

d'embrasser un large contenu objectif débordant l'expérience du héros. Proust réunit les trois instances en une seule, attendant par là à une convention de la narration si centrale que la *Recherche*, selon GG, «clôt l'histoire du genre [romanesque] et inaugure... l'espace sans limites et comme indéterminé de la littérature moderne» (265).

Figures III est un ouvrage complexe, d'une importance capitale non seulement aux études proustiennes mais à toute étude de la narration, aussi bien qu'à la critique, la poétique et l'histoire littéraire. En découvrant dans la *Recherche* un vaste répertoire de figures et de procédés narratifs, et en démontrant la relation étroite entre la «vision» et la technique de Proust, le travail de GG encourage l'analyse formaliste des textes narratifs de diverses traditions littéraires, tandis que son orientation théorique inspire un renouveau de l'engagement critique dans la science littéraire qu'est la poétique. [KARINE SCHOMER, *University of California, Berkeley*]

RÄKEL, HANS-HERBERT S. *Die musikalische Erscheinungsform der Trouvèrepoesie: Untersuchungen zur mittelalterlichen höfischen Lyrik in Frankreich und Deutschland*. Publikationen der schweizerischen musikforschenden Gesellschaft, XXVII. Bern & Stuttgart: Verlag Paul Haupt, 1977. Pp. 391; musical notations in text

In its period of florescence (ca. 1170–1240), the lyric poetry of the trouvères was transmitted orally; what we know of the songs derives from the MS collections compiled by later generations of redactors (late 13th, early 14th cc.). Removed temporally and temperamentally from the courtly milieu of the trouvères, these redactors — clerics and educated laymen — radically transformed the nature and function of the original melodies. The characteristics and progress of this transformation are outwardly visible in changing styles of transmission and adaptation. These styles can be perceived and adequately accounted for only through a full-scale examination of datable contrafacts¹ produced in the *domaine d'oïl* up to the fourteenth century. These are the conclusions, and the methodological principles, informing Räkel's massively-documented study. They diverge considerably from traditional assumptions and procedures, and represent a significant step in the direction taken by Hendrik Van der Werf in his provocative 1972 monograph on troubadour and trouvère song. Moreover, R.'s prominently placed laudatory references to Van der Werf's works clearly announce an explicit *prise de position* in this currently polarized field.²

¹ "Compositions deriving their poetic forms from earlier models and adapting the melodies associated with those models for use with the new texts" (Theodore Karp, "Borrowed Material in Trouvère Music", *Acta Musicologica*, XXXIV [1964], 87).

² The mixed reviews earned by Van der Werf's *Chansons of the Troubadours and Trouvères: A Study of the Melodies and their Relation to the Poems* (assessed in this journal by Frank Chambers [XXVIII (1975), 689–692]), give the measure of the fragility of prevailing musicological theory and practice concerning the interpretation of MS variants, the related issues of performance practices and melody transmission, and, indeed, the basic formal, tonal, and rhythmic characteristics of medieval secular monody. A distillation of V.'s position on these matters, found in his eight-page note, "The Trouvère Chansons as Creations of a Notationless Musical Culture" (*Current Musicology*, I [1965], 61–68), reads like a blueprint for Räkel's full-length study.

Asserting the need for a thorough re-investigation of medieval contrafacture (*Liedkontrafaktur*), R. explains that research in this area has long been dominated by a literary philological approach (i.e., the principles of textual criticism applied to melodic reconstruction by Friedrich Gennrich), which viewed variant versions of trouvère melodies as progressively more degenerate corruptions of "originals" now recognized as only hypothetically and arbitrarily reconstructible. Correspondences in the number, order, and attributions of songs in the chansonniers were (and are) taken as justification for grouping them in families. But R., following Van der Werf, rejects the idea held since the 1880's, when set forth and refined in quick succession by Brakelman, Fath, and Schwan, to the effect that the collections were themselves all copied from older written sources, now lost. This view constrained some musicologists working on trouvère material to avoid mentioning, or to misrepresent, the extent and types of variations observable in the chansonniers.³ If the methodology of textual criticism in its attempts to piece together an authentic original is not always entirely sound, its corollary, *Melodiekritik*, is no method at all, since, among other reasons, "der Begriff des gemeinsamen Fehlers in der Melodieüberlieferung nicht praktikabel ist" (14). Melody criticism is a useful tool, but its legitimate application is limited; in R.'s hands it is used to establish not the original melodies of individual songs, but rather the characteristics of an original STYLE, and those of its subsequent transformations.

