

cauueq; lezuētes. fez edis mal de las fem  
nas edamor. xx viij.



Diretamen uouil co  
mentar. Un uers si  
os q; lescoutar. Epos  
tant men sui entrem  
os. Veua sil ponra a  
finar. Dea uouil mō  
chan esmezar. Eduai  
ues de mantas res.  
Alia; por hom uila  
neiar. Quanteia uol  
blasmar. De ple sa  
us el meis apros. No sup maad dire ni far.

Miniature portrait of Marcabru (Paris, Bibliothèque Nationale, fr. 12473  
[Occitan ms. K], fol.102).

# The Medieval Pastourelle

translated and edited by  
WILLIAM D. PADEN

Volume I

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James J. Wilhelm  
Rutgers University

Lowry Nelson, Jr.  
Yale University

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## Introduction

It is the purpose of this book to assemble the medieval pastourelles of the type known as "classical," in which the narrator tells of his encounter with a shepherdess and of his attempt, successful or not, to seduce her. In selecting poems for inclusion, I have been guided by the following definition of the genre:

1. The mode is pastoral, commonly realized in a country setting and in the description of the heroine as a shepherdess.
2. The cast includes a man and a young woman.
3. The plot comprises a discovery and an attempted seduction.
4. The rhetoric involves both narrative and dialogue.
5. The point of view is that of the man.

This definition represents an attempt to find the common ground shared by medieval usage of the generic term "pastourelle" and its equivalents, on the one hand, and modern critical usage on the other. If the definition has unexpected features, they may be these two: first, for clarity I have distinguished the general functions of mode, cast, plot, rhetoric, and point of view from the traits specific to the pastourelle; and second, rather than include the so-called "objective" form (on which see below), I have focused on the classical pastourelle as a genre in itself.

Along with the classical pastourelle, I have included some related texts and examples of several allied sub-genres. The 210 poems cut across linguistic barriers: over half are written in French; there are two dozen in Occitan and almost as many in Castilian; German and Latin have over a dozen apiece, and there are smaller numbers in various other languages. About two-thirds of the texts are edited here from the manuscript sources (mostly in facsimile), including nearly all the poems in French and Occitan and a number in Latin. The texts of the remaining poems in these and other languages have been taken from the best available editions. Many of the poems are here translated for the first time. I have organized the texts chronologically rather than by language because the international diffusion of the genre marks it as an intrinsically cross-cultural phenomenon.

My definition of the pastourelle describes most of the poems included in this book, even though each text is unique in the way it accomplishes the various functions. Other poems included here satisfy the definition in four functions but depart from it in one; these texts may be thought of as a penumbra surrounding the core of the genre in five directions. The pastoral mode is effaced in Poem 58. The cast varies in Poems 127, 133, and 187, since the narrator meets several girls and attempts to seduce one of them. The plot changes when there is not really an attempted seduction, as in Marcabru's Poem 10, in an anonymous English poem (126), and in several poems by Carvajal (202-05), or when the conversation turns from love to politics as in Poem 143. The rhetoric is altered when dialogue is reduced to one speaker's address to the other, either the man's (12) or the girl's (14, 122, 123), or when the dialogue is reported indirectly (49, 157) or eliminated (189). Point of view shifts in poems where the first-person forms of the opening stanzas are replaced by the third person toward the end (71, 150). Each of these penumbral variations can be further exemplified in poems not included here (see the bibliographical note). The fact that the poems in the core far outnumber those in the penumbra suggests that rather than representing a random collocation of texts, the genre was a working concept in the medieval mentality.



Beyond the penumbra, several sub-genres cluster around the classical type. The closest in structure is the "augmented pastourelle," in which the cast may be increased by adding the girl's peasant lover, with or without a group of his friends, and introducing additional elements in the plot, such as a quarrel between the shepherdess and Robin or his rescue of her from the narrator (see Poems 17, 31, 39, 43, 44, 81, 95, 106, 125, 141). In another form of complication a wolf attacks the girl's sheep, providing the narrator an opportunity to come to her rescue (21, 50, 85, 207). In what has been called the "objective" or "rustic" pastourelle, the narrator says he came upon a group of peasants and observed their doings. I find it more informative to call this the "bergerie," referring collectively to the peasants who figure in it just as the term "pastourelle" refers to the shepherdess. Bergeries included here are Poems 65 and 89. I call another type the "pastoureau," in which the narrator says he encountered a shepherd and had a chat with him; see Poems 16, 19, 55.

Some texts of far-flung provenance appear in this edition because they shed interesting light upon the pastourelle. Thus, I have included the Chinese poem about Lo-Fu (1), which Diény has likened to Marcabru's prototype of the genre (8), and which serves not only to bring home the universal tendency to narrate episodes of erotic pastoral, but also to throw into relief the specificity of the medieval genre, in which, unlike the Chinese poem, the point of view is the man's. Medieval Latin antecedents of the pastourelle include Poems 2, 3, and 4. I have not, however, included the poem known as "Clericus et Nonna" in the eleventh-century *Cambridge Songs*, even though it has provoked extensive critical speculation on its possible role in the prehistory of the pastourelle, since it has been "most effectively obliterated and blacked by the use of *vincula gallica*" (Breul 94). Two *kharjas*, one from a *muwashshaha* in Arabic and the other from a *muwashshaha* in Hebrew (5 and 6), represent the hypothesis of influence from Moslem Spain on Occitan lyric and its descendants. A religious text such as Poem 7, though in Lausberg's paraliturgical interpretation it seems far removed from the pastourelle, nevertheless anticipates religious pastourelles such as Poem 41 (which is a contrafacture of a secular song, Poem 40) and Poems 68 and 132.

Once launched by Marcabru, the career of the pastourelle inspired variations on its recurrent structure. Both the anonymous Latin poet of Ripoll and Walther von der Vogelweide alluded to it in dream-poems (14 and 25). In his instructions to a young nobleman who finds himself attracted to a peasant woman (15), Andreas Capellanus perhaps parodied the form. The relation between the pastourelle and the *chanson*, or song of courtly love, became a theme in Poems 38, 114, and 152. Further variations occur in one of the *Carmina Burana* and in a song by Colin Muset, where only the girl speaks and the plot and point of view are consequently modified (47, 72). I have excluded another poem in the *Carmina Burana* beginning "Nos duo boni," even though Spanke hailed it as "Die älteste lateinische Pastorelle," because the subject matter is an allegorical defense of music against the claims of labor.

In Poem 101 the poet radically alters the rhetorical form by changing it to pure dialogue and eliminating the discovery, as well as the male point of view, while in Poem 168 the narrative frame is dismantled to produce the epiphany of a grieving shepherdess. Dante and Petrarch, in Poems 169 and 183, adapted the pastourelle to the new world of the dawning Italian Renaissance. In Spain the Archpriest of Hita composed his *cánticas de serrana* (174-81), an alternating series of narrative and lyric encounters with mountain-girls. These poems led to the *serranillas* of Santillana (191-98), the *serranica* of Fernando de la Torre (199), and the *serrana* of Pedro de Escavias (201).

After the proliferation of French pastourelles in the thirteenth century, the genre fell into disuse on what had become its most familiar ground when it and the other genres in fashion were displaced by the new system of *genres à forme fixe*. The classical pastourelle reappeared sporadically in late collections which must have taken on an old-fashioned, traditional, or folkloric quality by virtue of including them (Poems 206-10). In the fourteenth and fifteenth centuries the French term "pastourelle" often became synonymous with Modern English "pastoral," and was applied to diverse compositions which are not included here because they are not exemplars of the classical type. Nor have I included the fragmentary "serrana de Sintra," long regarded as the source of the *serranillas* in the *Libro de Buen Amor* but now dated by Stegagno Picchio in the first half of the fifteenth century. Several other poems in Castilian, English, and French which may have been written before 1500 have been excluded because they are transmitted in sources compiled after that year, which I take as a conventional end of the medieval period.

A profile of the evolution of the pastourelle emerges from this collection, beginning rather vaguely with the antecedents and acquiring sharp definition with Marcabru. During the rest of the twelfth century Marcabru was imitated by other troubadours, by poets writing in Latin, and by two early French poets. Then suddenly the genre blossomed in French in the thirteenth century, attracting poets especially in the industrial area between Paris and the Low Countries, while at the same time it spread to Germany. In Occitan there was a pause around the middle of the thirteenth century after which the genre entered favor once more, perhaps under French influence. The Latin pastourelle continued with John of Garland, reached a culmination in the *Carmina Burana* manuscript compiled around 1230, and then ceased to be practiced. Around the middle of the century the genre entered Italian and Galician-Portuguese. In the fourteenth century the French infatuation with the pastourelle came to a halt, but Juan Ruiz invented the *serranilla* in Castilian, and scattered pastourelles were still being composed in German and Italian. There were echoes in English, Welsh, and Gascon, and Franco-Provençal joined in around the beginning of the fifteenth century. The pastourelle continued to be practiced in German, and the *serranilla* in Castilian. A few French pastourelles, after the hiatus of a century, close the collection on a note of nostalgia.

The definition of the pastourelle proposed here is structural rather than historical, synchronic rather than diachronic, taxonomic rather than functional. As such it ignores the argument put forward by Hans Robert Jauss to the effect that generic status is neither eternal nor intrinsic but is, like individual poetic composition, historically conditioned. Sabine Brinkmann has reconsidered the German pastourelle in this light, and Marfa Hernández Esteban has taken a similar view of the pastourelle in Occitan, the *ballata* in Italian, and the *serranilla* in Castilian. Seen in this perspective, the poems included in this book cannot be considered members of a living genre merely because they conform to the static definition. Rather their status remains to be determined by analysis of all the evidence (including the texts themselves) for the historical existence of the genre itself.

I have no quarrel with such a view. To the contrary, I am persuaded that only by reaching beyond the essentialist definitions which we owe in the first instance to medieval theorists shall we be able to grasp the true sense of the poems in relation to their implicit exemplars. A preliminary observation in such a project would be that Marcabru wrote no pastourelle at all, in that he wrote no text as a member of the set of texts which would come to be defined as a genre years after Marcabru's death. "L'autrier jost'una sebissa" became a pastourelle in something like our modern sense when it was imitated by other poets who transformed it, through their imitations, from an innovative experiment into a prototype. This transformation evolved through the poems included here, and no doubt through others as well. To retrace its meanderings in the hope of grasping the inner logic of the



pastourelle's evolution is a task which I will soon undertake. Meanwhile, my definition will have served its heuristic purpose if it has produced a dossier of texts which share certain definite features and if it proves useful for further research.

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### Bibliographical Note

The term "classical" pastourelle was coined by Paris, "Origines," *Journal des Savants* 1891, 732 = *Mélanges* 560. For recent definitions of the genre see Bate; Bec, *Lyrique* 1:120-21; Biella 256; Frappier 57-61; Köhler, "La pastourelle," *Stivale*; Zumthor, *Essai* 302-04.

For additional texts varying from the definition only in point of view, see the shifts from first to third person in Audiau no. 18 and in Bartsch II 9, 65, 69; point of view becomes objective in Bartsch II 52, 70, 93, 101, 102, 103, 114.

Additional augmented pastourelles include Bartsch II 8, 10, 39, 49, 63, 64; Bartsch III 11, 13, 20, 23, 28, 29, 31, 35, 39, 48, 49; Raynaud 1:176. Additional examples of the bergerie: Bartsch II 22, 36, 37, 41, 44, 58, 73, 77, 95, 111, 112; Bartsch III 15, 22, 27, 30, 41; Raynaud 1:47, 86, 200, 201, 218, 229. Additional pastoureaux: Audiau no. 6; Bartsch II 54, 105, 108; Bartsch III 2, 34, 36; Raynaud 1:47, 100, 230, 289.

On the Cambridge "Clericus et Nonna," see Biella 257-58; Brinkmann, *Geschichte* 78; Delbouille, *Origines* 35-36; Singer 475-77. Facsimile and diplomatic transcription in Breul 16-17. In his critical edition, Breul contents himself with the single initial letter "S" (65).

The Middle French genre called the pastourelle is distinct from the subject of this book because "the narrator ... is always simply an auditor/observer" (Kibler and Wimsatt 28). Fourteenth-century pastourelles may be read in Kibler and Wimsatt 38-78; twenty by Froissart are in McGregor 151-93 (and see the study by Radcliffe and Halligan); six by Deschamps are in Queux de Saint-Hilaire, nos. 315, 336, 337, 339, 344, 359; there is one by Baudet Haurenc dated 1432 in Langlois 177-78.

For late survivals of the classical pastourelle, see the episode from Mahiu li Portier's *Court d'amors* (c. 1300) discussed by d'Heur and Zink, and the edition by Scully. On Christine de Pizan's amplified version of the genre in the point of view of the shepherdess, called the *Dit de la pastoure* (1403), see Willard. On survivals in folksong see Pigué (on French), Lefèvre (on Gascon), Casas Homs (on Catalan).

