

“Gardaz vostre garnir”:  
Garin Lo Brun’s  
*El termini d’estiu* and  
the Composition of the  
Obscene Mini-Anthology  
of Songbook G

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*How to Cite this Article*

Courtney Joseph Wells. “‘Gardaz vostre garnir’: Garin Lo Brun’s *El termini d’estiu* and the Composition of the Obscene Mini-Anthology of Songbook *G*.” *Translat Library* 3, no. 5 (2021).



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DOI: <https://doi.org/10.7275/ys28-4t21>

ISSN: 2604-7438

# “Gardaz vostre garnir”: Garin Lo Brun’s *El termini d’estiu* and the Composition of the Obscene Mini-Anthology of Songbook G

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ABSTRACT: In this note, the author demonstrates that, although the *ensenhamen* of Garin lo Brun serves as a metrical and formal model for the anonymous obscene *cobla* “De bona domna voill,” it is also parodied by another *cobla* in the same anthology of parodic and scatological *coblas* contained in songbook G. While scholars have studied *coblas* of this anthology individually, there is much that can be learned about the cultural and literary importance of this small grouping of texts when they are studied as a whole. While it is impossible to prove common authorship for all the *cobla*-texts of the anthology, the many shared features suggest a consolidated practice of parody of canonical troubadour models.

KEYWORDS: old Occitan lyric, troubadour poetry in Italy, parody, *coblas*, *ensenhamens*.

In 2001, Francesco Carapezza identified Garin lo Brun’s Old Occitan *ensenhamen El termini d’estiu* (vv. 369–378) as the model-text for the anonymous obscene *cobla* “De bona domna voill” (*BEdT* 461.57) (99). One of the seven coarse *cobla*-texts that parody canonical troubadour texts

in preceding sections of the troubadour songbook *G* (Milan, Biblioteca Ambrosiana, R 71 sup.), “De bona domna voill” had been one of only two for which no metrical model had been identified. Thanks to Carapezza’s discovery, that number is now reduced to one: “Us fotaires” (*BEdT* 461.241; fol. 128v) currently remains the only piece with no identified metrical model.<sup>1</sup> The model-texts for the remaining six parodic *coblas*, including “De bona domna voill,” can all be found in the same manuscript, songbook *G*. The following is a list of these six *coblas*, each followed by a brief description of its model-text and its location in songbook *G*:

- 1) *BEdT* 97.3 = 353.2, “En Pelizer” (fol. 128v)  
—model (fol. 94v–95r): Raimbaut de Vaqueiras, Ademar, and Perdigo,  
“En Azemar” (*BEdT* 392.15 = 4.1 = 370.12a)
- 2) *BEdT* 461.35, “A vos volgra metre lo veit” (fol. 129v)  
—models with melodies transcribed (fol. 1v and fol. 2v, respectively):  
Folquet de Marselha, “Amors, merce!” (*BEdT* 155.1) and “Tant m’abellis”  
(*BEdT* 155.22)
- 3) *BEdT* 461.57, “De bona domna voill” (fol. 130v)  
—model (fol. 124v): Garin lo Brun, *El termini*
- 4) *BEdT* 461.75, “Del cap li trairai la lenda” (fol. 129v)  
—model with melody (fol. 49v): Peirol, “Del sieu tort” (*BEdT* 366.12)
- 5) *BEdT* 461.82, “Deu vos sal, domna, dels pez soberana” (fol. 129v)  
—model (fol. 129v): Anonymous, “Deu vos sal, domna de prez soberana”  
(*BEdT* 461.83)

<sup>1</sup> Detailed descriptions of this mini-anthology can be found in Carapezza (2001: 97–98; 2004: 254–70) and Wells (2018: 154–56). See also Bec (1984: 165–77), who groups five of the seven components of the mini-anthology together in his anthology, but chooses to study each poem separately. For arguments in favor of the *cobla*-exchange between Blacatz and Peire Pelissier (*BEdT* 97.3 = 353.2) and the anonymous “Us fotaires” (*BEdT* 461.241) being part of the anthology, see Carapezza (2001: 98; 2004: 76, 121) and Wells (2018: 178, n. 42).

- 6) *BEdT* 461. 202, “Quand lo pez del cul venta” (fol. 129v)  
—model (fol. 13r): Bernart de Ventadorn, “Can la frej’aura” (*BEdT* 70.37).

