




2007-12-14

Women Troubadours in Southern France

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WOMEN TROUBADOURS IN SOUTHERN FRANCE:
PERSONAL CHARACTER, UNHAPPINESS
AND
REVOLTING AGAINST
CONVENTIONS

by

Catherine C. Ganiere

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of French Studies
Department of French and Italian
Brigham Young University
December 2007

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BRIGHAM YOUNG UNIVERSITY

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ABSTRACT

WOMEN TROUBADOURS IN SOUTHERN FRANCE:
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Master of French Studies

In the twelfth and thirteenth centuries women troubadours in southern France called *trobairitz* participated in dialogue or debate poems called *tensons* with male troubadours. Of the nine existing tensons that include a male and a female voice, we will only analyze five tensons with the known identities of both the *trobairitz* and the troubadour that debate the subject of love, and we will include the following *trobairitz* tensons in this paper: Alamanda, Isabella, Garsenda, Lombarda and Maria de Ventadorn. We will discuss the thematic elements these five tensons share.

Scholars such as Pierre Bec, Peter Dronke and Katharina Wilson note *trobairitz*' themes vary from those of traditional male troubadours. Troubadours concentrate on the outward or social manifestations of the courtly love game and values, yet *trobairitz* focus on the intimate, private pleasures of love by deviating from generally accepted courtly love conventions and social behaviors. Since the subject of love is debated in these five tensons, the personal character in these tensons alludes to the *trobairitz*'s life—

circumstances and incidents. A trobairitz's personal character is also illustrated in the *tenson* by her willingness to show personal qualities about a love relationship and as Deborah Perkal-Balinsky calls it "a willingness to deviate from accepted social behavior or perhaps the rules of the game, in an effort to attain the intimate pleasures in a love relationship" (46). The *tensons* discussed provide valuable information about trobairitz and courtly love—the publicly displayed values of honor, valor and mercy. At times, trobairitz solicit love by revolting against the courtly love rules to win a man.

In courtly love *tensons*, trobairitz use the literary style, courtly vocabulary and courtly values to express both their support and criticism for the system. Through the use of courtly vocabulary, trobairitz conform to the styles developed by troubadours, yet when trobairitz write as female lovers and poets, they also discard the conventions set forth by troubadours, since they are not male lovers and poets. In each *tenson* the literary mode is man-in-society, and the theme centers around love—either the praise of it or the blame from lack thereof or both (Hagen 27).

In each of the five *tensons*, there are three common threads in the trobairitz love relationships: (1) in each *tenson* we see the personal character of the trobairitz; (2) we see them deviate from the accepted social behavior or the rules of the game; and (3) we witness that the trobairitz are usually unhappy with their love relationships. We will examine each *tenson* individually regarding these three aspects.

TABLE OF CONTENTS

| | |
|---|-----|
| Introduction | 8 |
| Chapter 1: Dialogue with Trobairitz and ex-lover: Isabella and Lombarda | 22 |
| Chapter 2: Debate about love Trobairitz with a troubadour: Maria de Ventadorn and Garsenda | 42 |
| Chapter 3: Therapist: Alamanda | 62 |
| Conclusion | 74 |
| BIBLIOGRAPHY | 79 |
| APPENDICES | 86 |
| TROBAIRITZ | 86 |
| TEXTS | 89 |
| NEGATION STATISTICS | 102 |

INTRODUCTION

The women [troubairitz]'s motivation for writing... is often more urgently serious than is common among men writers; it is a response springing from inner needs, more than from an artistic, didactic, inclination. There is more often than in men's writing a lack of apriorism, of predetermined postures: again and again we encounter attempts to cope with human problems in their singularity—not imposing rules or categories...but seeking solutions that are apt and truthful existentially.¹

Dronke

What is most intriguing about Peter Dronke and later Katharina Wilson's study is that they pointed out a major thematic difference between troubadours and *trobairitz*' poems—personal character. We see both a troubadour and a trobairitz come together in the genre of poem called “tenso” or *tenson*. Before we can identify the details of trobairitz, let us examine the common characteristics of a *tenson*.²

Scholars vary in opinion of a *tenson*'s definition. Common threads of a *tenson* include an alternating dialogue in which two speakers defend their proper opinions. François Just Marie Rayounard adds that often times each speaker contradicts the other and the subject matter varies yet *tensons* use the same format, similar rhyme schemes and end with two envois (186). Alfred Jeanroy adds another point to show the dialogues between partners act as a type of game³ and also states that use of satire is not present in *tensons*, “en réalité n'a presque jamais eu le caractère satirique” thereby contradicting David Jones (452). Jones disagrees and proposes a contradictory definition—a satiric

¹ *The Voice of the Trobairitz* 7-8.

² Among the 196 existing dialogue poems, we count other types of dialogue poems that will not be included in this analysis. Other dialogue poems that will not be covered in this thesis include *jeu partit*, *partimen*, *sirventes* and *exchange des coblas*. Jeanroy specifically refers to three different types of dialogue poems: *la tenson*, *le partimen* and *les coblas* (*La Poésie Lyrique des Troubadours* 375).

³ *La Tenson Provençale* 248.

dialogue poem in which each speaker expresses his proper opinion in alternating equal number of stanzas and measures, using the same rhyme scheme of his opponent so each may have equal chance to contest the other's opinion (8-9, 50). Satire may be a literary technique used in a tenson, but little evidence in trobairitz poetry would substantiate this claim. Jones also broadly generalizes regarding the tensons form, stating that they are composed of six *coblas* or stanzas and two *tornadas* (50).⁴ Shapiro agrees with the basic tenants of tenson but also adds that a tenson has a fixed form which includes alternating stanzas and the same speakers, while the second speaker repeats meter, rhymes and rhyme scheme of the preceding speaker (297).⁵

Based upon these scholars' definitions and merging them, we will use the following definition: the tenson is a verbal dispute (dialogue) in which two different poets generally alternate stanzas that are identical in length, meter and rhyme. However, only the form, the formal structure of the dialogue and overall content are standard; the specific content is open to the poet's discretion. The formal structure appears to start with one person posing a question to another. Generally, in the trobairitz tenson the participants include a female and a male.⁶ The trobairitz tenson allows us to peer into women's behavior as well as to observe their viewpoints on courtly love and relationships.⁷

The medieval dialogue poem known as the tenson is the third largest type of poem troubadours created (after the *canso* and *sirventes*) (Neumeister 404). Out of 2500

⁴ In the six tensons spoken of in this paper, we find the broad generalization doesn't hold true.

⁵ Please note I will not use Kohler as a reference because I am not fluent in German, and I was apprehensive to use other's interpretations of Kohler's works.

⁶ In the other trobairitz tensons, two or three females exchange a dialogue and the subject matter is a relationship involving a man except for the tenson by Gormanda which focuses on politics.

⁷ In each tenson discussed, we'll see the woman's actions and reactions to the love relationships with which she is involved.

troubadours' poems, 196 are dialogue poems,⁸ and a total of 9 trobairitz tensons exist in which all people are identified.⁹ However, scholars claim that anywhere from 23 to 46 different trobairitz poems exist today.¹⁰ Twenty-four of the poems can be attributed to eighteen trobairitz.¹¹

Seven tensons are exchanges between a named troubadour (man) and named woman.¹² Since six of the seven trobairitz poems share common themes of love, Gormonda of Montpellier's response to Guillem Figueira's sirventes against Rome (also known as a political debate) will not be addressed, because the context and the political genre do not fit within the constraints of the other six tensons.¹³ Since, Comtesse de Dia's tenson has been heavily discussed as there are over 100 publications¹⁴ about her, she will be eliminated from the analysis,¹⁵ and the following trobairitz tensons will be

⁸ Tensons are included as part of the dialogue poem genre. Other forms of dialogue poems include the following: jeu partit, partimen, sirventes and exchange des coblas.

⁹ The number of 9 tensons does not include the anonymous trobairitz poems— in which the woman is anonymous and the man is identified or the tenson among three women (Bec, '« Trobairitz » et chansons de femme. Contribution a la connaissance du lyrisme féminin au moyen âge,' 236).

¹⁰ Bogin claims 23 trobairitz poems, Paden claims 46 trobairitz poems and Bec claims 24 poems by eliminating the anonymous or doubtful poems (Bogin 11, Paden, *The Voice of Trobairitz*, 8 and Bec '« Trobairitz » et chansons de femme,' 236). Further, we can infer that other texts have been lost, as Schultz-Gora states that the vidas of Lombarda refer to her having several songs or poems, and currently only one exists. Additionally, we know other trobairitz who wrote a poem or poems, and the poems have disappeared since Blachemain, has one line of a poem in existence, and Gaudairenca, wife of Ramon de Miraval, is said to have written danzas but we don't have any of the poems as cited in M. de Riquier *Los trovadores*, vol II, p985 are both mentioned.

¹¹ They are as follows : Alamanda, Alaisina, Almuc de Castenou, Azalais de Porcairagues, Bieiris de Romans, Carenza, Castelloza, Clara d'Anduza, Comtesse de Dia (Beatrice), Comtesse de Proenca (Garsenda), Domna H., Guillelma de Rosers, Gormonda de Montpelier, Iselda, Iseut de Capion, Lombarda Maria de Ventadorn and Tibors.

¹² I will not be using tensons between women or with anonymous women. To be precise I will not analyze two or three women dialogues— Almuc de Castelnou and Iseut de Capion or Alais, Iselda et Carenza or a tenson with two anonymous trobairitz (domna and donzela) or any of the dialogues between named troubadours and anonymous women.

¹³ In the six tensons, love is discussed concerning personal viewpoints regarding behavior in three by Alamanda, Isabella and Comtesse de Dia and the other three discuss theories of love and practical approaches to love within the society.

¹⁴ Publications documented at the following website: <http://troubadours.byu.edu/PC/PC-046/46%20-%20Beatritz%20de%20Die.htm> Retrieved December 4, 2007.

¹⁵ The compilation of writings about Comtesse de Dia were retrieved from the website, <http://troubadours.byu.edu> Please note Comtesse de Dia has five surviving poems, one of which includes

included in this paper: Alamanda, Isabella, Garsenda, Lombarda and Maria de Ventadorn.¹⁶

Fortunately, through *vidas* and *razos*, the trobairitz' identities are revealed either through their own proper *vidas* (biographies) and *razos* or through the troubadour with whom she participates in a *tenson*.¹⁷ Of the 101 *vidas* in existence, only eight trobairitz *vidas* survive, and these trobairitz are recognized as poets.¹⁸ We have a *vida* for Lombarda (13 lines);¹⁹ and the troubadour *vida* of Elias Cairel gives us information about Isabella; and Gui D'Uissel's *vida* gives us information about Maria de Ventadorn. Further, the *razos* inform us of Lombarda (13 lines) and of Maria de Ventadorn (32 lines). Giraut de Borneil's *razo* gives us information about Alamanda, Elias Cairel's *razo* gives us further information about Isabella and Gui de Cavaillon's *vida* hints at a possible love affair with Garsenda. Elias de Barjols' *vida* explains that he dedicated four songs to Garsenda.²⁰

The *vidas* and *razos* were mostly written in the thirteenth century by clerks or scribes, and scholars have often questioned their veracity.²¹ According to Jean Boutière,

the *tenson*, [PC 46.3](#) *Amics en gran cossirier* ..., which is briefly mentioned above. Her other poems and *vida* are as follows: [PC 46-Vida](#) *La comtessa de Dia si fo moiller d'En Guillem* ..., [PC 46.1](#) *Ab ioi et ab ioven m'apais* ..., [PC 46.2](#) *A chantar m'er de so qu'ieu no volria* ..., [PC 46.4](#) *Estat ai en greu cossirier* ... and [PC 46.5](#) *Fin (Fis) ioi (jois) me don' alegranssa*...

¹⁶ Please note the five trobairitz discussed in this paper only have one surviving poem each, which is the *tenson*.

¹⁷ There are various editions for *vidas*. The editions of the 19th century include the following: Rochegude, Raynouard, C.-A.F. MAHN, Edition of "L'indigène" and Chabaneau. Other editions include Boutière-Schutz, les "Appenti" de G. Favati, les "Appunti" de B. Panvini, "La Letteratura Medievale in Lingua d'Oc" and L'edition critique de G. Favati. In this paper, I use Chabaneau and Boutière and Schultz.

¹⁸ Boutière and Schultz, 212-4, 333-4, 341-2, 416-9, 422-4, 445-6, and 498-9.

¹⁹ Comtesse de Dia also has a *vida* of 2 lines; she is a part of the category but we will not discuss her in this paper because her life and works have been sufficiently examined. I will limit the *tensons* discussed in the paper to the five.

²⁰ See Trobairitz: Garsenda in the appendix.

²¹ Jeanroy expresses frustration about the biographies in wishing that they were historical. (I, 104).

they present work of amateurs with truth and fiction intermingled.²² Nevertheless, they are simple and clear, and Stanislaw Stronski clearly separates the fact from fiction according to historical information in accepting the troubadour's provenance, family, social status, profession and participation in politics.²³ Thus, the clues gained from the *vidas* and *razos* aid in situating the *trobairitz*'s *tensons*.

In these five feminine *tensons* by Alamanda, Isabella, Lombarda, Garsenda and Maria de Ventadorn, each woman has a male partner in the debate poem. The formal structure of the five *trobairitz* *tensons* is an interrogative or an imperative question to initiate a dialogue, followed by a discussion between two speakers who generally alternate or exchange viewpoints on the subject in question—love, and the *tornadas* or *envois* end the discussion.²⁴ The dialogue consists of questions and comments and the replies, which create the actual *tenson*.

Trobairitz were noblewomen.²⁵ In southern France noblewomen had economic and social rank in the agrarian society as well as powerful influences in the realm of the household—overseeing female servants and children and some military duties, and exercising political and economic weight.²⁶ Thus, it appears these women—*trobairitz*—who were of noble rank were permitted to not only view, but also participate in the world of the troubadours through writing their own poetry.²⁷

²² Boutière xiv.

²³ "La Poésie et La Réalité aux Temps des Troubadours" 22.

²⁴ Lombarda and Garsenda are the two *trobairitz* who do not alternate replies with their male counterparts.

²⁵ Through Giraut de Bornel's *razos* we find that Alamanda is noble and well regarded for her spirit, nobility, and beauty. (Boutière 44-5). Lombarda has her own *vida/razo* in which we find she is beautiful, noble, well-learned, well versed in writing poetry and specializes in writing beautiful loving stanzas (Boutière 417-8).

²⁶ Lore, 36-7.

²⁷ No *trobairitz* is known to have come from common birth; all of noted from *vidas/razos*, and other contexts to be of noble birth (Lore 36-7).

Troubadour lyrics were performed in the vernacular, written for a restricted audience—the courts—and performed in the courts; the lyrics were generally subject oriented meaning that the lyrics supported one main subject or idea. In the case of the five tensons we examine, it is the subject of love. Further, each tenson has two different voices (as opposed to one voice or a group of voices). Courtly love poetry is specific to the French civilization from the 12th to the 14th centuries and related to life of the court, referring to the moral qualities of individuals within the society or to social qualities of the community.²⁸

Courtly life is a manner in which to live, act and think based on accepted ideals of the court of etiquette and self-control which include but are not limited to fidelity, loyalty and discretion revealed in kindness, humility, concern for another's reputation and the rejection of envy and fear.²⁹ During this time period, "all power was in the hands of the elders (seniors),"³⁰ who represented order in society; these heads of their own households were stewards over the women in their own households (usually their daughters) and arranged their marriages—women were married for economic, political or social power—a woman's rank increased when she married a man of higher status.³¹ Marriage was seen as a form of order and control.³² Courtly love was practiced as a means to experience true love that was not found in the bounds of marriage.

These tensons debate the subject of love. Jeanroy also notes that personal character in tensons alludes to a poet's life, circumstances and incidents. Incidentally, Deborah Perkal-Balinsky further supports this idea of personal character by pointing out

²⁸ Zumthor 386.

²⁹ Zumthor 389.

³⁰ *Medieval Marriage* 12.

³¹ Capellanus 36.

³² Duby, *Le Chevalier, la femme et le prêtre*, 227.

specifically women trobairitz tensons show a personal quality and “a willingness to deviate from accepted social behavior or perhaps the rules of the game, in an effort to attain the intimate pleasures in a love relationship” (46). The tensons discussed provide valuable information about trobairitz and courtly love—the publicly displayed values of honor, valor and mercy. Troubadours concentrate on the outward or social manifestations of the game of courtly love values, yet trobairitz focus on the intimate, private pleasures of love by deviating from generally-accepted courtly love conventions and social behaviors. At times, trobairitz solicit love by revolting against the courtly love rules to win a man.

In courtly love tensons, trobairitz use the literary style, courtly vocabulary and courtly values to express both their support and criticism for the system.³³ Through the use of courtly vocabulary, trobairitz conform to the styles developed by troubadours, yet when trobairitz write as female lovers and poets, they also discard the conventions set forth by troubadours, since they are not male lovers and poets.³⁴ In each tenson the literary mode is man-in-society, and the theme centers around love—either the praise of it or the blame from lack thereof or both (Hagen 27).

Many scholars have debated whether the female poet is rather the assumption of the feminine voice; others question whether the exchanges between a man and a woman actually exist or if the female is a fictional speaker. Jean-Charles Huchet even claims that the biographer invented the trobairitz (63). If indeed some were written by men, two differing opinions still appear and are stated throughout the five tensons. Of these five,

³³ According to Perkal-Balinsky, the trobairitz “express formal complexity, variety of content, and lyric beauty” and the “meaning of their poems is substantially divergent” (5) whereas Lore expresses that trobairitz’ poems reinforce and criticize the very values that create the society (22).

³⁴ Shapiro 560-1 and Lore 22.

we know the names of participating females: Alamanda, Isabella, Lombarda, Maria de Ventadorn and Garsenda. Speculation about Alamanda and Isabella as fictional characters is often given,³⁵ but for this analysis, the female name is revealed and will be considered authentic.³⁶ This discussion will align with Tilde Sankovitch and Geneviève Brunel-Lobrichon, both of whom propose that “tensons attributed to the trobairitz were written by women and with Francois Zufferey who emphasizes the arbitrariness of discrimination founded on anonymity” (Sankovitch 14, Brunel-Lobrichon 219 and Zufferey 35).

Trobairitz love relationships in these six tensons have three common threads (1) in each tenson we see the personal character of the trobairitz; (2) we see them deviate from the accepted social behavior or the rules of the game; and (3) the trobairitz are usually unhappy with their love relationships.

While we will examine each tenson individually to analyze for personal character, deviation to social behavior and unhappiness in their relationship, it would be first helpful to note some external influences that may have affected trobairitz’ writing aside from courtly love conventions as well as to dispel some misconceptions of gendered language. Before we look at them individually let us look at them as a whole to find the common threads and common external influences.

According to scholars, trobairitz have been known to favor such values as fidelity, trust, mercy, valor and emotion. Pierre Bec refers to these values as “socio-poetic”

³⁵ Speculation about Comtesse de Dia being a fictional character also exists.

³⁶ Fictive tensons and female voice will not be addressed in this thesis.

values.³⁷ These values are intertwined throughout the five tensons and aid in revealing the above-stated common characteristics.

It has been noted that trobairitz are more inclined to the use of negatives than troubadours: women “use a higher number of negatives than men, and there are few stanzas in their poetry in which at least one negative does not appear” (Ferrante 65). Throughout the five tensons negation is classified as using the following: anc, ni, no, no’i, no’l, no’m non, no’s, no.us, nulas, nulh, nulha and nulls.³⁸ This investigation of these five tensons suggests otherwise. The closer analysis finds the contrary to be true for tensons; adding all of the negatives from all six tensons in which we have named participants, and we can see that overall, the males said more negatives than the females. Further, when looking individually at each tenson, we find that the use of negative words varies. Two of the tensons have females who employ a higher frequency of negatives, three of the tensons have females with fewer frequencies of negatives than their male counterparts; and one tenson has an equal number of negatives used by both the male and the female. See Table below:

| Trobairitz | Male voice—use of negatives | Female voice—use of negatives |
|-------------------|------------------------------------|--------------------------------------|
| Alamanda | 14 | 17 |
| Isabella | 12 | 16 |

³⁷ Bec, *Chants d’amour des femmes troubadours*, 34.

