect. The lover is externalized by the poet, who himself remains a lover and the center of the song; at the same time, still within the fiction of the poem, he projects other lovers who multiply his own experiences. The adoption of various terms to speak of lovers or lovers in the third person permits the poet to contrast appropriate and inappropriate behavior. The other lovers are not only perfect lovers, parallel to the poet, but also imperfect lovers, embodying attitudes that the poet might reject for himself. A division in the concept of the lover is thus underscored: he, too, can be "good" or "bad" in a dualistic universe.

The terms used to refer to a good and praiseworthy lover are not surprising: amador, aman, amic, drut, entendedor, pregador, and the like. Most of these terms are objectifications of a quality that defines the lover. Words used to speak of unworthy lovers are less numerous than those with positive import, but if nouns transformed by a negative adjective (e.g., fals entendedor) are included, the concept of the lover is about equally divided between good and evil. The key term islausengier, but there are a
variety of equivalents, such as gualiador, parlador, parlier, and compounds with mal such as malparlan and maldizen. These terms all describe ways of engaging in undesirable conduct: deception, quarrelling, and harmful talk.

The lausengier is usually looked upon as the villain of the piece, in contrast to the lover-hero. But the relationship between them is more complex than it may at first appear. The activities of the lausengiers, quarrelling and harmful talk, are verbal communication, as is the song. Dire and maldire differ in intention and content but not in mode: the poet-lover speaks to praise, the lausengier to slander. However, between praise and slander the division is not always firm. The word lausengier contains within itself notions of flattery as well as of calumny. The fact that these apparently contradictory meanings are joined in the same word shows how easy it is to slip from one to the other. The relationship of lausengier to lover and more specifically of lausengier to poet is therefore not a simple contrast, and it reveals one of the paradoxes of the poet's function in Miraval's cansos.

The poet's attitude toward lausengiers in the cansos is generally scornful. But this conventionally scornful attitude is tempered by two considerations. In the first place, there are circumstances in which the lover is polite to the lausengiers, even honors them. These circumstances arise from the idea that the lover, for love of his lady, should act courteously to all about her: "Los pejors lauzengiers / Tenc per midons plazentiers, / E cel que-Is apana" (Anc trobars, 46-48). To say that one must admire one's rivals is another way of saying that one must not be jealous. It can indeed be argued that the concept of the lausengier is in part a projection of the feeling of jealousy.

Honoring lausengiers, however, is extremely disagreeable (S'a dreg, 37-45), especially when, by learning from the poet, they succeed where he fails (Si tot, 20-24). If the poet outwardly esteems them, he does not insist too much on the value of his generosity.

The second consideration that tempers the poet's scornful attitude toward the lausengiers is more complex. As has been mentioned, lover and lausengier share the same mode of activity, talk or song, but not the same purpose: one praises, the other blames. Difficulties arise because definitions of praise and blame are sometimes slippery. The concept of praise depends on its context. To be valid, praise must be true. For praise to be true, it must be judicious and applied to a worthy lady. Indiscriminate praise becomes hollow mockery, the province of ignorant and awkward rivals (Apenas, 45-47). Whether the poet is telling the truth and thus bestowing praise and not mockery depends on whether his judgment is correct. If his choice of a lady is good, his praise is true praise; if not, "escarn ditz e non ren al" (A penas, 47).

But then a dilemma of another sort arises. If the poet must not praise indiscriminately, he will be obliged to blame undeserving ladies. This, indeed, is the teaching function we have previously considered. However, when the poet assumes the right to criticize behavior, he takes upon himself an activity characteristic of the lausengiers.

The poet's awareness of this problem is expressed most directly in a passage from D'amor, which in the first line reveals the vulnerability of the poet's position and subsequently contains an explanation of that position:

Qu'ieu sui mainhtas vetz lauzengiers:
Quar a dona ni a senhor
Non deu cossentir dezonor
Neguns sos fizels coselliers,
Non laissarai qu'ieu non dia,
Qu'ieu tostemps non contradia,
So que faran domnas contra joven
Ni-m sembrar de mal captenemen.
(D'amor, 25–32)

The interesting device is the sharp juxtaposition of lauzengiers and fizels coselliers at the rhyme. The first-person statement turns the poet into his opposite. But the meaning of this transformation is clearly indicated by the third-person general remark that no faithful counselor should allow unseemly conduct to pass uncorrected. By couching his explanation in general terms, the poet reinforces the validity of his conduct and reaffirms his real adherence to the group of fizels coselliers. The fact that the poet will not be deterred by the appearance of being a backbiter is affirmed by a shift again to the first person, now in the future: “non laissarai . . .” The following stanza emphasizes the fact that those who attack him are themselves drutz messongiers. They cannot judge him because they are not experts in the ways of love. Nor indeed can the ladies who accept such lovers:

E ja d'aquestz drutz messongiers
Que cuion aver gran lauzor,
Ni dona que s'aten a lor,
Uns per so no-m sia guerriers.
(D'amor, 33–36)

The transformation of values is complete: the poet appears to be a lausengier but he is really a fisel cosellier; those who attack him think themselves worthy of praise but are really messongiers. Then there is a further development: no harm could come to the poet if he enjoyed his lady's favor (D'amor. 37–40). He would again become the pregador desirous of his lady's chauzimen. For when the poet adopts this attitude of timid submission, he never has the appearance of a lausengier, as he states under somewhat different circumstances in another poem:

Que quant ieu mi prezen
En loc de chauzimen
Non es mos capteners
Lauzengiers ni ginhos;
Ans plus temens c'us tos
Soi lai on es poders.
(S'ieu en, 41–46)

The totally submissive lover runs no risk of being blamed himself.

The passage from D'amor sets forth in sharpest relief the paradoxical relationship between the lover who is also a critic, the poet who eschews flattery in favor of the truth, and the lausengier. In this context it has been discussed and interpreted by both Erich Köhler and Leslie Topsfield. For Köhler, this passage serves to illustrate the thesis that “tout le monde est le ‘lausengier’ d’autrui,” and he states further with specific reference to Miraval: “Cependant il est impossible de se louer soi-même comme l’amant le plus
Raimon de Miraval

fidèle, le plus délicat et le plus humble, comme le font sans cesse les poètes, sans rabaisser au moins implicitement ses rivaux. Raimon de Miraval est le seul à l'avoir admis; il nous permet également d'imaginer à quelle sorte d'arguments le 'lausengier' avait recours pour justifier ses médisances."

Topsfield emphasizes the fact that Miraval here is justifying his position—not however as lausengier but as fizel cossellier acting in conformity with a courtly code. Topsfield also describes circumstances, for him largely chronological or determined by the poet's attitude towards a specific lady, in which Miraval presumably renounces, at least momentarily, his active role as teacher and critic. These two interpretations lead us to an essential ambiguity, which should be emphasized. It is obvious that the poet is indeed justifying his position, rather more as a fizel cossellier than as a lausengier, but it is also true that by recognizing the fact that he can be seen as a lausengier, the poet conveys the notion that “tout le monde est le 'lausengier' d'autrui.” The point of view in any given poem is obviously the poet's. And in the poet's view, his judgment is impeccable. But what if the poet were seen from the outside, through the eyes of the lausengiers? This is what appears to happen in poems of other troubadours in which Miraval is criticized and to which Topsfield has made allusion. The passage from D'amor by its very justification of the poet's rightness sharpens our awareness of the possibility that fizel cossellier and lausengier can be one and the same person, depending on the point of view from which their pronouncements are received and evaluated.

And it is a question of point of view more than of historical and thus anecdotal change of attitude. The differences between poet-critic or poet-submissive lover, between blame and praise, are determined by a judgment passed on the lady. Criticism of an unworthy lady is valid; criticism of a perfect lady is slander. Praise of a perfect lady is true; indiscriminate praise, escarn. These attitudes are not necessarily adopted one after the other; they coexist. It could be argued that one implies the other, that this antithesis is inherent in the function of the poet-lover as Miraval views it. Praise and criticism are both necessary; both can be misused and misinterpreted. The poet constantly plays with contrasts. It is verbal play, but it also shows acute awareness of the poet's paradoxical situation. Miraval may well have evoked these ambiguities more clearly and frequently than other poets. Not only on a sociological plane, as in Köhler's interpretation, but also on the level of the poet's perception of his artistic and moral function, lausengier and lover become two sides of the same coin.

Thus the figure of the lover is given depth and endowed with movement. Antithesis between “good” and “bad” obtains for poet-lover as well as for the lady. However, the lady is always seen from the outside; therefore both aspects are presented objectively. The poet-lover is seen only from the inside: he projects directly only the positive aspect of his image. The negative qualities must be transferred to a third person, developed as much by denial as by direct description.

The key words, motifs, and themes that have formed the basis of our inquiry may now be seen to project three sets of oppositions, or dynamic tensions, belonging to

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46 “Les troubadours,” p. 554, n. 47.
47 “Raimon de Miraval and the Art of Courtly Love,” p. 37; “Cortez'u'fana,” p. 109. Topsfield uses the word parliers and not lausengiers in his edition. See notes to D'amor.
48 “Cortez'u'fana,” p. 110.
49 Troubadours and Love, p. 232.
different but interrelated planes: (1) moral code; (2) conduct of lover and lady; (3) affectivity. On all of these planes, amor is a guiding principle. It is an absolute good: in Miraval's cansos, there is no dialogue between fin'amor and fals'amor.

The moral code, constituting the first plane, is developed through the constellation of positive qualities, the virtues that compose the courtly ethic, with pretz and joi as vital centers. To these are opposed the forces of evil, the negative forces that threaten courtliness. From this opposition come the basic antitheses resulting in ever changing colorations of theme and motif.

The central plane toward which the others converge is conduct, with its pivotal oppositions of good and bad lady, good and bad lover. The antithesis fin/fals functions on this level rather than with respect to love itself. Neither lover nor lady is a static image, although the “I” of the song normally considers himself irreproachable. The bona dompna is an ideal, less in the sense of purity and inaccessibility—or even as a perfection sought by the lover, although these may be significant—than in the sense of moral and social becomingness and correction. The lover, too, is an ideal lover, but since he is also a poet whose verses should instruct, the ambiguities of his situation include not only the opposition fin/fals but also the subtleties of praise and blame, a combination that gives to Miraval's cansos a characteristic tonality.

While on the planes of ethical principle and behavior an equality or symmetry—albeit imperfect—may be discerned with respect to lover and lady, the same is obviously not true of feeling. The poet once exclaims of his lady: “per que no-ill dol ma dolors” (Aissi, 23), but it is impossible for her to feel what he feels since she is object and not subject. Through the lady, the poet reverts constantly to himself. Feeling motivates the song, since the poet sings not only to maintain love but also from desire constantly unfulfilled. His happiness is rare, his pain continuous and continuously transcended by the effort to reach joy. Tort and dan, criticized on the level of behavior, are absorbed and transformed in the domain of affectivity. Harm becomes good because by suffering the poet’s love is increased. But in the domain of feeling the oscillation between two poles is restricted to only one of the participants; the antitheses are interior, the exclusive concern of the lover-poet.

To the extent that proper behavior can provide a resolution of affective tensions, feeling in Miraval's cansos is subordinated to conduct. Perfect comportment is a governing vision, requiring constant endeavor and vigilance. The poem moves and has being in a social setting of relationships between individuals. The crucial bond between lover and lady is enlarged, by shifting points of view within the framework of the “I,” into a blending of example and precept, a merging of particular and general. The drama is not isolated but brought to knowledgeable listeners who participate in the song even as they hear it.

The song thus created is supplication, instruction, amusement, and poetic and musical expression. Through the poem, essential tensions and their proposed but finally impossible resolutions are conveyed. Words function on different levels; motifs crystallize around them now in one way, now in another. Lexical and thematic components are joined and carried forward into linear sequences by syntax, shaped and highlighted by sonorous effects of music and verse. By means of constantly re-forming combinations of constitutive elements, the song realizes its twin goals of servir and ensenhar. It is time now to examine more closely these interactions of structural entities upon which the song as an integrated work of art depends.
5. The Line of Verse

RAIMON DE MIRAVAL the craftsman took pride in joining graceful melodies to fine words (*Anc trobars*, 4–7; *St tot*, 12–16; *Tal chansoneta*, 1–2). He sought a clear style in both poems and music, rejecting obscure and inelegant compositions (*Anc trobars*, 1–9). His *cansos* were to be easily learned and understood. But rejection of abstruse stylistic refinements does not necessarily eliminate structural sophistication: in Miraval's *cansos* intricacy of structural detail is everywhere in evidence. The *trobar leu*, the “light” style, can encompass a variety of compositional procedures, and the fact that Miraval’s intention was to make himself understood does not mean that his techniques are simple. Moreover, complex patterns arise naturally from the conjunction of words and music. The charm of Miraval’s melodies, as we have seen, resides in a continuous molding of repetitive designs. From fine words (*bel dig*) is created an intricate fabric patterned by meter and rhyme. Melodies and words together produce multiple associations of form and meaning, both concordant and contrastive. Examination of these associations can be pursued most conveniently by reference to three levels of construction: the line of verse, the stanza, and the song. I shall begin with some preliminary observations about the line of verse, moving then to a fuller treatment of the stanza and the song in order to emphasize cumulative designs of sound and sense juxtaposed.

The line of verse is defined by the number of syllables it contains; it is characterized in some cases by a caesura; and it is set off by a closing accent or rhyme, followed, in theory at least, by a pause. As a rule the line of verse coincides with the melodic phrase

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2 The most workable definition of the line of verse in French poetry is given by W. Theodor Elwert, *Traité de versification française* (Paris, 1965), p. 22: “Le vers français est déterminé par le nombre de ses syllabes et par la place fixe de l’accent à la fin du vers, un deuxième accent fixe existant à l’intérieur du vers long. A part cela, les autres accents se répartissent librement à l’intérieur du vers.” See also above, Chapter 2, n. 5. French verse is thus both “pure” syllabic and accentual, but the line of verse is not defined by regular accents or stress patterns. Even in modern French verse, where rhythmic groups play a greater role in defining verse structures, “le compte des syllabes,” as Jean Mazaleyrat has pointed out, “réel ou illusoire, demeure à la base du système du vers français” (*Elements de métrique française* [Paris, 1974], p. 36). For general discussions of syllabic meter, see John Lotz, “Elements of Versification,” in *Versification: Major Language Types*, ed. W. K. Wimsatt (New York, 1972), pp. 9–10; Samuel R. Levin, “The Conventions of Poetry,” in *Literary Style*, pp. 179–90; A. Bartlett Giamatti, “Italian,” in *Versification*, pp. 148–49, where there is a good brief distinction between Romance syllabic and Germanic accentual stress verse. Levin points out that in syllabic verse the limit of a verse “can be indicated on the printed page by the line, in an oral reading by a pause corresponding to the end of the line or by a special accent or intonation on the last syllable of the line” (“The Conventions of Poetry”, p. 179). While it is generally accepted that the rhyme word carries an accent to close the verse, the notion of pause in French versification is more ambiguous. Elwert does not mention it, but in theory there is, or should be, a pause at the end of each line. See Henri Morier, *Dictionnaire de poétique et de rhétorique* (Paris, 1961), p. 450. In practice, however, such pauses are not always strictly observed. It is also necessary to distinguish, as does Jean Cohen, between the “pause métrique,” which signifies “que le mètre est rempli et le vers terminé” (*Structure du
on the one hand and with the sense group on the other, as we have seen in the discussion of the elements of the canso. These prevailing correlations create an underlying scheme that functions as a structural norm. The line of verse governs the movement of poetry and music in the first instance by marking it off into segments that guide the listener's expectations.

Before this norm can be applied in an analysis of the elements of the song considered together, further elaboration is needed. The line as a musico-poetic entity is based on the interaction of superimposed but not identical features. Meter and rhyme, syntax, and melody pursue their individual tendencies even as they are intertwined in a single expression. Frictions thus arise between them, most readily observable in the manner of defining line boundaries and in the types of end-line correlations that are produced. My remarks will therefore chiefly focus on these questions.

Metrical stops are signaled by an accent that is itself marked by the end-line sonorous repetition of rhyme. In theory the metrical stops are firm, regular, and of equal value. In practice, however, metrical boundaries are not all identical; as metrical segments recur, interpretations placed on repetitions and contrasts of rhyme sounds and upon choices of meter can determine stops of different weights. Certain customary groupings of rhymes in particular become associated with weaker and stronger stops or pauses. Thus in the scheme ababcdd, b, d, and to a lesser degree c, on second occurrence, mark the "firmest" stops. Moreover, attention must be given to the poetic resonance of key words at the rhyme. If sounds are theoretically of equal value, words are not; the presence of a poetically sensitive word can emphasize a metrical boundary. But such relative weighting as can be observed neither eliminates nor obscures the end-line accent itself, which remains as a constant and constituent feature of the verse.

Syntactical pauses at the close of a line, in contrast, are not intrinsically of equal importance. We have already seen that syntax exhibits greater autonomy in the distribution of its component units than does meter. The larger grammatical segments are not contained within a single line, particularly not within the shorter line Miraval prefers. When a sentence or a syntactic unit spreads over several lines, there are stronger pauses at the close of the unit and weaker inner stops. Syntactical arrangements tend therefore to be hierarchical, and these hierarchies do not always correspond with the meter. To be sure, there is a clear interdependence between them: secondary metrical pauses within a line may be based chiefly on syntax and meaning; syntactical pauses at

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langage poétique [Paris, 1966], p. 60), and the "pause sémantique," which is determined by sense and syntax. I will use the word "pause" or "stop" in both of these contexts. With regard to the coordination of music and verse, another type of problem arises. A musical pause, in mensural notation at least, is essentially a rest, a more carefully measured time element than a metrical pause. In this study, however, when I speak of "pauses" or "stops" with respect to the music, I will be assuming pauses whose length is not measured but which are adapted to the flow of words. I shall also make reference to specifically musical features, such as repeated cadences, which can function as special accents or intonations to signal the end of a line. For an extensive discussion of the line of verse in the northern courtly lyric, see Dragonetti, La technique, chapter 6. Apel has a good brief discussion of Gregorian cadences in his Gregorian Chant, pp. 63–66. See further Terence Bailey, "Accentual and Cursive Cadences in Gregorian Psalmody," Journal of the American Musicological Society 29 (1976), 463–71; Frederic Homan, "Final and Internal Cadential Patterns in Gregorian Chant," Journal of the American Musicological Society 17 (1964) 66–77; Michelle Stewart, "The Melodic Structure of Thirteenth-Century 'Jeux-Partis,'" Acta musicologica 51 (1979) 97–99.
The Line of Verse

the caesura and the rhyme may be determined chiefly by the meter. But whatever the degree of interdependence, the two maintain their separate characteristics. The meter pulls toward regularity of coordinated segments; the syntax often moves through irregularity of subordinated units. If the metrical pattern is the one that ultimately resounds in our minds, unequal syntactical pauses bring to it a continuous and sometimes dissonant counterpoint.

Melodic treatment of the close of the line introduces another series of relationships. The early medieval notion of cadence was different from ours: cadences functioned less obviously as punctuation marking closure, and the formulae composing them were more diverse. Purely musical boundaries are consequently difficult to determine, and that very fact differentiates melody from meter and, to a degree, from syntax. In Miraval’s *cansos*, melodic formulae occurring at the end of the line often seem inconclusive. But there are certain features that can influence the strength of melodic stops, such as the melodic degree terminating the phrase, repetitions of entire phrases, or recurrence of cadential formulae distinct from the repetition of entire phrases. These features tend to produce an organization of melodic phrases into hierarchies. Sometimes two or more musical phrases form sentences; sometimes single melodic lines function independently. The usual melodic sentence in the *cansos*, where these formations exist, consists of two phrases, with a stronger break after the second than after the first. The most obvious example of such sentences is in the opening portion of the A B A B X structure. Musical phrases therefore enter into hierarchical arrangements, but the tendency is less marked and the variety of arrangements smaller than with syntactic units. The suppleness of the musical close, however, like the unequal syntactical pauses, stands in contrast to the firm end-line accents of meter.

The manner of defining boundaries and the types of pauses characteristic of the several components of the verse lead to different end-line correlations. The moment of greatest tension at line end is reached in the phenomenon of enjambment. Enjambment as it is usually discussed is a poetic phenomenon, involving conflict between grammatical continuity and metric stop. For our songs, the music must also be considered. Although in Miraval’s *cansos* strong enjambment is not frequent, examination of the phenomenon both in general and in a few of the *cansos*, along with a sampling of less abrasive juxtapositions of end-line pauses, will underline some of the correlations one an expect to encounter and the kinds of frictions that temper the possible rigidity of the prevailing coincidence between meter, melody, and sense group.

Enjambment in medieval verse has been discussed from points of view that are diametrically opposed particularly with regard to the role of the melody. The question is not so much whether or where enjambment occurs, but how the ensuing conflicts are to be “resolved.” The most intransigent approach was adopted by Georges Lote in his *Histoire du vers français*. He supports a “resolution” of conflict entirely in favor of the meter. For him, the sense is always subservient: “... au Moyen Age le mètre l'emporte sur le sens... c'est là un principe absolu.” As a result, he allows for no flexibility in performance, the verses following each other in a rigorously monotonous flow. This constitutes for him the only correct manner of treating poetry in verse. Lote’s conception

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was sharply criticized by Dragonetti and indirectly by all those who, like Jean Frappier, interpret enjambment as a means of diversifying verse structures—particularly octosyllabic verses. One aspect of Lote's argument, however, merits a closer look here. Part of his reasoning is based on punctuation. “La ponctuation du Moyen Age est avant tout une ponctuation de mètre, qui primitivement délimite les vers, et quelquefois les hémistiches, sans tenir compte du sens; s'il arrive que celui-ci déborde au delà des barrières fixées par les règles, il ne s'agit ... là que de négligences du versificateur. Répétons-le: le vers est considéré comme un membre de phrase complet, chaque hémistiche comme un mot indivisible.” He takes into account not only the periods that separate verses in the manuscripts but also the vertical bars that often follow musical phrases. So it is that in discussing the version of Bernart de Ventadorn’s “Can vei la lauzeta” in manuscript R, Lote points out with specific reference to the enjambment of the opening lines: “Dans ce manuscrit tous les vers sont séparés par des points quant aux paroles et par des barres verticales quant à la mélodie. On peut constater que ces signes ne manquent pas ici, malgré l’enjambement du sens, preuve très nette que le copiste n’a pas cru qu’il dût y avoir rien de changé dans la déclamation par rapport aux habitudes courantes.” For Lote, not only syntax but also melody is entirely dominated by the concept of the verse as a fixed and inviolable unit.

Several objections to this interpretation of the vertical bars crossing the musical staves can be brought forward. In his study of manuscript R, Raffaello Monterosso argues that “nessun dubbio sembra sussistere che tali sbarrette abbiano il significato di autentiche pause,” although these pauses may be of differing values, from a full note to a slight “suspirium.” But Monterosso does not compare R to other manuscripts. Jean Beck long ago pointed out that the variations in the positioning of the vertical bars from manuscript to manuscript as well as the diverse functions of the bars would appear to preclude the possibility of attributing to them a simple purpose such as marking pauses or accents. In the case of Miraval’s songs the vertical bars in both G and R usually occur at the ends of verses, occasionally mid-phrase, and several times to mark a clef change. They regularly separate musical phrases, as the period separates poetic lines. In this capacity, they would appear chiefly to correlate phrase and verse. Their use to signal a change of clef is of another order and can have no rhythmic significance. At mid-phrase, the vertical line is ambiguous. Take, for example, Aissi. In G, vertical bars occur in lines 3 and 8, after the third syllable of an eight-syllable line and after the fourth syllable of a seven-syllable line. But in R, a vertical bar is found only in line 4, after the fourth syllable of an eight-syllable line. While a pause at these points would not seriously disrupt textual or musical logic, the use of vertical bars at mid-phrase is obviously inconsistent from one manuscript to another. Given all of these

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4 Dragonetti, La technique, pp. 463–83 offers a general criticism of Lote’s conception of the verse, but does not treat enjambment specifically. See also Jean Frappier, Étude sur Yvain (Paris, 1969), pp. 247–61. The Leys d’Amors admit a type of enjambment and give no hard and fast rules for accentuation in short verses (1:132, 136)—which inspires Lote to remark that they “transigent déjà avec la sévérité des principes” (Histoire, 1:250).
5 Histoire, 1:332.
6 Histoire, 1:254.
7 Musica e ritmica, p. 110.
8 Musica e ritmica, p. 111.
9 Die Melodien der Troubadours und Trouvères (Strassburg, 1908), pp. 75–78.
circumstances, one cannot attribute a firm value to the vertical line, and certainly not the inflexible significance assigned by Lote.

But let us now pursue Lote's reasoning a step further. Having noted that in Bernart de Ventadorn's poem, the first, second, third, and sixth stanzas begin with an enjambment, while the fourth, fifth, and seventh do not, Lote continues: "Surtout il faut bien considérer que, dans toutes, la mélodie reste la même. Alors, l'alternative est celle-ci: ou la mélodie impose partout l'enjambement, si en effet elle a été conçue comme réellement enjambante; ou bien elle ne l'impose pas, et alors elle soumet les vers enjambants à la règle commune, sans tenir compte du sens dont l'auteur ne s'est pas préoccupé." For Lote, the melody is as inflexible as the meter. Curiously enough, if there is melodic enjambment, then the melody could apparently take precedence over the meter; if there is not, then both melody and meter take precedence over the meaning. Lote clearly prefers the second solution: "cette dernière explication est sans doute la seule bonne, car il est difficile d'admettre que l'exception l'emporte sur l'usage courant, tandis qu'il est vraisemblable de croire que celui-ci règne partout."

This interpretation, however, poses a false alternative. It is based on a conception of melodic flow that admits no suppleness and sees the melody as a monolithic construction imposing everywhere its sameness, dictating, like meter, a regular stop at the end of each line. Even before Lote composed his Histoire, Théodore Gérold had offered a more nuanced opinion concerning Bernart de Ventadorn's song: "... il se produit parfois un enjambement d'un vers à l'autre, et le talent de l'auteur consiste alors à bien enchainer les deux phrases musicales." And more recently, in a wider context, van der Werf posited almost complete flexibility in the adaptation of melodies to texts. These different approaches point up the arbitrariness of Lote's proposed choice between a melody that is "enjambante" or not "enjambante." There is nothing inherent in troubadour melodies or in the way they have been preserved in the manuscripts to indicate a rigid confinement of melodic phrases within the line boundaries set by meter, and the suppleness of the melodic cadences suggests that freedom of interpretation and phrasing was more likely than the contrary. Melodies may adapt to a run-on line in one stanza and to metrical and syntactic regularity in the next without violating their own inner logic.

Even though they must be ultimately rejected, Lote's arguments point up important aspects of the problem of enjambment. If the end-line pause is totally obscured, the phenomenon of enjambment ceases to exist, because enjambment is precisely a conflict between arrested and continuous movement. To insist upon the tyranny of meter is to stress only one part of the specific nature of poetry. The verse must be maintained even where it conflicts most with syntax, for otherwise the syntax would revert to prose. However, if the meter reigns uncontested, enjambment, where it exists, loses its savor. To "resolve" all friction automatically in favor of the meter is to deny an important expressive feature. What Lote does not fully consider is that enjambment is itself a reinforcement of the poetic line because the essence of the line resides in the possibility of conflict between meter and syntax, whether or not such conflict actually occurs, and

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10 Histoire, 1:255.
11 Histoire, 1:255.
not in the “resolution” in favor of one or the other of the elements.14 The melody provides a third dimension. In one of its functions, it brings a sonorous expansion of the rhyme and cannot be performed as though the rhyme were not there. But melody can also espouse different verse elements in diverse ways. To comprehend the full design of the song, it is necessary to posit not one but a variety of end-line situations. Examination of a few examples from Miraval’s *cansos* will make this clearer.