Three interrelated questions undergird R.'s investigation. The significance of traits characterizing altered re-uses of older melodies can be grasped only if we understand the original functions of the trouvère lyric: What purpose did it serve in courtly society? To get at this question (*gesellschaftliche Funktion*), another must first be answered: How and by whom were the songs made and preserved? This second question (*Existenzweise*) is inseparable from a third (*Überlieferung*), which occupies center stage in R.'s research: What conditioned the changes the songs underwent in the period of roughly a century from the flowering of the medieval French lyric to its fixed but divergent preservation in the MS collections?

Comparative analysis of datable contrafact versions and their models yields a large and stylistically consistent body of evidence, since contrafacture in the

³ For a qualified, almost reluctant defense of the traditional approach to the problem of the chansonnier variants, see T. Karp, "The Trouvère Manuscript Tradition", *Twenty-Fifth Anniversary Festschrift of the Department of Music, Queen's College*, ed. Albert Mell (N.Y., 1964), pp. 25-52. K. was led, by comparative research of the same type as R.'s, to a similar awareness of the inadequacy of the chansonnier stemmata. But his skepticism with regard to oral-transmission theories prevented him from abandoning the old methodology, with its MS trees laden with lost intermediaries and lost originals (on Schwan's stemma the sigla representing putative lost sources are nearly as numerous as the ones representing extant MSS). K.'s cautiously-worded concluding remarks betray his ambivalence and foreshadow the appearance of Van der Werf's prolegomena, published the following year (*n2* above), and Rákel's full-blown study, a dozen years later: "The belief that the deliberate alteration of a trouvère melody during the course of transmission was an accepted medieval practice affects fundamental concepts of transcription technique. As one becomes willing to recognize the validity of more than one version of a given phrase, less emphasis is accorded the search for a hypothetical original" (49).

period 1180–1300 was a common source (not an occasional one, as in later ages) of new songs. R. counts some 50 contrafacts extant from the period 1180–1250, and twice as many from the shorter period 1250–1300. Contrafacts comprise, therefore, well over a third of the melodies dealt with by R. in discussing and referring to more than 400 songs in OFr., OOc., and Latin, produced by perhaps half again as many known and anonymous composers and adapters. All references to songs (listed by their number in the standard bibliographical repertories), to authors and other historical personages, and to secondary sources, are tabulated in three separate indexes. So with its wealth of detail and ease of consultation, the book will be a valuable reference tool for use in the study of individual *trouvères*. But R. intended that it be more than a reference work, and that the accumulation of detail should also yield conclusions of more general import. If it is true that knowledge of contrafacture and of changing transmission styles is necessary for a proper understanding of the preservation and re-cycling of the medieval French lyric, then R.'s richly-textured study of contrasting techniques and conventions characterizing different chronologically-, regionally-, and socially-conditioned stylistic variations in the evolution of *trouvère* monody merits the attention not only of musicologists, but of philologists inclined toward stylistics or toward the related literary-linguistic subspecialty of more recent vintage, *poétique médiévale*. As regularized by 13th-c. redactors, the *trouvère* melodies provide a fertile ground for structural(ist) analysis, and R. devotes much attention to the increasingly formalistic bent of redactors who operated with (and on) melodic material in much the same way as they did with meter, rhyme, and stanzaic disposition. Indeed the attempts by such redactors to "correct" apparent irregularities in older songs and to compose new ones by imposing regularized structure at all levels, eventually led to the ascendance of the *formes fixes* with their highly rationalized internal combinations.