³⁸ No’I, no’l, no’m, no’s, no.us are all contracted forms of no or non which include an adverb, personal pronoun or reflective pronoun. In the original analysis I included the negation from Comtesse de Dia’s tenson. I included it in the paper because the information aligns to contradict previous research that had been performed on negation in trobairitz’ poetry.

| | | |
|--------------------|----|----|
| Lombarda | 5 | 2 |
| Garsenda | 3 | 3 |
| Maria de Ventadorn | 7 | 2 |
| Comtesse de Dia | 11 | 9 |
| Total | 52 | 49 |

Clearly, we see that the use of negatives within trobairitz tensons dispels the misconception that women use a higher frequency of negatives overall. However, what is interesting is the significantly higher frequency of negatives found in the two tensons by Alamanda³⁹ and Isabella, which we will explore later in the individual analyses and may further warrant additional investigation by others. If this one misconception exists, there may be others; more likely neglect or lack of research on these trobairitz form misconceptions or any conceptions at all. Unfortunately current reliability does not give specific information sought. Yet, the use of negations within the trobairitz' poems may act as a means for trobairitz to reveal their personal character through "socio-poetic" values.⁴⁰

As I mentioned before, the woman is expressing displeasure in these tensons as opposed to the man (defying courtly love conventions) but these possible declarations may have to do with their geographic location. If we plotted out all of the known

³⁹ Please note Alamanda is the second speaker. She does not initiate the dialogue with Giraut de Borneil. He initiates the dialogue.

⁴⁰ Upon analyzing the words that were negated and the manner in which the negations were used throughout the five tensons, the pattern of "socio-poetic" values became evident. The use of negation in these trobairitz' tensons expresses the clear difference between a male troubadour socio-poetic values of social outward manifestations to the court and outward appearance to others and a woman trobairitz psycho-poetic values of her feelings—fidelity, love, trust, valor, mercy and emotion—and the intimate workings of a relationship with another.

trobairitz in the south of France, we find a greater concentration in southeastern France, as opposed to a more sparsely populated southwestern France.⁴¹ Yet, if we only plot out the five tençons discussed, we find the greater concentration of trobairitz tençons in southwestern France. Please see the map of the trobairitz geographic locations below:



Through Giraut de Borneil's *vida*, the geographical region is identified where Alamanda lived—Estang; Lombarda's *vida/razo* discloses that she is from the Toulouse area and Isabella's *tenson* with Elias Cairel reveals she is likely from the same area as Elias Cairel of Périgord. Maria de Ventadorn and Garsenda's geographical location can

⁴¹ We do not have the specific location or even geographical region for some of the trobairitz including the following: Alaisina Yselda, Na Carena, Na Felipa and Domna H., and they will not be included in this analysis. Since this analysis is focused on the five tençons (between a named troubadour and trobairitz on the subject of love) written by a trobairitz namely: Isabella, Lombarda, Maria de Ventadorn, Garsenda and Alamanda, I also will not include trobairitz who wrote cansos: Azalais de Porcairagues, Beatriz de Dia, Bieiris de Romanas, Castelloza, Clara d'Anduze and Na Tibors nor other trobairitz who wrote the other tençons: Almois de Castelnou, Guilhelma de Rougiers, Gormanda and Iseut de Chapieü.

be traced through their family lines.⁴² As shown in the illustration above, four of the five areas are clearly marked in the southwest of France. Further, according to Camille Chabaneau, we note the geographical areas in which the *vidas* and *razos* are found: Alamanda and Isabella are attributed to the Aquitaine area (15, 50) and Lombarda to the Languedoc area (72) both of which are considered southwestern France.

While it is important to note that courtly love is adulterous in nature; what is most interesting in two of the five *tensons*,⁴³ two women—Lombarda and Isabella (both located in southwestern France) specifically identify and address the lover by name.⁴⁴ In contrast, when we look at four other *trobairitz* *tensons*, the lovers are alluded to but never named specifically. The declarations they make are bold, given the laws at the time. Still, their boldness is astounding considering the harshness of adultery within the legal system.

Generally speaking, legal structures were similar in regions. Cities adopted counsels to manage the daily workings of a town. Yet, the disparity remains: why did some *trobairitz* in southeastern France keep their lovers anonymous, and why did two other women in southwestern France reveal them? Although those in southeastern France may want to protect their lovers from negative social reputation or harm or might have other noble reasons to keep him anonymous, a look into the legal system and punishments for adultery may well shed light onto why they concealed their lovers' identities. In researching the legal system in southern France, difficulty was presented in distinguishing and identifying specific areas—notably southwestern and southeastern

⁴² See *Trobairitz* appendix.

⁴³ Comtesse de Dia's *tenson* also does not mention a lover's identity, so the total may be considered six *tensons*.

⁴⁴ I analyzed all of the identified women's *cansos* and *tensons*. Only two other poets infer to past love relationships, which are Maria and Garsenda. Both Maria and Garsenda are also located in southwestern France. Yet there remains to be no woman in southeastern France who refers to or identifies a specific man's identity as her lover.

France and the differing laws. It is possible there are some varying legal differences between these two regions.

“Adultery lay medieval society was regarded as normal on the part of the husband, whereas between wives and their lovers it was regarded as a serious crime” (Patterson 232). Courtly love is adulterous by nature, and adultery was equated with “homicide, burglary of the church or people’s homes, assault with a sword and witchcraft,” (Patterson 233). In areas of southern France, “the local lord could confiscate the adulterer’s property and inflict physical punishment on him. In some towns, the convicted pair was to run naked within the city walls, sometimes being whipped or the woman pulled the man by a cord tied to his genitals” (Patterson 233). These punishments are typical of the day, according to Linda Patterson. Further, Georges Duby adds that vengeance for a wife’s adulterous act was “the responsibility of the husband and his blood relatives,” yet people could “appeal to Assemblies of the Peace and to the price... [Therefore] adultery [was]...provided for in secular law codes” (10).

Although at this writing, the author has not been able to locate the exact punishment for women adulterers in the southeastern region of France, we might conjecture based upon other customs in surroundings areas: the punishments were harsh. In other nearby regions additional punishments included not only scourging and the mental repercussions of fear of embarrassment or sexual humiliation for the male, but the possibility of death also existed. According to Germanic secular custom, if a husband found his wife in bed with another man, he could kill both of them (Patterson 233). In another region, moreover, if an adulterous couple was witnessed by two people, they

could be charged with adultery and receive any of the above punishments or anything like unto it.

The possibility also exists that the poem may act as a witness, and the women troubadours may want to avoid incrimination. These social ramifications of embarrassment, sexual humiliation, public humiliation and physical punishment arguably justify a reason women troubadours may have retained the anonymity of their lovers.

Now, that we have the landscape of the tenson and we understand the atmosphere of courtly love and obstacles of trobairitz in general, we can focus the lens more closely on the individual to note similarities in these tensons in deviations from courtly love, personal character and unhappiness within the love relationship. Chapter 1 will include dialogue with Trobairitz and ex-lover including the tensons by Isabella and Lombarda. Chapter 2 will examine the debate about love with a troubadour, which include the tensons by Maria de Ventadorn and Garsenda. Chapter 3 will examine tenson about the therapist, Alamanda.

CHAPTER 1: DIALOGUE WITH TROBAIRITZ AND LOVER

In their tensons Isabella and Lombarda engage in debates about love relationships. The essence of the troubadour lyric is heightened since the lady is committed to speaking in personal rather than in general terms. Within this framework, each takes on the role of a lover. What is most interesting in these two tensons, within the framework both women appear to take on the role of an ex-lover; the two women—Lombarda¹ and Isabella² specifically address the lover, by name. It seems that each woman discusses her former love relationship with the ex-lover, and even brings up specific questions, discusses specific attributes of courtly love in order to find a reason for the faded love. In contrast, when we look at three other trobairitz tensons, allusion to lovers is given yet, never a specific name given.³ In fact in the other tensons it seems that the women are debating love or giving advice. Since Lombarda and Isabella appear to mention a lover's name and allude to the specific love relationship each one shared with a troubadour, before we jump into the individual tensons and analyze the deviations from courtly love, personal character and the unhappiness expressed in their relationships, let us take a look at the specific background of these two tensons—with whom they share the tenson, time period

¹ Bernart Arnaut addresses Lombarda and tells her that he loves her most out of the two other women he has been with, “Lombards vòlgr’eu èsser per Na Lombarda, Qu’Alamanda no’m platz tan ni Giscarda Car ab sos òlhs plazen tan gen mi garda.” This line insinuates a previous love relationship. For French translation of the lines above, please see Texts appendix.

² In the first line of the tenson, Isabella addresses Elias Cairel and asks about the love they used to share and she wants to know what happened as illustrated in “N’Elias Cairel, de l’amor Qu’ieu e vos soliam aver Vòlh, si’us platz, que m’digatz lo ver.” For French translation of the lines above, please see Texts appendix.

³ I have placed the three other tensons into two categories: Love debate and love therapist/counselor. Both Maria de Ventadorn and Garsenda debate love with their counterparts yet a specific relationship is never mentioned. Maria de Ventadorn debates with Gui d’Uissel and Garsenda debates with Gui de Calvaillon. Alamanda acts as a therapist or counselor in her dialogue with Giraut de Borneil.

and geographic region. What are most curious about these women troubadours' disclosure of their lovers are the commonalities these authoresses share.

Isabella engages in dialogue with Elias Cairel, and Lombarda debates love with Bernart N'Arnaut. Both Elias Cairel and Bernart N'Arnaut were considered troubadours.⁴ Although according to scholars the date of the composition is not specific, based upon the vidas and razos as well as significant research scholars have performed, we can assume that both poems were composed around the time of 1200-1233.⁵ Isabella does not have a vida or razo yet her counterpart Elias Cairel does, and his vida lends insight to the time in which the poem may have taken place. According to Boutière's notes, Cairel lived at the beginning of the thirteenth century, and Jeanroy claims Isabella to be active for the first third of the thirteenth century (Paden, *The Voice of the Trobairitz*, 233). Based upon this information and the fact that he is courting Isabella, we can infer that she is living during the same time period. Further, we can suggest that Isabella is likely from the same area as Elias Cairel of Périgord.

On the other hand, Lombarda has her own vida/razo in which we find she is beautiful, noble and well-learned as well as well versed in writing poetry and specialized in writing beautiful loving stanzas (Boutière 417-418). According to Boutière, we also find that Bernart N'Arnaut, brother of the Count of Armagnac, heard tale of her goodness and her worth and then went to Toulouse to find her, courted her and made verses about her, sent them to her and returned to his home (416, H). Furthermore, we find Lombarda was part of a charter in June of 1206, which is as follows:

⁴ Both Elias Cairel and Bernart N'Arnaut have vidas/razos. They also have surviving poems. For a complete biography on Elias Cairel see Chabaneau p50. For information on Bernart N'Arnaut see Bogin, 174-5, Paden, *The Voice of the Trobairitz*, 24, Boutière 416 or Chabaneau 72.

⁵ Bertran N'Arnaut died in 1226 (Boutière 416 and Paden, *The Voice of Trobairitz*, 24).

‘Phillippo rege regnante & R Tolose comite, & Fulco episcopo,’ par laquelle ‘na Lombarda’ partage avec Pierre d’Auriac les deux filles de Pons Jaule. L’une de ces filles, na Giullelma, est attribuée à Lombarde; ‘autre, nommée na Brunesens, à Pierre d’Auriac.’⁶

This charter indicates that Lombarda was indeed alive in June of 1206, and she was the mother of two girls. We can assume that this is the same Lombarda who shares the *tenson* with Bernart N’Arnaut. Bernart N’Arnaut was the count of Armagnac from 1217 to 1226, and based upon them sharing a *tenson* together, we can determine she was a contemporary of his time (Boutière 419). So we can confirm that Lombarda lived in the early part of the thirteenth century.

Further, according to Chabaneau, we note the geographical areas in which the *vidas* and *razos* are found: Isabella is attributed to the Aquitaine area (15, 50) and Lombarda to the Languedoc area (72) both of which are situated in southwestern France. It is interesting to note that geographical area may play a role in the *tenson* because no other *trobairitz* reveals the identity of her ex-lover by name in a *tenson* with the specific *troubadour* lover.

Understanding the time period, the biographies of the characters involved in the *tensons* and the geographic region permits us to understand the background. Now let us reveal the specifics of each individual *tenson*—number of stanzas, rhyme scheme, *tenson* summary and negation.⁷ Upon understanding these characteristics of the poem, now let

⁶ No.1. I did not have access to *Bibliothèque de L’Ecole des chartes*, t.9, p523, and *Musée des archives nationales*, p118 to personally look up the charter. Yet Chabaneau’s research appears to be reliable and accurate (Chabaneau 72). Paden also mentions the same charter in *The Voice of Trobairitz* (24).

⁷ Although both women use negatives, negation will be explored in the individual analysis of each *tenson*. Please note I will only cover the use of negation in this thesis. Yet there is more research to be performed to further unveil the use of negatives—adjectives, nouns, verbs, adverbs, etc. used in these *tensons*.

us embark on the analysis of clues for unhappiness in relationships, the deviations from troubadour tradition and use personal character or an intimate relationship with a male.

Isabella

In Isabella's tenson, *La tenzo de dona Ysabella e d'En Elyas Cairel*,⁸ there are six stanzas and two envois; the first six stanzas have the rhyme scheme of a b b a c c d d⁹ and the last two exchanges are called envois have the rhyme scheme of c c d d.¹⁰ Each stanza has eight lines; the two envois have four lines.

Isabella's tenson with Elias Cairel is regarding the love that used to exist between them. The overall summary is the following: Isabella addresses Elias because she is upset and confused. She feels she acted properly and she does not understand the change in the relationship. Elias admits the change, but he blames her and Isabella is angry and she attacks his behavior. Elias then insults Isabella and tells her that he has another lover. Isabella feels deceived and further insults him. Elias counter insults her, then realizes his uncourtly behavior and changes his tone to speak kindly to her. Isabella follows suit by stopping the insults but politely asks for the name of his lover so she can help him win her over yet Elias will not share it and claims he is fearful of public opinion.

Now let us look at the use of negation in Isabella. Isabella begins the tenson by addressing Elias Cairel. In the table below, we see over all the total of the types of

⁸ Bec, *Chants d'amour des femmes troubadours*, 174.

⁹ It is interesting to note that Isabella uses the same rhyme scheme and meter as Elias Cairel in poem PC 133, 9. The same rhyme scheme is used in 306 other poems. Later in the 13th century Guillaume de L'Olivier also uses the same meter in two different poems, PC 246, 32 and PC 246,40. In total the same rhyme scheme and meter is found four times in troubadour poetry including Isabella's tenson. I suggest further research be conducted concerning the rhyme scheme and meter that both the troubadour, Elias Cairel and trobairitz, Isabella use to find patterns between the two of them.

¹⁰ To read the tenson in its original language and its French translation, please see the Texts appendix.

negation used throughout the tenson and the frequency of the specific words. So in total the negation is 28, which in comparison to other tensons is relatively high. Let us look a little deeper to find out who is expressing the negation. Below is the tenson between Isabella and Elias Cairel:

| Negation | Stanza | Total | % Total of Negation |
|-----------------|---------------------|--------------|----------------------------|
| Anc | 1, 5, 6 | 4 | 14.29% |
| N' | | | |
| Ni | 1, 3, 4, 6,7 | 7 | 25.00% |
| No | 4 | 1 | |
| No'i | 7 | 1 | 3.57% |
| No'l | 2, 3 | 2 | 7.14% |
| No'm | 1 | 2 | 7.14% |
| Non | 1, 3, 4, 5, 6, 8 | 10 | 35.71% |
| No's | | | |
| No.us | 5 | 1 | 3.57% |
| Nulas | | | |
| Nulh | | | |
| Nulha | | | |
| Nuls | | | |
| | | | |
| Total | | 28 | |

In the alternating fashion of tensons, Isabella speaks in stanzas 1, 3, 5 and 7, and Elias Cairel speaks in stanzas 2, 4, 6 and 8. In looking at the table below, it appears Isabella uses a larger proportion of negation than her counterpart.

| Stanza # | Total Negation |
|--------------|----------------|
| Stanza 1 | 7 |
| Stanza 2 | 1 |
| Stanza 3 | 4 |
| Stanza 4 | 5 |
| Stanza 5 | 3 |
| Stanza 6 | 5 |
| Envoi | 2 |
| Envoi | 1 |
| | |
| Total | 28 |

In total, Isabella uses negation 16 times throughout the tenson whereas Elias Cairel only uses negation 12 times. The highest use of negation is the first stanza—seven times. She uses the following negations in the first stanza: non, anc, no'm, ni and anc. The higher use of frequency of negation seems to reveal statistically that Isabella is not happy with the relationship. Since there has been no scholarly research performed on negations in trobaritz' poetry, it is difficult to say the exact meaning of the negation; however, the higher frequency of negation may also reveal an expression of resistance in Isabella's tone against Elias or act an expression against him. Yet, it is important to look

at the words that are being negated. When we look at the specific words negated, we see that the troubadour is concerned with the “socio-poetic” values of outward appearance to the court whereas the trobairitz is concerned with her feelings and her intimate relationship. In stanza 1 line 5, we see the word that is negated is song, “chanz non.” According to Zumthor, singing and loving are one in the same—meaning that singing to a lady is a way to show your love for the lady. In this line, Isabella is complaining that Elias no longer sings to her; she does not feel loved. This negation expresses her feelings and her unhappiness with the current relationship. In lines 6-8, the words that Isabella negates are all related to her feelings of love.¹¹ On the other hand, Elias negates the words that have to do with the outward appearance of courtly love; in stanza 2, line 13 he negates love; he says he doesn’t sing for love but for the value of honor and profit, “En mon chantar, no’l dis per drudaria.” Throughout the tenso, the same pattern of negation exists; the trobairitz negates the psycho-poetic values of her feelings about the relationship,¹² and the troubadour negates the socio-poetic values of his outward appearance to the court.¹³ Clearly negation is a means to further express the trobairitz’

¹¹ Elias is concerned with the face value to others whereas Isabella is concerned with the inner feelings she has. Line 6: Et anc vas vos no’m sui salvada un dia Line 7: Ni vos d’amor no’m demandetz anc tan Line 8: Qu’ieu non fezés Here we see that Isabella expresses her feelings about love and valor and that she has stayed loyal to him but she feels that he has changed. Clearly, Isabella is not concerned with the outward appearance of the court rather she is concerned with her intimate relationship with Elias, and she desires some clarification on the situation.

¹² In stanza 3 line 18, Isabella shares her feelings by criticizing him as a lover, “Non vi mais de vòstre voler.” In line 21, she talks about her thoughts that she said so much good about him, that no one believe this is how the relationship is now “Eu n’ai dich tan de ben qu’òm no’l creira.” In line 24 she criticizes that he has no heart and no talents (she negates the heart and talents—two areas that are expressions of love in courtly love), “Mas en drech vos non ai còr ni talan.”

¹³ In stanza 4, line 28 Elias negates profit and honor which shows he is concerned with the outward appearance of the court and the qualities that are upheld in the court as opposed to love; Elias blatantly states that he does not despair because he is concerned with profit and honor, “S’anc tot no ai pron ni onor.” In line 32, Elias negates the attributes of his heart, “Que non m’a cor mesongèr ni truant” claiming that his heart is not liar. Again, Elias does not reveal his feelings but rather makes bold statements to the court that he adheres to courtly love rules by abiding to the outward manifestation and appearance to the court.

personal character about her relationship with Elias as well as express her feelings of unhappiness in the relationship.

What is more interesting is the significantly higher frequency of negatives found in Isabella's *tenson*.¹⁴ A detailed analysis of the content will shed further light on the subject matter.

Throughout the *tenson*, Isabella's word usage describes Elias' uncourtly behavior—through his character and traits, expresses her dislike for this behavior, which thereby demonstrating her unhappiness with the relationship, her personal intimate relationship she once had with him, as well as her willingness to deviate from courtly love social norms.¹⁵ Intertwined are these three themes throughout this *tenson*.