Given that all of these coblas—except “Us fotaires,” for which it is likely we have merely lost the model (Wells 2018: 178, n. 41)—share the same formal and metrical features as their model-texts, it is probable that the juxtaposition of model and imitation throughout songbook *G* is not the result of mere coincidence. Indeed, the presence of model-text and parody in various sections of songbook *G* suggests a specific kind of reading practice, where the user of the manuscript feels compelled to flip back and forth from one section to the next, from original to imitation, to see not only how each obscene *cobla* pokes fun at its target text, but also how a close study of the model can enhance the appreciation of the hypertext.<sup>2</sup> Or, if we were to use the material construction of the manuscript itself as a means for describing the effect on its reader, this pairing of model-texts and their scabrous imitations throughout the various sections of the manuscripts creates a binding effect (Wells 2021: 135) on the many sections of the manuscript and encourages the reader/listener to experience songbook *G* as a book, rather than as a chance collection of disparate sections of troubadour verse: a *canso* section (G1a), followed by *tensos* (G1b), then a second collection of *cansos* and *sirventes* (G2a), followed by non-lyric texts (G2b), and then, finally, a section of *coblas* (G3).<sup>3</sup> The organization of the manuscript into a cohesive whole that in-

<sup>2</sup> I use the terms of Gérard Genette, who elaborates a transtextual relationship existing between parody, pastiche, and imitation that he calls the *hypertexte* and the literary model imitated, referred to as the *hypotexte* (1982: 11). For a more phenomenological account of the (supposed) reader’s experience in recognizing formal, metrical, and sometimes melodic patterns from earlier parts in the manuscript, see Carapezza (2001: 97). For the literary function of this recognition in satiric and parodic poetry, see Léglu (2000: 34–81).

<sup>3</sup> For troubadour *chansonniers* as books, see especially Burgwinkle (1999) and Galvez (2012). Burgwinkle says of songbooks: “Never simple random collections of transcribed oral texts, these manuscripts reflect their compilers’ interest in shaping their material” (1999: 259). For the various sections of MS *G*, see Carapezza (2004: 120–22), whose description I adopt here.

vites interpretation of courtly models and then reinterpretation through the optic of parodic texts makes the study of individual songbooks, and especially *G*, imperative for our understanding of the complex receptive practices of the troubadour lyric in Italy.<sup>4</sup>

However, if we consider the unity of the obscene mini-anthology along with the cohesion that these parodic texts foster between the various sections of the songbook, then the need to study this anthology as a whole—rather than as a haphazard collection of salacious literary parodies—becomes all the more urgent. Because of their coarse and shocking satyrization of troubadour tropes found in the *canso*, these poems have received perhaps less attention than they have deserved—not because their misogynistic and pornographic nature can be squared with the “beauté” and “esprit” that German philologist Carl Appel found so sorely lacking in them (Appel 1897: 422), but rather because their crude sense of humor masks a sophisticated hypertextual process at the center of the reception of Occitan lyrical models in Italy (Wells 2018: 152–72; 2021: 135–39).<sup>5</sup> The late Pierre Bec described this hypertextuality in aesthetic terms when he created the word *contre-texte*, or rather, a text that represents a “juxtaposition concertée, à des fins ludiques et burlesques, d’un code littéraire donné et d’un contenu marginal, voire subversive” (1984: 11). Bec’s concept of *contre-texte* is key to understanding the unity engen-

<sup>4</sup> Roncaglia says of the songbooks: “Ces anthologies ont eu une fonction basilaire pour la constitution d’une perspective historiographique et la formation d’un canon critique. Elles ont eu une fonction didactique comme recueils d’exemples où les poètes postérieurs [...] ont cherché leurs modèles” (1991: 38). At the same time, while recognizing their ability to shape the material they transmit in order “to attribute cultural or social value to lyric,” Galvez reminds us that “this attribution of value never overtakes the heterogeneous nature of the songbook” (2013: 10). For the reception of Occitan lyric in Italy, see especially Meneghetti (1984). For the reception of the *cobla* genre especially, see Cantalupi (2016) and Meneghetti (1989 and 1991).

