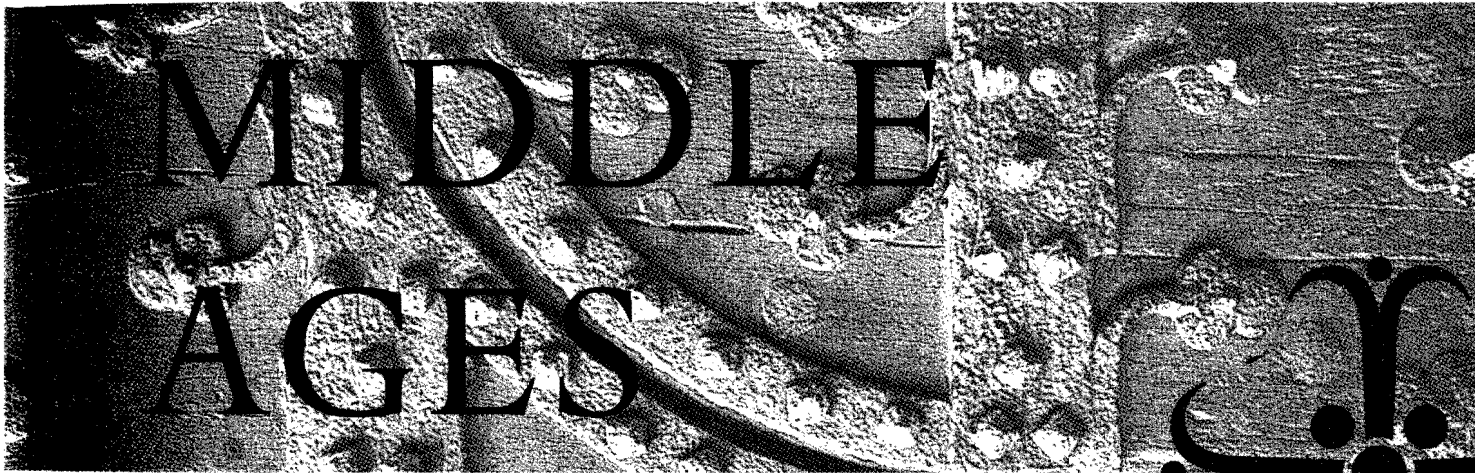


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wield so much influence as they did in *al-Andalus and in the Hispanic kingdoms.

In Muslim Spain, Jews such as *Hasdai ibn Shaprut attained high positions in the Umayyad court and later under the *taifas, thanks to their expertise in Arabic and *medicine. With the rise of independent sultanates, many courts offered opportunities to Jews such as the Hebraist, Talmudist, poet, and statesman Shemuel ibn Nagrela. Jewish courtiers in al-Andalus played a role similar to that of their Muslim counterparts. In addition to their administrative, political, diplomatic, and financial tasks, they turned their own courts into Jewish-Hebrew cultural centres where they patronized poets, intellectuals, scientists, and scholars, maintaining their Jewish identity.

In the Christian north, special circumstances particularly after the *Reconquista led kings to employ Jews. The Jews' expertise in Arabic, their ability to provide money, their loyalty to the king to whom they owed their position, their administrative capabilities, and their medical or scientific training explain the enthusiasm with which rulers appointed non-threatening Jews, often preferring them to Christians who might pose a challenge. In some cases, such as under *Pere III of Aragon, an attempt was made to create a Jewish civil service to replace the nobility. While in the Crown of *Aragon, following a large-scale dismissal in 1283 under noble pressure, the number of Jewish courtiers declined drastically, in *Castile they continued to serve the crown until the 1492 expulsion.

YTA

L. M. Wills, *The Jew in the Court of the Foreign King: Ancient Jewish Court Legends* (1990).

courtliness and courtesy

[OFr. *cort*, *curtesie*, *courtoisie*] Terms describing the refined customs and behaviours that emerged in the European courts of the 11th and 12th centuries.

Courtliness has its origins in the cult of **fin'amor* ('refined love') celebrated in the lyric poetry of the *troubadours and *trouvères, who situated the love of an unattainable lady of equal or higher rank at the centre of their poetic experiences—a concept known as the *amor de lonh*, or 'love from far away'. Over the course of the 12th century, the idea resurfaced in a new genre of vernacular writing, destined to be performed aloud at court: the 'courtly *romance' (or *roman courtois*). Striving to describe the puzzling, adulterous relationship between *Lancelot and *Guinevere in one of the most famous of these works, *Chrétien de Troyes's *Chevalier de la Charrette* (c.1180), the 19th-century philologist Gaston Paris coined the term *'courtly love'.

