



Exploratory Workshop Scheme

Scientific Review Group for the  
Humanities

ESF Exploratory Workshop on

**REASSESSING THE ROLE OF LATE  
TROUBADOUR CULTURE IN EUROPEAN  
HERITAGE**

Girona (Spain), 13-15 November 2014

Convened by:  
**Miriam Cabré**

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**SCIENTIFIC REPORT**

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## 1. Executive summary

The workshop was held at the University of Girona, in the Capella del Roser and the Cartoteca of the Faculty of Arts Library, over three whole days. Most of the participants arrived the evening before, when they already gathered for an informal dinner, and many left the day after the workshop had ended. The Capella del Roser proved very suitable to the structure of the sessions (opening paper, responses and debate) as it had a round table shared by all participants, where they could all see each other and use a microphone (as well as a projector when necessary), plug their computers and have access to internet. The last day of the event was held at the Cartoteca, which has a classroom setting, and this created a physical division between speakers and audience for each session, but as the dynamics were already established it did not seem to matter, and, on the positive side, it was a smaller and cosier venue, with the same facilities as the chapel. Coffee breaks, as well as the Friday lunch buffet, were offered either on the gothic nave of St Domènec's monastery (now the university hall) or at one of the faculty courtyards (a 13<sup>th</sup>-century cloister). The other two lunches were offered in a nearby bistrot. The weather was unusually cold by local standards (and the Capella del Roser is difficult to warm up) but fine, so even the open-air coffee break was enjoyable. In all of these venues, the pleasant and architecturally interesting settings were commented upon as a positive factor. All participants were invited to dinner in local restaurants following each day's sessions (with some free time scheduled before dinner). The generous time allowances for coffee breaks, the daily complimentary meals, as well as the fact that all participants were staying at the same hotel, all favoured informal interaction and, despite the intense working schedule, created a relaxed atmosphere that greatly contributed to the success of the workshop. All the venues, restaurants and the hotel were within walking distance: all located in the medieval city centre.

Twenty-eight researchers from six countries participated in the workshop, including specialists in history, musicology, Catalan, Occitan, Italian, French, Galician-Portuguese, Middle English and German medieval literature (lyrics, verse narrative, metrics, rhetorical theory, manuscript transmission). Although several attempts were made to secure the presence of at least two specialists on German lyrics, none of the interested scholars that would have agreed to give the opening paper on that planned session could eventually attend the workshop, so the session was taken from the preliminary programme at an earlier stage and Victor Millet, who was going to act as respondent, agreed to become a sort of 'general respondent' to all the sessions in order to bring the German point of view whenever suitable.

While the papers were mostly read in English, a few were given in French, a language also used during some debates. As required by the ESF officer when consulted on this point, a written version in English was provided for papers given in French. The texts (either drafts or final versions, sometimes in both languages) were uploaded in the workshop intranet and this greatly enhanced fluent communication between participants, as they had access beforehand to the texts and could also follow the written draft if they felt it necessary during the sessions. Most, if not all, participants were fluent in French, but a few did not feel completely confident with spoken English; however, as it is the norm in conferences in our field, multilingual debates were conducted without any problem.

This intranet was part of the workshop webpage, where all practical information was publicised. It became a very useful tool before, during and after the workshop. It also included a selection of relevant research by the participants, mostly either published or in press. This was important given the interdisciplinary nature of the workshop and the determination to encourage collaboration particularly between scholars in different areas. All of these materials are still available to participants, as the workshop seemed to be deemed by researchers involved, rather unanimously, as the beginning of a network rather than a closed event. The intranet will hopefully constitute the foundation for the research forum that will be developed as one of the outcomes of the workshop and help gathering materials of the informal network that is being consolidated. To this end, it is being maintained, updated and gradually completed (see section 3).

The dynamic created by the structure of each session, consisting of an opening paper followed by two responses (exceptionally, one session had only one respondent) worked very well in bringing together different approaches to a given issue, which had been pondered beforehand. To this end, respondents were chosen from different disciplines or coming from complementary approaches to the core issue of each session. It also encouraged collaboration between some researchers who had not met or worked together previously. In some cases responses run over their allowed duration and consequently there was slightly less time for debate. However, as many points were raised recurrently in several sessions and dialogue continued during the breaks, this did not diminish the interaction or the fruitfulness of the event. As hoped when planning the workshop, there were numerous cross-references during the sessions but no overlapping, despite (or partially thanks to) the fact that several participants were asked to contribute to different sessions. Considering the relatively high number of participants, the general involvement in discussions, both formal and informal, and the perceived common interests were quite remarkable.