The task of unravelling and sorting out the unruly mutant strands in the labyrinthine network of filiations characterizing the musical *Überlieferungsgeschichte* of 13th-c. reworkings and adaptations requires detailed comparative analysis of groups of versions of individual songs. Models of contrafacts are often themselves contrafacts of earlier models, and at any given stage usually exist in several MSS, varying among themselves as well as, naturally, from group to group. In Parts I and II of his study, R. seeks to determine which version(s) of a usually unknowable original were used in surviving contrafacts; to show in what ways and to what extent melodies were modified in transmission and contrafact models borrowed intact or altered, by whom and why; and to review (and in so doing to re-interpret or refine) previous datings and attributions of models and contrafacts, on musical as well as literary and historical grounds.⁴

⁴ Conveniently signalled in the indexes by the abbreviation D, R.'s datings are based on musical traits confirming historical and biographical textual clues. Where the indications are ambiguous, the datings are appropriately tentative and approximate, although R. does not hesitate to disagree firmly with his predecessors when he feels secure in his conclusions. Indeed

The comparative analyses of clusters of song versions and the contrasting styles of transmission and adaptation they disclose are arranged chronologically. Part I deals with oral and written styles of transmission and contrafacture in the first half of the 13th c.: in love songs, *jeux-partis*, religious, political, and satirical contrafacts (Ch. 1), and in the contrafacts by Gautier de Coinci (Ch. 2). Part II carries the investigation into the second half of the 13th c., beginning with the Latin contrafacts of Adam de la Bassée (Ch. 1). Ch. 2 details a notable *cas-limite* in the written transmission style: the use in a contrafact of a melody with a text not only different from but formally dissimilar to the one preserved in its model. The analyses in the remaining three chapters of Part III group contrafacts according to MS families: those related to M, T, U, and O (Ch. 3); a few from Picard MSS (Ch. 4); and those, by far the most numerous, deriving from the important MS family KNPX (Ch. 5).

Part III, "Grundbegriffe einer Stilgeschichte der Trouvère-Monodie", could be read by itself as a summary of R.'s work. Here he synthesizes in a recapitulative finale the conclusions painstakingly drawn in the subdivisions of Parts I and II, to sketch a general history of the ways in which trouvère songs were transmitted and re-used/reworked according to the different purposes ("social functions") they were intended to fulfill. Trouvère monody is analyzed on three "levels", each of which provides a chapter heading: Ch. 1 treats STROPHIC FORM (relation of melody to verse meter, line cadences, and rhyme; early linear continuity vs. later patterned repetition); Ch. 2 MELODY (melodic line and disposition of notes with respect to text; types of melodic phrase-connection; ornamentation; rhythm; Ch. 3 TONALITY (tonal variability of trouvère monody with its free and combinative use of liturgical modes; tonal regularization by later redactors demodalizing the melodies toward a modern major tonal system, by means of opportune transpositions and, most notably, by the increasingly frequent infliction of a leading tone on a tonal system in which it had no place). The conclusions drawn from these chapters converge in confirming the evidence of a progressive rigidification of the originally fluid and open, free-ranging, lanky linearity of trouvère monody as the result of schematizing and regularizing by later redactors, as observed piecemeal in Parts I and II.

R. organizes all his analyses, discussion, and conclusions around a central distinction sharply drawn between two "styles" of transmission and contrafacture: an oral style and what he calls "philological" styles.⁵ The noteworthy features subsumable under the two headings of this overarching dichotomy can be briefly summarized in the following contrastive schema. The main individual components of the schema may then be conveniently treated in greater detail.