At the beginning of the fourth stanza of *Un sonet*, the meter requires a pause at the end of each line for the rhyme. Lines 2 and 4 receive relatively greater emphasis because of the pattern *abab*. At the rhyme in line 3, however, is found the key refrain word *demanda*, which spotlights that rhyme sound in opposition to *ir*. The melody contains phrases grouped two by two, with stronger pauses after lines 2 and 4 than after 1 and 3. Finally, from the standpoint of meaning and syntax, line 1 runs over into line 2, line 2 into line 3, line 3 into line 4, where, finally, there is a stop. This situation can be diagramed for each line, with a slash for weak stops and a double slash for strong ones:

```
1  ____________ / melody
    ____________ / syntax and meaning
    ____________ / meter (*anda*)
2  ____________ // melody
    ____________ // syntax and meaning
    ____________ // meter (*ir*)
3  ____________ / melody
    ____________ / syntax and meaning
    ____________ / meter (*demanda*)
4  ____________ // melody
    ____________ // syntax and meaning
    ____________ // meter (*ir*)
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A first glance reveals that meter and melody are in phase throughout the song, while syntax and meaning are out of phase, with the refrain *demanda* falling on a weak accent. But a closer look at the melody reveals a more subtle series of relationships. As the melody relates to the rhyme, a ligature on the last syllable of lines 1 and 3 lengthens the sound *anda*, giving added stress to the weaker cadence and proper resonance to the word *demanda*. With regard to the syntax, the enjambments in lines 2–4 tend to carry the melody past the cadence each time to a break on *la*. But *la* is the reciting tone, and the cadence of lines 5 and 6—thus an important melodic center. That the melody should move more rapidly past the by then established cadences (which have been heard four times previously) to a break on *la* is not entirely disruptive of musical logic; and the alteration in melodic motion, by making us see the melody in another light, reinforces the text. Thus the melody simultaneously sustains the rhyme *demanda* by a melisma and follows as the syntax propels us forward. The point of greatest tension occurs at the close of line 2, where melody and rhyme have relatively strong stops while the sense continues. This throws into relief “abelhir / Sas grans beutatz,” a main thematic center. Amid the

14 See Cohen, *Structure*, p. 72: “Le vers n’est pas agrammatical, mais antigrammatical. Il est un écart par rapport aux règles du parallélisme du son et du sens qui règne dans toute prose.” To be sure, in some genres and periods, enjambment is not tolerated. It is rare in the ten-syllable line of the *chanson de geste*. But the fact that enjambment does not actually occur does not eliminate the possibility of conflict between syntax and meter as an inherent feature of poetry in verse. See also Zumthor, *Langue et techniques poétiques*, p. 50 ff.
changing end-line situations, tensions between grammar, rhyme, and meter are both underscored and "resolved" by the wider range of associations afforded by the presence of the melody.

In a second example, stanzas 2 and 3 of *Er ab*, we can observe variation of end-line pauses in the opening of two succeeding stanzas. Melody and meter correspond throughout; the unstable element is syntax:

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Both stanzas begin with melody, meter, and syntax in phase; friction arises at the close of line 2, where there are strong melodic and metrical pauses while the sense tends to move smoothly onward to the end of the following line. In stanza 2, differing end-line pause values are carried through lines 3 and 4 and beyond. This is the more remarkable because it prolongs the friction of the initial strophe, in which syntax also spills over from line 4 into line 5. In stanza 3, by contrast, line 3 is like line 1, with melody, meter, and syntax again in phase, and then strong pauses come together in line 4. The coincidence of accents in the fourth line of stanza 3 reestablishes order, so to speak, after the instability of the first two stanzas. From that point on until the end of the song, the first four verses of each strophe will move in regular pairs. The tensions here are not strong, but they give nuance to what would otherwise be an orderly, perhaps too orderly, succession of verses.

Now to take an example of the melodic joining of lines, a device rarely encountered in Miraval's *cansos* in so obvious a manner but instructive in the context of our present discussion. This melodic enjambment occurs between lines 5 and 6 of *Ben messagiers*; the last note of line 5 and the first two of line 6 are the same as the initial formula of line 2, re-sol-sol-la. Line 5 becomes thereby musically ambivalent: it can close on re, which provides a perfectly respectable cadence, or it can continue, pushed onward by the rising fourth. Because of the surrounding musical material, the melodic enjambment of line 5—if such it may be called—has an important function in establishing the hierarchy of verses in the stanza. Lines 4 and 5 are nearly identical throughout. This repetition of lines 4 and 5 would seem to place them together, thus precluding a musical division of the

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15 One could imagine that this effect might come from a misplaced note in the manuscript. However, line 5 closes on one staff and line 6 begins on another. The re of line 5 is clearly placed at the end of *conserviers*, and line 6 begins with *sol-sol-la*.

16 The fact that a melodic line can stop or continue with equal ease is not rare in Miraval's *cansos*; what is unusual here is the repetition of the opening formula of another line. It should also be mentioned that the last notes of line 2 and the first notes of line 3, *sol-fa-sol-la-do-ti*, form the same progression as the initial formula of line 6. The play of motifs in this piece at line end can be readily grasped by reference to the diagrams above, Chapter 1.
stanza 4 + 4. But the slightly altered cadence of line 5 and the musical enjambment between lines 5 and 6 orient line 5 toward the second part of the song, link it to what follows, and mark a division of the melody after line 4. The musical enjambment is reinforced by a syntactical enjambment, particularly in the first stanza, where the syntactic overflow exactly fills the formula re-sol-sol-la of lines 5–6. But, in contrast, the metrical structure is uncertain: lines 4 and 5 are linked by rhyme repetition (abbaabcc), lines 5 and 6 by the same meter (6668881010). In this circumstance, versification relates to two aspects of melody simultaneously, the rhyme to the melodic identity of lines 4 and 5, the meter to the melodic enjambment of lines 5 and 6. One cannot speak of conflict between end-line boundaries but more appropriately of ambiguity that diversifies the transition from one part of the stanza to the next.

To conclude the sampling, let us glance at a melody whose construction invites pauses in numerous contexts. In Era, a stop could occur on almost any descending note group and sometimes elsewhere. The short seven-syllable lines are marked by several syntactic arrangements. Take, for example, the sixth stanza. In the second line, the brief statement “Per vos muor” can readily be set off by a pause after the three-note ligature. Further on, a portion of this loosely strung sentence spans the fourth and fifth lines and the first two syllables of the sixth line. The enjambment here at first seems to create an awkward break. The cadence of the fifth line is not particularly strong, yet it does close a short musical section. This section had been taken up with an enumeration of the lover’s qualities, an enumeration terminated by the rejét “Q’ieu ai,” in the sixth line. But at the same time that the cadence of the fifth line closes one section, it also leads directly into the next, which is a repetition of the beginning, and the repeated initial notes take up the rejét, constituting an at first surprising, hence expressive, but in the end not disruptive correlative where conflict underscores meaning.

Such examples could be multiplied. But these observations on correspondences and frictions between elements of the musico-poetic line will have served to emphasize the malleability of the line of verse despite the basic principle of coincidence between meter, melody, and sense group that is evident in Miraval’s cansos. Coincidence at line end is neither a bringing together of identical features, nor, necessarily, a conjoining of pauses of equal weight. And what is true of line end, and there most evident, is also true throughout the line. Each of the elements projects an individual momentum, and the resulting instability, however slight, modifies the underlying schematic pattern. Relationships between elements composing the line cannot be exclusively evaluated according to notions of obligatory coincidence or dominance of one element over another. The line is not a monolithic structure. Tension and conflict, far from being signs of negligence or inept composition, characterize most distinctively the interplay of melody and syntax over the metrical skeleton, constituting thereby the inner dynamic of the verse.

The line of verse has no real existence outside of correlation with other verses. In its function as the smallest regular unit in the song, it is neither an autonomous nor even usually a complete expression. The very perception of the line as a unit depends upon its repetition. The structure into which repeated verses enter is the stanza, where conjoinings of word and tone are considerably more elaborate than in the single line.
6. The Stanza

The stanza is the most significant unit of construction in the troubadour canso. Dante considered it to be the distillation of the song, the receptacle in which the whole art might be contained. It enjoyed a privileged position because the troubadours made of it a felicitous juxtaposition of unity and diversity. It can be defined in terms of its components: an organized grouping of verses based on arrangements of meters and rhymes; a complete musical structure; and, normally, a complete syntactic and semantic utterance. Among the troubadours, original stanza creations were expected for each canso, and consequently remarkable inventiveness shaped the interlocking of melody, meter, rhyme, and sense. The multiple associations between stanza elements that are manifested in Miraval's cansos will be the subject of inquiry in this chapter.

According to Dante, the limits of the stanza are set in the first instance by the melody and by the combination of lines and syllables. Dante eliminates rhyme sounds because he is seeking only those elements which undergo no change at all upon recurrence, but implicitly the rhyme scheme is included to the extent that it has a structural function. Indeed the components that emerge with greatest clarity as one listens to the succession of stanzas in time are melody and versification. By the force of reiteration, they impress themselves upon the ear. The coordinated systems of meter, rhyme scheme, and large repeated melodic segments confer upon the stanza a formal profile which, once chosen, will not substantially vary throughout the song. This provides a framework within which other elements develop. In consequence, melody and versification furnish the starting point for stanza analysis.

To sketch out the broad lines of stanza structure, I shall adopt the usual procedure of placing side by side large melodic repetitions and rhyme schemes. It is true that to compare melodic repetition and rhyme scheme is to compare unlike features. The reiteration of entire melodic segments involves complete phrases, whereas rhyme touches only the end of the line. Nevertheless, rhyme scheme and reiterated melodic segments share a basic technique, recurrence, which is used, albeit in different ways with different components, for a similar purpose: to shape the stanza. This fact justifies the comparison.

The stanza is not only a metrical and musical shape but also a structure of syntax and meaning, a point not so often taken into account. These components, too, fix the boundaries of the stanza and determine its contours. The Leys d'amors emphasize the

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1 De vulgari eloquentia 2.9.2.
2 De vulgari eloquentia 2.9.4-6, 2.11.1, and 2.13.
3 The structure of the canso is most frequently diagramed with metrical and musical components only. In Scherner–van Ortmerssen's study of Bernart de Ventadorn, syntax and meaning are taken into consideration, but the coordinating diagrams entitled "Das Verhältniss von Text- und Melodiestruktur" do not include syllable count.
fact that the lines gathered together to form a stanza “fan e representon una clauza laquals in si clau e conte perfeicha sentensa.” The sense must be complete or the stanza is defective. Almost all of Miraval’s stanzas observe this rule. There is almost no enjambment from one stanza to another, comparable to enjambment in the line of verse.

Both the limits of the stanza and its organization depend on syntax and meaning as well as on more purely formal elements. We have seen how patterns of syntax may be used to create varied shapes and movements. Although normally syntax and meaning concur in major divisions of a stanza, semantic and syntactic structures are not necessarily identical; meaning may exert an influence independent of syntax.

The formative action of meaning is usually realized through such general techniques as repetition, varied restatement, parallelism, contrast, or continuous development. The use of literal repetition to delineate stanza divisions—such as the recurrence of the initial word Tals in lines 1 and 5 of Tals vai—is not frequent. More noteworthy are varied restatements or parallelisms such as those in stanza 4 of Er ab and stanza 2 of Cel cui jois. Even more frequent are techniques based on contrast, as in stanza 1 of Aissi, where an initial section presents what ought to be (lines 1–4) and a final section laments what is (lines 5–9). Contrastive development is an effective means of conveying the lover’s inner state, vacillating between joy and pain, between hope and fear. But other thematic clusters can also be exploited. For example, in stanza 5 of Era, the opposition between janglars savais and plazers amoros furnishes the basic division of the strophe. While techniques using parallelism or contrast tend to set off portions of the stanza, other procedures which can be loosely designated as continuous development relate successive segments by a series of arguments. Such organization may not show sharp segmentation, but in many cases divisions are readily discernible. Since Miraval’s poetry is in part concerned with the demonstrations and proofs of an enseignador, statements followed by explanations or justifications constitute a prominent organizing principle. For example, stanza 3 of Cel que no is divided into two equal sections by an affirmation (he who does not love is of little value) and a justification (because all good things come from love).

The formative action of meaning and syntax often produces a bipartite division of the stanza, particularly of the eight-line stanza. But regular stanza divisions are by no means everywhere evident in Miraval’s cansos. The troubadour strophe seems to have enjoyed considerable freedom of articulation. The conventional notion that troubadour preferences inclined to a form having an initial four-line section subdivided 2+2, followed by an undivided section of variable length, reflects a preoccupation with versification to the virtual exclusion of syntax. The Leys d’amors do not specify a strophic caesura, and Dante’s median transition of “diesis,” which applies only secondarily to the text, is not obligatory. It could be argued that the tornada, because it repeats a final segment, should give some indication of divisions of the stanza. But while the tornada usually reflects a possible division of the rhyme scheme, it does not always coincide with syntactic articulations. It cannot therefore be assumed that the troubadour stanza had a fixed pause corresponding to a strophic caesura. In consequence, the technique of

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4 Leys d’Amors, 1:200.
5 This use of tals could correspond to what Nathaniel Smith has called “architectural anaphora” (Figures of Repetition in the Old Provencal Lyric [Chapel Hill, 1976], pp. 81–83). None of Miraval’s strophes, however, show constant reiteration of a content word at the opening of each line of verse.
6 De vulgari eloquentia 2.10.
enjambment at the strophic caesura cannot be exploited. However, the very liberty of articulation makes possible and even leads to the creation of different stanza patterns derived from different components: musical, metrical, syntactical, semantic. And where juxtaposed patterns do not conform to the same divisions, frictions arise, often similar to those observed with regard to enjambment in the line of verse.

This point becomes more significant as we consider another aspect of meaning and syntax as compared to melody and versification. Whereas with each succeeding stanza, constructs of melody and versification recur exactly, meaning and syntax bring continuously new configurations. Because they are more fleeting and not imposed by constant reiteration, such formal patterns as are created by meaning or syntax are more fragile than patterns of verse or melody. It is partly for this reason that meaning and syntax are not called upon to define stanza types. But the play of unstable configurations of meaning and syntax within the stable contours of verse and melody is a significant feature of the multilayered canzo stanza.

These are some of the principles of organization that determine basic stanza structure and that I shall take into consideration in the first part of this chapter. However, the stanza is characterized not only by its basic structure but also by its richness of detail. To point up this characteristic, the second part of the chapter will focus on specific details, in particular at the close and at the beginning or middle of the lines of verse. One of the most significant features to be examined is the repetition of short melodic, metrical, syntactical, and lexical units. The density of such repetition is most frequent in certain melodies; it is common in the versification; and it is sparse in the syntax and vocabulary. Examination of the coordination of textual and melodic elements will highlight not only associations of repetitions but also the linking of recurrent to nonrecurrent units. The free interplay of stanza elements at the points selected for analysis flesh out the general profile. This interplay, more than the basic structures themselves, produces many of the intricacies for which troubadour stanzas are noted.

Finally, the stanza is not only a formal structure whose broad outlines can be examined and whose intricacy can be described. It is also movement, forward motion through a series of utterances—textual and musical—to a point of stress, or through several points of stress, to a conclusion. By virtue of this movement, the combination of elements becomes expressive and the impact of the stanza is realized. The final part of this chapter will consider the climax and the conclusion of the stanza, in order to demonstrate how articulation of the flow of sound can underscore the message to be conveyed.

**Basic Stanza Structure**

It is evident from the foregoing remarks that the relationships which determine the broad contours of the stanza defy simple description. The components of the stanza may be in total agreement or in obvious disagreement with one another; between these extremes, they may exhibit various types of equilibrium. Of these possibilities, total agreement seems to have been the least desired, perhaps because it creates a static construction that quickly becomes monotonous. Speaking of versification and melody in the songs of the troubadours and trouvères, van der Werf comments on the rarity of "ideal agreement" between musical and textual form, of complete and regular
coordination between melodic phrase, meter, and rhyme scheme. In fact there is reason to believe that what we might consider ideal agreement was specifically avoided in the Provençal canso, which drew its most original values from the principle of differentiation. In Miraval's cansos outright agreement and total discordance are uncommon; on the whole the songs are marked by freely shifting associations, culminating often in a balancing of forces. It will accordingly be one of my aims to investigate how the attainment of different types of equilibrium by means of natural correspondences and calculated tensions confers upon the stanza both inner vitality and esthetic interest.

The stanza forms described above, in the separate discussion of melody and versification, will serve as my point of departure. With regard to the music, I suggested stanzaic divisions determined by the presence or absence of regular repetition of entire musical phrases. With regard to meter, I noted that heterometric stanzas predominate and that the preferred pattern combines an isometric frons with a heterometric cauda. For the rhyme scheme, I found a symmetrical frons to be the usual arrangement—more often abba than abab—followed by a cauda diversely developed and frequently also symmetrical. The categories in the following discussion are the four main groupings based on melody alone, as outlined in Chapter 1. They are presented here in a slightly different order, with greater elaboration and in some cases modified by correlation with metrical and syntactical techniques. First, a brief summary:

1. The two melodies constructed wholly from repetition of entire musical phrases, A penas and Chansoneta, are joined to rhyme schemes also showing extensive repetition of like sounds, although the patterns of melody and versification do not coincide exactly. The clearly defined structures of these songs tend to exclude syntactical diversity; conformity and agreement between syntax, meaning, versification, and melody generally obtain.

2. More frequent is the combination of a melody of the type A B A B X with a rhyme scheme ababx or abba: Aissi, Er ab, Be m'agrada, Ben cortes, Cel que no, D'amor, Un sonet. All these songs have an isometric frons, with a slight variation in Un sonet, in which one of the rhymes is feminine. Agreement of syntax and meaning in stanza divisions is more prevalent than the contrary, but not everywhere observed. This structure, the so-called "chanson type," occurs often in the troubadour lyric and was to be even more prominent among the trouvères. But if the combination may already be considered a "type" among the Provençal poets, it was by no means a mere convention.

3. A smaller group contains songs whose melodies show no repetition of entire

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7 The Chansons, p. 67.
8 See Chapter 1, pp. 20-22. Here, as in Chapter 1, capital letters will indicate entire musical phrases, with the letters X and Z standing for the concluding portion of a melody where needed; small letters used here in speaking of the music will refer to repeated units in the diagrams of Chapter 1.
9 See Chapter 2, pp. 44, 48. To refer to rhyme schemes with regular initial repetition, I shall use the abbreviations ababx, or abbax, where abab or abba refers to the frons (or pedes) and x to the diversely developed cauda. This method conceals the nature of the cauda, where there may also be repetition: for instance, when ababx stands for ababcddd, the repetitions of c and d are subsumed under the letter x. But by placing emphasis on the regular beginning, these abbreviations have the virtue of isolating important principles of organization which are immediately perceived when the song is heard, and they will facilitate comparison with the musical diagrams, where I have similarly adopted the capital letter X to refer to the final section of a melody.
The Stanza

phrases, corresponding to the melodic diagram ABCDZ, and the rhyme scheme is abbaːx: Chans quan, Entre dos, Res, Si-m fos. These songs either are heterometric (Chans quan, Entre dos) or they combine masculine and feminine rhymes (Res, Si-m fos).

Surprisingly enough, meaning and syntax tend to effect pronounced divisions, except in Chans quan. This combination is based on a complex set of tensions and resolutions, and although it is represented by only a few of Miraval’s songs, it reflects a musico-poetic structure that may have enjoyed considerable prestige among the troubadours.

4. The largest number of Miraval’s songs, not unexpectedly, must be placed in a mixed group: Era, Bel m’es, Ben messagiers, Cel cui jois, Contr’amor, Lonc temps, Si tot, Tals vai, Tot quan. Relationships between the structural elements in this group are diverse. Since the techniques that are employed sometimes resemble those of the other categories, it may be objected that there is no need for this group at all. But placing these songs together has the advantage of emphasizing the vitality of Miraval’s formal imagination. The structures that are typical and most easily described are not necessarily the most significant. Form understood as a dynamic process is as important as form perceived as a static mold. From this point of view, the last group is the most revealing of all.

Each of these groups will now be considered in more detail.

1. Throughgoing repetition of the sort encountered in A penas and Chansoneta imposes on the stanza a certain rigidity, not necessarily lacking in grace, as the example of A penas testifies. Metric variety in these two songs is largely restricted by exact reiteration of melodic segments, and while rhyme scheme, syntactical patterns, and thematic developments are free to evolve on their own, they settle into formations consonant with melodic divisions. But the coincidence is not absolute; subtle variations alter the otherwise too regular outlines.

In Chansoneta, the second part of the stanza is differentiated from the first by the replacement of alternating rhymes, abab, by a single sound, cccc, while the melody continues, albeit with new material, the original, alternating pattern: A BAB CDCD. There is also a metrical shift from eight to ten syllables. And in both stanza 1 and stanza 4, syntax and meaning carry over at mid-stanza, beyond the main division of music and versification. The effect is to create a slight tension in the fifth line: a momentary suspension of judgment in the first stanza because the pattern has not yet been firmly set; a momentary disruption in the fourth stanza that can serve to heighten the meaning.

A penas is the more original of the two songs. It is unique in the troubadour repertory and one of Miraval’s more charming creations. We shall presently see in detail how coordination of melodic cadences and rhyme sounds diversifies its strict contours. Since all features of the stanza are highly repetitive and no repetitive patterns exactly correspond, interest is created by the subtle juxtaposition of like and unlike elements, by the separation and final reunification of linguistic and musical sounds in a graceful, even haunting movement.

2. The combination of a melodic type ABABX with a rhyme scheme ababx or abbax occurs in about twenty or twenty-five percent of extant troubadour songs. The proportion for Miraval is higher. In this, he resembles poets such as Peirol and Guiraut Riquier. The combination ABABX/ababx or abbaːx offers a framework characterized by initial firmness of formal outline followed by freedom of development and conclusion. It is particularly with regard to this structure, and to differentiate it from other structures, that the opening portion of the stanza is important: the regularly alternating
melodic phrases, the single meter, and the reiteration of two rhyme sounds create a clear initial perception that defines the form.

But if the first part has regular contours, it is not so rigid as one might at first imagine. To realize the shadings it may receive, one must think of the combination ABABX/ababx or abbax not as agreement between rhyme scheme and melody, although agreement may occur, but rather as a structure permitting more than one relationship between the two. This becomes clear if a distinction is made between the schemes abab and abba. In the combination A B A B/abab, rhyme scheme and melodic cadence exactly coincide, the same speech sounds being associated at the end of each line with the same musical sounds. In the combination A B A B/abba, however, contrast is introduced because each rhyme sound is heard with different melodic cadences. There is a crossing of sound associations. If the rhyme sounds or the melodic cadences are sharply differentiated, the effect of contrast is heightened. The combination A B A B/abba is not based on “agreement” but on controlled “disagreement.” The fact that Miraval prefers this arrangement is a significant characteristic of his cansos.  

The repetitions in the first part of an ABABX/ababx-abbax stanza are typically reinforced by a joining of verses two by two on the basis of syntax and meaning. Conflicts that are merely awkward are rare. Usually when different patterns of syntax or meaning exist, the stanza is slightly varied without alteration of its basic outlines. Two examples can be cited by way of illustration. Stanza 4 of Aissi was described in Chapter 3 to demonstrate the use of complex sentences. In the first part of the stanza, syntactical patterns do not coincide with musical units, the stop after line 1 being stronger syntactically, weaker musically. But the parallel and chiastic syntactical patterns are reinforced by the rhyme scheme. This conjunction of a syntactic pattern and a pattern of rhymes placed over against a musical pattern brings into momentarily clearer focus the controlled disagreement characterizing the structure. Stanza 2 of D’amor was also discussed in Chapter 3. Stanza patterns in this strophe are fluid, admitting of no sharp divisions. When words and music are joined, however, the regular alternation of melodic phrases brings out a latent syntactic parallelism: the simple alternation of main and subordinate clauses in the first four lines. All told, the interweaving of patterns in both cases forms a richer design than any single strand could alone create.

The first part of the structure ABABX/ababx-abbax permits variation but nevertheless forms an easily recognizable contour. In contrast, the second part is too diverse to be diagrammed; the techniques employed are so varied that no rules can be enunciated. All the procedures described in the first chapters of this study can be

10 The combination A B A B/abab is more frequent among the troubadours than A B A B/abba, according to the schemas in volume 2 of Gennrich, Nachlass. A B A B/abab is certainly more frequent among the trouvères. It is possibly significant that among the troubadours, where different endings (called ouvert and clos) are used for repeated musical sections, the rhyme scheme is more often than not ababx. In these circumstances, melodic variations at cadence points disrupt the exact coincidence between rhyme sound and melody, creating an effect not altogether unlike the controlled disagreement of the combination A B A B/abba. Miraval does not use ouvert and clos endings, and it can be argued that the absence of melodic variations at cadence points in the first part of a Miraval stanza is related to the preference for abbax rhyme schemes, where crossing of melody and rhyme is automatic. Miraval’s techniques contrast with Peirol’s, for instance, where the rhyme scheme ababx is frequent, as are ouvert and clos endings. For Peirol, see Switten, “Metrical and Musical Structure in the Songs of Peirol,” Romanic Review 51 (1960), 241-55.

11 See above, pp. 57-58.

12 See above, p. 61.
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brought into play, and in the discussion below of the repetition of short units, I shall consider some of these procedures. My concern here is to describe the general features of the second part of such stanzas: transitions and the manner of marking contrast, the length and nature of musical and poetic developments, and the manner of concluding.

The point of transition normally comes after the first four lines. The method of effecting change usually combines both recurrence and contrast. In these seven songs, one or more elements from the opening portion are prolonged into the first verse of the second part: rhyme, meter, and short melodic units (Aissi); meter, melodic unit at a new pitch level, and elements of the rhyme sounds (Er ab); rhyme (Be m'agrada, Un sonet); rhyme consonant (Ben cortes; Cel que no); short melodic unit (D'amor). These recurrent elements are then brought into contact with new material, and the relative weight given to the former as compared with the latter determines the nature and force of the contrast, as well as the character and interest of the transition.

Developments in the second portion of the stanza are also based on interactions of preceding material with new elements. Normally, there are one or two new rhymes; in all songs but one there are changes in meter; all songs have fresh melodic units. Recall and transformation are most evident in the music, but such techniques mark versification as well. The development may flow continuously or crystallize into subsections. In the nine-line stanzas, the second part is likely to be divided 3+2 or 2+3, but the only such division rigorously carried out in all stanza elements is found in Ben cortes. In the eight-line stanzas, a tendency to divide 2+2 is perceptible, but not strictly adhered to by all components. No specific means of thematic development is associated with the second part of the ABABX/ababx-abbax structure. Varied restatements, contrasts, or continuous unfolding are all used. In sum, the independence of the stanza's second portion is fully carried out in the development, where freedom of design is the guiding principle.

Conclusions of the stanzas under consideration are more often rounded in the sense that they contain some return of initial material rather than pursuing change throughout. Recall of initial material may be slight (merely the final cadence in Cel que no) or pronounced (final cadence and rhyme in Un sonet; melodic line and rhyme sound in Be m'agrada). In either case, the effect of rounding is perceptible and must be considered a characteristic of Miraval's cansos using the combination ABABX/ababx-abbax.

Monotony is avoided in the ABABX/ababx-abbax structure by the diversity of techniques brought into play. These techniques are not in themselves peculiar to the structure; what is essential is the clear initial contour followed by unrestricted invention. This underlying organizing principle is sufficiently firm to provide a solid framework, sufficiently supple to accommodate diverse realizations. The felicitous combination of rigor and freedom doubtless explains why the entire structure eventually emerged as a "type."

3. The songs in which melodies of the type ABCDZ—through-composed in the sense that they have no exact repetition of entire phrases—are joined to a rhyme scheme abba have at the heart of their structure an apparent opposition between the versification and the music: regularity in the rhyme scheme is set against the continuous unfolding of the melody.

To be sure, the through-composed melody, or oda continua, may be combined with any rhyme scheme. In practice, however, the troubadour repertory shows a noteworthy preference for the combination of oda continua with the rhyme scheme abba or abab.
especially \textit{abbax}.\footnote{Using the schemas in volume 2 of Gennrich, \textit{Nachlass}, but eliminating the \textit{oda continua} with repeated phrases, it can be said that about forty-six percent of through-composed troubadour melodies are joined to rhyme schemes beginning \textit{abba}, some seventeen percent to rhyme schemes beginning \textit{abab}, and the rest to rhyme schemes of varied creation. On this point, see van der Werf, \textit{The Chansons}, p. 64. Silvia Ranawake, \textit{Höfische Strophenkunst} (Munich, 1976), in her chapter on stanza forms in the \textit{Kanzone} (pp. 45–105), provides tables which can be used to show that the trouvères also tended to use through-composed melodies with the rhyme scheme \textit{abbax}; but there are many fewer such melodies, the combination \textit{ABABX/abbax} having by then become dominant. At first one might imagine that either verses of different meters or masculine and feminine rhymes in the first part of an \textit{abba} stanza might determine the use of a through-composed melody. Possibly these were influences; but the fact remains that most through-composed melodies accompany isometric stanzas without masculine and feminine rhymes in the first part.} Those early poets who use through-composed melodies join them almost exclusively to rhyme schemes of the type \textit{ababx-abbax}, and the combination persists throughout the development of the troubadour lyric.\footnote{There are, to be sure, songs in which an irregular rhyme scheme is joined to a through-composed melody. Arnaut de Mareuil offers possibly the first example: \textit{abbcde/AC/DZ} (P.-C. 30:17). Following this example, combinations of an irregular rhyme scheme with a through-composed melody become frequent but still less numerous than the combination \textit{ABCDZ/abbax}. In this context, one should note that nearly forty percent of the through-composed melodies are in songs attributed to three poets: Peire Vidal, Folquet de Marseille, and Gaucelm Faidit. For a poet such as Arnaut Daniel, one can imagine that the number of through-composed melodies was high, but only two of his melodies survive. Peire Vidal usually joins through-composed melodies to rhyme schemes \textit{abbax}, as does Guiraut Riquier. At the opposite end of the spectrum we find Peirol, whose few remaining entirely through-composed melodies are employed exclusively with irregular rhyme schemes. Occupying a middle position are Folquet de Marseille and Gaucelm Faidit, in whose works combinations of \textit{ABCDZ} with \textit{ababx-abbax} and with irregular rhyme schemes are found in approximately equal number.} It can be argued that rhyme schemes beginning \textit{abba} or \textit{abab} are so numerous in troubadour songs that they will inevitably occur with all types of melodies more often than any other schemes. But mere chance does not offer a satisfactory explanation of the function of regular rhyme sequences in relation to through-composed melodies. Almost never in a troubadour stanza do both rhyme scheme and melody entirely lack repetition. There are only two examples of this: Peire Vidal’s \textit{S’eu fos en cort} and Arnaut Daniel’s \textit{sestina}. The elimination of all repetition within a stanza was evidently no more favored than rigid correlation of such repetitions. Perhaps this explains the value of the combination \textit{ABCDZ/ababx-abbax}: it avoids extremes by joining rhyme repetitions to free melodic movement. Added support for this notion may be drawn from the fact that the combination \textit{ABCDZ/ababx-abbax} is overwhelmingly found with the square and stolid eight-line stanza. Firm metrical outlines are complemented by a fluid melody; the one lends definition, the other mobility, and the essence of the structure is precisely this interrelation. In all probability, therefore, it is not by chance that Miraval’s through-composed melodies accompany eight-line stanzas having rhyme schemes of the type \textit{abbax}.

But Miraval’s \textit{cansos} do not follow general usage in all particulars. One may point to idiosyncrasies of meter and rhyme scheme. In all troubadour songs with through-composed melodies, isometric stanzas predominate, and the preferred meter is the tensyllable line. Miraval, in contrast, more readily joins heterometric stanzas to a through-composed melody, and he eschews decasyllabic verses. We have already seen that Miraval makes wide use of stanzas having more than one meter; this preference places an individual stamp upon the \textit{ABCDZ/abbax} combination in his \textit{cansos}. Likewise the
choice of the rhyme scheme \textit{abbaccdd} in three of the four songs under consideration (\textit{Chans quan}, \textit{Entre dos}, \textit{Res}) is unusual. Although this is the most widely used pattern in the troubadour repertory, Peire Vidal is the first poet in whose works it is joined to a through-composed melody. Subsequently, it is chosen by other poets,\textsuperscript{13} but Miraval alone adopts it more than once, and his stanzas alone are heterometric.

Since the essence of the structure under consideration is the interrelation of apparently contradictory elements, the principal points of interest are the ways in which the parts interreact, the manners and methods of juxtaposition, and the tensions evoked. The through-composed melody, for example, may show greater or lesser formal definition; and according as the melody varies in this respect, so do the other elements.

On the basis of melodic structure, two subgroups among these four songs may be discerned: \textit{Entre dos}, \textit{Res}, and \textit{Si-m fos} on the one hand, \textit{Chans quan} on the other. The former melodies are more rigorously through-composed; the melody of \textit{Chans quan} embodies significant repetition of short units at structurally important points, as illustrated in the diagram in Chapter 1. The question, then, is how these melodic types interact with other stanza elements.

The melody of \textit{Chans quan} is tightly organized around small repeated units. It is divisible into two parts, the second (lines 5–8) a varied restatement of the first (lines 1–4). The rhyme scheme, \textit{abbaccdd}, likewise conforms to a bipartite division. This song does not exhibit the opposition between music and rhyme scheme that I posited as the salient feature of the structure. But the metrical arrangement pursues an irregular course, which could be termed continuous unfolding (7'577'771010), and syntactic divisions of the text tend to avoid neat demarcation after the fourth line. These features stand in contrast to the stronger definitions of rhyme scheme and melody. Thus in \textit{Chans quan}, where the melody exhibits clearer structural outlines, reinforced by rhyme scheme, other components are more fluid, preserving the tension between continuous unfolding and firmly delineated contours.

Almost the contrary is true of \textit{Entre dos}, \textit{Res}, \textit{Si-m fos}: these melodies flow continuously through their entire span, while versification and to a degree textual articulations divide the stanza into two regular parts, 4+4. \textit{Res} offers the most interesting melody and may be cited as an example. By its general movement, this melody ascends until the highest point is reached at the beginning of line 5, then falls away from this point, suggesting a median division of the stanza. But constant forward motion and smooth transitions from line to line confer upon it the authentic stamp of continuous unfolding in one of its most harmonious realizations. In contrast, the versification is entirely regular; and in most of the stanzas, syntactical units and parallel or complementary thematic developments mark a bipartite division. This song, therefore, may be said to conform to the "type": a solid and clearly articulated text is apparently set in opposition to a fluid melody. But within this type, the tensions cannot be reduced to the single basic opposition. In stanzas 2 and 4, syntactic and thematic patterns vary from the bipartite division: line 4 is syntactically joined to line 5 in both cases, while thematically two introductory lines are followed by two three-line parallel sets. The result is that line 5 becomes unstable. This is the line of melodic climax. The textual variations force us to see the melody in two different ways: in stanzas 1, 3, 5, and

\textsuperscript{13} Pons de Chapteuil, P.-C. 375:19; Raimbaut de Vaqueiras, P.-C. 392:28; Aimeric de Peguilhan, P.-C. 10:12; Albertet de Sestaro, P.-C. 16:14; Guiraut Riquier, P.-C. 248:61.
6, line 5 opens the second part of the stanza and is the beginning of a descent; in stanzas 2 and 4, it is primarily the high point of a melodic curve spanning the middle of the strophe. As the melody is viewed one way or the other, it takes on a different coloration. The stanza acquires a subtlety of construction created by the play of syntax and themes over the basic juxtaposition of regular versification and supple melodic flow.

In the combination $ABCDZ/abbax$, the organizing principles are not the same as those found in combinations based either on throughgoing repetition or on a regular, repetitive initial pattern followed by varied developments. The individual elements are at one and the same time freer and more interdependent throughout. Textual forms tend toward regularity and melodic toward flexibility, but these functions are interchangeable, and therein lies the interest of the structure.

4. The fourth group of songs is characterized by diversity and nonconformity. Wide use is made of repetition, melodic and verbal, but the repetition is neither rigid nor regular. Repetition of entire phrases in the melody distinguishes these songs from the ones just discussed; the manner in which repetition is used separates them from the first two groups. The principal concern, therefore, is to ascertain how the different types of repetition are combined in the stanza to form unique patterns.

A number of stanzas in this fourth category demonstrate a kinship to structures typical of the other categories. It can be argued that some of their features are the result of factors operating in an oral culture: freedom to improvise and vagaries of the written record. The first of these is important as an esthetic principle. While stanzas of irregular fabrication cannot always be taken as mere improvisations upon a regular framework, since such stanzas may obey a formal logic of their own, many of the "mixed" stanzas do suggest a play upon more typical structures, and in particular upon the combination $ABABX/ababx-abbax$.

Several stanzas evoke but do not realize this combination. The combination is suggested only to be refused, and the ensuing structure finally remains ambiguous. In Contr'amor, the rhyme scheme $abcdeed$ is joined to a melody $ABAB'C'D'E$. The melody is of conventional design; but when a new rhyme—feminine where masculine would be normal—and a new melodic cadence lead into the fifth line instead of marking a pause at the fourth, one has the impression of an intentional divergence from the expected. In Bel m'es, Ben messagiers, Cel cui jois, and Tals vai, recall of the familiar pattern is more fleeting. Melodic phrases 1 and 3 of Bel m'es is developed much in the manner of songs in the second group. In Ben messagiers, the similar cadential formulae of lines 1 and 3 briefly evoke a pattern $ABA'...$. This pattern, $ABA'...$, is more evident in Cel cui jois, but the rhyme scheme is not $abbax$ but rather $abbcddce$. The case of Tals vai raises still a different question. The linking of an initial melodic design $ABC A'$ to a rhyme scheme $abba$ tempts one to imagine that an effort might have been made to attach the rhyme sound $a$ to the musical phrase $A$. There are a few other songs in the troubadour repertory that begin similarly. Possibly Tals vai represents an experiment in coordinating rhyme and melody that did not prove viable; the present state of our knowledge does not permit us to say. With Tot quan and Lac temps a double kinship is apparent—illustrating, if illustration were needed, the fragility of boundaries between categories. These stanzas recall on the one

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hand the type of repetition in *A penas* (*Tot quan*) and *Chansoneta* (*Lonc temps*), while on the other they discreetly evoke the combination ABABX/ababx-abbax. In sum, what all these stanzas have in common is the creation of a fresh structure embodying a possible play upon a familiar combination.

Does this play on formal structures have a counterpart in syntactic or thematic developments? In the strict sense that neither syntax nor meaning create stable patterns to which clear exception may be made, the answer would have to be no. Yet there is a somewhat higher proportion of variable syntactic divisions within this group of songs, a circumstance suggesting, if not play on formal structures, at least an emphasis on flexibility as opposed to a rigorous segmentation such as 4+4.

To illustrate more fully some of the effects arising from this type of stanza organization, let us look at the first example mentioned, *Contr'amor*. In this song, expected division of the stanza would come at line 4, after the melodic repeats, making an articulation 4+3. This "normal" expectation is frustrated by the ambiguity of line 4, described above, in which melodic cadence and rhyme fail to effect a pause. The way is then open to various treatments of syntax and theme turning around the pivotal fourth line. In the beginning stanzas of the poem, lines 4 and 5 are frequently joined, not always so completely as to preclude a pause at the end of line 4, but obviously enough to suggest a division 5+2. Toward the end of the song, this division alternates with 4+3. The first stanza is a particularly good illustration of the 5+2 division. We saw in Chapter 3 that in this stanza the poet's troubled situation is reflected in the lack of firm syntactical articulations.\(^17\) Now we are in a position to appreciate the entire range of expressive coordinations—musical, metrical, and semantic, as well as syntactic. Thematically, the first five lines set forth the poet's inner feeling. At the turn of the stanza, at the close of line 4, where the anticipated metrical and musical close does not appear, is felicitously placed the word *atenda* not to conclude but to carry forward both movement and meaning. *Atenda* is a key to the strophe: waiting and insecurity characterize the poet's state, and this state snuffs out his inspiration. The play on structure is simultaneously a formal game and a device to highlight meaning: it engages all elements of the song. Moreover, in stanza 4, where a marked division 4+3 occurs, the earlier play is reversed. A stronger textual pause at line 4, a by now unexpected place since we are accustomed to waiting until line 5, can be used to emphasize the central phrase, "Celz qe-il plai q'en lieis s'entenda."

If kinship to familiar structures is observable in a majority of the "mixed" stanzas, the two remaining songs cannot so easily be described in such terms. *Si tot* exhibits a consecutive rhyme scheme, abceddbe, joined to a melody whose second phrase is repeated, ABB'CDFG. Noteworthy in this stanza is the conjunction of syntactic and melodic articulations after the third line. What seems to be involved here is the coordination of two types of consecutive development rather than a play on familiar forms. The last song, *Era*, is unique in both melody and rhyme scheme. Grace of melodic construction complements the atypical verse form and the almost regularly irregular division of the eight-line stanza after the third rather than after the fourth line. From the standpoint of pure sound and original juxtapositions, *Era* is among the richest of Miraval's songs.

In sum, the "mixed" stanzas bring a variety of expected and unexpected junctures

\(^{17}\) See above, p. 62.
between stanza elements; these stanzas are marked throughout by freely shifting associations. Whether attributable to a play on forms, improvisation, or sheer inventiveness, their combinations escape conventional classification. That, indeed, seems to have been their purpose.

In their broad outlines, Miraval's stanza structures exhibit both conventionality and originality, both conformity to preexistent patterns and divergence from these patterns. Specific structures or structural types are recognizable in the first three groups described above. In the heterogeneous final group, the notion of type disintegrates. But throughout, even in the most rigorous compositions, interest arises from the constant refusal of what is merely typical. Stereotyped agreement between two or more stanza elements is constantly eschewed in favor of varied correspondences that produce subtle or unaccustomed effects.

For this reason, stanza structures cannot be defined by any one component. Melodic repetition or lack of it is an important criterion to set apart certain groupings, and I have so used it. Similar melodic patterns, however, can participate in different total structures; for example, Contr'amor, melodically ABABX, is brought by its verse structure into the mixed group. If versification alone were taken as a starting point, the same strictures apply: D'amor and Entre dos have almost identical verse forms, yet they realize quite different organizing principles when viewed as a whole. Nor, to the extent that they shape the stanza, could one rely on meaning and syntax. Stanza structure is a convergence of individual components, not a pattern imposed by any one of them.

Moreover, no hard and fast rules govern the associations between the stanza components. Almost none of the particular conjunctions that I have described is obligatory. There is no necessary and fixed relationship between the function of a stanza and its structure, between themes developed and shapes realized, between meters, rhyme schemes, melodies, and syntactical articulations. No specific characteristics of any one component are necessarily joined to specific characteristics of any other component. Along with the notion of associations between separate strands as a key to stanza structure goes the notion of the variability of such associations. From the fact that it is a system of freely interlocking elements, and not an inert mold, the stanza derives its vitality. A similar freedom and variety of associations will be evident in the smaller dimensions as well.

**Repetition: Short Units**

To turn to the smaller dimensions of the stanza is to focus on the interplay of repetitions—simultaneously expressive, ornamental, and structural—that create in the hearer an impression of elaborate detail.

**End of the Line: Melodic Cadences, Rhyme Sounds, Rhyme Words**

The end of the line of verse is particularly important because of the emphasis placed upon it. I will analyze here the coordination of specific semantic and sonorous end-line features: rhyme word, rhyme sound, and melodic cadence. Words occurring at line end are accentuated; rhyming words are related by their identical sounds; rhymes and melodic cadences create patterns of repetition and contrast, of coincidence and divergence. These patterns support and diversify the main structural outlines of the stanza, both helping to organize the flow of sound and enriching its texture.
It will be useful to begin with a comparative description of the end-line features. Melodic cadence and rhyme are comparable, but not identical in nature. For the rhyme, the final portion of the word or words is definitive. The melodic cadence is less easily circumscribed. Consideration must be given to the closing degree of a musical phrase, perhaps analogous to the final syllable of the rhyming word. Consideration must also be given to the preceding notes, which determine motion to the closing degree and are perhaps analogous to the sounds preceding the final syllable. But these analogies are imperfect. The final notes of a melodic phrase often constitute formulae whose composition, from single notes to groupings of several notes, is elastic. For the most part, the formulae to which the word “cadence” will here refer include one to three final notes or ligatures. In consequence, musical cadence and rhyming sound may not be of the same length. I do not propose to examine this problem here, but the reader should be aware that my comparisons are often based on segments of differing length. A second observation concerning musical cadences is that identity of terminal sounds is less important than in the case of textual rhymes. In fact variation in recognizably similar formulae can be of greater musical interest than absolute likeness. Where identity occurs, the term “musical rhyme” is appropriate, and I shall use it. The term “cadence,” on the other hand, will be used to describe both musical rhyme in the strict sense and freer variations. Some variations of musical cadence can be compared with modulations in rhyming sounds. For example, the cadential formulae

![Cadential formulae](image)

have a stable final element and could be thought to be analogous to the rhyme modulation *ors/ans*. The formulae

![Formulae](image)

have a stable initial element, analogous to *ais/aire*—bearing in mind the fact that the number of ligatures in the cadence and the number of syllables in the rhyme do not entirely correspond. These observations indicate why exact correlations of detail cannot be expected between rhyme and cadence. My comparisons will therefore be based on identity of rhyme sounds and resemblances less narrowly defined of musical cadences.

The rhyme words pose another set of conditions. My intention is not to describe patterns or designs in the use of words alone, but to indicate pertinent associations of sounds and meanings. Such associations can obtain for the text alone, since rhyme words are accentuated and related by the fact that they have the same sound and occur in the same final position. But I shall focus on the coordination of this textual phenomenon with the musical cadence. Not all rhyme words in Miraval's *cansos* are full content words, although frequently they are, and not all relationships into which they enter are of interest. I shall emphasize one particularly important technique. Through interlocking patterns of rhyme and cadence, some sounds emerge as dominant. Words having these

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18 Miraval does not repeat rhyme words in the same stanza. This type of repetition operates only on the level of the entire song—and only figures importantly in one song: *Un sonet*. For rhyme word repetition among the troubadours, see Smith, *Figures*, pp. 93-101.
sounds are highlighted. If their meanings are essential, there results a significant coincidence of sonorous pattern and thematic development. A further point should be made. On occasion, the sounds appearing at the close of a verse are anticipated or echoed by sounds in other parts of the line. These inner echoes, in addition to their purely sonorous value, may reinforce key words not appearing at the rhyme but having the same sound as words that do. Although this phenomenon reaches beyond the end of the line, I shall take it into account here, where appropriate.

Coordinations between rhyme sound, cadence, and rhyme word are of such variety that only a few can be singled out. The examples have been chosen to illustrate different functions of rhyme and cadence, especially at transitions and conclusions. Some juxtapositions are required by a specific stanza structure, such as the beginning of the combination ABABX/ababx-abbax. I shall not return to these except to underscore by one example the nuances that can temper a highly repetitive structure. Correspondences are richest where repeated cadential formulae are relatively frequent; they are sparse where musical cadences are dissimilar, as in some through-composed stanzas. To refer to musical cadences, I shall use the letters with subscript numbers from the melodic diagrams in Chapter 1.19

1. Differentiation within a highly repetitive structure

A penas:

<table>
<thead>
<tr>
<th>Rhyme scheme</th>
<th>a</th>
<th>b</th>
<th>b</th>
<th>a</th>
<th>a</th>
<th>b</th>
<th>a</th>
<th>a</th>
<th>b</th>
<th>a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyme sound</td>
<td>eing</td>
<td>ir</td>
<td>ir</td>
<td>eing</td>
<td>eing</td>
<td>eing</td>
<td>eing</td>
<td>ir</td>
<td>eing</td>
<td>or</td>
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<tr>
<td></td>
<td>or</td>
<td>es</td>
<td>es</td>
<td>or</td>
<td>or</td>
<td>es</td>
<td>or</td>
<td>er</td>
<td>al</td>
<td>al</td>
</tr>
<tr>
<td></td>
<td>al</td>
<td>er</td>
<td>er</td>
<td>al</td>
<td>al</td>
<td>al</td>
<td>al</td>
<td>er</td>
<td>al</td>
<td>al</td>
</tr>
<tr>
<td>Cadence</td>
<td>c₁</td>
<td>d₁</td>
<td>c₁</td>
<td>d₁</td>
<td>f₁</td>
<td>c₂</td>
<td>d₁</td>
<td>f₁</td>
<td>c₂</td>
<td>d₁</td>
</tr>
<tr>
<td>Closing degree</td>
<td>sol</td>
<td>la</td>
<td>sol</td>
<td>la</td>
<td>do</td>
<td>sol</td>
<td>la</td>
<td>do</td>
<td>sol</td>
<td>la</td>
</tr>
</tbody>
</table>

In this rigorously structured song, the interaction of melodic cadence and rhyme sound diversifies the otherwise orderly contours. Every musical phrase is repeated (AA'A'A'BCA'BCA'), and the single differentiation in the first four lines is caused by the modification of cadences 2 and 4 as compared to 1 and 3. This modification brings about, in the first part, the controlled disagreement characteristic of ABABX/abbax structures, although this is not such a structure. There are only two rhyme sounds. Each of these sounds, when heard to a different melodic cadence, takes on a different coloration. Rhyme a is dominant. Coming at the beginning and end of each group of four or three lines, it is heard to all cadences (considering c₁ and c₂ as variations of the same basic cadence). Combinations of this rhyme and its cadences mark the beginning of the stanza (a/c₁), the points of greatest contrast (a/f₁), and the conclusion of each group of lines (a/d₁). Rhyme b plays a subordinate role, having only two basic cadential colorations (c₁-c₂ and d₁). Without the music, this rhyme scheme is relatively monotonous; with the melody's differentiations, it acquires a richer sonority.

The use of coblas doblas in this song lends added variety. It is to be noted that the sound or, rhyme a in stanzas 3 and 4, carries principal thematic developments: amador, sabor, amor, honor, ricor, valor, dolor, valedor, lauzor, doussor. Moreover, these sounds are prepared and echoed mid-line in stanzas 2 and 5: dolor (v. 20), trobador (v. 41). They radiate out from the center of the song. Similar observations could be made about rhyme

19 See above, pp. 23-38.
2. Contrast between sections of the stanza, with a strong conclusion

Chans quan:

<table>
<thead>
<tr>
<th>Rhyme scheme</th>
<th>a</th>
<th>b</th>
<th>b</th>
<th>a</th>
<th>c</th>
<th>c</th>
<th>d</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyme sound</td>
<td>enda</td>
<td>er</td>
<td>er</td>
<td>enda</td>
<td>itz</td>
<td>itz</td>
<td>os</td>
<td>os</td>
</tr>
<tr>
<td>Cadence</td>
<td>c</td>
<td>e₁</td>
<td>g₁</td>
<td>g₂</td>
<td>j</td>
<td>e₁</td>
<td>g₁₁</td>
<td>g₂₁</td>
</tr>
<tr>
<td>Closing degree</td>
<td>fa</td>
<td>fa</td>
<td>do</td>
<td>re</td>
<td>la</td>
<td>fa</td>
<td>do</td>
<td>re</td>
</tr>
</tbody>
</table>

Though essentially through-composed, the melody of this stanza contains a number of exact or varied repetitions. I shall focus here only on those occurring at cadence points. The rhyme patterns sharply differentiate the portions of the stanza. The sequence of melodic cadences, in contrast, is roughly the same in both portions, except for the first cadence in each section (cadences c and j). Two results are noteworthy. The shift in rhyme schemes means that in the first part rhyme and cadence are out of phase, repeated rhyme not being accompanied by repeated cadence; at the close of the stanza, however, rhyme and cadence more nearly coincide when the reiterated sound d is joined to cadences g₁₁ and g₂₁. The closer coordination of sound sequences at the end of the stanza provides a strong conclusion. In the second place, since the cadences c and j show the greatest musical disparity, contrast between enda and itz is reinforced.

It is appropriate to call attention to words having the rhyme sound os. Situated in a prominent closing position and accompanied by variations of the dominant cadence g, they acquire particular significance and can summarize a main development. Moreover, the rhyme sound itz, spotlighted by contrast, is frequently echoed within a line of verse by recall of its final element, tz. This occurs most notably in the seventh verse of stanzas 3, 4, 5, and 6 at the caesura of a ten-syllable line, thus always to the same musical notes, ending on la, and irregularly elsewhere. Key words such as solatz (stanzas 1 and 4) or pretz (stanzas 2 and 3) are thereby brought into the orbit of a rhyming sound and given greater sonorous weight.

3. Contrast between sections of the stanza, with subsequent recall of coordinated sounds from the first part

Bel m'ës:

<table>
<thead>
<tr>
<th>Rhyme scheme</th>
<th>a</th>
<th>b</th>
<th>b</th>
<th>a</th>
<th>c</th>
<th>d</th>
<th>d</th>
<th>c</th>
<th>c</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyme sound</td>
<td>ei</td>
<td>ais</td>
<td>ais</td>
<td>ei</td>
<td>ut</td>
<td>aire</td>
<td>aire</td>
<td>ut</td>
<td>ut</td>
</tr>
<tr>
<td>Cadence</td>
<td>c₁</td>
<td>d</td>
<td>c₂</td>
<td>f</td>
<td>i₁</td>
<td>c₂</td>
<td>c₂</td>
<td>i₂</td>
<td>l</td>
</tr>
<tr>
<td>Closing degree</td>
<td>do</td>
<td>fa</td>
<td>do</td>
<td>re</td>
<td>fa</td>
<td>do</td>
<td>do</td>
<td>fa</td>
<td>re</td>
</tr>
</tbody>
</table>

Whereas in Chans quan the second part of the stanza was contrasted to the first in both rhyme scheme and rhyme sounds, in Bel m'ës only the rhyme scheme is entirely contrasted; rhyme sounds show both contrast and recurrence, as do melodic cadences. The point of contrast comes in line 5, when there is a new rhyme sound ut and a new cadence i₁. But aire then immediately recalls ais, as c₂ recalls earlier cadences. The recall of c₂ is a strong sonorous reinforcement because c is a dominant melodic unit, cadential or just preceding the cadence in almost every line. Moreover, the coordinated pattern of melodic cadences and rhyme sounds brings an intricate overlay to the rhyme scheme. One can speak in the first part of the stanza of rimes embrassées joined to a suggestion of
cadences croisées, evoking in a fleeting manner the controlled disagreement of the ABABX/abbax combination. In the second part of the stanza, in contrast, rhymes and cadences are in phase, both embrassées:

\[
\begin{align*}
\text{ut} & \quad \text{aire} & \quad \text{aire} & \quad \text{ut} \\
\text{i}_1 & \quad \text{c}_2 & \quad \text{c}_2 & \quad \text{i}_2
\end{align*}
\]

The prolongation of the new rhyme sound ut then brings the stanza adroitly to a close, while the melody comes back to the final re—which had not been heard since line 4—thereby linking both parts of the stanza.

4. Deferred contrast, with subsequent recall of the first part of the stanza

Aissi:

<table>
<thead>
<tr>
<th>Rhyme scheme</th>
<th>a</th>
<th>b</th>
<th>b</th>
<th>a</th>
<th>a</th>
<th>c</th>
<th>c</th>
<th>d</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyme sound</td>
<td>ors</td>
<td>ei</td>
<td>ei</td>
<td>ors</td>
<td>ors</td>
<td>ut</td>
<td>ut</td>
<td>ans</td>
<td>ans</td>
</tr>
<tr>
<td>Cadence (G)</td>
<td>d₁</td>
<td>g₁</td>
<td>d₁</td>
<td>g₁</td>
<td>d₁</td>
<td>g₂</td>
<td>g₁</td>
<td>k</td>
<td>g₃</td>
</tr>
<tr>
<td>Closing degree (G)</td>
<td>fa</td>
<td>re</td>
<td>fa</td>
<td>re</td>
<td>fa</td>
<td>fa</td>
<td>do</td>
<td>sol</td>
<td>re</td>
</tr>
<tr>
<td>Cadence (R)</td>
<td>d₁</td>
<td>g₁</td>
<td>d₂</td>
<td>g₂</td>
<td>h</td>
<td>j</td>
<td>d₁</td>
<td>g₁</td>
<td>g₃</td>
</tr>
<tr>
<td>Closing degree (R)</td>
<td>fa</td>
<td>do</td>
<td>fa</td>
<td>re</td>
<td>fa</td>
<td>la</td>
<td>fa</td>
<td>do</td>
<td>re</td>
</tr>
</tbody>
</table>

Un sonet:

<table>
<thead>
<tr>
<th>Rhyme scheme</th>
<th>a</th>
<th>b</th>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>d</th>
<th>a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyme sound</td>
<td>anda</td>
<td>ir</td>
<td>anda</td>
<td>ir</td>
<td>ir</td>
<td>ays</td>
<td>os</td>
<td>os</td>
</tr>
<tr>
<td>Cadence</td>
<td>c₁</td>
<td>e₁</td>
<td>c₁</td>
<td>e₁</td>
<td>f₁</td>
<td>g₁</td>
<td>e₁,₁</td>
<td>f₂</td>
</tr>
<tr>
<td>Closing degree</td>
<td>fa</td>
<td>re</td>
<td>fa</td>
<td>re</td>
<td>la</td>
<td>la</td>
<td>re</td>
<td>ti</td>
</tr>
</tbody>
</table>

While describing the second part of the ABABX/ababx-abbax form, I mentioned that in the songs so classified one or more elements from the opening portion of the stanza are continued into the first verse of the second part to form a transition. Aissi and Un sonet exemplify this technique. The example of Aissi will further lead to brief mention of the effect of variations in manuscript versions on the types of coordinated end-line patterns we are considering.

In both stanzas diagramed above, contrast between sections is deferred in the rhyme scheme. In Aissi, musical contrast is likewise retarded (more pronounced in manuscript G); in Un sonet, it is not. Two observations may be made. Within the ABABX/ababx structure of Aissi, recurrence of both rhyme and cadence in line 5 does not entail either immediate repetition of coordinated sounds or a third recurrence of these sounds together, as it would in the ABABX/ababx structure of Un sonet. The desire to avoid continuous repetitions of like sounds that we have seen in other contexts may be involved here, too. Further, in Un sonet line 6 is short, and the melodic motion of line 5 prepares and leads directly into that short line; a reiteration of cadence e would disrupt this motion. These songs share a similar feature, deferred contrast in the rhyme scheme, but the individual realizations of this deferred contrast depend on the interplay of the specific components.

In the second part of both songs recall of sounds previously heard is joined to new material. Recall is not here so prominent a device as in the song just previously discussed,

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20 The term rimes embrassées refers to one pair of rhymes surrounded by another pair of rhymes, abba; croisées to an alternating pattern, abab; plates to a consecutive pattern, aa bb.
The Stanza

Bel m’es. In Aissi, the important point is the close, where a variation of the main cadence g and the consonant s of ans (and previously ors) are brought together to conclude the stanza. The dominant cadence of Un sonet functions differently. Having accompanied the same rhymes in the first half of the stanza, it accompanies other rhymes in the second half; but the final rhyme, anda, is also the initial one, to which the cadence e had not yet been heard, and their conjunction provides a firm conclusion.

The example of Aissi affords one of the few opportunities to compare manuscript versions. The differences between the two manuscripts do not alter the basic structure of the song. In manuscript R as compared to G, continuation of rhyme and cadence sounds into line 5 is modified; line 6 marks sharper contrast; and there is a closer coordination of rhymes and cadences in the last two lines. If the cadences were stripped of all their variations, one could say that in both G and R the first part shows repetitions typical of the ABABX/abax structure, and line 5 is at once prolongation and transition; but in the last four lines, where G takes up again an alternating cadential pattern with variations, R has similar sounds at the ends of the last two lines, a cadence plate, as it were, reflecting the rime plate. Within an oral art form, neither of these solutions is an aberration. Comparison of G and R serves to remind us that patterns created by juxtaposition of rhyme and cadence are not fixed and immutable. A specific configuration has only the force of its particular realization; any one of a series of other realizations, as doubtless occurred in performance, could be equally valid.

In both Aissi and Un sonet word meanings are heightened by sonorous patterns. Because it is thrice repeated, the rhyme ors in Aissi is emphasized. Beginning in the first stanza, where pascors, amadors, and flors are linked, the succession of words ending in ors carries essential motifs. Words ending in ans sometimes provide contrast, as in stanza 1 (affans), or reaffirmation, as in stanza 4 (follors/mazanz). In stanza 1, the painful duality of the poet’s universe is heightened because the musical repetitions throw into relief the contrasting words of lines 4 and 9:

<table>
<thead>
<tr>
<th>Line</th>
<th>4</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyme word</td>
<td>(ama)dors</td>
<td>(af)fans</td>
</tr>
<tr>
<td>Cadence</td>
<td>g</td>
<td>g</td>
</tr>
<tr>
<td>Closing degree</td>
<td>re</td>
<td>re</td>
</tr>
</tbody>
</table>

In Un sonet, both ir and anda and their accompanying melodic cadences are prominent. To the first of these sounds correspond the verbs in ir, which are often thematically significant (esbaudir, jausir, suffrir in the first stanza; abelhir, remir, sospir in the fourth), revealing the movement from pleasure to pain. The second, anda, opens and closes the stanza and appears in the refrain word demanda, a thematic and sonorous center.

5. Modulating transition between two parts of the stanza

Er ab:

<table>
<thead>
<tr>
<th>Rhyme scheme</th>
<th>a</th>
<th>b</th>
<th>a</th>
<th>b</th>
<th>c</th>
<th>c</th>
<th>d</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhyme sound</td>
<td>eis</td>
<td>ui</td>
<td>eis</td>
<td>ui</td>
<td>ais</td>
<td>ais</td>
<td>on</td>
<td>on</td>
</tr>
<tr>
<td>Cadence</td>
<td>d₁</td>
<td>f₁</td>
<td>d₁</td>
<td>f₁</td>
<td>g</td>
<td>i(f)</td>
<td>c₁</td>
<td>j</td>
</tr>
<tr>
<td>Closing degree</td>
<td>la</td>
<td>re</td>
<td>la</td>
<td>re</td>
<td>re</td>
<td>do</td>
<td>fa</td>
<td>fa</td>
</tr>
</tbody>
</table>

In Er ab as well as in Aissi and Un sonet, the transition from one section to the other of an ABABX/ababx structure involves recurrence of one or more elements from the
opening portion of the stanza. The dominant technique in Er ab, however, is neither repetition nor outright contrast but rather modulation. Movement from the first to the second part of the stanza is accomplished by modification of the rhyme sound eis, which becomes ais, with retention of i (also present in ui) and s. The melody of line 5 brings back at the end the concluding re of lines 2 and 4, which had previously accompanied ui, but with different preceding material. One can perhaps speak here, too, of modification. This fresh juxtaposition of old and new material proceeds then into a slightly expanded contrasting conclusion with an entirely new rhyme sound, on, heard twice and accompanied both times by a musical close on the final degree, which had not previously served as a cadence.

As in Chans quan, the last rhyme sound of the stanza is emphasized and words in concluding position are accentuated. Toward the beginning of the song, most notably in stanzas 2 and 3, these words express anguish or desire: (sospira de) prion (2); deziron, confon (3). A contrast appears at the end of stanza 6, with jauzion applied to Azalais, identical sound and position underscoring the antithetical development. To a lesser degree, words ending in eis or ais are spotlighted. Where words ending in s are coupled, forssa del freis (v. 1), gerras e plaideis (v. 11), paors et esfreis (v. 19), the sonorous effect is richer and the meaning heightened. Moreover, in the melody, the three-note descending ligature (motif c) creates another interior echo, appearing mid-line in almost all verses before becoming cadential in line 7.

The relationships between elements marking the end of the line that I have examined are examples of a much wider range of possibilities. No stanza is entirely built on exact coincidence of textual and musical rhyme—any more than there are songs in which melodic repetitions and rhyme schemes exactly coincide. Melodic cadences tend to relate closing portions of each section to each other; rhyme sounds rarely perform this function. Coordination with rhyme words is most expressive where dominant sounds offer the widest choice of key words. These techniques do not appear in all songs; nevertheless, they are frequent, and they illustrate one of the essential characteristics of the cansos: the fascination with constantly changing configurations, down to the minutest detail.

**BEGINNING AND MIDDLE OF THE LINE**

While the close of the line is a point of particular emphasis, other segments may also acquire significance through repetition or parallel constructions. Miraval does not frequently exploit the possibilities of initial or internal repetition, but several techniques merit brief discussion.