Related sixteenth-century texts include several *serranillas* in the Castilian *cancionero musical de Palacio*, c. 1505-20 (ed. Romeu Figueras); see nos. 71, 138, 154, 301. An unpublished manuscript of the early or mid-16th century held in Paris, Bibliothèque de l'Ecole Nationale Supérieure des Beaux-Arts, ms. Jean Masson 56, includes on fol. 7 a *serranilla* beginning "De limda serrana" (I am grateful to John Dagenais for this reference). The *serranilla de la Zarzuela* was reconstructed from seventeenth-century sources by Menéndez Pidal (*Poesía árabe* 103-16). In English, classical pastourelles listed by Sandison include texts recorded in 1503-07 ("Erle at the day doue," Sandison A10, p. 131) and in 1568 ("In sommer quhen flowris sweitt smell," Sandison A24, p. 132). Sixteenth-century French pastourelles were edited by Parducci ("La 'pastorella'"), including several in the girl's point of view and one classical pastourelle (no. 5); on the manuscript, Parducci, "Un canzoniere."

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**Antecedents**

陌上桑

日出東南隅，  
樓上秦氏女。  
秦氏有好女，  
自羅敷桑陰。  
採桑城南隅，  
青絲為籠鉤。  
桂枝上俊月，  
珠網下羅敷。  
行下少脫耕，  
其

1  
Anonymous  
Lo-Fu (Chinese, A.D. 25-220)

1. The sun has risen in the south-east,  
Shining, among us, on the chambers of the Ch'in's.  
A pretty girl lives there  
Who has taken the name Lo-Fu.  
Lo-Fu loves silkworms and mulberry trees. 5  
She has gone to pluck mulberry leaves by the south wall;  
The bands of her basket are of green silk,  
The handle of her basket, of a cassia-shoot.  
On her head, a poised chignon;  
At her ears, bright moon pearls. 10  
Yellow satin for her skirt below,  
Red satin for her jacket above.  
At the sight of Lo-Fu, passersby  
Put down their carrying-poles to stroke their beards;  
At the sight of Lo-Fu, young men 15  
Take off their hats and adjust their coifs;

鋤者忘其鋤  
 來歸相怒怨  
 但坐觀羅敷  
 使君從南來  
 五馬五踟蹰  
 使君遣吏往  
 問是誰家姝  
 秦氏有好女  
 自敷年幾何  
 二十五年尚  
 使君頗謝共  
 寧羅敷前一  
 使使君自千  
 東羅敷方餘騎

Farmers forget their plows,  
 Hoers forget their hoes.  
 Then they go home in a bad humor  
 Because of watching Lo-Fu.

20

2. The Prefect comes from the South;  
 Bridled, his five horses come to a halt.  
 The Prefect sends an officer  
 To ask whose daughter is this beauty.  
 "A pretty girl lives in the chambers of the Ch'ins  
 Who has taken the name Lo-Fu."  
 "How old is this Lo-Fu?"  
 "Not yet twenty,  
 But older than fifteen."  
 The Prefect sends greeting to Lo-Fu:  
 "Would you ride together with me?"  
 Lo-Fu steps forward and says,  
 "How thoughtless is the Prefect!  
 Just as the Prefect has a wife,  
 So Lo-Fu has a husband.

25

30

35

3. "Those thousand horsemen in the East--

頭壻駒尾頭劍餘史夫郎居背鬚步趨人殊  
 上夫驪馬馬盧萬小大中城白有府中千壻  
 居識從繫絡鹿千府朝侍專潔頤公府數夫  
 壻用馬絲金中直五十七十人鬃盈冉中言  
 夫何白青黃腰可十二三四為鬃盈冉坐皆

My husband rides at their head.  
 How to tell which is my husband?  
 A white steed followed by a black colt,  
 With threads of green silk in its tail  
 And a golden harness on its head.  
 At his waist a sword with a pommel like a pulley,  
 Worth more than a thousand, than ten thousand pieces of gold.  
 At fifteen he became a page,  
 At twenty he attended court,  
 At thirty he entered the emperor's council,  
 At forty he was assigned to govern a city.  
 As a man he is clean, pale of face,  
 With a thin, light beard.  
 Majestic and steady his pace in the Prefecture,  
 Proudly he strides through the palace.  
 When he sits in the company of thousands,  
 Everyone grants that my husband has no peer."

40

45

50

2  
Anonymous  
Iam, dulcis amica, venito (Latin, 10th c.?)

Version P

- |    |   |    |
|----|---|----|
| 1. | "Iam, dulcis amica, venito,<br>quam sicut cor meum diligo!<br>Intra in cubiculum meum<br>ornamentis cunctis ornatum.          |    |
| 2. | "Ibi sunt sedilia strata<br>atque velis domus ornata,<br>floresque in domo sparguntur<br>herbeque flagrantis miscentur.       | 5  |
| 3. | "Est ibi mensa adposita<br>universis cybis ornata;<br>ibi clarum vinum abundat<br>et quicquid te, kara, delectat.             | 10 |
| 4. | "Ibi sonant dulces armoniae,<br>inflantur et altius tibiae;<br>ibi puer et docta puella<br>cantant tibi cantica pulchra.      | 15 |
| 5. | "Hic cum plectro cytharam tangit,<br>illa melos cum lyra pangit,<br>portantque ministri pateras<br>universis poculis plenas." | 20 |
| 6. | "Ego fui sola in silva<br>et dilexi loca secreta;<br>frequenter effugi tumultum<br>et vitavi populum multum.                  |    |
| 7. | "Iam nix glaciesque liquescit;<br>folium et herba virescit;<br>philomena iam cantat in alto;<br>ardet amor cordis in antro."  | 25 |

Version V

- |    |   |   |
|----|---|---|
| 1. | "Iam, dulcis amica, venito,<br>quam sicut cor meum diligo!<br>Intra in cubiculum meum<br>ornamentis cunctis onustum.    |   |
| 2. | "Ibi sunt sedilia strata<br>atque domus velis ornata,<br>floresque in domo sparguntur<br>herbeque flagrantis miscentur. | 5 |

2  
Anonymous  
Now come, sweet lover (Latin, 10th c.?)

Version P

- |    |   |    |
|----|---|----|
| 1. | "Now come, sweet lover,<br>Whom I love like my heart!<br>Come into my bedroom<br>Adorned with every kind of adornment.  |    |
| 2. | "There couches are spread with coverlets,<br>And the house is decorated with fabrics,<br>And flowers are strewn through the house,<br>And fragrant herbs are mixed with them. | 5  |
| 3. | "A table is set up there,<br>Decorated with every kind of food;<br>Bright wine is there in plenty<br>And whatever pleases you, beloved.                                       | 10 |
| 4. | "There sweet harmonies resound,<br>And reed-pipes are blown high;<br>There a boy and a skillful girl<br>Sing you beautiful songs.   | 15 |
| 5. | "He touches his lute with a plectrum,<br>She composes her song to the lyre,<br>And servants bring bowls<br>Full of every kind of drink."                                      | 20 |
| 6. | "I was alone in a wood,<br>And I loved secret places;<br>Often I fled the commotion<br>And avoided large groups of people.  |    |
| 7. | "Now the snow and ice are melting;<br>Leaf and grass are turning green;<br>Now the nightingale sings in the sky;<br>Love burns in the cavern of the heart."                   | 25 |

Version V

- |    |   |   |
|----|---|---|
| 1. | "Now come, sweet lover,<br>Whom I love like my heart!<br>Come into my bedroom<br>Abounding with every kind of adornment.  |   |
| 2. | "There couches are spread with coverlets,<br>And the house is adorned with fabrics,<br>And flowers are strewn through the house,<br>And fragrant herbs are mixed with them. | 5 |



3. "Est ibi mensa apposita  
universis cibis onusta;  
ibi clarum vinum habundat  
et quicquid te, cara, delectat. 10
4. "Ibi sonant dulces symphonie,  
inflantur et altius tybie;  
ibi puer doctus et puella  
pangunt tibi carmina bella. 15
5. "Hic cum plectro cytharam tangit;  
illa melos cum lyra pangit,  
portantque ministri pateras  
pigmentatis poculis plenas. 20
6. "Non me iuvat tantum convivium  
quantum predulce colloquium,  
nec rerum tantarum ubertas  
ut dilecta familiaritas. 25
7. "Iam nunc veni, soror electa  
et pre cunctis mihi dilecta,  
lux mee clara pupille  
parsque maior animae meae!" 30
8. "Ego fui sola in silva,  
et dilexi loca secreta;  
frequenter effugi tumultum  
et vitavi populum multum." 35
9. "Karissima, noli tardare,  
studeamus nos nunc amare!  
Sine te non potero vivere;  
iam decet amorem perficere. 40
10. "Quid iuvat differre, electa,  
que sunt tamen post facienda?  
Fac cita quod eris factura;  
in me non est aliqua mora!" 40

3  
Gautier (fl. 1080-90)  
Rithmus jocularis (Latin)

1. Dum transirem Danubium  
dubitando fluvium,  
propter magisterium  
faciens diffugium,  
fugiendo studium, 5  
studens foro navium,

3. "A table is set up there,  
Abounding in every kind of food;  
Bright wine is there in plenty  
And whatever pleases you, beloved. 10
4. "There sweet flutes resound,  
And reed-pipes are blown high;  
There a skillful boy and a girl  
Compose for you beautiful songs. 15
5. "He touches his lute with a plectrum;  
She composes her song to the lyre,  
And servants bring bowls  
Full of spicy drinks. 20
6. "The banquet does not delight me  
As much as your very sweet conversation,  
Nor does the abundance of so many things  
As much as the intimacy I love. 25
7. "So now come, my chosen sister,  
Beloved to me before all others,  
Bright light of my eye  
And greater part of my soul!" 30
8. "I was alone in a wood,  
And I loved secret places;  
Often I fled the commotion  
And avoided large groups of people." 35
9. "Dearest, do not delay,  
Let us strive to love one another!  
Without you I cannot live;  
Now we must consummate our love. 40
10. "Why does it please you to defer, my chosen one,  
What we shall still do later?  
Do quickly what you are going to do;  
In me there is no delay!" 40

3  
Gautier (fl. 1080-90)  
A Playful Poem (Latin)

1. While I was crossing the Danube,  
Fearing the river,  
Because of teaching  
Making an escape,  
Escaping study, 5  
Studying from the deck of the ship,

2. vidi quasdam ludere.  
Ludum coepi cernere,  
cernens illuc tendere;  
tendens magis Venere, 10  
Venerem prepropere  
propere concurrere.
3. Quedam pulchra femina  
presignabat carmina,  
manu ducens agmina 15  
per compagum fragmina,  
ad quam torquens lumina  
sic precabar numina:
4. "O Deorum spiritus  
qui spiratis coelitus, 20  
quibus est divinitus  
amor carnis creditus,  
visus iste subitus  
per vos fiat cognitus!"
5. Tunc accedens propius 25  
ardeo miserius,  
cremor infelicius,  
uror vehementius.  
Quanto canit pulchrius,  
tanto michi peius. 30
6. Tam dilecta lectio  
quo legatur nescio;  
ex hoc participio  
declinare cupio;  
sine magisterio 35  
scitur hec conjunctio!

## 4

Wido of Ivrea  
Cum secus ora vadi (Latin, c. 1090)

Cum secus ora vadi placeat mihi ludere Padi,  
fors et velle dedit, flumine nimpha redit.  
Tempus erat florum quod fons est omnis amorum,  
mense sub Aprili cum placet esca stili. 5  
Accessi tandem scrutatus que sit eandem,  
invitans sedem de prope duco pedem.  
Mox specie tactus memorandos conspicor actus  
et vix continui quod sua non minui;  
factus et ut mutus, tandem sum pauca locutus 10  
et multum pavide sed tamen hec avide:  
"Siste, puella, gradum per amenum postulo Padum,  
et per aquas alias tam cito ne salias.  
Siste, puella, precor per terram, queso, per equor;

2. I saw some girls playing,  
I began to watch their play,  
And, as I watched, to turn that way;  
Turning rather because of love, 10  
Toward love most hastily  
I hastened to run.
3. A certain beautiful woman  
Was leading their songs,  
Guiding the group with her hand 15  
Through snatches of melody.  
Turning my eyes toward her,  
Thus I prayed to the gods:
4. "O spirits of the gods  
Who breathe in heaven, 20  
Who, in your divinity, are believed  
To know love of the flesh,  
Grant that this unexpected vision  
Be known [to me] through you!"
5. Then coming nearer 25  
I burned more miserably,  
Blazed more unhappily,  
Flamed more violently.  
The more beautifully she sang,  
The worse it was for me. 30
6. Where such a lovely reading  
May be read, I do not know;  
From this participle  
I long to decline;  
Without instruction 35  
We know this conjunction!