<sup>5</sup> Genette describes the relationship between model-text and parody with the term *hypertextualité*: “J’entends par [*hypertextualité*] toute relation unissant un texte *B* (que j’appellerai *hypertexte*) à un texte antérieur *A* (que j’appellerai, bien sûr, *hypotexte*) sur lequel il se greffe d’une manière qui n’est pas celle du commentaire” (1982: 11–12).

dered by the pairing of model-text with obscene parody in the various sections of songbook *G*. Whereas in the past the *coblas esparsas*, as implied by their name, have been considered disparate and marginal attempts at lyric composition in relation to the *canço* (Poe 2000: 68), the contratextual linking of the “marginal, or even subversive, content” (the obscene *cobla*) with an authoritative literary code (that of the troubadour *canço*, for example) in songbook *G* pushes us to consider these texts as somehow more than just marginal imitations, but rather as an integral part of an evolving lyric tradition in Italy.<sup>6</sup>

In this brief note, I wish to focus on the obscene *cobla* “De bona domina voill,” its relationship with its model text, Garin lo Brun’s *El termini de l’estiu*, and how this relationship is triangulated with another text in songbook *G*, “Del cap li trairai la lenda.” Of all the texts in this obscene mini-anthology in songbook *G*, “De bona domina voill” has been the least studied.<sup>7</sup> I will argue that Carapezza’s discovery of the model text for this *cobla esparsa* casts light on the genesis of at least another *cobla* of the group. It is my contention that rather than being a simple series of scattered (the primary meaning of *esparsa*) and unconnected stanzas, these poems—while not necessarily being written by the same author—should be understood as part of a consolidated practice of parody in troubadour literature. While there has been important scholarship done on these *coblas* as isolated lyric texts since the publication of Bec’s anthology of *contre-textes* in 1984, the interest of these parodies as a whole has not been fully explained.<sup>8</sup>

<sup>6</sup> While speaking of obscenity in troubadour literature, Simon Gaunt quite rightly places the *contre-texte* not at the end of a lyric tradition, but as a launching point for further creativity: “Le revers de la médaille est que des poètes qui travaillent au sein de l’idéologie dominante peuvent très bien puiser des techniques et des idées dans le contre-texte” (1993: 110).

<sup>7</sup> The exception to the relative neglect of the text is, of course, Carapezza (2001 and 2004: 263–70).

<sup>8</sup> Léglu (1997 and 2000) has highlighted the importance of dialogue between texts, reading cycles as a unit, imitation and recognition of formal and metrical structures, and the formation of sequences in troubadour lyric. For a bibliography of the scholarship of the mini-anthology and its individual components, see Wells (2018: 174–75, n. 15).

Garin lo Brun's *ensenhamen*, *El termini de l'estiu*, is considered to be the oldest example of the genre in our possession (Regina Bruno 1996: 23–25). Composed around 1150 (Pirot 1972: 172–73; Regina Bruno 1996: 24), Garin's non-lyric text proposes to teach to an unidentified *domna* (v. 109)—and, by extension, all ladies—how to adhere to the code of conduct that he sums up with the word *cortesia*.<sup>9</sup> His recommendations range from how a lady should dress, which shoes she should wear, how best to choose servants, how she should walk or ride a horse, how to be a good host, to hold a conversation, to treat *joglars* and professional singers, to behave in public, and to be generous, to name only a few. Garin inscribes the entire lesson within the poetic universe of the troubadour *canso*: like a troubadour lyric, he begins his didactic text with a nature opening (that is extended over 30 lines).<sup>10</sup> Moreover, by framing the *ensenhamen* in the context of a conversation between a lady and a troubadour, Garin connects the discourse between lover and lady found in the *canso* to that of the teacher and lady of the *ensenhamen*. In so doing, Garin presents his lesson as a set of glosses on the courtly universe of the troubadour *canso*. His didactic commentary is therefore instantiated by what Elizabeth Wilson Poe has referred to as the “cracks” that exist in the *canso* (1984: 14–16).<sup>11</sup> By transposing the poetic terms and values of the troubadours into a linear, practical, and moral code of conduct, Garin is forced to simplify, or better yet to flatten, the ambiguous, complex, and multi-dimensional

<sup>9</sup> Crouch (2019: 39) creates a distinction between the gender-specific and practical teachings to the lady and what he calls an “aside” about *cortesia*. He even speculates that these lines (vv. 421–66) may even constitute a “separate and earlier composition of his [inserted] into the bigger project” of the *ensenhamen*. I would tend to agree with Regina Bruno (1996: 28), who sees the practical advice as completely “fuso coi principi morali” promulgated in the text.

<sup>10</sup> Monson connects the literary, natural, and moral environment of the two genres: “L’ambiance littéraire où naquirent les *ensenhamens*, c’est celle qui nous a légué des milliers de chansons [...]. C’est donc tout d’abord par rapport à la lyrique qu’il convient de [les] situer.” (1981: 66). See also Regina Bruno (1996: 28–29) for *El termini*'s connection to the *canso*.