STYLES OF TRANSMISSION AND ADAPTATION OF TROUVÈRE MONODY

	ORAL	vs.	"PHILOLOGICAL"
			a) = first half of 13th c.
			b) = second half of 13th c.
1. Period	Later 12th c. and beginning of 13th		a) "conservative" preservation b) correcting interventionism and critical reworkings

his readiness to break lances with the most eminent of his elders (pioneers in medieval Romance musicology like the two beacons of the "Strasbourg School", Spanke and Gennrich) is either a tribute to the author's confidence, or an instance of Gaston Bachelard's "Prometheus complex", or else both.

⁵ *Kontrafakturstil* and *Überlieferungsstil*, whether oral or "philological" (of the latter there are two, early and late, or "conservative" and "correctly interventionist"), are differentiated from *Kompositionsstil* (again, one oral and two "philological").

- a)
2. Contrafact sources French, Latin, and German contrafacts from Occitan models, Latin and German from French, French from Latin
- b) The OFr. lyric is now autonomous and furnishes most of its own models (none from Latin, only a few from Occitan)
3. Preferred genres Most cultivated but least imitated genre is decasyllabic chanson. Contrafact production mostly limited to *jeux-partis*, politico-religious and satirical songs, and dance songs with *lai* structure
- a) Profane subjects yield to religious ones, the through-composed *oda continua* to strophic structures more patterned by repetition of melodic segments.
- b) Increasing normalization and schematization leading toward the eventual triumph of the *formes fixes* (14th c.)
4. Socio-cultural milieu Courtly (analphabetic lay nobility)
- Learnèd and urban middle and upper-middle class
5. Types of variants Normal performance variants
- a) Performance variants now fixed in MS versions
- b) New variants due to regularizing corrections and critical reworkings
6. Social functions Stylized self-portrayal and social mediation in a conventionalized courtly ethos
- Preservation of a respected but increasingly misunderstood cultural heritage, proportionally adapted to suit a new aesthetic formalism often resulting in academic aridity or mere decorativism. For clerical contrafactores producing religious songs, the old repertory is valuable as a source of *Gebrauchstlyrik*, but has little or no poetic value.
7. General stylistic characteristics *Performance style:* fluidity, freedom, flexibility of melodic line. Despite performance variants, melody maintains its basic outlines. *Contrafact style: idem*, variability and formal "looseness"
- a) "Conservative" early style of written transmission, attempting to preserve with note-for-note fidelity, results in the fixation of oral performance variants from one or another (fortuitously available) version of a song.
- b) Conservative preservationism gives way in the later MSS to more "radical" critical interventions and reworkings. Analytic tendencies toward schematization and patterned regularization of metrical, strophic, and musical forms characterize both transmission and composition style in this period.

1. *Periodization.* Naturally, there is overlap in the transition from the oral transmission style through the two stages of "philological" style, and traces of oral-performance style persist in all but the most radical remakes. Exemplary transitional figures are Gautier de Coinci (107-135) and Adam de la Bassée (142-166). The latter copied the notes of a borrowed

melody as carefully as did his clerical predecessors, i.e., with "philological precision" (= "exactitude", "respect", "piety", or "slavishness" in "revising", "imitating", or "adapting"; R.'s terminology varies with the work and composer under consideration). But what makes of Adam a transitional figure with one foot in the "conservative", the other in the "philologische(n) Kontrafakturstil in der extremen Manier" (168), is the coexistence in his songs of precisely copied oral-performance variants alongside innovations such as his bold but clumsy experiments with mensural notation (then new), and rhythmic patterning independent of textual meter ("emancipated rhythm", 152f.).