This in itself satisfied the main purpose of the workshop: to gather scholars who had worked on topics relevant to the study of the transition from 13<sup>th</sup>- to 14<sup>th</sup>-century culture in the different European linguistic areas, focusing particularly on the lyrical tradition and the role of late troubadours, with the scope of discussing what further research was necessary to complete a picture deemed fragmentary, and giving them a forum to prepare future networking and collaborative work.

The programme addressed four major issues that were considered a priori essential to reassess a fundamental moment in the evolution of European culture: 1) late troubadour literature and its circumstances of production; 2) the context of early 14<sup>th</sup>-century Occitan lyric and its links to other European traditions; 3) common trends and distinctive patterns in the different European lyrics of this period; 4) the range of approaches to assess circulation and reception of late troubadours and early 14<sup>th</sup>-century lyrics. The main premise, arising from the convenor's own research interests, was that while troubadour culture is fully acknowledged as one of the pillars of a common European heritage, current knowledge of how this came to be, especially the role of late troubadours and the particulars of the transition from 13<sup>th</sup>- to 14<sup>th</sup>-century culture, still presents fairly unexplored areas—or at least areas in need of revision. In many European traditions this period seems to be perceived as

a break, or even a gap, not always well accounted for. Moreover, there has not been enough transversal research on this cultural moment to draw a map of common trends, satisfactorily follow the circulation of new tendencies or assess the direction of cultural influences.

The convenor's premises, that is her agenda when organizing the workshop and designing the programme, was validated by the papers and especially the comments during the debates. The transition from the 13<sup>th</sup> to the 14<sup>th</sup> century in all lyrical traditions analysed during the workshop clearly emerged as an interesting and under-researched period, much more complex than often described in traditional historiography, and patently misrepresented by the clear-cut hiatus that defines it in many standard studies. Many participants explicitly expressed their satisfaction at confirming or discovering common research problems and interests in other literary traditions, as well as having within easy reach specialists in other disciplines to confirm, challenge or enrich their own approach. The research possibilities of this cultural period in European history, the enhanced interest presented by an interdisciplinary approach, and the genuinely pleasant environment generated during the workshop were key elements in the success of the event and the willingness of the participants to go on collaborating and form an informal network for a start. Other, more partial or specific, conclusions will be described in the next sections of the report.

## **2. Scientific content of the event**

The workshop opened with two sessions discussing the problems facing the study of late troubadours and reassessing their defining traits and their reception. Miriam Cabré who substituted for Valeria Bertolucci, originally invited to give this paper, outlined the main features of late troubadour culture and the alternative stimuli that could explain them, questioning the overbearing cultural weight of the crusade and the uniformly negative effect of French and clerical influences, while pointing at connexions with contemporary intellectual trends. In her analysis, she also took the opportunity to point some of the main topics and problems that she hoped would be brought up during the workshop. Valérie Fasseur complemented this vision with an analysis of the contribution of the *Breviari d'amor* and *Flamenca* to the intellectual scope of late troubadour literature, and how these two works can be read in parallel, while Beatrice Fedi focused on the way poetry and moral concerns are connected in Toulousan poets and traced this trend back to the late troubadours, as well as highlighting the university models behind the Consistory, which she analysed as another link with late troubadour culture, as presented by Cabré.

Douglas Kelly gave an extremely rich paper on the moral and rhetorical trends in late troubadour literature, focusing on non-lyrical works, particularly grammar treatises and *ensenhamens*, and analysing the didactic role attributed to the jongleur and the implications of this moral and didactic imprint for the reception of these authors. Anton Espadaler added some details to this picture coming from his analysis of Ramon Vidal's narratives and also warned against forgetting the playful side of troubadour poetic creation. Thomas Hinton reflected on the question of quotation and the value of analysing troubadour culture within the context of wider medieval vernacular textual culture. The discussion on both opening sessions set the tone of a general agreement on the wider questions at stake, or at least on the need to revisit them, and also began to bring up issues regarding the workshop follow-

up, such as the incorporation of Sarah Kay (who had actually been originally invited but was unable to attend), whose work was recurrently quoted during the three days.