Isabella initiates the dialogue by deviating from courtly love norms. She expresses her dissatisfaction with the relationship and asks for an explanation. In the first stanza Isabella describes his change—that his song is not what it used to be and her opinion has not changed of him—she still wants to be with him and so she questions him for the truth, “Que vòstre chanz non vai si com solia/ Et anc vas vos no'm sui salvada un dia/ Ni vos d'amor no'm demandetz anc tan/ Qu'ieu non fezés tot al vòstre coman” (I. 5-8).¹⁶ Rather than Isabella staying within the courtly love norms by speaking of his character enhancing traits, she speaks of his characters flaws. This also exposes Isabella's personal intimate relationship with Elias since she is directly questioning his behavior, and it also reveals her unhappiness in the relationship.

¹⁴ Of the five *tensons*, the only other *tenson* that comes close to the frequency is Alamanda. In Alamanda's *tenson* with Giraut de Borneil, there are a total of 31 negations throughout the *tenson*.

¹⁵ For women, courtly love social norms included the manner in which ladies speak, the kind of humor they indulge in to illustrate the virtues of good traits of character and even the excellence of character (Capellanus 31-4 and Bruckner “Fictions of the Female Voice: The Women Troubadours,” 868-9).

¹⁶ Please see Texts Appendix to see the complete *tenson* and its French translation.

Upon hearing Elias' reply—he blames her for his lack of interest in her—she retaliates and insults him (disposing of courtly love rules entirely) by saying she has never heard of a lover like him, and she insults him that he chose money over a woman, “N’Elias Cairel, amador./ Non vi mais de vòstre voler/ Qui cambiès dòmna per aver” (III. 17-19). Isabella disposes of courtly love rules entirely in her response. She responds not in polite manner, building up his character traits in a public court as a noble woman should by acting in a kind manner and pointing out his virtues but rather does the complete opposite. Her deviation—outright revolt—from the courtly love social norms and her repeated use of insults express her anger towards his allegations that she no longer shares joy, merit and intelligence with him. Desperately Isabella then resorts to labeling him. Clearly, Isabella is not happy in her relationship with Elias Cairel. She continues in deviating from courtly love tradition by her continual use of insults—she calls him foolish and says she has no protection with his foolish behavior, “Mas be podètz doblar vòstra folia” (III. 24).¹⁷ In essence, she wants him to suffer as she has suffered, which also goes against all courtly love norms.¹⁸

After Elias attacks Isabella's behaviors and professes to have another lover, Isabella insults and even attacks Elias. There is no more appearance of courtly love norms in this stanza and she clearly expresses her unhappiness in the relationship. She is upset and hurt that he has another lover and he even described her; Isabella claims that he has no feelings and he cannot feel pain or suffering, “N’Elias Cairel, fenhedor/ Ressemblatz, segon mon parer/ Com òm qui’s fenh de dòl aver/ De çò don’t el non sent

¹⁷ In courtly love society, men acted as vassals and were supposed to win over the woman and then protect her (Capellanus 29-40). Clearly Isabella doesn't feel Elias is abiding by this principle of courtly love.

¹⁸ In courtly love poetry, the lower the lover “sinks in the martyrdom of love, the higher [the lover] is expected to rise, ennobled by suffering, rewarded with the ultimate joy of desire” (Bruckner 875).

dolor” (V. 33-36). She expresses that she wants to deny him any physical pleasure and suggests he be sent to an abbey to deny him of it, “Que tornassetz estar en l’abadia/ E no’us ausèi anc mais dir mon semblan,/ Mas pregat n’èi lo patriarcha Joan” (V. 38-40). Isabella thinks that in an abbey Elias cannot experience any pleasure, specifically physical pleasure.

Elias replies by continuing to insult Isabella and then he stops and changes his tone; it is almost as if he realizes he has been speaking outside of the courtly love norms. He even says that Isabella forced him to speak against his will, “Estier mon grat mi faitz dir vilania” (VI. 45).

In reply, Isabella returns to the courtly love tradition and stops the insults and attacks towards Elias, and she politely asks for the lover’s identity so she may help him win her over, “Si’us plazia, N’Elias, ieu volria/ Qu’m dissessetz quals es la vòstr’amia/ E digatz-lo’m e no’i anetz doptan/ Que’us en valrai s’ela val ni sai tan” (VII. 49-52).¹⁹ Notice how Isabella now uses “please.” Although in the beginning, she uses please, now she uses it in almost a sarcastic tone. Isabella has seen her deviation from courtly love norms and then changed her tone in speaking to Elias. She realizes she let her anger get the best of her. Yet Elias will not reveal the identity, which obviously shows his lack of trust in Isabella, and he claims that the public opinion may ruin his new relationship with the anonymous woman.

Throughout this tenson we see Isabella’s personal character and unhappiness in her relationship illustrated by her true emotions of anger, sadness and frustration and

¹⁹ Please note that a major difference between tensons and cansos exist. Here Isabella does not affirm her loyalty to him to stick by his side as his lover. In fact this tenson does just the opposite, she states clearly she is unhappy with the relationship and will not stick by his side. We do not see in this tenson, “the lady promoted to the position of power embodies for the troubadour all the values to which he aspires from his lower status as servant, vassal” (Bruckner 875).

through her verbal usage of insults and attacks towards her ex-lover. Additionally, we see her deviation from courtly love norms through her expression of her true feelings, criticizing his behavior and even insulting her former lover instead of remaining as the polite lady to build up her lover and to never reveals any of her lover's faults. Throughout Isabella's tenson with Elias Cairel her word usage—through expressing Elias' character and traits—shows us her deviation and revolt from courtly love norms, her unhappiness in the relationship and her intimate relationship with Elias.

Lombarda

In Lombarda's tenson, *Lombards volgr' eu' èsser per Na Lombarda...*²⁰, there are four stanzas consisting of eight lines each of which the rhyme scheme is a a a a b b a b and one envoi which is made up four lines with the rhyme scheme of b b a b.²¹ In Lombarda, Bernart N'Arnaut, Bernart speaks in his two stanzas and in an envoi, and then Lombarda speaks in two stanzas and she does not use an envoi. This structure does not conform to equal number of stanzas in alternating format for each speaker for a tenson.

Lombarda's tenson with Bernart N'Arnaut is regarding the love that used to exist between them. The overall summary is the following: Bernart is trying to woo Lombarda. Bernart is clearly the aggressor, and he tries several ploys to get what he wants and shows his selfishness throughout the poems. First, Bernart tries to submit to

²⁰ Bec, *Chants d'amour des femmes troubadours*, 161.

²¹ There are a total of six poets who use the same rhyme scheme and of those six poets, five of them also use the same meter. The poets who use the same rhyme scheme and meter in their poems are the following: Bernart Arnaut, Montan Sartre PC 306,3, Raimon Gaucelme PC 401, 4, Salh d'Escola PC 430,1 and Lombarda PC 288, 1. The one poet who uses only the same rhyme scheme is Gaucelm Faidi PC 167, 64.

her through the use of flattery and compliments, and then he tries to compare her to other woman, and he claims she is superior. Lombarda replies, and she reflects him by giving him fake compliments, by refuting him and making fun of his compliments in subtle ways, and she makes it clear she is not willing to be one of many lovers for Bernart N'Arnaut, she wants to be the only one.

Now let us take a look at Lombarda's use of negation. Notice Bernart N'Arnaut begins the tenson by addressing Lombarda; he is instigating the dialogue. This tenson also deviates from the standard definition of tenson in that each speaker does not alternate stanzas, rather Bernart N'Arnaut composes two stanzas (stanzas 1 and 2) and an envoi, and then Lombarda replies with two stanzas (stanzas 4 and 5). In the table below the frequency of the types of negation and the total number of negation used is shown in the tenson between Lombarda and Bernart N'Arnaut.

| Negation | Stanza | Total | % Total of Negation |
|-----------------|---------------|--------------|----------------------------|
| Anc | | | |
| N' | | | |
| Ni | 1, 5 | 2 | 28.57% |
| No | | | |
| No'i | | | |
| No'l | 1 | 1 | 14.29% |
| No'm | 1 | 1 | 14.29% |
| Non | 5 | 2 | 28.57% |
| No's | 3 | 1 | 14.29% |
| No.us | | | |
| Nulas | | | |

| | | | |
|-------|---|---|--|
| Nulh | | | |
| Nulha | | | |
| Nulls | | | |
| Nuls | 1 | 1 | |
| | | | |
| Total | | 8 | |

Next, let us look at the breakdown of who is using negatives. In this tenson, Bernart speaks in stanzas 1, 2 and 3 and Lombarda replies in stanzas 4 and 5. In looking at the table below, it appears Bernart uses a larger proportion of negation than his counterpart, Lombarda.

| Stanza # | Total Negation |
|--------------|----------------|
| Stanza 1 | 4 |
| Stanza 2 | 0 |
| Envoi | 1 |
| Stanza 4 | 0 |
| Stanza 5 | 3 |
| | |
| Total | 8 |

As shown in the above table, Bernart is the one expressing a higher frequency of negation as he uses a total of five negations whereas Lombarda only uses three instances of negation in the two stanzas in which she speaks. However, since there are not an equal number of stanzas, the statistical analysis is not entirely sound, and thus the higher

frequency in Bernart's stanzas does not carry as much weight unless an equal proportion of stanzas per individual participating in the *tenson* existed.²² Stanza one with the highest level of negation uses the following words: *no'm*, *ni*, *nuls* and *no'l* whereas Lombarda's stanza five with her highest level of negation uses the words: *ni* and *non*.²³

Let us look at the specific words that are being negated throughout Lombarda's *tenson*. Like in Isabella's *tenson* when we look at the specific words negated, we see that the troubadour is concerned with the "socio-poetic" values of outward appearance to the court whereas the *trobairitz* is concerned with her feelings and her intimate relationship. In stanza 1 line 2, we see the words negated are Alamanda and Garsenda, "*Qu'Alamanda no'm platz tan ni Giscarda.*" In this line, Bernart is flippantly stating that he is not interested in Alamanda or Garsenda; he is making it known to the court that Lombarda is his love interest. This negation publicly expresses to the court he desires to have a relationship with her.²⁴ In stanza 1, line 8, Bernart negates the following, "*Que nuls no'l pòt mover,*" which arrogantly states that no one else can do what he does. In this line his negation shows his outward bragging to the court of his abilities to love. In his *envoi* (stanza 3, line 19), Bernart again shows his adherence to the socio-poetic values of appearance; he is concerned about his possession of her, "*Ges per vila[n] no's franha.*" Bernart is merely interested in the face value to the court and he negates the words that revolve around the outward appearance of courtly love. In contrast, Lombarda is concerned about her inner feelings and in stanza 5, line 29 she negates the mirror Bernart

²² Lombarda does not have an *envoi*. However, if we eliminated the *envoi* from Bernart, Bernart would still have a higher frequency of negation used throughout this *tenson*. There is a 4:3 relationship of negation from Bernart: Lombarda.

²³ There is only the discrepancy of one word. Bernart says four negations in stanza one and Lombarda says three negations in stanza five. Lombarda uses the word "non" two times and "ni" one time.

²⁴ In stanza 1, line 6, he continues to express his outward appearance of "socio-poetic" values by talking about his own pleasure, "*E mon plazer*" whereas a *trobairitz* is concerned about the psycho-poetic values of the relationship as a whole, her feelings about the relationship and her part in the relationship.

refers to, “Car lo miralh e non vezer descòrda.” This means that Lombarda is not willing to look into the mirror; she feels he is too into the appearance of the court to understand her feelings and thoughts. In stanza 5, lines 35 and 36, Lombarda also negates the words, house and cottage, “ni bòrda” and “Non vei” meaning Bernart cannot see into her house and win her over. He is too preoccupied with the outward appearance of courtly love to know her feelings and thoughts. Throughout the *tenson*, the same pattern of negation exists; the *trobairitz* negates the psycho-poetic values of her feelings about the relationship, and the troubadour negates the “socio-poetic” values of his outward appearance to the court.²⁵ The use of negation is a manner to express the *trobairitz*’ personal character about her relationship with Bernart and her feelings of unhappiness in the relationship.

In the *tenson*, Lombards *volgr’ eu’ èsser per Na Lombarda...* Bernart is courting Lombarda and then Lombarda replies through cynicism to express her dislike for this behavior, which thereby demonstrates her unhappiness with the relationship, her personal intimate relationship she once had with him as well as her willingness to deviate from courtly love social norms.²⁶ Throughout this *tenson* these three main themes are intertwined.

Bernart uses courtly love norms to try to win Lombarda. First, he submits to her by saying he will take on her name by being called Lombard, “Lombards vòlgr’eu èsser

²⁵ In stanza 4, line 28 Elias negates profit and honor which shows he is concerned with the outward appearance of the court and the qualities that are upheld in the court as opposed to love; Elias blatantly states that he does not despair because he is concerned with profit and honor, “S’anc tot no ai pron ni onor.” In line 32, Elias negates the attributes of his heart, “Que non m’a cor mesongèr ni truant” claiming that his heart is not liar. Again, Elias does not reveal his feelings but rather makes bold statements to the court that he adheres to courtly love rules by abiding to the outward manifestation and appearance to the court.

²⁶ For women, courtly love social norms included the manner in which ladies speak, the kind of humor they indulge in to illustrate the virtues of good traits of character and even the excellence of character (Capellanus 31-4 and Bruckner, “Fictions of the Female Voice: The Women Troubadours,” 868-9).

per Na Lombarda” (I. 1). Although a standard practice was not for a lover to take on a woman’s name; here Bernart is showing that Lombarda possesses him and his heart.²⁷ However, next he compares her to two other lovers and explains she is more pleasing than the other two lovers, “Qu’Alamanda no’m platz tan ni Giscarda/ Car ab sos òlhs plazen tan gen mi garda” (I. 2-3). When Bernart compares Lombarda to two other women—Alamanda and Garsenda—naturally Lombarda may question his sincerity and love he is expressing to her. Lombarda may even think he is merely shopping around for the best lover.²⁸ Then, he explains the reasons he likes Lombarda by using courtly love traditions explaining that she has a beautiful face, a gracious smile and gives him love, “Que par qu’m don s’amor: mas tròp me tarda,/ Car bèl vezer E mon plazer/ Ten e bèl ris en garda,/ Que nulls no’l pòt mover” (I. 4-8). However, even with Bernart using courtly love tradition in these lines, Lombarda may not accept his sincerity in them due to the previous lines in which he compared her to two other women.

Yet shortly thereafter in the next stanza, Bernart refers back to her name and uses increased flattery, another courtly love tradition²⁹ to compare her to powerful areas and countries, and he asks the Lord to leave her for him, “Sénher Jordan, se vos lais Alemanha,/ França e Peiteus, Normandia e Bretanha,/ Be me devètz laissair senes mesclanha Lombardia, Liverno e Lomanha” (II. 9-12). Although on one hand this may seem flattering, on the other hand, Sankovitch believes Bernart is now relinquishing his submissiveness of taking on her name and in his use of her name as a country; he acts as the invader of the country, thereby regaining power, control and possession over her.³⁰ If

²⁷ Sankovitch, “The Trobairitz” in *The Troubadours: An Introduction*, 124.

²⁸ Ibid.

²⁹ Capellanus 31-9 and Bruckner, “Fictions of the Female Voice: The Women Troubadours,” 869-70.

³⁰ Sankovitch, “The Trobairitz” in *The Troubadours An Introduction*, 124.

this statement is indeed true, Lombarda is deemed as a piece of property that Bernart owns and that he may use at his will. Bernart continues to use flattery by saying that she is one who is a stranger to poor qualities, and he declares his support for her if she will support him, “E si’m valètz/ Lèu per un dètz/ Valdré’us ab leis qu’estranya/ Es de tot àvol prètz” (II. 13-16). Bernart tries to use flattery to win over Lombarda.

In Bernart’s last stanza he calls her a mirror of merit with beautiful eyes who pleasingly gazes upon him, “Miralh-de-Prètz/ Conòrt avètz,/ Ges per vila[n] no’s franha/ L’amor en que’m tenètz” (III. 17-20). This last stanza has been interpreted in various fashions but Sankovitch believes Bernart calls her a mirror of merit to reflect his own self-satisfaction in their love relationship.³¹

Despite Bernart’s efforts, Lombarda is not won over by him. She begins by completely deviating from courtly love tradition and refutes him adopting her name saying that will disrupt courtly love tradition, “Nom vòlgr’ aver per Bernat Na Bernada/ E per Arnaut N’Arnauda apelada” (IV. 21-22). In fact she is so cynical, she says one name is not enough, two will be needed by using “Bernat” and then “Na Bernada” as well as “Arnaud” and “N’Arnauda.” In essence, Lombarda is poking fun at Bernart’s flattery and she is expressing that his flattery has not given her happiness but rather disappointment. By making fun of Bernart, she shows her unhappiness with this relationship, her personal character and her unwillingness to abide by courtly love—she walks away from the rules of courtly love.

She returns to courtly love tradition for a brief moment when she properly addresses Bernart by calling him “Sénher” and thanks him yet she returns to her deviation from courtly love through the use of her cynicism, by addressing his two former lovers,

³¹ Ibid.

Alamanda and Garsenda and asking him to decide in which mirror he is looking, “Qu’ab tals doas dòmnas m’avètz nomnada./ Vòlh que’m digatz/ Quals mais vos platz/ Ses cuberta celada,/ E’l miralh on miratz” (IV. 24-28). Lombarda is clearly upset in him comparing her to two other women, and she does not accept him as a sincere lover; she wants to be the only lover. Her personal character is apparent as she wants to have a sincere lover and she is not willing to have a lover who merely flatters for his own personal gain. She sees Bernart’s flattery as artificial in pointing out in which mirror he is looking; she questions if he desires her. Her questioning tone exemplifies her unhappiness with the relationship and her deviation from courtly love etiquette. Further, her questioning tone typifies a lack of trust in Bernart. Much like Isabella, Lombarda points out character flaws of her suitor, however, Lombarda’s cynical tone is more subtle than Isabella’s blatant insults.

In Lombarda’s last stanza she questions Bernart’s sincerity as a lover, she also defends her name thereby questioning his desire to adopt her name, “Car lo miralhs e non vezer descòrda/ Tan mon acòrd qu’ac pauc vo’l desacòrda;/ Mas quan recòrd çò que’l meus noms recòrda” (V. 29-31). In these lines she notes his lack of sincerity in having only one lover and expresses a desire to be the only one. She shows her personal character by being direct and making her desires known to Bernart in that she will not be one of many. She also continues to make fun of his compliments as a way to show her distrust in him. Her cynicism is a blatant revolt against courtly love rules, and the manner in which a lady should act. Lombarda’s direct approach of questioning his sincerity and desiring to be the only lover also shows her unhappiness in the relationship with Bernart. It appears they do not see everything on the same level.

Lastly Lombarda expresses her cynicism and doubts by saying that she was a sincere lover but she does not know his heart or where he put it because she cannot seem to find it in his house, “En bon acòrd totz mos pensars s’acòrda;/ Mas del còr pes/ On l’avètz mes/ Que sa maison ni bòrda/ Non vei que lui taisés” (V. 32-36). This line is an indirect attack questioning Bernart’s motives. Her discontent with the relationship is obvious, and her lack of willingness to be in a relationship is apparent as she again makes fun of him in asking the whereabouts of his heart because she cannot find his sincerity. In making fun of Bernart, Lombarda reveals her personal character of doubts and distrust towards Bernart, dissatisfaction with the relationship and rebellion against courtly rules.

Throughout Lombarda’s stanzas her lines are filled with skepticism and doubt regarding Bernart and his sincerity as a lover thereby showing her unhappiness in her relationship and her own personal character to defend and stand up for her name and her values. Lombarda’s cynicism also reveals her deviations from troubadour courtly love poetry tradition. She refutes Bernart’s flattery and shows the superfluous nature of them throughout her two stanzas.

While it is obvious that in both Lombarda and Isabella’s tensons they had personal, intimate relationship with their counterparts in the tensons, it is also clear that both expressed great unhappiness in their love relationships. The personal characters of Isabella and Lombarda became evident throughout the tensons as both used specific word choices and styles—criticism in a direct approach and criticism through cynicism—to express varying emotions ranging from anger to distrust in describing their lovers’ behaviors and characteristics thereby entirely revolting from courtly love poetry tradition.

Moreover, we see in these two tensons the use of personal character, unhappiness in love relationship and opposition to courtly love rules.