## 4

Wido of Ivrea  
While along the banks of the river (Latin, c. 1090)

While along the banks of the river Po it pleased me to play,  
Luck and desire granted that a nymph should go up the stream.  
It was the season of flowers which is the whole source of love,  
In the month of April when the pen is a delightful bait.  
I approached gingerly, looking to see what she was; 5  
Offering her a seat, I directed my step closer.  
Touched by her beauty, I caught sight of her memorable movements,  
And I barely refrained from interfering;  
I fell mute, but at last I said these few words,  
Very fearfully but still eagerly; 10  
"Cease your journey, I beg you, girl, along the pleasant Po,  
And do not leap so swiftly through other waters.  
I beg you, maiden, to please stop your journey by land or sea;

si loqueris soli, nil patiere doli.  
 Vestitus cultus, pulcher super omnia vultus, 15  
     te generis clari conprobat ore pari.  
 Ex stellis frontis pares germana Phetontis;  
     Iuno tibi cedit, de Iove quando redit.  
 Dic, dic prudentes qui te genuere parentes, 20  
     et generis ritum dic patrieque situm."  
 Non stupefacta parum, reputans nimis istud amarum,  
     sic timet ipsa loqui sicut ab igne coqui.  
 Sprevit, vitavit, caput inclinando negavit,  
     vix vocem rupit quam retinere cupit:  
 "Si de prole voles, decorat me regia proles; 25  
     nobilis est mater, nobilis ipse pater.  
 Si proavos queris, dis vim fecisse videris,  
     sanguine de quorum me sapit omne forum.  
 Ne super hoc erra, genuit me Trohica terra,  
     terra dicata deo nota parente meo. 30  
 Sed fugiens quendam cupientem figere mendam,  
     hunc circa fluvium floris amo studium."  
 His siluit dictis, curis ex parte relictis;  
     vix, vix assedit se propiusque dedit.  
 Iam, iam confisus dubios prius erigo visus, 35  
     tactus amore sui, taliter amonui:  
 "Si foret hoc gratum, floris decerpere pratum  
     tu posses mecum munere mota precum;  
 sepe sub umbella posses, speciosa puella,  
     ludere, letari, cura cupita mari. 40  
 Quod si tu nolis, caleas ut lumine solis,  
     ventilet aura sinus, umbra sit apta pinus.  
 Umbra decens lauri, precio preciosior auri,  
     te recreare potest, umbra nec huius obest.  
 Currit aque vive fons frondes subter olive, 45  
     amnis sub tenebris, umbra dee Veneris.  
 Tempore sub veris placeat quod forte laveris,  
     fons monet, herba recens, et locus ipse decens.  
 Si vacat in cena quod delecteris amena,  
     quod tibi constabit iussio sola dabit. 50  
 Quod parat alma Ceres numquam mutabile queres,  
     nec licet inde queri quod vehat urna meri.  
 Vis de mille meris potum? Potando frueris,  
     absit ab hac solus condicione dolus. 55  
 Artificis cura fiat tibi pocio pura,  
     oris lenimen quo revocetur Imen.  
 Ecce mihi ciathi solidis sunt mille parati;  
     aurea vasa petis? Misit amica Thetis.  
 Si cupis argenti, dat multi summa talenti;  
     innumerata iacet, si tibi summa placet. 60  
 Cum super omne places, gemmas tibi summe capaces;  
     non vilis precii, res superant Decii.  
 Rex dedit Indorum lapidum mihi munus eorum,

If you speak to me by myself, you will be victim of no guile.  
 Your elegant costume and your face, beautiful above all things, 15  
     Show equally that you are of noble birth.  
 By those two stars that shine in your eyes you resemble the sister of Phaeunon;  
     Juno yields to you when she departs from Jove.  
 Tell, do tell what wise parents bore you,  
     Tell your family's religion and the place of your homeland." 20  
 Not a little astonished, and considering it very bitter,  
     She was as afraid to speak as to be burned by fire.  
 She spurned me, avoided my look, refused by shaking her head,  
     And barely broke out the words she wanted to hold back:  
 "If you wish to know about my race, a royal race adorns me; 25  
     Noble is my mother, noble too my father.  
 If you ask about my ancestors, you seem to risk offending the gods,  
     From whose blood every market-place knows I come.  
 Make no mistake, the Trojan land gave me birth,  
     The sacred land famous for my divine forebear. 30  
 But, fleeing a certain man who seeks to fix a blemish on me,  
     Around this river I love to pick flowers."  
 With these words she fell silent, her cares in part relieved;  
     Ever so timidly she sat down and drew nearer.  
 Gaining a little confidence, I relaxed my doubtful expression 35  
     And touched by love for her, urged her as follows:  
 "If you would like to pick a meadow of flowers  
     You could come with me, if you are moved by the offering of my prayers;  
 You could often play and be merry under a parasol,  
     Beautiful girl, care and yearning for a man. 40  
 If you do not want to warm yourself in the sunshine,  
     Let the breeze fan your bosom in the shade of a nearby pine.  
 The pleasant shade of a laurel, more precious than gold,  
     Can refresh you, nor is its shade harmful.  
 A spring of flowing water runs beneath the leaves of an olive, 45  
     A stream beneath shadow, shade of the goddess Venus.  
 The spring, the fresh grass, and the fitting place itself  
     Suggest that perhaps it might please you to bathe in springtime.  
 "If you have leisure to enjoy a delightful meal,  
     Your mere command will bring whatever you like. 50  
 You will never lack any fresh product of nourishing Ceres,  
     Nor will you find fault with what the wine jug brings.  
 Do you wish a blend of a thousand wines? Then you will enjoy them,  
     Provided only that deception is lacking in the mix.  
 By special arrangement you will have a pure potion, 55  
     Soothing to the throat, that will call forth Hymen.  
 Behold, I have acquired with coin a thousand cups;  
     Do you seek golden vessels? Friendlyly Thetis has sent them.  
 If you wish silver, she gives excellent ones of great worth;  
     If the sum pleases you, it lies before you incalculable. 60  
 Since you please me above all, take deep goblets;  
     Of no mean value, they surpass the wealth of Decius.  
 The king of the Indians made me a gift of their stones,

quos erit inter onix--hunc habuit Beronix.  
 Est scyphus in signo factus de manzere ligno;  
 munus opis varie rex dedit Ungarie. 65  
 Vina propinabit Frix quem mea cura parabit,  
 cum Ganimedea Paris, copula grata paris.  
 Si gustare parum velles de carne ferarum,  
 huius amena cybi fercula summe tibi. 70  
 Si volucres queris, dandis pro velle frueris;  
 si tribuenda notes, summere plura potes.  
 Si placet a villa bovis aut caro sive suilla,  
 hoc erit ad libitum dulciter exhibitum. 75  
 Si reputas magnum quod dem pascaliter agnum,  
 mille meis phetis summe quod ipsa petis.  
 (Ni foret hoc fedum, dapifer promitteret hedum--  
 a victu caro sit procul ista caro.)  
 Si vis lege nova cum centum matribus ova,  
 accipe plura quidem, re faciente fidem. 80  
 In gustu piscis si plus inihando deiscis,  
 diversi generis compos et auctor eris.  
 His epulis tactis petitur si copia lactis,  
 vasis ecce novis victus ab ore Iovis. 85  
 Lac nec in iberno deerit neque tempore verno:  
 esse probat verum caseus atque serum.  
 Omne genus pomi prebet custodia promi,  
 absque quidem vicio quelibet est datio.  
 Terrarum numen tibi suggeret omne legumen--  
 et patiens tolera quod sapient olera. 90  
 Gramatice partes si vis aut quaslibet artes,  
 ecce tibi studium sub studio rudium.  
 Cordam sive lire placeat modulando ferire,  
 ut tua lingua petet nec locus iste vetet.  
 Vis cythare nervum de nostris tangere servum?  
 Mille dabunt sonitum per facilem monitum. 95  
 Si reputas carum, sonet ut genus omne tubarum,  
 hoc sit in hac hora qualibet absque mora.  
 Si diversorum situs est in mente locorum,  
 vicinis pratis sunt loca grata satis. 100  
 Cum castris ville mihi sunt in predia mille;  
 sub celo tales vix reperire vales.  
 Flores prata dabunt, fontes sua prata rigabunt.  
 En ver perpetuum; fac ibi velle tuum!  
 Castra regunt villas in nulla parte pusillas;  
 preside me dites castra regunt equites. 105  
 Isti te tutam reddent loca grata secutam,  
 ne vi predonis dispoliere bonis.  
 Villicus omne dabit quicquid te velle notabit;  
 voti pande sinus, nil erit inde minus. 110  
 Hic ornare thorum poteris variamine florum;  
 res probat atque patet, vipera nulla latet.

Among which will be an onyx--Berenice had it.  
 There is a cup of veined wood made in an image, 65  
 A gift of varied treasure, given by the king of Hungary.  
 A Phrygian trained by my care will pour the wine,  
 A Paris as well as a Ganymede, a pleasing union of both.  
 "If you would like to taste a bit of game,  
 Take for yourself pleasing trays of this food. 70  
 If you seek fowl you will enjoy them, given at your wish;  
 If you note what is offered, you can take many things.  
 If beef from the farm or pork pleases you,  
 It will be sweetly provided for your pleasure.  
 If you think it grand for me to give a lamb with ceremony,  
 Take what you seek from my thousand young. 75  
 (If it didn't smell so, the servant would bring forth a goat--  
 Let such meat be far from our elegant repast.)  
 If you want a hundred eggs with their mother-hens in the latest fashion,  
 Be sure to take many, and you will believe it when you see it. 80  
 If instead you gape and yawn in your desire for fish,  
 You will be possessor and mistress of various sorts.  
 If, once you have nibbled these courses, you seek an abundance of milk,  
 Behold, in new vessels, sustenance worthy of the mouth of Jove. 85  
 Milk will not be lacking in winter or spring,  
 As is proven by cheese and whey.  
 The steward's care offers every kind of fruit,  
 And every serving is quite without blemish.  
 The deity of the fields will supply you with every vegetable--  
 You must patiently endure the smell of the pot-herbs. 90  
 "If you wish the elements of grammar or whatever arts,  
 Here is a study for you after your study of cooking-spoons.  
 Or if it pleases you to strike and play the lyre-string,  
 Nor may that place forbid whatever your tongue may ask.  
 Do you wish to stroke the obedient string of one of our lutes?  
 For a soft strum a thousand will resound. 95  
 If you think it sweet for every kind of trumpet to blast,  
 So be it at once, without any delay.  
 "If you have in mind the setting of different places,  
 There are quite pleasing places in the neighboring meadows. 100  
 I have a thousand farms on estates, along with their castles;  
 You could hardly find their like under heaven.  
 The meadows will give you flowers, the springs will water their meadows.  
 Behold, perpetual spring; do there as you wish!  
 The castles command farms in no way insignificant;  
 Under my leadership wealthy knights command the castles. 105  
 They will make you safe when you come to this pleasing region,  
 Lest you be deprived of your goods by a robber's violence.  
 A farmer will give you everything he knows you want;  
 Open the folds of your wish, nothing will prove lacking. 110  
 Here you will be able to adorn a couch with many-colored flowers;  
 The truth is visible, and it is obvious that no viper is in hiding.



Nec reputato parum, talis solet esse dearum;  
 cum Marti placuit, Cipris in hoc iacuit.  
 Hunc habuere thorum rex et regina deorum  
 cum delectari iuvat amore pari. 115  
 His super apponam facies de flore coronam;  
 ista tegat crines, si paciendo sines.  
 Sive secus pratum mavis variabile stratum,  
 stratum tale tibi nos faciemus ibi. 120  
 De cedro sectum si precipis adfore lectum,  
 sicut tu dices, ars dabit ipsa vices.  
 Queris ab argento? Nutu te velle memento,  
 quod te velle sciam sedulus efficiam.  
 Quod mittunt Mauri mihi copia sufficit auri:  
 ex hac materia summe vel ex alia. 125  
 Si de crystallo lectus placet absque metallo,  
 prestat imago recens, scultor et ipse decens.  
 Culcitra lectorum non vilis habebitur horum.  
 Dant Seres populi materiam foruli;  
 ex auri lamma fit subtilissima trama,  
 stamen erit Serum, trama Frigum veterum.  
 Ut nix albescit stamenque nigrescere nescit,  
 sed que trama rubet, 'Sol, mihi cede!' iubet. 130  
 Mille libras sumam si digner vendere plumam,  
 exponi precio nulla monet ratio. 135  
 In tali pluma iacuit cum coniuge Numa;  
 ex hac materie fit thorus Egerie.  
 Ornat et est ostrum lectum velamine nostrum  
 quo melius Syrus non habet atque Tyrus;  
 pellis et omne genus quod solvit sponte Rutenus,  
 fenus iure datum conditione ratum. 140  
 Ut leviter scandas, si forte pedalia mandas,  
 dat tibi smaragdus non sine laude gradus;  
 rumpere sive moras, quod eas aliunde, laboras,  
 regibus insolitus dat tibi grisolitus. 145  
 Ne ros nocturnus noceat calor atque diurnus,  
 supra tendemus non sine fronde nemus;  
 si tibi vile nemus, tentoria pluris habemus;  
 ex ope cesarea vix emerentur ea. 150  
 Hec sunt ex bisso textoris pectine spisso,  
 sunt operis varii delicie Darii.  
 Eius Alexander successor et huius Evander  
 pulsus in exilium detulit ad Latium. 155  
 Per successores hos Cesar adeptus honores,  
 si liceat dici, contulit ipse mihi;  
 contulit Henricus cui Saxon servit iniquus--  
 aut velit aut nolit iam sua iussa colit.  
 Nil nocet his tensis pluvialis copia mensis,  
 non nix, non glacies, grandinis aut rabies. 160  
 Lumina candele spernunt miracula tele--  
 hoc gemme faciunt lumina que pariunt.  
 Adsit tempestas, cum turbine fulguris estas;  
 intus qui residet, cuncta serena videt.

