The most important contribution to the field is Jörn Gruber, *Die Dialektik des Trobar*, Tübingen, Niemeyer, 270 pp. Rejecting the formalist concept of medieval Occitan and Old French lyric poetry proposed by R. Guiette and others, Gruber focuses on intertextual relations and argues that all the major Occitan and Old French poets, together with Dante and Petrarch, were engaged in a hermetic debate, in which each would take up linguistic, conceptual, metrical and musical elements of his predecessors to ‘forge anew’ (umschmieden) their poems by a triple process of ‘Aufhebung’: i.e. simultaneously preserving, refuting and surpassing them. This radical and exciting new vision is powerfully argued, and the book also presents fundamental criticisms and re-evaluations of editing and interpretive methods.

More conventional, but a welcome effort at scholarly popularizing, are Dietmar Rieger’s *Mittelalterliche Lyrik Frankreichs, I: Lieder der Trobadors*, Stuttgart, Reclam, 1980, 325 pp., an anthology with German translations, detailed bibliographies and commentaries aimed particularly at philologists and students in non-Occitan medieval fields, and ‘Die altprovenzalische Lyrik’, *Lyrik des Mittelalters, I*, pp. 197–390, an introduction to the language, poetic corpus, poets, forms and styles, social background and genres of the lyric. O’Donoghue, *The Courtly Love Tradition*, pp. 96–152, contains a short introduction to the troubadours; the volume provides a useful perspective for students. W. D. Paden, ‘Europe from Latin to vernacular in epic, lyric, romance’, in Thompson, *Performance*, pp. 67–105, argues that the earliest lyric texts preserved ‘were created in an oral medium’. M. Eusebi, ‘Singolarità del canzoniere provenzale R’, *RF*, 95:111–16, examines phonic patterns and other features in R’s versions of two of Arnaut Daniel’s songs to conclude that R had an oral source. F. M. Chambers, ‘Some deviations from rhyme patterns in troubadour verse’, *MP*, 80:343–55, explores what appear to be metrical anomalies and observes that melodies must have been flexible enough to accommodate them. C. Di Girolamo, ‘Trobar clus e trobar leu’, *MedRom*, 8:11–35, suggests that the two styles may have been two currents of the same school of poets concerned in some way to intervene in reality, as opposed to troubadours following an Ovidian line and concerned with pure formal lyricism. The influence of the troubadours on Italian poets is treated in two
articles: M. P. Simonelli, 'Il "grande canto cortese" dai provenzali ai siciliani', *CN*, 42, 1982: 201-38, and A. Moroldo, 'Le portrait dans la poésie lyrique de langue d’oc, d’oil et de si, aux XIIe et XIIIe siècles', *CCMe*, 26: 147-67 and 239-50. D. L. Heiple, 'The “Accidens Amoris” in lyric poetry', *Neophilologus*, 67: 55-64, emphasizes the need to appreciate the medical background to the troubadours and other medieval poets; given the early importance of medicine in Occitania this would seem to be a particularly promising approach. S. Guida, 'Note su alcuni derivati occitanici da *Pik*-', *CN*, 42, 1982: 159-67, is relevant to Peire d’Alvernhe and other troubadours. In an anthropological approach B. Cazelles, 'Mots à vendre, corps à prendre et les troubadours d’Aquitaine', *SFR*, 7: 27-36, raises important questions about money, power and eroticism in the troubadours but the foundations of the discussion seem unsteady. A. Loeb, 'Les relations entre les troubadours et les comtes de Toulouse (1112-1229)', *AdM*, 95: 225-59, brings P. Meyer’s study up-to-date.