In this phase of our inquiry, relationships between smaller melodic units and short textual units will chiefly be considered. Repeated motifs are employed in the music much more often than in the text. They are, in fact, the very stuff of which most of Miraval’s melodies are made. The texts behave otherwise. Although repetition may be used, discursiveness, not reiteration, characterizes the poetic development. Moreover, it is evident that because smaller melodic units are often part of large repeated segments, many of them will show regularity and, in some structures, alternating patterns. This contrasts with the texts, in which repetition is successive or irregular, but rarely, in Miraval’s cansos, alternating. It is also necessary to remember in comparing melodic units with textual units that such units are not identical in size or composition and that the boundaries especially of melodic units tend to fluctuate as the units undergo
transformation. Finally, however important textual repetitions may be as rhetorical devices, the impressions they create are fleeting: the next stanza will normally introduce something different, and the patterns momentarily embodied will have vanished. Melodic repetitions, on the other hand, even brief ones, acquire by the force of several hearings greater emphasis. It follows from these observations that text and melody do not necessarily coincide, although in the realization of individual stanzas they may complement each other.

Initial units are, or can be, more prominent than repetitions occurring at mid-line. In the melodies, repetition of initial units may occur in every line or in almost none at all. In the texts, however, initial repetition is sparse. Such initial textual repetition as is found in Miraval's *cansos* usually involves *e, mas, que*, or the like, more rarely key words, and never is such repetition pursued over an entire stanza. For this reason, extensive correlation between text and music is not to be expected. Even more noteworthy is the fact that in some cases where coordination of initial textual and melodic repeats might be particularly effective, it does not exist. Take, for example, *Bel m'és*. The initial musical motif *a*, with its clear and characteristic outlines, would correlate admirably with textual reiterations. But there is no such correlation beyond anaphoric *ni* in stanza 2 and the consonant *s* plus the word "si" in stanza 3, which seem almost fortuitous. Given these circumstances, overemphasis on the expressive values of conjoined textual and melodic initial repetitions is to be avoided.

However, despite this caveat, a few examples may be adduced. I mentioned *Tals vai* at the beginning of this chapter as an illustration of structural anaphora in the text. In stanzas 1 and 2 of this song, repeated textual units occur at the beginning of the first and fifth lines. A three-note ascending musical motif appears with variations chiefly in pitch level at the beginning of every line of the stanza. Where textual motif and musical motif coincide in their repetitions—lines 1 and 5—this coincidence marks structural divisions. The stanza structure of this *canso* is particularly fluctuating and, with its irregular repeats, difficult to define. The coincidence of textual and musical reiterations during the first two stanzas provides formal definition: textual repeats single out two from among the series of similar incipits, thereby emphasizing at the outset a bipartite division of the eight-line stanza. It is in comparison with this "normal" pattern that subsequent varied combinations of syntax and melody will be understood.

In *Tals vai*, initial melodic repeats are extensive, with essentially the same melodic motif in every line. More frequently, initial units are part of larger repetitive designs producing an alternating pattern in the melody, to which may be joined successive anaphoric textual patterns. *Be m'agradada* and *D'amor* illustrate these circumstances.

*Be m'agradada*, in the version that I have edited, shows anaphoric *e* and *mas* in the first stanza and *e* alone, to a lesser degree, in stanza 4. For the first stanza, *e* occurs in lines 2–4 and 6, *mas* in lines 5, 7, and 8. Initial melodic units at the outset are alternating, *a* and *c*; then *c* predominates after the contrasting incipit of line 6. No specific coordination is evident. But it can be argued that the effect of accumulation is enhanced by the alternating melodic repetitions of the first part of stanza 1, while the contrasting *mas* is highlighted by the return of motif *c* toward the close. Such effects are less noticeable in stanza 4, which lacks the concluding contrastive *mas*.

The second stanza of *D'amor* shows anaphora of *que* in lines 2–5. Since this repetition is out of phase with the musical pattern, little or no reinforcement of esthetic values occurs through initial repetition alone. However, I have already observed that the
regular alternation of melodic phrases brings out in this stanza a latent syntactic parallelism: consequently the alternating initial notes emphasize different functions of *que*. Another and potentially more expressive type of initial repetition occurs also in this *canso*: the reiteration of the word *amor* at the beginning of stanzas 1 and 2. The same word, moreover, closes line 2 of stanza 1. In all of these positions *amor* occurs with exactly the same music. The notion of love is attached to a brief musical formula and thereby made to circulate musically as well as textually throughout the *canso*.21

Initial repetition does not and in many cases could not result in rigorous coordination between poetic and musical devices. The existing correspondences, in part at least, appear to be random. This does not prevent their being exploited for expressive value when they occur, but caution must be exercised in the formulation of any general rules that might govern such correspondences. It would appear that no techniques of general validity govern initial repetition in Miraval's *cansos*.

Much the same can be said of internal repetitions. But here another feature must be considered: the repetition of full or key words restricted neither to initial position nor to the rhyme, but moving freely within a stanza, and correlation of such words with melodic units. The most obvious example of this kind of repetition is *Be m'agrada*, in which word repetition in every line of the poem is matched by an almost equal density of repeated musical motifs. But there are other examples as well.

At the outset it must be admitted that the evidence of *Be m'agrada* is largely negative. Even a cursory glance at the stanza reveals that textual and melodic units rarely coincide. There are, to be sure, significant points of contact at the beginning and end of each stanza. The governing word of a given stanza appears with a portion of the initial melodic unit in the first line of every stanza except the fourth. This underscores both the upward melodic progression that forms the kernel of repeated melodic units and the key word of the stanza. To conclude each stanza, the key word of the next stanza appears at the rhyme, thus always to the same melodic cadence. Furthermore, in stanza 2 of the *canso*, interplay of initial and cadential formulae and repetition of the sound *i* in the words *desir* (line 8 of the preceding stanza, cadential; lines 1, 3, 5, and 8 of stanza 2, initial formulae), *reviu* (line 1, cadential), *aussir* (line 7, cadential), and *jausir* (line 8, cadential) relate the contrasting notions of the eternal poetic cycle: desire, death, joy. Such techniques enhance the resonance of essential themes. But from the standpoint of coordination of specific repeated units, the song almost becomes a study in disassociation, in that both components, after an initial contact, pursue their separate, highly organized ways. When repetition is so rigorous in both text and melody, the double repetitive patterns are not and perhaps cannot be completely reflected the one in the other.

If the repetitions were less rigorous, might there be greater correlation? The evidence, on the whole, is contradictory. In stanza 3 of *Er ab*, lines 24–25, the words *deziron* and *dezirs* fall in part on a four-note ligature appearing at different pitch levels. Stanza 4 has more complex word and tone associations, if one may move beyond strict repetition to more flexible recall. In this stanza the key word, *beutatz*, is stated in the first line. Modified reiteration (*en la bella*) occurs in the second line, modulation by use of a related concept *e-l rics pretz* in line 3, and further recall and modulation in line 5, *c'us bels*

21 This phenomenon has been discussed by Smith, *Figures*, p. 83, under the rubric "Melodic Identity," except that Smith could not include cadences, which add an extra element. See also *Figures*, p. 105, "Initial and Final Repetition."
doutz esgars. These expressions are accompanied by the rising initial melodic formula, the reciting tone, or, in line 5, the melodic formula one step lower. In this case, motifs evolve through a double series of recalls and variations, textual and musical. A different type of correlation between textual and melodic repetitions can be seen in Chansoneta. The end of stanza 3 contains a chiastic recurrence criticizing the lady's conduct:

\[
\begin{align*}
\text{A} & \text{vol soudad'a miodns . . .} \\
\text{Q} & \text{uar per aver . . .} \\
\text{Q} & \text{ue, s'ieu saupes fos per aver . . .} \\
\text{Ma} & \text{soudada . . .}
\end{align*}
\]

The melody has two reiterated phrases (CDCD), a phenomenon not unlike the controlled disagreement of the ABAB/abbax structure, except that the elements brought into relationship are not fixed, and therefore the entire juxtaposition is more irregular. Nevertheless the effect is to underscore with great vigor the words per aver and, especially, soudada.

To speak of coordination—intentional or fortuitous—of sonorous and verbal repetitions in cases such as the foregoing is probably justified. Elsewhere, it may be less so. In stanza 1 of Cel que no, the words chan or chanso (lines 1, 3, and 6 in final, then initial position) are associated with the important structural tone la. But then, in the last part of stanza 3, repetition of the key word amor occurs precisely where the melody introduces divergent material.

In sum, the less rigorous examples of word repetition tend to support conclusions drawn from Be m'agrrada. Techniques in text and melody may be roughly comparable, and their utilization is important, but regular coincidence of specific repeated units (or portions of units) is not to be expected. Where it arises, however, it may effectively spotlight essential themes.

The notion of highlighting essential poetic themes introduces a final consideration with regard to small repeated units. Since repetitive melodic structures possess a firmness and stability not present in the texts, might the melody not be used at times to underscore certain aspects of the text? This is not so much a question of coincidence between like units, textual and melodic, as of the influence of a repeated component (the music) upon an unrepeated component (the text). In stanza 6 of Er ab, for example, the short melodic unit designated d in the analyses of Chapter 1 appears with variations in lines 1, 3, 5, 6, 7, and 8, in final or internal position. The words or parts of words accompanying this motif are reis (line 1), sobradreis (line 3), jais (line 5), n'Azalaïs (line 6), e-\text{il} pel blon (line 7), and segle (line 8). By virtue of the fact that they are heard to a similar unit, which by the sixth stanza has been firmly impressed upon the ear, the expressions are linked. These associations, particularly reis, jais, Azalaïs, and segle, emphasize the network of basic relationships in the stanza and the courtly quality, jais, upon which the relationships depend. To be sure, the function attributed to melodic repetition here may seem tenuous, and it should not be exaggerated. Nonetheless, the perspective in which the text is placed when coordinated with repeated musical motifs is a type of correspondence between music and words that should not be entirely neglected.

In summary, smaller repetitions of melody and text in initial or internal position show no consistent pattern. The units circulate independently, according to their different natures, and regular coordination cannot be considered a principle of composition in Miraval's cansos. But where coincidence occurs, it can be of structural importance, particularly in initial position, or it can serve to underscore essential
themes. And melodic repetition alone may in a few cases enrich the meaning of a nonrepetitive text.

**Movement: Climax and Conclusion**

Thus far, I have emphasized divisions of the stanza and the juxtaposition of repeated elements. The final aspect of the stanza to be considered in this chapter is movement through a climax toward a conclusion. From this point of view, the articulations of the stanza are not so important as the moment or moments of greatest intensity and the manner of their resolution. Not all stanzas realize such movement, but consideration of the question will reveal new ways in which the elements of the stanza are correlated.

Climaxes or points of highest tension are more apparent in the melodies than in the texts. For this reason, the principal matter to be discussed is the influence, if any, of the melody on the way the text is heard and understood. It is evident that where the music places greater stress, words will stand out with greater clarity. Sometimes this musical stress reinforces textual movement; sometimes it projects unexpected light upon the meaning of the stanza.

The manner of reaching a melodic climax is not everywhere the same. Generally speaking, one may expect a climax toward the midpoint of the stanza. For example, in *Res*, the steady upward progression peaks in line 5. In line 5 of *Era*, a rising triad marks the upward reach of the melody. In *Chans quan*, the highest point is attained in line 6, but the climax, if one may call it that, is discreet. *Si tot* shows both a leap of a fifth in line 4, which marks a fresh departure after a repeated phrase, and a rising motion to the highest point at the beginning of line 5. Finally, in songs like *Tot quan*, the climax is delayed, coming only toward the end of the stanza: the second part of the melody first repeats an initial motif at a lower pitch level, then rises to its highest point on a variation of this motif a fourth higher, at the beginning of line 7.

The melodic peak in *Res* is particularly effective, and for the most part finds an echo in the text. In stanza 1, for example, the text also reaches a climax in the fifth line: “C'aitals es sos seynorius!” Words and music therefore coincide, the latter bringing out more fully the power of the former. Stanza 3 presents a less obvious but equally expressive situation. Verses 4, 5, and 6 (“Hon pus li so obediens; / E, si tot m'en fejn bradius, / II conoix be que ja vius . . .”) span the apex of the melody, and the text is subjected to tension, especially on *E si tot*. This brings into focus a contrast running through the stanza: the lady's disruptive attitudes are clear and reprehensible, the poet's qualified and apparent only. His comportment is therefore without fault.

In *Si tot*, phrases 4, 5, and 6 form a central musical arch to which, in most of the stanzas, syntax and meaning correspond. Lines 4–6 of stanza 4, for example, constitute a thematic and emotional center (“C'ab tal domna son remas, / Q'anc no faillic ni mespres / Ni non amet dos ni tres”), which is emphasized by the melodic progression.

The more modest climax of *Chans quan* sometimes underscores a central motif, as in stanza 2, “Me sui juratz.” In stanza 4, however, the high point of the melody accentuates *d'aitan*, a word of apparently secondary importance. But we have seen in the discussion of jealousy in Chapter 4 that this word qualifies the inner feeling of the lover: his jealousy in this passage results in no overt uncourtly act but serves primarily to compliment the lady on her skill in conversation, precisely because his jealousy is modified.  

Emphasis on *d'aitan*, therefore, throws into sharper relief the implications of the text.

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22 See above, p. 80.
In a similar manner, the melodic peak of Era sometimes heightens a motif that is not the main theme of the stanza but explains or controls a principal theme. In stanza 2, “Que de veraia temenssa” explains the conduct of the ladies frightened by the lausengiers, whose baneful influence is the chief subject; in stanza 3, “Dire ma greu malsabenssa” portrays the actions of the poet’s vezis, who cause his great anguish. Both of these verses come in the fifth line, the line of melodic climax. It could then further be argued that the same melodic climax links the fourth stanza to the two previous ones by bringing into prominence a contrasting but equally important notion, the fine conduct of the lady, “sa bona chaptenenssa,” which, if the lady adheres to it, is capable of setting all things right, overcoming both fear of lausengiers and the anguish caused by the vezis.

The delaying of a melodic peak until toward the end of the stanza is illustrated by Tot quan, in which the climax comes at the beginning of a shortened metrical conclusion. In this circumstance, it serves primarily to set off the last two lines, which might constitute an anticlimax viewed only from the standpoint of meter. In stanza 5, for example, “Qu’ades no-i trob’om chauzimen” takes from the melodic progression added force to explain and justify loyal service in the face of adversity.

These examples could, of course, be multiplied, but they will suffice to demonstrate ways in which the melodic climax and the text may interact. It must be remembered, here as elsewhere, that the correspondences noted are not necessary correspondences in the sense that a particular melody was created to “express” a particular text, or vice versa. The same melody could accompany different words; the words could be heard to a different tune. But melodic movement toward a climax always introduces in performance the possibility of nuances of interpretation, nuances of greater or lesser value according to the specific circumstances in which text and melody are joined.

At the conclusion of the stanza, a number of features are brought into play. The end of the strophe furnishes a resolution of tension and the completion of multiple developments. The rhyme scheme frequently terminates with a couplet, and we have already seen some combinations of rhyme sound and musical cadence producing closure. Metrically, the most effective means of achieving both dynamic movement and a sense of finality is the expanded conclusion. The melody may also create a feeling of expansion by a greater use of melismas, even where the meter is not lengthened. But other melodic techniques are found: vigorous formulae, variations or restatements of motifs previously heard culminating at times in a rounded structure, and emphasis on essential degrees, particularly the final. The text often concludes with justificatory or gnomic statements. These are not the only techniques encountered, nor are they usually found together in the same stanza. But consideration of some of the ways they are exploited or juxtaposed permits a fuller appreciation of the stanza’s final lines.

The metrically expanded conclusion may bring about fresh melodic developments. Particularly noteworthy is the recapitulation of musical material from the first part, transformed and enlarged by variation or by the insertion of new material. In D’amor, whose melodic structure is A B A B X, the last phrase is a veritable résumé of the opening lines of the stanza, extended by varied recurrence of the dominant unit b within the phrase itself. Since the seventh phrase contained nonrecurrent material, the return to the beginning and to a close on fa is particularly effective. Closure is further accentuated by the rime plate linking the two final ten-syllable lines. The poetic conclusions are vigorous, capping the development of the stanza with a firm culmination in the general (1, 2, 3) or particular (4, 5, 6) mode. In Ben messagiers, whose melodic composition is less regular, lines 7 and 8 take up motifs from lines 3 and 4, but their length is increased from six to ten
syllables chiefly by the insertion of new material. Again there is a *rime plate* for the final lines, usually with a concise poetic formula, supported in addition by repetition of the final degree, *do*. Rounded structure properly so-called is not present in *Ben messagiers* because it is not initial material that returns at the close; nevertheless, the concluding devices in *D'amor* and *Ben messagiers* are roughly similar.

In *Entre dos*, metric expansion is handled musically in a different manner. Line 7 repeats the initial movement of line 6, spreading the ligature out over single notes before continuing with new material to accommodate an increased number of syllables. Rather than recalling the opening section, expansion in this case grows out of what immediately precedes, reiterating, but with a possible effect in performance of *rallentando*, the peak of the melody. Liberal use is also made of justificatory or gnomic concluding statements in this *cansó*; and, as in the other songs, greater stress is placed on such concluding verses by the final expansion.

Other types of conclusion are used in *Era*, *Res*, and *Tot quan*. Expanded meters and a rhymed couplet are not present in *Era*, but the melody, by its bold outline of a seventh and its movement, ascending and descending through the octave, singles out the last line from among the others; and when, as in stanzas 1, 2, and 4, this striking progression coincides with a strong textual unit, the conclusion is extremely effective. *Res* has a rhymed couplet but not an expanded conclusion. The melody may be said to create in line 8 an effect of *ritardando* because of the noticeable increase in melismas. This accentuates the last descending motion away from the climax to the final *fa*, which had not been touched upon since the beginning of the stanza, so that in a very discreet way the structure is "rounded." *Tot quan* shows metric contraction in the closing verses of the stanza. But the melodic range is widened in lines 7 and 8, and the deferred melodic peak, together with an increased number of melismas, counteracts the meter to give weight to the concluding portion. Thus the expansion of lines 5 and 6 with their feminine rhymes is subtly brought to a climax and to a close. The ambivalent tone of the poem, almost entirely composed in the first person, is underscored by emphasis on the last lines, which contain many key words: *falhimen, venjamen, chauzimen, longamen*.

The techniques used in bringing the stanza to a close serve again to emphasize the importance of the stanza as a unit. I have considered it here from a number of different points of view in order to demonstrate the complexity and expressive value of the varied combinations of constitutive elements. The key to the stanza's structure and effect is to be found in the types of associations, both complementing and conflicting, that it embodies. One set of associations, associations of shape, determines broad outlines. Another set can be designated associations of position. The most privileged position, not surprisingly, is the end of the line. Other associations arise from the motion of the stanza, positional because they occur at the climax and the conclusion but produced by the coordinated flow of verbal and musical components through a series of developments toward a point of closure. The conjunctions of pattern, position, and motion freely crystallize into different configurations; in their freedom lies much of their interest. Multiple and interlocking stanza correlations both include and enhance meaning; in the multi-layered stanza structure emotional, ethical, and esthetic intentions converge. But however complexly constructed the stanza—and I do not pretend to have exhausted the intricacies—and however functionally important as a unit, several stanzas must be placed together to form a song. It is therefore appropriate to turn now to the song as a whole.
NEITHER DANTE NOR the Leys d'amors give extensive consideration to the song as a complete entity. Although the Leys expound at great length upon the nature of the stanza, they become admirably succinct when they turn to “La diffinitios de Dictat en general.” Moving directly from the stanza to different genres, they grant to the canso one paragraph, touching briefly on length (5 to 7 stanzas), subject (love), and style (laudatory and without boorishness). Similarly, in his De vulgari eloquentia, Dante defines the canzone as “equalium stantiarum sine responsorio ad unam sententiam tragica coniugato,” emphasizing, again, style and form without elaborating on the way in which stanzas should be linked together. From these two pieces of evidence, one could argue that the manner of joining stanzas into a total composition and the effect of such joining was of secondary concern to medieval authors. A number of modern scholars have argued just that.

But the matter cannot be so easily disposed of. Even if we assume that the canso is, in theory, merely an assemblage of stanzas with no necessary order among them, the fact remains that when the song is performed, its effect derives from a particular succession, the succession of a limited number of strophes unfolding one after another in time. The song is a passage by means of which constitutive elements are continuously seen in the same and also in different ways, altered and reshaped by the passage itself. Thus sequence must be considered of prime importance, and any inquiry into the nature of the song as a whole must investigate how the stanzas follow each other.

Although succession is a basic principle, sequence itself is, to a degree, generated from repetition. The song is never pure linearity. The experience of listening to the song involves a constant comparison of like with unlike elements. Recurrent elements bind the song together, fix on occasion the order of stanzas, and intensify thematic development. In the preceding discussion, I have dealt more fully with repetition than with sequence, since repetition permeates all levels of the canso. When considering the song as a whole, repetition must be understood as an aspect of the larger question of sequence.

Recurrence affects the song as a whole in two different ways. For some components, notably music and versification, recurrence takes the form primarily of re-recurrence, in that all stanzas repeat essentially the same structure. For other components, notably meaning, there is very little exact reiteration but rather a series of relationships whose nature and importance vary from canso to canso.

Sequence, too, has more than one dimension. The concept of sequence as linear and successive movement has been implicit in all my previous discussions of motion,
ordering of sounds, and dynamic change. But distinctions must be made between this general concept and the specific ordering of stanzas produced by an individual performance. In this chapter I will first examine the exploitation of recurrent elements and then take up the larger question of the sequential progression that links stanzas into a song.

Raimon de Miraval's *cansos* are of classic dimensions: six stanzas plus one to three *tornadas* is the normal length. It is generally assumed that the *tornada* is accompanied by the final portion of the melody, and my remarks about *tornadas* will be based on that assumption. Some songs do not have *tornadas*; a few have only five or, in one case, seven stanzas. The number of stanzas will not figure importantly in the following discussion, since deviations from six do not substantially affect my arguments. Nor will the lack of a *tornada*, since it is quite possible that the songs in question once had *tornadas* which have since been lost, and the *tornada* function can still be considered part of the song.

Recurrence throughout the entire song is most apparent in the music. The melody is repeated in full for each succeeding stanza and in part for each *tornada*. Musically, the stanzas, being repeated exactly, revert continuously to the beginning until the shortened version in the *tornada* effects closure, and no sequence can be perceived. Two factors, however, modify this picture. It is possible that free melodic variation occurred from stanza to stanza in performance; there is insufficient evidence to study this factor in Miraval's songs. The notion of variations introduced in performance is not necessarily in conflict with the notion of continuous return of the melody for succeeding stanzas, although if variations are substantial enough, it could be. Furthermore, in each of its repetitions for a new stanza, the melody interacts with a different text. This interaction casts upon the melody subtle differences of interpretation. If, therefore, the music approaches recurrence in its purest form, this recurrence does not take place in a vacuum but is modified to a degree by its surroundings.

To examine recurrence in the poetic text is a more complicated task. Formal recurrence must be distinguished from lexical or motivic recurrence, although the two kinds may, as in the case of a refrain word, coincide. It is also necessary to bear in mind that textual recurrence may be exact or varied, regular or irregular. Finally, the significance of recurrence in a poem, particularly the recurrence of lexical or motivic features, can be fully appreciated only by taking into account the poetic context outside the bounds of the particular poem.

Normally, features of versification are repeated unchanged as the successive stanzas unfold. In this, versification resembles melody. The most consistently recurrent feature of versification is meter. Once established, the fundamental metrical organization is taken up again in succeeding stanzas. In those poems with *coblas unissonans* (the same rhyme sounds throughout the poem), where rhyme scheme and rhyme sounds recur without further complication, the textual form, like the melody, is entirely repetitive.

But rhyme scheme and rhyme sounds are subject to modifications that result in differentiation of the stanzas. For example, although Miraval does not use it, the technique of *coblas singulares* demands a new set of rhyme sounds for each strophe. With *coblas doblas*, which Miraval does employ, rhyme sounds change after two stanzas. In *coblas capcaudadas*, where the first rhyme sound of a stanza picks up the last rhyme sound of the preceding stanza, a full repeated pattern may cover two strophes also, but it is the order of sounds and not necessarily the sounds themselves that change. Several devices affecting rhyme schemes or rhyme sounds result in a linking of stanzas,
nonsequential in nature but contributing to formal unity, such as the regular recurrence of a rhyme word, or words, or the preservation of a single sound while other sounds change. Still other devices are intended to establish complete or partial sequence with regard to stanza order. The function of versification in determining stanza order will be discussed later. The point to be made here is that the first stanza alone does not establish whether versification will be wholly recurrent or modified in one or more of its features. Only as the stanzas pass can the true nature of formal recurrences be known. In the matter of audience expectation, versification differs from melody even where recurrent patterns ultimately correspond.

Lexical and motivic recurrences are of a different order than either formal or melodic recurrences. Lexical recurrence in its simplest manifestation is the exact reiteration of a word. Such reiteration in a regular pattern appears in Miraval's *cansos* only at the rhyme and there infrequently; no *canso* embodies repetition of a single word throughout the song in any other position. A more intricate type of lexical recurrence is the unrhymed refrain used in *Be m'agrada*, but this is a special case. Normally in Miraval's works, lexical recurrence, viewed from the perspective of an entire song, is characterized by irregularity and unpredictability of both position and frequency. Much the same could be said of motivic recurrences, except that their greater fluidity precludes the simplest exact repeat. These characteristics sharply differentiate lexical and motivic from formal or melodic recurrences.

Moreover, the value of these recurrences does not entirely depend on frequency or regularity within a single song but derives in part from relationships to other songs. I have already pointed out that the individual *canso* participates simultaneously in two intersecting systems: Miraval's poetic universe and the *canso* as a genre. A measure of the density of thematic development achieved through lexical and motivic recurrences comes from the wider network of relationships they can evoke. It could be argued that the same thing is true of formal and melodic recurrences. To a degree, this argument is valid. The use of certain melodic motifs, for example, *do-re-fa*, in the songs on *RE*, sets up a chain of associations endowing that motif with greater expressive and structural power. Recurrent features of tonality, range, melodic motion, style, and form place the melodies within a double system pertaining to a genre and to the poet's corpus.4 Recurrent elements of versification—meters, rhyme schemes, rhyme sounds—also define genres and styles and are used diversely by different poets. The same considerations as it applies to the text is nevertheless of a different order. In the music, the expressive and structural power of a recurrent motif is primarily the result of repetition within a given melody; significance is derived more from immediate circumstances than from wider associations, and the musical motif does not acquire to the same degree and in the same manner the overlay of connotations typical of the words. Elements of versification have in themselves no cognitive dimension. Recurrence of these elements may reveal tendencies of the poet, but the elements do not by larger associations acquire

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4 More research on individual poets needs to be carried out before the troubadour melody as a "genre"—quite probably distinct from the trouvère melody—can be defined and such individual traits as exist be evaluated. For preliminary discussions, see Sesini, *Musche trobadoriche*, p. 21, and Stäblein, "Zur Stilistik der Troubadour-Melodien." The question of whether poetic genres such as *canso*, *sirventés*, and *pastorela* are differentiated musically needs also to be investigated. Van der Werf finds the latter very similar to the former (*The Chansons*, p. 65).
greater density of expression. The reaching out of textual recurrences beyond a given poem for a part of their substance further distinguishes structures of words from structures of music and verse.

To illustrate the types of recurrence here outlined, I turn first to *Un sonet*, the only one of Miraval's *cansos* with throughgoing repetition of a rhyme word. The word is *demanda*, occurring in the third line of each stanza. By virtue of the rhyme scheme, *ababbcdda* and the sonorous patterns previously described, the sound *anda* (rhyme a) is reinforced. The verb *demandar* belongs to the vocabulary of courtly request. This technical meaning is not uppermost in all stanzas; the word oscillates between courtly request and simple question. In stanza 1, the poet dares not make his request; in stanzas 2 and 3, we learn that if inquiries are made about poet and lady, both will be found worthy; in stanza 4, the lady addresses a question to the poet. Then, in the fifth stanza, the single appearance of the noun *demanda* marks a decisive return to the courtly question that the poet finally poses in stanza 6: "Qu'ieu so-l folhs qui-lh say demanda." Reiteration of the word and of the supporting sonorous pattern gathers the different types of inquiry into a single multifaceted requête courtoise, which is thereby underscored as the veritable function of the song.

Other recurrences in *Un sonet* affirm or contrast with the main development of *demanda*. The poem has coblas capfinidas—the last word of each stanza is taken up again in the first line of the next stanza, in this case at the rhyme. Each stanza but the initial one, then, begins with a repetition not only of the sound *anda* but also of the word just pronounced at the previous rhyme. The system of coblas capfinidas prescribes nothing for the first and last verses of the poem; here Miraval places the same word: *espanda*. The poem concludes where it began, and *demanda* is enclosed within a simultaneously circular and sequential movement. Recurrence of another sort sketches a dissonant theme, present without being fully expressed. Stanza 2 begins with the unexpected and unexplained interruption of the word *pechat*. The word is not recurrent within the song; its value does not come from its immediate surroundings but from the resonances of a larger system of recurrences. The notion that the lady can be a "sinner," criticized as well as praised, is a motif by no means unique to Miraval, but crucial in his *cansos*. There is no need for lengthy explanation in *Un sonet*; a simple evocation suffices to introduce a second development. Thus muted, but echoed by the word *tracios* in stanza 5, the twofold vision of the lady permeates the song and gives it its particular tension.

Recurrence of words not at the rhyme governs *Be m'agrada*. The song is entirely constructed from such unrhymed word refrains, a technique whose function I have described elsewhere. The density of repetitions in each stanza, together with changes in the repeated word constituting the refrain from stanza to stanza, produces a tightly knit organization. Recurrence here is both ornamental and structural, and its insistent virtuosity amounts almost to obsession.

The recurrences in *Un sonet* and *Be m'agrada* are, by and large, regular, and their functions readily grasped. More common in Miraval's *cansos* is irregularity of word repetition, to be examined here in one of its more evident manifestations. While this example is not entirely typical, it will permit observation of techniques that are

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5 See above, Chapters 5 and 6, pp. 94 and 112-13.
The Song

elsewhere present, if less fully developed. Si-m fos contains several repetitive threads (not including dona and ieu), which can be roughly diagramed as follows (line numbers are in parentheses):

1. chantar (1) 
   solatz (6) 
   chantar (8) 
2. solas (11) 
   canta (14) 
   grazir (14) 
3. pretz (18) 
   am (20) 
   grazir (23) 
4. maldizen (25) 
   ame (28) 
   amar (29) 
   amor (31) 
   am (32) 
5. enemic malvolen (33) 
   pretz (36) 
   amor (40) 

This is not simple repetition; instead the words undergo a certain development. Chantar is typically introductory in the first stanza, as is solatz. But in the second stanza, chantar and grazir are transferred to the lady by the unexpected comparison of the lady to a joglar who, having gained favor by singing, turns coquettish. This comparison, with its implied criticism of the lady, sketches a role reversal and a play on singing. In stanza 4, grazir is brought back into the orbit of the poet—it concludes a series of past actions and attitudes destined to solicit the now unwilling lady's favor. Pretz in both appearances applies to the lady, in the final stanza participating in a positive evocation of her qualities: pretz, beutatz (not repeated), solatz. Amar, amor and maldizen, malvolen are coordinated oppositions. Love is placed in the context of a rupture, overshadowed in stanza 4 by the maldizen and their false accusations. In stanza 5, enemic malvolen refers to the poet who is replacing or becoming maldizen; he is replacing them because he in fact praises the lady, and he will become one of them if her conduct no longer deserves praise. At the close, amor brings with it the final refusal: "Mas trop vol s'amor tener car."

Although the melody of Si-m fos is through-composed, it contains several brief repetitions. Only one of these, however, is related to repeated words: the motif accompanying am (line 32) and amor (line 40), which occurs not only in the last line of a stanza, where am and amor are found, but also in the fifth line and in the third line at a different pitch level. It could be suggested that this musical motif lends weight to the final rupture. Also heard to the same melodic unit, though not a repeated melodic unit within the stanza, are maldizen (25) / malvolen (33) and canta (14) / solatz (38). This meager evidence corroborates our previous findings concerning melodic and textual repetitions: in the entire song, as in the stanza, no rigorous coordination is discernible.

Let us now shift our attention from the song itself to the tornada. The recurrences in Si-m fos do not carry over into the tornada. There one finds chiefly an echo of the last rhyme, tener car. This is a typical treatment of the tornada in Miraval's cansos; for while
abundant use is made of rhyme word carry-over, other key words are brought back much less often.

Rhyme words recur in almost all tornadas, but without any regular pattern. The words chosen for repetition may be content words or mere fillers. In the former case, thematic recapitulation is frequently a goal.\(^7\) The most striking example of thematic recapitulation is found in *Be m'agradada*. Reiteration of words not at the rhyme is most usual when courtly qualities are applied to tornada figures. It must be remembered that the tornada is frequently a bridge from the song proper to "historical reality" and that consequently repetition of words in a tornada often places the words in a different context.

Although the rhyme word does not always recur in a tornada with the same melodic cadence, coincidence is frequent enough to merit comment. Sometimes coincidence is obligatory, as in *Bel m'es*, where lines 6 and 7 have the same rhyme, aire (the only use of this rhyme in the song), and the same melodic cadence. If, therefore, in the two tornadas that repeat lines 5–9 a word ending in aire is reiterated, textual and melodic sounds will perforce be joined. But in this same song another effect is noticeable: a repeat at the final rhyme from tornada to tornada. The word so repeated, perdut, does not occur in the song proper, but it admirably resumes the feeling of desolation at the close. The concluding lines of each tornada, reverberating to the same melodic phrase and cadence, mark the end not only of a song but of an entire way of life: "... De Miraval q'ai perdut" (line 68); "... Tornar el joi q'ant perdut" (line 73).\(^8\) In *Cel cuijois*, sonorous echoes from song proper to tornada are particularly numerous. The sound cap concludes the first tornada, as well as stanzas 4 (el cap) and 6 (mescap); it also occurs in the first line of stanza 3 (acap). In concluding positions of tornada or stanzas, cap is joined to the same melodic cadence; at the close of the first line, it is heard to the final portion of that cadence. Moreover, cap is reinforced by gap (lines 16 and 60, in concluding position of stanza and tornada), arap (33, in first-line position), and trap (56, in concluding position). There are other repeated rhyme words in the tornadas of *Cel cuijois*, one of which is heard to the same melodic cadence and two which are not. In most of Miraval's cansos, coincidences of rhyme word and musical cadence are more random than in *Cel cuijois*, but when the occasion offers itself, striking sonorous effects can be created by recurrences in the tornadas of words from earlier stanzas.

Motivic recurrences can be no less important than word repetition, but since the single word is often in itself a motif, distinctions are not easily drawn, and many of the characteristics I have just described apply equally well to the one or to the other. However, a motivic recurrence differs from a lexical recurrence in the greater fluidity of its contours. Except in the case of highly stereotyped segments that function almost as words, repetition of motifs is never exact. The kernel of the motif may be essentially the same, hence recurrent, but the expression undergoes multiple variations. In Miraval's poetry the kernel is frequently a relationship or a situation whose multiple facets or implications are developed through appearances in different contexts.

To illustrate several aspects of motivic recurrences over an entire song, I turn again to *Cel cuijois*. One of the fundamental roles of the poet is that of servidor. His service is

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\(^7\) See Smith, *Figures*, pp. 113–16.

\(^8\) Topsfield, *Troubadours and Love*, p. 236, calls *Bel m'es* "Raimon's Swan Song and that of the courts of Southern France."
often characterized by total submission, accompanied by hope of reward and fear of failure. But the submission breeds revolt if the service constantly fails to achieve its object, and the attitude of the poet becomes ambiguous. At times this ambiguity is expressed by joining the idea of servir to the notions of tort and dreg, the lack of reward for service being a wrong on the part of the lady and the snatching of a reward by force being a possible wrong on the part of the lover. Cel cui jois is largely constructed from this juxtaposition.

The main motif is resumed in the last two lines of the first stanza: “E s’ieu dompnei a fadia, / Sivals ades enquier en luoc gentil.” The service is vain, but the object at least worthy, and the service can, by implication, constitute its own reward. This “service-submission” motif recurs throughout the poem with no exact repeats, but with multiple variations, for example: stanza 2, “Leial dompna ... / Voil mais servir et atendre”; stanza 3, “E si tot ab lieis non acap / Lo joi ... / de mi no mou l’ochoaisos ... / Que no-m n’azir ni-n sui clamos”; stanza 4, “Menar mi pot ... / Que tant sui sieus ...”; stanza 5, “Mas jointas e de genoillos; / ... E s’a lieis non platz, estia”; stanza 6, “Non puesc creire qu’en lieyz m’amor mescap.”

The second motif, tort-dreg, which explores the question of whether either of the participants is behaving properly, is characterized both by repetition of the words tort and dreg and by numerous variations according as principles of correct behavior are observed or violated by lover or lady. For example: stanza 3, “Mas qui-ls dreitz d’amor seguia, / Ben sai que razos seria, / S’ieu la tenc car, q’ella no-m tengues vil”; stanza 4, “E l sieu meteus tort car vendre, / ... per q’es razos / Que s’ella en ren faillia, / Qe-il colpa deu esser mia, / Et es ben dreitz qe-m tore sus el cap”; stanza 5, “No il voil tort ni dreich contendre”; stanza 6, “E si-m laissa mais desendre, / No-n parra sos captenhs tan bos; / Que ja van dizen a rescos / Qu’ieu non sec la dreita via.”

Since the individual stanzas of Cel cui jois maintain a high degree of independence, recurrent motifs are not developed consequentially but undergo a series of confrontations. The service-submission motif appears only in the present indicative. For the tort-dreg motif, verb tenses include the subjunctive, conditional, and imperfect as well as the present indicative. Tort-dreg is modally differentiated from service-submission, surrounded by “if,” “but,” and “would be.” Service-submission is in the here and now; but the underlying, often hypothetical presence of tort-dreg brings into sharper relief the hopelessness of the cause and, by raising doubts about the conduct of the lovers, adds a troubled note to their relationship.

The portrayal is given wider resonance by the fact that the servir/tort combination occurs in other songs by Miraval and by other troubadours. For Miraval, one can note Tuich cill, stanza 3, and Tot quan, stanza 5. Bernart de Ventadorn furnishes a similar conjunction of motifs in Bel m’es qu’eu chan, stanza 5, and more vehemently in La dousa volz, stanzas 4 and 5. Feudal overtones are accentuated in a passage from Guiraut de Bornelh, Be for’oimais drechs, stanza 6. As with lexical so with motivic recurrences, effectiveness and density of expression depend on larger as well as narrower systems of recurrent elements.

Having considered ways in which recurrent elements—musical, metric, and textual—are exploited over an entire song, I turn to the larger question of sequence. Sequence viewed as linear movement, the unfolding of stanzas one after the other and the order of this unfolding, is an aspect of the troubadour lyric that has not received the attention it deserves. From the perspective of the entire song, sequence is a function of
the text. The melody, since it repeats in each stanza, does not play a role in the ordering of the stanzas.

The distinction between sequence as an inherent characteristic of the song and sequence as the realization of a specific order of stanzas needs to be borne in mind as a basis for discussion. In any performance of a song (as opposed to its written appearance), a certain number of stanzas follow one another in time. Sung performance is sequential; the hearer, unlike the reader, is unable to go back and forth at will. Without sequence in this basic sense, the song does not exist as an auditory phenomenon. But it is possible that the order of stanzas of a given song did not remain the same in every performance. For a single song, several different stanza orders may be possible. There may be several different sequences, corresponding to different performances, for one song.

With regard to this second sense, difficulties have arisen in discussions of the troubadour lyric, difficulties that have tended to obscure the importance of sequence in the first sense. The criteria at our disposal do not permit exact determination of stanza order for all songs. Divergent stanza orders in some manuscripts, together with an apparent lack of rigor in composition, have led to contradictory evaluations of the troubadour’s art. These have ranged from the flat statement that there is no real composition, because the troubadours did not know how to compose, to the conferring of esthetic value—particularly with reference to the trouvères—upon a perceived disconnectedness. The former attitude is based on conceptions long since discredited. The latter in its extreme form—“une chanson ne possède donc pas en propre une composition: elle en possède virtuellement autant que de variantes possibles”10—obscures the fact that many sequences are governed by principles that determine a fixed order or severely limit the possible variations. Specific sequences do exist, imposed by formal or thematic techniques rigorously linking the stanzas in a manner that leaves little doubt. On the other hand, variables of performance constitute an important esthetic concept which can profitably be applied to the question of stanza order in a number of songs. These are problems I shall take up as I examine sequence in the light of versification and poetic composition.

But first, a word about the manuscripts. Divergent stanza orders in the manuscripts, reflecting the mobility of texts in an oral culture and touching all stanzas except the first and the fornalda, have been adduced by Paul Zumthor in support of his conception of composition as variation.11 Manuscript versions of Miraval’s cansos do not entirely conform to Zumthor’s conception, nor do they refute it. Approximately half of the cansos show variant stanza orders. If, to a degree, these variations reinforce Zumthor’s

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9 For the first attitude, see Jeanroy, La poésie lyrique, 2:113; for the second, Dragonetti, La technique poétique, p. 556, and Zumthor, Essai, pp. 193, 205–6. Zumthor, p. 206, recognizes necessary sequence or order of stanzas only for poems with a narrative component such as the pastourelle.

10 Zumthor, Essai, p. 206. The perceived importance of the first stanza has led to excellent analyses of this stanza alone considered as the part reflecting the whole, such as that of Stephen Nichols, Jr., “Toward an Aesthetic of the Provençal Lyric: Marcabru’s Dire sos vuoll ses doptansa (BdT 293, 18),” in Italian Literature: Roots and Branches (New Haven, 1976), pp. 15–37. See also Nichols’s “Toward an Aesthetic of the Provençal Canso,” in The Disciplines of Criticism (New Haven, 1968), pp. 352–54, on the self-sufficiency of stanzas which nevertheless enter into a unified composition.

argument, they are neither as random nor as conclusive as his statements would lead one to expect.\textsuperscript{12}

The only entirely stable feature among the manuscript versions of Miraval's \textit{cansos} is the one pointed out by Zumthor: the invariability of the first stanza. The \textit{tornada} also comes without exception at the end; but where there are several, permutations occur, and the \textit{tornada} may be missing. It is therefore less permanent than the first stanza and of a different nature.

The important point is what occurs following the first stanza. In Miraval's \textit{cansos}, there are several types of variation: displacement of a single stanza (\textit{Aissi, Er ab}); displacement of groups of stanzas (\textit{A penas, Tals vai}); rearrangement of the middle stanzas (\textit{Lonc temps; Cel que no, Bel m'\'es}) or of the concluding stanzas (\textit{Era, Ben messagiers, Pueis onguan, Cel cui jois, Contr'amor}); and some irregular shifts. Many of the variants could be explained by error or the vagaries of the manuscript tradition. But the "errors" are not all satisfactorily dismissed as mere error; some of them appear to reflect a concept of the song that fosters variation.

It is instructive also to look at those cases where no variants in stanza order are present. Broadly speaking, songs contained in a larger number of manuscripts tend to be more susceptible to diversity of stanza order. But the relationship of number of manuscripts to differences in stanza order is by no means absolute. While all songs contained in more than thirteen manuscripts (except one special case) have at least a few variants, several songs with almost as many versions have none, and the single \textit{canso} appearing in twenty-two manuscripts shows, despite a few discrepancies, a remarkable uniformity. The degree of uniformity observable in a substantial number of manuscript traditions argues against a principle of random and free variation as a single compositional technique.

In sum, the manuscript versions of Miraval's \textit{cansos} do not provide conclusive information about stanza order. The evidence suggests that the stanza tends to function autonomously, as a unit in itself, separable from what surrounds it. The substantial concentration of variations toward the close of the song further suggests a strong impulse at the start, followed by nondirectional scattering. However, the variations in stanza order do not have the entirely haphazard character that would be the result of totally free permutations of equal units. It seems safe to propose that the manuscript tradition, despite its inconclusiveness, supports the strong probability that beyond error, mishap, and the mobility of the text, there are principles at work which permit variation but also limit the possible permutations in specific ways.

What are these principles and how can we analyze them? The most obvious devices are formal. Less obvious but equally important are thematic developments that provide a framework for the song. Finally, there are several techniques of composition, based primarily on the handling of thematic material, that influence the ordering of stanzas. The use of formal devices to establish a fixed and rigid sequence is not frequent in Miraval's \textit{cansos}. Only two songs, \textit{Be m'\'agrada} and \textit{Un sonet}, embody fixed stanza order,

\textsuperscript{12} See the notes in Part Two for discussion of variant stanza orders for individual \textit{cansos} with melodies. There are variant stanza orders in the manuscripts for two songs without music: \textit{Amors}, stanzas 2 and 3 inverted in one manuscript (Topsfield, \textit{Les poesies}, p. 173); \textit{Pueis onguan}, last three stanzas varied in four manuscripts (Topsfield, p. 191).
and only one technique is employed: coblas capfinidas. A word in the last line of one stanza is repeated in the first line of the next, joining the stanza in a regular succession. In *Un sonet*, the linking words are at the rhyme; in *Be m'agrada*, one word is at the rhyme and one is not.

Less rigorous than the regular linking of coblas capfinidas but partially determining sequence are formal techniques such as coblas doblas and coblas capcaudadas. Here the succession of stanzas is neither entirely fixed nor entirely free. Coblas doblas, employed in five songs, requires that the stanzas be grouped two by two. One group is closed and another begun by a shift in rhyme sound. But within or among the groups, no relative order is established. However, further refinements may be made. In *Chansoneta*, there is a sequence of rhyme sounds: the second sound of one group of two stanzas becomes the first sound of the next, thus fixing the succession of groups but not of stanzas within a group.

Although stanzas are also arranged two by two by coblas capcaudadas, the organizing principle is not the same. The rhyme sound at the beginning of a stanza picks up the last rhyme sound of the preceding stanza. When the first and last rhymes of any given stanza are different, with the other rhyme sounds unchanged, the pattern is alternating. It is the principle of alternation alone that is fixed: one opening rhyme must alternate with the other opening rhyme. Between stanzas having the same opening rhyme sound, order of occurrence is indifferent. Two of Miraval's songs exhibit such coblas capcaudadas. In these songs, the complete rhyme scheme embraces not one stanza but two. In *Si tot* the scheme is abccdbecdbcbccda, a two-stanza sequence that occurs three times. Coblas capecaudadas involve the rotation of the same sounds, whereas coblas doblas juxtapose blocks of sounds.

With regard to thematic developments that shape the entire song, the only stable factor is the conventional frame defined by stanzas specialized in their function: the exordium and a concluding stanza or, failing that, the tornada. The first stanza, invariable in its position, provides an initial thematic orientation. The opening of the song is more strongly marked than the close. This point of departure governs subsequent stanzas, which are free to evolve in diverse manners. The middle stanzas can be variously combined. However, earlier stanzas appear more cohesive than later ones, a phenomenon that can be viewed as a prolongation of initial momentum. The second stanza has a particularly pivotal role. If it gravitates markedly toward the first, an opening sequence is created that may even extend to the third stanza. On occasion, the fifth stanza is closely related to the sixth. It is not always possible to isolate a concluding stanza, although direct address to the lady is often a signal; variants in manuscript versions underline the fragility of the final stop, and when a specific strophe brings the song to a halt, it more often interrupts the succession than culminates a development. The tornada or tornadas effect definitive closure, but their function is to relate the song to its destined audience. Although they may reiterate threads of preceding stanzas, they do not influence the order of these stanzas.

Three main techniques of composition influence the order of stanzas in Miraval's poems, two of them more important than the third. They are best described as tendencies, because the differences between them are often more of degree than of essence. The first and most prevalent of these is composition by paired stanzas. The second involves setting off within initial and final framing stanzas a group of three, four, or even five thematically related stanzas. Some of the possibilities are indicated by the
following diagrams, in which the stanzas linked by slashes should be regarded as interchangeable:

\[
\begin{array}{cccc}
1 & 1 & 1 & 1 \\
5 & 3/4/5 & 6 \\
6 & 6 & & \\
\end{array}
\]

In the last diagram, none of the stanzas is clearly a concluding stanza, and the result is that the song as a whole gives the impression of independent units that are frequently parallel and even interchangeable. The third tendency is usually found in connection with one of the others: if the stanzas are linked together in such a way that an order is established among them, a continuous, consequential movement is created. This movement is more or less evident according as the linking is more or less pronounced. Since these approaches are not mutually exclusive but may coexist in the same song, the predominance of one technique over another, or the way in which they are coordinated among themselves or with formal devices, determines diverse sequences.

A few examples will make these notations clearer. Composition by paired stanzas in conjunction with coblas doblas is evident in *A penas*. Coblas doblas here coincide with the poetically paired stanzas, but further refinements of sequential movement in the text attenuate the full impression of pairing.

The first two stanzas are linked by the motif of the lady's beneficial influence:

1. Ni nuills *hom* no-i pot faillir 9  
   Que de *lieis* aia soveing 10

2. Lo plus necis *hom* del reing 11  
   Que *lieis* veia ni remir, 12
   Deuri'esser al partir 13
   Savis e de bel capteing 14

and by the poet's suffering: *dolor* at the close of stanza 2 echoes "cum pieitz trac e plus m'azir" of stanza 1.

Stanzas 3 and 4 emphasize the exclusive devotion required by the lady and the small reward, intertwined with other motifs: the value of love, the unworthiness of the poet, and the hope of pity. The kernel of this development connects the stanzas:

3. Una-*m tol* lo joi d'aillor 25  
   E del sieu no-*m* dona ies 26

4. Mi *tol* so c'anc no-*m* promes 27

In stanzas 5 and 6, thematic connectedness turns upon a comparison between good and bad troubadours. The false/false opposition of stanza 6 is implicit in stanza 5, and the poet's designation of his choice in stanza 5 ("Mas ieu n'ai chausida tal") leads to the direct address of stanza 6 ("Dompna, ben cortes jornal / Fai lo jorn qi-us vai vezir").

But if the stanzas are joined two by two thematically and formally, the groups so established (1–2, 3–4, 5–6) are in turn related to each other by a similar reechoing of terms. Let us consider the transitions from 2 to 3 and from 4 to 5. I have pointed out that the word *dolor* in stanza 2 recalls a motif of stanza 1, but it also announces the rhyme sound of stanzas 3 and 4. These two stanzas are colored by the notion of suffering, and
dolor itself reappears at the rhyme in stanza 4. There is another link, too. Verse 25 (stanza 3) harks back to verse 18 (stanza 2) and the exclusivity of the poet’s adoration.

The transition to stanza 5 embodies like features. In the last verse of stanza 4, the word *mals* (line 40) partially announces the rhyme sound *al* of stanzas 5 and 6 and introduces an important motif of stanza 5. *Mal* returns at the rhyme in line 50. Moreover, the word *lauzor* from stanza 4 (38), though the rhyme sound will disappear, expresses a notion that is taken up and transformed into a primary motif of stanza 5: *lauzon* (43) and *lauza* (46). The juxtaposition of *lauzor/mal* and *lauzor/escarn* undergirds the entire fifth stanza and shades the sixth.

In *A penas*, then, stanzas are joined in groups of two and the groups are linked to each other. It is to be noted that the thematic linking described is largely a function of repetition; the higher than usual density of word recurrence in this song provides a continuously circulating group of motifs. The perception of composition by paired stanzas (1–2, 3–4, 5–6) is dominated by the sonorous features of *coblas doblas*; the text itself reveals a constant intra- and inter-group conjoining.

Composition by paired stanzas is not always determined by or associated with *coblas doblas*. *Chansoneta* joins *coblas doblas* and compositional techniques employing independent stanzas, while a number of songs which do not have *coblas dobas* nevertheless group stanzas two by two. *Aissi* is an example of the latter.

In *Aissi*, the initial stanza, as I have had occasion to note, forms a strong introduction. It sets forth an opposition between what ought to be and what is, between past and present, sketching in outline a drama and a time sequence.

Stanzas 2 and 3 explain the drama. It is a familiar one: the poet’s previous happiness with the lady has now been destroyed, enigmatically, by that very springtime which should have favored love.

Stanzas 4 and 5 mark a shift in vision from the particular to the general. They are addressed to all ladies who torment their lovers and deserve chastisement. An oblique criticism of the poet’s lady is evident, and her conduct is set against that of the others.

Stanza 6 then returns to the poet’s lady to affirm that, despite difficulties which have arisen, he will not lose all hope. The organization of *Aissi* could thus be diagramed:

1
2 4
3 5
6

Stanzas 2–3 and 4–5 are juxtaposed and complementary, the former group describing a particular situation, the latter providing general commentary. It could be added that a fragile narrative thread unites 1, 2, and 3 and is caught up again in 6, where there is, at the very last, an opening toward the future (line 54). For this reason, *Aissi* projects a strong enough sense of movement to determine the order of the groups.

Composition by paired stanzas does not follow the same pattern in *Aissi* as in *A penas*. In *Aissi* the first and last stanzas are set apart to form a conventional structural frame. The paired middle stanzas 2 and 3 are related to what precedes and follows, while 4 and 5 mark a digression. The principle of an initial introductory stanza and a final concluding stanza with diverse elaborations in between governs the song. The stanzas of *A penas*, in contrast, are both more rigorously paired, under the influence of *coblas doblas*, and more continuously linked. Thematically, the groups of stanzas are less
independent than in Aissi, and one cannot in the same manner speak of juxtaposition or complementarity. Moreover, the pattern set up by coblas doblas is incongruent with the framework established by a specialized introductory stanza. This means that the first stanza and to a degree the last stanza of A penas function in each case both as "frame," thus detached, and as part of one of the three coordinated sets of pairs. As a result, each set of paired stanzas has a different character; the first and the last, because each contains a frame, are symmetrical. Composition by paired stanzas leads to different structures according to the way in which the pairing is accomplished.

In both Aissi and A penas, the paired stanzas were related, though not in the same way, to preceding and following stanzas. Now if the techniques for joining the stanzas together predominate, the stanzas, even though paired, merge into a continuum. This does not happen often in Miraval's songs, but one example should be considered: D'amor.

Linking of stanzas in D'amor is accomplished both by a device we have previously encountered, the taking up again of a word or an idea, and by a largely consequential ordering of thematic relationships:

Stanza 1: Three motifs are posited: (a) Love as the exclusive concern of the poet; (b) rejection of this exclusive concern by mal parlador; (c) reaffirmation of love as the only source of value.

Stanza 2: Motif c is developed by initial repetition of the word Amors and by a description of love's influence on a bon servidor, leading to the notion of the lady.

Stanza 3: Development of motif c is continued by initial repetition of the word Dona and by application of the motif to ladies, leading to a new motif growing out of c and not unrelated to b: justified castiament. Stanzas 2 and 3 are general statements.

Stanza 4: The concept of castiament governs the stanza, with a shift from the general to the particular. The poet himself appears in his role of castiador, a variant of motif a.

Stanza 5: Treatment of the poet-castiador is prolonged in the light of possible reproaches this may evoke; the development harks back to motif b and brings the poet to an oblique request for his own lady's favors (the first occurrence of ma dona), based on the idea that if his lady supports him, no reproach can harm him.

Stanza 6: But his lady is proud, and in stanza 6 this pride becomes a source of suffering, along with the action of a false lady, implicitly the counterpart of false lovers, who has disrupted their relationship. The troubled conclusion evokes a past relationship and a present torment, psychologically the motivation for the entire song.

It may be seen from the foregoing analysis that stanzas 2 and 3 of D'amor are connected by the treatment of motif c and by their general stance, while 4 and 5 are related by the poet's justification of himself as a critic. The structure

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is thereby outlined. But each stanza grows out of what precedes and prepares what follows: 2 refers back to 1 by the initial amors and leads to dona; 3 takes up dona and concludes with castiament; though not repeated exactly, castiament and lauzengier govern stanza 4 and the beginning of 5; stanza 5 then concludes with chauzimen, which will be denied in stanza 6 as the song dissolves into bitter tears. If groups are distinguishable,
they are not clearly set off in complementary or parallel blocks. Stanzas 4 and 5 are chiefly understandable in the light of stanza 3; the connection is essential. Moreover, the groups are not marked by versification. *D'amor* exhibits an organic progression binding the stanzas in such a way that succession seems clear. It is tempting to speculate that this circumstance accounts at least in part for the fact that the stanza order is the same in all twelve manuscripts containing the entire song.

Construction by paired stanzas in its various manifestations involves both a close relationship between two stanzas and a joining or juxtaposition of groups. If the stanzas are not grouped, but each one is linked to a dominant theme and each one independently pursues related, often parallel developments of this theme, the poem appears to radiate from a center. In such poems, the precise order of stanzas after the first is ordinarily moot. The initial stanza is always stable; sometimes the second is linked to the first in its pivotal role; the middle stanzas then compose relatively free elaborations; often but not always, a last stanza serves as a conclusion. An example of this type of composition is *Cel cui joyis*, in which the use of *coblas capcaudadas* permits further analysis of sequences in which formal as well as thematic elements are operative.

For *coblas capcaudadas*, alternation in conjunction with pairing constitutes the main organizing principle. Since the rhyme sounds are the same throughout, which stanzas must alternate is only partially determined by the versification. In my notes to *Cel cui joyis* in the second part of this study, I suggest that several orders for this song are possible. The first stanza introduces the notion that a poet should honor a noble lady with his singing and courting, even though they are in vain. Each subsequent stanza develops an aspect of the poet's relationship to her, combining, as we have seen above, the motifs of *servir* and *tort-dreg*. The cumulative effect of these stanzas exploring various facets of *domneiar afadia* is more important than the precise order in which they succeed each other. It is true that altering the sequence can alter, to a degree, the tone. Nevertheless, it is to this type of composition that one could appropriately apply the notion that a song has virtually as many "compositions" as there are possible variants. Whatever the order adopted, within the limits imposed by *coblas capcaudadas*, the basic principle of an introductory stanza followed by relatively independent but thematically related developments is not violated; as long as the proper order of rhyme sounds is observed, the stanzas may form different clusters, all, in theory at least, satisfactory.

To pursue for a moment the relationship between formal devices and compositional techniques, it should be observed that no more than *coblas doblas* are *coblas capcaudadas* appropriate to only one type of composition: both kinds of formal linking may be joined to either paired or parallel orderings of stanzas. For *coblas doblas*, I have already mentioned *Chansoneta*. In this song the *coblas doblas* that at first glance seem to call for paired stanzas are associated with a parallel organization: stanza 1 sets the tone and introduces the lion motif; 2, 3, and 4 constitute criticisms and rejection of the lady in which venality and the lion motif recur; 5 and 6 describe the final rejection of the lady in favor of another. Stanzas 2, 3, and 4 are thematically interchangeable but formally ordered, creating, as it were, a brief discordance between formal and thematic arrangements. To reverse the coin, one cannot conclude from the example of *Cel cui joyis* that *coblas capcaudadas* are appropriate only for the independent stanzas employed there. *Si tot* demonstrates that *coblas capcaudadas* may be as well suited to paired stanzaic construction. Stanza 1 of *Si tot* introduces two main motifs: (a) service will not
be abandoned, and (b) the song makes love grow. Stanzas 2 and 3 present first a positive and then a negative development of motif b. Stanzas 4 and 5 treat motif a first positively, then negatively. Stanza 6 reiterates motif a in a different context, stressing not love but desire, leading to the final request and a close on the word *aisiva*, the opposite of the word *esquiva* with which the song opened. *Si tot* embodies a well-defined stanza order. The second stanza is closely attached to the first by continued description of the song. After that can come, according to the *coblas capcaudadas*, only stanzas 3 or 5. Stanza 3 follows on from 2 (noteworthy are the sequential opening lines of 2 and 3, "Dinz el cor . . .," "Per la lingua . . ."); by stanza 5 the focus has shifted. Once stanza 3 is in place, there are no more choices. Of particular interest in *Si tot* is the interaction of *coblas capcaudadas* and composition by paired stanzas to produce a firm sequential order. It could be argued that the freedom of stanzas radiating from a center that we have seen in *Cel cui jois* is limited by the *coblas capcaudadas*, so that there is in that case, as in *Chansoneta* a discordance between formal ordering and thematic development. But the shift in rhyme scheme of the *coblas capcaudadas* is more discreet than the shift in rhyme sounds of the *coblas doblas*, and friction between formal and thematic arrangements, if indeed one can speak of such friction in *Cel cui jois*, is consequently less noticeable. In any event, the chief organizing principle to be emphasized in connection with these songs is the possibility of diversely joining formal devices and thematic or poetic techniques, both of which affect sequence.

Returning now to the examination of radiating or parallel stanzas, I shall briefly consider two other songs where *coblas capcaudadas* are not present: *Cel que no* and *Bel m'ès*.

The interpretation of *Cel que no* is fraught with difficulty, to the extent that it may appear hazardous to speak of its composition. But it seems clear enough that what undergirds the entire song is a paradoxical play on courtly situations. The first stanza presents the double aim of the song, to amuse the poet's comrades and please the lady. Then follows a series of individual stanzas, all showing a degree of autonomy. They are connected by the fact that they form a chain of courtly relationships, but the place of each link in the chain is not precisely indicated. One could join 2 and 3 by the double treatment of desire, first sensual, then a source of value. To that extent, a suggestion of composition by paired stanzas is manifest. But in the last analysis, the stanzas are best viewed as separate entities exposing common themes often paradoxically turned about. They radiate out from the central preoccupation of amusing one's colleagues, and the song could be diagramed:

```
1
2/3/4/5
6
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The function of stanza 6 is ambiguous. It does bring the song to a close, but by the *tracios* motif, this stanza, too, participates in the enigmatic courtly situations. If one were to judge by the manuscript tradition, in which stanzas 1 and 6 are stable and such permutations as occur (in seven of the nineteen manuscripts) affect only stanzas 2–5, *Cel que no* would demonstrate a fixed outer framework and median parallelism. But the nature of stanza 6 places it simultaneously among the radiating stanzas and within the frame, and this dual function diminishes the effect of closure.
In contrast, the firm structural outlines of Bel m’es neatly frame the middle stanzas, producing an arrangement which could be outlined:

1 2
3/4/5 6
7

The second stanza is linked to the first by a taking up of the word drut, and it provides a transition to the lady. Stanzas 3, 4, and 5 then treat the way in which the lady’s pretz (3), solatz (4), and beautatz (5) can be celebrated. Stanza 6 turns back to the lover, his request, and his hopes. And stanza 7 sends the song on its way. The presence of a seventh stanza, unusual in Miraval’s cansos, gives the opening and close of the song equal weight. Stanzas 2 and 6 are symmetrical in their orientation toward the lover, as are 1 and 7 in their evocation of the song and their introductory and concluding functions. It could be argued that in Bel m’es paired stanzas and radiating stanzas alternate; however, if 1 and 2 exhibit some characteristics of pairing, 6 and 7 are quite differently conceived and do not produce the effect of a group.

Composition by radiating or parallel stanzas has as an essential feature a middle portion of the song made up of roughly equal units. Unless a sequence is fixed or partially fixed by versification, the specific order of stanzas is of secondary importance. In these circumstances, sequences could vary with individual performances. To what extent this actually happened, we cannot know; manuscript evidence is suggestive yet inconclusive on this point, but the fact that variable sequences are at least possible indicates the nature of the sequence involved: there is not a strictly linear development, although in any performance a linear movement arises, but rather the middle of the song turns upon itself, negating thereby the notion of fixed forward progression in time. To the extent that they are juxtaposed, the same can be said of paired stanzas. With both paired and radiating stanzas, therefore, parallelism influences sequence viewed as forward progression. In neither case is a steady march toward a conclusion a controlling factor. But the comparatively greater independence of the radiating stanzas, carried to its limit, results in a multiplicity of virtual stanza orders on account of which the concept of sequence itself, where formal elements do not intervene, becomes chiefly the actualization through a specific performance of one succession among several having roughly equal validity.

The various possible sequences are not identical, however. In speaking of Cel cui jois, I indicated that altering a sequence of stanzas can, to a degree, alter the tone of the song. Although stanzas may be parallel in conception, hence possibly interchangeable, in performance one stanza must follow another, establishing the relationship of coming before or coming after. No two stanzas are textually identical; the fact that one precedes or follows another subtly shapes its meaning. This general principle is valid even where stanza order is fixed by versification. Take, for example, Be m’agrada. The refrain words around which each stanza is built are courtly notions which, because the system of these notions is known to the audience, could occur in any order without becoming incoherent. Yet the fixed order of the song takes us through an experience defined by that order. Desire is the initial feeling. It is the prerequisite of joy, and joy is its rightful reward. Only after the vision of joy does the rupture produced by the lausengier take its most painful
The Song

place. Then, despite the threat, words and service are resumed, as they must be. Desire, therefore, is first alone; joy is set in relationship to desire; gossip undermines joy but is countered by words; servir, at the end, is seen in the light of the entire sequence. Another order could be imagined, but it would produce a different experience based on a different set of relations between the terms. In Cel cui jois, where stanzas are possibly interchangeable because each one presents a different aspect of donneiar a fadia, there is yet a slightly altered perception of this experience according as stanza order is changed. In the order I have adopted, the poem moves from the definite choice of a lady (2) through a series of developments of the servir/tort-dreg motifs. The opening is positive, the conclusion clouded over, and the tone consequently doubtful. Should the stanzas be heard in reverse order (6-2), the positive statement would come at the close, reaffirming the poet's choice and tending to resolve the preceding doubts, creating thereby a more optimistic atmosphere. If, therefore, several stanza orders are conceivable for a given song, the precise effects created by one sequence as opposed to another may vary; no two stanzas are the same, and the order in which they occur is therefore not entirely indifferent.

In this context, it is time to point out certain aspects of the music in relation to text sequences. Musically, the stanzas are alike; in this they differ from the texts. But there are elements of flexibility that should not be overlooked. For example, if the music is rhythmically free to adapt itself to the words, there will be changes of emphasis from stanza to stanza. We have already seen some effects of musical climax; these effects, too, are never twice the same as the melody is repeated to different words. Furthermore, where there are structural ambiguities, the nature of the melody may not be immediately apparent, emerging only after several hearings. Tals vai illustrates some of these features. The structure of the melody follows no set pattern, and the articulations are ambiguous. It can be divided into two equal parts: ABCA DD'CE, but division into unequal segments is also acceptable. This ambiguity is developed as the song unfolds. In the first two stanzas, division into two equal parts is affirmed by the textual repetitions of lines 1 and 5 and by syntactical patterns. In the third stanza, in contrast, meaning and syntax conform loosely to a division 2 + 3 + 3, with which the melody is not in conflict. In the last line of stanza 3, the word dona carries on from the previous line and isolates the final incipit a₁, thus emphasizing the notes that have four times previously led to repeated phrases and now introduce a contrasting conclusion. Stanza 4 brings back a two-part textual division. But 5 swings away from this to exploit another possible articulation: 3 + 5 (3 + 2). In stanza 5, the melodic similarity of lines 5 and 6 carries forward the enumerations introduced by anaphoric e. Then the final stanza returns to a division 4 + 4. The melody is essentially the same, but its meaning is shaded as it recurs to a changing text.

These, then, are the main factors influencing stanza order and defining sequence in Miraval's cansos. Fundamentally, the structure of the song presupposes the stanza as a unit. The anchor point is the first stanza, which is always specialized in theme, position, and function. Thereafter, the various metrical and poetic techniques just described are brought into play, and the song moves forward by means of paired stanzas, parallel or radiating single stanzas, or stanzas linked in other ways so as to provide partially or wholly continuous motion. The succession of stanzas may project the cumulative effect of complementary visions or the consecutive effect of arguments related to each other. These techniques are not mutually exclusive. They are shaped by an esthetic which
assigns value to mobility within a basically simple framework. Sequence in these circumstances is not necessarily a rigorously established movement from a beginning toward a conclusion. Fixed stanza order is not, in itself, a crucial factor. But however ordered, the experience of the canso is always a linear experience. The sequential nature of the performer's art and of the listener's experience, wherein musical and poetic strands are finally merged into total structure, is the very essence of the song.

We are now in a position to assess, in conclusion, the full spectrum of recurrence and sequence in Miraval's songs and the cumulative designs of sound and sense correlated and juxtaposed. From the perspective of the entire canso, the two poles are the recurrence of the melody and the linear progression of the text. If the melody is repeated exactly, and I am assuming on a theoretical level that there were no variations, it marks the equivalence of the stanzas. It expands the sonorous texture, lifting language from its everyday resonance to a higher intensity. The incantatory and ceremonial value of repetition is here most evident.

The linearity of the text, on the other hand, signals the nonequivalence of the stanzas and assures that no musical recurrence will be exact. The poem is not based on literal recurrence of text segments, but on their variety or on their reappearance in a different context. Poetic developments carry the song through successive moments, each moment adding to the previous one and not repeating it, or at least never merely repeating it. Even when stanzas are parallel or complementary, radiating and not logically linked, new elements do not reproduce or eliminate what went before but bring the preceding phenomena into a different relationship. Thus does interplay of word or theme and context produce continuous transformations.

Viewed as a union of music and words, the cansos reflect constant interaction between permanence and change. The melody stamps upon the succeeding stanzas equivalence in its purest form; the text posits differentiation. This is one of the fundamental oppositions of the song. But polarity does not exclude interchange, indeed invites it: the melody is never entirely the same because it is sung to different words; the text is never entirely different because it is heard to the same melody.

This stark polarity is oversimplified. The text contains its own principle of equivalence in the versification. Even when the melody is lost, versification alone establishes identity among the stanzas. But without the music a particular density is missing. Musical sound is fuller than the sounds of language; the music therefore imparts to recurrent sonorous textures a richer quality, giving them greater weight. It should also be noted that the polarity just described pertains most accurately to only one level of construction. If over the entire song we may regard verbal and musical components as polar opposites, the one linear, the other recurrent, it will quickly be recognized that from other points of view different relationships become significant.

In the individual stanzas, the melody is always at least partly linear. Emphasis on linear movement nevertheless varies according as the melody is tightly repetitive or freely composed. The former prevails in Miraval's cansos. Repetition within the stanza is of different types (literal or free) and enters into a structural hierarchy; recurrence from stanza to stanza is not hierarchical but simply reiterative. The relationship of the stanza to the song thus produces at one extreme recurrence within recurrence (A penas) and at the other successivity within recurrence (Entre dos). The latter combination of linear (stanza) and recurrent (song) movements in their pure form occurs only with the melody.
Meter and rhyme scheme depend more fully than melody upon exact repetition to define patterns. It is true that there are rhyme schemes or arrangements of meters entirely without repetitions, analogous to a through-composed melody, but they are rare and do not occur in Miraval's *cansos*. Since meter and rhyme always contain recurrent elements, the combination of pure successivity (stanza) and pure recurrence (song) observable in the melody is excluded from versification.

Meter and rhyme scheme, however, differ in several respects. Meter is periodicity, a regularly recurring number of syllables arranged in a certain order. If each line has the same number of syllables, periodicity alone is present within the stanza; where meters are different, the order of lines produces also a dynamic movement. From stanza to stanza, exact recurrence of metrical structure is the norm. The strictly recurrent metrical framework does not exclude variations in rhythm dependent on sense groupings and syntactical hierarchies, as I have several times had occasion to note. Variant stresses as a feature of performance were surely operative in Miraval's *cansos*. But choice of meters alone introduces one distinction: for isometric stanzas, recurrence on all levels is identical, from the line to the stanza to the poem; for heterometric stanzas, recurrences within the stanza are differentiated. The recurrent patterns created by heterometric stanzas are characteristic of Miraval's *cansos*.

Rhyme understood as homophony of sound is also by definition a function of exact repetition on the sonorous level. The rhyme scheme is a fixed order of identical speech sounds, but none of Miraval's stanzas is built on one sound, corresponding to the isometric stanza. Rhyme also differs from meter—and the music—in that it is not necessarily complete at the close of the first stanza. Although the basic scheme receives its distinctive stamp in the initial strophe, subsequent modification or evolution is not eliminated, particularly if all elements including rhyme sounds and rhyme words are taken into account. In some cases—one of the simplest is *coblas doblas*—the complete pattern is revealed only with the passing of several stanzas or of the entire song. Rhymes and rhyme schemes have a potential unpredictability which, however small, diversifies in some songs the regular recurrences of the scheme.

With music, meter, and rhyme, interplay between successivity and recurrence or between different kinds of recurrence juxtaposed becomes evident as the stanzas are joined in the song, bringing different levels of construction into contact. Since meaning and syntax impose no regular recurrent patterns upon either stanza or song, the notion of opposition between successivity and recurrence cannot in the same manner be applied to the text alone. Repetitions of words, reiterations and variations of motifs, and syntactic parallelisms serve primarily to articulate or develop the linear flow. The text becomes recurrent like meter and melody only if one imagines repeated performances of the song. In this case, for meaning and syntax, from performance to performance, the possibility of variation exists, much as for the music. Although I have not addressed myself to the question of such variation in word or theme, mutations in stanza order have furnished an illustration of textual dissimilarities on this level.

Beyond the individual song, recurrence alone is functional. There is no successivity or sequence from one song to another. Recurrence cutting across groups of songs expands word meanings, delineates the poet's universe, and reveals the song's participation in a genre. Through constantly evolving relationships, textual recurrences form a network of connotations varying in richness according to the number and significance of the relationships. To be sure, networks of connotations undergird any
text, medieval or modern; but the poetic tradition to which Miraval belongs appears to us, partly because of distance, to possess a set of recurrent traits more consciously and positively exploited than in modern verse. This poetic system, shared by author and audience, allows single words or motifs to convey multiple meanings. It permits the type of allusiveness found in Miraval's cansos. This is not the allusiveness of an obscure and metaphorical style, but a manner of expression that implies a common frame of reference and knowledgeable listeners.

Within this system, poetic individuality depends on particular choices made, on attitudes espoused, on specific problems raised. Lexical and motivic recurrences within Miraval's songs reveal his dominant preoccupations. These are expressed as a series of oppositions both generic and singular. The fundamental polarity I-you functions within a series of contrastive visions: good-bad, joy-pain, loyal-faithless, praise-blame, and particular-general, to mention a few of the most evident. Miraval's choices and attitudes are given individual coloring by the development of motifs centered on praise and blame and by the relative weight accorded to other antitheses. Miraval is primarily a poet of social relationships and behavior; his cansos explore multiple facets of attitudes and comportment, of values desired and upheld but ultimately unattained or unattainable. The themes can never be exhausted because the goal is never reached. Human conduct is ever subject to change. The conflict between desire and refusal, between what ought to be and what is, animates each song, and the diverse motifs actualize a parcel of the truth without ever encompassing the whole. Viewed in this manner, the song is perpetual recurrence, perpetually varied.

But this statement is valid only on an abstract level, because recurrence within or beyond the song can exist only in a particular performance. The movement of stanzas in time gathers up the separable threads of melody, verse, syntax, and meaning, functioning simultaneously in relation to themselves and in relation to each other, to bind them into a complexly interwoven progression. Poetic and musical designs are generated from continuously changing relationships on the several levels of the song's construction: the line of verse, the stanza, the song. Simple agreement between elements is not typical of Miraval's cansos. Semantic tensions, the polarities of the poet's universe, find an echo in structural tensions between linearity and recurrence, between natural or contrived oppositions of individual patterns. At the same time, correlations between melody and text enhance meaning; they do not obscure it: Miraval intended his songs to be understood. Few of the associations between elements of the canso are immutable. The union of poetry and music in Miraval's songs is not by nature destined for the immobility of the printed page. Rather are fine words and sweet melodies freely blended and juxtaposed, and the fusion of chantar and ensenhar into the multilayered canso structure is realized through sung performance, each time anew.
PART TWO
Un sonet, Chans quan, Anc non, and Amors (MS R)
Paris, Bibliothèque Nationale, MS fr. 22543, fol. 86v
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Manuscripts

A: Rome, Biblioteca Vaticana, 5232
B: Paris, Bibliothèque Nationale, fr. 1592
C: Paris, Bibliothèque Nationale, fr. 856
D: Modena, Biblioteca Estense, R.4.4, fols. 1-151
Dd: Ibid., fols. 243-60
E: Paris, Bibliothèque Nationale, fr. 1749
F: Rome, Biblioteca Chigiana, L.IV.106
G: Milan, Biblioteca Ambrosiana, R.71 Sup. (with music)
H: Rome, Biblioteca Vaticana, 3207
I: Paris, Bibliothèque Nationale, fr. 854
K: Paris, Bibliothèque Nationale, fr. 12473
L: Rome, Biblioteca Vaticana, 3206
M: Paris, Bibliothèque Nationale, fr. 12474
N: New York, Pierpont Morgan Library, MS 819
O: Rome, Biblioteca Vaticana, 3208
P: Florence, Biblioteca Laurenziana, Plut. XLI, cod. 42
Q: Florence, Biblioteca Riccardiana, 2909
R: Paris, Bibliothèque Nationale, fr. 22543 (with music)
S: Oxford, Bodleian Library, Douce 269
Sg: Barcelona, Biblioteca de Catalunya, 146
T: Paris, Bibliothèque Nationale, fr. 15211
U: Florence, Biblioteca Laurenziana, Plut. XLI, cod. 43
V: Venice, Biblioteca Marciana, fr. app. cod. XI
a: Modena, Biblioteca Estense, Càmpori, N.8.4; N.11, 12, 13
b: Rome, Biblioteca Vaticana, Barb. 4087 (bI and bII)
d: Modena, Biblioteca Estense. Appendix to D, fols. 262-346
f: Paris, Bibliothèque Nationale, fr. 12472
α: Quotations in Matfre Ermengaud, Le breviari d’amor, ed. G. Azaïs (Béziers/Paris, 1862-81)
b: Quotations from works by Raimon Vidal: β1, So fo el temps c’om era gays, ed. M. Cornicelius (Berlin, 1888); β2, Abrils issi’ e mais intrava, ed. W. Bohs, Romanische Forschungen 15 (1901), 204
Aissi cum es genser pascors

5. Mas mal a- ion o- gan sas flors. 6. Qe m'an tan de dan ten- gut 7. Q'en un sol jorn m'an tol- gut 8. Totqant avi' en dos anz
9. Con- ques ab mainz durs af- fans.