The next group of sessions was devoted to some elements in need of reassessment regarding the historical background of late troubadour and early 14<sup>th</sup>-century Occitan lyrics. Martín Alvira's paper reviewed the assumptions that commonly underlie the views on the devastating cultural impact of the Albigensian crusade, his paper being an invitation to revisit some assumptions rather than an answer to all aspects of a new study. Linda Paterson and Charmaine Lee analysed some literary works, both lyrics and narrative, directly related to the crusade. Paterson largely agreed with the questions raised by Alvira, which had in part referred to her previous work, and took some of his points to analyse crusade lyrics, one of the major literary outcomes of the crusade both in the French and Occitan domain, while Lee suggested a tendency in contemporary verse narratives to reinforce a courtly culture in crisis by moving it into other directions. During the debate it became apparent that there is an urgent need to establish a new framework to analyse the aftermath of the crusade and also that no consensus on the dates of some Occitan narrative works (and therefore their historical background) has so far been reached.

By presenting her study on the different stages in the composition of the *Leys d'amors* and its influence on other works, Beatrice Fedi was able to propose new insights on the early tendencies of the Toulousan Consistory, and the circulation in Catalonia of these treatises. In their responses, Catherine Léglu reflected on the real impact of the Inquisition in contemporary musical and poetic production, which she deemed less implacable than commonly thought and not hostile to the *ars nova*, while Marina Navàs developed the clues contained in Ramon de Cornet's works to study his relationship with the Consistory and also the implications they have to rethink some aspects of the early history of this institution. The discussion dealt with some of the more technical details of rhetorical treatises and showed the far-reaching implications of these under-researched works to the study of this period.

The second day started with a group of sessions on several aspects that require research in order to provide clues about the evidences of late troubadour influence and reception, and the direction of some borrowing between contemporary traditions. With the aid of iconographic as well as literary materials, Martin Aurell gave a paper on courts, culture and patronage, pausing particularly on the physical settings of literary activity, the material infrastructure that allowed courtly expressions, and the figure of the literate knight. In their brilliant responses from complementary viewpoints, Ruth Harvey reflected on the role of the expertise of courtly audiences, some problematic issues regarding patronage and the metacommunicative function of troubadour lyrics in a courtly context, while Alexandra Beauchamp linked the consolidation of 'capital-courts' with the evolution of patronage, commented on the difficulty of determining the status of poets in courts, and highlighted the importance of the Avignon court also for vernacular culture. The lively discussion that followed clearly showed the interest of developing the study of the cultural role of courtly structures (which is not limited to the period relevant to the workshop), the many unsolved issues regarding patronage, and the need to map the network of culturally active courts.

The second session on metrical and musical matters was opened by Dominique Billy's paper on the approaches to metrical analyses that might prove useful to cultural history. He

focused on the uses of caesura, the links between metrics and prosody, and the role of rhetorical treatises in poetic creation, using examples from poems using derivative rhymes to discuss what they tell us about the influence of late troubadours on 14<sup>th</sup>-century Occitan and Catalan lyrics. Christelle Chaillou-Amadiou and Yolanda Plumley responded from a musicological point of view, focusing respectively on Occitan and French lyrics. Chaillou challenged some established notions and invited further research that contrasted metrical, literary and musical data by pointing out how the metric caesura does not always translate to melodic structure and how the melody of *sirventes* in many cases is newly composed rather than mirroring the practice of metrical *contrafactum*. Plumley projected Billy's metrical assumptions over the extant melodies of Jean Lescurel, which worked for the monodic version but did not adjust equally well to the polyphonic, and pointed some differences with Machaut's later style, concluding further study is needed on these forms and their evolution. This session had no discussion because of the minor indisposition of one of the participants, but as the speakers intervened in other sessions and both the role of metrical and musical approaches was very much present across the sessions, this did not disrupt the outcome of the workshop.