Do not think it a trifle, for such a couch is usually reserved for a goddess;  
 When Venus pleased Mars she lay on this one.  
 The king and queen of the gods had this couch 115  
 When it pleased them to take pleasure in mutual love.  
 What is more, you shall make a crown of flowers;  
 Let it cover your hair, if you will patiently permit.  
 Or if you prefer a many-colored couch beside the meadow,  
 We shall make such a couch for you there. 120  
 If you order a bed made of cedar,  
 Just as you say, art itself will produce.  
 Do you want it of silver? Give a nod that you do,  
 Whatever I know you wish, I shall eagerly arrange.  
 The abundance of gold that the Moors send me suffices: 125  
 Take of this material or of another.  
 If a bed of crystal pleases you, without any metal,  
 Let its new design stand out, and the handsome sculptor too.  
 No cheap coverlet will adorn these beds.  
 The Chinese give the material of the loom; 130  
 A most subtle weft is made of gold-leaf,  
 The warp will be of the Chinese, the weft of the ancient Trojans.  
 The warp is white as snow and cannot darken,  
 But the weft, which glows red, orders, 'Sun, yield to me!'  
 I would get a thousand pounds if I deigned to sell the comforter, 135  
 But no motive urges that it should be put up at any price.  
 In such a comforter Numa lay with his spouse;  
 Of this material was Egeria's couch.  
 Purple dye decorates our bed and serves as its coverlet,  
 Better than which has neither Syria nor Tyre; 140  
 And every kind of fur, which the Ukrainian has willingly paid  
 As interest given by law, determined by terms.  
 To help you climb into bed, if perchance you call for steps,  
 An emerald provides a stair not unworthy of praise;  
 Or if you strive to break delay, 145  
 Chrysolite, unfamiliar to kings, permits you to get out on the other side.  
 "Lest the dew of night prove harmful, or heat of day,  
 We shall stretch overhead a grove not without leaves;  
 But if you dislike the grove, we have tents worth more,  
 Scarcely equalled in value by imperial wealth. 150  
 They are of cotton thick from the weaver's comb,  
 Darius's delights of varied workmanship.  
 His successor Alexander, and his, Evander,  
 Driven into exile, brought them to Latium.  
 After the emperor acquired these honors through their successors, 155  
 If I may say so, he brought them to me himself;  
 Henry brought them, whom the wicked Saxon serves--  
 Willingly or not, he obeys his orders now.  
 With these tents spread there is no harm in a month's accumulation of rain,  
 In snow or ice, or the fury of hail. 160  
 These marvels of weaving scorn candle-light--  
 Gems serve instead, which give off light.  
 Let the tempest come, summer with its lightning-storm;  
 To him who resides within, everything seems serene.

Bis lapides seni dant lumina lumine pleni,  
splendor habet quorum nocte micare thorum. 165  
Hoc Salomonis opus lustrabit ab ore pyropus,  
munus preclarum non in honore parum.  
Urbis sive mee vox est tibi grata choree,  
quod tibi dem dotes, dic et habere potes. 170  
Ecce velut stelle venient servire puelle  
servantes edes presto tenere pedes.  
Tyrones aderunt, tibi qui precludere querunt--  
sit procul omnis anus sepe nociva manus. 175  
Ut venias orant, hoc exorando laborant  
et pro velle more sat grave, crede, fore.  
Primates captant, domine se plausibus aptant;  
hoc notat ascribi queque virago sibi.  
Acceleres ergo postponens cetera tergo;  
vox est ista senum, vox etiam iuvenum. 180  
Cum placeas turbe, si vis maneamus in urbe;  
totum quod queres, illud ab urbe feres.  
Maximus urbis honos: dites habet illa colonos,  
tantum scire sinum nemo potest hominum.  
Hanc diversorum genus incolit omne virorum:  
Anglus et Acaicus, Noricus, Ungaricus. 185  
Hanc habitant Indi, gens et prius incola Pindi,  
vile nec Indorum tu reputato forum.  
Hinc sunt iacincti nullo medicamine tincti;  
flumine de Nili, scribe plura, stili! 190  
Nullus id ignorat, lapis Indos omnis honorat,  
omnis quem Claros contulit atque Paros.  
Hic etiam iaspis quem vertice detulit aspis,  
dignus honore lapis si reputare sapis. 195  
Expositas Chous merces habet hic et Eous,  
Sidon cum Tyriis cultibus in variis.  
Pallia Iudei, vendunt sua tura Sabei,  
nardum cum spica, balsama mirifica.  
Gingiber hic spirat, piper emptor emendo regirat;  
hoc pigmentorum dat genus omne forum. 200  
Miscet pigmentum proprium per compita ventum;  
naris iudicium nescit in hoc vicium.  
Urbem ne spermas, aperit que mille tabernas,  
his pro dote datis tu potiare satis. 205  
Quos solvit pannos mihi Flandria quosque per annos,  
istic comperies quam bona materies.  
Institor a Creta tulit huc preciosa tapeta,  
hec adlata tuo credito proficuo. 210  
Hic potes aurificum signis deprendere vicium;  
que data te ditent aurea signa nitent.  
Sole magis splendent ibi queque monilia pendent;  
massam materie vincit opus varie.  
Hars ibi Vulcani studio non paret inani;  
huius opus generis nata tulit Veneris.

Twice six gems full of light provide light,  
Whose brightness makes the couch shine by night.  
On the front Solomon's pyrope will illuminate this structure,  
A splendid gift, not lacking in honor.

"Or if you like the song of the dancers of my city,  
Just say I should give you gifts and you can have them. 170  
Behold, girls like stars will come to serve you  
And keep their feet ready as they serve the hearth.  
Young lads will crowd around who will seek to amuse you--  
Let every old woman's hand, often harmful, be distant.  
They pray you to come, in prayer for this they strive, 175  
And believe me, even a reasonable delay in fulfilling their wish would seem harsh.  
The nobles court favor, striving for the applause of their mistress;  
Every maiden thinks they do so for her.  
Therefore make haste, putting all else behind you;  
This is the cry of the old, and also the cry of the young. 180

"Since you please the throng, if you want let us stay in the city.  
Whatever you seek, you will get it in the city.  
The honor of the city is very great: it has such wealthy citizens  
That no man could know such wealth.  
It is inhabited by every sort of diverse men, 185  
English and Greek, Austrian, Hungarian.  
Indians reside here, and the race that once dwelt on Pindus,  
And you must not think worthless the Indian market.  
Hence come sapphires colored by no dye;  
You pens from the river Nile, write many things! 190  
No one fails to realize that every gem yields to those of India,  
Even those borne by Claros and Paros.  
Here is even jasper, which an asp carried in its head,  
A stone worthy of honor if you know how to judge.  
Here the Coan has set out his wares, and the Oriental, 195  
Sidon with the Tyrians in their many-colored dress.  
Jews sell their cloaks, Sabaeans their incense,  
Nard with its spike, wonderful balsam-gums.  
Here ginger gives off its odor, the customer grinds pepper as he buys;  
This market offers every kind of spice. 200  
Spice wafts its own breeze at the crossroads,  
And the judgment of the nose finds no fault in it.  
Do not scorn the city that opens a thousand taverns,  
Since you will gain possession of these gifts as your dowry.  
There you will learn what fabrics Flanders has sent me 205  
And for how many years, how good the weave.  
A tradesman has brought precious tapestries from Crete,  
Imported for your use and enjoyment.  
Here you may find the goldsmiths' quarter with its shop-signs,  
Where golden sculptures sparkle which will make you rich, if someone gives them  
to you.

All the necklaces hanging there shine brighter than the sun;  
Their workmanship surpasses the mass of well-wrought gold.  
There Vulcan's art appears with no idle zeal;  
The daughter of Venus wore handiwork like this.

Hic vestes Elene poteris repperire Lacene  
 portus ante maris quas dedit ipse Paris. 215  
 Quin alie vestes sunt ad tua commoda testes--  
 est quasi prodigium quod dat opus Frigium.  
 Hic est pictorum manus omnis et hic medicorum,  
 et valet officio quisque sibi proprio. 220  
 Omne quod est cernas ibi penas preter Avernas:  
 urbs est cura ioci, forma cupita loci.  
 Teutonici, Galli, prestant munimina valli,  
 hi Martis famuli: sunt patrie tituli. 225  
 Cappadoces, Parti, nolentes cedere Marti,  
 aptant incudes, sunt nec ad arma rudes.  
 Bello non serus muros observat Iberus,  
 magni gens precii quam studio pecii.  
 Si populi vultum vites vitando tumultum,  
 si qua placere tenes, menia quere penes. 230  
 Sunt camere centum minime sine laude clientum:  
 cultus opis varie labe carens carie.  
 Si pro velle peti datur ut des membra quieti,  
 quod resident pori dant tibi mille thori. 235  
 Versus picturam cordis convertito curam,  
 mente deos tota quos habet illa nota.  
 Mentis quere via, cur hic sit Filologia  
 Atlantis proli iure iugata poli.  
 Si scelus hoc esset nequaquam nupta subesset  
 nec foret in celis (ni dare verba velis). 240  
 Cum dii letantur, nobis exempla parantur;  
 quod nos letemur, vult et utrumque femur.  
 Nos Venus invitat cum natam diva maritat;  
 etas cum cogat, ludere Iuno rogat. 245  
 Ut promissa petas, mea res ortatur et etas  
 necnon, qua donor, nobilitatis honor.  
 Si speciem spectes, aurem cum pectore flectes;  
 quod volo tu facies--tanta viri facies!  
 Si mea membratim vis membra notare diatim,  
 laudibus ex equis absque labore nequis. 250  
 Aurea forma come laus est per menia Rome,  
 splendentis oculi sunt speculum populi.  
 Cetera narrarem, nisi re manifesta putarem;  
 cum manifesta patent, flumine metra natent.  
 Flumine quod restat, dum Musa iuvamina prestat,  
 prestat et hoc gratis grata canendo satis. 255  
 Ne teneas mirum, calami si tingo butyrum  
 ut tu lauderis, cum cor amore feris.  
 Lucifer ut stellis, sic es prelata puellis;  
 in prelativis est sua forma nivis. 260  
 Constat et est clarum: superas genus omne rosarum;  
 sit iudex equus, tu geris omne decus.  
 Dum flavos humeris crines sparsisse videris  
 et pro velle iacis, me sine mente facis.