<sup>11</sup> Monson (1981: 69) describes this transformation of the closed and self-referential nature of the *canso* into an assimilable moral lesson as the movement from circularity (*canso*) to linearity (*ensenhamen*).

concepts that are explored in the troubadour *canço*. As Don Monson has pointed out (1981: 67), the *ensenhamens* have a tendency to “résoudre les contradictions de la chanson”: they use the same vocabulary, expressions, and key-terms (66) in order to “dissiper l’ambiguité fondamentale de la chanson” (67). Put succinctly, Garin’s *ensenhamen* distills the latent moral code of the *canço* into a set of precepts that are designed to be assimilated and applied to practical situations.<sup>12</sup>

An excellent example of this distillation of precepts can be found in the model-passage that the obscene *cobla* “De bona domna vuoil” parodies. I cite the passage in full:

E bona domna vueil  
c’aia un pauc d’orgueil  
non per desmesuranza  
mais per bella senblanza,  
e per far espaven  
alla malvaza gen.  
Dich e faich amoros,  
ab semblan orgoillos,  
fan a meravillar  
qui’ls pot ensems trobar. (Regina Bruno 1996: 85, vv. 369–378)<sup>13</sup>

As Garin’s editor has pointed out, the word *orgueil*, which is often used pejoratively in the troubadour *canço* to indicate the *domna*’s resistance to the troubadour’s requests for favors (Regina Bruno 1996: 30–31,

<sup>12</sup> Regina Bruno resolves the seeming conflict between the practical and gender-specific lessons on dressing and walking with the general moral precepts associated with *cortesía* in the text when she explains that “le istruzioni fornite come guida all’applicazione di *cortesía* nelle diverse situazioni della vita” remain at the same time valid for the “realizzazione di un modo di vita governato dai principi morali (1996: 28).

<sup>13</sup> “And I want a noble *domna* to have a little haughtiness—not too much, but enough to maintain a beautiful appearance and to intimidate bad people. Words and deeds of love, coupled with a proud bearing, inspire amazement in those who find them united in the same person.” All translations are mine.

169–70), is used here as a positive quality.<sup>14</sup> Whereas the ambiguity of the poetic *canso* explores the many contours and implications of the lady's *orgueil*, the *ensenhamen* flattens the concept, simplifies it, so as to signal its coincidence with the *domna* of the *canso*—but only in order to say that just a little bit can go a long way. In his appeal to *mezura* in his quantifying of this omnipresent quality of *orgueil* in the *canso*, Garin is able to transform a “difetto” (‘vice’) into “pregio” (‘virtue’) (Regina Bruno 1996: 170). In doing so, however, he fundamentally changes the narrative of the *canso*, which places the troubadour always at a disadvantage: his appeals will always fall on deaf ears in the static situation of the *canso* (Monson 1981: 69); whereas in the *ensenhamen*, a modicum of *orgueil* is viewed not as an obstacle to the progress of love, but instead as a catalyst to its development.

But if Garin promises the anonymous *domna* that just a touch of *orgueil* is a good thing, the author of the anonymous *cobla* parody thinks quite the contrary and lashes out at the figure of the *domna* in a misogynistic and pornographic rage:

[De] bona domna voill  
 q'aia crebat un oill;  
 e s'el'es bel'e pros,  
 aia crebat ambtos.  
 E qand va a cacar  
 s'i men un bacalar  
 qe port un veit de mul  
 ab qe:s forbisca'l cul. (Carapezza 2004: 264)<sup>15</sup>

In addition to repurposing the entire first verse of Garin's passage, the obscene *cobla* adopts its six-syllable line and reuses the rhymes *-oill* (vv. 269–370), *-os* (vv. 375–76), and *-ar* (vv. 377–78) employed in the

<sup>14</sup> Monson calls *orgueil* “un vice formellement condamné dans toute la littérature courtoise” (1981: 68).