CHAPTER 2: DEBATE ABOUT LOVE WITH A TROUBADOUR

Maria and Garsenda engage in debates with a male troubadour about courtly love relationships between a male and a female. In this framework the *trobairitz* attempts to speak in general terms in the *tensons*. The *trobairitz* discuss the role of both the male and female in the love relationship. Yet the most interesting aspect in these two *tensons* is that the women's opinions and personal character become evident to show their displeasure within the current system and further illustrates the manner in which one would like to be treated within a love relationship and in the confines of the courtly love system. It seems that each woman discusses specifics about an ideal love relationship, presents and answers some challenges with the current system and converses about particular attributes of courtly love to obtain the ideal love situation. Since Maria and Garsenda give detailed advice and information regarding love relationships, we can infer that each *trobairitz* is sharing personal information with the troubadour. Yet, let us look at the landscape of these two *tensons* before individual analyzing each *tenson* for deviations from courtly love, personal character and the unhappiness expressed in their relationships. Maria and Garsenda, both noble women¹ share commonalities including the time period in which they lived and they resided in the courts yet they were in completely different geographic regions. Let us take a look at the specific background of these two *tensons*—with whom they share the *tenson*, time period and geographic region.

¹ Maria de Ventadorn is believed to be the daughter of Raimon II of Turenne (according to Boutière) or of Boson II (according to Chabaneau); however, both of which were noble so she, too, would be noble. Further, she married Eble V, vicomte of Ventadorn ensuring her nobility (Chabaneau 41). Garsenda is the daughter of Guillaume IV, and she married Alfonse II and when he became Count of Provence in 1196 she became the Countess of Provence (Chabaneau 49).

Maria de Ventadorn engages in dialogue with Gui d'Uissel, and Garsenda debates love with Gui de Cavaillon. Both Gui d'Uissel and Gui de Cavaillon were troubadours.² Although according to scholars the date of the composition is not specific, based upon the *vidas* and *razos* as well as significant research scholars have performed, it appears both *tensons* were written between the time period of 1195-1225. Maria has a *razo* as well as Gui d'Uissel. Maria marries Eble V, vicomte of Ventadorn before 1183 and she is believed to live until 1225.³ Gui is first mentioned in a piece in 1195, and he is no longer living by 1225.⁴ Based upon this information, we can assume that Maria's *tenson* was composed around the time of 1195-1225.

On the other hand, Garsenda, also known as the countess of Provence was married to Alfonse II, in 1192 or 1193.⁵ Alfonse II died in 1209 and was the brother of Pierre II of Aragon.⁶ Elias de Barjols' *vida* explains a lot about Garsenda; he served in her husband's court, Alphonse II. Further, we find that she was known as Garsenda of Sabran or of Forcalquier, daughter of Guillaume IV, the last count of Forcalquier. She married Alphonse II about 1192-1193, and she was widowed in 1209. In 1225 she decided to enter into La Celle convent. From the biographies we also know that Garsenda is the Comtesse of Provence, and she lived in Provence.⁷ According to Boutière, we also

² Gui D'Uissel (Boutière 202-4) and Gui de Cavaillon is referred to as a someone who writes good *tensons* and good pleasing and loving couplets (Boutière, 505-7). Gui de Cavaillon's name is brought up in numerous documents from 1205 to 1229.

³ There is a discrepancy in the exact date of her death. Paden thinks that she died in 1225 but Chabaneau seems to think that she died in 1219, the same year her chevalier died, Hugu le Brun (41). I tend to agree with Paden that it is in 1225.

⁴ Boutière 204. However, according to Jeanroy, Gui has eight *chansons*, three *pastorelles*, and ten *tensons* or *partimens* (*Bibliographie Sommaire des Chansonniers Provençaux*, 361).

⁵ Chabaneau states she was married in 1192 (143) yet Boutière says she was married in 1193.

⁶ Boutière 215-6 and 507.

⁷ It is possible that Garsenda may have moved from Forcalquier to Perpignan. Her husband, Alfonse II, son of Alfonse II of Aragon and brother of Pierre II, who at the death of his uncle Sanche (1181-1185) governed Provence. Upon Sanche's death, despite his nephews, Alfonse II governed Provence until his death in 1209. But according to Boutière's notes Alfonse II governed not at Sicile but at Perpignan

find Garsenda exchanged a tenson with Gui de Cavaillon and according to his vida, he was a nobleman from Provence, and it is believed that he was the lover of the Comtess Garsenda who was the wife of the Count of Provence, the brother of the king of Aragon.⁸ Gui de Cavaillon is mentioned in numerous documents from 1205 to 1229.⁹ Based upon all of these events, it appears the tenson may have been written between the dates of 1196-1225 (when she became the Countess of Provence and before she entered the convent).

The time period, the biographies of the characters involved in the tensons and the geographic region aid in understanding the background of individual tenson details including number of stanzas, rhyme scheme, tenson summary and negation. The background aids to unveil the trobairitz' personal character, her intimate relationship and her discontent with it and her deviation from courtly love tradition.

Maria de Ventadorn

In Maria's tenson, *Gui d'Uissel, be'm pesa de vos*, there are six stanzas; the first six stanzas have the rhyme scheme of a b b a c c d d;¹⁰ each stanza has eight lines.¹¹

(Boutière 216). Yet the contradiction occurs due to the information in Elias de Barjols' vida which states that Alfonse II died in Sicile. So whether she moved, and she was near Sicile or Perpignan, we do not know. But we do know that she entered La Celle convent in 1225.

⁸ Ibid 506.

⁹ Ibid 507.

¹⁰ It is interesting to note that it is the same rhyme scheme that Isabella used yet Maria uses a different meter. There are a total of 306 poems that use the same rhyme scheme and there are 15 of those poems that use the same meter. The poets and poems that use the same rhyme scheme and meter are as follows: Aimeric de Sarlat PC 11,3, Elias d'Ussel PC 136,2 and PC 136,3, Enric II de Rodez PC 140,1b, Gaucelem Faidi PC 167,3a and PC 167,13, Isarn Marques PC 256,1, Laufranc Cigala PC 282,24, At de Mons PC 309,1 and PC 309,2, Peire Cardenal PC 335,3, Rimbaut de Vaqueiras PC 342,17, Anonymous PC 461,116 and PC 461,236, and Maria de Ventadorn PC 295,1. I suggest further research be conducted concerning the rhyme schemes and meters to find patterns.

¹¹ To read the poem in its original language and its French translation, please see the Texts appendix.

Maria's tenson with Gui d'Uissel regards the manner in which to treat a lover within the confines of the courtly love system. The overall summary is the following: Maria addresses Gui because she is upset that he has stopped courting her. She raises the question if he believes according to the rules of love that a lady must treat her lover as an equal. The tenson is an honest and somewhat amicable debate about courtly love and equality of the sexes within the system. Gui answers that he abandoned singing to her but will now resume because she asked it of him. Maria throws the question back to Gui and states that it is the lover's responsibility to request his desires to his lover. Within the confines of the system, the lady is superior but Gui responds saying that it is the women's responsibility to ensure equality.

Now let us look at the use of negation in *Gui d'Uissel, be'm pesa de vos*, written by Maria de Ventadorn. Maria begins the tenson by addressing Gui D'Uissel, and in the traditional term of tenson, each stanza alternates between speakers. In the table below, we see the total of the types of negation used throughout the tenson and the frequency of the specific negatives used. The negation used throughout this tenson totals nine, which in comparison to other tensons is relatively low. Below is the negation summary for the tenson between Maria de Ventadorn and Gui D'Uissel:

| Negation | Stanza | Total | % Total of Negation |
|----------|--------|-------|---------------------|
| Anc | | | |
| N' | | | |
| Ni | 4 | 1 | 11.11% |
| No | | | |

| | | | |
|-------|---------------|---|--------|
| No'i | | | |
| No'l | 6 | 1 | 11.11% |
| No'm | | | |
| Non | 2, 3, 5, 6 | 6 | 66.67% |
| No's | | | |
| No.us | 6 | 1 | 11.11% |
| Nulas | | | |
| Nulh | | | |
| Nulha | | | |
| Nulls | | | |
| Nuls | | | |
| | | | |
| Total | | 9 | |

It is interesting to note that each speaker in the tenson uses the different forms of no: no'l, no.us and non. Now let us find out who is using the most negation—Maria or Gui. Maria started the tenson, and she speaks in stanzas 1, 3 and 5, and Gui responds in the stanzas 2, 4 and 6.

| Stanza # | Total Negation |
|----------|----------------|
| Stanza 1 | 0 |
| Stanza 2 | 3 |
| Stanza 3 | 1 |
| Stanza 4 | 1 |

| | |
|--------------|---|
| Stanza 5 | 1 |
| Stanza 6 | 3 |
| | |
| Total | 9 |

As shown in the above table, Gui is the one expressing a higher frequency of negation as he uses a total of seven negations whereas Maria only uses negations twice. Stanza two and six contain the highest level of negation. However, it is important to note that the negation that Gui uses in stanza two; he uses a double negative, thereby creating a positive. If the double negative is incorporated as a positive, then Gui has five negations and Maria has two negations, thus Gui remains to have a higher frequency of negation.

It is important to note the specific words negated throughout Maria's tenson. As found in the other two tensons, when we look at the specific words negated, we see that the troubadour is concerned with the "socio-poetic" values of outward appearance to the court whereas the trobairitz is concerned with her feelings and her intimate relationship. In stanza 3 line 11-12, we see the words negated are prevent and sing, "non puòsc estar" and "non chant." In these lines, Gui presents a double negative, thereby creating a positive by saying that he cannot prevent from singing so he will sing. These lines address the outward manifestation of singing before the court to the lady thereby showing Gui's adherence to love rules before the court. He is not concerned about real love or her feelings but merely the outward appearance of it. In the same stanza, Gui negates the word friend, "dos amic non deu aver major" by stating that in courtly love there should

not be a superior. Gui is preoccupied with the face value and appearance to the court.¹² On the other hand, Maria is concerned about her feelings, in stanza 3, line 22 she negates the words, not like a senior, “non cum a senhor.” She is teaching him about courtly love, and she is unhappy with his lack of understanding. Again in stanza 5, line 32 she attacks the good appearance of courtly love by negating the word love, “Non son li drut.” This negation expresses her discontent with Gui’s understanding of love; she feels he does not understand it. Gui is concerned by the outward appearance of courtly love and Maria is concerned about her inner feelings of love. The same pattern of negation exists throughout the poem in which the trobairitz negates the psycho-poetic values of her feelings about the relationship, and the troubadour negates the “socio-poetic” values of his outward appearance to the court. The use of negation is a manner in which the trobairitz’ expresses her personal character about her relationship with Gui and her feelings of unhappiness in the relationship.

In the *tenson*, *Gui d’Uissel, be’m pesa de vos* Maria begins by expressing her pain because he has stopped courting her and she asks about equality in love relationships. Gui replies by questioning equality in the love relationship. Maria does not agree with Gui. Maria expresses her dislike for his behavior, which thereby demonstrates her unhappiness with the relationship, her personal intimate relationship she once had with him, as well as her willingness to deviate from courtly love social norms.¹³ The *tenson* is about equality of the sexes in courtly love. The three main themes of unhappiness, a personal

¹² In stanza 4, line 29 Gui negates the word cheater, “ni trichador.” In this line Gui, preoccupied with the outward appearance of courtly love, states that if a woman cheats on her lover, she has to hide it under a nice appearance. Gui is only interested in the outward manifestation of obeying courtly love rules.

¹³ For women, courtly love social norms included the manner in which ladies speak, the kind of humor they indulge in to illustrate the virtues of good traits of character and even the excellence of character (Capellanus 31-4 and Bruckner, “Fictions of the Female Voice: The Women Troubadours,” 868-9).

relationship and deviation from courtly love rules are woven together throughout this *tenson*.

Maria incites a dialogue about equality in love relationships with Gui by asking when a lady is required to treat her lover as an equal within the courtly love system.

Vuòlh que'm digatz si deu far egalmen
Dòmna per drut, quan lo quièr francamen,
(Cum el per lieis) tot quant tanh ad amor
Segon los dreitz que tenon l'amador. (II. 5-8).

In this question format, Maria, is deviating from courtly love rules by asking the question instead of supporting the system—normally within the confines of the system the man would instigate the discussion.¹⁴ However, before she asks the question, at first she expresses her pain because he no longer sings to her, “Gui d’Uissel, be’m pesa de vos/ Car vos ètz laissatz de chanter” (I. 1). Maria uses not only Gui’s name, which reveals his identity but also she expresses her dislike with their current situation in their relationship, both of which show her personal character and the personal relationship she had with Gui. Further, this line also shows her discontent by expressing the pain she has felt in her love relationship.

Gui replies by staying within the courtly love rules by calling her, “Dòmna Na Maria” which indicates she is lady and superior to him.¹⁵ First, he submits to her by saying he will resume singing to her because she asked it of him, “Mas aoras non puòsc

¹⁴ In *Medieval Marriage*, Duby outlines that in the game of courtly love the man is always in charge, “Above all, we must realize that when all was said and done, it was the elder (senior) who pulled the strings in this game (14). Further, Sankovitch remarks that courtly love is “a sphere revolving around man-made notions and rhetorical codes” as a means to control female sexuality” (“The *trobairitz*” 116).

¹⁵ All of these rituals in courtly love were surrounded by a code of ethics. The favors of a lady became the stake in the game of courtly love. According to courtly love rules, the lady is a *domna*. A woman became a “lady” of a house or “*domina*” upon marriage in all noble houses (Duby, *Medieval Marriage*, 3 and 12-13).

estar/ Qu'ieu non chant als vòstre somós" (II. 11-12). Within this line, Gui stays within the courtly love rules because he submits to her request. Yet in the next line he deviates from courtly love etiquette; he responds to Maria's question of equality by saying that he believes if a woman disregards her wealth or power, she should treat her lover as an equal, "E respond eu a la dòmna brèumen/ Que per son drut deu far comunalmen/ Cum el per lieis ses garda de ricor,/ Qu'en dos amics non deu aver major" (II. 13-16). In these lines Gui suggests that although a woman may be superior, she can disregard her higher rank and become an equal with her lover.¹⁶ Although, Gui may have adhered to courtly love rules, now he has thrown them out; normally the troubadour sticks to the courtly love rules.¹⁷ He is no longer respecting her position as a domna or his position as a vassal willing to serve her.

Maria was somewhat shocked at his reply and obviously is not comfortable in ignoring her superiority, and she teaches him about courtly love etiquette, "Gui, tot çò don es cobeitós/ Deu drutz ab mercé demandar,/ E dòmna o deu autrejar,/ Mas ben deu esgardar sazós" (III. 17-20). First, notice Maria deviates from courtly love rules and becomes more personal by using his first name only, "Gui" instead of using his title of senior and his full name. It is also interesting to note that she deviates briefly from the "socio-poetic" values by using his first name; her personal tone, shows her willingness to teach Gui about the system. Maria then returns to courtly love rules by explaining the

¹⁶ This is an interesting reply; since the lady is considered the master of the household, she was in a dominant position to the troubadour. The fact that she was the lady in the "dominant position, waiting to be served, sparingly dispensing her favour, in a position parallel to that which the lord, her husband, enjoyed, at the centre of the network of real power" shows also Gui's deviation from courtly love rules (Duby, *Love and Marriage*, 34).

¹⁷ Gui no longer plays the role of promoting his lady to the position of power, assuming that the lady embodies for him all of the values he aspires to as a lover. Gui, also does not take on the role of the lover by staying in "humble stance in service to the lady" or "self-effacement before the lady's commands" (Bruckner, "Fictions of the FemaleVoice: The Women Troubadours," 875).

lover's responsibility to request his desires with mercy so a lady may grant them. According to courtly love rules, the lovers will never be on equal grounds. These lines illustrate Maria's personal character; it shows she understands the major principle of the system—the domna and the vassal—and she adheres to this one principle of the system. According to Matilda Bruckner, the trobairitz is in the “position of asymmetrical balance of power between the domna and lover” (876). Maria understands this position and the role she plays with a lover. Next, she says that a domna honors her lover as a lover and not as a superior, “E'l dòmna deu a son drut far onor/ Cum ad amic mas non cum a senhor” (III. 21-22). This line suggests that lovers cannot be equal within the confines of the courtly love system; she recognizes the lady-vassal relationship and the vassal was to serve the lady. Since courtly love is adulterous by nature, a lady could not have her lover be a superior because that would replace the position of her husband. Maria also alludes to the fact that being equals would place her in a difficult situation and if equality were to exist, he could not be her lord but must be her friend, “amic.” She recognizes within the structure of courtly love, lovers are not equals because the woman is superior as a domna. Maria's personal character is also evident as she clearly teaches the role of a lady and a lover to Gui. Further, these lines insinuate her discontent with the relationship because she has to remind him of his role.

Gui refutes her by stating in an subtle condescending tone that where he is from lovers are considered equal in love, “Dòmna, çai dison demest nos/ Engalmen deu son drut onrar,/ Pòis engalmen son amorós” (IV. 23-25).¹⁸ His outward arrogant tone may

¹⁸ In this line, it is clear Gui is not accepting his lover's opinion. According to Shapiro, “The perfectly humble lover desires acceptance by his perfectly gracious lady” (561). Further, Gui is not praising his lover's thoughts, instead he is criticizing them. As a lover he should “praise...the beloved” and consider her to be “the apex of value” (Shapiro 564 and Capellanus 563-4).

suggest that he thinks Maria is not progressive within the courtly love society or even that he knows more than she does; yet whatever the exact message, it is clear he has a patronizing tone. He is not abiding by the courtly love system; within the system he should be praising her and her attributes, not criticizing them. Further, in courtly love etiquette, basic hierarchial tenants are as follows: the lady is superior, the lover must be noble and the lover must be devoted—the “lady conventionally holds the heart of her admirer.”¹⁹ Yet, this patronizing tone steps away from the courtly love etiquette rules—he is not showing full allegiance and respect to the lady and asking for permission to serve her. Rather he demeans her, tries to argue with her and seeks for equality or perhaps even a role reversal.²⁰ Gui, further, counters her argument by supporting his opinion about equality in a relationship. He suggests a woman’s role in an equal relationship requires her to take the initiative if she wants to love him, “E s’esdeven que l’am plus finam” (IV. 27). In Gui’s reply he is clearly deviating from all courtly love rules in requesting an equal relationship; he has dismissed the vassal-lady relationship, which is the foundation of the courtly love system—the vassal-lady relationship is the practice and standard rule of courtly love poetry.²¹ However, it is interesting that Gui quickly returns to the confines of the system by saying that if a woman cheats on the lover, she must mask it under a good appearance, “E si el’ a fals còr ni trichador/ Ab bèl semblan deu cobrir sa folor” (IV. 29-30). As Bec illustrates that troubadours are interested in the publicly displayed socio-poetic social values of outward manifestations of courtly love

¹⁹ Shapiro 569 and Capellanus p568.

²⁰ What is most interesting in this debate about equality is that lady may have a vassal as lover but a lady should never have a lover of higher nobility or estate than her own (Capellanus, 566). “A woman who takes a great lord as her lover should be regarded as dead, declared Raimon de Miravel” (Shapiro, 566).

²¹ Gui clearly throws out the courtly love rules of “Lyric lovers who humble themselves...[only] to be raised up by the Lady’s love. (Kay, *Courtly Contradictions*, 73) If a domna adheres to the constraints of accepted behavior in courtly love, she cannot initiate.

rules, Gui does exactly that; he is interested in keeping the social appearance of courtly love by advising Maria to display the outward appearance of honor by masking the deception of a cheating lover. Gui weaves in and out of adhering to the courtly love rules. Apparently Gui feels that when a woman acts appropriately, it instills equality but since he is not consistent in his adherence to courtly love rules, it is difficult for Maria to know how to act within his framework.