Here you will be able to find the robes of Helen of Sparta 215  
 Which Paris himself gave her before the harbors of the sea.  
 Indeed, other dresses bear witness to the comforts that await you--  
 The product of Phrygian craft is like a miracle.  
 Here is the whole band of painters, and here of doctors,  
 And each one is expert in his own task. 220  
 There you may see everything there is, except the pains of Hell:  
 The city is a leisure post, the ideal form of a place.  
 Germans and Frenchmen provide defense of the rampart,  
 These servants of Mars: they are the glory of their fatherland.  
 Cappadocians, Parthians, unwilling to yield to Mars, 225  
 Make ready the anvils, nor are they unskilled in arms.  
 The Spaniard, not slow in war, keeps watch on the walls,  
 A people of great price whom I have attacked with zeal.  
 "If, shunning the tumult, you shun the face of the crowd--  
 Provided that you have the means to please--seek walls within the city. 230  
 There are a hundred chambers, not at all lacking praise of their occupants,  
 An array of varied wealth without any blemish of decay.  
 If your request is granted to rest your limbs,  
 A thousand couches of stone grant that they may linger.  
 Turn your heart's concern toward the painting, 235  
 With complete attention observe what gods it has.  
 Ask in your mind why Philology is joined  
 By Heaven's law to the child of Atlas.  
 If this were a crime she would certainly not be married,  
 Nor would she be in heaven (unless you wish to speak idly). 240  
 When the gods rejoice they set examples for us,  
 And each of my thighs desires for us to rejoice.  
 Venus invites us when the goddess marries off her daughter;  
 When our age compels us, Juno asks us to play.  
 "My state and age urge that you take what I have promised, 245  
 As well as the honor of nobility with which I am endowed.  
 If you consider how handsome I am, you will give me your ear as well as your heart;  
 You will do what I want--what a manly look!  
 If day by day you wish to note my limbs, one by one,  
 You cannot praise them all equally without great exertion. 250  
 The golden sweep of my hair wins praise throughout the walls of Rome,  
 My shining eyes are the mirror of the admiring people.  
 I would describe the rest, but I know they are manifest,  
 And since they are manifest to all, I prefer for my verses to plunge back into the river.  
 "While the Muse lends me her aid, she lends me freely 255  
 Even what stays in the river, since she is such a pleasing subject for song.  
 Do not be amazed if I dip my pen in butter  
 In order to praise you, since you wound my heart with love.  
 As Lucifer the other stars, so you surpass the other girls;  
 His beauty is white as snow, even among the beautiful. 260  
 Everyone agrees that you are more beautiful than any rose;  
 If only the judge is fair, you carry off every prize.  
 When I see you have let down your yellow hair to your shoulders  
 And you toss it impulsively, you drive me out of my mind.

Cerni quando sinis frontem religamine crinis, hec etiam crebras luce fugat tenebras.	265
Sunt oculi digni Gemini ceu lumina signi; nulla supercilio pars datur in vicio.	
Dona reffere gene nostre nequit usus avene-- lingua nequit vatum, scribat ut omne datum.	270
Ad solis morem facies tua nacta colorem; hanc quociens videam, cogit ut astupear.	
Cum species oris rosei datur esse coloris, ni datur hos ori, tunc datur esse mori.	275
Cum gula candescat super hancque monile rubescat, hec ego dum video dulciter invideo.	
Es veluti suber, tumidum quod preterit uber: uber fructus apis, copia queque dapis.	
Dic, dic, quis nescit, quam pectus habunde nivescit; quod sub veste latet dignius esse patet.	280
Ne videaris hebes, dare responsalia debes; quod protelatur sepe nocere datur.	
Non protelares si pristina metra notares, laus est danda quibus, sicut in ore cibus.	285
Sum, sum, sum vates! Musarum servo penates, subpeditante Clio queque futura scio.	
Me minus extollo, quamvis mihi cedit Apollo, invidet et cedit; scire Minerva dedit.	
Laude mea vivit mihi se dare queque cupivit, immortalis erit, ne mea Musa perit.	290
Musa mori nescit nec in annis mille senescit, durans durabit nec quod amavit abit.	
Quod decet ore teri vivit dictamen Omeri et facit esse deum quem coluit Nereum.	295
Perpetuis horis tua vivit, Flace, Liquoris, nec valet illa mori carmine fama fori.	
Perspicue signa quare sit nota Corinna: vivere Naso facit quando per ora iacit.	
Ut semper duces, mihi te subponere cures, quod si parueris, carmine perpes eris."	300

When you let me see your forehead with the ribbon in your hair, It drives away thick shadows with its brightness.	265
Your lovely eyes are like stars in Gemini; Your eyebrow has no fault.	
The song of my pipe can't describe the blessings of your cheek-- Not even the tongue of prophets can describe everything given them.	270
Your face has gained color like the sun, And I am amazed every time I see it.	
Your beautiful mouth is so rosy in color That unless it touches mine, I shall die.	
When on your glowing white breast, I see A necklace shining red, sweet is my envy.	275
You are like a cork-tree which your swelling breast excels, Rich fruit of the bee, abundance of every food.	
Tell me, tell me, who does not know how much your breast shines like snow; What lies hidden beneath your dress must surely be more worthy.	280
Not to seem stupid, you must give me an answer; Delay often leads to loss.	
You would not have delayed if you had known my earlier verses, Which deserve praise as does food in the mouth.	
I am, I am, I am a poet! I serve the household gods of the Muses, And with the help of Clio I know everything to come.	285
I praise myself less, even though Apollo yields to me in song, Envies me and yields; Minerva gave me knowledge.	
Whoever has desired to surrender to me lives on because of my praise And will be immortal, unless my Muse perishes.	290
But a Muse cannot die or grow old in a thousand years, Enduring she will endure, nor will what she has loved perish.	
The words of Homer live, worthy to be worn smooth in the mouth, And he makes Nereus, whom he worshipped, into a god.	
For everlasting time your Lycoris lives, O Horace, Nor can she die, glory in the song of the forum.	295
Note carefully why Corinna is known: Ovid made her live when he put her name on everyone's lips.	
If you want to live forever, be sure to submit to me, For if you obey, you will be eternal in song."	300



5

Anonymous

Bey, ya raqi<sup>c</sup>, bey tu bia

(Hebrew with Romance kharja, c. 1050-1150)

...

... א ... לִמְעַלָּה מְכִילָה (?)

ל... ב בְּאֵהֲלֵי תוֹשִׁיָּה | חוֹקֵי יִסוּ ... חִיָּה.

לו י ... בה לפח[ת]

... רו כְּרוֹקַח מְרַקַּחַת

על כל קש... גַּחַת

5

מִצָּר וְכוֹפֵר מִשַּׁחַת

מ[פ]לֵט כְּסֵלַע בְּשֵׂאִיָּה | .. או כְּפֶלַג בְּצִיָּה.

גִּפְשֵׁי פְדוּת עֶפְרָה ל[פ]נִי

אוֹרָה מְאוּר [ב]קֶר יִשְׁנָה

... ..

10

לו תַּעֲנֶה יוֹם יְתֵאֶנָּה

בי יא רקיע בי תוביה | כנון מתניש אלניה.

6

Anonymous

Este al-raqi<sup>c</sup> mam(m)i este al-harak

(Arabic with Romance kharja, c. 1050-1150)

1. Unzur ilà l-badri tahta l-halak:  
min al-azirra<sup>b</sup>  
tali<sup>c</sup>an <sup>c</sup>alà falak.

2. A<sup>4</sup>ra<sup>c</sup>, <sup>c</sup>alà ragmi 'ahli l-<sup>c</sup>adli,  
min al-lamà wa-l-lihazi n-nu<sup>4</sup>li  
sirfa l-hayati wa-sirfa l-qatli,

5

5

Anonymous

Go, O shameless one, go your way

(Hebrew with Romance kharja, c. 1050-1150)

...

4. ... from the enemy and redemption from the tomb;  
He is salvation, like a rock amid confusion,  
... Or like a river in the desert.

5. My life I would give for the gazelle, before  
Whose light the splendor of morning grows pale

...

She answered him, the day when he was seeking excuses:

[Kharja:]

"Go, O shameless one, go your way,  
For you do not keep your promise."

6

Anonymous

This shameless one, my mother, this impetuous one  
(Arabic with Romance kharja, c. 1050-1150)

1. Look at the full moon surrounded by darkness;  
It comes from the midst of the stars,  
Rising high in the celestial sphere.
2. Drink, in spite of censorious ones,  
From red lips and large, beautiful eyes,  
The purity of life and the purity of death;

5

- wa-qul li-man <sup>c</sup>addabat bi-l-matli:  
Ya Ka<sup>b</sup>bata l-husni! Li-n-nafsi bik  
          <sup>h</sup>hayyun wa-cumrah  
          wa-<sup>h</sup>yawarihi tamsik. 10
3. Mada nuzimat bi-daka l-qaddi  
min al-mahasini, nazma l-<sup>c</sup>iqdi:  
gusnun, wa-badrun, wa-<sup>s</sup>samsu s-sa<sup>c</sup>di!  
Yawazti fi l-husni kulla haddi.  
Ma'anti min ba<sup>s</sup>arin; bal malak; 15  
          bal anti durra<sup>h</sup>  
          uhdiyati ila malik.
4. Bada, fa-'ag<sup>s</sup>sa <sup>c</sup>uyuna l-insi,  
wa<sup>h</sup>hun <sup>c</sup>alai-hi rida'u <sup>s</sup>samsi:  
sabahun mau<sup>c</sup>idu-hu la yumsi.  
Kam bittu min-hu <sup>s</sup>ayyiya n-nafsi,  
ar<sup>c</sup>a l-kawakiba data l-hubak,  
          rahina hasra<sup>h</sup>,  
          ka-l-qatati fi l-ma<sup>s</sup>rak! 20
5. Ya man usihu bi-ha: "Wahraba"! 25  
Saifu r-radà bi-yadi-ki naba.  
Baiyantu min judu<sup>c</sup>i <sup>c</sup>ayaba:  
Id <sup>s</sup>akautu 'ilai-ki l-wasaba,  
in lam tu<sup>y</sup>ib-ni bi-gairi d-dahak,  
          arsaltu <sup>c</sup>ibra<sup>h</sup> 30  
          nawà bariqi <sup>y</sup>ismak.
6. Lamma zafirtu bi-ha fi l-jalwa,  
wa-niltu ra<sup>s</sup>fa t-tanaya l-halwa,  
mumazziqan tauba-ha bi-l-<sup>c</sup>anwa,  
fa-'an<sup>s</sup>adat umma-ha <sup>c</sup>an zahwa: 35

[Kharja:]

este al-raqi<sup>c</sup> mam(m)i este al-harak  
me hamna al-qahra  
an nabidu wa-al-falak.

7

Nicolas d'Igny (?)

Quant li solleiz converset en Leon (French, c. 1145)

1. Quant li solleiz converset en Leon,  
en icel tens qu'est ortus Pliadon,  
per unt matin

- And tell her who has tortured me with delay,  
"O, Kaaba of beauty! For my soul you are  
A pilgrimage and a visit to holy places,  
Since you have subjected my limbs." 10
3. They have put in that body  
So many beauties, as though in a necklace:  
The bough of a tree, a full moon, and the sun of happiness!  
You have surpassed all limits in beauty.  
You are not merely human, but an angel;  
You are in truth a pearl  
Offered to a king. 15
4. There appeared and dazzled the eyes of the people  
A face in which there is a veil of sunlight;  
It is a dawn whose cycle cannot be slowed.  
How many nights have I spent with afflicted soul because of my beloved,  
Looking at the stars in their moorings,  
Hostage of a lamentation  
Like a partridge caught in a snare. 20
5. O, you to whom I call out, "My enemy!" 25  
The sabre of death has appeared in your hands.  
Along with my submission I showed something miraculous:  
When I complained to you of my sickness,  
Since you answered only with laughter  
I let flow the torrent of my tears  
Toward the light of your body. 30
6. When I caught her alone  
And tasted the saliva of her sweet teeth,  
Tearing her garments by force,  
She sang to her mother with scorn: 35

[Kharja:]

"This shameless one, my mother, this impetuous one  
Has attacked me with such force  
That we may perish, for he is like the surge of the sea."

7

Nicolas d'Igny (?)

When the sun is in the sign of the Lion  
(French, c. 1145)

1. When the sun is in the sign of the Lion,  
In the season when the Pleiades have risen,  
One morning

2. une pulcellet odit molt gent plorer  
et son ami dolcement regreter;  
e jo li dis, 5
3. "Gentilz pucellet, molt t'ai odit plorer  
et tum ami dolcement regreter;  
et chi est il?"
4. La virget fud de bon entendement,  
si respondiè molt avenablement  
sor son ami, 10
5. "Li miens amis, il est de tel paraget  
que neuls on n'en seit conter lignaget  
de l'une part. 15
6. Il est plus gensz que solleiz enn estéd;  
vers lui ne pued tenir nulle clartez,  
tant par est belsz.
7. Blans est et roges plus que jo nel sai diret,  
li suensz senblanz nen est en treiz cent miliet,  
ne ja nen iert. 20
8. Il dist de mei que jo eret molt bellet,  
si m'aimet tant, toz temps li soi novelet,  
soe mercid.
9. Dolçor de mel apeleid il mes levres,  
de souz ma languet est li laiz et les rees,  
et jo sai beem: 25
10. Nuls om ne vit aromatigement  
chi tant biem oillet con funt mi vestement,  
al som plaisir. 30
11. La u jo suid, iversz n'i puet durer,  
toz tens florist li leuz de ma beltez  
por mon ami.
12. Li tensz est bels, les vinnesz sont flories,  
l'odor est bonet, si l'aimat molt mi siret  
por mei amorz. 35
13. En nostre terred n'oset oisel canter  
samz la torterelet, chi amat casteéd  
por mon ami.
14. Jo l'ai molt quis, encor nel pois trovert,  
nen vult respondret, aseiz l'ai apeletz,  
quer lui ne plastz. 40
15. Les escalgaites chi guardent la citez,  
cil me torverent, si m'ont batuz aseiz  
por mon ami, 45
16. navrée molt, et mun paliet told;  
grant tort m'unt fait cil chi guardent le murt  
por mon ami.
17. Beles pulcelesz, fillesz Jerusalem,  
por mei amor, noncieiz le mon amant:  
d'amor languis. 50
18. Chinc milie anz atz qu'il aveid un' amiet;  
lei ad laisiét, quar n'ert de bel serviset,  
si amet mei.