Ma domna et eu et Amors 10. Aquel m'era gaugz et honors, Eram pro d'un voler tuich trei, Mas no-ill plaz que plus lo m'autrei, Tro c'aras ab lo dols aurei E puois midonz vol q'eu sordei, La ros'e-l chanz e la verdors Be-m pot baissar car il m'a sors. L'lan remenbrat que sa valors Las, per que no-ill dol ma dolors Avia trop desendut Puois aissi-m troba vencut? Car vole so q'eu ai volgut. Q'eu ai tant son prez cregut Pero no-i ac plasers tanz, Q'enanzat ai sos enanz Q'anc res fos mas sol demanz. E destarzat toz sos danz.

144
1: Aissi

4

Un plait fan domnas q’es follors:
Qant troben amic q’es mercei,
Per assai li movon esfrei,
E-l destreintron tro-s vir’aillors;
E qant an loingnat los meillors,
Fals entendedor menut
Son per cabal receubut,
Don se chala-l cortes chanz
E-n sorz crims e fois mazanz.

5

Eu non faz de totas clamors,
Ne m’es gen c’ab domnas gerrei,
Ne ges lo mal qu’ieu dir en dei
No lor es enois ni temors.
Mais s’ieu disia dels peiors,
Tost seria conogut
Cals deu tornar en refut,
Qe torz e pechaz es granz
Qan domn’a prez per enianz.

6

C’ab leis q’es de toz bes sabors
Ai cor c’a sa merce plaidei,
E ges per lo primer desrei,
Qan domn’a prez per enianz.

Don faz mainz sospirs e mainz plors,
No-m desesper del ric socors
C’ai lonjament atendut.
E si ll plaz q’ella m’aiut,
Sobre toz leials amanz
Serai de joi benananz.

7

Domna, per cui me venz amors,
Cals que m’ai lenanz agut,
A vos’rops ai retengut
Toz faiz de druz benestanz,
E Miravals e mos chanz.

8

Al rei d’Aragon vai de cors,
Cansos, dire qe-l salut,
E sai tant sobraltre drut
Qe-ls paucs prez faz semblar granz
E-ls rics faz valer dos tanz.

9

E car lai no m’a vegut,
Mos Audiartz m’a tengut,
Qe-m tira plus q’adimanz
Ab diz et ab faiz prezanz.

Readings of Base Manuscript Emended
9 drus. 12 la. 13 el verdors. 19 gauich. 23 Las qe. 28 plaiz. 29 qeill. 31 trol vir. 32 loignaz. 49 Dont.
50 Me desesper.

TRANSLATION

1. Just as the spring is more beautiful than any other season hot or cold, so it should be more favorable toward courting, to delight true lovers. But this year, woe unto its flowers, which have done me so much harm that in a single day they have taken from me all that I had conquered in two years by many painful efforts.

2. My Lady and I and Love were all three rather of one mind until now when, with the mild air, the rose and the song and the verdure have reminded her that her merit had sunk too low, because she wanted what I wanted; however, there were not so many pleasures, for never was there anything but wooing.

3. That, for me, was joy and honor, but it no longer pleases her to grant it to me, and if my lady wants me to diminish in worth, she can certainly debase me, for she has elevated me. Alas, why is my suffering not painful to her since she thus finds me vanquished? For I have increased her prestige so much that I have improved her advantages and deferred all harm.

4. Ladies adopt one procedure that is foolishness: when they find a lover who implores mercy, for a test they inspire fear in him and oppress him until he turns elsewhere; and when they have estranged the best, false and insignificant suitors are surpassingly well received, for which reason courtly song falls silent, and gossip and foolish noise arise.

5. I do not complain of all ladies, nor does it please me to fight with ladies, nor ever is the evil I must say of them a cause of annoyance or fear to them. But if I spoke of the worst ones, soon it would be known which should be scorned. For fault and sin are great when a lady gains merit through trickery.
6. For I wish to seek mercy from the one who is the essence of all virtues. And not on account of the first difficulty that causes me many sighs and tears do I despair of the noble succor that I have long awaited. And if it pleases her to aid me, above all loyal lovers I shall be blessed with joy.

7. Lady, for whom love conquers me, whoever may have possessed me previously, for you I have reserved all deeds befitting worthy lovers and Miraval and my songs.

8. Go quickly, song, to tell the king of Aragon that I salute him, and that I am so superior in knowledge to another lover that I make insignificant merits seem important and important ones twice as valuable.

9. And if he has not seen me there, (it is because) my Audiart has held me back, for he (my Audiart) attracts me more than a magnet by his distinguished words and actions.

NOTES

Manuscripts


Music: Two MSS: GR.

Base MS for the text: D. The last tornada is found only in GUa1. Emended MS readings have not been included for this tornada. Variants may be found in Topsfield, p. 291.

Variant stanza orders:
R: 1 2 4 5 3 6
Tornadas: G: 8 9 7
IK: 8 7
U: 8 7 9

The order of R would appear to be erroneous. One can imagine that the scribe of R moved from stanza 2 to stanza 4 by mistake, omitting stanza 3, and then corrected his error before arriving at the end of the song. The third stanza seems out of context where he has placed it.

Editions


Music: Anglès, La música a Catalunya, p. 401 (melody from G). Anglès indicates that this melody is also in W, Paris BN 844, fol. 193 c, an error stemming probably from a misprint in Beck, Die Melodien, p. 35, where the reference to W should pertain to Raimon Jordan and not to Miraval. Sesini, Studi medievali, n.s. 14:76-77 (edition of G). Gennrich, Nachlass, 1:130-31 (rhythmic transcription; melody from G); 2:76 (commentary), 153 (diplomatic edition of R), appendix (rhythmic transcriptions of R and G compared). Fernandez de la Cuesta, Las cançons, p. 420 (G and R, with several inconsistencies in the readings of G).

Résumé of Stanza Structure

<table>
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<th>1.</th>
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<th>3.</th>
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<td></td>
<td>a</td>
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<td>c</td>
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<td>A</td>
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<td>C</td>
<td>D</td>
<td>E(B)</td>
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<tr>
<td>A</td>
<td>B</td>
<td>C(A)</td>
<td>D(B)</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H(B)</td>
<td>I</td>
<td>(R)</td>
</tr>
</tbody>
</table>

Resume of Stanza Structure: abbaaccdd 88887778
The pictorial diagrams given for each song are intended merely to provide abbreviated outlines of structural patterns. The colons indicate musical divisions. The numbers on the left are stanza numbers. Slashes indicate primary divisions of the stanza, based on syntax and meaning. Horizontal lines correspond to the length of the stanzas and tornadas.

Frank, 504:21. The rhyme scheme occurs in twenty-five other poems, but not with the same distribution of 7- and 8-syllable lines.

Music

There is one flat sign in R, at line 16. There are no flat signs in G. A flat sign above the staff indicates that the notes in question might possibly have been flatted. For the treatment of the plica in G, see Sesini, *Studi medievali*, n.s. 14:77. Although all the occurrences are not clearly decipherable, the plica is apparently used in R at lines 1,3, 2,6, 5,2, and 9,1.

1) R has one syllable too many in the text, and one la too many in the melody. Since no other manuscript has more than seven syllables in this verse, and R has no more than seven syllables in stanzas 3–7 (8 and 9 are missing), I have considered the extra la an error and eliminated it.

2) In G, this verse reads, “Tot zo qavia an dos ans,” which the musical scribe interpreted as 8 syllables instead of 7. Gennrich (1:131) retains the extra syllable; hence his metrical analysis of the song (2:76) is incorrect. Anglés also includes the extra syllable. Sesini (p. 77) proposes the elimination of one note, the fa above -via. It seems to me that it is not necessary to eliminate a note. The question is whether the final a of avia should be elided. Elision is required to make the correct or, more properly, regularized number of syllables. The two notes sol-fa then can be grouped easily above the single syllable -vi. This is the solution I propose, indicating the joining of notes by a dotted slur. If the final a of avia is not elided, sol and fa can be sung as separate notes.

Variations in syllable count in both R and G are numerous in this song. The variations are irregular and seem generally erroneous (other MSS do not show such variation). If the melodies were performed with the texts exactly as they appear in these two MSS, adjustments to accommodate irregular syllable counts would be necessary for almost every stanza. Such adjustments may have been made in performance; they would not pose insuperable musical problems; however, in editing the melody, it seems best to propose versions that can fit the greatest number of stanzas and the normal metrical scheme. This is what I have done here and whenever possible in other songs.
2

A penas sai don m’apreing

Lo plus necis hom del reing
Que liéis veia ni remir,
Deuri’esser al partir
Savis e de bel capteing;
E doncs ieu que l’am ses geing,  
So sai be, m’en dei jauzir
Pois tant grans valors la seing
Que nuill aut’amar non deing,
Ni ses liéis non puosc garir
De la dolor qe-m destreing.  

Anc a nuill fin amador
Non cuig mais esdevengues
Que de domnas no-m ven bes,
Ni blasmar no-m puosc de lor.
Una-m tol lo joi d’aillor  
E del sieu no-m dona ies,
Ni d’autra no-m a sabor;
Pero per la so’amar
Sui plus gais e plus cortes,
E-n port a totas honor.
1. I scarcely know where I learn what you hear me say in singing; the worse my suffering and the greater my sorrow, the better I succeed in my song. Look how I will be able to succeed if it happens that someone teaches me and if my lady finds me worthy (of her love)! For I do not at all feign knowledge, and no man can fail therein (in song) who remembers her.

2. The greatest simpleton in the kingdom who may see or look at her ought to be, upon leaving (her), wise and fine mannered. And thus I who love her without trickery should, I well know, rejoice at the fact that such great merit surrounds her that I find no other love pleasing, nor can I recover without her from the suffering that oppresses me.

3. I do not think that such a thing ever happened to any true lover, for no reward comes from ladies, and I cannot complain of them. One (lady) takes away from me the joy (I could have) from elsewhere and of her own gives me none at all, and no other lady pleases me. However, on account of her love I am gayer and more courtly and on account of it do honor to all ladies.

4. Well do I know that on account of her nobility she takes away from me what she never promised me, and I am not so learned that my prayers may be of help to me. But what softens my grief is the idea that mercy will appear when all other helpers fail. But she has so much praise that certainly a critical attitude will be received and accepted by her in place of sweetness.

5. All these troubadours equally, according to the knowledge they have, praise ladies at will and don’t care whom or which. And he who praises his lady more than she is worth makes it appear that his words are mockery and nothing else. But I have chosen such a lady of whom one can say naught but the truth unless one speaks badly of her.

6. Lady, a courtly day’s work is indeed accomplished the day someone goes to see you, for then one cannot resist giving you true love. But by no means everyone equally: for the false ones cannot desire what we loyal ones desire. For this reason, whoever may hope for you deceitfully will sustain himself by his own means, unless he takes up his dwelling elsewhere.
7. For I think of nothing else but to serve her willingly, the one from whom I hold Miraval.
8. May God bless Leial. I should like to see him in person, the one to whom I give sincere love.

Notes

Manuscripts


**Music:** Two MSS: GR.

**Base MS for the text:** A (last tornada in Q only).

**Variant stanza orders:**

CV: 1 2 3 4 6 5
S: 1 2 5 6 3 4

As might be expected, variations in stanza order keep intact the *coblas doblas*. The sixth stanza is probably a better conclusion, since it is addressed to the lady, but stanza 4 is not a totally unacceptable close. Thus while the order 123456 occurring in the majority of the MSS seems preferable, and it is reinforced by the linking devices described in Chapter 7, the order 125634 is not entirely to be excluded as a possibly legitimate variant.

Editions


Résumé of Stanza Structure

\[
\begin{array}{cccccccccccc}
\text{a} & \text{b} & \text{b} & \text{a} & \text{a} & \text{b} & \text{a} & \text{a} & \text{b} & \text{a} \\
7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\
\end{array}
\]

\[
\text{A} \quad \text{A'} \quad \text{A} \quad \text{A'} : \quad \text{B} \quad \text{C} \quad \text{A'} : \quad \text{B} \quad \text{C} \quad \text{A'}
\]

(GR)

1. \\
2. \\
3. \\
4. \\
5. \\
6. \\
7. \\
8. \\

Frank, 472:1. There is only one other example of this metrical structure. *Coblas doblas*.

Text


21–24. Topsfield (p. 104) translates these lines: “Je ne crois pas que plus de succès soit jamais advenu à aucun fidèle amant, car de la part des dames il ne m’arrive pas de bienfaits et je ne peux pas me plaindre d’elles.” The paradoxical situation in which no reward comes from ladies, while at the same time the poet cannot complain of them, could be considered a kind of “success.” However, what the poem seems to be saying is not so much that the poet is more successful than
others, but that the paradoxical situation described in lines 23–24 is more completely true for him than for any other courtly lover. “I do not think that such a thing ever happened—in greater extent—to any true lover. . . .” What happened in greater extent follows in lines 23 and 24: “Que de domnus no-m ven bes, / Ni blasmar no-m puosc de lor.” There is a shift here from the third to the first person. The comparison between the poet himself (lines 23–24) and all other courtly lovers (lines 21–22) is implied by this shift and not explicitly stated. Paradoxical situations of the sort present in this stanza occur throughout the poem.

36. para. I follow Topsfield (p. 105) in considering this to be the future of parer.


58. de cabal. The general meaning of this word suggested by Topsfield, p. 106, has been retained.

Music

There are no flat signs in either G or R. The plica occurs in G at line 10,4, and in R at lines 4,4 and 10,4.

(1) Gennrich, appendix to 2, places the melody in R one step higher throughout.

(2) MS G: The last note in this phrase is misplaced in the manuscript. It appears over s’i at the beginning of the following staff.

(3) MS R: Gennrich, 2:163 and appendix, gives this note one step too low. It appears to be mi in the manuscript.

(4) MS G: From this point to the end, the melody is written a third higher in the MS. This is most probably an error. Anglés, La música, p. 402, transcribes G without correction. Sesini, p. 81, says: “Mi sembra evidente che il notatore non abbia tenuto conto d’uno spostamento di chiave, una terza sopra, a partire da VIII, 6.” Gennrich, 1:131 and 2:appendix, corrects without comment. Sesini’s explanation is plausible; the formal structure of the melody and the version in R indicate that G is most probably erroneous as it stands. I have therefore transcribed the end of the melody a third lower than it appears in the MS, indicating with small notes the reading of the MS.

It may be noted that the scribe of G begins the first line of the second stanza with the second melodic phrase rather than the first.
Er ab la forssa dels freis

1. Er ab la forssa dels freis, 2. Qand totz lo mons trembl'e brui,
3. Val mais solatz e domp'neis, 4. E chans e tuich beill des'dui,
5. Q'el temps qan fuoill' e flors nais. 6. A cel-lui q'es pros ni gais
7. Con-tra l'us del temps e del mon. 8. Ben par que bos cors l'en a-von.

2
En amor a maintas leis,
E daus maintas partz adui
Tortz e gerras e plaideis;
Leu reman e leu s'en fui,
Leu s'apai'e leu s'irais,
E qui del tot l'es verais,
Soven sospira de prion
E mains enois blan e rescon.

3
Anc mais ni tan no-m destreis,
Mas er m'a trobat ab cui
Mi mou paors et esfreis,
E-m chass'e-m pren e-m destrui.
Et ieu jes per tant no-m lais
Que lai don mi mou l'esglais
Non teigna mon cor desiron,
Si tot lo desirs mi confon.

4
La grans beutatz que pareis
En la bella cui hom sui,
E-l rics pretz c'a totz jorns creis,
M'an tout domneiar d'autrui:

C'us bels doutez esgars m'atrais
A lieis servir, don ja mais
Non sentira fam, freit ni son,
S'agues cor del dig qe-m respon.

5
Pero, si tot s'es gabeis,
Mos bos respieitz mi condui,
E si-m dizia sordeis,
Non vuoiill tornar lai don fui.
Pois vengutz es mos assais,
Poder a qe-m derg'o-m bais,
Q'ieu no-il fuig si-m ra ni si-m ton,
Ni ja non vuoiill saber vas on.

6
S'a Lomers corteiz'e-l reis,
Totz temps mais n'er jois ab lui;
E si ben s'es sobradreis,
Per un pretz l'en venran dui:
Qe-il cortezi'e-l rics jais
De la bella n'Azalais,
E-il fresca colors e-il pel blon
Fant tot lo segle jauzion.
7
Dompna, tant vos sui verais
Que de totz cortes assais
Vuoill que Miravals vos aon,
Mas non aus dir cals etz ni don.

8
Per mon Audiart son gais,
Que tota gens ad eslais
Preson mais lo comte Raimon
De nuill autre comte del mon.

Readings of Base Manuscript Emended
15 Sovens. 17 Et anc mais mi non destreis. 23 teigne. 28 Mi tol corteiar. 29 desirs. 42 Per totz temps (I extra syllable). 53 audiartz IK.

TRANSLATION

1. Now with the force of the cold when the whole world trembles and crackles, pleasant conversation and courting and songs and all agreeable distractions are worth more than in the season of budding leaf and flower. It certainly appears that he who is valiant and merry, despite the character of the season and of the world, derives from these activities noble sentiment in abundance.

2. In love, there are many laws, and from many directions it brings wrongs and disputes and reconciliations. Easily it remains and easily it flees; easily it is calmed and easily angered; and he who is completely true to it often sighs deeply and receives and hides many a vexation.

3. Never did it distress me as much or more, but now it has found me with someone who causes me fear and uneasiness, and it pursues me and catches me and destroys me. And yet I do not at all cease to turn my desire (my desiring heart) to the source of my anguish, although the desire confounds me.

4. The great beauty which appears in the beautiful lady whose vassal I am and the noble worth which increases each day have prevented me from courting others. For a fine, sweet glance attracted me to her service, where never more would I feel hunger, cold, or sleepiness if I were pleased with the reply she gives to me.

5. However, although it is vain, my good hope leads me, and even if she (my Lady) should speak to me in worse fashion, I do not wish to return whence I flee. Since the time of my testing has come, she has the power to elevate me or to lower me, for I do not flee from her even if she clips or shaves me, nor do I ever wish to know where (else) I might go.

6. If the king holds court at Lombers, joy will evermore be with him on account of this, and although he is surpassingly skilled, for each merit (he now has), two will come to him: for the courtesy and the noble joy of the beautiful Lady Azalais and her fresh coloring and blond hair make the whole world joyful.

7. Lady, I am so true to you that I want Miraval to aid you in all courtly enterprises; but I do not dare say who you are or from where (you come).

8. For my Audiart I am happy because everyone enthusiastically values the Count Raimon more than any other count in the world.

NOTES

Manuscripts

Music: One MS: R.
Base MS for the text: A (second tornada IK). Topsfield, p. 233, uses C to establish his text, while following the stanza order of A. I have chosen A not only because it offers an apparently more satisfactory order, but also because it contains fewer obvious errors. Faulty readings appear in C in lines 2 (trembre), 8 (la aon), 18 (Mar er ai trobat, see Topsfield, p. 237), 19 (m'esfrey, an erroneous rhyme), 21 (m'irays), 33 (me galeys). A, on the other hand, has too many syllables in line 42 and possibly inferior readings in lines 17
3: Er ab

(Et anc mais mi non destreis) and 28 (mi tol corteiar). Otherwise, only minor emendations need be proposed for A. IKL alone have the second tornada. I have followed IK because they give more satisfactory readings.

**Variant stanza orders:**

CRa¹: 1 4 2 3 5 6

The displacement of one stanza produces a less satisfactory order from the standpoint of composition because 2 and 3 speak more generally of love, 4 and 5 more specifically of the lady; but the order of CRa¹ is not necessarily erroneous.

**Editions**


**Résumé de Stanza Structure**

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Frank, 382:100. This rhyme scheme is widely used. Miraval's poem is original only in the specific arrangement of 7- and 8-syllable lines. *Coblas unissonans.*

**Text**

17. No manuscript offers an entirely satisfactory version of this line, although the general sense seems clear. I have adopted C's reading because it seems to be better supported and more forceful than the reading of A.

28–29. AN differ from the other MSS in reading corteiar (line 28) instead of domneiar, and desirs (line 29) instead of esgars. ADEN alone have Me (mi A) toI. While the readings of A are not impossible, it has seemed preferable to adopt for these verses the readings of IK, which may be considered stylistically more satisfactory. The group ADEIKLN offers C'sus for the beginning of line 29, which could be preferable to Mas of CRa¹ because no real opposition between the two parts of the stanza is evident.


**Music**

There are three flat signs in the MS: lines 1,7, 3,7, and 7,7. Possible additional flats are suggested by signs above the staff.
Era m'agr'ops q'ieu m'ai - zis

1. E-ra m'a-gr'ops q'ieu m'ai-zis
2. De tal chan-son q-e-m gra-zis
3. La bel-la per cui soi gais,
4. Car no-n cuig ja nuills hom mais
5. Si-a d'a-dreich' en-ten-densa.
6. Tant los vei totz en-veio-
7. C'ape-nas en co-nosc dos
8. Vas joi ses cal que fail-lens-sa.

2
Neis cels q'ieu tengra per fis
Trop lausengiers e devis,
E poignon c'amors abais,
Don dompnas ant tals esglais
Qe de veraia temenssa
Laisson mains faitz bels e bos,
Que lor for'honors e pros,
Si jois trobes mantenenssa.

3
E vauc enbroncs et enclis,
C'ades tem de mos vezis
Qe-m digan so don m'iraís.
C'aiissi'm venon tuich d'eslais
Dire ma greu malsabenssa,
E so m'en tant enoios
C'a pauc m'agron fait jelos,
Si no-m sobres conoissenssa.

4
Puois membra-m cum s'afortis
Dompna, cui bos pretz noiris,
Lai on plus li sortz esmais.
Ab sol q'ella no-is biais
De sa bona chaptenenssa,
No-ill pot dampnar fals ressos;

5
Dompnas ant lor dan enquis,
Qe l'una l'autr'escarnis,
Que de mains janglars savais
Rizón e fan col e cais.
Mas pauc val, a ma parvenssa,
Solatz q'es d'avols sermos,
Qe de plazers amoros
Non fenís ni non comenssa.

6
Amiga, per vos languis,
Per vos muor, e si-m gueris
Totz temps vos serai verais,
Qe-l bes e l'onors e-l jais
E-l sabers e la sciensa
Q'ieu ai, m'aven tot per vos,
E s'enqerias mels i fos,
Vostra fora-l mais valensa.

7
Mais d'amic, ma conoissenssa
Toilla-m Dieus, si-m part de vos
Miraval ni mas chansos,
Qe-l vostre tortz vuoll q-e-m venessa.
8 Mantels, vostra beutatz genssa
Car vostre pretz es tant bos Que des malvat e dels pros
N'avetz laus e benvolenssa. 55

9 Pastoretz, gran malvolenssa
Avetz de mainz rics baros, Car vos faitz els estar jos
E poiar vostra valenssa. 60

Readings of Base Manuscript Emended
17 vaun. 30 nozer. 36 en fan. 42 son. 46 totz. 47 mieiller fos. 48 fora ma. 49 conoissenssam. 50 toilla dieus sieu part. 53 missing, supplied from a'. 57 Pastoret.

TRANSLATION

1. Now I would need to make use of a song such that the fair one on account of whom I am joyous might receive me favorably, for I don't think any man is of more honest intention. I see them all so envious that I scarcely know two without fault against joy.

2. Even those I might consider faithful, I find deceitful and spying, and they exert every effort to lower love, for which reason ladies have such fear that in real fright they desist from many fine and good actions; but it would be honor and credit to them if joy were upheld.

3. And I go about depressed and downcast, for I am always afraid that my neighbors may say something to irritate me. For they come rushing up to me to speak of my grievous discontent, and as a result they are so annoying to me that they would almost have made me jealous if good judgment had not controlled me.

4. Then I remember how a lady grows stronger, nourished by noble worth, where dismay most increases for her. Provided that she not deviate from her good conduct, false rumor cannot harm her; for afterwards comes good sense, and it is right that the truth be victorious.

5. Ladies have sought their own harm in that they make fun of each other and laugh and smirk about much wicked gossip. But it seems to me that conversation is worth little which turns about unsuitable topics and which does not begin and end with love's pleasures.

6. Amiga, for you I languish, for you I die, and if I get well, forever shall I be true to you. For the good and the honor and the joy and the wisdom and the knowledge that I have come to me on account of you, and if there were anything better in me, the increased value would be attributable to you.

7. Mais d'amic, may God deprive me of my knowledge if I take away from you (from your service) Miraval or my songs, for I want your wrong (erroneous behavior) to vanquish me.

8. Mantel, your beauty excels, for your merit is so fine that from the villainous and from the valiant you receive praise and good will.

9. Pastoret, you suffer great ill will from many a noble baron, because you make them diminish (in worth) and (make) your merit increase.

NOTES

Manuscripts


Music: One MS: R.

Base MS for the text: A.

Variant stanza orders:

CN: 1 2 3 4 6 5
E2: 1 2 3 4 6 (5 missing)
R: 1 2 3 5 6 (4 missing)

Stanza 6 is present in all MSS; the displacements or omissions affect 4 and 5. The variant order CN is less satisfactory because the direct address to the lady in stanza 6 forms a more likely conclusion.
Editions


Résumé of Stanza Structure

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Text

30. MS: *nozer*. The other MSS have *dampnar* (CE²Na) and *donar* (DIK). The line is missing in E¹RbII. The most likely reading, all things considered, is *dampnar*, and so it has been adopted; but whether one retains *nozer* or *dampnar*, the meaning is essentially the same.

35. *fan col e cais*. In addition to Topsfield’s note, p. 143, see Linskill, *Raimbaut de Vaqueiras*, p. 257.

39. For this line, Topsfield and Kolsen have *Si de plazers amoros*. *Si* is found in CRa¹. ADE¹IKNbII have *Que* at the beginning of the verse. The verse is missing in E². If one adopts Topsfield’s reading for lines 37–40, and his translation (“Mais à mon avis, un entretien fait de vilains discours a peu de valeur si l‘ne commence ni ne finit par des plaisirs d’Amour”), the poet appears to be saying that “un entretien fait de vilains discours” is acceptable, if only it begins and ends with “plaisirs d’Amour.” But one wonders why an “entretien fait de vilains discours” should have value at all. This question can be avoided by adopting the reading of ADE¹IKNbII, which permits a more satisfactory meaning: *Pauc val solatz q’es d’avols sermos* and *qe de plazers amoros non fenis ni non comensa*. Both relative clauses describe *solatz*. Thus any conversation that does not turn about suitable topics is rejected. Since this meaning seems better, the version of A has been retained.

47–48. I agree with Topsfield (p. 144) in rejecting the readings of A in favor of versions offered by the other MSS because A is isolated in line 47, and if one rejects line 47, A’s reading in line 48 is weaker.

59–60. Topsfield and Kolsen follow a¹ for line 59: *Car los faitz totz estar ıos*. All other MSS agree with A: *Car vos faitz ıs elı estar ıos* (ioıs DIK). For line 60, A and N alone have *poiar*, the others read *poiats*. I have retained A’s reading because in line 59 the position of *els* underlines the opposition to *vostra* of line 60, and because *poiar* stands in symmetrical contrast to *estar ıos*.

Music

(1) MS R has “Er agrops . . .” for this line, which is one syllable too few. Gennrich splits the first ligature. By analogy with verse 6, which begins in the same manner, it seems preferable to add a *sol*, given here in brackets.

(2) Fernandez de la Cuesta has, erroneously, *sol* instead of *la*. 
Bel m'es q'ieu chant e coindei


2
Eu non sui drutz, mas dompnei, 10
Ni non tem pena ni fai, 30
Ni m' rancur leu ni m' irais, 35
Ni per orguoiil no m'esfrei. 40
Pero temess-sa m' fau mut, 45
C'a la bella de bon aire 50
Non aus mostrar ni retraire 55
Mon cor q'ieu-tenc rescondut, 60
Pois aic son pretz conogut.

3
Ses preiar e ses autrei 20
Sui intratz en greu pantais 40
Cum pogues semblar verais 45
Si sa gran valor desplei; 50
Q'enquer non a pretz agut 60
Dompna c' anc nasques de maire 65
Que contra-l sieu valgues gaire, 70
E si-n sai maint car tengut, 75
Qe-l sieus a l meilleur vencut.

4
Ben vol q'om gen la cortei, 10
E platz li solatz e jais, 30
E no-ill agrad' om savais 35
Que s'en desgui ni fadei. 40
Mas li pro son ben vengut, 45
Cui mostra tant bel veiaire, 50
Si que chascus n'es lauzaire 55
Qan son d'enan lieis mogut, 60
Plus que s'eron siei vendut.

5
Ja non cre c' ab lieis parei 20
Beutatz d'autra dompna mais, 30
Que flors de rosier qan nais 35
Non es plus fresca de liei: 40
Cors ben fait e gen cregut, 45
Boch' et oills del mon esclaire, 50
C' anc Beutatz plus no-i saup faire, 55
Se-i mes tota sa vertut, 60
Que res no-il n'es remasut.
5: Bel m'es

6
Ja ma dompna no-is malei
Si a sa merce m'eslais,
Q'ieu non ai cor qe-m biais
Ni vas bass'amor desrei;
C'ades ai del mieills volgut,
Defors e dins mon repaire,
E de lieis non sui gabaire,
Que plus non ai entendut
Mas gen m'acuoil'l'e-m salut.

Pois er de pretz emperaire,
E doptaran son escut
Sai Frances e lai Masmut.

8
Dompn'ades m'avetz volgut
Tant que per vos sui chantaire,
E non cuiei chanson faire
Tro-1 fieu vos agues rendut
De Miraval q'ai perdut.

Chanssos, vai me dir al rei
Cui jois guid'e vest e pais,
Q'en lui non a ren biais,
C'ai tal cum ieu vuoiil lo vei.
Ab que cobre Montagut
E Carcasson'el repaire,

Mas lo reis m'a covengut
Q'ieu-l cobrarai anz de gaire,
E mos Audiartz Belcaire;
Pois poiran dompnas e drut
Tornar el joi q'ant perдут.

Readings of Base Manuscript Emended
2 Qan lair es doutz. 31 Qeis desguise. 49 autramor. 50 lo mieills. 59 cobres.

TRANSATION

1. It pleases me to sing and be agreeable, since the air is warm and the weather delightful, and in the orchards and hedges I hear the chirping and warbling of the little birds among the green and the white and the multicolored (foliage and flowers). Then the one who wants Love to help him should strive to adopt the behavior of a lover.

2. I am not accepted as a lover, but I pay court (to my lady), and I do not fear suffering or burden, nor do I complain easily or become angered, nor do I lose courage on account of arrogance. However, fear makes me silent, for to the fair and high-born lady I dare not show or expose my heart, which I keep secret from her since I have known her great merit.

3. Without entreaty (on my part) and without concession (on her part), I have experienced grievous torment trying to discover how I might seem truthful if I set forth her great merit. For until now no lady born of woman has had merit that might be worth anything compared to hers. And I know many a merit highly valued, yet hers has vanquished the best.

4. She is willing to be nobly courted, and fine conversation pleases her as does joy, and she is displeased by the boor who turns away from these and acts like a fool; but worthy (suitors) are welcome, to whom she is so charming that upon going out from her presence, all praise her more than if they were her slaves.

5. I do not believe that the beauty of any other lady can ever be compared to hers, for the newborn flower of a rosebush is not fresher than she (is): well-made and gracefully formed body, mouth and eyes the light of the world, such that Beauty could never have done more for her even if she used therein all of her power, so that none remained (for any other ladies).

6. May my Lady not get angry if I throw myself upon her mercy, for it is not my intention to become unfaithful or turn towards an inferior love, for I have always wanted the best outside and inside my dwelling place; and I am not boastful about her, for I have desired no more than that she receive and greet me graciously.

7. Chansos, go for me and tell the king whom joy guides and clothes and nourishes, that in him there is nothing improper, for I see him just as I want him to be. Provided that he recovers Montagut and returns to Carcassonne, then he will be emperor of merit, and here the French, there the Muslims will fear his shield.
8. Lady, you have always helped me so much that I sing on account of you, yet I did not think I would compose any songs until I had given back to you the fief of Miraval, which I have lost.

9. But the king has promised me that I will recover it before long, and my Audier, Beaucaire. Then will ladies and lovers be able to return to the joy they have lost.

NOTES

Manuscripts


Music: One MS: R.

Base MS for the text: A.

Variant stanza orders:

M: 1 2 3 5 4 7 6
PS: 1 2 5 4 3 7 (6 missing)
QU: 1 2 3 4 5 7 (6 missing)
R: 1 2 4 5 3 7 (6 missing)
VF: 1 2 3 5 4 7 (6 missing)
a': 1 2 4 3 5 6 (7 missing)

The variations affect chiefly the middle stanzas. The transmission of the song has been complicated by the omission of stanza 6 in a number of MSS and the omission of stanza 7 in another, so that the last two stanzas are not entirely stable; but one may conjecture that they should have been. Stanzas 3, 4, and 5 could be viewed as interchangeable. See Chapter 7 above.

Editions

Text: Roche, Le Parnasse occitanien, p. 229; Mahn, Werke, 2:128; Andraud, Raimon de Miraval, p. 156; Cavaliere, Cento liriche provenzali, p. 185; Topsfield, Les poésies, p. 301 (based on A).


Résumé of Stanza Structure

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Frank, 627:5. There are seven other examples of this rhyme scheme. Peire Cardenal, P.-C. 335:48 (not 355:12 as in Gennrich), has imitated the metrical structure of Miraval's poem. The melody of Peire Cardenal's poem has not been preserved. Coblas unissonans.

Text

2. Here, as in lines 31, 49, and 50, the readings of A have been rejected because they are entirely, or almost entirely, isolated. Within the context of the poem, however, one might well have kept them: it is quite possible to read “Qan l'air es dountz” for line 2, or again “vas aut'amar” for line 49.
10. With regard to the meaning of the word drutz in this passage, Topsfield, (p. 308) refers, without elaboration, to a discussion by Stronski (Folquet de Marseille, p. 45*, n. 1) of the terms fin’amor and drudaria. Stronski first points out the “manque de précision” with which such terms are used. He then cites a passage from Peirol and line 10 of Miraval’s Bel m’es as examples of a distinction between drutz and fis amaire or dompnei, the latter terms referring presumably to ideal love, the former to its opposite. According to Nelli, L’erotique des troubadours, drut “signifie ‘amant charnel’, soit au sens plein (chevaleresque et . . . moderne), soit au sens restreint que lui donnait la courtoise” (p. 181).

While it may be true that the word drut may have served to indicate “amant charnel,” it can also mean “amant courtois,” as Cropp, Le vocabulaire, pp. 59–66, has noted. Miraval uses the word drut more frequently than the other troubadours analyzed by Cropp. The term appears several times in the sense of “courtly lover,” for example in S’a dreg, 43–45, or in Tuich cill, 20, where Miraval speaks of fis drutz. One may therefore conclude that the word drut in Miraval’s usage is not restricted to “amant charnel.” Accordingly, I understand stanza 2 of Bel m’es to mean that the poet is not yet accepted as a true lover, but he continues to pay court to his lady in the hope that he may be.

31. Topsfield suggests for se desgui “se détoure (de)” (p. 308).

44. Se seems to be the equivalent of “even if,” thus, in effect: “Beauty could not have done more for her (the lady) even if she had used up all of her power trying.” See Henrichsen, Les phrases hypothétiques, p. 110.

48. Topsfield rejected biais, the reading of ACIKMN, to avoid an equivocal rime in lines 48 and 57. This does not seem to be a sufficient reason, especially when the reading is supported by several manuscripts in different groups. I have therefore retained the reading of A.

Music

There are no flat signs, but the plica is used several times, at lines 3, 6, 5, 4, 6, 7, and 7, 7.

(1) The position of this note on the staff is somewhat ambiguous. It is higher than the two adjacent notes, still touching the top line of the staff (the top line is fa). It is high enough to be a sol, although a fa is conceivable. Anglès has sol; Fernandez de la Cuesta and Gennrich have fa. I have opted for sol, given the evidence of the manuscript and also the similarity of initial melodic movement in lines 2, 4, and 8.

(2) The ligature in lines 3, 6, and 7 of this song is fairly unusual. It has in the manuscript the form △ (with what appears to be a stem after the fourth note in line 6). It does not occur elsewhere in R.
Be m’agrada'l bels temps d’estiu

1. Be m’agrada'l bels temps d’estiu,
2. E dels au-sels m’agrada'l chanz,
3. E’l fueila m’agrad’ e’l verians,
4. E’il prat vert mi son a-gradiu;
5. Mas vos, dom-na, m’agra-das mil ai-tans,
6. Et a-grada’m quan fas vostres co-mans;
7. Mas vos non platz que remdeignes gra-zir,
8. Mas a-grad’uscar me muor de de-sir.

Tan sui jausens de vos que nuls afans
No m tol jauzir, que'l vostres bels semblans
M’esjausis tan que’l jorn que vos remir,
Non puosc estar ses gauch, vas on que’m vir.

Mas alques an virat mon briu
Lausengier que viro-ls amans
E viron las domnas presanz
E manz jais viron en chaitiu.

Per un desir, domna, reviu,
Que m’es de totz desirs plus grans,
Quar desir que’l rics benestans
Vostre cors desiran m’aisiu,
Que mos desirs si dobles en baisans.
E pois tan be-us desir ses totz engans,
Ja no-m laisse al desirier aussir,
Que desiran deu hom d’amor jausir.

Per un desir, domna, reviu,
Que m’es de totz desirs plus grans,
Quar desir que’l rics benestans
Vostre cors desiran m’aisiu,
Que mos desirs si dobles en baisans.
E pois tan be-us desir ses totz engans,
Ja no-m laisse al desirier aussir,
Que desiran deu hom d’amor jausir.

Mas alques an virat mon briu
Lausengier que viro-ls amans
E viron las domnas presanz
E manz jais viron en chaitiu.

Tot jausir d’autr’amor esquiui,
Mas de vos a jausir m’enanz,
Qu’ieu gauh los bes e sel los dans
De vos que’m faitz jausen pensiu.
6: Be m'agrada

Mas eu dic que si tostems viu,
Tostems dirai vostres comans,
E sem' dises "va" o "non ans,"
Als vostres bels ditz m'omeliu,
Sol no-m digatz que remaingnal demans,
Que tozt mos ditz en passari'enans
Que per nuill dig, dompna, pogues partir
Lo cor ni-ls ditz ni-ls faitz de vos servir.

Per servir en ric seignoriru
Es bons servire benamans,
Per que-us voill servir totz mos ans,
Et anc servidor menz antiu
Non ac la bell'a cui servi Tristans;
Anz vos farai de bels servisis tans,
Tro mos servirs me fass'en grat venir,
O vos digatz, "mon servidor adir."

De grat desir, domna, q'ie-us jausis, ans
Que-s vir per ditz mos servirs e souans;
Que servire ditz on qu'a dreit se vir,
S'ab gauch no-i vol sos desiriers grazir.

Leial, be-m platz de mon Estriu l'enans,
Mas de midons es sa valors tan grans
Q'il e tottas li devon obedir,
Per qu'eu no-il voil ges Miraval mentir.

Mon Audiart am e pretz e desir.
E tenrai lo tostems, qui que-m azir.

TRANSLATION

1. The fine summertime is indeed pleasing to me, and the song of the birds pleases me, and the leaf pleases me and the bough, and the green meadows are pleasing to me; but you, Lady, please me a thousand times as much, and it pleases me when I follow your commands. But it does not suit you to deign to show me gratitude for anything; on the contrary, it pleases you that I am dying of desire.

2. On account of a desire, Lady, which is greater than all desires to me, I come to life again, for I desire that the noble charm of your person receive me, the one who desires (you), so that my desire might double through kissing. And since I desire you so fittingly, without deceit, do not let me be killed by the desire, for one who desires should enjoy love.

3. All enjoyment of other love I refuse, but to enjoy you I put myself forward, because I enjoy the favors and hide the injuries from you, who make me pensive rejoicing. So much am I rejoicing on account of you that no affliction takes enjoyment from me, for your beautiful appearance causes me to rejoice so much that the day I look upon you, I cannot be without joy, wherever I may turn.

4. But slanderers who change the lovers and change the distinguished ladies and change many a joyous man into a miserable creature have somewhat changed my enthusiasm. And if you change, Lady, on account of the slanderers, I fear that your noble merit may become debased, for which reason pleasures change into mockery and great praise changes into great blame.

5. But I say that if I live forever, I shall forever say your commands, and if you say to me, "Go," or "Do not go," I shall obey your fair words, provided that you do not say to me that the wooing should cease; for in that event I would break all my promises before I could, on account of a command, Lady, separate my heart, words, and actions from your service.

6. Through serving in the noble seigneurly is a good servant happy; that is why I wish to serve you all my life, and never a less dishonorable servant had the fair one whom Tristan served. Rather (than being dishonorable), I shall perform many fine services for you until my serving makes me come into favor or you say, "I hate my servant."
6: Be m’agrada

7. Wholeheartedly I desire, Lady, that I might find joy with you before my service, on account of promises, changes into a thing of scorn; for they say that a servant rightly changes if with joy one does not wish to acknowledge his desires.

8. Leial, the advancement of my Estriu is indeed pleasing to me, but the merit of my lady is so great that she (my Estriu) and all ladies must defer to her. That is why I do not at all wish to deny Miraval to her (to my lady).