2. *Contrafact sources.* A note of methodological interest here: Sources of late contrafacts can usually be traced to extant MS versions. But since those from the early period were ORAL, their musical characteristics have to be deduced from the testimony of the early contrafacts themselves. Fortunately, these are of the "conservative" type and are generally datable. Had such not been the case, R.'s study, deprived of its starting point and foundation, would have been impossible, and we would be unable to know just how little resemblance the versions of trouvère songs we hear on recordings bear to the original performance style, since the MS versions which, beginning with the 13th c. itself, were considered the most "authoritative", were precisely those which most regularized (and rigidified) these melodies.⁶

4. *Socio-cultural milieu.* As is well known, courtly and feudal preoccupations with the arts of war and love, solemnity and high moral tone alternating with aristocratic banter, found expression in the songs of the early trouvères, while religious themes were added in those of the clerical and bourgeois musically-educated composers, contrafactors, and redactors schooled in the (liturgically-related) arts of conductus, polyphony, and mensural notation. R. underlines the close connection between socio-educational background and stylistic differences in transmission and contrafacture: The freedom of the oral style fits in with the famous aristocratic independence from the lowly clerical activities of reading and writing, while, conversely, the architectonic normalizing of oral "irregularity" and "formlessness" came naturally to the learned practitioners of the advanced "philological" style. The history of the adaptation of courtly and feudal formulae and topoi to fit subjects and a world-view dominated by aspirations religious on the one hand, commercial and bourgeois

⁶ A striking example is Conon de Béthune's famous crusade song "*Ahi! amours, com dure departie*". The melody is preserved in ten MSS, grouped in families representing three distinctly different originals (44). Examining the three families differentiated by P. Aubry, Théodore Gérold in 1920 wondered if there were "des raisons suffisantes pour donner la préférence plutôt à l'une qu'à l'autre, et trouver dans celle-là, avec quelque vraisemblance, l'œuvre originale du poète-musicien" (*Romania*, XL, 110). Having reduced Aubry's three families to two (on formal, not stylistic grounds), Gérold concludes with cogent arguments for believing that "la mélodie donnée par le manuscrit M ... est celle de Conon" (112f.). MS M (*manuscrit du Roi*) preserves an early, oral-style version, over against the late, "philologically" regularizing family KNPX. The two versions differ considerably in the treatment of melodic line, phrasal connection, and tonality (Räkel, 44-46, 307-311, 329-332). Now, the only currently available recorded version of "*Ahi! amours*" is the one from *Music of the Crusades* by the Early Music Consort of London (Argo: ZRG 673, 1971). What the modern listener encounters there is not the version M which Gérold established as the one worthy of preference, but rather the late redaction KNPX. The regularization of this version, wherein "die einzelnen Noten wie Kilometersteine einer Strasse nicht ihren Zusammenhang mit ausdrücken" (310), results in a monotony reminiscent of liturgical sequences and dance melodies, but which "hat in der monodischen Lyrik der Trouvères EINEN ZU STEIFEN CHARAKTER" (*ibid.*, emphasis added). Generally, "in bearbeiteten Fassungen wie der ... von KNPX des Liedes [*Ahi! amours*]", ... eine gerüstartige 'punctum-post-punctum'-Melodie scheint Redaktoren manchmal mehr befriedigt zu haben als die undurchsichtigen Einzelheiten einer gegliederten Vortragsfassung" (311). Regrettably, the same seems to have been true of the producer of the recorded version. (Another recording of "*Ahi! amours*", produced in 1957, follows MS O (*Cangé*), which is closer to M than is KNPX; but this recording [on *L'Histoire de France par les chansons*, I: *Les croisades* (Le Chant du Monde, LDY 4101)] is no longer in circulation and is extremely difficult to find.) One hopes that another group will make good use of the complete transcription of the melody from M provided by R. in his Appendix (365).

on the other, has been told often enough, and R. adds little new here. The reader may wish to pass lightly over the passages devoted to these matters, and linger still less over those given over to ideological psychologizing, as when R. describes the "soziale Minderwertigkeitskomplex, de[n] die gesamte Translation der Trouvèrepoesie auf bürgerliche Kreise begleitet" (339).