Maria totally ignores Gui's discussion and she states in the beginning lovers are rarely levelheaded. She criticizes men for offering themselves in servitude to women because it appears they have an alternative motive to attempt to make themselves equal to a woman, "*Dòmna, volhatz qu'us serva franchamen/ Cum lo vòstr' òm: et ela enaissí'l pren./ Eu vo'l jutge per drech a traitor/ Si's rend pariers e's dèt per servidor*" (V. 35-38). Clearly we see through these lines Maria's personal character, her discontent with Gui and her unhappiness within her love relationships. She sees the relationships as hypocritical because a lover offers his service only to be rewarded as an equal. Maria does not see how a relationship of service and equality can work together congruently within the confines of the courtly love system. The system is not set up in this manner. Next, she goes against the rules of the system by criticizing the rules. It appears from her dialogue within this *tenson* she would prefer to throw out the accepted social norms of courtly love. Within this *tenson* we see Maria's personal character as she expresses her unhappiness with her love relationship, she criticizes the courtly love rules and the system and she deviates from courtly etiquette.

Throughout Maria's *tenson* with Gui D'Uissel, we see that Maria does not believe that equality in the courtly love system is possible. The main principle of courtly

love is based on the lady-vassal relationship, and Gui is not willing to respect the lady's position of superiority, he wants to have an equal relationship, and there is no room for that type of relationship within the system. In fact, Maria in the end criticizes the entire system by saying that if the lady-vassal relationship is only to make the vassal an equal, then the entire system does not work. Through Maria's discussion with Gui, it is apparent her discontent with the vassal-lady relationship since the vassal seeks only for equality and not to serve the lady. We also see Maria's personal character as she shares her strong opinions about the foundational principle of courtly love and as she deviates from the courtly love norms by criticizing the system.

Garsenda

In Garsenda's tenson, *Vos que'm semblatz dels corals amadors*²², there are two stanzas,²³ consisting of nine lines each, which is the rhyme scheme is a b a b c d c d d.²⁴ In *Vos que'm semblatz dels corals amadors* Garsenda, the Comtess of Provence speaks in one nine-line cobla, and then Gui de Cavaillon speaks in one nine-line cobla.

Garsenda's tenson with Gui de Cavaillon is a debate about courtly love. A brief summary of the tenson is as follows: Garsenda addresses Gui because she is unhappy with their relationship, and as a result she is suffering. Garsenda is stepping out of the confines of courtly love behavior by asking Gui to be bold in pursuing her. She

²² Bec, *Chants d'amour des femmes troubadours*, 148.

²³ This reduced kind of tenson is called an exchange des coblas.

²⁴ Please note Garsenda has the same meter from four other troubadours: Gaucelm Faidit PC 167,30 and PC 167,40, Pons de Chapteuil PC 375, 27, Raimm Bistortz PC 416,1 Garsenda PC 187,1 and one the thirteenth century poet, Bertran Carbonel PC 82,21. The rhyme scheme is used by three of the same poets in three different poems which are as follows: Bertran Carbonel PC 82,21, Gaucelm Faidit PC 167,30 and Garsenda PC 187.1. It is also interesting to note that Gaucelm has a melody attached to PC167.30.

concludes Gui must initiate in the relationship if she is to adhere to courtly love etiquette.

Gui claims to be observing the rules of courtly love. He is not willing to aggressively pursue her as her valor is too great, and he merely offers his words as intentions.

Now let us take a look at Garsenda's use of negation. Garsenda begins the tenson and then Gui replies. In the table below the frequency of the types of negation and the total number of negation used is shown in the tenson between Garsenda and Gui.

| Negation | Stanza | Total | % Total of Negation |
|----------|--------|-------|---------------------|
| Anc | | | |
| N' | | | |
| Ni | | | |
| No | | | |
| No'i | | | |
| No'l | | | |
| No'm | | | |
| Non | 1, 2 | 4 | 66.67% |
| No's | | | |
| No.us | 1, 2 | 2 | 33.33% |
| Nulas | | | |
| Nulh | | | |
| Nulha | | | |
| Nulls | | | |
| Nuls | | | |
| | | | |
| Total | | 6 | |

In the table above, of the six total negations, only two types of negation are used: non and no.us, both forms to express no. Since Garsenda speaks in the first cobla and Gui replies in the second cobla, in looking at the table below, it appears Garsenda and Gui use an equal portion of negation.

| Stanza # | Total Negation |
|--------------|----------------|
| Stanza 1 | 3 |
| Stanza 2 | 3 |
| | |
| Total | 6 |

While looking more closely at the text²⁵, we see that they use the same exact words and the same frequency of the types of words. Garsenda uses the words: non, no.us and non as does Gui.

The specific words negated in the tenson reveal the trobairitz negates the psycho-poetic values of her feelings about the relationship, and the troubadour negates the “socio-poetic” values of his outward appearance to the court. The use of negation is a way the trobairitz’ expresses her personal character about her relationship with Gui and her feelings of unhappiness in the relationship. In stanza 1 line 6 Garsenda negates her feelings “Quar no’us,” by expressing that she was fearful because he was not bold enough. In stanza 1 she also negates the relationship in line 8, “non ausa descobrir” by stating that if the relationship were discovered it may cause both of them harm. Garsenda is clearly concerned about her relationship and her feelings within the relationship. Her

²⁵ Please see the Texts appendix for the full tenson and its French translation.

use of negation is a manner to express her unhappiness in the relationship. Yet, Gui is concerned about the face value of the court as shown through the words he negates. In stanza 2, lines 12 and 13 he negates the word fear, “E non m’o tòl negun altra paors/Qu’en non vos prèc;” he is concerned that she is too good for him, and he is abiding within the courtly love rules of placing the lady on a pedestal and informing the court of his actions. Then Gui then negates the way to serve her, “tan gen server qu’eu no’us” by stating publicly that he prefers to obey courtly love rules. Through negation Gui blatantly states he wants to the court to see his outward appearance of courtly love values. He is not concerned about real love or her feelings but merely the outward appearance of it. Negation acts as a way to express the troubadour’s “socio-poetic” values of the outward appearance of courtly love and the trobairitz’s socio-psycho values of feelings about love.

In the *tenson*, *Vos qu’m semblatz dels corals amadors*, we see the debate of love within the courtly love norms between a trobairitz and a troubadour, and we see the *tenson* gets personal when it refers to the relationship Garsenda and Gui once shared. Garsenda and Gui both feel they have acted within the constraints of the system yet neither are content with the situation. Garsenda begins by expressing her suffering because he has stopped courting her and insinuates a need to have him woo her again within the bounds of courtly love. Garsenda demonstrates her personal character and her unhappiness in the relationship by stepping out of the bounds of courtly love to express her displeasure with the relationship, and she subtly asks Gui to court her.

Although Gui replies by stating his intentions to woo her, in the end he lacks the courage, which he disguises behind the system—he claims he is remaining within the

confines of courtly love. Garsenda dislikes his behavior, thereby illustrating her unhappiness with the relationship, her personal intimate relationship she once had with him, as well as her willingness to deviate from courtly love social norms.²⁶ The three main themes of unhappiness in a love relationship, a personal relationship and deviation from courtly love rules are woven together throughout this tenso.

Garsenda incites the dialogue specifically referring to Gui without saying his name. In her first line she claims that that he appears to be one of many sincere lovers insinuating that he knows something about love and courtly love norms, “Vos que’m semblatz dels corals amadors” (I. 1). Then she states her wish that he were not so fearful, “Ja non vòlgra que fossetz tan doptanz” (I. 2). In this line, the wish Garsenda expresses, hints at the dissatisfaction within her love relationship with Gui. We see Garsenda’s personal character come out as she describes more in depth her personal circumstances. Further, she sets aside courtly norms by initiating the dialogue. Garsenda’s personal relationship with Gui is evident once she declares the torment she has felt because he has neglected her and she, too, hopes he has felt the pain, “E platz mi molt quar vos destrenh m’amors,/ Qu’autressí sui eu per vos malananz;/ Ez avètz dam en vòstre vulpilhatge” (I. 3-5). She claims that she is unhappy because of him and he has caused her pain. It is interesting that she is in so much agony that now she wants him to suffer, and also experience the pain, hence showing a revolt against courtly love norms. Garsenda has deviated entirely from courtly norms by showing her dissatisfaction with the relationship. Generally speaking to feel pain is considered one of the joys of love in the courtly love system. Normally in courtly love poetry, the lower the lover “sinks in the martyrdom of

²⁶ For women, courtly love social norms included the manner in which ladies speak, the kind of humor they indulge in to illustrate the virtues of good traits of character and even the excellence of character. (Capellanus 31-4 and Bruckner, “Fictions of the Female Voice: The Women Troubadours,” 868-9).

love, the higher he expects to rise, ennobled by...suffering, rewarded with the ultimate joy of...desire.”²⁷ Clearly, Garsenda does not feel this way, and she desires for him to experience a similar pain she has felt, which revolts against all courtly love tradition.

In addition, she criticizes him—his fearfulness is a detriment and she complains of his inability to be bold in courtly behavior causes them both hurt and shame, “ausatz de prejar enardir;/ E faitz a vos ez a mi gran damnatge” (I. 6-7). Clearly, we see that she is not happy in her relationship and she has given us several reasons for her dissatisfaction in her love relationship and showed us her intimate personal character within her love relationship with Gui. She then closes by clearly expressing her wishes by saying that no other woman would dare to expose for fear of being criticized, everything she wanted from her lover, “Que ges dòmna non ausa descobrir/ Tot çò qu’ilh vòl per paor de falhir” (I. 8-9). Although Garsenda steps outside of courtly love norms by asking Gui to be bold and grant her desires, in this last line, she expresses that she wishes to remain within the limits of the accepted courtly behavior, when she alone already has forsaken the norms. Garsenda may have forsaken the norms in asking but she will not forsake the norm of approaching him, she wants Gui to take the initiative in the relationship and to approach her. She claims in this line to remain within the bounds of the system of accepted behavior to be in accordance with courtly etiquette. Again, her discontent in her love relationship is apparent through her word usage and phrases she uses in describing Gui, his character flaws and his poor behavior. Garsenda continues to throw the courtly norms aside as she asks Gui to be bold in his love towards her, complains, criticizes, even calls Gui a coward, and then professes to be daring enough to expose her desires to him.

²⁷ Bruckner 875.

Gui de Cavaillon's reply is reserved as best. First, he claims that her valor is so great that it gives him fear, "Bona dòmna, vòstr'onrada valors/ Mi fai estar temerós, tant es granz;/ E non m'o tòl negun altra paors" (II. 10-12). He claims he is living according to the rules of courtly love in that he intends to serve her and not commit any error, "Qu'eu non vos prèc, que'us volrai enanz/ Tan gen servir qu'eu no'us fezés oltratge" (II. 13-14). In the end, Gui can merely offer his words to act as messengers of his intended deeds, "Qu'aissí 'm sai eu de prejar enardir/ E volria qu'l fach fosson messatge/ E presessetz en lòc de prècs server/ Qu'us onratz faitz deu be valer un dir" (II. 15-18). In Gui's words, he feels he is acting within the limits of courtly love, yet at the same time, it appears he is not.

Throughout Garsenda's *tenson* we see her rejection of the accepted courtly love social norms. She steps out of the bounds of courtly love to express her desire for Gui to take the initiative in their relationship, her pain and desire him to feel it too and her desire for Gui to be bold with their relationship. She also criticizes Gui instead of building him up showing another manner in which she revolts against the rules of courtly love. Within this *tenson* we see Garsenda's personal character as she expresses her unhappiness with her love relationship and as she criticizes the courtly love rules, the system, and Gui, which also illustrate her opposition to courtly etiquette.

As we see in both *tensons*— *Gui d'Uissel, be'm pesa de vos* with Maria and Gui and *Vos que'm sembaltz dels corals amadors* with Garsenda and Gui—both speakers argue they are behaving appropriately within the confines of the courtly love system. However, we find that both speakers deviate from the courtly love foundational rules. In addition, the debate about love becomes personal quite quickly as the *trobairitz* reveal

their true feelings regarding the alluded past relationships to which they refer throughout the tensons. What we find throughout these tensons are real feelings of frustration within the system and criticism towards the system to which they are bound. Further, Maria and Garsenda get very personal with their troubadour to describe their uncourtly-like behaviors. We find that both Maria and Garsenda criticize their fellow troubadour for not following the basic principle of the lady-vassal relationship, which then becomes the foundation for their displeasure in their own relationships and with the courtly love system.

CHAPTER 3: THERAPIST

Alamanda's tenson with Giraut de Borneil, *S'ie'us quièr conselh, bèla' amia Alamanda*, is a debate about courtly love but truthfully Alamanda acts as a therapist for Giraut to give him advice on how to treat a lover within the confines of the courtly love system. She also advises him on the courtly love rules of acceptable behavior for a lover. Yet this tenson stands out from the others in three aspects, which are as: (1) this specific tenson is the only one we will see that involves a trobairitz presenting the troubadour suffering in an unhappy relationship; up to this point, we have only seen the trobairitz suffering in a love relationship; (2) the trobairitz, Alamanda, acts as a therapist to express the viewpoints of her lady indirectly; (3) while normally the troubadour is concerned with his public behavior of courtly love and strict observance to the courtly love codes, however, in this tenson, on the surface Giraut is not concerned with outward appearances and the codes of courtly love. These aspects are interesting yet more interesting is Alamanda's responses to them. She shares her opinion, and her personal character is evident to show her disapproval of his behavior within the love relationship with her lady as she deviates from the courtly love codes. Alamanda gives detailed advice and information regarding Giraut's love relationship, and we can assume that she is sharing of her own personal character in doing so. Before we go into more details about Alamanda's tenson for deviations from courtly love, personal character and unhappiness in the love relationship, let us look at the overall background of Alamanda and Giraut de Borneil.

Alamanda does not have a *vida* or *razo*; however Giraut de Borneil does, which aids in uncovering information about Alamanda's background. Giraut de Borneil was a well-known troubadour and as such he has had a lot written about him. Giraut de Borneil has three different *razos* that specifically name Alamanda,¹ which are as follows in B Razo de 242, 69, "Girautz de Borneil si amava una dompna de Gascoina qe avia nom N'Alamanda d'Estanc;" in C razo de 242, 36 "Girautz de Borneil si avia amada una domna de Gascoina qi avia nom N'Alamanda d'Estancs, et ella li avia fiach plazers;" and in version de Sg "En Girautz no poc far ne dir tan qu'el pogues tornar en la grasia de ma domn' Alamanda, car ela era mout felona vas luy, per so qu'ela se volia partir da luy."² Through Guiraut de Borneil's *vida*, the geographical region is identified where Alamanda lived—in southwestern France. Alamanda is attributed to the Aquitaine area.³ Through Giraut de Borneil's *razos* we find that Alamanda is noble and well-regarded for her spirit, nobility and beauty. Hence, we know that Alamanda is not only a contemporary of Giraut but also from the area of Estang, France. According to William Paden, Giraut was active during the years 1162-1199⁴ and according to Ruth Sharman Giraut de Borneil's poetic career was from 1160 to 1200⁵ so we can infer Alamanda lived about this same time.

¹ Please note in Giraut's *razos*, Alamanda is noble but in the *tenson*, in the past, scholars considered Alamanda as a servant girl because she is supporting the voice of her lady. However, scholars debate if Alamanda in the poem is indeed a servant girl. Bec suggests the confusion lies also in the fact that Alamanda is a not a *dòmna* but a *donzèla* with perhaps the same name as the *dòmna* but Alamanda is the *trobairitz* and not the *dòmna*. Yet, recently A. Rieger proposed that Alamanda was part of the family Alaman near Toulouse (*Chants d'amour des femmes troubadours*, 138). To further complicate the situation in the *tenson*, line 18 Giraut refers to her as having fair hair and pale complexion—both marks of noble birth (Sharman 389). In either case, whether Alamanda is a servant girl in the poem or not, she acts as a therapist for Giraut.

² Boutière 43, 45, 49, Chabaneau 15 and Sharman 1.

³ Chabaneau 15 and Boutière 50.

⁴ Paden, *The Voice of the Trobairitz*, 228.

⁵ Sharman 1. Yet, Alfonsi claims it is 1165-1200 but here we will use Sharman and Paden due to the thorough research they performed (99).

The background of the *tenson*—time period, biography of the characters and the geographic region—aid to focus the scope on the specifics of this *tenson*, number of stanzas, rhyme scheme, *tenson* summary and negation which further lends understanding to the details of the *trobairitz*'s personal character, unhappiness in her love relationship and deviations from courtly love norms.

In Alamanda's *tenson*, *S'ie'us quièr conselh, bèla' amia Alamanda*, there are eight stanzas and two *tornadas* made up of two lines each; the eight stanzas have eight lines and have the rhyme scheme of a a a a b a b.⁶

Alamanda's *tenson* with Giraut de Borneil is a debate about courtly love but truthfully Alamanda acts as a therapist for Giraut to give him advice on how to treat a lover within the confines of the courtly love system. They discuss the role of a man and woman in courtly love and in reconciliation. The overall summary is the following: Giraut addresses Alamanda because Alamanda's lady has distanced herself from Giraut.⁷ He plays on Alamanda's nurturing side and asks her to help a man in distress. Alamanda replies by giving him advice that he must be forgiving and do his best. He responds by playing on her nurturing side again, he flatters her and then asks for help again. Alamanda replies by explaining some of the reasons why her lady discarded him. At this point Giraut tries to get Alamanda to see his point of view, compares her lady to others and then he threatens her. Alamanda quickly responds that Giraut treated her lady poorly especially by having another lover publicly. Giraut admits the other lover and again asks

⁶ The rhyme scheme is used four other times in troubadour poetry; the same rhyme scheme used by four other troubadours in their poems are as follows: Bertran de Born PC 80,13, Guiraut de Borneil PC 242,69 and two poets from the thirteenth century: Joan d'Aubusson PC 265,1a and Peire Cardenal PC 335,45. The meter is only used one other time from Bertran de Born in PC 80.13.

⁷ Please note in Giraut's *razos*, Alamanda is noble but in the *tenson*, she acts as a therapist because she is supporting the voice of her lady.

Almanada for help; Alamanda concedes to help him but with a word of warning that if her lady does give him love again he cannot refuse it.

Now let us look at the use of negation in *S'ie'us quier conselh, bèla' amia Alamanda*, written by Alamanda. Giraut de Borneil begins the tenson by addressing Alamanda, and in the traditional term of tenson, each stanza alternates between speakers. In the table below, we see the total of the types of negation used throughout the tenson and the frequency of the specific words. The negation used throughout this tenson is a total of 31, which in comparison to other tensons is relatively high—Isabella's tenson is the only other tenson with as high of a frequency of negation. Below is tenson between Alamanda and Giraut de Borneil:

| Negation | Stanza | Total | % Total of Negation |
|----------|-------------------------------|-------|---------------------|
| Anc | 7 | 2 | 6.45% |
| N' | | | |
| Ni | 2,3,6,7 | 8 | 25.81% |
| No | 10 | 1 | 3.23% |
| No'i | 8 | 1 | 3.23% |
| No'l | 1, 7 | 2 | 6.45% |
| No'm | 7 | 1 | 3.23% |
| Non | 1, 3, 4, 5, 6, 7, 8, 9, | 10 | 32.26% |
| No's | 2 | 3 | 9.68% |
| No.us | 5, 8 | 3 | 9.68% |
| Nulas | | | |

| | | | |
|-------|--|----|--|
| Nulh | | | |
| Nulha | | | |
| Nuls | | | |
| | | | |
| Total | | 31 | |

Since there is such a large portion of negation used throughout this tenson, it is helpful to find out which character is using the negation. In the table below is the negation separated out into stanzas. Giraut speaks in stanzas 1, 3, 5, 7 and the tornada 9 and Alamanda speaks in stanzas 2, 4, 6, 8 and the tornada 10.

| Stanza # | Total Negation |
|--------------|----------------|
| Stanza 1 | 2 |
| Stanza 2 | 5 |
| Stanza 3 | 4 |
| Stanza 4 | 1 |
| Stanza 5 | 3 |
| Stanza 6 | 4 |
| Stanza 7 | 5 |
| Stanza 8 | 6 |
| Tornada | 0 |
| Tornada | 1 |
| | |
| Total | 31 |

Giraut uses negation 14 times whereas Alamanda uses negation 17 times throughout the tenson. Alamanda has a higher frequency of negation than Giraut does.⁸ Alamanda's stanza number eight has a total of six negations used, which are as follows: non, ni (2 times), no'i, and no'us (2 times). The next two highest frequencies of negation are in Giraut's stanza two for a total of five times and in Alamanda's stanza number two for a total of five times.⁹

The words negated reveal the trobairitz negates the psycho-poetic values of her feelings about the relationship, and the troubadour negates the "socio-poetic" values of his outward appearance to the court. Negation is a manner the trobairitz expresses her personal character about her relationship with Guiraut and her feelings of unhappiness in the relationship and the troubadour expresses his fixation to the outward manifestation of courtly love rules. In stanza 1, line 2 Giraut negates himself "No'l mi" and in line 7 Giraut negates his burning heart, "non m'abranda." In these lines, Giraut expresses his suffering due to love; he is outwardly showing to the court the pain he has experienced. In stanza 2, lines 10 Alamanda negates Giraut's desires by saying his desires are not guaranteed all at once, "no's fai ni no's garanda." This negation refutes his outward manifestation of love because she talks about love being a feeling that does not happen at once. Then in line 12, Alamanda negates the feelings of pain, "no's cresca ni s'espanda."