Stefano Asperti dealt with the clues derived from interpreting the manuscript tradition, focusing on the example of the transition from the troubadour to the Catalan tradition. By attempting a wide re-evaluation based on recent research (his own and also publications by other scholars, including some participants), he proposed that the troubadour tradition was 'reinvented' within the Catalan tradition by Andreu Febrer, thus originating a new poetic trend that favoured 12<sup>th</sup>-century *canço* over early 14<sup>th</sup>-century poetic innovations and suggested the chansonnier *Sg* was the prime witness to this cultural moment. In their responses, Sadurní Martí and Anna Alberni focused on two of the main manuscript witnesses for Occitan and Catalan poetry from this period, *Sg* and *VeAg*, assessing the viability of Asperti's proposal in view of their own research on these *chansonniers*. There was intense debate about the new questions opened by Asperti's proposed outline, which were reconsidered, discussed and even readjusted by all the interested parties over the following days.

This second day also included two sessions that approached the study of narrative verse not only as an important genre in the period analysed in the workshop but also as an important witness of troubadour reception. Anton Espadaler chose a very specific example of narrative reception of troubadour culture. He proposed a literary context and date for *Flamenca* that draw it nearer to some Catalan works where he saw possible signs of its reception. In her response, Miriam Cabré gave a general appraisal of the problems when studying medieval Catalan verse narratives and focused on an example of how the manuscript tradition might hold the key to periodise this tradition and thus reinterpret it. Léglu offered some methodological thoughts on the analysis of literary influences, considering a wide range of approaches, from manuscript data to clues to reception and intertextual play, and concluding on some thoughts on the way lyric poetry gave birth to narrative.

Ad Putter gave a paper on some traces of Occitan influence in Middle English verse narrative. He started by surveying the methodology of previous research on this literary relationship and why it had proven unfruitful and continued to give some examples of formal traces of reception and reuse of troubadour poetry as a formal model. The first respondent,

Douglas Kelly, suggested Welsh and Flemish bard might have played a role in the concatenation of links that transmit features between late Occitan poets and English writers. Thomas Hinton raised the question of how the political context might inform our reading of the geography of 13<sup>th</sup>-century narrative, and of the relations between literary and cultural practitioners in Occitania, England and France. During the discussion of both sessions on narrative texts many useful ideas to pursue these new lines of research were offered, particularly regarding the stimulating possibility of tightly connecting Middle English and Occitan cultural trends. Both general suggestions and hints of specific sources were put forward, while the need to research literary circulation in this period beyond the current disciplinary boundaries was once more established.

The third day was entirely concerned with outlining the problems and the new developments in the study of the transition from the 13<sup>th</sup> to the 14<sup>th</sup> century in the lyrics of the different European traditions, under the common heading “The European context of early 14<sup>th</sup>-century Occitan lyrics”. Yolanda Plumley gave the first paper, dealing with the French tradition. She analysed the transformations in early 14<sup>th</sup>.century French musical poetry, an under-researched period, taking Grocheo’s theory and the example of *chansonniere* I (Douce 308) as starting points. She detected new forms with refrain alongside old forms, such as *grand chant* and *jeu parti*. Luca Barbieri completed the characterization of the Oxford French *chansonniere* as containing new and old forms and representing a North-East axis, an innovative anthology that was the foundation for Machaut’s own poetic experimentation. Christelle Chaillou-Amadiou’s response suggested *trouvère* lyrics were recorded just as a stylistic change was taking place and this has favoured some critical misconceptions: for instance, *semibreve* notes were not incorporated at this point in poetic practice but in notation, and the expansion of polyphony probably favoured the musical aspect of lyrical songs, aiding the eventual divorce between music and text. Paper and responses worked exceptionally well together in this session, and discussion brought its content together with issues raised in previous sessions.

Marco Grimaldi took as a starting point the analysis of the appropriation of troubadour literature by 14<sup>th</sup>-century Italian poetry, drawing also from data from research on the manuscript tradition. He suggested that while in Occitan is not conceivable in 14<sup>th</sup>-century Italy and Petrarch had undoubtedly generated a change of paradigm, Occitan influence was not limited to Dante and Petrarch’s reading of the troubadours but their first-hand contact with Occitan contemporary poems is probably more influential than commonly accepted, as Grimaldi showed regarding *escondich*. Gilda Caïti-Russo focused on the late troubadours of Italian origin and the signs of their direct Occitan connections, suggested both by the Miquel de la Tor’s *libre* and the strong Italian link with Montpellier, and suggested studying the figure of “urban troubadours” in all their complexity and historical background was necessary to fully understand late troubadour poetry and to map early 14<sup>th</sup>-century poetry in all European traditions. Pär Larson positioned himself on the side of a rupture between troubadours and *dolce stil nuovo* and described Petrarch’s Occitan sources as differing from his predecessors, even if he might have wanted to conceal them; finally, he presented some iconographic examples of the novelty and impact of manuscript compilation in the second half of the 13<sup>th</sup> century. The debate suggested that the connection of Italian lyrics to Occitan and Catalan, needed more research in both directions.