Under the influence of powerful *patrons of the arts—such as *Eleanor of Aquitaine and her daughter, Marie, countess of *Champagne—the cult of courtly love spread throughout Europe. Courtliness became a prominent fixture of noble life, and furnished a new code of conduct

to medieval knights. *Andreas Capellanus' *Art of Courtly Love* (c.1184–6) provides us with a detailed description of courtly behaviour (although some scholars have suggested that Andreas intended his work as a parody of courtliness). According to Andreas, courtly love relationships could exist only outside of marriage, and the man had to initiate the love affair by declaring himself to his lady. In so doing, he fully submitted to her will, while she retained the power either to accept or to deny her suitor. The courtly love relationship was thus modelled on the feudal *oath taken by a *knight in affirming his service to a liege-lord, and knights often served their ladies by competing in their honour at tournaments.

Much vernacular literature of the 12th to 14th centuries—including *Guillaume de Lorris's **Roman de la rose*, *Chaucer's *Troilus and Criseyde* and *Book of the Duchess*, and *Dante's *Vita Nuova*—celebrates the ideals of courtliness and courtesy. However, other writers, including Alain Chartier and the anonymous authors of the **fabliaux*, call into question the excesses of courtly conduct. Even Chrétien de Troyes, in his last romance, *Perceval or Le Conte del Graal* (c.1190), reminds his readers that societies devoted to tournaments and refined pleasures are doomed to failure if they do not find their primary purpose in the service of God. See also CHIVALRY AND KNIGHTHOOD; COURT POETRY; COURTESY BOOKS; COURTS OF LOVE.

SJM

D. Burnley, *Courtliness and Literature in Medieval England* (1997).

H. Dupin, *La Courtoisie au Moyen Age* (1982).

J. M. Ferrante and G. D. Economou, eds, *In Pursuit of Perfection: Courtly Love in Medieval Literature* (1975).

C. S. Lewis, *The Allegory of Love* (1936).

P. Porter, *Courtly Love in Medieval Manuscripts* (2003).

J. A. Schultz, *Courtly Love, the Love of Courtliness, and the History of Sexuality* (2006).

courtly love A term that loomed large in 20th-century discourse about medieval life and literature. It caused endless confusion because, even though understanding of its meaning varied widely, it was commonly used as if it had only a single meaning which was understood by all. The term was taken to correspond to *amour courtois*, introduced in 1883 by Gaston Paris to characterize the kind of 'love-with-rules' he found first in the *Lancelot* of *Chrétien de Troyes: a code of conduct that requires it to be illicit and furtive, placing the lady in a place of superiority to the man (as in *troubadour lyrics), with the man constantly doing feats of prowess to win the lady's approval (as in the Arthurian court of *Geoffrey of Monmouth's *History of the Kings of England*). Although the latter element was lacking in the lyrics, and their universal illicitness only inferred, troubadour poems became the chief paradigm of courtly love, with some critics asserting that these activities corresponded to real life and others holding that they were merely literary conventions.

An early application of the term was by Lewis Mott, *The System of Courtly Love, Studied as an Introduction to the Vita nuova of Dante* (1894), in which the incompatibility with marriage was stressed; and the same element was central to William G. Dodd's *Courtly Love in Chaucer and Gower* (1913), in which, for instance, Chaucer's *Troilus and Criseyde* was explained as portraying noble and pure love outside the bonds of marriage by following the conventions of courtly love.

A very influential statement of courtly love was put forward by C. S. Lewis in his *Allegory of Love* (1936), in which he declared that 'it appears quite suddenly at the end of the eleventh century in Languedoc', and that its main characteristics are humility, *courtesy, *adultery, and the religion of love (2). Some of the variations of meaning and application of the term are detailed by Roger Boase, *The Origin and Meaning of Courtly Love* (1977), though often with a greater impression of unity of usage than is warranted.