⁸ It is interesting to note that the subject matter of this tenson is Giraut expressing displeasure in his relationship with Alamanda's lady and he only uses negation 14 times whereas Alamanda uses negation 17 times.

⁹ In analyzing the negation for this tenson, there were some interesting patterns but I was unable to find connections with the other tensons presented in this thesis. One interesting aspect is from stanzas five to eight, each stanza increases in one more usage of negation. The other interesting pattern is that stanzas two (from Alamanda) and stanza seven (from Giraut) both contain five negations and stanza three (from Giraut) and stanza seven (from Alamanda) both contain four negations. So it is interesting that each speaker reflects another speaker on the opposite end of the tenson, similar to chiasmus yet I was unable to find similar patterns of reflection of negation and correlation with the other tensons in this thesis. May I suggest further research to be pursued in this area?

This negation shows Alamanda is concerned about the feelings of pain and to not have the feelings of pain linger and expand to cause heart ache. Alamanda's use of negation is a manner to express the discontent for her lady in the relationship. Yet, Giraut is concerned about the appearance before the court as shown through the words he negates. In stanza 5, lines 38 and 40 Giraut negates his seeking of her counseling "Si no'us calatz" and "Que vos non me'n donatz;" here Giraut is concerned with what the court may think of him and the counsel she is giving him. Giraut is concerned merely for himself and the appearance of himself to others. By contrast in stanza 6, line 42 Alamanda negates the way Giraut has treated her lady, "ni leugierira." Alamanda is concerned that Giraut treated her lady poorly, and then in line 47 Alamanda negates the words, the end and peace "ni fin ni patz," which suggests that Alamanda is concerned for her lady's feelings. Throughout the entire tenso, Giraut shows no concern about real love or his feelings but merely the outward appearance socio-poetic values to the court. Negation is a manner in which the troubadour's "socio-poetic" values of the outward appearance of courtly love and the trobairitz's socio-psycho values of feelings about love are manifested.

In the tenso, *S'ie'us quièr conselh, bèla' amia Alamanda*, Giraut seeks for the advice from Alamanda because her lady has discarded him. He stimulates the dialogue by appealing to Alamanda's soft side and she counsels him, deviating from courtly love code, then he becomes more desperate and insists on his need for counsel thereby showing his dissatisfaction and unhappiness in the current situation and Alamanda gives him more advice. Overall the tenso seeks for reconciliation with Alamanda's lady thereby showing the personal character Alamanda has by her willingness to speak in

behalf of her lady. Unhappiness in the love relationship, personal character and deviations from courtly love behavior are the main themes throughout this *tenson*.

Giraut initiates the dialogue with Alamanda by using flattery, he calls her a pretty friend, after asking for her advice, “S’ie’us quièr conselh, bèla’ amia Alamanda/ No’l mi vedetz, qu’òm cochatz lo’us demanda” (I. 1-2). He claims to be a man in distress because her lady has distanced herself from him, and again asks for advice because he is full of sorrow and pain.

Alamanda responds by showing her personal character and opinion as well as a deviation from courtly love code by giving him some advice and by explaining that desires are not all solved all at the same time, “Per Dieu, Giraut, ges assf tot a randa,/ Volers d’amics no’s fai ni no’s garanda” (II. 9-10). Next, she continues to advise Giraut to forgive as it is necessary for reconciliation to happen, “Que si l’uns falh, l’autre conven que blanda,/ Que lor destrics no’s cresca ni s’espanda” (II. 12-13). Alamanda then shares some advice with Giraut to give him some perspective on the situation by explaining that whatever a woman says the lover must believe and when he does, he will be loved even if you think the lady is wrong in what she says, “E s’ela ‘us ditz d’aut puòch que sia landa,/ Vos la’n crezatz./ E plaça vos los bes e’l mals qu’ilh manda/ Qu’aissí seretz amatz” (II. 13-16). These critical lines of advice explain the superiority of the lady and the power of a lady, which according to this *tenson*, Giraut did not heed as he is in this predicament. Giraut was not abiding by courtly love rules. With Giraut’s unconditional acceptance of the lady’s good and the bad comes the possibility of love. Alamanda also shows in these lines her own personal character and loyalty to her lady by explaining to Giraut what he must do—love her unconditionally. Alamanda also makes it

clear that if reconciliation is to happen it is Giraut's responsibility. In this stanza Alamanda alludes to knowing about the situation with Giraut and her lady, and she strays from the courtly love conventions to advise Giraut on how to win over her lady. Alamanda's advice on courtly love conventions to the troubadour also illustrates that her lady is unhappy and dissatisfied with her relationship with Giraut.

Giraut does not like Alamanda's advice by insisting that he does not approve of pride, "Non puòsc mudar que contr' orguòlh non gronda" (III. 17). His anger then changes again into flattery towards Alamanda as he calls her beautiful, blonde and admires her sensitive character but then states that she is neither first nor second; here Giraut is possibly referring to Alamanda as a possible lover. Then he returns to his problem and protests that Alamanda advised him poorly and compares the advice of pursuing the lady to drowning in the water, "Vos me lauatz./ Si'm sent perir, que'm tenga plus vas l'onda:/ Mas cre que'm capdelatz" (III. 22-24). His comparison illustrates Alamanda's advice will destroy him.

Alamanda refutes Giraut's advances and says that she should not be questioned at this level, "Si m'enqueretz d'aital razon prionda,/ Per Dieu, Giraut, non sai com vos responda" (IV. 25-26). Again, we clearly see Alamanda's personal character and loyalty lies with her lady and not with Giraut. Alamanda refuses to accept his advances and she insists Giraut submits to the lady, and she encourages him to reconcile with her lady,

Pero, si'us par qu'ab pauc fos jauzionda
- Mais vòlh pelar mon prat qu'autre'l mi tonda.
Que s'ie'us èra del plach far desironda
Vos escercatz
Com son bèl còrs vos esdui' e'us resconda.
Ben par com n'ètz cochatz. (IV. 27-32).

This entire stanza illustrates Alamanda's devotion to her lady and her personal character of fidelity to her lady. Alamanda also expresses her dissatisfaction with the love relationship between Giraut and her lady because he does not submit to her or to the confines of courtly love. Alamanda's line, "Per Dieu, Giraut, non sai com vos responda" (IV. 26) shows a bit of her frustration she has with Giraut and his lack of understanding in courtly love etiquette, as well as her dissatisfaction in him as a lover to her lady.

Giraut, angered by Alamanda, abruptly tells her to be quiet and threatens to hit her if she does not, "Donzèl, oimais non siatz tan parlieira,/ Qu'ilh m'a mentit mais de cinc vetz primieira" (V. 33-34). He does not like Alamanda's advice, and he claims her lady's insensitivity is driving him away through her lies and deceit.

Alamanda recognizes Giraut's anger may hinder her lady's happiness, and instead of responding in anger, she reminds him that he was the one who sought counsel, "Lora vei ieu, Giraut, qu'ela'us o mieira,/ Car l'apelatz camjairitz, ni leugieira./ Pero cujatz que del plach vos enqueira?" (VI. 41-43). Alamanda then warns Giraut that the lady will protect herself against his outbursts, "Ieu non cug ges que'ilh sia tan mainieira,/ Anz èr oimais sa promessa derrieira/ Si's destrenh tant que contra vos sofieira/ Trega ni fin ni patz" (VI. 44-47). Throughout this stanza, Alamanda shows her discontent with Giraut's behavior and their relationship as well as the love relationship he has with her lady. Further, Alamanda continually shows her personal attributes of fidelity and trust to her lady.

After realizing his lack of courtly behavior, Giraut appeals to Alamanda for help in justifying his anger on her lady's indecisiveness, "Bèla, per Dieu, non perda vòstr

ajuda,/ Ja sabetz vos com mi fo covenguda” (VII. 48-49). Giraut is sorrowful over his potential loss of Alamanda’s lady and he recognizes it but asks that Alamanda keep this a secret because he does not want to make his suffering known.

Alamanda has advised Giraut throughout the *tenson* but now Alamanda speaks in behalf of her lady stating that her lady is justifiably offended due to Giraut’s courting another woman, “Sénh, En Giraut, ja n’agr’ ieu fin volguda,/ Mas ela’m ditz qu’a drech s’es irascuda/ Qu’altra’n pregetz com fòls tot a saubuda/ Que non la val ni vestida ni nuda” (VIII. 56-59). Again, Alamanda shows her personal character by remaining ever loyal to her lady by calling Giraut out on his poor behavior. Since the lady is concerned with her reputation, if the lady accepts Giraut, she will behave as a conquered woman and not as a *domna*, “No’I farà doncs, si no’us gic, que vencuda/ N’èr? Çò sapchatz;/ Be’us en valrai et ai la’us mantenguda/ Si mais no’us I mesclatz” (VIII, 60-63). Alamanda continually shows her attributes of love, loyalty, trust and fidelity to her lady, which ironically Giraut should have been showing towards her lady instead of publicly wooing another lady. However, throughout Alamanda’s discourse she repeatedly shows her discontent for the love relationship between her lady and Giraut as well as the relationship between Giraut and herself. Alamanda also shows her departure from courtly love codes by giving Giraut the necessary advice to win back the love of her lady.

In the remaining *tornadas*, Giraut again establishes his love for her lady and asks again for her help, “Bèla, per Dieu, si de lai n’ètz crezuda/ Per me l’o afiatz” (IX. 64-65). Alamanda agrees but leaves with a final warning that if her lady does give him love, that he will not refuse her, “Ben o farai. Mas quan vos èr renduda/ S’amors, no la’us tolhatz” (X. 66-67). Throughout the entire *tenson*, Alamanda is ever faithful and true to her lady;

she illustrates her devotion of personal character through her words and support. Alamanda's dislike for her lady's relationship with Giraut as well as her own relationship with Giraut is shown through her words, and then her correcting his uncourtly-like behavior throughout the tenson. Further, Alamanda shows her departure from the conventions of courtly love by acting as a therapist to Giraut, thereby giving him all of the necessary advice to be able to win back the love of her lady.

CONCLUSION

We have examined the landscape of the *tenson*, atmosphere of courtly love and obstacles of *trobairitz* in general and found overarching similarities in these *tensons*—Isabella and Lombarda, between two ex-lovers, a *trobairitz* and a *troubadour*; Maria and Garsenda between a *trobairitz* and a *troubadour* debating the behaviors of courtly love; and Alamanda, serving as as as go-between or therapist for a *troubadour*. Overall, we saw the *trobairitz* criticize their counterparts, their characteristics and their poor behaviors.

In chapter one, we saw the use of words and tone to show the real feelings of Isabella and Lombarda. In Isabella's *tenson*, her personal character and unhappiness in her relationship was illustrated by her true emotions of anger, sadness and frustration and through her verbal usage of insults and attacks towards her ex-lover. Additionally, we see her revolt from courtly love norms through her expression of her true feelings, even insulting her former lover instead of remaining as the polite lady to never reveal any of her lover's faults. Isabella's direct and blunt word usage—through expressing Elias' character and traits—shows us her revolt from courtly love norms, her unhappiness in the relationship and her intimate relationship with Elias. On the other hand, Lombarda uses cynicism and poking fun at Bernart to show her skepticism and doubt regarding Bernart and his sincerity as a lover, thereby showing her unhappiness in her relationship and her own personal character to defend and stand up for her name and her values. In making fun of Bernart, Lombarda reveals her personal character of doubts and distrust towards Bernart, dissatisfaction with the relationship and rebellion against courtly rules. Lombarda's cynicism also reveals her deviations from *troubadour* courtly love poetry

tradition. She attacks Bernart, refutes Bernart's flattery and shows the paradoxical nature of his compliments. While it is obvious that in both Lombarda and Isabella's tenons they had personal, intimate relationship with their counterparts in the tenons, it is also clear that both expressed great unhappiness in their love relationships. The personal characters of Isabella and Lombarda became evident throughout the tenons as both used specific word choices to express varying emotions ranging from anger to cynicism in describing their lovers' behaviors thereby entirely deviating from courtly love poetry tradition. Moreover, we see in these two tenons the use of personal character, unhappiness in love relationship and opposition to courtly love rules.

In chapter two, we saw the use of the male troubadours unwillingness to adhere to the foundational principle of courtly love—the vassal-lady relationship. Throughout Maria's tenson with Gui D'Uissel, we see that Maria does not believe that equality in the courtly love system is possible. The main principle of courtly love is based on the lady-vassal relationship, and Gui is not willing to respect the lady's position of superiority, he wants to have an equal relationship, and there is no room for that type of relationship within the system. In fact, Maria in the end criticizes the entire system by saying that if the lady-vassal relationship is only to make the vassal an equal, then the entire system does not work. Through Maria's discussion with Gui, it is apparent her discontent with the vassal-lady relationship since the vassal seeks only for equality and not to serve the lady. We also see Maria's personal character as she shares her strong opinions about the foundation principle of courtly love and as she deviates from the courtly love norms by criticizing the system. Moreover, Garsenda's tenson shows her rejection of the accepted courtly love social norms. She steps out of the bounds of courtly love to express her

desire for Gui to take the initiative and be bold in their relationship and her desire for Gui to feel her pain. Within this tenson to debate courtly love we see Garsenda's personal character as she expresses her unhappiness with her love relationship and as she criticizes Gui, his actions and lack of obedience to the courtly love system thereby revolting against courtly etiquette. In both tensons, both speakers criticize the other for not behaving appropriately within the confines of the courtly love system. As the trobairitz reveal their frustration and anger regarding the alluded past relationships and the troubadours unwillingness to act within the lady-vassal relationship, we see the foundation for their displeasure in their own relationships and with the courtly love system.

In chapter three, we saw the use of Giraut taking on a different role than the other troubadours; he was the aggressor to win back the love of Alamanda's lady. Alamanda is loyal to her lady; she illustrates her devotion of personal character through her words and support. Alamanda's dislike for her lady's relationship with Giraut as well as her own relationship with Giraut is shown through her words, and her correcting his uncourtly-like behavior throughout the tenson. Alamanda revolts against the conventions of courtly love by acting as a therapist to Giraut, thereby giving him all of the necessary advice to be able to win back the love of her lady.

Throughout these tensons we have seen that trobairitz do focus on the intimate love aspects and social behaviors in their relationships thereby showing circumstances and details in the trobairitz's life. Negations provided some new insights into the life of a trobairitz. Specifically in the trobairitz' poems negations served as a means for trobairitz to reveal their personal character through psycho-poetic values—her feelings about love,

fidelity, trust, valor, mercy and emotion, and about the intimate workings of her personal relationships, whereas negations served as a means for the male troubadour to express his “socio-poetic” values of social outward manifestations to the court and outward appearance to others. What was most intriguing about the analysis of negations is that the *trobairitz* repeatedly negated words describing her thoughts and feelings about love and the love relationship discussed in the *tenson*, and the troubadour negated words regarding the outward manifestation of his obedience to courtly love game and rules. The male troubadours were concerned with social behavior, honor and appearance whereas the *trobairitz* focused on their thoughts, feelings, inner workings and private moments about the love relationships. In all of the *tensons*, the *trobairitz*’ use of negations and the specific words negated emphasized the discontent feelings *trobairitz* experienced within the love relationship. The negations also illustrated the *trobairitz* deviating from generally accepted courtly love conventions and social behaviors whereas the negations by the troubadours showed the opposite—the male troubadours adhered to the accepted courtly love rules.

Each *trobairitz* illustrates in her *tenson* her own personal qualities and a willingness to step outside of the accepted social behavior of courtly love or the rules of the game. With each individual *trobairitz*, we see that one addresses her counterpart in a way to meet her own needs and desires—to revolt against the accepted ideals of the court etiquette—in a differing way that varies from one author to another. However, clearly we see the personal character of the *trobairitz* and an overarching tone of discontent within love relationships and within the courtly love system as well as a covert revolt to the courtly love conventions of the time. Each *trobairitz* subtly and then sometimes blatantly

shows her unwillingness to obey courtly conventions and love etiquette rules, to then revolt against the system.

Although all five tensons debate love, each tenson presents different scenarios of love. As we have individually analyzed each tenson, it is apparent that these five trobairitz: Isabella, Lombarda, Maria de Ventadorn, Garsenda and Alamanda not only have one surviving tenson but also undeniably share similar characteristics which they incorporate into their tensons, which include revolting against courtly love rules, sharing of their personal character and revealing unhappiness within the love relationship. As a result of these findings further research is recommended to find additional commonalities among trobairitz.

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APPENDICES

TROBAIRITZ

Southwest

| | | |
|------------------------|---|---|
| Alamanda ¹ | 1160 – 1200 ² | 12a ³ PC 242,69 ⁴ |
| | She exchanged a tenson with Giraut de Borneil. ⁵ Giraut de Borneil's poetic career was 1160 to 1200. ⁶ Three of his razos mentions Alamanda. ⁷ Specifically raso B mentions Alamanda was from Estang. ⁸ | |
| Isabella ⁹ | 1200 – 1233 | 252 ¹⁰ PC 252,1 ¹¹ |
| | She was believed to have lived during the first third of the 13 th century. She exchanged a tenson with Elias Cairel who was active in first part of 13 th century. Elias Cairel was from Périgord. ¹² | |
| Lombarda ¹³ | 1200 – 1226 | 288 PC 288,1 |

¹ Alamanda has one surviving poem, the tenson: *S'ie us qier cosseill, bell' ami' Alamanda*.

² Please note that all of the dates stated in this document are based upon research found when they women existed. The dates may not be all inclusive but they give us a period of time when we know they were alive and possibly may have written these tensons.

³ Retrieved from <http://troubadours.byu.edu> 12a is the number Alamanda was assigned as poet or trobairitz. All numbers assigned to troubadours and trobairitz are accurate and clearly organized in this website.

⁴ Retrieved from <http://troubadours.byu.edu> The PC numbers is the assigned number for a troubadour poem. PC numbers organize all of the troubadour poems. All of the PC numbers in this website are clearly organized and formatted. The website provided reliable research in an organized way. I double checked the PC numbers in texts and all were accurate.

⁵ Chabaneau seems to think that the tenson was written at the latest in 1182 (Note 3, p15).

⁶ Sharman 1 and Boutière 43, 45 and 49; Chabaneau 15 B Razo de 242, 69, "Girautz de Borneil si amava una dompna de Gascoina qe avia nom N'Alamanda d'Estanc;" in C razo de 242, 36 "Girautz de Borneil si avia amada una domna de Gascoina qi avia nom N'Alamanda d'Estancs, et ella li avia fiach plazers;" and in version de Sg "En Girautz no poc far ne dir tan qu'el pogues tornar en la grasia de man domn' Alamanda, car ela era mout felona vas luy, per so qu'ela se volia partir da luy."

⁷ Chabaneau 15.

⁸ Some question the validity of this raso, and also if Alamanda indeed exists. Sharman, 18 "Girautz de Borneil si amava una dompna de Gascoina qe avia nom N'Alamanda d'Estanc" Razo B Version in N2, 488. According to Chabaneau Estang is in the area of Cazaubon, Condom, Gers (Note 2, p15).

⁹ Isabella's one surviving poem is the tenson: *N'Elyas Cairel, de l'amor ...*

¹⁰ Isabella's number as a trobairitz is 252.