5. *Variant types. Vortragsvarianten* — melodic variations characterizing versions of orally transmitted songs — differ qualitatively from those later found in melodies exhibiting a "philological" style. The first type are largely unintentional (alteration of melismatic ornamentation, insignificant melodic or rhythmic fluctuations), and result in a melodic paraphrase which restates as closely as the singer could, or wanted to, the remembered melody.⁷ The variants of the second type are deliberate critical interventions by a learned redactor (changes of tonality, register, cadence types; transpositions of all or part of a melody up or down; lengthening or shortening of phrases; addition or elimination of melodic segments; suppression or addition of refrains; etc.). These consciously effected changes enabled critical redactors to suit strophic form, verse meter, or rhyme scheme (or any combination of these) to the requirements of a new contrafact or to those of the new taste in song construction; but in both cases, the original expressive effects of the melodies were altered along with their form.

Still other variations are really copy errors. According to the reasoning of the older method, all divergences but one had to be "errors". For R., distinguishing genuine *bévues* from performance variants is easy only in the case of certain insignificant scribal *lapsus* (unlikely repetitions or omissions of notes, improbable transpositions due to carelessness in clef placement, etc.). These are easily remedied when other MSS preserving the same melody (or conservative contrafacts of it) are at hand. Should external testimony be lacking, the musicologist can, at times, justifiably emend on the basis of internal evidence (an enterprise less hazardous in highly formalized melodies with frequent repetitions and symmetrical developments).⁸ But when *Melodiekritik* in the style of Gennrich is abandoned, every melodic discrepancy beyond the very simple level of those just described becomes problematic, and raises the question: Performance variant or copy error? Since this "gray area" is, legitimately, the privy battleground of the musicologists, all that can be said here of R.'s treatments of such cases is that they appear judicious and defensible.

6. *Social functions.* The social functions of lyric poetry in courtly society could be similar enough to foster broad delineations of genre (*jeu-parti* vs. crusade song vs. love

⁷ Since performance variants in the early period were inevitable and normal, they went unnoticed and lack particular relevancy or claim to anyone's attention now, except as characteristics of a style and technique of lyric transmission and re-creation rendered obsolete by writing. Therefore, *Vortragsvarianten* are not, strictly speaking, "variants" at all, since the notion of variants presupposes an authoritative original — by definition impossible in the period of oral transmission when every performance created an authoritative original. In such a state of affairs even if a performer could (and wanted to) remember and sing with unvarying exactitude the first formulation of a song (or what used to be considered the "true" original), his rendition would have, says R., no special claim to authenticity, since authenticity resides in the general style, not in particular manifestations of it:

Die Vielfalt der Fassungen eines Liedes aus der früheren Zeit der Trouvèrepoesie ist geradezu das Wesen seiner gesellschaftlich vermittelten ästhetischen Einheit als Vortragsstück (263). Zwar ist es möglich, dass ein Vortragender einmal eine kunstvollere Verzierung zum Beweis seiner Virtuosität anbringt, aber im allgemeinen drückt eine Variante musikalisch nicht mehr aus als eine andere ... (308). Der Begriff einer Melodie ist wesentlich der von VARIABILITÄT ALS FUNKTION DES VORTRAGS und widerspricht jenem anderen Begriff einer Melodie als eines Notentextes" (39f., emphasis added.)

⁸ Since a medieval copyist could misplace melodic phrases as easily as he could copy lines of text out of order, expert familiarity with the appropriate musical syntax facilitates the requisite correction. Similarly, morphological corrections — the erroneous running-together of melismas is typical of careless melodic transcription (196) — are effected in much the same way as the editor of a text written in Old or Middle French deals with, e.g., the scribally undifferentiated adverbial compound *par tout* (analytic before a noun complement, otherwise synthetic), since melisma distribution follows similarly demonstrable rules (314ff.).

