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   Nota di contenuto Front matter -- Contents -- Note on References, Translations, and Abbreviations -- Introduction: Quotation, Knowledge, Change -- Chapter 1. Rhyme and Reason: Quotation in Raimon Vidal de Besalú's Razos de trobar and the Grammars of the Vidal Tradition -- Chapter 2. Quotation, Memory, and Connoisseurship in the Novas of Raimon Vidal de Besalú -- Chapter 3. Starting Afresh with Quotation in the Vidas and Razos -- Chapter 4. Soliciting Quotation in Florilegia: Attribution, Authority, and Freedom -- Chapter 5. The Nightingales' Way: Poetry as French Song in Jean Renart's Guillaume de Dole -- Chapter 6. The Parrots' Way: The Novas del papagai from Catalonia to Italy -- Chapter

7. Songs Within Songs: Subjectivity and Performance in Bertolome Zorzi (74.9) and Jofre de Foixà (304.1) -- Chapter 8. Perilous Quotations: Language, Desire, and Knowledge in Matfre Ermengau's Breviari d'amor -- Chapter 9. Dante's Ex- Appropriation of the Troubadours in De vulgari eloquentia and the Divina commedia -- Chapter 10. The Leys d' amors: Phasing Out the antics troubadors and Ushering in the New Toulousain Poetics -- Chapter 11. Petrarch's "Lasso me": Changing the Subject -- Conclusion -- Appendices -- Notes -- Bibliography of Printed and Electronic Sources -- Index -- Acknowledgments

Sommario/riassunto	The love songs of Occitan troubadours inspired a rich body of courtly lyric by poets working in neighboring languages. For Sarah Kay, these poets were nightingales, composing verse that is recognizable yet original. But troubadour poetry also circulated across Europe in a form that is less well known but was more transformative. Writers outside Occitania "ed troubadour songs word for word in their original language, then commented upon these excerpts as linguistic or poetic examples, as guides to conduct, and even as sources of theological insight. If troubadours and their poetic imitators were nightingales, these "ation artists were parrots, and their practices of excerption and repetition brought about changes in poetic subjectivity that would deeply affect the European canon. The first sustained study of the medieval tradition of troubadour "ation, Parrots and Nightingales examines texts produced along the arc of the northern Mediterranean— from Catalonia through southern France to northern Italy—through the thirteenth century and the first half of the fourteenth. Featuring extensive appendices of over a thousand troubadour passages that have been "ed or anthologized, Parrots and Nightingales traces how "ations influenced the works of grammarians, short story writers, biographers, encyclopedists, and not least, other poets including Dante and Petrarch. Kay explores the instability and fluidity of medieval textuality, revealing how the art of "ation affected the transmission of knowledge and transformed perceptions of desire from the "courtly love" of the Middle Ages to the more learned formulations that emerged in the Renaissance. Parrots and Nightingales deftly restores the medieval tradition of lyric "ation to visibility, persuasively arguing for its originality and influence as a literary strategy.