

# Troubadour II

# The European context

- ▶ Troubadours (Occitan, Midi)
- ▶ Trouvères (northern France)
- ▶ Minnesänger (minne singers, mostly Austria, southern Germany)
- ▶ Il dolce stil nuovo (northern Italy, southern Italy)
- ▶ Minnesang, [Codex Manesse](#)
- ▶ Bernard of Clairvaux

# Possible origins

- ▶ Classical tradition (Ovid)
- ▶ Autochthonous tradition
- ▶ Folkloric tradition
- ▶ Arabic tradition
- ▶ Mariology
- ▶ Crusade tradition - Arabic origin
- ▶ Feudal tradition
- ▶ Ecocritical conditions
- ▶ Cathar tradition

# Bernard of Clairvaux: Our Lady, Star of the Sea"

- ▶ When the storms of temptation burst upon you, when you see yourself driven upon the rocks of tribulation, look at the star, call upon Mary. When swallowed by pride or ambition, or hatred, or jealousy, look at the star, call upon Mary. Should anger, or avarice, or fleshly desire violently assail the frail vessel of your soul, look at the star, call upon Mary. If troubled on account of the heinousness of your sins, distressed at the filthy state of your conscience, and terrified at the thought of the awful judgment to come, you are beginning to sink into the bottomless gulf of sadness and to be swallowed in the abyss of despair, then think of Mary. In dangers, in doubts, in difficulties, think of Mary, call upon Mary. Let not her name leave thy lips, never suffer it to leave your heart

# Vidas and razo



# Different types of style:

- ▶ Trobar leu (light)
- ▶ Trobar ric (rich)
- ▶ Trobar clus (hermetic)

# Genres

- ▶ Alba (dawn song) - tageliet
- ▶ Canso (love song)
- ▶ Crusade song
- ▶ Dansa
- ▶ Estampida (dance)
- ▶ Ensenhamen (didactic)
- ▶ Enuig (indignation)
- ▶ Partimen (2 poems exchanging ideas)
- ▶ Serena (longing lover)
- ▶ Sirventes (satire)
- ▶ Tenso (debate)

# The issue of love in its social and political context

Cercamon writes:

*Ist trobador, entre ver e mentir,  
Afollon drutz e molhers et espos,  
E van dizen qu'Amors vay en biays*  
(These troubadours, between truth and  
lies/  
corrupt lovers, women and husbands,  
and keep saying that Love proceeds  
obliquely)



# Research on troubadour and troubairitz poetry

- ▶ See the syllabus

# Guillaume le Neuf 1

- ▶ Companions, group activity, public performance
- ▶ Love as foolishness
- ▶ Hidden secrets, love as an expression of deep learning or understanding
- ▶ Sexual metaphor: horses
- ▶ Giving away the one horse to its master - adultery
- ▶ Troubadour poetry opposed to marriage

# Guillaume 2

- ▶ Coming to terms with emotions
- ▶ (History of emotions, e.g., Barbara Rosenzweig, Jutta Emig)
- ▶ Sexual allusions, Guillaume's crudeness
- ▶ Metaphor of the woods, fertility, rebirth, against marriage

# Guillaume 3

- ▶ Poetology, facetious narrative
- ▶ Contradictions
- ▶ Sickness
- ▶ Love as a cure (amor heroes)
- ▶ Fernliebe - love over distance
- ▶ The male gaze, male imagination

# Guillaume 4

- ▶ Complaint about women and their lack of understanding his desires
- ▶ Ladies ought to accept a knight's love as a form of honor
- ▶ Knights versus clerics/monks: who is the best lover?
- ▶ Meeting with two ladies, both married
- ▶ Playing the mute fool: barbariol
- ▶ Private female space
- ▶ Food for him
- ▶ Test with the cat (gat)
- ▶ Bath and love making

# Thibaut 32

- ▶ Jealousy
- ▶ God and love
- ▶ The image of the lady as an ideal, dream vision
- ▶ Love and the heart, the glory of erotic feelings for the individual's character
- ▶ Love and speech, communication, the man's failure to address his lady, the song as a substitute