song, etc.), but the specific circumstances evoking a particular composition varied from one instance to the next. The constant renewal of forms (metrical and stanzaic) and formulae (musical and verbal) was, therefore, taken for granted in the early period as the normal procedure in the (re)making of lyric poems. With the advent of the clerical composer-copyist who preserved and adapted for the first time in written form a by-now traditional repertory, the social function of the songs necessarily changed. It was no longer the specific circumstances of a particular *Vortragssituation* which determined the characteristics of a melody, but rather the dictates of a new, classicistic musical aesthetic governed by principles of regularity and analyticity affecting all aspects of composition. Emblematic of the three stations of the trouvère lyric on its way to rigidification in the *formes fixes* are the feudal court, the School of Notre Dame in the first half of the 13th c., and finally the bourgeois *puy*s, whose "princes" had nothing but an honorific title in common with the princely *trouvères* of the first generation.⁹

7. *Stylistic characteristics.* Special attention is paid throughout the study to the MS group KNPX, which consistently exemplifies the extreme tendencies of "philological" regularization.¹⁰ Concerned with "correctness", its redactors no longer sought to transmit, but to reform versions they considered defective (294). R.'s vocabulary shows he is distressed by the procedures and attitudes of these redactors, especially when their extensive leveling destroys the rough-hewn lines of (partially or mostly) through-composed early songs, refining them into the boxy symmetry of clean, short-cropped repeating units with no loose ends. R.'s sympathies clearly do not lie with these ruffians. From his analyses one pictures them chipping away at the craggy *Formlosigkeit* of the old melodies, anxious to fit them out in the latest square-cut fashion in which all the lines in the melodic fabric neatly match up. Thus bedecked, the melodies could confidently be paraded before the *prince* of the local *puy* on the occasion of the *distribution des prix*.¹¹ Viewed in a similar light, the tonal regularization, also a feature of KNPX (see remarks on demodalization, p. 253, above), appears as yet another foreclosure, another inhibition imposed on the open, continuous nature of the early trouvère lyric. The same holds for rhythmic strait-jacketing, but less in KNPX than in O (294, 318-323).

While noting that on occasion critical redactors could, and did, adapt intelligently,¹² and could even eliminate errors and reestablish a corrupted

⁹ R.'s scheme simplifies somewhat, and, notably, lacks place for a trouvère like Colin Muset, whose songs are mentioned nowhere in this study. Colin flourished around mid-13th c., was neither an aristocrat, nor a cleric, nor a city-dwelling *puy*-member.

¹⁰ To the contents of this group, R. devotes an entire chapter (210-259), and subdivisions of two others (289-294, 331-336). Apparently constituted by 1260-70, these compilations agree so completely in order, contents, textual and melodic versions, that they must be seen as belonging to a "coherent written tradition" (210, 219-221), widely diffused throughout the second half of the 13th c. and considered as the standard or "authoritative" version of the trouvère repertory (230). At all events, KNPX is the most representative (175), since the majority (approximately two-thirds) of all contrafacts from the second half of that century stem from this group (141, 175, 210), which itself goes back to sources manifestly different from those of virtually all contrafacts produced in its first half (210).

¹¹ With respect to the versions in KNPX, it is likely

dass auch diese Fassungen gesungen worden sind, wahrscheinlich bei Versammlungen von Puy. Dort selbst hat man aber wohl mit der Zeit jenen gelehrten formstrengen Gebilden den Vorzug gegeben vor der überlieferten Formlosigkeit älterer Kompositions- und Vortragsmanier. Fast selbstverständlich rücken in einer Atmosphäre der Beurteilung zur Preisverteilung mess- und prüfbare Eigenschaften eines Liedes in den Vordergrund und werden zu Werten an sich, ohngeachtet des Zusammenhangs, den sie stiften oder stören. So findet man in KNPX häufig nivellierende Formalisierungen, die Repetitionen verdeutlichen oder einführen und verschiedene Distinktionen einander angleichen, wodurch die Melodie des Kontrastes beraubt und durch zu viele formale Bezüge schliesslich monoton bzw. wiederum formlos wird. (292)