<sup>15</sup> “Regarding a noble *domna*, I want her to have a gouged eye; and if she is beautiful and good, then let her have both gouged. And when she goes to take a shit, let her bring a strapping young man with a mule-dick with which she can wipe her ass.”

model. The parody mocks the qualities of the *domna* and fantasizes about punishing *orgueil* with physical violence. The more distinguished the lady is (“e s’el’es bel’e pros”), the more eyes should be gouged. Whereas in the original Garin praised the pairing of *dich e faich amoros* with *semblan orgoillos*, the anonymous author of the *cobla* mocks finding these two qualities together (“ensem”; v. 378) and couples the two gouged eyes together (“ambtos”) as a sort of sadistic punishment for the *domna*’s better qualities. The entire *cobla* reads as a fantasy for revenge. We witness a sort of return of the repressed in the form of the *bacalar* with the *veit de mul*, who seems to represent the *malvaza gen* that were cowed by the *domna*’s *pauc d’orgueil* (vv. 370, 374) in Garin’s original.

In addition to the *cobla*’s imitation of his form, meter, and rhymes, “De bona domna” also mocks the entire set of courtly values—all of the lessons on hygiene, manners, and behavior—promulgated by Garin in *El termini*. Moreover, the *cobla* mercilessly humiliates the fictional *domna* who has assimilated and properly applied Garin’s lessons on *cortesía*. The more *bela* and *pros* she is, the more eyes she loses. *Bel* and *pros* are terms used frequently in Garin’s text to measure the success of the *domna* in applying her lessons of *cortesía*; however, in the obscene parody they become signs of failure that are worthy of punishment.

“De bona domna voill” crassly imitates and mocks the high-minded lessons on *cortesía* contained in Garin’s *ensenhamen* by repurposing its form, meter, rhymes, expressions (“de bona domna voill”), and content. There is another *cobla* in the obscene mini-anthology, however, that seems to take Garin’s text as its target, as well. Although “Del cap li trarai la lenda” is a *contrafactum* of Peirol’s “Del seu tort farai esmenda” and reproduces formal, metrical, and rhymic models distinct from Garin’s *El termini*, it, too, pokes fun at the hygienic and moralistic lessons contained in the *ensenhamen*.<sup>16</sup> Here is the *cobla* in full:

Del cap li trarai la lenda,  
si·ll plaz, e·ill pioll del sen,

<sup>16</sup> Peirol’s *canso* is preserved in section of ms. G dedicated to canonical troubadour *cansos*. See Carapezza (2004: 260–61) and Wells (2018: 164–66) for commentary on both model-text and *cobla*.

pero qe no s'escoiscenda  
 lo cors qi es blanc e len;  
 e portarai li del fen,  
 qand ira far sa faisenda,  
 qe la camisa no·s prenda. (Carapezza 2004: 260)<sup>17</sup>

While this poem's parodying of Peirol's *canço* has been commented before (Carapezza 2004: 260–261; Wells 2018: 164–166), what has not been mentioned is the extent to which this obscene *cobla* seems to be mocking a passage from Garin's *ensenhamen*. The passage in question is where Garin treats the morning *toilette* of the *domna*:

El primer cap, amia,  
 es mos talanz que dia  
 tota la contença,  
 si c'om no i trob failença  
 que domna deu aver:  
 c'aiço fai a saber.  
 Lo matin al levar  
 se deu gran soing donar  
 que sia frescha e clara  
 sa colors e sa cara  
 e que no i remaigna  
 tals res que non s'ataigna.  
 Pois sia sa camisa  
 qu'es aprob lei assisa,  
 blanca, molla e dolguada,  
 car estai aizinada

<sup>17</sup> “I will pick the nits out of her head, if it please her, and the lice from her breast, so her body that is both white and smooth is not scratched; and I will bring her some hay for when she will go do her business so that her shirt won't get dirty.” *Se prendre* has given translators and philologues alike some difficulty (Carapezza 2004: 261). Literally *se prendre* means ‘to cling to; to freeze; to get stuck’ (Lévy 1973), which are more vivid than my translation here. I have chosen ‘to get dirty’ to gloss the suggestiveness of the scatological humor employed in the *cobla*.

dels flancs e dels costaz,  
dels altres luecs privaz (Regina Bruno 1996: 78, vv. 195–212)<sup>18</sup>

Garin's hygienic lessons all center on the body of the *domna*: her face, complexion, hips, bust, and "other private places."<sup>19</sup> While the adjectives *blanca*, *molla*, and *dolgada* all refer to the shirt, it is clear that the shirt stands in as a metonymic substitute for the feminine body (reinforced by the expression *estar aizinada*, which means 'to be close to').<sup>20</sup> This intense focus on the *domna*'s body lead Doris Ruhe to detect what she calls a "Hauch von Fetichismus" in Garin's description of the young woman and her wardrobe (2004: 178).