2. I heard a maiden softly weeping  
And gently lamenting [the absence of] her lover;  
And I said to her, 5
3. "Noble maiden, I heard you weeping  
And gently lamenting [the absence of] your lover;  
Who then is he?"
4. The maiden was of good understanding,  
And answered most decorously  
About her lover, 10
5. "My lover is of such nobility  
That no man can tell his lineage  
On one side. 15
6. He is nobler than the sun in summer;  
No brilliance can stand against him,  
He is so very fair.
7. He is whiter and redder than I can say,  
His like is not in three hundred thousand,  
And never will be. 20
8. He said of me that I was most fair,  
And he loves me so much that I am always new to him,  
By his grace.
9. Sweetness of honey he calls my lips,  
Beneath my tongue there is milk and honeycombs,  
And I taste good. 25
10. No man has seen an incense  
That smells as sweet as do my vestments  
For his pleasure. 30
11. Wherever I am winter cannot last,  
The place of my beauty is always in flower  
For my lover.
12. The season is fair, the vines are in flower,  
The odor is good, and my lord loves it greatly  
For love of me. 35
13. In our land no bird dares sing  
But the turtledove, that loves fidelity  
For the sake of my lover.
14. Long have I sought him, I still cannot find him;  
He does not wish to answer (I have called out to him many times),  
For I do not please him. 40
15. The watchmen who guard the city  
Found me and beat me  
Because of my lover, 45
16. Wounded me and took my veil;  
Those who guard the wall did me great wrong  
Because of my lover.
17. Fair maidens, daughters of Jerusalem,  
For love of me, tell my lover  
That I languish with love. 50
18. It is five thousand years since he had a lover;  
He has left her, for she was not of good service,  
And he loves me.

19. Il li plantatz une vine molt dolcelt; 55  
proud ne la fist, si'n'n est cadeit en colped;  
or est amered.
20. Li fil sa mered ne la voldrent amert,  
commandent li les vinnes a garder  
fors al soleilz. 60
21. Ell' est nercidet, perduz adz sa beltez,  
se par mei non ja maisz n'aurat clartez  
de mon ami. 65
22. Ainz que nuls om soüst de nostre amor,  
li miensz amis me fist molt grant ennor  
al tems Noé. 65
23. Danz Abraham en fud premierz messaget,  
luid m'entveiad por ço qu'il ert plus saives  
et de grant fei. 70
24. Issaac i vint, Jacob et danz Joseph  
pois Moïsen et danz Abinmalec  
et Samuel. 70
25. Del quart edé pois i vint reiz David,  
et Salamon et Roboam ses fiz,  
et Abia. 75
26. Achias vint, Amos, Issaias,  
Jeü, Joël et dam Azarias  
et Joatam. 80
27. Achaz i vint, adunc fud faitet Rome;  
quel part qued alget, iluoc est ma coronet  
et mes tresors. 80
28. Ezelcias, Manases, Josias,  
et Joachim et dam Zedecias  
del quart edé. 85
29. Del quint edé pois i vint Ananias,  
e Misaël et dam Zacharias,  
et plusors altresz. 85
30. Enprés icelsz et molt altres barunz  
par cui mi siret mei mandatz sa raisum,  
mei vult aveir." 90
31. Il enveiad sun ancret a la pucele  
chi la saluet d'une saludz novelet  
en Nazareh:  
["Ave Maria, gratia plena, Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui.  
Aleluia!"]

19. He planted for her a very sweet vine;  
She did not make it strong, and she fell into error;  
Now it is bitter. 55
20. The sons of her mother refused to love her;  
They gave her the vines to watch  
Out in the sun. 60
21. She has turned black, she has lost her beauty;  
If not through me, she will never have brightness  
From my beloved. 65
22. Before anyone knew about our love,  
My beloved did me great honor  
In the time of Noah. 65
23. Lord Abraham was his first messenger;  
He sent me to him because he was most wise  
And of great faith. 70
24. Isaac came, Jacob and lord Joseph,  
Then Moses and lord Abimelech  
And Samuel. 70
25. In the fourth age came king David,  
And Solomon, and Roboam his son,  
And Abia. 75
26. Achis came, Amos, Isaiah,  
Jehu, Joel, and lord Azarias  
And Joatham. 80
27. Achaz came, then Rome was founded;  
Wherever I go, there is my crown  
And my treasury. 80
28. Ezechias, Manasses, Josias,  
And Joachin and lord Sedecias  
In the fourth age. 85
29. In the fifth age came Ananias,  
and Misael and lord Zachary  
And many more. 85
30. After them and many other barons  
By whom my lord sent me his commands,  
He wished to have me." 90
31. He sent his angel to the maiden  
Who greeted her with a new greeting  
In Nazareth:  
["Hail Mary, full of grace, the Lord is with you;  
blessed art thou among women,  
and blessed the fruit of your womb.  
Halleluiah!"]



**Twelfth Century**

8  
 Marcabru (fl. 1130-49)  
 L'autrier jost'una sebissa (Occitan)

1. L'autrier jost'una sebissa  
 trobey pastora mestissa  
 de joy e de sen massissa,  
 e fon filha de vilayna;  
 cap'e gonelh'e pellissa                    5  
 vest e camiza treslissa,  
 sotlars e causas de layna.
  
2. Ves lieys vinc per la planissa.  
 "Toza," fi m'ieu, "re faytissa,  
 dol ai gran del ven que-us fissa."    10  
 "Senher," so dis la vilayna,  
 "merce Dieu e ma noyrissa,  
 pauc m'o pretz si-l vens m'erissa,  
 qu'alegreta suy e sayna."
  
3. "Toza," fi m'ieu, "cauza pia,            15  
 destouz me suy de la via  
 per far a vos companhia,  
 quar aitals toza vilayna  
 no pot ses plazen paria                    20  
 pasturgar tanta bestia  
 en aital luec, tan soldayna."
  
4. "Dons," dis elha, "qui que-m sia,  
 ben conosc sen o folhia.  
 La vostra parelhairia,  
 senher," so dis la vilayna,            25  
 "lay on se tanh si s'estia,  
 que tals la cuj'en bailia  
 tener, no n'a mas l'ufayna."
  
5. "Toza de gentil affaire,  
 cavaliers fon vostre paire            30  
 que-us engenret en la maire;  
 tan fon corteza vilayna  
 qu'on plus vos quart m'es belhayre,  
 e per vostre joy m'esclaira--  
 si fossetz un pauc humayna."        35
  
6. "Senher, mon genh e mon aire  
 vey revertir et retrayre  
 al vezoich et a l'arayre,  
 senher," so dis la vilayna;  
 "mas tals se fay cavalguaire        40  
 c'atretal devria fayre  
 los seys jorns de la semayna!"

8  
 Marcabru (fl. 1130-49)  
 The other day beside a hedge (Occitan)

1. The other day beside a hedge  
 I found a half-breed shepherdess  
 Full of joy and wit,  
 And she was the daughter of a peasant woman;  
 Cape and skirt and fur-lined coat            5  
 She wore, and a shirt of sacking,  
 Shoes and woolen hose.
  
2. Toward her I came over the field.  
 "Girl," I said, "you pretty thing,  
 I'm terribly worried that the wind will sting you."    10  
 "Sir," said the peasant girl,  
 "Thanks to God and to my nurse,  
 I don't really care if the wind blows my hair,  
 For I am cheerful and healthy."
  
3. "Girl," I said, "you pious creature,            15  
 I have turned off my road  
 To keep you company,  
 For a peasant girl like you  
 Cannot, without pleasing companionship,  
 Pasture so much livestock                    20  
 In such a place, so alone."
  
4. "Sir," she said, "whoever I am,  
 I can tell good sense from folly.  
 As for your companionship,  
 Sir," said the peasant girl,                    25  
 "Let it stay where it belongs,  
 For someone thinks she has it  
 In her power who only has the show."
  
5. "Girl of noble conduct,  
 A knight must have been your father            30  
 Who begot you on your mother;  
 She was such a courtly peasant  
 That the more I look at you the prettier you get,  
 And for joy of you I brighten up--  
 If only you were a little human."        35
  
6. "Sir, I know my conduct and descent  
 Go right back and return  
 To the bill-hook and the plough,  
 Sir," said the peasant girl;  
 "But some people pretend to be knights            40  
 Who ought to be doing the same  
 Six working days of the week!"

- |     |  |          |     |  |          |
|-----|--|----------|-----|--|----------|
| 7.  | "Toza," fi m'ieu, "gentils fada<br>vos adastret quan fos nada<br>d'una beutat esmerada<br>sobre to't'otra vilayna;<br>e seria-us ben doblada<br>si-m vezia una veguada<br>sobiran e vos sotrayna."                           | 45       | 7.  | "Girl," I said, "a noble fairy<br>Endowed you at your birth<br>With a refined beauty<br>Above every other peasant girl's;<br>And it would be twice as great<br>If I could see myself just once<br>On top with you beneath."  | 45       |
| 8.  | "Senher, tan m'avetz lauzada,<br>pus en pretz m'avetz levada,<br>qu'ar vostr'amor tan m'agrada,<br>senher," so dis la vilayna,<br>"per so n'auretz per soudada<br>al partir 'Bada, folh, bada!<br>e la muz'a meliayna!"      | 50<br>55 | 8.  | "Sir, you have praised me so much,<br>Since you have exalted me in merit,<br>That now your love pleases me so well,<br>Sir," said the peasant girl,<br>"That you will get in recompense<br>When you depart, 'Gape, fool, gape!<br>And an idle wait at noon!"           | 50<br>55 |
| 9.  | "Toza, felh cor e salvatge<br>adomesg'om per uzatje.<br>Ben conosc al trespassatge<br>qu'ab aital toza vilayna<br>pot hom far ric companatge<br>ab amiatat de coratge--<br>quan l'us l'autre non enjayna."                   | 60       | 9.  | "Girl, a wild and savage heart<br>Can be tamed with patience.<br>I see for sure from passing by<br>That with a peasant girl like you<br>A man can have precious company<br>With friendship felt from the heart--<br>When one doesn't deceive the other."               | 60       |
| 10. | "Don, hom cochatz de folhatge<br>e-us promet e-us plevisc guatge;<br>si-m fariatz homenatge,<br>senher," so dis la vilayna,<br>"mas ges per un pauc d'intratge<br>no vuelh mon despiuzelhatge<br>camjar per nom de putayna!" | 65<br>70 | 10. | "Sir, a man driven by his folly<br>Both promises and pledges payment;<br>Thus you would do me homage,<br>Sir," said the peasant girl,<br>"But I scarcely wish to exchange<br>For a paltry entrance fee<br>My deflowering for the name of whore!"                       | 65<br>70 |
| 11. | "Toza, tota creatura<br>reverta a sa natura;<br>parlem ab paraula pura,"<br>fi m'ieu, "tozeta vilayna,<br>a l'abric lonc la pastura,<br>que mielhs n'estaretz segura<br>per far la cauza dossayna."                          | 75       | 11. | "Girl, let every creature<br>Return to its own nature;<br>Let us speak in pure words,"<br>I said, "little peasant girl,<br>In the shelter by the pasture,<br>For you will feel safer there<br>To do the sweet thing."  | 75       |
| 12. | "Don, oc; mas segon drechura<br>serca folhs la folhatura,<br>cortes cortez'aventura,<br>e-l vilas ab la vilayna.<br>En mans locx fa-n sofratura<br>que non esguardon mezura,<br>so ditz la gens ansiayna."                   | 80       | 12. | "Sir, yes; but according to what's right<br>A fool seeks his folly,<br>A courtly man seeks a courtly adventure,<br>And the peasant with a peasant girl.<br>In many a place there's lack of right<br>Because they don't take heed of measure,<br>Say the ancient folk." | 80       |
| 13. | "Belha, de vostra figura<br>non vi outra pus tafura<br>ni de son cor pus trefayna."  | 85       | 13. | "Pretty one, I have never seen<br>A more rascally girl with a face like yours,<br>Or with a more faithless heart."   | 85       |

14. "Don, lo cavecs nos aüra  
que tals bad'en la penchura--  
qu'autre n'espera la mayna." 90