9. I love and esteem and desire my Audiart, and I will always be faithful to him, whoever may hate me for it.

NOTES

Manuscripts


Music: Two MS: GR.

Base MS for the text: I (QE and R for the second and third tornadas). Topsfield uses K. I and K offer practically the same text, the few differences being mainly orthographical.

At the end of his discussion of the MSS and choice of base (p. 130), Topsfield indicates that ADGIKNQa1 are the MSS which preserve most faithfully the complex structure of the song (see stanza structure below). But not all of these are equally satisfactory. A and a1 are the least accurate of this group. DG have no structural errors in the body of the poem, but several discrepancies in the tornadas. N has no tornada. This leaves IK and Q, which are the best MSS. IK have no structural errors, with the exception of a slight discrepancy in choice and order of refrain words at the end of the first tornada (line 52). Q has one possible error in the body of the text, giving (with CRUVa1) loi instead of grat in line 47; but it is the only MS of the group to offer a version of the first tornada with no defects of refrain words, either in choice or order of presentation.

Hence I have agreed with Topsfield in using IK to establish the text; but I have drawn on Q for the first two tornadas, also taking into consideration E, especially, and Ua1, which alone with Q preserve the second tornada. The third tornada is found only in Ra1. The versions are essentially the same, but the spellings of R seemed preferable.

Editions


Résumé of Stanza Structure

\[
\begin{array}{cccccccc}
& a & b & b & a & b & b & c & c \\
8 & 8 & 8 & 8 & 10 & 10 & 10 & 10 \\
A & B & A' & B' & C & D & E(B) & F(B) \\
1. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} \\
2. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} \\
3. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} \\
4. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} \\
5. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} \\
6. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} \\
7. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} \\
8. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} \\
9. & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm} & \rule{2cm}{0.05cm}
\end{array}
\]
Frank, 533:2. No other poem has the same rhyme scheme and number of syllables. *Coblas unissonans*. The formal interest of this song lies in the use of unrhymed refrain words. There is a repeated word (or word of the same family) in every line of the poem, with a different word for each stanza. The last word of the last line of each stanza becomes the refrain word for the next, thus creating *coblas capfinidas*. All the refrain words are brought back at the end of the poem, in the first *tornada*. There the refrains occur twice each, first in forward, then in reverse order. The words serving as refrains are 1, *agradar*; 2, *desir*; 3, *jausir*; 4, *virar*; 5, *dir*; 6, *servir*. See my article in *Romance Philology* 12 (1969), 432-48.

The musical structure is essentially the same in both MSS if one accepts the conjecture (see below) that the fourth phrase of R is noted a third too high in the MS.

Text

5. Here and in lines 29 and 35 the MS spellings *agradas, viras, dises* have been retained, although *agradatz, viratz, dizetz* could be considered more correct.

38. For a different interpretation of this line, reading *enpassari* rather than *en passari*, see Topsfield, pp. 136 and 137. I have taken *pasar* in the sense of “enfreindre,” “ne pas tenir” (Levy, *Petit dictionnaire*, p. 281), with *en* referring to the case in which the lady would tell the poet to stop courting.

52. Topsfield emends K to read “Qui son desir ab gaug noi vol grazir.” This emendation substitutes *desir* for the erroneous refrain word *servir*, but does not rectify the order of refrains, which is given correctly in Q.

53-55. *Estriu* (Q) or *Estrui* (a1) or *Estiu* (EU) cannot be identified. Topsfield uses the spelling *Estiu*, following EU, and offers several suggestions for interpretation (p. 137). The four MSS in which this *tornada* has been preserved, EQUa1, have similar readings, except for line 55. For this line, Qa1 have *Q'il e totz (totas a1) li devon obedir (obezir a1)*; U has *Qa lei tolas li devon obedir*; E has *Que ieu e tug li devem obezir*. Topsfield uses E, emending (presumably to avoid hiatus) to read “Q'ieu e totz om li devem obezir.” But since Qa1 are more reliable than E for the poem in general and for the *tornadas* in particular, I have thought it better to follow them for line 55. Their version suggests the possibility that *Estriu* might refer to a woman. This other woman’s advancement may be pleasing to the poet, but all women must defer to his own lady, since she surpasses them all in excellence.

Music

At the end of the sixth line in R, the C clef was erroneously placed on the second line, erased, and moved to the third. In line 5, the notes over *domna magradas* were first entered a third higher, then erased and rewritten as transcribed. The first note of line 8 was also written a third too high, then altered. The plica occurs once in R, at line 8,4.

(1) G has an extra *re* (over *agradal el*, the absence of elision adding an extra syllable), given in parentheses. Fernandez de la Cuesta retains the extra syllable; his transcriptions of both G and R are therefore misleading.

(2) This phrase in R should probably be a third lower, as indicated by the small notes in the transcription. The scribe changed clef for the third phrase; one suspects that at or just before the end of this third phrase another clef change should have been made. Above *domna magradas*, line 5, the erasures already mentioned lower the melody by a third; it is as though the scribe realized at that point that there had been an error.
Ben aia-1 cortes essiens

1. Ben aia-1 cortes essiens, 2. Que tos-temps m’a- on- d’en- ai- si
3. Qu’i-ratz chant e m de- port e m ri 4. Et a- tres- si cant soi jau- zens.
5. Mas a- ra- m torn en ba- lan- sa 6. Can perc sa gran be- na- nan- sa,

Adoncx mori totz jauzimens
E tornet amors en decli,
Pus dona pres pels ni rossi,
C’assatz pot far d’autres prezens
Drutz, e sera’l mai d’onransa
Totz avers d’autra semblansa.
Falhimens es e vas donas peccatz,
Cant dona met uzatje
Que per aver trameta son messatje.

Aras m’es cregutz marrimens
E moc per un avol desti,
Qu’ieu fui a las fons Sant Marti,
On troban cosselh totas gens,
C’atretan vey que s’enansa
Colp de cairol com de lansa;
Mas ieu conoc alcus paubres mercatz
Que pro vetz d’agrataje
Prenc dels autrus e lais lo mieu estatje.

Hueymays remanha’l falhimens
Ab sela que falh e’n s’ausi,
Qu’ieu say de tal lo dreg traï
On res non pot valer argens.
Mas pero non ai fansa
Ges d’aver sa benanansa,
Que’l gen parlar e l’avinen solatz
E l’amoros visatje
Cug que m’en son del cor veray messatje.

Bona dona, tot m’es niens
Cant fas ni farai ni anc fi,
Si del ric trezaur no m’aiizi,
Don anc nulhs hom no fon jauzens.
E no-us cal aver doptansa
De mi, c’ap leu d’apagansa,
M’auretz del tot tostemps al vostre latz,
E sera’l d’agradatije
Si be me faitz, e del mal non salvatje.
1. Blessed be courtly knowledge, which always helps me in such a way that, distressed, I sing and amuse myself and laugh just as when I am joyous. But now I become uneasy in circumstances when I lose great happiness; yet I know how to show in my conversation that by feigning pleasure I can graciously dissimulate the harm occasioned by the loss.

2. Then all joy died and love fell into decline, since a lady accepted furs or a horse; for a lover can make other gifts, and wealth of any other kind will honor him more. It is a failing and a sin against women when a lady adopts the practice of sending her message (of love) in return for money.

3. Now my affliction, born of an unfavorable destiny, has increased so that I went to the fountains of Saint Martin, where everyone finds counsel, for I see that the thrust of a bolt is as effective as that of a lance. But I know some poor bargains, for often enough I willingly take from others and leave my fortune.

4. From now on may the fault lie with the one who is at fault and destroys herself on this account, because I know for such a one the correct way of life, in which money can have no value. However, I have no confidence that I will ever have happiness from her, for I believe that the true messengers of the heart are for me sweet conversation, charming diversion, and loving expression.

5. Noble lady, everything that I do, will do, or have ever done is nothing to me if I cannot come near the rich treasure that no man has ever enjoyed. And you must not doubt me, for with a little reward, you will have me always and completely at your side, and it will be a pleasure to me if you act kindly toward me, and the harm (coming from you) will not be painful to me.

**NOTES**

**Manuscripts**

*Text:* Two MSS: CR.

*Music:* One MS: R.

*Base MS for the text:* R. The versions of C and R are almost the same. Kolsen and Topsfield use both MSS. This seems unnecessary. In several cases R offers slightly better readings: lines 6, *perc* as opposed to *prec* in C; 23, *atretan* as opposed to *aeteran* in C; 30, *tral* as opposed to *tray* in C. Kolsen and Topsfield indicate that R has *uzatje* in line 35, whereas the word is *visatje* in both MSS. In view of the somewhat superior readings of R, I have chosen it alone as a base.

**Variant stanza orders:**

In both MSS, the stanza order is questionable. The order given there is 12354. As Topsfield points out (p. 107), this order disrupts the regular repetition of the refrain word *agradatje* in stanzas 1, 3, and 5. Kolsen (p. 303) suggests that stanza 5 is directly addressed to the lady and therefore presumably should conclude the poem. This reasoning is sound, because Miraval often does speak directly to the lady at the end of a song.

Looking closer at this song, one is tempted to speculate that there might once have been more refrain words. In questioning the authenticity of lines 32–36, Topsfield (p. 107) points out that *benanansa* (33), *solatz* (34), and *messatge* (36) come at the rhyme for the second time. He suggests contamination with Miravel’s metrically identical *sirventés, Grans mestiers m’es*. The notion that repetition of rhyme words is a defect is not entirely valid (see Smith, *Figures*, p. 94). In *Ben cortes*, there is also repetition of *jauzens* (lines 4 and 40), which Topsfield does not mention. The curious thing about these repetitions is that they all come at the same place in the stanza, although not regularly as does *agradatje*. *Benanansa* occurs in stanzas 1 and 4, line 6; *solatz* in stanzas 1 and 4, line 7; *messatge* in stanzas 1 and 4, line 9; and *jauzens* in stanzas 1 and 5, line 4. These repetitions do not form a pattern, but they may be vestiges of a pattern that was originally present.

The most one can say about this poem is that it has come down to us in a probably inaccurate state, with traces of construction around one or more refrain words, but the
precise details of this construction do not emerge with clarity. Given this situation, the best solution seems to be to adopt the stanza order proposed by Kolsen and Topsfield, since it establishes at least some order in the pattern of refrain words.

Editions


Résumé of Stanza Structure

\[
\begin{array}{cccccccc}
8 & 8 & 8 & 8 & 7' & 7' & 10 & 6' & 10' \\
A & B & A & B & C & C & D & E & F
\end{array}
\]

1. \\
2. \\
3. \\
4. \\
5. \\


Text

6. sa. See Kolsen, p. 302; \( sa = sai \), “hier, unter solchen Umstanden.”

24. Both MSS have colp. Kolsen and Topsfield correct to colps, which from a strictly grammatical point of view seems required. Yet the plural may have been suggested by the succession of colp de cairel and de lansa. Shifts from plural to singular, or vice versa, that are not entirely grammatical but rather depend on the poet’s point of view can be found elsewhere in Miraval, as in Bel m’es, lines 34–36.

23–24. Topsfield says of these lines: “Le coup d’une flèche symbolise ici l’attaque lancée à l’improviste par contraste avec les attaques ouvertes et honorables de la lance. Le poète veut dire peut-être qu’il est plus malheureux d’avoir appris la trahison de sa dame qu’il ne l’aurait été d’avoir reçu son congé” (p. 111). This interpretation is possible. However, it is not too clear that there is so marked a difference, or even precisely this difference, between cairel and lansa. Kolsen’s interpretation is less specific: “Der Dichter will mit diesen Versen wohl sagen, es gebe in der Welt Leid verschiedener Art” (p. 303).

Both cairel and lansa are used in the works of the troubadours to refer to the wounds inflicted by love or by the lady. As examples, one can cite Bernart de Ventadorn, P.-C. 70:1, 41–48; Folquet de Marseille, P.-C. 155:6, 23–24; Peire Vidal, P.-C. 364:47, 21–24; Raimbaut de Vaqueiras, P.-C. 392:16, 5–8. In passages from Raimbaut d’Orange (where God may inflict the wound) and Guiraut de Bornelh, the two terms seem to be used not to designate different kinds of wounds but rather to embody all kinds of wounds at once: “... mas Deus, qu’es leyals, / Me don encar ogan un ver / Colp de cairel o de lanza” (Raimbaut d’Orange, P.-C. 389:2, Pattison, Life and Works, p. 108); “E sui per vos aissi auartz / Que no tem que lansa ni dartz / Me tenha dan n’acers ni fers” (Guiraut de Bornelh, P.-C. 242:60, Kolsen, Sämtliche Lieder 1:60). Synonymic reiteration emphasizes the general significance of the statement. This seems to me to be Miraval’s intention. Among different types of wounds, all are equally effective in their power to cause suffering. Whether the harm be done by bolt or by lance, the pain is just as great.

25–27. These lines are even more difficult and probably cannot be entirely deciphered. Kolsen translates: “aber ich kenne einige arme Leute, die besonders gekennzeichnet sind, so dass ich (nun) oftmals gern von den anderen (Wohltaten) annehme, aber meinen Besitz (an jene) weggebe” (p. 302). Nelli translates: “mais je sais aussi m’arranger tant bien que mal, / De sorte que
bien souvent, mon air heureux, / Je l'emprunte à autrui, laissant de côté ma propre humeur" (p. 161). Topsfield translates: "mais je fais quelques pauvres marchés, car maintes fois je prends volontiers les biens des autres et distribue les miens (en échange)" (p. 109). Topsfield elaborates in a note to lines 23–31: "... mais pourtant on peut faire des échanges honorables (en comparaison de celui que ma dame a fait), car j'en fais, moi-même, quand j'échange mes chansons contre la faveur de ma dame" (p. 111). What is difficult to comprehend in this last interpretation is how "paubres mercatz" becomes "échanges honorables."

The word mercat, coming from the domain of business and commerce, is applied to love with a frequently pejorative tone. Mercat may refer to trickery among lausengiers, to seducers, or to women who are fickle and take money. See Raimbaut d'Orange, P.-C. 389:5, 15–21; Guiraut Riquier, P.-C. 248:15, 26–28; William IX, P.-C. 183:2, 36–42; and Peire Guillem, "Nouvelle allégorique," in Bartsch, Chrestomathie, col. 295, 7–15.

Mercat is also used by Miraval in S'ieu en, in which the poet, exasperated by his suffering, betrays his lady while she betrays him and so lives with her in peace: "Et ieu, sofren mon dan, / Saup l'enguanar totz enguanatz / E remaner ab liei en patz" (17–20). The reciprocal infidelity seems to constitute a sort of mercat, which is better than angry separation: "Et es plus adreitz lo mercatz / Que si-m paris de lieis iratz" (29–30). Later in the poem, in the fourth stanza, we learn that this mercat is a kind of cenjamen, preferable to maldigz and tensos, and, in the fifth stanza, that when the poet is with a well-behaved lady, his conduct is never "lausengiers ni ginhos" (44). Thus mercat is related to the motifs of the bad lady and justified vengeance and, by implication, to the poet-lausengier juxtaposition described in Chapter 4 above.

In Ben cortes, some of the same contexts are found. Mercat is associated with an exchange, a "bargain" or a "transaction," preceded and followed by themes of the poet's suffering and of an unworthy lady. Desire for vengeance is not overtly expressed, yet it lurks in the background. But whereas in S'ieu en the mercat is qualified as adreit, a successful device to which the poet resorts (justifiably in his view) when the lady has worn his patience thin, in Ben cortes the mercat is paubre. Is this because in Ben cortes the bargain is unsuccessful? Because the poet comes out on the short end of the deal? Or simply because he is emphasizing the nature of a bargain made with a lady whose honor is questionable?

It is true that the text does not specify the exchange. The reciprocal nature of the "bargain" is evident from line 27. But little more is evident than reciprocity itself. Perhaps autrus refers to women; what the poet would take from them would then be their favors. Perhaps estatje evokes the poet's fortune and by extension his songs. If this is the case, then one may imagine that the poet gives more songs than he receives favors. Such interpretations, however, are not sure. Only the central movement of line 27, sketching an exchange, is evident: prenc-lais; autrus-mieu. There is no term to go with estatje, which remains isolated.

Another part of the puzzle is the meaning of agradatje. Why would the poet enter willingly or with pleasure into a "poor bargain"? It is possible that agradatje echoes the feigned pleasure of the beginning of the song: the poet enters into the exchange not willingly but with the appearance of willingness. If he has come out on the short end of the "bargain," he covers his loss with a semblance of grace. But it is also possible that the poet is reasserting himself in the face of pain inflicted. He enters into the "transaction" willingly because the woman or women concerned deserve such treatment. He recognizes that he has been a participant—willingly—in some deals involving mutual infidelity. Lines 25–27 do not directly express vengeance, but they may allude to a way of living in peace with ladies who do not respect the courtly code.

Stanza 3 thus appears to be divided into two parts of unequal length. In the first part the poet sets forth his suffering, grievous to the extent that he sought counsel at the fountains of Saint Martin, and he explains that he now knows that wounds (of love?) are all equally painful. Then he reminds himself that he has been party to other poor bargains in which he was both taker and giver. In the next stanza—assuming that the present order is correct—he assigns the blame for the entire situation to the lady.
30–31. Topsfield translates: “car je sais telle qui trahit la justice, alors que l’argent ne peut y jouer aucun rôle” (p. 110). Kolsen, on the other hand, translates: “während ich das rechte Betragen einer solchen Kenne, bei der Geld nichts vermag” (p. 302). It is conceivable that *traî* is the third-person singular, perfect tense, of *traîr*. However, interpreting the word *traî* as “behavior,” or “way of life,” as a noun modified by *dreg*, seems more satisfactory, and I have adopted this meaning. See Levy, *Supplement-Wörterbuch*, 8:342 and 354. It seems to me also that in line 30 the word *tal* refers to *sela que falt* rather than to “une dame pareille,” as in Topsfield’s note (p. 111). The poet is insisting that the fault should lie with the one who is at fault; he knows she is at fault because he knows how she ought to behave, what the proper conduct should be. We doubtless see this proper conduct in lines 34–36.

**Music**

Flat signs appear frequently. The flat sign usually occurs several notes ahead of the note to which it applies. All flat signs actually occurring in the MS are indicated in the transcription. Notes that would be flatted if the flat sign, whether at the beginning of the staff or not, kept its effectiveness until the end of the staff are indicated by placing a flat sign above the note. The plica occurs twice, at 2,7 and 4,7.


2. There is a change of staff between *ieu* and *mostrar*. The beginning of the new staff is so illegible that one can not see for sure whether there is a flat sign there or not.

3. Gennrich has *sol*. It looks, however, more like *fa*. (But note that I agree with Gennrich at 5,3 above, where the correct reading appears to be *mi*; Fernandez de la Cuesta has *fa*.)
8

**Ben aia·l messagiers**

1. Ben aia·l messagiers
2. E cull que lom tra-mes,
3. A cuir ren mil merces,
4. Si jam torn’ ale-gniers:
5. Pero de mos mals con-seriers
6. Q’ai a-gutz, soi tan so-bre-pres
7. Q’a penas cre que dom-na per a-mor
8. M’ai a bon cor ni m’voil-la far ho-nor.

2

Q’ab mains adreitz mestiers
Avia joi conques
Tal que cre qe-m taises
Se de lai fos entiers,
Que trop ricors ni pretz sobriers
Non cugera que m’i nogues,
Qu’ieu esgardei domna de tal valor
Que de beutat fos bass’e de ricor,

5

C’al prim li fui destriers
Et apres palafres,
Mas puois crec tan l’arnes
Que trop pesal dobliers;
E puois vei que merma-l loguiers
E temi que l’anfanz cregues,
No m’aura mai ab si per servidor,
E lais mi Deus mo mielz trobar aillor.

6

Ben cuidei fos estiers
Ma domna que non es,
Que totz temps li tengues
L’esbaudimens premiers;
Sos fols cuiars es mensongiers
E consei la sa mala fes;
Del sieu pauc pretz li fassa Deus menor,
Que mon fin cor a tornat en error.

7

Domna que torn’en blasme sa lausor
Non deu aver de Miraval la tor.

8

Mon Audiart sal Deus e sa honor,
Que totz lo mons val mais per sa valor.
8: Ben messagiers

Readings of Base Manuscript Emended

2 sel. 5 mo. 12 dellai. 17 ja missing. 21 quins. 28 Olivers. 30 mezeis. 41 cuidet. 49 valor. 51 audiarz.

TRANSLATION

1. Blessed be the messenger and she who sent him to me, to whom I give a thousand thanks if ever joy returns to me. However, because of the terrible worries I have had, I am so overwhelmed I can scarcely believe that on account of love a lady could be well disposed toward me or wish to do me honor.

2. For with many clever actions I had conquered enough joy to believe that it might be fitting for me to belong entirely to her (to my lady); and I would not have thought that great wealth or arrogant distinction might do me harm with respect to her, for I looked upon a lady of such merit that she might lack beauty and wealth,

3. Such that a slanderer might never interfere, for many a vexation have I suffered from them while I was a lighthearted lover. For then I thought that an empire could not keep me from my lady. That is why many times I have come to folly and many times to joy and sweetness.

4. For this reason I had put myself last, beneath all the others, so that neither Roland nor Olivier might take my place away from me, nor would I think that Orestain or Augier might put themselves there. But people find me to be such an expert that what I want, each one considers best.

5. At first I served her as a battle horse and afterwards as a palfrey, but then the harness increased so much that the load becomes too heavy; and since I see that the reward diminishes and I fear that the suffering might increase, she will no longer have me with her as her servant, and may God let me find something better elsewhere.

6. I certainly thought my lady was different than she is and that the first joy might always remain with her; her foolish thoughts are deceitful and her bad faith catches up with her. May God make smaller her slight merit, for she has brought my true heart to anguish.

7. A lady who turns her praise to blame should not have the tower of Miraval.

8. May God preserve my Audiarz and his domain, because the whole world is the better for his valor.

NOTES

Manuscripts

Text: Fourteen MSS: ACDD\mbox{EHIKMN}\mbox{R}\\mbox{a'l} \text{II}. Topsfield, Les poésies, p. 272.

Music: One MS: R.

Base MS for the text: K. Topsfield uses D, apparently because it is the best—though far from perfect—among the MSS having the stanza order he considers preferable. Because the correct order is conjectural (see section on stanza orders below), it seems desirable to examine the MSS without regard to stanza order.

Topsfield divides the MSS into two main groups which by and large seem acceptable: group 1 consists of ACEIKMN\mbox{bII}, which agree in his lines 41, 43, 45, and 46 (p. 272); group 2 includes D(Dc\mbox{H})R\mbox{a'l}, which agree in his lines 12 (with EIK), 13 (with EIK), 23, 41, 43, and 45 (p. 273). (Note that in my text as compared to Topsfield's, lines 33-40 and 41-48 are exchanged.) There are several subgroups.

Topsfield's base comes from group 2. To justify his selection of D, he points out that R and U have several unique readings and that C offers inferior readings for lines 20, 40, and the tornadas. It should be added that there are errors in syllable count or rhyme sound in lines 21, 29, 46, and 48 of C. D also has a number of such slips, in Topsfield's lines 4, 5, 29, 33, 38.

Several manuscripts from group 1 are technically superior. A has no errors in rhyme sounds or syllable count, and IK have only three such errors, in lines 17, 28, and 30. Eliminating A because it offers a number of unique or inferior readings (lines 9, 14, 25, 26, 27, 30, 38), we may consider more closely IK.
Although they fall in group 1, IK occupy an intermediate position between the groups. They are more frequently in agreement with one or several MSS of the second group than Topsfield’s complete analysis shows. He notes (but not in that specific context) nine examples of such agreement: his lines 3, 9, 12, 13, 14, 24, 33, 51, and 52 (pp. 272-73). Three others can be added: lines 2, 26, and 30. Moreover, in one of the lines Topsfield cites as defining his groups, line 41 (33 in my text), IK seem to reflect the second group as well as the first. Basic versions of this line are:

<table>
<thead>
<tr>
<th>Group</th>
<th>Line Content</th>
<th>MSS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cal prim lera destriers E(?) al prim li fui destriers Cal prim li fui destriers</td>
<td>AC  E  IK</td>
</tr>
<tr>
<td>2</td>
<td>Queill fui al prim destriers Queu li fui al prim destriers</td>
<td>D  U</td>
</tr>
</tbody>
</table>

With respect to word order, IK belong to group 1, but the use of *li fui* may suggest a relationship to group 2. IK’s situation is neatly summed up by the *tornadas*, where IK in the first *tornada* agree with group 1 and in the second with group 2.

IK present a few defects, such as *quins* for *quns* (line 21), *cuidet* for *cuidei* (33/41), and *valor* instead of *lauzor* (49). But their readings in general are preferable to those of D. In fact, many of the emendations in Topsfield’s text are readings found in IK (although not always only there): see Topsfield’s lines 4, 5, 10, 11, 14, 23, 29, 31, 38, 44.

In sum, if no single MS stands out as clearly best for this song, IK come off better than most and particularly, it seems to me, better than D.

But there is also another question. Topsfield does not consider stanza 5 (his 6) in determining his base MS. The readings for this stanza are singularly diverse, but amidst the diversity several facts may be noted. In group 2 no MS offers an error-free version of the stanza, nor do the MSS show any considerable agreement among themselves. D has two apparent errors: line 44, *poial for peozal*, and line 45, *leugiers* for *logiers*. Here is the version of D without emendations:

```plaintext
Qe-ill fui al prim destriers
Et apres palafres
Mas er creis tant l'arnes
Qe trop poia-t dobliers
E puois ades baiuss-1 leugiers
E·m sembla qe l'afanz cregues,
No m'aura mais ab si per servidor
E lais me Deus mon meill trobar aillor.
```

Group 1, in contrast, shows substantial agreement. IK wend their way through the various difficulties to give at least a technically correct version, and only the first line is not supported by at least two other MSS. If one may assume that general agreement and relative lack of conspicuous error suffice to determine superior readings, then group 1 readings of stanza 5 are better than those of group 2.

And there are other considerations, matters of personal interpretation perhaps, but not without importance. It seems to me that in group 1 (represented by IK in my text), the first three lines of stanza 5 form a symmetrical progression: *Cal prim, Et apres, and Mas puois* at the beginning of each line followed in lines 1 and 3 by a verb in the past. The fourth line of the stanza shifts to the present, sharply, perhaps, but not surprisingly for medieval tense usage. This sequence strikes me as being less flabby and commonplace than the sequence in group 2, represented by D. In the fifth line of group 1, the repetition of *puois* could seem undesirable, yet it adds to the accumulation of effects and upon being repeated has a slightly different sense. In the second part of the stanza, *merma* and *temi* seem to me preferable to *baissa* and *sembla*; the latter is particularly easy and weak.

IK present as good a text as any of the MSS and a better text than most of them. Hence I have adopted one of the two, K, as a base.

*Variant stanza orders:*

AEIKMNabll: 1 2 3 4 5 6
The variations affect the last two stanzas. No clear differentiation can be made between these two orders; both can be considered "authentic" in the sense that both may at one time or another have been performed. Topsfield gives no reasons to support his preference. It can be argued that the sequence 65 reads easily and that the final line of 5 marks a separation. But it can also be argued that stanzas 2 and 3 are linked by tal and that stanzas 4 and 5 begin somewhat similarly by situating the lover in his relationship to other lovers and to the lady, while stanza 6 with its sorrowful criticism of the lady provides a conclusion. Rather than choosing a manuscript on the basis of stanza order, I have followed the stanza order in the manuscript offering the most satisfactory text, since I consider both stanza orders possible.

Editions


Résumé de Stanza Structure

<table>
<thead>
<tr>
<th></th>
<th>a</th>
<th>b</th>
<th>b</th>
<th>a</th>
<th>a</th>
<th>b</th>
<th>c</th>
<th>c</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>8</td>
<td>8</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>2.</td>
<td>A</td>
<td>B(A)</td>
<td>C(A)</td>
<td>D</td>
<td>D’</td>
<td>E</td>
<td>F(C/D)</td>
<td>G(D)</td>
</tr>
</tbody>
</table>


Frank, 487:3. *Coblas unissonans*. There is no other example of this rhyme scheme with the same meters.

Text

12. de lai=de lei. See Topsfield, p. 277.
13. The two versions of this line in the MSS are:

Que trop ricors ni pretz sobriers DE (trop sobriers) HIKRUA
Que massa rics ni trop sobriers ACMNBl

Topsfield adopts the second reading, correcting his base, D, and translates lines 13–14: "et je n’aurais pas pensé qu’un personnage tout-puissant et très haut placé pût nuire auprès d’elle." There is no explanation for this preference. The emendation seems unnecessary. The line as it stands finds an echo in Miraval’s *A penas* (lines 31–32), and it permits an opposition between “trop ricors” and “bassa . . . de ricor” (lines 13 and 16).

17–18. The words *tal que* pick up the construction of the previous stanza. We are to understand, it would seem, that without beauty, arrogance, and wealth the lady would neither disdain the poet nor excite envy. Throughout the song, the poet is stating a series of things he did not think would happen, but they did. Here the subjunctive in a statement of result indicates that the consequences desired were not realized: the lauzengiers, we are to believe, did indeed interfere.

21–22. Whether one adopts the reading “sa domn’en defes” (ACDMN) or “ma domn’en defes” (EHIKUbII), the meaning of “me tener . . . en defes” would seem to be “forbid,” “render inaccessible.” (See Topsfield, p. 277; Levy, *Supplement-Wörterbuch*, 2:44, 4; and Chambers, “Three Troubadour Poems,” p. 50.) The argument, it would appear, is that the poet was so self-assured or thoughtless that he did not believe anything, even an empire, could prevent him from having the lady he wanted.
9

_Cel cui jois taing ni chantar sap_ (406:18)

1. Cel cui jois taing ni chantar sap 2. E sos belz digz vol des-pen-dre

3. A tal dom-pna-ls fass' en-ten-dre 4. Don si' hon-ratz lo danz e-l pros;


7. E s'ieu domp-nei a fa-di-a, 8. Si-vals-a-desen-qier en luoc gen-til.

Leial dompna, franc'ez umil,  
Voil mais servir et atendre  
Que d'autra guizerdon prendre,  
Cui soven agues ops perdos.  
Aital, ses bruig e ses tenssos,  
Gaia, de bella paria,  
Cortesa, ses vilania,  
L'ai chausida, ses feinta e ses gap.

E si tot ab lieis non acap  
Lo joi qe-m fa-l cor ensendre,  
Per so non es mos gauchz mendre,  
Pois de mi no mou l'ochaisos,  
Que no-m n'azir ni'n sui clamos;  
Mas qui'ls dreitz d'amor seguia,  
Ben sai que razos seria,  
S'ieu la tenc car, q'ella no-m tengues vil.

Menar mi pot ab un prim fil  
E-l sieu meteus tort car vendre,  
Q'ieu no-m vuoi a lieis defendre,  
Si tot m'en era poderos.  
Que tant sui sieus per q'es razos  
Que s'ella en ren faillia,

_Qe-il colpa deu esser mia,  
Et es ben dreitz qe-m torne sus el cap._

Plazer li deu quar entre mil  
Donas vuelc a sa cort tendre,  
E si-m laissa mais dessendre,  
No'n parra sos captenhs tan bos;  
Que ja van dizent a rescos  
Qu'ieu non sec la dreita via,  
Mas per dig d'autra que sia  
Non puesc creire qu'en lieys m'amor mescap.

Dompna, Bezers ni Aragos  
Ad ops d'amar no-us valria  
Tant cum Miravals faria  
Si franchamen tenetz guarnit lo cap.


8  Si m vol mal negus dels baros
Per mon Audiart, lur sia!
Que tan val sa seignoria
Ja per negu no-m partrai de son trap.

9  Quar es tan sos pretz cars e bos,
Ab n'Alazais vuelh paria,
E serai sieus tota via
Apres selha que no vol qu'om en gap.

Readings of Base Manuscript Emended

5 dos. 6 Desavinens. 9 gentil. 40 Qiem. 41—49 missing, supplied from C. 49 beders. 53—60 missing, supplied from C.

TRANSLATION

1. Let the one to whom joy is fitting and who knows how to sing and wishes to spread about his fine words pronounce them before such a lady from whom both harm and profit may be honorable. For a courtly "no" must render more valuable a displeasing courtship, and if I pay court with vain hope, at least I always serve in a noble place.

2. I prefer to serve and wait upon a loyal lady who is sincere and indulgent than to accept a reward from another who might often have need of pardon. Such a one, free of haggling and disputes, joyous and affable, courteous, without rudeness, falseness, or mockery, have I chosen.

3. And although I may not obtain with her the joy that makes my heart catch fire, my joy is not on that account diminished, for I am not the cause (of not obtaining joy), since I am not angered nor do I complain about her. But if one followed the laws of love, I well know it would be right that she not disdain me if I value her highly.

4. She can lead me by a thin string and sell dearly her own wrong, because I do not wish to defend myself against her, although I could. For I am so much hers it is right that the blame should be mine, if she is wanting in some respect, and it is entirely just that it come down upon my head.

5. If I had anything from my lady by force, I do not want to argue the wrong or the right with her; for I am disposed to give it back to her, hands joined and on my knees. However, if it should please her to regard it as a gift, she would be acting with great courtliness, and if it does not please her, so be it, for I am struck more forcefully by her than by a switch.

6. It should please her that among a thousand ladies, I wanted to establish myself at her court, and if she brings me down further, her conduct will not seem so good; for already they are saying secretly that I am not following the correct path, but I cannot believe that on account of what any other lady may say, my love can fail with her.

7. Lady, neither Béziers nor Aragon would profit you in the service of love as much as Miraval would, if you openly held the tower under your protection.

8. If any one of the barons wishes me ill on account of my Audiart, so be it! For his suzerainty has such value that for no one would I leave his court (dwelling).

9. Since her merit is so valuable and good, I desire the friendship of lady Azalais, and I will be completely hers, after the one who does not wish that one make fun of her.

NOTES

Manuscripts

Music: One MS: R.
Base MS for the text: A (stanza 6 and second and third tornadas, C). For a discussion of this choice, see Kolsen, p. 155, and Topsfield, pp. 238–39. Topsfield bases his text on A, using C for the missing portions; like Kolsen, he follows the spellings and stanza order of C throughout. I have preserved the spellings and stanza order of A.
Variant stanza orders:

ADIKLN: 1 2 3 4 5 (6 missing)
CMVSg: 1 2 3 6 5 4
E: 1 6 2 3 4 5
RF: 1 2 3 4 5 6

With respect to stanza order, I find neither Topsfield nor Kolsen convincing. Topsfield explains the order of ADIKLN, which he, with Kolsen, considers defective "par les besoins de la rime. La strophe IV [our stanza 6] manque dans ces MSS: aussi faut-il que VI y suive III pour conserver le schéma des rimes capcaudadas en -ap et il" (p. 238). Topsfield's reasoning might be acceptable for ADIKLN alone, but it does not explain the order of E, in which 3, 4, and 5 follow each other as in ADIKLN, nor, more importantly, the order of RF, in which although no stanza is missing, the order is the same as in ADIKLN.

I have therefore followed the stanza order of ADIKLNRf. This order is found in MSS of various groups (for groups, see Topsfield, p. 239); the order of CMVSg, in contrast, is found in only one group, and not even in the whole of that group. The only thing that must be avoided in this song is the occurrence of two even-numbered stanzas in a row; this is the mistake of E (62). Otherwise the order determined by the technique of coblas capcaudadas is not completely fixed. I have maintained the one represented by the largest number of MSS.

Editions


Résumé of Stanza Structure

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>b</th>
<th>c</th>
<th>c</th>
<th>d</th>
<th>d</th>
<th>H</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>10</td>
</tr>
</tbody>
</table>

Frank, 714:4. No other poem with this rhyme scheme utilizes the same combination of meters or rhymes, coblas capcaudadas and rim estramp (a and e). According to Gennrich's classification, this melody would be an oda continua (Nachlass, 2:78).

Text

20. Topsfield translates: "puisqu'aucune plainte ne s'élève de ma part" (p. 243). Kolsen gives: "da ich daran (an dem Misserfolg) nicht schuld bin ('da keine Schuld daran von mir ausgeht')" (p. 159). One should probably see in this stanza an idea that occurs elsewhere: the poet must not show anger or argue with the lady, just as the lady must not engage in haggling or disputes. To argue is a fault; if the poet does not become angry or complain about his lady (line 21), the cause of any refusal of joy does not originate with him.

52. See Topsfield, p. 245.
Music

There is one plica, at line 2,4, but no flat signs.

(1) This verse in MS R has only eight syllables: the word ades is missing. This is evidently an error, since all other MSS except M have ades and ten syllables, and R has ten syllables in the comparable final verse of all other stanzas. The ligature over the fourth syllable qier has an unusual form with its two downward stems. Possibly the notes were originally separate. Dividing the ligature could provide for one missing syllable but not for two. On the basis of the evidence, the melody cannot be reasonably emended, so I have left the space above ades blank. Gennrich did not notice that this line has ten syllables; his melody and analysis of versification are therefore incorrect. Fernandez de la Cuesta recognizes that notes are missing, but retains (p. 416) Gennrich’s erroneous analysis of versification.
10

Cel que no vol auzir chansssos

1. Cel que no vol au - zir chans - sos 2. De nos-tra com - pai - gni - a is gar,

3. Qu'eu chan per mon cors a - le - grar 4. E per so - latz dels com - pai - gnos,

5. E plus per so q'en - de - ven - gues 6. En chans-son c'a mu - donz pla - gues,


2
De la bella, don sui cochos,
Desir lo tener e'l baisar,
E'l jazer e'l plus conquistar,
Et apres, mangas e cordos,
E del plus qe-il clames merces,
Que ja mais no serai conques
Per joia ni per entresseing,
Si so q'ieu plus vuoll non ateing.

4
Ben es savis a lei de tos
Qui drut blasma de folleiar,
C'om, des qe-is vol amesurar,
Non es puois adreich amoros;
Mas cel q'en sap far necies
Aquel sap d'amor tot qant n'es;
Eu no-n sai trop ni no m'en feing,
Ni ja no vuoll c'om m'en esseing.

3
Pauc val qui non es enveios
E qui non desira-l plus car,
E qui no s'entremet d'amar
Greu pot esser gaillartz ni pros;
Que d'amor ven gaugz e ven bes,
E per amor es hom cortes,
Et amors dona l'art e'l geing
Per que bos pretz troba manteing.

5
Ben aia qui prim fetz jelos,
Que tant cortes mestier saup far,
Que jelosia-m fai gardar
De mals parliers e d'enoios;
E de jelosi'ai apres
So don mi eis tenc en defes
Ad ops d'una, c'autra non deing,
Neis de corteiar m'en esteing.
6
E val mais bella tracios
Don ja hom non prenda son par
C'autrui benanans's'enviar;
Qan Dieus en vol ajoatjar dos,
De dompna vouill qe'il non fes 45
E que ja no-il en sobre jes;
Mas qui m'enquier don vau ni veing
Ma mort vol, q'alz autres enseing.

7
N'Audiartz, de vos ai apres
So don a totas sui cortes;
Mas d'una chan e d'una-m feing,
E d'aqella Miraval teing.

8
E trobaretz greu qu'us n'eseeing
D'amair, pus ieu de vos n'apreing.

Readings of Base Manuscript Emended
33 qin. 36 enueios. 53–54 missing, supplied from C.

TRANSLATION
1. He who does not wish to hear songs, let him avoid our company, for I sing for my own
delight and for the distraction of my companions, and even more so that it may occur that in
singing I might please my lady, for no other desire, of pleasure or of fine conduct, compels me.
2. I wish to hold and kiss and sleep with and obtain more from the beautiful lady I desire,
and afterward (I wish) sleeves and silk cords, and mercy to obtain the most that I might ask of her,
for I shall never be conquered by gift or sign if I do not attain what I most want.
3. He who is not ardent and who does not desire what is most precious is worth little, and he
who does not engage in loving can scarcely be courageous or valiant; for joy and virtue come from
love, and through love is a man courtly, and love gives the art and the skill through which fine
merit is upheld.
4. He is certainly wise in the manner of a child who blames a lover for acting foolishly, for
from the moment he wishes to be prudent, a man is no longer a proper lover; but the one who
knows how to be foolish in love, that one knows about love all there is to know. I don't know too
much about it, nor do I pretend to, and I don't ever want to be taught.
5. Blessed be he who first acted jealous, since he accomplished such a courtly task; for
jealousy makes me avoid evil and troublesome chatters, and from jealousy I have learned to keep
myself in reserve for the needs of one lady, so that I do not consider another worthy, and I even
refrain from courting them (the others).
6. And a fine betrayal, whose equal one may never experience, is worth more than to envy the
happiness of others. When God wishes to join two together, I wish that the lady abound in faith
and that there never be an excess of it. But whoever inquires into my going and coming wishes my
death, for she informs the others.
7. Audiart, from you I have learned to be courtly to all; but my song and my concerns are of
one lady and from that one I hold Miraval.
8. And you will find with difficulty someone who can teach you of love's art, since I learn it
from you.

NOTES

Manuscripts

Topsfield does not indicate that bII presents two versions. The first version is related to
A. To this version variants coming from a source close to M have been added in the
margin. Topsfield apparently considers only these marginal additions as representing
bII.
Music: Two MSS: GR.
Base MS for the text: A (second tornada, C).
Variant stanza orders:
   C: 1  3  4  2  5  6
10: Cel que no

MRV: 1 3 5 2 4 6
PS: 1 2 4 3 5 6
Q: 1 3 5 4 2 (6 missing)

The type of variation involved here is rearrangement of the middle stanzas. The first and last are stable in all MSS.

Editions


Résumé of Stanza Structure

\[
\begin{array}{cccccccc}
 a & b & b & a & c & c & d & d \\
 8 & 8 & 8 & 8 & 8 & 8 & 8 & 8 \\
 A & B & A & B & : & C & D & E \\
 A & B & A' & B' & : & C & A' & D \\
 & & & & (G) & & (R) \\
\end{array}
\]

1. \_________ / \_________ / \_________ / \_________
2. \_________ / \_________ / \_________ / \_________
3. \_________ / \_________ / \_________ / \_________
4. \_________ / \_________ / \_________ / \_________
5. \_________ / \_________ / \_________ / \_________
6. \_________ / \_________ / \_________ / \_________
7. - \_________ / \_________ / \_________ / \_________
8. \_________ / \_________ / \_________ / \_________

Frank, 577:220. Many other poets adopted the same metrical structure, and one, Peire Vilar (P.-C. 365:1), adopted the same rhymes. Coblas unissonans.