This fetishistic focus on the shirt is the target of parody in "Del cap trarai la lenda," where the "cors qi es blanc e len" and the *camisa* of the *domna*—(in Garin it is the *camisa* that is *blanca*, *molla*, and *dolgada*)—are subjected to all sorts of uncourtly contaminants. Her body is threatened with disfigurement ("pero qe no s'escoiscenda") by lice (on her breasts) and their nits (in her hair) and the shirt ("camisa") that stood in for the delicateness and softness of the *domna*'s body in Garin is in danger of becoming soiled. The high-minded and principled routine of Garin's *domna* is overwhelmed by her bodily functions. The condition for keeping her shirt *blanca*, *molla*, and *dolgada* is not any moral or aristocratic precept but merely a good store of hay to keep her from dirtying her *camisa*.

Both "De bona domna voill" and "Del cap li trarai la lenda" focus disproportionately on the *altres luecs privatz* that Garin's text avoided. Both

<sup>18</sup> "To begin with, I would like to say what behavior a *domna* must have, so that no one can find fault with it, for this is worth knowing. In the morning, when she gets up she must give great care that her complexion and face are youthful and clear and that nothing remains that should not. Then, she should make sure her shirt, that is laid out next to her, is white, soft, and fine, since it fits closely to her hips, her bust, and other private parts."

<sup>19</sup> See Gaunt (1993: 117, n. 43), who glosses *privatz* as referring to sexual organs.

<sup>20</sup> The expression has caused some difficulty for translators. See Regina Bruno (1996: 145), who prefers the sense of 's'approcher' in the sense of 'sta a contatto.' See also Paden (1998: 358) on the root of the verb *aizinar* being Latin *adjacentem* in the sense of 'neighboring.'

*coblas* end in scatological humor aimed at parodying Garin's hygienic counsel. While the former text recycles the meter and form of the *ensenhamen*, the latter focuses its aggressive humor on the text's more practical recommendations. But "Del cap" also mocks the marked attention that Garin pays to the *domna*'s clothing and how it fits, outlines, hides, but also reveals her body. Because there is not a metrical, formal, and melodic connection to Garin's text as there has been proven with Peirol's, it is important to point out that it has been demonstrated that another text of the obscene mini-anthology, "A vos volgra," which takes the form, meter, and melody of Folquet de Marselha's "Amors, merce!," also parodies another Folquet song, "Tant m'abellis," even though the text does not share the same formal, metrical, or melodic features (Squillaciotti 1992: 204). Therefore, "Del cap" would be consistent with stylistic features that have already been discovered in other *coblas* of ms. G. In fact, there is much in the mini-anthology that argues in favor of common authorship: style, diction, purpose, method (Squillaciotti 1992: 205, n. 24). However, because there is no concrete proof, it is safer for us to see the precise form of parody preserved in the obscene mini-anthology as a consolidated program of reception—one that moves from passive to active reception by taking canonical models and parodying their language, expressions, metaphors, and thought.

In an article on another set of *coblas*, Luciano Rossi describes the hypertextual effect of this form of parody as follows:

Si tratta solo apparentemente d'una poesia del quotidiano, del triviale, nella quale la *praxis* si vuole dissociata dalla *poiesis*, poiché, a complicare le cose, interviene il [...]stravolgimento parodistico di modelli "alti," che finisce per innalzare il tono del discorso, con l'emergere di simboli che, al di là dell'apparente leggerezza dei toni, implicano inattese profondità concettuali. (2005: 32)

While this poetry has frequently been dismissed for what it is—pornographic, violent, misogynistic—its obscenity masks the cumulative poetic process of reception through which canonical Occitan lyric mod-

els are assimilated, reinterpreted, and redeployed.<sup>21</sup> This process begins in the troubadour *canso*, is continued in non-lyric texts such as the *ensenhamen*, the *sirventes*, or the *vidas* and *razos*, and is developed further by poems like those found in the obscene mini-anthology. The crass metaphors of these *coblas*, such as the dirtied *camisa* of “Del cap,” are more than just poor trivializations of poetic metaphors—they plumb the depths and explore the contours of the ambiguities of troubadour poetics.

<sup>21</sup> For the latent obscenity of the canonical troubadour *canso*, see Gaunt “If the troubadours do not talk about sex explicitly, one could nonetheless claim that their penchant for metaphor in fact means that they rarely talk about anything else and that often their poetic practice is therefore *intrinsically* obscene” (2006: 104).

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