¹¹ Please note most troubadour and trobairitz numbers are also assigned to the poems. In the case of Isabella, notice her number, 252, is at the beginning of the PC number and the "1" indicates this is her poem. So in this case, we see that Isabella has one poem. Please note Alamanda, Isabella, Lombarda, Garsenda and Maria de Ventadorn only have one surviving poem, a tenson. In this paper, we analyzed the surviving tenson. (Please also note Alamanda is the only trobairitz in which her number does not reflect in her poem number).

¹² Chabaneau 50 and Boutière 252-3.

She was beautiful, noble, well-learned and well versed in writing poetry.¹⁴ She attested a charter 1206.¹⁵ She was a contemporary of Bernart Arnaut, Count of Armagnac 1219-1226; she exchanged tenson with him.¹⁶ She lived in Toulouse around 1200.¹⁷

Maria de Ventadorn¹⁸ 1183 – 1225 295 PC **295,1**

She was the daughter of Raimon II of Turenne.¹⁹ She married Eble V, vicomte of Ventadorn before 1183²⁰, and it is believed he died probably around 1222. She was the most beautiful woman from Limoges; she was smart, and God gave her a beautiful, graceful body.²¹ In 1221 her husband entered vows to become a monk at Cistercian abbey of Grandmont.²² She died shortly after 1225.²³ She exchanged a tenson with Gui D'Uissel.²⁴ Gui D'Uissel is mentioned first in 1195 and is dead by 1225; Maria was mentioned in Gui D'Uissel's works specifically in three chansons, one pastourelle and a tenson with Gui and d'Elias, his cousin.²⁵

Southeast

Garsenda²⁶ 1192 – 1225 187 PC **187,1**

Garsenda de Sabran or de Forcalquier was the daughter of Guillaume IV. She married Alfonse II in 1192.²⁷ He was Alfonse II, Count of Provence from 1196-1209.²⁸ She was the mother of

¹³ Lombarda's one surviving poem is the tenson: *[N]o m'volgr' aver per Berna[t] Na Berna[d]a...* Lombarda also has a vida/razo which is as follows: PC 288 – Vida/Razo – *Na Lonbarda si fo una dona de Tolosa, gentil...*

¹⁴ Boutière 417-18.

¹⁵ Chabaneau 72.

¹⁶ Bertran N'Arnautz died in 1226 (Boutière, 416) and (Paden, *The Voice of Trobairitz*, 24).

¹⁷ Chabaneau 157.

¹⁸ Maria de Ventadorn has one surviving poem, the tenson: PC 295, 1 *Gui d'Uissel, be m pesa de vos...* She also has a razo which is PC 295, 1 – *Razo Ben avetz auzit de ma dompna Maria de...*

¹⁹ Boutière disagrees with Chabaneau; Chabaneau thinks that Maria de Ventadorn was from Turenne but was the daughter of Boson II (notes from Maria de Ventadour's razo, 41).

²⁰ Chabaneau 41.

²¹ PC 295, 1 – Razo of Maria de Ventadorn (Boutière, 212-4).

²² Paden, *The Voice of the Trobairitz*, 10, 13 and 24 and Stronski, 44.

²³ There is a discrepancy in the exact date of her death. Paden thinks that she died in 1225 but Chabaneau seems to think that she died in 1219, the same year her chevalier died, Hugu le Brun (41).

²⁴ Razo de 194,9 (Gui D'Uissel) and 295,1 (Maria de Ventadorn) (Boutière 208-9 and 212-14).

²⁵ Notes in Gui D'Uissel's vida (Boutière 204).

²⁶ Garsenda has one surviving poem, this tenson: *Vos que m semblatz dels corals amadors ...*

²⁷ Chabaneau states she was married in 1192 (143) yet Boutière says she was married in 1193. It is possible that Garsenda may have moved from Forcalquier to Perpignan. Her husband, Alfonse II, son of Alfonse II of Aragon and brother of Pierre II, who at the death of his uncle Sanche (1181-1185) had Provence then Alfonse II governed Provence until his death in 1209. But according to Boutière's notes Alfonse II governed not at Sicile but at Perpignan (Boutière 216). Yet the contradiction occurs due to the information in Elias de Barjols' vida which states that Alfonse II died in Sicile.

²⁸ From the notes from Elias de Barjols vida (Chabaneau 49).

Raimon Bergener V.²⁹ She was widowed in 1209. She entered La Celle convent³⁰ in 1225.³¹ She exchanged a *tenson* and *coblas* with Gui de Cavaillon. We know Gui de Cavaillon was around from 1185-1220 in the area of Avignon.³² He is also mentioned in numerous documents from 1205 to 1229.³³ Specifically he was at one time in area of Brignoles.³⁴ Elias de Barjols served in her husband's court. In Elias de Barjols' *vida* he dedicated four songs to her (V, VI, VII and VIII) which were written when she was a widow.

Comtesse de Dia³⁵

1163 – 1212

46 PC 46, 3

She was married to Guillaume 1st of Poitiers, count of Valentinois (1163-1188).³⁶ She was pretty and good, and from Die, in the area of Drôme.³⁷ She attested in 1212. She exchanged a *tenson* with Raimbaut d'Orange.³⁸ Raimbaut d'Orange died in 1173.³⁹

²⁹ From the notes from Gui de Cavaillon's *vida* (Chabaneau, 94).

³⁰ Gaunt points out that "from the late twelfth century onwards there is evidence of an increase in female monasticism: more and more women preferred religious orders to marriage or remarriage" (*Gender and genre* 194).

³¹ Boutière 216.

³² Notes from the *vida* of Gui de Cavaillon (Chabaneau 94).

³³ Boutière 507.

³⁴ Notes from the *vida* of Elias de Barjols (Chabaneau 49).

³⁶ Please note that Comtesse de Dia has five surviving poems, one of which includes the *tenson*, PC 46,3 *Amics en gran cossirier* ..., which is briefly mentioned in the Introduction. Her other poems and *vida* are as follows: PC 46-Vida *La comtessa de Dia si fo moiller d'En Guillem* ..., PC 46,1 *Ab ioi et ab ioven m'apais* ..., PC 46,2 *A chantar m'er de so qu'ieu no volria* ..., PC 46,4 *Estat ai en greu cossirier* ... and PC 46,5 *Fin (Fis) ioi (jois) me don' alegransa*...

³⁷ Boutière 445-6 and Chabaneau 77.

³⁸ She was probably the daughter of Guigue IV, dauphin of Viennois (Chabaneau 77).

³⁹ Boutière 445-6 and Paden 24.

⁴⁰ Pattison 25 and Chabaneau 77.

TEXTS

Southwest Tensons

Alamanda

S'ie'us quièr conselh, bèla' amia Alamanda⁴⁰

– S'ie'us quièr conselh, bèla' amia Alamanda
No'l mi vedetz, qu'òm cochatz lo'us demanda;
Que çò m'a dich vòstra dòmna truanda
I Que lonh sui fòrs issitz de sa comanda,
Que çò que'm dèt m'estrai èr e'm demanda.
Que'm conselhatz?
Qu'a pauc lo còrs totz d'ira non m'abranda
Tan fòrt en sui iratz.

⁴¹ Translation provided by Pierre Bec *Chants d'Amour des femmes troubadours*, 142-3.

I – Si je vous demande un conseil, belle amie Alamande, ne me le refusez pas, car c'est un homme en détresse qui vous le demande. Votre perfide maîtresse m'a dit que je m'étais éloigné de son service : si bien que ce qu'elle m'accorda elle me l'enlève aujourd'hui et le nie. Que me conseillez-vous ? Car il s'en faut de peu que mon cœur ne se consume de douleur, si grande est ma souffrance.

II – Par Dieu, Giraut, les désirs d'un ami ne se réalisent ni ne s'accomplissent en une seule fois : car si l'un des deux est fautif, il faut que l'autre pardonne, afin que leur affliction ne devienne plus grande ni ne s'étende. Pourtant, si elle vous dit d'une haute montagne que c'est une lande, vous devez l'en croire, et agréer le bien et le mal qu'elle vous octroie : c'est ainsi que vous serez aimé.

III – Je ne puis m'empêcher de maugréer contre l'orgueil ! Et bien que vous soyez, donzelle, belle et blonde, un peu de tristesse vous est pénible et un peu de joie vous comble ; et vous n'êtes ni la première ni la seconde ! Mais moi, qui crains que cette douleur ne me détruise, pourquoi me conseillez-vous, si j'ai peur de périr [/si je me sens périr], de plonger plus profondément dans les flots ? Il me semble que vous êtes là un mauvais guide.

IV – Si vous me consultez sur une question aussi grave, par dieu, Giraut, je ne sais comment vous répondre ; mais s'il vous semble que me contenterais de peu, je préfère peler mon pré plutôt qu'un autre ne me le tonde. Et si j'étais aujourd'hui désireuse d'un arrangement à votre égard, vous cherchez, vous, à savoir pour quelles raisons elle vous écarte et vous cache ses bons sentiments. On voit bien là votre hâte !

V – Donzelle, ne soyez plus désormais si bavarde ! Si elle m'a menti en premier plus de cent fois, pensez-vous vraiment que je le supporterais toujours ? On penserait que j'agis pas sottise. Et si vous ne vous taisez pas, j'ai bien envie de vous consulter sur un autre amour (?). J'aurais de Dame Bérengère un meilleur conseil que celui que vous me donnez.

VI – Je vois le moment, Giraut, où elle vous fera payer de l'avoir traitée de volage et de légère. Croyez-vous que, dans ces conditions, elle vous demande une réconciliation ? Je ne pense pas qu'elle soit si docile, mais plutôt que ce sera sa dernière concession, quoi que vous lui disiez, si elle fait son possible pour vous offrir dans la paix une trêve et un accord.

VII – Belle, par Dieu, que je ne perde point votre secours, car vous savez bien comment elle s'est à moi promise. Si j'ai été fautif à cause de la peine que j'ai eue, qu'elle ne m'en tienne pas rigueur. Si jamais vous avez senti combien change vite le cœur d'un amoureux, Belle si jamais vous avez aimé, pensez à notre réconciliation. Car je vous l'assure, ma mort est certaine si je l'ai perdue : mais ne le lui dites point !

VIII – Sire Giraut, j'aurais déjà souhaité votre réconciliation, mais elle dit qu'elle s'est fâchée à bon droit, car vous, insensé que vous êtes, vous en avez publiquement prié une autre qui ne la vaut point, avec ou sans parure. Ne se comportera-t-elle pas en vaincue, à ne point vous quitter, si vous en courtisez une autre ? Je prendrai donc votre défense bien que je l'[votre dame] aie défendue [auparavant], si vous ne vous en mêlez plus. Ne semblera-t-il pas, si elle vous quitte, qu'elle n'apparaisse comme vaincue ? Sachez donc que je prendrai votre défense comme j'ai pris la sienne pour vous, si vous ne vous en mêlez plus.

IX – Belle, par Dieu, si elle vous accorde sa confiance, promettez-le-lui en mon nom.

X – Je le ferai pour sûr, mais quand elle vous aura rendu son amour, ne le refusez pas.

- II – Per Dieu, Giraut, ges assf tot a randa,
Volers d'amics no's fai ni no's garanda,
Que si l'uns falh, l'autre conven que blanda,
Que lor destrics no's cresca ni s'espanda,
E s'ela 'us ditz d'aut puòch que sia landa,
Vos la'n crezatz.
E plaça vos los bes e'l mals qu'ilh manda
Qu'aissí seretz amatz.
- III – Non puòsc mudar que contr' orguòlh non gronda,
Ja sia vos, donzèla, bèl' e blonda,
Pauc d'ira'us nòtz e paucs jòis vos aonda,
Mas gens non n'ètz primieria ni segonda.
Et eu que'm tem (fòrt) d'est' ira que m confonda,
Vos me lauzatz,
Si'm sent perir, que'm tenga plus vas l'onda:
Mas cre que'm capdelatz
- IV – Si m'enqueretz d'aital razon prionda,
Per Dieu, Giraut, non sai com vos responda.
Pero, si'us par qu'ab pauc fos jauziona
– Mais vòlh pelar mon prat qu'autre'l mi tonda.
Que s'ie'us èra del plach far desironda
Vos escercatz
Com son bèl còrs vos esdui' e'us resconda.
Ben par com n'ètz cochatz.
- V – Donzèl', oimais non siatz tan parlieira,
Qu'ilh m'a mentit mais de cinc vetz primieira;
Cujatz vos doncs qu'ieu totz temps lo sofieira?
Semblaria qu'o fezés per nescieira:
D'autr' amistat ai talent qu'ie'us enqueira
Si no'us calatz,
Melhor conselh dava Na Berengieira
Que vos non me'n donatz
- VI – Lora vei ieu, Giraut, qu'ela'us o mieira,
Car l'apelatz camjairitz, ni leugieira.
Pero cujatz que del plach vos enqueira?
Ieu non cug ges que'ilh sia tan mainieira,
Anz èr oimais sa promessa derrieira
Si's destrenh tant que contra vos sofieira
Trega ni fin ni patz.
- Bèla, per Dieu, non perda vòstr' ajuda,

- VII Ja sabetz vos com mi fo covenguda.
S'ieu ai falhit per l'ira qu'ai agunda,
No'm tenga dan, s'anc sentitz com lèu muda
Còr d'amador, bèl, e s'anc fotz druda,
Del plach pensatz.
Qu'ieu sui be mòrtz s'enaissí l'ai perduda –
Mas no'lh o descobratz.
- VIII – Sénh, En Giraut, ja n'agr' ieu fin volguda,
Mas ela'm ditz qu'a drech s'es irascuda
Qu'autra'n pregetz com fòls tot a saubunda
Que non la val ni vestida ni nuda.
No'I farà doncs, si no'us gic, que vencuda
N'èr? Çò sapchatz;
Be'us en valrai et ai la'us mantenguda
Si mais no'us I mesclatz.
- IX – Bèla, per Dieu, si de lai n'ètz crezuda
Per me l'o afiatz.
- X – Ben o farai. Mas quan vos èr renduda
S'amors, no la'us tolhatz.

Isabella⁴¹

(La tenzo de dona Ysabella e d'En Elyas Cairel)

N'Elias Cairel, de l'amor
Qu'ieu e vos soliam aver
Vòlh, si'us platz, que m'digatz lo ver,
I Per qué l'avètz cambiad' alhors:
Que vòstre chanz non vai si com solia
Et anc vas vos no'm sui salvada un dia
Ni vos d'amor no'm demandetz anc tan
Qu'ieu non fezés tot al vòstre coman.

– Ma dòmn' Isabèla, valor
Jòi e prètz e sens e saber
Soliatz quec jorn mantener;
II E s'ieu en dizia lauzor
En mon chantar, no'l dis per drudaria
Mas per onor e pron qu'ieu n'atendia,
Si com joglars fai de dòmna prezan,
Mas chascun jorn m'ètz anada cambian.

– N'Elias Cairel, amador.

⁴² Translation provided by Pierre Bec, *Chants d'Amour des femmes troubadours*, 175-6.

I – Elias Cairel, de l'amour que vous et moi avions l'un pour l'autre, je veux, s'il vous plaît, que vous me disiez la vérité. Pourquoi l'avez-vous porté ailleurs ? Car votre chant n'est plus comme il était : tandis que moi, à votre égard, je ne me suis jamais dérobée un seul jour.

II – Dame Isabelle, vous faisiez chaque jour preuve de distinction, de joie et de mérite, d'intelligence et de savoir ; mais si je louais tout cela dans mes chansons, je ne le faisais pas au nom de l'amour, mais pour l'honneur et le profit que j'en attendais, comme un jongleur le fait auprès d'une dame. Mais chaque jour vous avez changé vos sentiment envers moi [ma louange s'est chaque jour changée].

III – Elias Cairel, je n'ai jamais vu amant ayant comme vous le désir d'échanger une dame contre des richesses. Et si je disais des paroles désobligeantes, j'ai dit aussi tant de bien sur lui qu'on ne le croirait point ; mais vous pouvez bien doubler votre folie. Quant à moi, je vous dis que je deviens chaque jour meilleure, mais à votre égard je n'ai ni cœur ni désir.

IV – Dame, je commettrais grande folie, si je restais longtemps en votre pouvoir : et pourtant je ne désespère pas pour autant, si je n'en retire ni profit ni honneur. Vous resterez telle que les gens vous proclament, tandis que moi, j'irai voir ma belle amie et sa belle personne, svelte et bien faite, et dont le cœur n'est envers moi ni perfide ni mensonger.

V – Elias Cairel, vous avez à mon avis toute l'apparence d'un simulateur, quelqu'un qui prétend souffrir de ce dont il n'éprouve aucune douleur. Si vous m'en croyiez, je vous donnerais un bon conseil : retournez dans cotre couvent ; et si je n'ai jamais osé vous dire ma pensée, j'ai prié pour cela le patriarche Jean.

VI – Dame Isabelle, jamais je n'ai été en un réfectoire, ni soir, ni matin, Mais vous n'en aurez plus désormais le loisir [d'aimer], car dans un peu de temps vous perdrez votre teint. Contre mon gré, vous me faites dire des choses déplaisantes...Mais j'en ai menti, car il n'est point au monde de dame aussi courtoise ni d'une aussi grande beauté que vous, et c'est là la cause de ma douleur.

VII – S'il vous plaisait, Elias, je voudrais que vous me disiez qui est votre amie : dites-le-moi sans nulle crainte, je vous prêterai mon aide, si elle en est digne est si mon savoir va jusque-là (?).

VIII – Dame, vous me demandez là une grande folie : car en bon droit je perdrais son amitié, mais à cause de la peur que me font les médisants, je n'ose point révéler mon désir.

Non vi mais de vòstre voler
Qui cambiès dòmna per aver ;
III E s'ieu en dissés desonor,
Eu n'ai dich tan de ben qu'òm no'l creiria,
Mas be podètz doblar vòstra folia.
De mi vos dic qu'adès vauc melhuran
Mas en drech vos non ai còr ni talan.

– Dòmn' eu faria gran folor
S'istès gair' en vòstre poder,
E ges per tal non desesper
IV S'anc tot no ai pron ni onor.
Vos remanretz tals com la gens vos cria,
Et ieu irei vezer ma bèl' amia
E'l sieu gen còrs graile e ben estan
Que non m'a còr mesongèr ni truan.

– N'Elias Cairel, fenhedor
Ressemblatz, segon mon parer
Com òm qui's fenh de dòl aver
V De çò don't el non sent dolor.
Si'm creziatz, bon conselh vos daria:
Que tornassetz estar en l'abadia
E no'us ausèi anc mais dir mon semblan,
Mas pregat n'èi lo patriarcha Joan.

– Dòmn' Isabèl', en refeitor
Non estèi anc matin ni ser,
Mas vos n'aurtez oimais lezer
VI Qu'en brèu temps perdetz la color.
Estier mon grat mi faitz dir vilania
Et ai mentit, qu'eu non crei qu'el mon sia
Dòmna tan pros ni ab beutat tan gran
Com vos avètz, per que n'ai agut dan.

– Si'us plazia, N'Elias, ieu volria
VII Qu'm dissessetz quals es la vòstr'amia
E digatz-lo'm e no'i anetz doptan
Que'us en valrai s'ela val ni sai tan.

– Dòmna, vos m'enquerètz de gran folia
VIII Que per razon s'amistat en perdria,
E per paor que lausengièr mi fan
Per o non aus descobrir mon talan.

Lombarda⁴²

Lombards volgr' eu' èsser per Na Lombarda...

Bernart N'Arnautz

I Lombards vòlgr'eu èsser per Na Lombarda,
Qu'Alamanda no'm platz tan ni Giscarda
Car ab sos òlhs plazen tan gen mi garda,
Que par qu'm don s'amor: mas tròp me tarda,
Car bèl vezer
E mon plazer
Ten e bèl ris en garda,
Que nulls no'l pòt mover.

II Sénher Jordan, se vos lais Alemanha,
França e Peiteus, Normandia e Bretanha,
Be me devètz laissair senes mesclanha
Lombardia, Liverno e Lomanha.
E si'm valètz
Lèu per un dètz
Valdré'us ab leis qu'estranha
Es de tot àvol prètz.

III Miralh-de-Prètz
Conòrt avètz,
Ges per vila[n] no's franha
L'amor en que'm tenètz.

⁴³ Translation provided by Pierre Bec, *Chants d'Amour des femmes troubadours*, 162.