When presenting his view of the Catalan lyric tradition, Sadurní Martí developed some ideas already evoked on the previous day. On the basis of manuscript analysis and a provisional map of patronage, he presented the early 14<sup>th</sup>-century Catalan tradition as inextricably linked to contemporary Occitan poetry. He commented on the relationship with the Consistory, the patronage and the genres of this poetry, and proposed a list of areas and topics that still need further study. Anna Radaelli's response focused on the poems by notaries from Castelló d'Empúries, which added a new dimension to Occitan-Catalan lyrics on this period which should be studied in a wide European context, especially in connexion to the Bologna law milieu. Anna Alberni raised some questions springing from her on-going research on chansonnier VeAg, which witnesses both the early 14<sup>th</sup>-century lyrics and seems to provide a picture of their evolution on the second half of the century. She had already adopted some of Asperti's hints to reconstruct her interpretation of the troubadour section of VeAg. The debate helped clarify that, despite some absences in VeAg, there are strong signs of continuation of the early 14<sup>th</sup>-century trends in later Catalan lyrics and while further research was still needed the points risen during the workshop were deemed very promising. Clear possibilities regarding the relationship between Catalan and French courts at an earlier time than has been so far assumed were also mentioned.

Mariña Arbor discussed the connections between Galician-Portuguese poetry and late troubadours by means of a thorough survey of metrical and rhetorical terminology, covering all semantic fields involving poetic activity, both in lyrics and especially in Occitan and Galician-Portuguese treatises. Dominique Billy welcomed this comprehensive survey and suggested as a preliminary hypothesis that in many cases there might have been a French influence in Galician-Portuguese nomenclature, mediating Occitan sources. This last session connected both with what had emerged from presentations during this third day and with issues discussed in previous days. During the ensuing debate the need to extend this line of research to the other traditions involved, to explore the indications it gives regarding influences and reception, and to study the circulation of poets within Iberian courts were agreed upon.

The workshop ended with discussion on follow-up activities, networking and further collaboration, with the conclusions described in the following section.

### **3. Assessment of the results, contribution to the future direction of the field, outcome**

In many cases what was learned during the workshop was connected directly to the previous research by each participant, and an especial effort was made in most papers to give the necessary context for specialists in other areas. However, many new insights were also offered and often the debate suggested new approaches to unresolved problems. Even the 'putting-together of the pieces' belonging to previous research in different fields was extremely valuable, becoming even a 'real eye-opener' as one participant commented. In some sessions, the research at the basis of the main paper was still in course, such as the analysis of early 14<sup>th</sup>-century Catalan lyrics, or even prompted by the invitation to the workshop, such as the connections between Middle English verse narrative and troubadour models. Whether the papers presented completely new research or draw some data from previous articles, the general feeling was of having learned a great deal and having listened



to many interesting points of view. It was, in a way, an individual learning that differed for each researcher, depending on his or her background, but there was also a palpable feeling that what could be achieved by working together would be even more interesting.

Bringing together specialists in literature (or literatures, as research in different linguistic areas, is not always in close communication), history and music gave all of the parts involved new perspectives, and the chance to interrogate the data from other disciplines: while the learning aspect was stimulating, it was also reassuring to find that quite often similar results had been reached from other approaches, and also that some shared problems could more easily be overcome by future collaboration. This was not a surprise but gratifying nonetheless, and by fortune or good judgment, the group of scholars invited seemed to be generally like-minded in their research goals and attitudes, and to share by and large a willingness to make their own disciplines easily grasped, to learn new strategies from other fields, and to undertake new collaborations, branching out from their previous research.