# Thibaut 33

- ▶ Love pangs
- ▶ Heart
- ▶ Desire
- ▶ Appeal to the lady
- ▶ The lady as his mistress, the lover being entirely subject to his lady
- ▶ (feudalism theory, Erich Köhler)
- ▶ The power of the human gaze, the eyes
- ▶ Her absolute beauty - aesthetics
- ▶ Her smile, he at her command

# Thibaut 36

- ▶ How to approach a lady
- ▶ Kissing the lips or the feet
- ▶ Direct approach or first submission
- ▶ Humility
- ▶ Debate about the proper approach
- ▶ Conclusion: mouth, hence, the physical love, hence, sex



# Comtessa Beatritz de Dia



# De Dia 1

- ▶ Youth, joy
- ▶ Truthfulness
- ▶ Faithfulness
- ▶ Valid lover
- ▶ Ethical ideals of love
- ▶ Courtly language
- ▶ Intelligence, merit, character
- ▶ Appeal to Floris

# Dia 2

- ▶ Disappointment
- ▶ Feeling of betrayal
- ▶ Her own feelings of love are stronger than that of other courtly lovers (literary reference)
- ▶ They exchanged stanzas
- ▶ She as the best mistress of them all
- ▶ Her own character strength, virtues, love
- ▶ Warning of his possible downfall

# Dia 3

- ▶ Loss of love
- ▶ Personal grief and distress
- ▶ Comparison with literary figures
- ▶ She wants to have an affair with him, but only if she holds the power

# Dia 4

- ▶ Joy - ioi
- ▶ Danger of courtly spies, lausengiers/lauzengiers
- ▶ Rumors
- ▶ Male control
- ▶ Experience of love as a game and political strategy
- ▶ Those jealous ones, gelos

Manesse  
the idea of  
the falcon



# Azalais

- ▶ Nature introduction - topos
- ▶ Winter vs. Spring/Summer
- ▶ Bad mood
- ▶ Lost her lover
- ▶ Warning about choosing a man for his money only
- ▶ Her lover is a man of worth
- ▶ Love has to be a matter of the heart, not of money (prostitution)

# Castelloza 1

- ▶ Negative and positive characteristics of the man: meekness, candor and humanness
- ▶ Vs. meanness, slyness, and villainy
- ▶ The woman's task as poet, increasing the lover's value
- ▶ A female poet who knows her public role, proud of her poetic power, despite all the grief she gained from him
- ▶ Tries to force him to love her back, otherwise she would die



# Castelloza 2

- ▶ Similar approach, the poem serves to build a bridge to her lover
- ▶ She is suffering from grief
- ▶ She will never be treacherous
- ▶ He has not responded to all of her wooing (powerful female voice)
- ▶ Disregard of social class (at least within the aristocracy)

# Marcabru 10

- ▶ Pastourella
- ▶ Or locus amoenus
- ▶ Reference to the crusade, indirectly, crusade song
- ▶ He consoles her with reference to God
- ▶ But she cannot fully accept it

# Marcabru 11

- ▶ He as a wise person, others are fools
- ▶ Obscure poem
- ▶ Reference to the forest
- ▶ Hunting of birds
- ▶ Fire and water

# Bernart of Ventadorn 21

- ▶ He is superior over all other singers because his heart is filled with love
- ▶ Life consists of love
- ▶ Signs of love: heart and eyes
- ▶ Love as a prison
- ▶ Heart is wounded

# Final reflections on courtly love

- ▶ Result of a paradigm shift
- ▶ Pan-European phenomenon
- ▶ Primarily at the aristocratic courts
- ▶ Noble culture
- ▶ Music, words, dance, reflections, gaze, hope, dreams
- ▶ Ethics, virtues, morality
- ▶ Love and God
- ▶ A cultural development affecting all of European aristocrats.
- ▶ Lasted well into the 16<sup>th</sup> century, but had lost most of its central appeal already by the 13<sup>th</sup> century

Thank you very much. Kiitos paljon!  
Now, on to your term papers

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