I – Je voudrais être Lombard pour Dame Lombarde, car ni Alamande ni Giscarde ne me plaisent autant qu'elle : elle me regarde si aimablement de ses yeux séduisants qu'elle semble m'accorder son amour, mais elle tarde trop. Car elle tient en garde son beau visage, son gracieux sourire et mon plaisir : si bien que personne ne les lui peut dérober.

II – Seigneur Jourdan, si vous laissez l'Allemagne, la France et Poitiers, la Normandie et la Bretagne, vous devez bien me laisser sans contestation la Lombardie, Livourne [Livernon] et la Lomagne (?). Et si vous me soutenez, je vous soutiendrai sans difficulté, à un pour dix, auprès de Celle qui est étrangère à toutes mauvaises qualités.

III – Miroir-de-Mérite, puisque vous avez réconfort, que jamais ne se brise à cause d'un vilain [/d'une ville ?], l'amour où vous me tenez.

IV – Je voudrais avoir pour Bernard le nom de Bernarde et pour Arnaud être appelée Arnaude. Grande merci, seigneur, puisqu'il vous plaît de m'avoir nommée avec deux dames telles que celles-là. Je veux que vous me disiez, sans couverture ni dissimulation, laquelle vous plaît le plus et dans quel miroir vous vous regardez.

V – Car ce miroir, si l'on ne s'y mire point, trouble tant mon accord qu'il s'en faut de peu qu'il ne le désaccorde. Mais quand je me rappelle ce que mon nom rappelle, toutes mes pensées s'accordent en bon accord. Mais je me demande, pour ce qui est de votre cœur, où vous l'avez mis : car je ne vois ni sa maison ni chaumière qui lui convînt.

Na Lombarda

- Nom vòlgr' aver per Bernat Na Bernada
E per Arnaut N' Arnauda apelada;
E grans mercés, Sénher, car vos agrada
IV Qu'ab tals doas dòmnas m'avètz nomnada.
Vòlh que'm digatz
Quals mais vos platz
Ses cuberta celada,
E'l miralh on miratz.
- Car lo miralhs e non vezer descòrda
Tan mon acòrd qu'ac pauc vo'l desacòrda;
Mas quan recòrd çò que'l meus noms recòrda
V En bon acòrd totz mos pensars s'acòrda;
Mas del còr pes
On l'avètz mes
Que sa maison ni bòrda
Non vei que lui taisés.

Maria de Ventadorn⁴³

Gui d'Uissel, be'm pesa de vos

– Gui d'Uissel, be'm pesa de vos
Car vos ètz laissatz de chanter;
E car vos i vòlgra tornar
I (Per que sabètz d'aitals razòs),
Vuòlh que'm digatz si deu far egalmen
Dòmna per drut, quan lo quièr francamen,
(Cum el per lieis) tot quant tanh ad amor
Segon los dreitz que tenon l'amador.

– Dòmna Na Maria, tensós
E tot quant cujava laisser,
Mas aoras non puòsc estar
II Qu'ieu non chant als vòstre somós
E respond eu a la dòmna brèumen
Que per son drut deu far comunalmen
Cum el per lieis ses garda de ricor,
Qu'en dos amics non deu aver major.

– Gui, tot çò don es cobeitós
Deu drutz ab mercé demandar,

⁴⁴ Translation provided by Pierre Bec, *Chants d'Amour des femmes troubadours*, 169-70.

I – Gui d'Ussel, j'ai grande peine à cause de vous, car vous avez cessé de chanter, et comme je voudrais bien que vous vous y remettiez (car vous êtes savant en la matière), je souhaite que vous me disiez si une dame, quand son soupirant la requiert d'amour sincèrement, doit agir envers lui en toute égalité, comme lui pour elle, en tout ce qui concerne l'amour, selon les droits que détiennent les amants.

II – Dame Marie, je pensais abandonner tensons et autres genres, mais maintenant je ne puis m'empêcher de chanter en réponse à votre incitation. Quant à la dame [dont vous parlez] je lui répondrais brièvement qu'elle doit se comporter envers son adorateur en tout parité, sans égard pour son haut rang, car de deux amis, l'un ne doit pas être de plus haut rang que l'autre.

III – Gui, un amant doit implorer de la merci [de sa dame] tout ce dont il est désireux, et la dame se doit de le lui accorder, à condition que l'amant attende le moment favorable : car l'amant doit lui adresser prières et injonctions de la même manière, qu'elle soit son amie ou sa dame, mais la dame doit faire honneur à son amant comme à un ami et non comme à un seigneur.

IV – Dame, on dit chez nous que, quand une dame veut aimer, elle doit honorer son adorateur en toute parité, puisqu'ils sont égaux dans l'amour. Et s'il arrive que l'un d'eux aime plus sincèrement que l'autre, ses actes et ses paroles doivent le montrer ; et si la dame a un cœur perfide et trompeur, elle doit cacher sa folie sous une belle apparence.

V – Gui D'Ussel, les amants ne peuvent tenir de tels propos au début de leur amour : car tous disent, au moment de faire leur déclaration, mains jointes et à genoux : « Dame, acceptez que je vous serve fidèlement comme votre vassal », et elle, de son côté, l'accepte comme tel. Mais moi, je le juge à bon droit comme traître s'il se livre à elle comme son égal alors qu'il s'est fait passer pour serviteur.

VI – Dame, voilà bien un discours honteux que de discuter d'une dame qui ne considère pas comme son égal celui avec qui elle a fait de deux cœurs un seul cœur. Ou bien, vous voulez dire – et cela ne sera guère en votre faveur – que l'amant doit accorder à sa dame plus d'amour ; ou bien, vous voulez dire qu'ils sont égaux l'un et l'autre : car l'amant ne doit rien à sa dame qui ne lui vienne d'Amour.

- III E dòmna o deu autrejar,
 Mas ben deu esgardar sazós.
 E'l dòmna deu a son drut far onor
 Cum ad amic mas non cum a senhor.
- IV – Dòmna, çai dison demest nos
 Que, pòis que dòman vòl amar,
 Engalmen deu son drut onrar,
 Pòis engalmen son amorós.
 E s'esdeven que l'am plus finamen
 E'ls fachs e'l dichz en deu far aparen,
 E si el' a fals còr ni trichador
 Ab bèl semblan deu cobrir sa folor.
- V – Gui d'Uissel, ges d'aitals razós
 Non son li drut al començar;
 Anz ditz chascus, quan vòl prejar,
 Mans jointas e de genolhós:
 'Dòmna, volhatz qu'us serva franchamen
 Cum lo vòstr' òm: et ela enaissí'l pren.
 Eu vo'l jutge per drech a traïtor
 Si's rend pariers e's dèt per servidor.
- VI – Dòmna, çò es plaitz vergonhós
 Ad òps de dòmna razonar
 Que celui non tenha per par
 Ab cui a fach un cò de dos.
 O vos directz – e no'us estarà gen –
 Que'l drutz la deu amar plus finamen
 O vos directz qu'il son par entre lor,
 Que ren no'lh deu lo drutz mas per amor.

Garsenda (La Comtessa de Proença (Garsenda de Forcalquier) et Gui de Cavalhon)⁴⁴

Vos que'm semblatz dels corals amadors

La Comtessa de Proença

Vos que'm semblatz dels corals amadors,
Ja non vòlgra que fossetz tan doptanz;
E platz mi molt quar vos destrenh m'amors,
I Qu'autressí sui eu per vos malananz;
Ez avètz dam en vòstre vulpilhatge;
Quar no'us ausatz de prejar enardir;
E faitz a vos ez a mi gran damnatge;
Que ges dòmna non ausa descobrir
Tot çò qu'ilh vòl per paor de falhir.

En Gui de Cavalhon

Bona dòmna, vòstr'onrada valors
Mi fai estar temerós, tant es granz;
E non m'o tòl negun altra paors
II Qu'eu non vos prèc, que'us volrai enanz
Tan gen servir qu'eu no'us fezés oltratge
– Qu'aissí 'm sai eu de prejar enardir
E volria qu'l fach fosson messatge
E presessetz en lòc de prècs server
Qu'us onratz faitz deu be valer un dir.

⁴⁵ Translation provided by Pierre Bec, *Chants d'Amour des femmes troubadours*, 148-9.

I – Vous qui me semblez être au nombre des amants sincères, je souhaiterais que vous ne fussiez pas aussi craintif ; et il me plaît fort que votre amour pour moi vous tourmente, puisque je suis de même malheureuse à cause de vous. Mais votre lâcheté vous cause du dommage, car vous n'êtes pas assez hardi pour m'adresser vos prières courtoises et me causez ainsi, comme à vous-même, grand dommage : car aucune dame n'ose dévoiler, par peur d'un faux pas, tout ce qu'elle désire.

II – Noble dame, votre valeur tant prisée me fait vivre dans la crainte, tant elle est grande : et il n'est pas d'autre peur qui m'empêche de vous prier d'amour : car je préférerais vous servir courtoisement plutôt que de dépasser envers vous toute mesure. C'est ainsi que je sais m'enhardir jusqu'à vous prier ; et je voudrais que mes actes fussent mes messagers et que vous acceptiez qu'ils vous servent en guise de prières : car un acte méritoire doit bien valoir une parole.

La Comtessa de Béatrix de Dia⁴⁵

- Amics en gran cossirier
Suy per vos en gran pena,
E del mal q'ieu en soffier
I No cre que vos sentatz guaire;
Doncx, per que'us metetz amaire
Pus a me laissatz tot lo mal ?
Quar abduy no'l partem egual.
- Dona, amors a tal mestier
Pus dos amicx encadena,
Que'l mal qu'an e l'alegrier
II Senta quecx a son veiaire;
Qu'ieu pens, a non suy guabaire,
Que la dura dolor coral
Ai eu tota a mon cabal.
- Amics, s'acsetz un cartier
De la dolor qu'm malmena,
Be viratz mon encombrier;
III Mas no'us cal del mieu dan guaire,
Que quar no m'en puesc estraire,

⁴⁶ Translation provided by Gabrielle Kussler-Ratyé, *Les Chansons de la Comtesse Béatrix de Dia*, 170-1.

I – Ami, je suis pour vous en grand souci et en grande peine de du mal dont je souffre, je crois que vous ne sentez rien ; alors pourquoi vous posez-vous en amant puisque vous me laissez toute la souffrance ? Car nous n'y prenons pas tous deux une part égale.

II – Dame, amour agit d'une telle sorte lorsqu'il enchaîne deux amis, que la douleur et l'allégresse chacun la sent à sa manière ; et je pense, sans plaisanterie, que je supporte en entier le dur chagrin d'amour.

III – Ami, si vous souffriez le quart de la douleur qui me tourmente, vous comprendriez bien ma peine ; mais peu vous importe ma triste situation et du moment que je ne peux m'en tirer, il vous est indifférent que j'aie un bon ou mauvais sort.

IV – Dame, par le fait que ces calomniateurs qui m'ont enlevé la raison et la vie sont nos plus dangereux ennemis, je renonce à vous, non pas par inconstance, mais parce que je ne suis pas près de vous ; ils nous ont créé avec leurs cris un tel jeu mortel que nous ne jouissons plus d'un jour heureux.

V – Ami, je ne vous suis nullement reconnaissante que le dommage (que je pourrais en retirer) vous empêche de me voir, moi qui vous demande, et si vous protégez plus ma réputation que je ne le veux faire moi-même, je vous tiens pour plus loyal que les Hospitaliers.

VI – Dame, je crains fortement de perdre moi de l'or et vous de sable, et que par les dires des médisants notre amour ne tourne mal, c'est pourquoi je dois être prudent, plus que vous par Saint Martial, car vous êtes la personne qui a pour moi le plus de valeur.

VII – Ami, vous êtes si frivole en choses d'amour que je crois que de chevalier vous êtes devenus changeur ; et je suis bien contrainte de vous le dire, car il semble que vous pensez à une autre puisque ma peine ne vous importe pas.

VIII – Dame, que jamais je ne porte d'épervier ni chasse avec un oiseau de proie si depuis que vous m'avez donné joie entière je fus désireux d'une autre ; je ne suis pas un tel trompeur, mais les déloyaux par envie me font paraître ainsi et me disent méprisable.

IX – Ami, dois-je avoir en vous une telle confiance, que je puisse croire vous avoir toujours loyal envers moi ?

X – Dame, désormais je serai si loyal à votre égard, que jamais je ne penserai à une autre femme.

- Cum que m'an vos es cominal,
An me ben a mal atretal.
- IV Dompna, quar yst lauzengier
Que m'an tout sen et alena
Son nostr' anguoysos guerrier,
Lays m'en, non per talan vaire,
Quar no'us suy pres, qu'ab lur braire
Nos an bastit tal ioc mortal
Que non iauzem iauzen iornal.
- V Amics, nulh grat no'us refier
Quar ia 'l mieus dans vos refrena
De vezer me que 'us enqier,
E si vos faitz plus gardaire
Del mieu dan qu'ieu no vuelh faire
Be 'us tenc per sobreplus leyal
Que no son silh de l'Espital.
- VI Dona, ieu tem a sobrier
Qu'aur perdi e vos arena,
Que per dig de lauzengier
Nostr'amors torne s'en caire
Per so '[m] dey tener en guaire
Trop plus que vos, per sanh Marsal,
Quar etz la res que mais me val.
- VII Amicx, tan vos sai leugier
En fait d'amoroza mena
Qu'ieu cug que de cavalier
Siatz devengutz camjayre;
E deg vos o ben retraire
Quar ben paretz que pissetz d'al
Pos del mieu pensamen no 'us cal.
- VIII Dona, iamaïs esparvier
No port, ni cas ab cerena,
S'anc, pueys que 'm des ioi entier,
Fuy de nulh'autra enquistaire;
Ni no suy aital bauzaire:
Mas per enveja 'l deslial
M'o alevon e 'm fan venal.
- IX Amics, creirai vos per aital
Qu'aissi 'us aya totz temps leyal?

X Dona, aissi m'auretz leyal
Que ia mais non pensarai d'al.

NEGATION STATISTICS

Southwest Tensons

Alamanda

Alamanda tenson with Giraut de Borneil

| Negation | Stanza | Total | % Total of Negation | Stanza # | Total Negation |
|----------|-------------------------------|-------|---------------------|-------------------|----------------|
| Anc | 7 | 2 | 6.45% | Stanza 1 | 2 |
| N' | | | | Stanza 2 | 5 |
| Ni | 2,3,6,7 | 8 | 25.81% | Stanza 3 | 4 |
| No | 10 | 1 | 3.23% | Stanza 4 | 1 |
| No'i | 8 | 1 | 3.23% | Stanza 5 | 3 |
| No'l | 1, 7 | 2 | 6.45% | Stanza 6 | 4 |
| No'm | 7 | 1 | 3.23% | Stanza 7 | 5 |
| Non | 1, 3, 4, 5, 6, 7, 8, 9, | 10 | 32.26% | Stanza 8 | 6 |
| No's | 2 | 3 | 9.68% | Envoi (Stanza 9) | 0 |
| No.us | 5, 8 | 3 | 9.68% | Envoi (Stanza 10) | 1 |
| Nulas | | | | | |
| Nulh | | | | Total | 31 |
| Nulha | | | | | |
| Nuls | | | | | |
| Total | | 31 | | | |

Isabella

Isabella tenson with Elias Cairel

| Negation | Stanza | Total | % Total of Negation | Stanza # | Total Negation |
|----------|---------------------|-------|---------------------|------------------|----------------|
| Anc | 1, 5, 6 | 4 | 14.29% | Stanza 1 | 7 |
| N' | | | | Stanza 2 | 1 |
| Ni | 1, 3, 4, 6,7 | 7 | 25.00% | Stanza 3 | 4 |
| No | 4 | 1 | | Stanza 4 | 5 |
| No'i | 7 | 1 | 3.57% | Stanza 5 | 3 |
| No'l | 2, 3 | 2 | 7.14% | Stanza 6 | 5 |
| No'm | 1 | 2 | 7.14% | Envoi (Stanza 7) | 2 |
| Non | 1, 3, 4, 5, 6, 8 | 10 | 35.71% | Envoi (Stanza 8) | 1 |
| No's | | | | | |
| No.us | 5 | 1 | 3.57% | Total | 28 |
| Nulas | | | | | |
| Nulh | | | | | |
| Nulha | | | | | |

| | | | |
|-------|--|----|--|
| Nuls | | | |
| Total | | 28 | |

Lombarda

Lombarda tenson with Bernart N'Arnautz

| Negation | Stanza | Total | % Total of Negation |
|----------|--------|-------|---------------------|
| Anc | | | |
| N' | | | |
| Ni | 1, 5 | 2 | 28.57% |
| No | | | |
| No'i | | | |
| No'l | 1 | 1 | 14.29% |
| No'm | 1 | 1 | 14.29% |
| Non | 5 | 1 | 14.29% |
| No's | 3 | 1 | 14.29% |
| No.us | | | |
| Nulas | | | |
| Nulh | | | |
| Nulha | | | |
| Nulls | | | |
| Nuls | 1 | 1 | |
| Total | | 7 | |

| Stanza # | Total Negation |
|------------------|----------------|
| Stanza 1 | 4 |
| Stanza 2 | 0 |
| Envoi (Stanza 3) | 1 |
| Stanza 4 | 0 |
| Stanza 5 | 2 |
| | |
| Total | 7 |

Maria de Ventadorn

Maria de Ventadorn tenson with Gui D'Ussel

| Negation | Stanza | Total | % Total of Negation |
|----------|------------|-------|---------------------|
| Anc | | | |
| N' | | | |
| Ni | 4 | 1 | 11.11% |
| No | | | |
| No'i | | | |
| No'l | 6 | 1 | 11.11% |
| No'm | | | |
| Non | 2, 3, 5, 6 | 6 | 66.67% |
| No's | | | |
| No.us | 6 | 1 | 11.11% |
| Nulas | | | |
| Nulh | | | |
| Nulha | | | |
| Nulls | | | |

| Stanza # | Total Negation |
|--------------|----------------|
| Stanza 1 | 0 |
| Stanza 2 | 3 |
| Stanza 3 | 1 |
| Stanza 4 | 1 |
| Stanza 5 | 1 |
| Stanza 6 | 3 |
| | |
| Total | 9 |

| | | | |
|-------|--|---|--|
| Nuls | | | |
| Total | | 9 | |

Southeast Tensons

Garsenda

Garsenda tenson with Gui de Cavalhon

| Negation | Stanza | Total | % Total of Negation |
|----------|--------|-------|---------------------|
| Anc | | | |
| N' | | | |
| Ni | | | |
| No | | | |
| No'i | | | |
| No'l | | | |
| No'm | | | |
| Non | 1, 2 | 4 | 66.67% |
| No's | | | |
| No.us | 1, 2 | 2 | 33.33% |
| Nulas | | | |
| Nulh | | | |
| Nulha | | | |
| Nulls | | | |
| Nuls | | | |
| Total | | 6 | |

| Stanza # | Total Negation |
|--------------|----------------|
| Stanza 1 | 3 |
| Stanza 2 | 3 |
| | |
| Total | 6 |

Comtesse de Dia (Beatrice de Dia)

La Comtesse de Die tenson with Raimbaut d'Aurenga

| Negation | Stanza | Total | % Total of Negation |
|----------|---------|-------|---------------------|
| Anc | 8 | 1 | 5.00% |
| N' | | | |
| Ni | 8 | 2 | 10.00% |
| No | 1,3,5,8 | 6 | 30.00% |
| No'i | | | |
| No'l | 1 | 1 | 5.00% |
| No'm | | | |
| Non | 2,4,10 | 4 | 20.00% |
| No's | | | |
| No.us | 3,4,5,7 | 4 | 20.00% |
| Nulas | | | |
| Nulh | 5,8 | 2 | 10.00% |
| Nulha | | | |
| Nulls | | | |
| Nuls | | | |
| Total | | 20 | |

| Stanza # | Total Negation |
|-------------------|----------------|
| Stanza 1 | 2 |
| Stanza 2 | 1 |
| Stanza 3 | 2 |
| Stanza 4 | 3 |
| Stanza 5 | 4 |
| Stanza 6 | 0 |
| Stanza 7 | 1 |
| Stanza 8 | 6 |
| Envoi (Stanza 9) | 0 |
| Envoi (Stanza 10) | 1 |
| | |
| Total | 20 |