In this sense, several recurrent trends and research objectives were identified. As already mentioned, the need for further study on the tendencies that define the problematic cultural transition from the 13<sup>th</sup> to the 14<sup>th</sup> century, taking into account the development of the several European traditions and the clues provided by different disciplines and approaches, became glaringly apparent. While the ultimate objective of the workshop was to find common trends, useful parallels and also diverging tendencies, to analyse the role of late troubadours and to link it to the clues given by the topics analysed on the two first days, all of this was only very partially, even sketchily done, but it looks a feasible and interesting goal to undertake after the workshop. The convenor did not ask for a specific structure or a checklist of topics to the speakers: while knowing papers would not be completely comparable, she thought it better to see first what problems and approaches were highlighted by each speaker and their reactions to the other sessions. In some cases the kind of connections she was hoping to eventually make were already part of the original papers, some were included as impromptu afterthoughts or were brought up during the debates, but some more work is needed to further the analysis contained in the different papers, so that what was learned at the workshop is put to good use and a good proposal for a publishable volume is put forward as well as the plans for further collaborative research.

Research objectives that were identified as the workshop progressed (and will be developed in the outcomes of the workshop) involved in some cases challenging outdated ideas on the impact of the Albigensian crusade, the nature of the early Consistory, the overall interpretation of the evolution of some lyric traditions, or the dates of some verse narrative works, as shown in the contributions by Alvira, Cabré, Fedi, Espadaler, Lee, Navàs, Léglu, Plumley, Paterson or Asperti (to mention a few). Some of the aspects that require further reassessment involved rethinking geographical and political patterns that condition approaches to research: for instance, how the North-South axis involving France and England might fit in a picture where the transmission and transformation of troubadour culture seems to be driven by the East-West Italian-Iberian axis, as Hinton smartly suggested; or how the current 'hexagonal' notion of French culture conditions the analysis of the cultural impact of the crusade, or indeed of late troubadour literature, as Alvira (and tangentially Cabré) remarked; or how, as it became clear at several points, the pattern of

Italian reception of the troubadours clouds sometimes the analysis of other contemporary cultural traditions.

Further research is clearly necessary to provide a wider panorama for European lyrics, emphasising and taking advantage of the research on a more transversal scenario than often thought (as was especially evident from papers by Plumley, Martí, Putter, Kelly, Arbor, Grimaldi, Radaelli, Caïti, and Millet's comments). Otherwise ad hoc explanations are often given to phenomenon that are, in fact, transversal to the European culture of this period (the moral and religious bias of some poetic motifs, for instance). In this sense, future research must balance the notions of change and continuity in analysing the evolution from 13<sup>th</sup>- to 14<sup>th</sup>-century lyrics, as outlined, for instance, by Cabré, Asperti, Martí, Plumley, Grimaldi, Chaillou, Barbieri, Larson, or Alberni. This revision should be done in close connection with other disciplines, which might hold the key to many answers, and might share some historiographical problems of a phenomenon that is cultural rather than literary.

This collaboration is essential to further our knowledge of the exact nature, function and impact of cultural activities within the courts that provide the social and economic setting that allows this literary production. Research objectives could range from mapping more accurately the network of culturally active courts and the circulation of poets within it, to furthering our understanding of the nature of patronage and the status of poets within these courts. This came explicitly stated in the papers by Alvira, Aurell, Harvey, Beauchamp, Cabré, Arbor, Martí and Plumley, but all participants unanimously agreed. A direct implication of a better understanding of court structure and the workings of cultural creation within the courts would be an enhanced framework to analyse the circulation of ideas and texts in this period, which goes back to the transversal study of the lyrics of this period by allowing to gauge literary influences from a more solid basis (as Léglu pointed out referring to verse narrative).

The study of metrical and rhetorical theory was recurrently evoked, both applied to provide data for transversal comparison between the different traditions and to study under-researched phenomenon from a wider, European point of view, such as refrain forms (to mention only one). This was clear from the interventions by Billy, Arbor, Plumley, Fedi and Larson, but kept on coming up during discussions, and it would patently benefit from being researched in a multidisciplinary forum: it did indeed seem to benefit already from the formal and informal exchanges during the workshop.

Several actions were planned as a follow-up:

1. Maintaining the workshop webpage, which will be moved to the convenor's research group server, where other functions, such as a forum will be implemented. So far, participants have been sending their revised contributions (or the responses, some of which had not been uploaded) and also the details of a sort of collective curriculum vitae will be collected there, as well as a gradually updated version of the workshop library.
2. Sending out a questionnaire, as has already been done, where participants could confirm their willingness to contribute to the follow-up and could offer suggestions on several points, such as format of publication, networking and other future activities.