The contradictoriness of courtly love was notably pointed out by E. Talbot Donaldson in an essay of 1965, 'The Myth of Courtly Love', given wide circulation in his *Speaking of Chaucer* (1970). One method to reduce the confusion was to resort to a medieval term, **fin'amor*, but the contradictions remained. Both French and English terms were used sometimes to mean primarily ennobling love, sometimes chiefly adulterous love, or pure love, or love from afar, or unrequited love, or love of a cruel mistress, or knightly service for love, or purely fictional love, or love accepted and practised in real life, or love in lyric poetry, or love in romances, or love in *Dante or in *Chaucer, and so on.

The term has largely fallen out of use, in favour of speaking simply of love conventions as found in specific bodies of writing, whether literary or historical. HAK

R. Boase, *The Origin and Meaning of Courtly Love: A Critical Study of European Scholarship* (1977).

H. A. Kelly, 'The Varieties of Love in Medieval Literature According to Gaston Paris', *RPh* 40 (1986–7), 301–27.

court poetry Much of the Latin poetry composed in the MA was written for lay and ecclesiastical magnates and their households. Writers of such verse tended to be classically educated courtier-clerics, from bishops and abbots to minor ecclesiastical functionaries, who recorded history, wrote *panegyric and invective, and offered advice, instruction, and entertainment. Though little court poetry survives from before the *Carolingian revival, even in this period *Venantius Fortunatus wrote occasional poetry for Frankish aristocrats, and the AS *Aldhelm sent an instructional epistle in verse to the king of *Northumbria. *Charlemagne drew to his court scholar-teachers who were also poets, including *Alcuin and *Theodulf, bishop of Orléans, who composed a long poem about the royal court and its members. Despite

turmoil following Charlemagne's death, poetry continued to be produced for the imperial court, such as the work of *Ermoldus Nigellus and *Walahfrid Strabo. Ottonian emperors in the 10th century supported a rebirth of classical learning that inspired historical poems and panegyrics from the aristocratic Saxon nun *Hrotsvitha of Gandersheim; from Gerbert of Aurillac, later *Pope Silvester II; and from *Leo of Vercelli. The famous **Cambridge Songs* poetic anthology contains a number of anonymous shorter poems from this milieu. A wealth of Latin courtly verse survives from the 11th and 12th centuries. Fulcoius of Beauvais, archdeacon of Meaux, and Godfrey, chancellor of *Rheims, both wrote Latin poetry for the court of Manasses I, archbishop of Rheims (1069–80), constructing elaborate poetic personas for themselves based on Virgilian and Ovidian models. In the Angevin realm *Marbod of Rennes, a bishop, and *Baudri of Bourgueil, an abbot, cultivated wide poetic circles through verse epistles addressed to ecclesiastics and lay magnates, including women. For their aristocratic audiences they wrote classically inspired poems praising rulers' learning, piety, and wise use of power. Later in the 12th century, *Henry II and *Eleanor of Aquitaine encouraged Latin poets who wrote *epics, satires, and lyrics, including, perhaps, erotic songs of the sort found in the Arundel collection. In the same period Hugo Primas (1093–1160) wrote irreverent Latin songs likely destined for episcopal courts. Later in the MA courtly Latin poetry continued to be written, but in increasing competition with vernacular poetry.

TCM

P. Dronke, 'Peter of Blois and Poetry at the Court of Henry II', *MS* 38 (1976), 185–235.

P. Godman, *Poetry of the Carolingian Renaissance* (1985).

C. S. Jaeger, *The Origins of Courtliness* (1985).

C. J. McDonough, ed., *The Oxford Poems of Hugh Primas and the Arundel Lyrics* (1984).

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F. J. E. Raby, *A History of Secular Latin Poetry in the Middle Ages* (1934; rev. edn. 1957).

A. G. Rigg, *A History of Anglo-Latin Literature: 1066–1422* (1992).

J. Ziolkowski, ed. and tr., *The Cambridge Songs* (1994).

court procedure See PROCEDURE, LEGAL.

Courtrai (Kortrijk) Important cloth-manufacturing town in *Flanders, able to switch to linen in the 15th century. On 11 July 1302 the battle of *Courtrai (or of the Golden Spurs) was fought before its walls. A Flemish army of foot soldiers, mostly from *Bruges, defeated a French army of knights. The battle guaranteed the relative autonomy of the county from the French king and consolidated the political importance of the urban craft guilds. PST

P. Stabel, *Dwarfs among Giants: The Flemish Urban Network in the Late Middle Ages* (1997).