## 9

Marcabru (fl. 1130-49)  
L'autrier a l'issida d'abriü (Occitan)

1. L'autrier a l'issida d'abriü  
en uns pastoraus lonc un riu  
et ab lo comens d'un chantiu  
que fan l'auzeill per alegrar,  
auzi la voz d'un pastoriü  
ab una mancipa chantar. 5
2. Trobei la soz un fau ombriu.  
"Pastorella, puois jois reviu  
...  
be nos devem apareillar."  
"Non devem, don, que d'als pensiu  
ai mon coratg'e mon affar." 10
3. "Digaz, bella, del pens cum vai  
on vostre coratges estai?"  
"A ma fe, don, ieu vos dirai.  
S'aissi es vers cum auch comtar,  
pretz e jovens e jois dechai,  
c'om en autrui no-is pot fiar. 15
4. ...
5. "D'autra maneira cogossos  
i a rics homes e baros  
qi las enserran dinz maios  
q'estraïns non i puosca intrar,  
e tenon guirbauz als tizos  
cui las comandan a gardar. 25
6. "E segon que diz Salomos,  
non podon cill pejors lairos  
acuillir d'aquels conpaignos  
qi fant lo noïrim cogular,  
et aplanen lor guirbaudos  
e cujen lor fills piadar." 35

14. "Sir, the owl shows us  
That some people gape at a painting--  
While others hope for manna from heaven." 90

## 9

Marcabru (fl. 1130-49)  
The other day at the end of April (Occitan)

1. The other day at the end of April  
In pastures along a river  
And with the beginning of a song  
That the birds make to rejoice,  
I heard the voice of a shepherd  
Singing with a girl. 5
2. I found her beneath a shady beech.  
"Shepherdess, since joy is coming back to life  
...  
We really ought to couple up."  
"We must not, sir, for my heart and my concern  
Are brooding over something else." 10
3. "Tell me, pretty one, how goes the thought  
Your heart is set on?"  
"By my faith, sir, I shall tell you.  
If what I hear tell is true,  
Merit and youthfulness and joy are declining,  
And one man cannot trust another. 15
4. ...
5. "There are mighty men and barons  
Deceived in another way  
Who lock up [their wives] in houses  
And let no stranger in,  
And they keep rascals by the embers  
To whom they give [their wives] to guard. 25
6. "But according to what Solomon says,  
They cannot welcome any worse thieves  
Than those companions  
Who beget children [on the wives],  
And they caress their little rascals  
And think they are loving their sons." 35



10  
 Marcabru (fl. 1130-49)  
 A la fontana del vergier (Occitan, 1146-47)

1. A la fontana del vergier  
 on l'erb'es vertz josta-l gravier,  
 a l'ombra d'un fust domesgier  
 en aiziment de blancas flors  
 e de novelh chant costumier, 5  
 trobei sola, ses companhier,  
 selha que no vol mon solatz.
2. So fon donzelh'ab son cors belh,  
 filha d'un senhor de castelh;  
 e quant ieu cuzey que l'auzelh 10  
 li fesson joy, e la verdors--  
 e pel dous termini novelh--  
 e quez entendes mon favelh,  
 tost li fon sos afars camjatz.
3. Dels huelhs ploret justa la fon,  
 e del cor sospiret preon.  
 "Jhesus," dis elha, "reys del mon,  
 per vos mi creys ma grans dolors,  
 quar vostra anta mi cofon 20  
 quar li mellor de tot est mon  
 vos van servir, mas a vos platz.
4. "Ab vos s'en vai lo mieus amicx,  
 lo belhs e-l gens e-l pros e-l ricx.  
 Sai m'en reman lo grans destricx,  
 lo deziriers, soven e-l plors. 25  
 Ay! Mala fos reys Lozoicx,  
 que fai los mans e los prezicx  
 per que-l dols m'es el cor intratz!"
5. Quant ieu l'auzi desconortar,  
 ves lieys vengui josta-l riu clar.  
 "Belha," fi m'ieu, "per trop plorar  
 afolha cara e colors;  
 e no vos qual dezesperar,  
 que selh qui fai lo bosc fulhar  
 vos pot donar de joy assatz." 35
6. "Senher," dis elha, "ben o crey  
 que Dieus aya de mi mercey  
 en l'autre segle per jassey,  
 quon assatz d'autres peccadors;  
 mas say mi tolh aquelha rey 40  
 don joy mi crec--mas pauc mi tey,  
 que trop s'es de mi alonhatz!"

10  
 Marcabru (fl. 1130-49)  
 At the fountain in the orchard (Occitan, 1146-47)

1. At the fountain in the orchard  
 Where the grass is green beside the gravel,  
 In the shade of a fruit tree  
 And in her accustomed surroundings 5  
 Of white flowers and new song,  
 I found alone, with no companion,  
 One who does not wish my company.
2. She was a beautiful maiden,  
 Daughter of the lord of a castle;  
 And just when I thought that the birds 10  
 And the greenery might give her joy--  
 And also because of the sweet new season--  
 And that she might listen to my words,  
 Suddenly her behavior changed.
3. From her eyes she wept beside the fountain,  
 And she sighed deeply from her heart.  
 "Jesus," she said, "king of the world,  
 Because of you my great sadness grows,  
 For your shame ruins me 20  
 Since the best men in all this world  
 Are going to serve you, since it pleases you.
4. "With you my friend is going away,  
 Handsome and noble and worthy and strong.  
 Here remain my great distress,  
 My desire, and often my tears. 25  
 O, curse King Louis,  
 Who makes the summonses and sermons  
 That have brought this pain into my heart!"
5. When I heard her grieving,  
 I came toward her by the bright stream.  
 "Pretty one," I said, "too much weeping  
 Spoils a face and complexion;  
 And you shouldn't lose hope,  
 Since He who makes the wood leaf out  
 Can give you plenty of joy." 35
6. "Sir," said she, "I well believe  
 That God will take pity on me  
 In the other world for evermore,  
 As [He will] on many other sinners;  
 But here He deprives me of the one 40  
 Through whom He gave me joy--but he hardly cares,  
 For he has gone too far away!"

## 11

Giraut de Bornelh (fl. 1162-99)  
L'autrier le premier jorn d'aost (Occitan)

1. L'autrier le premier jorn d'aost  
vinc en Proensa, part Alest,  
e chivaujav'am semblan mest,  
    qu'ira-m tenia sobrieira,  
    quan auzi d'una bergieira,                 5  
    e fon just'un plaissaditz;  
    e quar fon suaus le critz  
    don retendi la ribieira,  
    vau m'en lai totz esbaytz  
    on amassava faujeira.                         10
2. E si tot s'avia pel brost  
estrecha-l gonelha que vest,  
ans que li demandes, "Don est?"  
    ela-m tenc a l'estrupbieira.  
    Pueis dis me, "Per cal dressieira             15  
    vengues ni don est issitz?  
    Ja-m sembla siatz marritz.  
    No m'aiatz per trop parlieira,  
    que, quar es sols escharitz,  
    ai ben dreg que vos enqueira."             20
3. "Toza, be-us dirai, can que cost,  
pus tan gen m'en avetz enquist  
quals aventura-m mena trist.  
    De bon'ami'ay netsieira  
    que fos fin'e vertadieira,                     25  
    qu'eras me sui departitz  
    d'una fals'abetairitz  
    que-m fa camjar ma carrieira;  
    e fora-m capdels e guitz,  
    si no fos tan volatieira."                     30
4. "Senher francs, ja, qui que s'ajost  
ab ric'amor, non er, per Crist,  
si tot s'a pro auzit e vist,  
    ses clam; qu'una cavaleira  
    vol ben qu'om en fag o mieira                 35  
    sos bes--e-l mals si'oblitz.  
    Qu'ades non es tan garnitz  
    tomara-us d'autra manieira,  
    qu'estas autras camjairitz  
    segon tost outra carrieira."                 40

## 11

Giraut de Bornelh (fl. 1162-99)  
The other day on the first of August (Occitan)

1. The other day on the first of August  
I came to Provence, beyond Alès,  
And I was riding with a sad face,  
    For sorrow held sway over me,  
    When I heard from a shepherdess,             5  
    And she was beside a hedge;  
    And since her voice was gentle  
    As it echoed along the bank,  
    I went in surprise  
    To where she was gathering ferns.             10
2. And though she had tucked up  
The skirt she was wearing, because of the brush,  
Before I could ask her, "Where are you from?"  
    She took my stirrup.  
    Then she said, "What shortcut                 15  
    Did you take, and where did you come from?  
    You seem to be troubled.  
    Don't think me too talkative,  
    For since you are all alone  
    I have a right to ask."                         20
3. "Girl, I'll tell you, whatever it costs,  
Since you've asked me so nicely  
What experience has made me sad.  
    I need a good girlfriend  
    Who would be loyal and true,                 25  
    For I have just departed  
    From a false deceiver  
    Who has made me change my path;  
    And she could have been my lord and guide,  
    If she had not been so fickle."                 30
4. "Noble Sir, whoever gets involved  
In too high a love will never, by Christ,  
Be uncomplaining, even if he's heard and seen  
    A lot; for a noblewoman  
    Wishes to be repaid in action                 35  
    For her good deeds--and the bad to be forgotten.  
    If you don't humor her caprices  
    Soon she'll try another tack,  
    For all those fickle ladies  
    Often change their ways."                     40

5. "Toza, Dieus vuelha qu'el'angost  
del mal que tanta pena-m bast,  
e perda dormir e-l depast!  
Mas vos, ab la tencha nieira,  
non crezatz que pus vos enqueira. 45  
Per so quar gen m'aculitz  
vos serai francs e chاوزitz,  
quar coven qu'ieu-s en refieira  
merces, quar no-us en fugitz--  
de luenh m'avizetz primieira." 50
6. "Senher, be m'agr'ops drutz que-m sost  
del fag qu'enqueras loc non tast,  
que-l cors ai pauc e de sen cast  
(si be-us mi fas presentieira)  
pueis cug segon ma paubrieira 55  
que-m sia datz bos maritz;  
mas quar tan pauc m'enqueritz  
farai d'aitan que leugieira,  
qu'ab fis sacramens plevitz  
auretz m'amistat entieira." 60
7. "Toza, be-n fora gauzitz,  
mas tant es ferma-l razitz  
que mou de lai part Lobieira  
que-l mals, pus s'es endurmitz,  
ai paor que pieitz me fieira." 65
8. "Senher, ges non es arditz,  
quar del mal que-us es fugitz  
temetz que pueis vos enqueira;  
mas pus tan m'es abelhitz,  
sojornem en est'ombrieira." 70
9. "Toza, n'Escaruenh'es guitz  
de pretz, que-m det companhieira  
cortez'e fin'amairitz,  
per que-l mals me fug a tieira."
10. "Senher, un pauc es fallitz,  
qu'eras d'otra companhieira  
parletz que fossetz aizitz,  
si tot s'es pus ufanieira!" 75

5. "Girl, God give her anguish  
For the harm that gives me so much grief,  
And may she lose sleep and her appetite!  
But you, with your dark complexion,  
Don't think I'll ask you more. 45  
Since you welcomed me so nicely  
I'll be polite and nice to you,  
For I really should be thankful  
That you didn't take flight--  
You saw me first from far away." 50
6. "Sir, I need a lover who would refrain  
From deeds, and not touch [me] anywhere,  
For I am still small and chaste of mind  
(Even though I may be forward)  
Since I think that a good husband 55  
Will be given me, considering my poverty;  
But since you ask so little  
I'll act like a frivolous girl,  
And if you give me your true promise  
You will have all my love." 60
7. "Girl, I would have rejoiced in that,  
But the root [of my love] is so strong  
That springs from over there beyond La Louvière,  
That I'm afraid my disease would strike me worse  
Even though it's in remission now." 65
8. "Sir, you're not very brave,  
Since you're afraid the ill that has fled you  
Will seek you out again;  
But since you have pleased me so much,  
Let's pass some time in that shady place." 70
9. "Girl, Lady Escharonha is a guide  
Of merit, who has given me a companion  
So courtly and so true a lover,  
That unhappiness utterly deserts me."
10. "Sir, you're a little mistaken,  
Because you just said  
You had another companion,  
Although she is even prouder!" 75