Text

36. Enoios (CDD*GIKLNQRTVbII) seems better supported than enueios (AMPS), although in either case the sense is substantially the same.

9–16. Nelli, Raimon de Miraval, pp. 24–25, emphasizes this stanza and the entire poem to develop his thesis that with Miraval what he calls amour courtois and amour chevaleresque are reconciled. In his view, while upholding fin’amors, “Miraval a toujours été tenté par la liberté et le réalisme de l’amour chevaleresque” (p. 23). That is why Miraval asks for sexual satisfaction before gifts and signs. Topsfield (p. 270) saw in this stanza a play on courtly themes. My interpretation (see 41–48 below) is based on paradoxical use of terms.

41–48. This is one of the more puzzling stanzas in Miraval’s poems. The MSS offer no clear-cut and entirely satisfactory choices, particularly for the end of the stanza.

In line 42, Topsfield replaces, without explanation, the word prenda of the base MS A by perda, the reading of M. But M is practically isolated, supported only by an addition to bII. The original reading of bII is prenda, and perda is added alongside in the margin. The other MSS have prenda (ADEGLNRV), prenga (C), prend (PS), or trobe (IKT). In these circumstances, there is insufficient justification to reject prenda in favor of perda.

For lines 47–48, Topsfield adopts the reading of C: “Per que m’enquier on vau don venh / Pus del tot a son plazer tengu.” This is a very idiosyncratic reading. No other MS gives lines 47 and 48 just that way. Per que, on vau don venh, and tengu are isolated in C. The reason Topsfield advances for rejecting the reading of A in line 48 is to avoid repetition of the word enseing at the rhyme. This does not seem to be sufficient.

Although the readings for lines 47 and 48 present many variants, the versions of A are better supported than those of C. A question could be raised about the end of 48, where
CGLMNPRSVbll (var.) with al sieu (a son CM) plazer reing (tenh C) stand in contrast to ADIKbll (and probably E, which is mutilated) with qalz autres enseing. In his review of Topsfield’s edition, J. H. Marshall considers reing to be the correct choice here (French Studies 26 [1972], 187). However, the MSS with reing diverge widely at the beginning of the line; and since for the rest of the passage A seems more satisfactory, I have decided to retain the readings of A throughout.

Whatever readings one may adopt, the basic problem remains: how is one to interpret the stanza? This is not easy to determine, and various solutions are possible.

In the context of the entire poem, the stanza appears to be another link in the chain of sometimes courtly, sometimes anti-courtly situations that compose the song. In stanza 2, the poet wanted satisfaction first, with gifts and tokens to come later. In stanza 3, he takes up enveios, which can be both a good and a bad attitude. In stanza 4, folly is the theme, in stanza 5, jealousy. And then in stanza 6 tracios, surely an unwanted quality if ever there was one, is described as bella. In each case, there is a play on terms or situations that are part of the courtly universe, but they are not always presented in their customary context.

Use of the word tracios by two other troubadours can shed some light on Miraval’s poem. In stanza 5 of “Belh Monruelh,” probably by Peire Rogier, the poet lists as qualities a series of defects, among them tracios: “E pauc ama qui non fay trassios” (Appel, Das Leben, p. 93). In stanza 5 of the tenso between Folquet de Marseille and Tostemps, Folquet states, concerning a lady who is unfaithful but does not withhold her favors: “Miehhs es c’om suerfaj bel enjan, / Ca’isso ja es bes trassios / Qu’aven a motz e sofrir l’an” (ed. Stronski, p. 70). This passage is of more than passing interest, since Tostemps might have been Miraval (see Stronski, p. 41, and Topsfield, p. 31). It is true that in this last example the bel enjan applies to the lady, while in Miraval’s text bella tracios seems to describe the action of the poet. But for our purposes, the central point is not so much who engages in the treachery as the fact that the treachery is considered “fine.” Both Peire Rogier and Folquet de Marseille use tracios and enjan in paradoxical contexts, and something similar seems to be intended in the Miraval stanza.

If one accepts this interpretation, the stanza hinges on tracios and fes. Tracios is negative; qualified by bella, it becomes paradoxically positive (and not too far removed from the mercatz theme encountered in Miraval’s S’ieu en, stanza 3, and Ben cortes, stanza 3). Fes is positive, but this positive quality cannot be pushed to its limit: the lady must not have too much of it, again a paradoxical situation. Thus the first six lines of the stanza, instead of criticizing tracios and exalting fes as one might expect, turn them about into their opposites.

The last two lines pose a problem of a different sort. No MS version is very satisfactory. In Topsfield’s reading, following C, the poem says that the lady must not have too much faith; if she did, she would inquire into the poet’s whereabouts, and this inquiry would be unjustified since he holds himself completely at her pleasure. The logic of this seems debatable. It is true that if the poem is paradoxical, one should perhaps not insist on logic. But if the lady had so much faith, why would she be asking questions? It seems to me just as valid, though not by any means entirely decisive, to follow the reading of ADIKbll: “but whoever inquires into my going and coming wishes my death, because she informs the others.” This has at least the virtue of relating the end of the stanza to the beginning: treacherous conduct had best go undisclosed.

Music

The flat sign is used twice in G, immediately preceding the note to which it applies. According to Sesini, the plica occurs at line 7.6. In R, the plica occurs several times, at lines 1.7, 4.4, and 8.6, but there are no flat signs.

(1) Fernandez de la Cuesta incorrectly reads re.

(2) There is a note (or notes) missing in MS G. Gennrich, 2, appendix, fills in the space by spreading out sol-la over vo-lun-, making the three-note ligature fall on -tatz. Sesini simply indicates that the notes are missing, making no attempt at restoration “perché incerta ne e la congettura” (p. 79). Sesini’s solution seems the preferable one in the circumstances.
Chansoneta farai, Vencut

1. Chansoneta farai, Vencut, 2. Pus vos m'a rendut Rosilhos,
3. E sap-chatz que nos em cre-gut, 4. Pus no vim vostres companhos,
5. D'un drut novo-hel, don to-ta gens res-sos-na 6. Que mi-dons es a sem-blans de le-ona;
7. Ar sai que's to-can las pei-ras d'Alzo-na, 8. Pus premiers pot in-trar selh que mais do-na.

2
E si tot m'en ai joy avut,
Er en vuel esser mons e blos,
Quar no vuelh ab nom de cornut
Aver l'emerpi dels grifos;
Autra n'am ieu que mais mi guazardona
Sos gens parlars, que s'autra m'abandonia,
Qu'enjanatz es qui fals'amor razona
E domna falh que's recre per anona.

3
Mas s'ieu saupes qu'ilh fos leos,
Ieu l'agr'auvut caval ferran,
Pus de lieys non es poderos
Homs, si non es d'aïtal semblan;
Avol souda'midons resseubuda,
Quar per aver s'es de bon pretz moguda,
Que, s'ieu saupes fos per aver venguda,
Ma soudada ne poigr'aver avuda.

4
E ferar d'autres guiards
Que pograd valer atrestan,
Mas no s'azauta de chansos;
Ans se va de mi rancuran,
Que ditz que trop la vuelh levar en bruda,
E no vol esser tan luenh mentauguda;

5
A'n Baut de Foras la coman
Que jamais no-i vuelh aver part,
E non hi conosc autre dan
Mas quar en fis mon Audiart:
Ai! fals escutz, tan leu vos laissatz fender
Qu'om de part vos non auza colp atendre,
Et ai vos o ben en cor a carvendre;
S'ie-us pugei aut, bas vos farai dissendre.

6
Ai las! e co muer deziran
Per la bella que ses mal art
Es, e tan fina ses enjan
Qu'anc non amet volpil bastart;
E si'i sieu cors volgues el mieu entendre,
Totz autres joys fora'n contra'l mieu mendre,
E ja d'un bais, si'i me volgues estendre,
No m'en feira tirar ni escoyssendre.

7
Chanson, vai t'en a mon Plus Leial rendre,
E diguas li qu'iieu sa dona a vendre.
Readings of Base Manuscript Emended
1 vencutz. 3 cregutz. 9 joys avutz. 11 cornutz. 13 Autram nai. 32 beutatz.

Translation
1. I shall make a little song, Vencut, since Rousillon has given you back to me. And be it
known that we have added to our number, since we saw your companions, a new suitor,
concerning whom there is much talk that my lady is like a lioness. Now I know the stones of
Alzona are touching, since the one who gives most enters first.
2. And although I have had joy from her, now I want to be rid and purified of her, for I do not
wish to acquire the empire of the Greeks if it means being called cuckold. Now I love another lady
whose sweet conversation rewards me more than being left in the lurch by the other; for he who
defends false love is deceived, and a lady fails (in her duty) who betrays herself for pay.
3. But if I had known that she was like a lion, I would have had for her a gray horse, since no
one has her in his power without such a gift. My lady has received a base reward, since for money
she has turned from true merit, and if I had known that she might come for money, she could have
received pay from me.
4. And I could make her other gifts that could be worth as much to her, but she does not take
pleasure in songs; on the contrary, she is complaining about me, for she says that I want to make
people talk about her too much, and she doesn’t want to be celebrated so far and wide. It would be
better for her had she been my beloved without reward than to have sold her false beauty.
5. I send her to Sire Baut de Foras, for I want no more part of her, and I recognize therein no
other harm except what I have caused to my
Audiart.
Ah, false shield, you allow yourself to be split
so easily that one dares not wait for a blow behind you. And I certainly have the intention of
making you pay dearly for that: if I raised you high, I shall bring you down low.
6. Alas! How I die longing for the beautiful one who is without evil artifice and so true
without deceit that never did she love a cowardly bastard; and if she wished to turn her thoughts to
me, all other joy would be less compared to mine, and if she wishes to offer me a kiss, I would never
be reluctant about taking it.
7. Song, go find my Plus Lial and tell him that I know a lady for sale.

Notes
Manuscripts
Text: Two MSS: CR.
Music: One MS: R.
Base MS for the text: C. C and R are very similar. Topsfield uses both, with the spellings of C.

Editions
Text: Kolsen, Studi medievali, 13:144. Alibert, Actualité des troubadours, p. 153. Topsfield,
Les poésies, p. 112. Nelli, La poésie occitane, p. 44; Ecrivains anticonformistes, p. 150.
Music: Anglès, La música de las Cantigas, 3,2: Parte musical, p. 84. Gennrich, Nachlass, 1:137
(rhythmic transcription); 2:79 (commentary), 155 (diplomatic edition of R). Fernandez
de la Cuesta, Las cançons, p. 441.
Résumé of Stanza Structure

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4. / / / / / /
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6. / / / / / /
7. / / / / / /

Frank, 370:4. Coblas doblas with the second rhyme of one set of two stanzas becoming the first rhyme of the next set of two stanzas. There are only three other examples of this rhyme scheme; see Topsfield, pp. 115-16.

Text

1-2. Nelli, La poésie, p. 44, and Ecrivains anticonformistes, p. 151, rejects Topsfield's identification (p. 116) of Vencut as a jongleur. Although this identification, based on "A vos, bona don'e pros" by Raimbaut de Vaqueiras (ed. Linskill, p. 284, but see also Chambers, Proper Names, p. 265, and Martín de Riquer, Los trovadores, 2:988), is doubtful, I have followed Topsfield.

19-20. Topsfield (following Alibert) translated this passage: "On ne la possède que si Ton est ainsi monté." Nelli at first adopted this translation (La poésie, p. 45), then offered a new interpretation, "Puisqu'on ne peut avoir d'empire sur elle / Qu'en lui offrant cheval de cette sorte," which he explains in a note: "Il s'agit d'un cheval offert à la dame et non point de celui que monte le séducteur." He refers to Ben cortes, stanza 2, where a horse is mentioned as an improper gift (Ecrivains anticonformistes, p. 153). By analogy with line 15 of Ben cortes, "si non es d'aital semblan" could mean literally "if it (the gift) is not of such an appearance." This makes sense and fits with what follows in Chansoneta. Hence I have translated "without such a gift." However, semblan could also be related to the first stanza of the poem: as the lady resembles a lion, so the one who would have her in his power must resemble a gray horse.

33. This line has been interpreted and translated diversely. Chambers, Proper Names, p. 66, identifies Baut-de-Foras in this passage as "one of the lovers of the woman who played the poet false." This agrees with the interpretation of Kolsen (pp. 146 and 148). But see Topsfield, pp. 32 and 113, and Nelli, Ecrivains, p. 154.

36. I have followed Topsfield's interpretation. But see also Kolsen, p. 146, and Nelli, La poésie, p. 47.

47-48. Topsfield (p. 115) translated this line: "jamais je ne me laisserais tirer ni arracher d'elle à cause d'un baiser dont elle voulut m'honorer." Nelli (La poésie, p. 49), following Alibert, offers: "Et si elle consentait à me favoriser d'un baiser je ne me ferais ni tirailler ni déchirer pour le prendre!" I have proposed something similar. The exact meaning of the line remains uncertain.

Music

There are flat signs preceding every ti except that of the fourth line. Fernandez de la Cuesta incorrectly omits a flat in the seventh line. The plica is not used.
Chans, quan non es qui l'entenda

1. Chans, quan non es qui l'en-ten-da, 2. No pot ren va-ler,
3. E pus luec ai e le-zer 4. Que mon bel so-lat-z des-pen-da,
5. Ses gap si' un pauc au-zitz; 6. Quar totz ditz es mielhs gra-zitz,

Vas fin'amor fatz esmenda
Tot al sieu plazer,
E s'anc passiei son voler,
Chantan vais autra fazenda,
A lieys, que de pretz es guitz,
Me sui juratz e plevitz
Sos horns litges, mas junhs, de ginolhos,
Ab cor leyal e de totz enjans blos.

Dregz es que selui mal prenda
Que trop vol saber
So que plus li deu doler,
E drutz qu'ab sidons contenda
Non es lonjamen jauitz;
Quar si dona fai ni ditz,
Per eus son pretz, plazer ni joy als pros,
Enemic par qui d'aquo-l mou tensos.

Non tang qu'ieu midons reprenda,
Ni cove per ver,
Ni ja Dieus no'm do poder
Qu'encontra lieys mi defenda;
Pero si be-m fauc chauitz
D'aitan sui agelozitz

Que-l sieu solatz es tan rics e tan bos
C'a sol mos ops en volria per dos.

Merce-lh clam qu'el plus m'atenda
Si cum fetz parer,
Don estau en bon esper;
Mas tem quel bela-m carvenda
Lo marabetin marriz
Que-m det un'enguanairitz,
Aissi cum fetz lo Sarrazis al tos,
Don puteys l'aucis autre plus ergulhos.

Dona, merces vos dissenda
Al cor d'un vez;
Que-us mostre lo mieu temer,
E vulhatz qu'a mi s'estenda
Del vostre joy l'esperitz,
Don mos gaugz si'acomplitz;
Quar be sabetz qu'ieu no vuelt als de vos
Mas quel fis aurs sobredauratz me fos.

Si-m faitz pauc, aquelh petitz
Vos er de ma part grazitz,
E si-m faitz trop vost'ret aressi-l pros,
Quar Miraval e mon cor tenc de vos.
Readings of Base Manuscript Emended

2 res. 5 um. 7 las vetz. 9 amors. 26 Ni tang per aver. 27 dieu. 31 s. quen tan rics. 36 quilh be lorn c. 37 Marabetin las marriz. 39 sarrazin.

Translation

1. When there is no one who understands it, a song cannot be worth anything, and since I have the opportunity and the leisure to dispense my fine diversion, may it be heard without mockery. For every song is better received when at the end the subject is well exposed; that is why I wish to have my songs understood.

2. Towards true love I make amends, entirely according to her pleasure, and if ever I went contrary to her will, singing for another reason, to her, the leader of repute, I have sworn and pledged myself her liege man, hands joined, on bended knee, with loyal heart exempt from all deceit.

3. It is just that he should suffer who is too eager to know that which must torment him the most, and a lover who argues with his lady is not long well received. For if a lady, for the sake of her own merit, does or says something pleasing or agreeable to the valiant (lovers), he appears an enemy who because of this quarrels with her.

4. It is neither fitting nor suitable, in truth, that I reproach my lady, and may God never give me the force to defend myself against her. However, although I show myself indulgent, in one way am I jealous: her company is so noble and good that for me alone I would like enough for two.

5. I ask mercy of her, so that I may anticipate the highest favor, as she seemed to indicate, on which account I have good hope. But I fear that the beautiful lady may make me pay dearly the cursed penny that a false lady gave me, as did the Saracen with the boy, for which reason another more prideful killed him.

6. Lady, may the favor of a comprehending glance descend into your heart, showing you my fear, and may you wish to extend to me the spirit of your joy, on account of which my joy may be fulfilled. For well you know that I wish naught else from you except that the pure gold be double-gilded for me.

7. If you do little for me, that small bit will be received on my part with gratitude to you, and if you do much for me, the advantage will be yours also, for Miraval and my heart I hold from you.

Notes

Manuscripts

Music: One MS: R.
Base MS for the text: C. Topsfield bases his text on CRV, with the orthography of C.

Editions

Résumé of Stanza Structure

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<td>E(A)</td>
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Frank, 577:303. *Coblas unissonans.* The metrical structure is widely employed, but, with the exception of Bertran de Born, by poets who came after Miraval. The same rhyme sounds are found in a *sirventés* by Bernard de Rouvenac, P.-C. 66:3. For none of these songs, except Miraval’s, do we have a melody.

Text

10. I have used the feminine pronoun in translating this stanza to preserve the ambiguity Love/lady that I see in it.

15. For this line, Topsfield uses the reading of V, *marves de ginolhos*, in preference to CR, *mas junhs de ginolhos* (the stanza is missing in E). In a note, p. 202, Topsfield suggests that the scribes of CR were possibly in error, since *man* should be feminine. However, the expression as it occurs in CR is found elsewhere: “que-s rend’ a vos mas joynhz, de ginolhos,” Guilhem Peire de Cazals, *Bem plagr’ ueymais*, 30 (Mouzat, p. 38); “Mos mas jonhs ambedos,” Aimeric de Belenoi, *S’a midons plagues*, 33 (Dumitrescu, *Poesies*, p. 110). In the glossary to his *Sämtliche Lieder des Trobadors Guiraut de Bornelh*, Kolsen lists several examples of *man* as a masculine noun. Both genders are indicated by Levy, *Petit dictionnaire*. Therefore, it has not seemed necessary to emend the reading of C in this verse.

36–40. The meaning of these lines, with the allusion to a Saracen, remains obscure.

Music

The plica is used at line 6,2 and the flat sign in line 3.
13

Contr’amar vau durs et enbroncs

1. Contr’amar vau durs et enbroncs
2. Per que mos chans es trop loind-das,
3. Qieu non sui tant leugiers ni vas
4. Que ja longamen attenda
5. So don non posc es-ser segurs;
6. Que de domp-na, pois ment sos jurs,

2
E de qe-m dei alear granc donc
S’ab lieis, on es pretz sobeiras
Non puosc trobar ditz segurars,
Ni ai poder qe-l carvenda,
Si-m fai tortz ni semblans escurs?
Q’el mon non es rocha ni murs
Que contra liei mi deffenda.

3
Ab fals digz et ab termes loncs
Fant dompnas de cortes vilas,
C’us non es tant francs ni humas
Qe-l coratges no-ill n’ensenda
Qand autre pren los sieus endurs;
Mas ieu non-fatz tant granz rancurs
Ni si muer, non quier esmenda.

4
Ara mentre q’es l’ombr’els joncs
E lo temps es clars e doussars,
Devon dompnas ben far certas
Celz qe-il plai q’en lieis s’entenda;
E s’ieu n’ai ditz mainz motz tafurs,

Readings of Base Manuscript Emended
11 qo. 21 per mi. 25 s’estenda. 26 mainz mots t. 33 preiurs. 35 pel sieu. 39 dompnais.

Merces que fraing mainz fortz aturs
Prec que ma dompna mi renda.

5
Si cum la ros’entre mil troncs
Es genser flors que d’autres gras,
Entre fals lausengiers trafas
Estai ma dompn’en sa tenda,
C’us no-il ten dan d’aquestz perjurs;
Gen comensset ab bos agurs
Pretz que per lor non dissenda.

6
Vengansa de colps ni d’estoncs
Non es d’amor ni de sas mas,
C’ab bels digz avinens e plas
Taing que pros dompna-s defenda;
Que pos trop tens’sab braus digz durs,
Non es sos pretz tant cars ni purs
C’om alqes no la reprenda.

7
Dompnam don Dieus que defenda
De Miraval las tors e-uls murs,
Pois vostre talans es tant durs
Que no-us platz q’encar lo-us renda.

194


TRANSLATION

1. With respect to love, I am hardened and morose; therefore my song is too labored, since I am not frivolous and lighthearted enough ever to wait longer for that of which I cannot be sure. For from a lady who repudiates her vows, a lover does not know what to expect.

2. And what am I to be happy about, then, if with her, where superior merit resides, I cannot find valid promises, and I have no power to make her pay dearly for it if she does me wrong or presents an ill-humored expression? For in the world, there is neither rock nor wall that can protect me from her.

3. With false promises and long delays, ladies turn courtly (lovers) into uncourtly ones, for no one is so loyal and kind that his heart does not become inflamed over it when another receives what is denied to him. But I do not complain so greatly, nor (even) if I die (as a result of her delays), do I seek redress.

4. Now while the shade is in the rushes and the weather is clear and warm, ladies should reassure the one whose courting is found pleasing. And if I have said many a harsh word about them, I pray that my lady may give me back mercy, which overcomes many a strong obstacle.

5. As the rose among a thousand stems (other flowers) is a finer flower than from any other seed, so, among the false and treacherous slanderers, my lady remains in her tent, for no one of these perjurers harms her. Her repute, which because of them should not be lowered, began sweetly with good augury.

6. Vengeance by blows and sticks does not come from love nor from its hands, for with fine, agreeable, and polished words, it is fitting that a noble lady defend herself. For when she quarrels too much with fierce, harsh words, her merit is not so fine and so pure that one cannot blame her somewhat.

7. Lady, may God permit me to defend the towers and walls of Miraval, since your inclination is so harsh it doesn’t please you that I give it back to you.

NOTES

Manuscripts

Music: One MS: R.
Base MS for the text: A.
Variant stanza orders:

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The fourth stanza and tornada in N have been added by a later hand. Except for MS S, the variations affect the last three stanzas. These stanzas could be viewed as interchangeable; no one of them is more obviously conclusive than the others, and each develops a different aspect, general or particular, of the lady.

Editions

Résumé of Stanza Structure

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4. / / ______ / / ______ / 
5. / / ______ / / ______ / 
6. ______ / ______ / ______ / 
7. ______ / ______ / ______ / 

Frank, 743:11. There are no other examples with the same meters. Miraval's poem, in fact, is the only song with this rhyme scheme having heterometric stanzas. Coblas unissonans.

Text

20–21. Topsfield emends the beginning of line 21 to pois mort and translates lines 20–21: "Mais moi, je n'en fais pas de si grandes plaintes ni ne cherche de recomponse aprés la mort" (p. 298). He suggests a relationship to doctrines of the Cathars in a note on the word endurs, line 19. Having defined this word and recalled his interpretation of endura as a Catharistic term in another song (see my note on line 27 of Res), he continues: "Le v. 21 Ni pois mort non qier esmenda ne laisse aucun doute sur l'intention de Miraval de faire allusion aux cathares, qui, par les souffrances de leur jeune mortel, espéraient gagner le salut éternel (esmenda)." Moreover, the specific sense of line 21, according to Topsfield, would be: "Le poète désire le bonheur immédiat, et de ce monde" (p. 300). This meaning would be substantiated by the fact that the following stanza pleads for clemency from the lady. According to this interpretation, Miraval would presumably be rejecting the idea that one should seek salvation after death, and death would have a literal meaning.

It seems to me that interpretation of this stanza in the light of Catharistic doctrines tends to becloud other "courtly" notions that are present. If indeed Miraval makes a specific allusion to Catharism, it is an isolated case in his works, as Topsfield himself points out (p. 20). As far as the word endura is concerned, I argue in my note to line 27 of Res that a Catharistic interpretation is not necessary. In Res, the poet is in roughly the same situation as here: the lady has refused her favors and the poet is thereby made to suffer. The idea of death is present in Res: "C'a pauc non quier esmenda... rancurs/Ni... non quier esmenda" expresses the poet's conviction that he is not quarrelsome, and the lines thereby take on their full courtly value.

If one adopts for the last line the notion that the poet does not seek reward after death or that he wishes immediate happiness in this world, implied criticism of the anger and recriminations of the vilas is diluted. If, on the other hand, esmenda in line 21 is taken in the sense of "indemnity," "amends," or "redress" (as in Tot quan, 18, or Chans quan, 9), then one can imagine that the poet is reaffirming the fact that he does not seek justice despite the treatment he has received. The parallel construction of lines 20–21 emerges with clarity and is in conformity with notions that Miraval espoused elsewhere. Jeu non fatz... rancurs/Ni... non quier esmenda expresses the poet's conviction that he is not quarrelsome, and the lines thereby take on their full courtly value.

In this context, an interpretation can be suggested for the beginning of line 21. The MS versions are diverse, betraying, doubtless, the difficulty of the reading: per mi AB; si (sieu E) muer (mueir M) CEM; pois (puois D, pos NS) mort (mortz NS) DD=IJKNSd; part amors R; pus mort soy V. One could follow AB, understanding that the poet did not seek redress for himself. However, in a
majority of the MSS the idea of death is present; in several (CEMV) it is clearly the poet's death, a personal and not a general reference. Possibly, then, death indicates the degree of suffering the poet is willing to accept with courtly restraint—even if he dies, figuratively speaking, from the torment caused by his lady (and death in this figurative sense is commonplace in the courtly lyric), he will not seek redress.

25. Celz is normally a plural form (Anglade, Grammaire, p. 241). But Appel, Provenzalische Chrestomathie, p. xv, lists it also as a nominative singular. The singular would agree with the verb s'entenda. But celz is syntactically the object of far certas. Ambiguity on this point is perhaps reflected in the MS tradition: of the MSS containing stanza 4, ACDR have celz and BEMN have cel. It is to be noted that lieis, too, is a singular form. It would seem that the thought shifts from plural to singular between lines 24 and 25 and that celz is perceived in an active role as a subject of s'entenda. If so, the lines literally would read: "Ladies should reassure the one that (concerning whom) it is pleasing that he pay court to her."

39. defenda. Topsfield (p. 300) rejects -s defenda, which is found in all MSS except S, in favor of contenda, the reading of S, on the grounds that defenda already occurs at the rhyme in line 14. Since I do not consider this a satisfactory reason, I have retained defenda. The lady's defense is a polite refutation of unjustified criticism or gossip, the only kind of defense appropriate to a noble lady. For defendre meaning "to refute, to repel" in a somewhat similar context, although the verb is not reflexive, see Kurt Lewent, "La Canço del Comte by the Catalan Troubadour Ceveri, Called 'de Girona'" (P.-C. 434a, 70)," p. 252.

Music

(1) In MS R this line has only seven syllables, beginning Que dona, pus, and the melody reads la ti do-re mi for the first four syllables. Three other MSS (DMS) also have seven syllables for this line. But eight syllables are present in the remaining MSS and in the comparable line in R in all other stanzas. Seven syllables must therefore be considered erroneous. Gennrich (1:138) corrected the melody by adding an extra sol at the end. There seems no real justification for this extra note, which does not appear in the MS, and its presence alters the cadential similarity between lines 1, 3, and 6.

One cannot know how the melody was actually performed, but the structure of the song offers a clue. Each line of the melody begins with four or five single notes, except for the line in question. Given the marked syllabic character of the incipits, a reasonable correction is to dissolve the two-note ligature, do-re, into single notes. This solution is further supported by the fact that the missing syllable has been dropped from the first part of the line. This is therefore the solution I have adopted, knowing full well the necessarily tentative character of the proposal.
14

D'amor es totz mos cossiriers

1. D'amor es totz mos cossiriers
2. Per qu'ieu no cos-sir mas d'amor,
3. E dir-an li mal par-lador
4. Que d'als deu pes-sar cavali-ers.
5. Mas ieu dic que no fai mi-a
6. Que d'amor mou, qui qu'o di-a,
7. So que val mais a fou-dat et a ser
8. E tot quant hom fai per amor es gen.

2
Amors a tans de bos mestiers
Qu'a totz fai-tz benes-tans secor
Qu'ieu no vey nulh bon servidor
Que non cug esser parsoniers,
Qu'en luec bos pretz no s'abria
Leu, si non ve per amia,
Pueys diz-on tug quant hom fai falhimen,
Be-m par d'aquest qu'en donas non enten.

3
Dona no pot aver estiers
Si non ama, pretz e valor;
Qu'atressi quom li amador
An mais de totz bos aips sobriers,
Selha que trop no s'en tria
En val mais qui la-n castia,
Adoncs fai mal si mielhs no s'i enpren,
Mas creire deu adreg castiamen.

4
Qu'ieu sui mainhtas vetz lauzengiers:
Quar a dona ni a senhor
Non deu cossentir dezonor
Neguns sos fizehs cosselliers,

Non laissai qu'ieu non dia,
Qu'ieu tostemps non contradia,
So que faran domnas contra joven
Ni-m semblara de mal captenemen.

5
E ja d'aquestz drutz messongiers
Que cuion aver gran lauzor,
Ni dona que s'aten a lor,
Uns per so no-m sia guerriers;
Qu'enemices ni enemia
No-m notz lo pretz d'una fia,
Sol que m'aia ma dona ferm talen
E meinhs d'erguelh e mais de chauzimen.

6
De gaug li fora plazentiers
Mas trop mi ten en gran error;
Pero per semblan del melhor
N'ai ieu jogat cinc ans entiers;
Mas una dona mendia
Falsa, que Dieus la maldia,
Mes entre nos aquest destorbamen
Don mainhtas vetz n'ai pueys plorat greumen.
14: D'amor

7 Mais d'amic, Dieus benezia
Qui vol que-m sitatz amia,
E s'ie-us ai fag plazer ni onramen,
Enquer si-us plat o farai per un cen.

8 Mantelh, qui aital n'abria,
Ben er cregutz, quals qu'o dia,
Qu'anc no-l conques per aur ni per argen,
Mas per valor e per pretz e per sen.

Readings of Base Manuscript Emended
I son. 22 e qui. 23 e sin mielhs nos senpren. 40 chauzimens. 43 de melhor. 44 loguat. 57 lauzi. 62 renha.

TRANSLATION

1. About love is all my concern, for I am concerned only about love, and evil tongues will say that a knight should think of other things. But I say that this is not so, for from love comes, whoever says it, that which is of greatest value to both folly and wisdom, and everything one does on account of love is good.

2. Love has so many good qualities that it helps all suitable actions, such that I do not see any good servant who does not believe he shares in it; for nowhere does merit find shelter easily if it does not come on account of an amia, since everyone says, when a man falls into error, it certainly seems that he does not court ladies.

3. A lady cannot otherwise have merit or value if she does not love, and just as lovers have more of all fine, superior qualities, so she who does not choose too carefully among them is better for it if one chastises her for this; then she behaves badly if she does not improve her conduct, for she should heed a just admonition.

4. And I am many times a lausengier: because no faithful counselor should permit dishonor to a lady or to a lord, I shall not cease to mention, nor constantly to forbid, what ladies do against youth and what seems to me bad manners.

5. And let not one of the lying lovers who think they receive great praise, nor a lady who pays attention to them, attack me because of this; for no enemy, male or female, harms my merit one iota provided that my lady may have towards me steadfast desire and less pride and more pity.

6. Joyfully would I be agreeable to her, but she torments me too much; however, in hope of the best, I have dallied with her for five whole years. But a perfidious lady and false—may God curse her!—put between us this disturbance, because of which I have many times since wept bitterly.

7. Mais d'amic, may God bless the one who wants you to be my friend, and if I have given you pleasure and honor, I shall, if it pleases you, give you still a hundred times more.

8. Mantel, he will certainly be believed, whoever says it, that she who protects such a one (as me) never conquered him through gold or silver but through excellence and merit and wisdom.

9. Pastoret, do not fail, and may God give you joy in love, to show my lady how fine it is for her if she knows how to hold Miraval freely.

10. Chansoneta, run toward my lady, for she upholds merit and retains her youth.
Manuscripts


**Music:** One MS: R.

**Base MS for the text:** C.

Editions


Résumé of Stanza Structure

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Frank, 577:243. The rhyme scheme is very common, and the same meters—and in three cases almost the same rhymes—are employed by a number of troubadours. *Coblas unissonans*.

Text

25. Topsfield reads this line, following M and the variants of bII: *E sieu sui tengutz per parliers*. All other MSS, including the first version of bII, have: *Quieu* (Qen IK, Qeu Na1, Ce T) *sui* (son DIKNT, soi RbII) *maintas vetz* (ves DIKNTf) *lausengiers* (lausengier T). Topsfield does not explain his choice. I can find no compelling reason to reject the reading of C, which is supported by the other MSS.

43. *per semblan del melhor*: literally, for the appearance of the best, for something which seemed best.

Music

The flat sign is used several times, immediately preceding the note to which it would pertain, except on the last short staff, where it appears at the beginning of the staff. These flats are indicated in the usual way in the transcription. If one considers that a flat sign, even when appearing toward the middle of the staff, retains its effectiveness until the end of the staff, then two other notes at the beginnings of lines 2 and 4 would also be flatted. These possible alterations are indicated by a flat sign above the note. Anglés in his transcription suggests that all *ti’s* in this song might be flatted. This does not seem necessary; however, I have placed additional flat signs above the staves for lines 6 and 7 to mark the further possibility suggested by Anglés.
Entre dos volers sui pensius

1. En-tre dos vo-lers sui pen-sius
2. Qe-l cors me ditz q’ieu non chant mais
3. Et a-mors no vol que m’en lais
4. Men-tre qu’el segl’ es-ta-rai vius;
5. De lais-sar agr’ ieu ra-zo
6. Que mais non fe-zes chan-s-so,
7. Mas per so chant car a-mors e jo-vens

2
E s’anc nuill jorn fui esforcius
D’esser adreitz, cortes e gais,
Eras coven que m’i es-lais
Ab ditz et ab faitz agradius,
Q’en tal domp’ai sospeisso
Qe-l sieu ric, car guizerdo
Non pot servir nuills hom desavinens,
Si tot s’es rics e poderes e gens.

3
Abaitals honratz seignorius
Ai eu estat totz temps verais,
C’afans ni pena ni esglais
Ni nuills maltraitz no m’es esquis;
Per que dien a lairo
C’anç d’amor non fich mon pro;
Menton, q’ahutz n’ai bes e gauzimens,
E n’ai sofertz dans e galiaments.

4
Per bona dompna sui antius
Qand ja fai ren don sos pretz bais.
E car una dompnet-a-m trais,
Tornarai m’en vilans mesclius?

5
De cui qe-is vol baisse sos brius,
Puois l’onors midonz mont’e nais,
C’aisi cum la rosa e-l glais
Gensson qan repara estius,
Ma domp’n’a tot l’an sazo
Qu’il sap gesssar sa faiso
Ab bels semblans et ab coindes parvens
Don creis sos pretz e sos captenemens.

6
Per lieis am fontanas e rius,
Bos e vergiers e plans e plais,
Las domnus e-ls pros e-ls savais
E-ls savis e-ls fols e-ls badius
De la francha regio
Don ill es e de viro;
Que tant es lai virats mos pessamens,
Que mais non cuig sia terra ni gens.

202
15: Entre dos

N'Alazais de Boisanso
Fai son pretz meilleur de bo,
E perda Dieu qui l'èr desavinens,
Pos tant gen sec sos bels comenssamens.

Novel amor mi somo
Qu'ei'erv de tal razo
C'a Miraval sia tug establimens
Dels bes d'amor e dels verais covens.

Readings of Base Manuscript Emended
30 tornes. 34 a midonz monta e nais. 38 sap ben g. 42 pais. 54 servi E. 55 si E.

Translation

1. Between two desires I am pensive, for my heart tells me to sing no more, and Love does not wish me to give it up as long as I live. I would have cause never to make another song, but I sing because love and youth restore everything that moderation and reason take away.

2. And if at any time I made an effort to be skilled, noble or joyful, now it is fitting that I apply myself to this task with pleasing words and actions, for I have placed my hope in such a lady that no disagreeable man can merit her fine, precious reward, even though he is rich and powerful and noble.

3. In such honorable seigneuries I have always been faithful, so that not affliction, pain, fear, or any torment was disagreeable to me; that is why they say secretly that I never had love's reward. They lie, for I have had from it benefits and joys, and I have suffered from it harm and deceit.

4. I am ashamed for a noble lady whenever she does anything on account of which her merit may descend. And because an unworthy lady betrayed me, shall I become a vulgar squabbler? No! because it would please her if I made everyone talk about her, for to uncouth ladies a fault does no harm, and they think better of themselves as a result of mockery and disputes.

5. Let anyone else's merit diminish since the honor of my lady augments and grows; for just as the rose and the gladiolus become beautiful when summer returns, so my lady has the whole year long a season to embellish her countenance with fine expressions and charming appearances, because of which her reputation (worth) and good judgment increase.

6. On her account, I love fountains and streams, woods and orchards and plains and hedges, the ladies and the valiant (lovers) and the cowards and the wise and the fools and the dolts of the noble region from whence she comes and of the surrounding territory; for so completely are my thoughts directed there that it does not seem to me that land or people exist elsewhere.

7. Lady Azalais of Boissezon makes her merit better than good, and may he lose God, the one who is disagreeable to her, since she fulfills so sweetly her fine beginnings.

8. A new love invites me to serve it in such a way that to Miraval may come full establishment of the benefits of love and of all true agreements.

Notes

Manuscripts

Music: One MS: R.
Base MS for the text: A (second tornada, E).
Variant stanza orders:
C: 1 3 2 4 5 6
R: 1 2 4 3 5 6
V: 1 3 4 2 6 5

Variations affect 2, 3, and 4 on the one hand, 5 and 6 on the other, making a double series of permutations. It is conceivable that the stanzas in question are interchangeable within each group, but the order of the majority of manuscripts seems preferable, where 3 follows 2 and 5 follows 4.
Editions


Résumé of Stanza Structure

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Frank, 577:237. *Coblas unissonans*. The same metrical structure, with one identical rhyme sound, is found in Guiraut Riquier, P.-C. 248:10. Guiraut's melody, however, is totally different from Miraval's.

Text

7–8. *Mesura* and *sen* in this passage apparently indicate moderation and sensibleness of a kind that takes away the total devotion and smothers the grain of folly that may be necessary in love. *Amor* and *joven*, in contrast, restore the capacity for rash or even imprudent action. Love is not always reasonable. The word *mesura* does not occur with great frequency in Miraval's *cansos*. It usually has a slightly different value than the one ascribed to it by many scholars. If it is true that for Miraval *mesura* can represent "contrôle de soi, équilibre des sentiments et de la raison" (Bec, *Nouvelle anthologie*, p. 21) or "le bon sens, la conduite sociale telle que l'exigent les troubadours" (Lazar, *Amour courtois et fin'amors*, p. 30; see also Cropp, *Le vocabulaire*, pp. 421–25), yet one cannot say that it is a virtue " placée au même niveau que cortezia, amor et jovenes" (Lazar, p. 31) or that it necessarily makes of the lover a *fin'amant* (Bec, p. 21).

Only in one song does Miraval seem to reflect such an attitude: in *Anc trobars* (lines 22–27), *mesura* permits the attainment of joy. Elsewhere, as here, *mesura* is paradoxical: to follow it could constitute a derogation of the laws of love (*Si-m fos*, 1–4; *Cel que no*, 25–28; *Res*, 3–4). The values *mesura* reflects may be both desirable and undesirable. The lover should not be entirely without moderation, yet this very moderation can be stifling. For this reason, *mesura* and *sen* are here opposed to *amor* and *joven*: the former, however valuable they may be, would cause the song to cease; the latter, unreasonable and imprudent perhaps, tell the poet not to stop singing as long as he lives.

25–28. There is a contrast here between *bona dompna* and *dompneta*. For the noble lady whose behavior is incorrect, the poet experiences shame. Strictly speaking, as *castiador*, he should correct her. But for a lady of low station, a *dompneta*, he has only scorn. He will not correct her and run the risk of being called *vilan*.

33. I follow Topsfield (p. 230) in giving to the word *brius* the sense of "merit, reputation." I have not, however, followed exactly his interpretation of the line. He translates: "Rabaisse qui voudra son mérite" (p. 229), pointing out in the note (p. 230) that "baisse sos brius se rattache au v. 28," and that he considers *brius* to be plural. Alibert, p. 152, had translated: "Qui voudra rabaisse sa fougueuse valeur." I take *brius* to be the subject of *baisse*. *De cui qe is vol* explains *sos*. Thus literally: "Of whoever wishes (it), may her merit diminish." "Whoever wishes (it)" could be either
the *bona domna* of line 25 or the *dompeta* of line 27, both of whom do or can act in such a manner as to diminish their merit. But the poet does not really care about them: any other lady may observe or not observe correct behavior as she wishes, as long as the merit of his own lady steadily increases.

34. I follow Topsfield in adopting *Puis l'onors midonz mont'e nais* instead of A’s version because the reading seems stronger. But the MSS are divided: half of them, ABCLMNRSa₁, agree with A and the other half, DEHIKTUVf, do not; one can read the line as well one way as the other.

55. *sia*: here a monosyllable. Topsfield, p. 231.

Music

There are no flat signs. The plica is used once, at line 7,9.

(1) Gennrich gives here the single note *mi*. The MS is difficult to read, but I include the *re*, which appears to have been scratched out, then added again. Fernandez de la Cuesta’s transcription of the last portion of this line is inaccurate.
16

_Lonc temps ai avutz conseriers_

1. Lone temps ai a - vutz con- se-riers 2. De man-tas gui-sas et af-fars
5. Mas ar ai cam - iat u - sa - je: 6. Ais-si m'a des - vi - at a - mors

2
Si d'amor mi ven destorbiers
No m'en taing clams ni rancurars; 10
Que denant era mieus l'esgars,
Et eu de totz mos deseriets
Que que tal dom'nai mos prec's sors
Qu'el joi que marves preir'aillors 15
Ate de lei ses tot gaje.