3. Publication of the papers, not as proceedings but as a coherent volume, coedited between several (probably three) participants. The papers from some sessions that worked well as a group but for some reason or other were not suited to the volume might also be published as a dossier in a journal. [For that reason, convenor has decided to save some funding from co-sponsors to publish the book after two years at the end of the event. The provision is to work together for one year on the contents and another to finish the edition. So, although co-sponsor budget initially was over 5.000€ in the Final Financial Report only 1072,68 € has co-sponsored].

4. Setting up an informal network as an immediate goal, with the mid-term aim of applying for a COST-Action network tool. It was suggested that, in addition to bringing in specialists on German literature, Latin and Scandinavian scholars could also enrich the open-concept network, as well as art historians working on this period with similar goals.

5. During the last session of the workshop other future activities were also considered, such as starting an electronic journal, and organizing further meetings on some of the specific aspects that had been identified as worth pursuing. This will be discussed again in the web forum after the results of the questionnaire are available and analysed.

#### 4. Final programme

There were no modifications regarding the provisional programme, except for the absence of the ESF representative

##### Thursday, 13 November 2014

09.00-09.10 Welcome by the Research Vicechancellor

[Jordi Freixenet](#) (Universitat de Girona, Spain)

09.10-09.40 Welcome by Convenor

[Miriam Cabré](#) (Universitat de Girona, Spain)

09.40-10 Presentation of the European Science Foundation (ESF)  
(Scientific Review Group for the Humanities)

##### 10-13.10 Morning Session: The role of late troubadours

10-11.20 Late troubadour lyrics and the transmission of troubadour culture

[Miriam Cabré](#) (Universitat de Girona, Spain)

Respondents: [Valérie Fasseur](#) (Université de Pau et des Pays de l'Adour, France) and [Beatrice Fedi](#) (Università degli Studi G. d'Annunzio Chieti-Pescara, Italy)

Discussion

11.20-11.50 Coffee / Tea Break

10.50-13.10 Late troubadour culture beyond the lyric tradition

[Douglas Kelly](#) (University of Wisconsin-Madison, USA)

Respondents: [Anton M. Espadaler](#) (Universitat of Barcelona, Spain) and [Thomas Hinton](#) (University of Exeter, UK)

Discussion

13.10-15.10 Lunch

**15.10-18.20 Afternoon Session: Facts and myths: reassessing the historical background**

15.10-16.30 The cultural impact of the Albigensian crusade

[Martín Alvira Cabrer](#) (Universidad Complutense de Madrid, Spain)

Respondents: [Linda Paterson](#) (University of Warwick, UK) and [Charmaine Lee](#) (Università degli Studi di Salerno)

Discussion

16.30-17 Coffee / Tea Break

17-18.20 The Toulousan Consistory

[Beatrice Fedi](#) (Università degli Studi G. d'Annunzio Chieti-Pescara, Italy)

Respondents: [Catherine Léglu](#) (University of Reading, UK) and [Marina Navàs](#) (École Nationale des Chartes, France)

Discussion

21.00 Dinner

**Friday, 14 November 2014**

**09.00-13.30 Morning Session: The evidence of troubadour influence and reception**

09.00-10.20 Courts, culture and patronage

[Martin Aurell](#) (Université de Poitiers, France)

Respondents: [Ruth Harvey](#) (Royal Holloway, University of London, UK) and [Alexandra Beauchamp](#) (Université de Limoges, France)

Discussion

10.20-11.40 Metrical and musical matters

[Dominique Billy](#) (Université de Toulouse II-Le Mirail, France)

Respondents: [Christelle Chaillou-Amadiou](#) (Collège de France, France) and [Yolanda Plumley](#) (University of Exeter, UK)

Discussion

11.40-12.10 Coffee / Tea Break

12.10-13.30 Interpreting the manuscript tradition

[Stefano Asperti](#) (Università degli Studi di Roma La Sapienza, Italy)

Respondents: [Sadurní Martí](#) (Universitat de Girona, Spain) and [Anna Alborni](#) (ICREA-Universitat of Barcelona, Spain)

Discussion

13.30-14.30 Buffet-Lunch

**14.30-17.40 Afternoon Session: Narrative reception of troubadour culture**

14.30-15.50 Catalan contributions to the Occitan narrative tradition

[Anton M. Espadaler](#) (Universitat of Barcelona, Spain)