¹² But notice how he puts it: "Das Unverständnis, mit dem Redaktoren der Mitte und der zweiten Hälfte des 13. Jahrhunderts alten Trouvère-Überlieferungen gegenübertraten, manifestiert sich in verständigen Korrekturen" (289).

version of a melody, R. for the most part portrays them as learned technicians loutishly profaning the monuments of a culture whose aesthetic principles and conventions they had no notion of or use for. It is striking how little R. attempts to disguise with fictitious objectivity his view of the disastrous consequences of *Schriflichkeit* (and in this context the adverbial prefix in *niederschreiben* appears with unintentionally tautological connotations of a value judgment rather than as an indication of direction with respect to the speaker's gaze; confined on paper and deprived of their living space, the melodies became, as it were, *niedriggeschrieben*). There is a refreshing novelty in this point of view, since R. sees decadence where historians have traditionally marvelled at the inventiveness of the trouvères, praising them for having created and bequeathed to the Western tradition musical FORM. R.'s view of a reductive formalism rigidifying the works of Gace Brucé, Conon de Béthune, Blondel de Nesles, Thibaut de Champagne, etc., should send some welcome shock waves out among the musicologists and literary historians occupied with the survival of the traditional view of the trouvères' contribution.¹³

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DEMBOWSKI, PETER F., ED. *La Vie de sainte Marie l'Égyptienne. Versions en ancien et en moyen français*. Publications Romanes et Françaises, CXLIV. Genève: Droz, 1977. Pp. 297

Peter Dembowski has published a French literary tradition almost in its entirety: this most welcome volume contains all the known OF and MidF versions of the *Life* except Rutebeuf's poem (edited by Bastin and Faral, 1960), the short passage from *Renart le Contrefait*, and the later versions of the *Golden Legend*.

¹³ Only a few, very minor misspellings escaped a visibly careful job of proofreading: *pieça*, not *pièc'a* (81, 103), *ja* (not *je*) *pour iuer* (125); delete first *h* in *chliché* (340); *Classiques français*, pl. (370); delete one of the first three *o*'s in *Oosthoek* (374); capitalize *Current Musicology* (374 twice).

Finally, song titles (incipits) are spelled as they appear in the repertories (Raynouard, 1884; Pillet-Carstens [= P.-C.], 1933). While for the author this procedure has the advantages of convenience and consistency, it also carries drawbacks with it. Such is the case of Bernart de Ventadorn's famous "Lark Song", which R. spells, following P.-C., "Quan vei *l'alauzeta* mover" (19 twice, 78, 84, 272). This is ironic in a study of learned tampering with medieval songs, since the syllabic movement of Bernart's melody clearly favors the reading "Can vei *la lauzeta* mover"; indeed this transcription (or *la laudeta*, which, in any case, shows the same apheresis and deglutination) is found in all critical editions of the song (Appel, Bartsch, Bec, Bergin-Hill, Berry, Bertoni, Jeanroy-Boelcke, Lazar, Lommatzsch, Martin de Riquer, Nelli-Lavaud, Nichols, etc.) all the way back to Raynouard's edition of 1818. While P.-C.'s learned restoration of a nondeglutinated *l'alauzeta* might have appeared philologically more "authentic" (ALAUDA 'lark' > *alauza*, *alauze*, dim. *alauzeta*, *alaudeta*), it is metrically unsatisfactory, since the change of trisyllabic *lauzeta* to tetrasyllabic *l'alauzeta* unduly shortens the first two syllables of the latter form with respect to the tonic penultimate (or conversely: the penultimate is unduly lengthened by the loss of word-initial secondary stress with proclisis of the weak def. art.). R. has here unwittingly provided an excellent miniature example of the kind of inappropriate philological interventionism he has taken such pains to elucidate with respect to the melodies.