3
E conosc que fas que leuigers;
Mas beutatz, don nais sobramars,
El jenç acuillirs e l'onrars,
El rics pretz qu'es a totz sobriers, 20
M'an mes en aquest viatge,
Don eu mezeis sai q'es folors;
Mas foudatz vai entr'amadors
Per sen, e senz per follatje.

4
Vers es qu'en autres cavaliers 25
Pot chausir e qu'eu no-l soi pars,
Tant es sos pretz va- lenz e cars.
Mas tant a d'avinenz mestiers
C'obs es qu'el sieu seingnoratje
Ai'un dels adretz trobadors 30

Que sapch'enansar sas lausors
E'l serva de bon coratje.

5
Mout li servirai volontiers,
E s'a lei non platz mos preiars,
Ja no's cuide que'l s'avars 35
En fatz ni en ditz plasentiers:
C'al sieu menoret mesatje
Volria far plus grans honors
C'a un dels plus rics mos seignors
Non fes tant per homenatje.

6
Domna, la douers del vergiers
Es ara vengud'e-l temps clars,
Don totz lo mons es vertz e vars,
E paron las flors els rosiers.
Oimais devon far bernatje 45
Sellas q'an lials amadors,
E'n contra-1s fals castiadors
Demostrar lur vassalatje.

7
Chanson, ton premier viatje
Faras vas n'Alazais de cors; 50
Car se puois vols anar aillors,
Plus en seras d'agradaje.
For a long time I have had all sorts of worries and concerns without my diversions, my songs, and my joy being diminished. But now I have changed my habits. So much has love led me astray that scarcely can song, weather, or flowers give me joy.

Though trouble comes to me from love, neither complaint nor protest on my part is fitting. For previously the decision was up to me, and of all my desires, I followed the crudest; for I raised my prayers toward such a lady that the joy which unhesitatingly I would obtain elsewhere, I hope (to obtain) from her without pledge.

And I know that I behave in a reckless manner; but beauty, whence comes excessive love, and the sweet welcome and the honor, and the fine merit which is superior to all (other), have set me in this way, concerning which I know myself that it is folly; but folly passes for reason among lovers, and reason for folly.

It is true that she can choose between other knights and that I am not equal to her, so noble and precious is her merit. But she has so many comely manners that she ought to have in her seigneury one of the expert troubadours who may know how to exalt her praises and serve her with loyal heart.

Very willingly will I serve her, and if my prayer does not please her, never let it be thought that I am miserly toward her in pleasing actions or words; for I would like to do greater honor to her least important messenger than I might show to render homage to one of the noblest of my lords.

Lady, the sweetness of the gardens has now come and the clear weather, on account of which the whole world is green and multicolored, and the flowers appear on the rose plants. Henceforth those (ladies) who have faithful lovers should behave in a noble way, and thus show their courage against the false counselors.

Song, you will quickly make your first trip to Lady Azalais, because if then you wish to go elsewhere, you will be more charming.

Lady, Miraval and my love have placed themselves in your possession, and more guardians should not concern you, but (rather) a silk cord as safe-conduct.

Manuscripts

Music: One MS: R.
Base MS for the text: K (third tornada, E). Topsfield uses K with the spellings of A. I have retained the spellings of K.
Variant stanza orders:

Although the stanza order of K (supported by CEIRV) has been followed here, as it was by Kolsen and Topsfield, the stanza orders of other MSS could also be judged satisfactory:

A: 1 2 4 5 3 6
DL: 1 2 5 4 3 6 (6 missing in L)

Variations concern the middle stanzas. Each of these stanzas develops a facet of the poet's attitude to the lady; the stanzas are therefore basically parallel. But if the link serva-servirái (lines 32-33) is emphasized, then stanzas 4 and 5 are best heard in that order, and the sequences offered by CEIKRV or A are preferable.

Editions

Music: Gennrich, Nachlass, 1:141 (rhythmic transcription); 2:80 (commentary), 156 (diplomatic edition of R). Fernandez de la Cuesta, Las cançons, p. 448.

Résumé of Stanza Structure

Frank, 624:59. Coblas unissonans. The rhyme scheme is very common; the same metrical structure is found, with different rhyme sounds, in Beatriz de Die (P.-C. 46:4) and Pons de Chapteuil (375:15). Melodies for those two poems are not extant.

Text

46. amadors. Topsfield corrects to pregadors to avoid repetition of the same word at the rhyme (lines 23 and 46). Only V has pregadors. I have therefore kept amadors.

46–48. See Topsfield, pp. 222–23. While the lady should pay heed to the true castiador, she should reject advice from fals castiadors, and her steadfast refusal of erroneous advice is a kind of courage. The capacity to choose between good and bad counseling is one of the qualities a noble lady should possess.

Music

The plica occurs twice, at lines 5,4 and 7,4. There are no flat signs. The G clef appears once, unusually, on the fourth line of the staff.

(1) The MS has one note too many over the word consériers. There is also an extra sol above the word alegriers in line 4. One is tempted to believe that the musical scribe considered consériers and alegriers to have four syllables instead of three. (However, in Ben messagiers where the same rhyme sound occurs, there are no extra notes.) It is not possible to know what the cadence of line I might have been. Gennrich eliminates the last note, so that the melody ends on fa. Since the la following is also the first note of line 2, this solution makes sense, and I have adopted it. I have also eliminated one of the repeated notes at the end of line 4. The notes eliminated are given in brackets.

(2) Although this note is difficult to read (Fernandez de la Cuesta reads fa, Gennrich, sol), it is sol.
Res contr’amor non es guirens

1. Res contr’ a-mor non es gui - rens 2. Lai on sos po - ders s’a - tu - ra;
3. Que no vol au - tra me - su - ra 4. Mas c’om se - ga totz sos ta - lens;
5. C’ai-tals es sos seyn - o - rius! 6. E quals que s’en fass’ es - quius,
7. A sa mer - ce l’es obs ve - nir, 8. Si doncs no-s vol d’a - mor ge - quir.

Per qu’es als malvatz espavens
Seguir d’amor l’aventura, 10
E qui de bon pretz a cura,
Per domneiar es pus valens
E pus francs e pus autius,
E-n vol hom nomeni - tus
Esser de dar e de servir
E d’ardimen e de garnir.

Qu’ieu n’aurai estat lonjamens
Leyals amics, ses falsura
Per tal qui-m desassegura
Hon pus li so obediens;
E, si tot m’en fejin braidius,
Il conoi be que ja vius
No-m poiria de leis partir
Per dan que-m n’aveyn’a sofrir.

Tant m’es lo contraditz cozens
C’a pauc no muer de rancura;
Mas tan n’ai fach long’endura
Que mais no si tajn venjamen.

Mas ab bels ditz agradius,
E ja negus mals mesclius
Non dira tan que ja-m n’air
Ni-n tolla-ls bes que n’ai faitz dir.

Bela domna, doussa, plasens,
Franc’e de gentil natura,
Gencer d’autra criatura,
Quo no-us pren de me chausimens?
Que-l cor m’art com us calius,
E son plus glassatz que rius,
E no-m fazatz aman languir,
Pus del tot no-m voletz ausir.

Era, mentre que-l tems es gens,
Can la fresca fuela dura,
Ans que repaire-l frejdura,
Me n’agr’ops cals que jausimens;
Que d’amor va leu sos brius,
E pus hom pas’us estius
Ses pagamens o ses jauriz;
Tot lo pot lausengiers delir.

Readings of Base Manuscript Emended
1 no mes. 4. totz missing. 27 tan vai lojng’endura (syllable missing). 30 Eya. 31 ia mair. 36 Prendaus de me chausimens (syllable missing). 44 cal que. 45 va len. 48 lausengier.
TRANSLATION

1. Nothing protects against love where its power is applied, for it wishes no other limit except that one follow all its desires: such is its lordship! And whoever would show himself hostile (to love) is obliged to submit to its mercy, unless he wishes to give up loving.

2. Wherefore it is perilous for cowards to follow the adventure of love, and whoever is interested in fine repute is worthier, nobler, and superior for having courted; and therefore one wants to be renowned for giving, for serving, for courage, and for generosity.

3. Thus I will have been for a long time a loyal friend, without deceit, to a lady who torments me all the more when I am obedient to her; and although I pretend to be impatient on account of this, she well knows that never in my life could I separate myself from her because of harm that it may fall my lot to suffer on account of her.

4. So painful is the contradiction that I almost die of grief, but I have endured such interminable suffering on account of her that no longer is any vengeance fitting except that of fine, agreeable words. And never will any evil meddler say so much that I will ever become angry at her or take away from her the good that I have had said about her.

5. Beautiful lady, sweet, charming, noble, and of genteel nature, fairer than any other creature, why do you not take pity on me? For my heart burns like glowing embers, and I am chilled more than a running brook; and do not make me languish in love, since you do not completely wish to kill me.

6. Now while the weather is mild, when the fresh leaves last before the cold returns, I would need from you a bit of joyousness, for the rapture of love goes quickly, and if one passes a summer without reward and without enjoyment, the slanderer can destroy it entirely.

NOTES

Manuscripts

Text: Three MSS: CRV.
Music: One MS: R.
Base MS for the text: V.
Variant stanza orders:
CR: 1 3 6 5 2 4
This order seems in part erroneous. The first four stanzas are satisfactory in that sequence, 5 and 6 being easily interchangeable. But 2 and 4 appear disjointed at the end. Stanzas 5 and 6 are typical concluding stanzas, addressing the lady, and stanza 1 is introductory. Stanzas 2, 3, and 4 develop the lover's attitude and situation. Accordingly, 2, 3, and 4 are better placed together, before the conclusion. Thus the order of V is preferable to that of CR.

Editions

Résumé of Stanza Structure

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1. 
2. 
3. 
4. 
5. 
6. 

Frank, 577:249. One of the most frequently encountered of all rhyme schemes, but the combination of rhyme scheme and meters is unique. *Coblas unissonans.*

Text


25. *contraditz.* I follow Topsfield (p. 92) in translating “contradiction” and attaching the word to lines 19–20. But to the extent that it refers to an attitude on the part of the lady, *contraditz* could be rendered by “contrariness.”

27. *tan n'ai fach long'endura.* Topsfield translates: “j'ai subi une si longue privation de sa faveur” (p. 92). He points out in a note (p. 92) that the word *endura* is a Cathar term meaning “la mort par la faim.” In support of this meaning he cites Belperron, *La croisade contre les Albigeois*, p. 80: “L'aspirant au suicide refusait tout aliment, n'acceptant que de l'eau... Il arrivait aussi que, lorsqu'un Parfait se mettait en *endura*, son socius, pour ne pas le quitter, l'imitat ou mourût avec lui.”

Whether *endura* should here be understood in connection with the doctrines of the Cathars admits of no easy answer. Belperron himself, in another work (*La joie d'amour*, “chapitre additionnel”), specifically denies that Catharism had anything to do with the troubadour lyric. Nelli is also of the opinion that the Cathars had little influence on troubadour themes (*L'érotique des troubadours*, p. 232). Both Belperron and Nelli, however, mention Raimon de Miraval among the few poets who might have been connected with the Cathars, because Miraval frequently frequented courts where heretical doctrines were cultivated (Belperron, p. 234; Nelli, p. 233). But recently, commenting on *Res*, Nelli pointed out that “l'*endura* n’était guère pratiquée dans le Cabardès à l’époque où le troubadour écrivait” (Raimon de Miraval, p. 41).

In his introduction, Topsfield states that Miraval makes no mention of heretical doctrines, utilizing only infrequently “des termes cathares *endura*, *endurs*, et dans un cas seulement [Contr’amar, line 19], il paraît penser au jeune mortel des hérétiques” (p. 20). I argue in the notes to *Contr’amar* that the Catharistic interpretation of *endurs* is not the most satisfactory one. The word has meanings related to the language of love that do not necessarily refer to Catharism. Among these meanings, it seems to me, one can find acceptable interpretations for line 27 of *Res*.


A meaning such as suffering or anguish would be appropriate here. The main difference between *endura* in a Catharistic sense and the present passage is that the Cathars in general would have decided to adopt fasting as a means to an end, whereas in Miraval the “abstinence” is a result of the lady’s refusal, and not a positive decision on the part of the poet.
I take *endura* to connote patient suffering, caused by the withholding of the lady's favors, for which she bears the responsibility; it does not refer specifically to the lack of the lady's favors, but rather to a complex state that includes both desire for something one does not have and the suffering which is the result of that desire. *N* of line 27 would refer to the lady, more specifically to her attitude, on account of which the poet suffers. He has remained in this state for such a long time that vengeance, except the "vengeance" of using sweet and agreeable words, is not appropriate. He must continue to accept his suffering without hostile criticism or reproach; therefore he will not be moved by gossip to show anger on account of the lady's behavior (lines 30-31), nor will he cease to extol her merit (line 32), however great his anguish.

44. *n*. See Kolsen, p. 185: "von euch."

46. *us estius*. This expression could mean "a few summers." However, "a summer" seems to me to fit the movement of the stanza better. See Schultz-Gora, *Altprovenzalisches Elementarbuch*, no. 122, and Topsfield, p. 93.

Music

The flat sign appears twice in the last line of the melody, once before the ligature above the fifth syllable and once, immediately following, at the beginning of the last, short staff. The flat sign at the beginning of the last staff has no function because no *ti* follows it. I have not proposed editorial flats for this melody beyond the first line. The *ti* natural, especially at the end of line 2 and beyond, seems to me preferable.
18

Si·m fos de mon chantar parven

(406:39)

1. Si-m fos de mon chan- tar par- ven 2. C’a ma do- na-n pre- zes cu- ra,

3. Ja no-i gar- de- ra me- zu- ra 4. Mas al pus que po- gra so- ven;

5. Mas car no-m den- ha es- co- tar, 6. M’a fag de tot so- latz gi- quir,

7. Per qu’ieu sai qu’es vers so c’aug dir 8. Q’en- uei- a-s om de bel chan- tar.

2
Mielhs fora c’al comensamen
M’agues gitat d’aventura
Del solas qu’era-m peiura,
Que me mostret dos e plazen.
D’aitan fai semblan de joglar
Que canta tro que-s fai grazir,
E cant hom plus lo vol auzir,
El s’en giet’e fay s’en preyar.

3
E pus ma dona no-m cossen
Aquo don sos pretz melhura,
Yeul soi sel que no s’atura
Que l’am fort part son mandamen.
Mas ab temor et ab selar,
Ab lauzor et ab enantir,
Et ab onrar et ab grazir,
La cugey preyan gazanhar.

4
Aras cuiaran maldizen
Qu’en loc d’autra cobertura

Readings of Base Manuscript Emended
1 mos chantars. 5 denhescotar. 15 pus. 18 sos pres se melhura. 22 et missing. 35 dieu.

214
TRANSLATION

1. If it were apparent to me that my lady might take some interest in my singing, I would heed no measure except (to sing) as often as I could. But since she does not deign to listen to me, she has made me abandon all diversion. For this reason, I know that what I hear about people being bored with fine singing is true.

2. It would perhaps have been better if at the beginning she had excluded me from her company (conversation), which now becomes hostile toward me, (but) which she (previously) presented to me in a sweet and agreeable manner. She thus behaves like the jongleur who sings until he makes himself welcomed, and when one wants to hear him some more, he stops and acts reluctant.

3. And since my lady does not allow me (to do) that which increases her merit, I am not the one to insist upon loving her against her will. But by wooing (her) with fear and secrecy, with praise and exalting and with honor and with thanks, I thought to win her.

4. Now the slanderers will believe that in place of any other camouflage, I complain about my lady, and that I love secretly, because they know I am ingenious in love. But never for this reason must one hide from them (the fact) that she has no desire for my love, nor do I love her as much as I used to.

5. The fairest creature that ever God formed in nature and who knows the most about fine merit will have me as a malevolent enemy. Never could I tell you her beauty or her pleasant company or her gracious reception, for she is the best in the world, whomever that may displease; but she wants too high a price for her love!

6. And since my lady esteems herself so much that she does not want to tolerate me or anyone else, so I want to esteem myself enough to abandon her and all the others.

NOTES

Manuscripts

Text: Two MSS: CR.
Music: One MS: R.

Base MS for the text: R. Kolsen and Topsfield use the spellings of R, in a text based on C and R.

Editions

Music: Gennrich, Nachlass, 1:142 (rhythmic transcription); 2:81 (commentary), 156 (diplomatic edition of R). Fernandez de la Cuesta, Las cançons, p. 452.

Résumé of Stanza Structure

\[
\begin{array}{cccccccc}
8 & 7 & 7 & 8 & 8 & 8 & 8 & 8 \\
A & B & C & D & E & F & G & H \\
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1. ________________/__________/_____________
2. ________________/_____________
3. ________________/_____________
4. ________________/_____________
5. ________________/_____________
6. _______________

Frank, 624:68. Coblas unissonans. This common rhyme scheme is used with the same meters by Berenguier de Palazol (P.-C. 47:10), Guillem de Balaruc (208:1) and the Moine de Montaudon (305:7). None of these songs have melodies.

Text

16. Se gitar de. See Levy, Supplement-Wörterbuch, 4:129: Se gitar de could be a variant of se gequir de. I have so interpreted it here.
Music

The plica occurs twice, at lines 1,7 and 3,7. There are no flat signs.

(1) A syllable is missing (incorrect elision) in both MSS. Comparable lines in other stanzas have eight syllables. To adjust the melody, it might seem logical to separate the three-note ligature above den-; yet the motif involved occurs elsewhere (lines 3, 8), and one hesitates to alter it. By analogy with line 3, the ligature ti-do could be placed over es-, the final ligature divided over -co-tar. But no solution stands out as obvious, and I have simply marked the blank space with brackets. Neither Gennrich nor Fernandez de la Cuesta perceived the problem. They transcribed the melody as for a seven-syllable line.
19

Si tot s’es ma domn’esquiva

1. Si tot s’es ma domn’esquiva
2. Ni-m mostr’or-guoll ni so-an,
3. Ges del sieu servir nom’las;
4. Anz, car eu vas leis non pas,
5. Li tra-me-trai lai on es,
6. Chan’son fai-ta de merces;
7. Qar per solatz e per chan
8. Creis ama-mors e brot’ e ra-ma.

2
Dinz el cor me nais la flama
Q’es per la boc’en chantan,
Don domnas e drutz abras.
E-ill sonet son dols e bas,
Coind’e leugier e cortes,
Per qe de grat son apres;
Que tals amera tiran
Que per mos bels ditz s’abriva.

Q’anç no faillic ni mespres
Ni non amet dos ni tres;
Per qu’eu autra non deman,
Ni farai ges tant quant viva.

3
Per la lengua recaliva
So don eu ai pres lo dan
Tan, per pou no veng al vas,
C’als fals feignedors escas
Enseing so q’a lor es bes
Qan me degr’esser promes;
Si feira, s’eu saubes tan
Com fai alcel que non ama.

5
E car crezet gent badiva
Qe s’anes de mi loingnan,
Que m’an levat en tal clas
C’ab pauc de joi no m’an ras,
Ma domna no sap que s’fes
Q’anç sofèrc que la-m tolgues,
Que tal perdera laussan
Que per autra no-s reclama.

6
Mas lo desirers m’afama
E’s vai chascun jorn doblan
Tan que-m poia sobre-l nas;
Cala, fols! Trop en diras.
No farai, qu’anç no fo res!
Ma domne ma bona fes
Me valgues, e-l tems d’antan
Que me fos d’alques aisiva.

218
1. Although my lady is hostile and shows toward me pride and disdain, never do I tire of serving her; on the contrary, because I do not go to her, I will send her, where she is, a song made of thanks; for through diversion and through song love grows and increases and branches out.

2. Within my heart is born the flame which comes from my mouth in song, by means of which I set ladies and lovers ablaze. And the melodies are sweet and low, charming and light and courtly; therefore they are learned willingly; for such a one would be slow to love who rushes in because of my fine words.

3. By my speech is reanimated that which caused me so much harm that I almost came to the grave; for I teach to false and petty lovers that which brings them success, when it ought to be promised to me. And it would be, if I had known as much as the one who does not love.

4. But true love enchains me, for in me there is not a bit of deceit or falsehood; I have remained with such a lady that she never failed or erred, nor did she love two or three (lovers at one time). For this reason, I do not ask for another, nor will I as long as I live.

5. And because she believed foolish people (who advised) that she should turn away from me—who have placed me in such a state of confusion that they have almost deprived me of joy—my lady does not know what she did that ever she permitted herself to be taken away from me, since (in so doing) she would lose, by her own consent, one who is attracted by no other lady.

6. But desire tortures me with hunger and doubles each day, to such an extent that it rises on my nose. Be silent, fool! You will say too much about it. I will not, for never was there anything to it. Would that my lady and my good faith and the time of yore might be of help to me so that she might be a little bit receptive.

7. If it were pleasing to my Audiart, I should wish to return to my country . . . towards the one who drives me on though I be tired.

8. Well she should take pity (on me), for never did I do anything to her, large or small, which might displease her and which I may not write in my heart.

NOTES

Manuscripts


Music: One MS: R.

Base MS for the text: K (tornadas in C only). Topsfield uses Da1. The MS versions are very similar, but none of them are entirely satisfactory; all have errors of syllable count, omissions, and isolated readings. I have chosen K in order to establish a suitable text with the least number of corrections.
Editions


Résumé of Stanza Structure

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A  B  B'  :  C  D  E  :  F  G

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5. __________/________________________/____________________
6. __________/________________________/____________________
7. __________/________________________/____________________
8. __________/________________________/____________________

Frank, 819. Unicum. Coblas capcaudadas.

Text

37. sap. Both Bartsch and Topsfield adopt the reading saup (Ra¹). The other MSS have sap (ADIK) or sai (CE). I have not emended K. The sequence of tenses is somewhat unusual by modern usage but scarcely by medieval habits.

38. Topsfield adopts the reading of Ra¹ for the end of this line: qu'om li-m tolgues. ADIK agree on quelam tolgues. Since at the beginning of the stanza the lady is advised to leave the poet, the reading que la-m tolgues, indicating that it is the lady who has been taken away, seems as good as any other version. I have therefore retained it. I take the implied subject of tolgues to be gent badiva; therefore I have not added om. The gent badiva are the people who counseled the lady to leave the poet and who almost deprived him of joy. The verbs in lines 35 and 36 are plural, whereas the verb in line 38 is singular. A collective noun may have a singular or plural verb, sometimes in the same sentence: for example, see Ménard, Syntaxe, p. 129.

39. I follow Topsfield and Bartsch in emending this line. The reading of K, Sel la perdera, might have been retained with the translation: “He (who is attracted to no other lady) would lose her.” The version of CE, Que tal perderatz lauzan, which suggested the emendation, presents an interesting shift in point of view: the poet here addresses himself directly to the lady: perderatz.

43. Topsfield (p. 172) relates this expression to a modern French saying, “La moutarde lui monte au nez,” indicating impatience or anger. This comparison seems justified. One might translate: “to such an extent that I can scarcely contain my impatience.”

Music

There are no flat signs. The plica is used five times, at lines 1,4, 4,5, 6,1 and 6, and 8,7.

1) Sol appears to be a separate, extra note in the MS. It seems best to attach it to what precedes, as indicated by the dotted portion of the slur.

2) The MS is difficult to read. It has:

The middle note has the form of the nota plicata normally used in R. Its position is very unusual. Gennrich does not transcribe a nota plicata as such; Fernandez de la Cuesta adds an extra fa. I have left the plicata, fully recognizing that its use here is highly problematical.
20

*Tals vai mon chan enqueren*  
(406:42)

1. Tals vai mon chan en-que-ren, 2. Per so qu'en s'em-ble plus guays,

3. Que d'au-tra part s'en irays 4. Quan au mos digz e'ls en-ten.

5. Tals n'i a per ge-lo-zi-a; 6. E drut que no se-gon vi-a

7. Que a bon' a-mor s'a-tanh, 8. Co-nosc que m'en son es-tranh.

2  
Eu no chan per autre sen  
Mas per so qu'amors no bays, 10  
E que domnas valhan mais  
Per lo mieu essenhamen.  
Ieu non dic que domn'estia  
Que non am quoras que sia,  
Mas gensen l'es s'ilh sofranh  
Que si'n fai malvays guazanh.

3  
Que ja per chastiamen  
Neguna son miels non lays,  
Pus conoys quals es savays  
O quals es pros issamen, 20  
Quals es fis ni quals gualia,  
E s'adoncs so miels non tria,  
Dieus li do so don se planh  
Dona, pus sa valor franh.

4  
Pus ma dona m'a coven 25  
Qu'autr'amic non am ni bays,  
Ja Dieus no-m sia verays  
Si ja per nulh'autra-lh men;

Qu'ab lieys ai tot quan volia  
D'amor e de drudairia, 30  
Ni menor joy ni plus manh  
No vueil, qu'ab lieys mi remanh.

5  
Greu pot aver jauzimen  
Adrech d'amor drutz biays  
Qui er se det et huey s'estrays; 35  
Mas qui ben sier et aten,  
E sap celar sa folhia,  
E jau los bes e'ls embria,  
Ab que'l tortz sidons aplanh,  
Joy pot aver si quo's tanh. 40

6  
Qui vol solatz avinen,  
Ves na Guillelma s'eslays,  
On pretz e beutatz e jays  
S'es pauzatz sobre joven; 45  
Per que'l tramet per paria  
Ma chanso que la chastia,  
E, s'ilha-s fier en l'aranh,  
Prenda l'aur e lays l'estanh.
De midons tenh em bailia
Miravalh, mas tota via 50
Vuelh la comtessa gazanh,
E tot son dampnatge planh.

Ves n'Audiart, on qu'ieu sia,
Port aitan de senhoria
Qu'ab sos amics m'acompanh 55
E los enemics estranh.

TRANSLATION

1. Many a one solicits my song so that he may go away happier because of it, who on the other
hand becomes angry when he hears and understands my compositions. There are some (who
behave that way) on account of jealousy. And I know that lovers who do not follow the path that is
fitting to true love are, because of this, displeasing to me.

2. I sing for no other reason than that love may not decline and that ladies may be of greater
worth through my instruction. I do not say that it is fitting for a lady not to love at any time, but it is
better for her if she lacks (love) than if she draws from it ill-gotten gain.

3. Never because of blame should a lady abandon her best interest, since she knows which
one is foolish or likewise which one is brave, which is noble and which false; and if she then does
not choose the best, may God give her something for a lady to complain about since she destroys
her value.

4. Since my lady has an agreement with me that she will love or kiss no other lover, may God
no longer be true to me if ever I break faith with her on account of another lady. For with her I have
all I desired of love and companionship, and neither less nor greater joy do I wish for, provided I
may stay with her.

5. With difficulty can a false lover, who yesterday gave himself and today withdrew, have
true enjoyment of love. But the one who serves well and is attentive and knows how to keep secret
his folly and enjoys the good things and increases them, provided he softens his lady's wrongs, can
have joy as it is fitting.

6. Let the one who wishes agreeable conversation hasten toward lady Guillelma, where worth
and beauty and joy have placed themselves above youth. That is why in friendship I send her my
song, which teaches her, and if she throws herself into the trap, let her choose the gold and leave
the tin.

7. From my lady I hold Miraval in custody, but I always desire the profit of the countess, and
I deplore all harm that comes to her.

8. Toward Sir Audiart, wherever I may be, I show so much respect that I associate with his
friends and keep away from his enemies.

NOTES

Manuscripts

Music: One MS: R.
Base MS for the text: C.
Variant stanza orders:

JK: 1 2 3 6 5 4
R: 1 2 6 3 4 5
V: 1 2 (1st half) 3 (2nd half) 6 4 (lines 13-20 and stanza 5 missing)

It can be argued that these variant orders reflect, to a degree, the composition of the song. Stanza 1 is introductory; stanza 2 develops the idea of instruction; stanza 3 maintains this theme in its general application to ladies. Stanzas 4 and 5 then shift focus, since in 4 the poet speaks of his own lady and in 5 of the conduct of faithful lovers. Stanza 6,
sending the song to Guillelma in conclusion, repeats the theme of instruction. Stanzas 2, 3, and 6 are related thematically, while 4 and 5 form a contrast.

In the manuscript tradition, a division between stanzas 2, 3, and 6 on the one hand and 4 and 5 on the other may be discerned. In IKRV, 2, 3, and 6 are grouped after 1 (though not necessarily in that order), while 4 and 5 come at the end (again with variations). Dc has only 2, 3, and 6; β1 only 4 and 5; 5 is missing in EQ. The order of stanzas in ACDH and (with the omission of 5) in EQ is the most satisfactory, because stanza 6 fits best at the close; yet some medieval performers and copyists may well have found 2, 3, and 6 followed by 4 and 5 more pleasing.

Editions


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1. A B C(A) A : D D' C(A) E
2. 
3. 
4. 
5. 
6. 
7. 
8. 

Frank, 577:275. Coblas unissonans. Of the five songs whose metrical structures are identical to Miraval's in all particulars except the sequence of rhyme sounds, one has musical notation: Berenguier de Palazol, P.-C. 47:12. The melody is quite different from Miraval's.

Text

8. Topsfield retains C: Conosc que meinhs son estranh. This reading, however, is isolated. ADEHIKQR have que men son; V has que be son. I have adopted que men son, since it is well supported and seems to be more satisfactory than the version of C.

18. Kolsen's reading for this line is based on CEQR: Nulhs son bon estar non lays. Since it seems more logical for the subject of the first part of the stanza to be feminine, referring to the lady, I follow Topsfield in adopting the reading of ADDcHIK.

40. C here is isolated. ADHIKB have Cel (ADβ1 sel) teing (H tein, IK tenc, β1 tenh) damor per compaing (H compain, β1 companh); R has Aquel es damors companh. C might have been supported by EQV, but in these MSS the stanza is missing.

47–48. For a discussion of these lines and a suggested interpretation, see Topsfield, pp. 208–209.

Music

There is one flat sign. The plica is not used.

(1) Gennrich, Anglé, and Fernandez de la Cuesta give for the ligature in lines 1 and 4 mi-re rather than mi-do. The oblique form makes precise interpretation difficult, but the ligature extends sufficiently beyond the bottom line of the staff, the bottom line being re, to warrant the reading mi-do.
21

Tot quan fatz de be ni dic

1. Tot quan fatz de be ni dic 2. Co-ve que ma do-na prenda,

3. Pus de me no vol plus ren-da 4. Mas qu’ieu per ley me cas-tic

5. De tot a-quo qu’a ben es-tar non tan-ha, 6. E man-da-m far-so donpretz mi re-man-ha,


2
Per qu’ieu justa ley m’abric
Quar no falh en re qu’enprenda,
Ni a poder que dissenda
Per se ni per enemic;
Per so-m ten pres cum soudadier d’Espanha,
Que quora-s vol m’empenh en la mesclanha,
A tot lo sieu voler ai sen
E non am lunh so malvolen.

Que’ls bes grazira solamen
E dels mals preira venjamen.

5
Anc hom tan no lur servic
Que tan pauc de grat n’atenda;
D’aisso tanh qu’ieu la reprenda,
Quie-n sai tal que s’en jauzic
Qu’eras m’estai per eys son tort estranha.
Mas non crezatz domneys per me s’afranha,
Qu’ades no-i trob’om chauzimen
E suffert ai tan longamen.

6
Dreg a mon belh Mai d’amic
Chansos vai dir que t’entenda,
E si tan fai que t’aprenda,
Ben tenh mon chantar per ric;
Car so que vol no-s bayssa ni-s gavanha,
Que-l sieus lauzars daur’e-l blasmars estanha;
Tan conoys e sap et enten
Qu’ades val mais la part qu’ilh pren.

7
Mon Audiart sal Dieus e sa companha,
Mas la belha que de s’amor m’estranha
Fa mal quar Miravalh non pren,
Pus a las outras lo defen.
Readings of Base Manuscript Emended
26 questier. 36 que que sen. 42 Vai chansos que la retenda. 45 Que que lieys. 46 daure b. 47 E conoys e fa. 49 sa companh.

TRANSLATION

1. It is fitting that my lady accept everything good I do or say, since from me she wants no other tribute, provided that for her I renounce everything which is not proper to noble conduct, and she orders me to act so that merit remains to me; for otherwise, if one does not keep from fault, one does not attain one's desire.

2. I seek shelter close to her because she fails in nothing she undertakes, nor has she power that may be diminished by herself or by an enemy. Therefore she holds me prisoner like a Spanish mercenary, for whenever she wishes, I rush into the combat; I agree to her will entirely, and I like none of her enemies.

3. Since for her I abandon others, I ask her this much for compensation—that she not expend her fine youth until she makes good to me the harm, for everything that may be lacking to me is lacking to her; and if she hurts me, never will I be the one to complain, for I myself have been out seeking (someone else), and against her I find no protector.

4. I want each (of these ladies) to receive in consequence a wound, for otherwise their haughtiness does not please me while my lady forbids them (to me), for I would abstain from them for no other reason. And if it were not that she retains me in her service, I would take my company so far away from my lady that I would accept only the good and I would take vengeance for the harm.

5. Never did a man serve them so well who can expect so little thanks. For this reason it is fitting that I reproach her, for I know one of them who rejoiced that she is now estranged from me by her own fault. But do not believe love service will be transgressed by me, for one does not always find pity in it, and I have suffered so long.

6. Go, song, straight to my beautiful Mais d'amic, that she may hear you, and if she goes so far as to learn you, I shall certainly consider my singing noble. For what she wishes neither diminishes nor deteriorates, since her praise gilds and her blame coats with tin; she knows and discerns and understands so much that what she chooses is always worth more.

7. May God save my Audiart and his company, but the fair one who keeps me from her love acts wrongly in not accepting Miraval since she forbids it to the others.

NOTES

Manuscripts

Text: Three MSS: CRV.
Music: One MS: R.
Base MS for the text: C.
Variant stanza orders:

R: 1 2 3 4 6 5
V: 1 2/4 5 4/2 3 6 (lines 13–16, 29–32 exchanged)
Both of these orders seem erroneous. The line transpositions appear to have influenced the sequence of V; R misplaces stanza 6, which is rather clearly a concluding stanza.

Editions

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<td>2</td>
<td>A</td>
<td>A'</td>
<td>A'</td>
<td>B(A) : C</td>
<td>D(B) : E</td>
<td>F(B)</td>
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</table>

1. / / 2. / 3. / 4. / 5. / / 6. / / / 7. 

Frank, 577:254. *Coblas unissonans*. The rhyme scheme is common but nowhere else joined to the same meters.

Text

17-24. The poet alludes to relationships between himself, his lady, and others. The first part of the stanza, with the words *esmanda* and *destric*, proposes redress for wrongs perpetrated by the lady. But in the second part of the stanza the poet states that he cannot really complain of his lady, because he himself has turned elsewhere in an effort to find remedy or protection. Doubtless, as Topsfield has suggested, the poet is seeking help from another lady, although it is possible that protection would come from another source, such as love itself. These lines are perhaps to be compared to *Sieu en*, 17-20, and *Ben cortes*, 25.

21. For *al sieu* meaning “to her,” see Topsfield, p. 149.

25-28. The poet’s failure to find another protector would explain his sharp attack against the arrogance of other ladies, a variation of the vengeance motif. Paradoxically, he reiterates the fact that he abstains from courting others out of respect for his lady’s wishes, although he has just stated that he has in fact been seeking another protector. He is caught in an untenable situation.

29-32. The interpretation of these lines depends on the version of line 30 which is adopted. I have retained the reading of C, as did Topsfield. But RV offer “Tan lunhera de donas ma companha.” In the first case, the ambivalence expressed is that of the poet toward his own lady: he would praise the good but take vengeance for the harm. In the second case, the same ambivalence is expressed toward all ladies. Although the motif may thus vary in detail, the fundamental attitude is the same: good on the part of ladies should be accepted and praised, harm avenged.

33-40. This troubled situation continues into stanza 5, where a general statement about the ungratefulness of ladies merges into and justifies a criticism of the poet’s lady—despite his previous reluctance to complain. Her *tort* is brought into focus. Then order is restored: the poet will conform to the service of love and accept love’s suffering. In these stanzas the underlying tensions are expressed obliquely by praise and blame of the lady and by the contradictory action of moving both toward and away from other ladies.

Music

The flat sign is used four times (missing in line 3 in Fernandez de la Cuesta), the plica not at all.

(1) This *ti* is on the same staff as the preceding flat. Since, however, the scribe tends to use a flat sign before each flatted note even when the notes are on the same staff, I have not thought it appropriate to utilize a flat here. The possibility of an alteration is suggested by a sign above the note. In lines 6 and 7 further suggestions are similarly made.

(2) Although the ligature is unusually elongated, *sol-mi* is the correct reading, not *sol-re* as in Fernandez de la Cuesta.
Un sonet m’es belh qu’es-panda

1. Un so-net m’es belh qu’es-pan-da 2. Per ma do-na es-bau-dir,
3. Si cum selh que no de-man-da 4. So que l plus vo-lgra jau-zir;
5. Mas d’ai-tan no-m puesc suf-frir 6. Que no-lh mostr’ huei-mays,
7. Si vals te-mens ab chan-sos, 8. Cum suy d’en-an-sar coi-tos
9. Selh joy don ylh m’a-tru-an-da.

2
Pechat fai qui m’atruida,
Que res mas lieys non dezir;
E qui mon afar demanda,
Pot dau’tas donnas au-zir
Cum ni a manhtas en azir
Quar ieu no-m biays,
E lur estauc ergulhos,
E vuel mais remaner bios
Ses amor qu’autra-n reblanda.

4
Soven me mostr’en guaranda
Lo cors, que m fai abelhir
Sas grans beutz, e-m demanda
Que fas, quan non la remir.
D’aquí movol gran sospir
E-l volers que-m nays
Que-m fai languir amoros;
Per qu’ieu la prec ad estros
M’acuelha, si no-m desmanda.

3
Lieys sola-m platz que reblanda,
Qu’a dreizt en puesc grans laus dir,
E qui de lieys mi demanda,
Non puesc ben dizen mentir;
Quar mielhs qu’om savis cossir
Fai totz sos assays
E totz sos faitz belhs e bos,
Pueys a d’avinenes faissos
Tan com beutz en guaranda.

5
Per Crist, s’aquesta-m desmanda,
No y a plus mais del murir,
Que de tot autra demanda
M’a fag s’amistat partir;
Si-s vol, lo sieu pot delir,
Cum selh que Dieu trays,
Mas pauc li val tracios,
Qu’anc sa par non cre que fos,
Ni gensor non pais vianda.
22: Un sonet

6 Ben sabetz ab qual vianda,  
Bela domna, puesc guerir,  
Qu'ieu so-l folhs qui-lh say demanda  
Si m'o voletz aculhir.  
E pus mi-us plac enrequir,  
No vulhatz qu'abays  
Que-l mieus mals es dans a vos,  
E totz mos bes vos es pros,  
Tan com sobre me n'espanda.

7 Et ieu sui verays,  
Quar me meteys tenc de vos,

Readings of Base Manuscript Emended
26 E pueys a davinen. 29 que lam. 33 voler quen. 40 me fai. 42 quel sieu t. 44 quen fos. 45 ni sos pars non pres. 48 folh. 61 domnay. 62 sen r. 63 E mon.

TRANSLATION

1. It pleases me to circulate a song to cheer my lady, like the one who does not ask for what he would wish the most to enjoy. But I cannot henceforth restrain myself from showing her, at least timidly, with songs, how desirous I am of exalting the joy with which she attracts me.

2. She who attracts me commits a sin, for no one but her do I desire; and whoever asks about my conduct can hear from other ladies how many of them are offended because I do not turn away (from my lady), and I remain haughty toward them, and I prefer to be deprived, without love, rather than to court another (one of them).

3. It pleases me to court her alone, for with justification I can praise her highly, and if someone asks me about her, I cannot lie in saying good things; for better than a knowledgeable man may think, she accomplishes all of her tasks and all of her beautiful and fine actions, and she also has as many charming features as beauty can contain.

4. Often in moderation she shows me her body, so that she makes enchanting to me her great beauty, and she asks me what I do when I am not looking at her. From this, heavy sighs come, and the desire is born which makes me languish with love. Therefore I pray her to receive me immediately, if she does not refuse me.

5. For Christ's sake, if this lady refuses me, there is nothing left but to die, for her friendship has made me withdraw from all other courting. If she wishes, she may destroy her own, as (did) the one who betrayed God. But betrayal is of little advantage to her, for I believe that her equal never existed, nor does nourishment sustain a fairer lady.

6. You well know, fair lady, with what nourishment I can be cured, and I am the fool who asks for it here, if you wish to grant it to me. And since it pleased you to enrich me, do not desire that I be humbled, for my misfortune harms you, and all my benefit, as much of it as spreads over me, is to your advantage.

7. And I am faithful because I hold from you my own self and all my good and worthy actions and Miraval in custody.

8. Royal and high-spirited lord, my dear and fine Audiart, I court, by the faith I owe you, the fairest lady in the world who adorns herself.

9. And let her not refuse me (even) if she doesn't send for me.
22: Un sonet

NOTES

Manuscripts

**Text:** Four MSS: CERV.

**Music:** One MS: R.

**Base MS for the text:** C. Topsfield uses all four MSS, with C as principal source; see Les poésies, p. 279.

Editions

**Text:** Topsfield, Les poésies, p. 279.


Résumé of Stanza Structure

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A & B & A & B & : & C(B) & D & B' & : & C'(B) & E \\
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\]

1. __________/___________/____________________
2. __________/______________________________
3. __________/______________________________
4. __________/______________________________
5. __________/______________________________
6. __________/______________________________
7. _______________________
8. _______________________
9. _______________________

Frank, 343:1. Unicum. Coblas unissonans and capfinidas.

Text

29. All of the MSS have *que lam* with one extra syllable. Topsfield emends the line to read *que-m*, and this seems the most reasonable solution.

40. All of the MSS have *s'amistat*, the accusative form, thus literally, “she has made me separate her friendship.”

42–45. Since CE repeat *sieu* in line 42 (*quel sieu trays*), and, with V, *par* in line 45 (*Nis sos pars non pres vianda*), I have followed Topsfield’s emendations, taken from R, even though the readings *gensor* and *pais* in line 45 are isolated. *Tracios* is here (43) presented as a fault, as conduct not befitting the lady. It has religious overtones (42) in the version adopted. The other use of the word, *Cel que no* (41), is paradoxical. The term *tracios* thus participates in the sometimes ambiguous development of vengeance and betrayal in Miraval’s *cansos*.

62. Both MSS containing this *tornada*, C and E, have *gensor*, a nominative, where the accusative would seem more appropriate. Topsfield corrects to *gensor* (p. 282).
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