Respondents: [Miriam Cabré](#) (Universitat de Girona, Spain) and [Catherine Léglu](#) (University of Reading, UK)

Discussion

15.50-16.20 Coffee / tea break

16.20-17.40 Verse narrative in the Middle English tradition

[Ad Putter](#) (University of Bristol, UK)

Respondents: [Douglas Kelly](#) (University of Wisconsin-Madison, USA) and [Thomas Hinton](#) (University of Exeter, UK)

Discussion

18.00-19.30 Visit to the St. Mary's Cathedral and the medieval Jewish ghetto

21.00 Dinner

### **Saturday, 15 November 2014**

**09.00-13'30 Morning Session: The European context of early 14th century**

**Occitan lyrics**

09.00-10.20 The French connection

[Yolanda Plumley](#) (University of Exeter, UK)

Respondents: [Luca Barbieri](#) (Université de Genève, Switzerland) and [Christelle Chaillou-Amadiou](#) (Collège de France, France)

Discussion

10.20-11.40 The Italian connection

[Marco Grimaldi](#) (Università degli Studi di Roma La Sapienza, Italy)

Respondents: [Gilda Caiiti Russo](#) (Université Paul Valéry-Montpellier III, France) and [Pär Larson](#) (Istituto Opera del Vocabolario Italiano, Italy)

Discussion

11.40-12.10 Coffee / Tea Break

12.10-13.30 The Catalan connection

[Sadurní Martí](#) (Universitat de Girona, Spain)

Respondents: [Anna Radaelli](#) (Università degli Studi di Roma La Sapienza, Italy) and [Anna Alberni](#) (ICREA-Universitat of Barcelona, Spain)

Discussion

13.30-15.30 Lunch

**15.30-16.50 Afternoon Session: The European context of early 14th century**

**Occitan lyrics (continued)**

15.30-16.50 The Galician-Portuguese connection

[Mariña Arbor](#) (Universidade Santiago de Compostela, Spain)

Respondent: [Dominique Billy](#) (Université de Toulouse II-Le Mirail, France)

Discussion

16.50-17.20 Coffee / tea break

17.20-19 Discussion on follow-up activities/networking/collaboration

19 End of Workshop

21.00 Dinner

## 5. Final list of participants

There were no modifications regarding the provisional list of participants

### Convenor:

1. Miriam Cabré (Universitat de Girona)

### Participants:

2. Anna ALBERNI (ICREA-Universitat de Barcelona)
3. Martín ALVIRA CABRER (Universidad Complutense de Madrid)
4. Mariña ARBOR (Universidade de Santiago de Compostela)
5. Stefano ASPERTI (Università degli Studi di Roma La Sapienza)
6. Martin AURELL (Université de Poitiers)
7. Luca BARBIERI (Université de Genève)
8. Alexandra BEAUCHAMP (Université de Limoges)
9. Dominique BILLY (Université de Toulouse)
10. Gilda CAITI-RUSSO (Université Paul Válerý-Montpellier 3)
11. Christelle CHAILLOU-AMADIEU (Collège de France)
12. Antoni M. ESPADALER (Universitat de Barcelona)
13. Valérie FASSEUR (Université de Pau et des Pays de l'Adour)
14. Beatrice FEDI (Università degli Studi G. d'Annunzio Chieti-Pescara)
15. Marco GRIMALDI (Università degli Studi di Roma La Sapienza)
16. Ruth HARVEY (Royal Holloway, University of London)
17. Thomas HINTON (University of Exeter)
18. Douglas KELLY (University of Wisconsin-Madison)
19. Pär LARSON (Istituto Opera del Vocabolario Italiano)
20. Charmaine Anne LEE (Università degli Studi di Salerno)
21. Catherine LÉGLU (University of Reading)
22. Sadurní MARTÍ (Universitat de Girona)
23. Marina NAVÀS (École Nationale des Chartes)
24. Victor MILLET SCHRÖDER (Universidade Santiago de Compostela)
25. Linda PATERSON (University of Warwick)
26. Yolanda PLUMLEY (University of Exeter)
27. Ad PUTTER (University of Bristol)
28. Anna RADAELLI (Università degli Studi di Roma La Sapienza)

## 6. Statistical information on participants

Age bracket: 32 to 74

Countries of origin: Spain 7, France 7, Switzerland 1, Italy 5, United Kingdom 6, United States 1  
Male / Female: 12 / 15