

Contents

ACKNOWLEDGMENTS ix

Introduction: Secular and Religious in Medieval Culture 3

Chapter 1: Gautier de Coinci's Marian Poetics of Familiar Strangeness 11

- The Human and Divine in Harmony 14
- 'Amours, qui bien set enchanter' (I Ch 3/RS 851) 20
- 'Roÿne celestre' (I Ch 5/RS 956, 1903) 24
- 'D'une amour quoie et serie' (II Ch 5/RS 1212) 27

Chapter 2: Thibaut de Champagne, Genre, and the Medieval Taste for Hybrids 33

- Thibaut in the Line of Gautier 36
- Thibaut's Hybridized Marian Songs 39
- 'Commencerai a fere un lai': Genre and Aesthetic Play 49

Chapter 3: Voicing Marian Devotion in Women's Devotional Song 54

- Songs in the Voice of Everywoman 57
- Religious Women Voicing Marian Devotion 63
- Mary's Voice: 'Lasse, que devendrai gié' 68

Chapter 4: Jacques de Cambrai, Distinctive Traditionalism, and Kaleidoscopic Contrafacta 74

- Choices of Motif, Theme, and Model: The Case for Distinctive Traditionalism 75

| | |
|---|------------|
| Towards a Generative Model of Kaleidoscopic Contrafacture | 79 |
| Traditionalism, Innovation, and ‘Retrowange novelle’ | 87 |
| The Future of Old French Marian Song | 90 |
| Chapter 5: Rutebeuf: Beyond the World of Marian Song | 93 |
| Rutebeuf’s Polemical Marian Poetry | 94 |
| Marian Devotion Dramatized | 98 |
| When Mary Intercedes: ‘Un dist de Nostre Dame’ | 108 |
| Conclusion: Contrafacture and Cultural Exchange | 114 |

| | |
|--|------------|
| APPENDIX OF TEXTUAL AND MUSICAL EDITIONS OF SONGS AND POEMS | 117 |
| NOTES | 221 |
| BIBLIOGRAPHY | 239 |
| INDEX | 259 |