12  
Walter of Châtillon (fl. 1166-84)  
Declinante frigore (Latin)

- |    |  |              |
|----|--|--------------|
| 1. | Declinante frigore,<br>picto terre corpore<br>tellus sibi credita<br>multo reddit fenore.<br>Eo surgens tempore<br>nocte iam emerita<br>resedi sub arbore.             | 5            |
| 2. | Desub ulmo patula<br>manat unda garrula;<br>ver ministrat gramine<br>fontibus umbracula<br>qui per loca singula<br>profluunt aspergine<br>virgultorum pendula.         | 10           |
| 3. | Dum concentus avium<br>et susurri fontium<br>garriente rivulo<br>per convexa montium<br>removerent tedium,<br>vidi sinu patulo<br>venire Glycerium.                    | 15<br><br>20 |
| 4. | Clamis multipharo<br>nitens artificio<br>dependebat vertice;<br>cotulata vario<br>vestis erat Tyrio<br>colorata murice<br>opere plumario.                              | 25           |
| 5. | Frons illius adzima,<br>labia tenerrima.<br>"Ades," inquam, "omnium<br>michi dilectissima,<br>cor meum et anima,<br>cuius forme lilium<br>mea pascit intima.           | 30<br><br>35 |
| 6. | "In te semper oscito,<br>vix ardorem domito;<br>a me quicquid agitur,<br>lego sive scriptito,<br>crucior--et merito,<br>ni frui conceditur<br>quod constanter optito." | 40           |

12  
Walter of Châtillon (fl. 1166-84)  
When the cold decreases (Latin)

- |    |   |              |
|----|---|--------------|
| 1. | When the cold decreases,<br>On the painted surface of the land<br>The earth repays what was lent to it<br>With great interest.<br>Rising in that season<br>When night was past,<br>I sat down under a tree.         | 5            |
| 2. | Under a spreading elm<br>Runs a babbling stream;<br>In the meadow springtime furnishes<br>Shade for the brooks<br>Which flow forth here and there<br>With their spray<br>Dripping from the undergrowth.             | 10           |
| 3. | While the harmony of the birds<br>And the whispers of the brooks<br>Soothed my weariness,<br>With the rivulet babbling<br>Through the hollows of the mountains,<br>I saw Glycerium coming<br>With her garment open. | 15<br><br>20 |
| 4. | A bright kerchief<br>Of manifold ingenuity<br>Hung from her head;<br>Trimmed luxuriously with vair<br>And feather-stitching,<br>Her dress was colored<br>With Tyrian dye.   | 25           |
| 5. | Her brow was pure,<br>Her lips were delicate.<br>"Come," I said, "of all women<br>Most beloved to me,<br>My heart and soul,<br>The lily whose beauty<br>Nourishes my inmost thoughts.                               | 30<br><br>35 |
| 6. | "For you I always yearn,<br>I barely control my ardor;<br>Whatever I am doing,<br>Whether I read or write,<br>I am tortured--and with reason,<br>Unless you grant me to enjoy<br>What I unceasingly desire."        | 40           |

7. Ad hec illa frangitur;  
humi sedit igitur  
et sub fronde tenera, 45  
dum vix moram patitur,  
subici compellitur.  
Sed quis nescit cetera?  
Predicatus vincitur!

## 13

Walter of Châtillon (fl. 1166-84)  
Sole regente lora (Latin)

1. Sole regente lora  
poli per altiora,  
quedam satis decora  
virguncula  
sub ulmo patula 5  
concederat,  
nam dederat  
arbor umbracula.
2. Quam solam ut attendi  
sub arbore, descendi 10  
et Veneris ostendi  
mox iacula,  
dum noto singula:  
cesariem  
et faciem, 15  
pectus et oscula.
3. "Quid," inquam, "absque pari  
placet hic spaciari,  
Dyones apta lari  
puellula? 20  
Nos nulla vincula,  
si pateris,  
a Veneris  
disiungent copula."
4. Virgo decenter satis 25  
subintulit illatis:  
"Hec, precor, obmittatis  
ridicula;  
sum adhuc parvula,  
non nubilis 30  
nec habilis  
ad hec opuscula.

7. At these words she is broken;  
Therefore she sits on the ground  
And beneath the tender leaves, 45  
When she can no longer bear delay,  
She is compelled to be subjected.  
But who does not know the rest?  
Flattery will get you anywhere!

## 13

Walter of Châtillon (fl. 1166-84)  
As the sun guided its reins (Latin)

1. As the sun guided its reins  
Through the heights of heaven,  
A certain rather pretty  
Maiden  
Was sitting 5  
Beneath a spreading elm,  
For the tree  
Offered shade.
2. When I noticed her alone  
Beneath the tree, I dismounted 10  
And showed at once  
The darts of Venus,  
As I took in each detail:  
Her hair  
And face, 15  
Her bosom and her pretty mouth.
3. "Why," I said, "do you like  
To stroll here with no companion,  
Little girl  
Fit for Dione's hearth? 20  
No chains--  
If you permit--  
Will deter us  
From the intercourse of Venus."
4. The maiden rather stiffly 25  
Replied with these words:  
"Please stop  
This silly talk;  
I am still a child,  
Not ready for marriage 30  
Nor old enough  
For such nonsense.



5. "Hora meridiana  
transit, vide Tytana.  
Mater est inhumana. 35  
    Iam pabula  
    spernit ovicula.  
    Regrediar,  
    ne feriar  
    materna virgula." 40
6. "Signa, puella, poli  
considerare noli;  
restant immensa soli  
    curricula. 45  
    Placebit morula,  
    ni temere  
    vis spernere  
    mea munuscula."
7. "Muneribus oblati  
me flecti ne credatis,  
non frangam castitatis  
    repagula. 50  
    Non hec me fistula  
    decipiet  
    nec exiet 55  
    a nobis fabula."
8. Quam mire simulantem  
ovesque congregantem  
pressi nil reluctantem  
    sub pennula, 60  
    flore et herbula  
    ...  
    ...  
    prebente cubicula.

## 14

Anonymous Poet of Ripoll (fl. 1170-80)  
De somnio (Latin)

Si vera somnia forent que somnio,  
magno perhenniter replerer gaudio.  
Aprilis tempore, dum solus dormio  
in prato viridi iam satis florido,  
virgo pulcherrima vultu sydereo 5  
et proles sanguine progressa regio  
ante me visa est, que suo pallio  
auram mihi facit cum magno studio.

5. "The noon hour  
Is passing, just look at Titan.  
My mother is cruel. 35  
    Already the lamb  
    Spurns the pasture.  
    I shall go home,  
    Lest I be struck  
    With my mother's rod." 40
6. "Pay no attention, girl,  
To the signs in the sky;  
The sun still has  
    A long way to go. 45  
    A brief delay will please you,  
    Unless you intend to refuse  
    Without reason  
    My small gifts."
7. "Don't think I'm persuaded  
By the gifts you offer;  
I shall not break 50  
    The bars of chastity.  
    This lure  
    Will not beguile me,  
    And no gossip about us 55  
    Will go around."
8. As she kept on pretending  
To gather her sheep,  
I pressed her down without resistance  
    Beneath a little branch, 60  
    As the flowers and grass  
    ...  
    ...  
    Offered us a bedchamber.

## 14

Anonymous Poet of Ripoll (fl. 1170-80)  
A Dream (Latin)

If the dreams I dream were true,  
I would always be filled with great joy.  
In the season of April, as I slept alone  
In a green meadow which was already covered with flowers,  
There appeared to me a most beautiful maiden, 5  
Her face bright as a star, a daughter of royal blood,  
Who with her cloak  
Made a breeze for me most zealously.

Auram dum ventilat interdum dultia  
 hore mellifluo iungebat basia, 10  
 et latus lateri iuncxisset pariter,  
 sed primum timuit ne ferrem graviter.  
 Tandem sic loquitur: "Monitu Veneris  
 ad te devenio, dilecte iuvenis;  
 face Cupidinis succensa pectore, 15  
 mente te diligo cum toto corpore.  
 Ni me dilexeris sicut te diligo  
 credas quod moriar dolore nimio;  
 quare te deprecor, o decus iuvenum,  
 ut non me negligas sed des solatium, 20  
 nec iuste poteris nunc me negligere--  
 quippe sum regio progressa sanguine.  
 Aurum et pallia, vestes purpureas,  
 renones griseos et pelles varias  
 plures tibi dabo si gratus fueris 25  
 et ut te diligo sic me dilexeris.  
 Si pulcram faciem queris et splendidam,  
 hic sum, me teneas, quia te diligam.  
 Cum nullus pulcrior te sit in seculo,  
 ut pulcrum habeas amicam cupio." 30  
 His verbis virginis commotus, ilico  
 ipsam amplexibus duris circumligo.  
 Genas deosculans, papillas palpito;  
 post illud dulcius secretum compleo. 35  
 Inferre igitur possum quod nimium  
 felix ipse forem et plus quam nimium,  
 illam si virginem tenerem vigilans  
 quam prato tenui dum fui vigilans.

## 15

Andreas Capellanus: *De amore* (Latin, c. 1185)  
*De amore rusticorum*

(1) Dicimus enim vix contingere posse, quod agricolae in amoris inveniantur curia militare, sed naturaliter sicut equus et mulus ad Veneris opera promoventur, quemadmodum impetus eis naturae demonstrat. (2) Sufficit ergo agricultori labor assiduus et vomeris ligonisque continua sine intermissione solatia. Sed, etsi quandoque, licet raro, contingat, eos ultra sui naturam amoris aculeo concitari, ipsos tamen in amoris doctrina non expedit erudire, ne, dum actibus sibi naturaliter alienis intendunt, humana praedia, illorum solita fructificare labore, cultoris defectu nobis facta infructifera sentiamus. (3) Si vero et illarum te feminarum amor forte attraxerit, eas pluribus laudibus efferre memento, et, si locum inveneris opportunum, non differas assumere, quod petebas et violento potiri amplexu. Vix enim ipsarum in tantum exterius poteris mitigare rigorem, quod quietos fateantur se tibi concessuras amplexus vel optata patiantur te habere solatia, nisi modicae saltem coactionis medela praecedat ipsarum opportuna pudoris. (4) Haec autem dicimus non quasi rusticorum mulierum tibi svadere volentes amorem, sed ut, si minus provide ad illas provoceris amandum, brevi possis doctrina cognoscere, quis tibi sit processus habendus.

As she fanned the breeze, from time to time  
 She would add sweet kisses from her honeyed lips, 10  
 And she would have joined her side to mine as well,  
 But at first she feared I might be offended.  
 At last she said, "At the prompting of Venus  
 I have come to you, beloved youth;  
 Inflamed in my breast by Cupid's torch, 15  
 I love you in spirit and with all my body.  
 Unless you love me as I love you,  
 Believe me, I shall die of excessive grief;  
 Therefore I pray you, O glory of youths,  
 Not to neglect me but give me comfort, 20  
 And you cannot neglect me now with justice--  
 Indeed, I am of royal blood.  
 Gold and cloaks, purple garments,  
 Grey reindeer furs and many-colored pelts  
 I shall give you if you please me, 25  
 And love me just as I love you.  
 If you seek a beautiful and radiant face,  
 Here I am, hold me, for I shall love you.  
 Since there is no more handsome man in the world,  
 I want you to have a beautiful lover." 30  
 Aroused by these words of the maiden, at once  
 I bind her in a tight embrace.  
 As I kiss her cheeks I fondle her breasts;  
 After that I penetrate her sweeter secret place.  
 I can therefore say that I would be 35  
 Exceedingly happy and more than exceedingly,  
 If I could hold that maiden when I was awake  
 Whom I held in the meadow until I was awake.

## 15

Andreas Capellanus: *On Love* (Latin, c. 1185)  
*On Love of Peasants*

(1) But lest you think what we said above about love of peasants applies to farmers, we shall add a brief word for you about love of them. I say it can scarcely happen that farmers should be found serving in the court of love, but they are naturally urged to acts of love like a horse or a mule, in whatever way the natural drive suggests to them. (2) Assiduous labor and the continuous, uninterrupted solace of plow and hoe are enough for a farmer. But even though from time to time, albeit rarely, it happens that they are aroused beyond their nature by the sting of love, it is not expedient to teach them the doctrine of love, lest while they attend to acts naturally alien to them, we should find the estates proper to man, which ordinarily bear fruit by their labor, become infertile for us by the negligence of the cultivator. (3) But if love of their women perchance should attract you, remember to carry them away with abundant praise, and if you find a suitable spot, do not hesitate to take what you sought and seize it in violent embrace. For with difficulty will you be able to soften their rigor on the outside so much that they will agree to grant tranquil embraces, or allow you to have the desired solace, unless a fitting cure of their modesty by means of at least moderate compulsion comes first. (4) We say these things not as though to persuade you to desire the love of country women, but so that if you should be stirred to love them with little foresight, you might learn with brief instruction what procedure you should follow.

16  
Pierre de Corbie (fl. 1188-95)  
Pensis com fins amorous (French)

1. Pensis com fins amorous,  
l'autrier chevauchioie;  
Robin oï qui tous sous  
demenoit grant joie. 5  
Cele part ving sel saluai  
et del revel li demandai,  
dont il vient.  
"Sire," fait il, "il me tient  
et bone raison i a.  
*Belle m'a s'amor donee  
qui mon cuer et mon cors a.*" 10
2. "Robin, molt ies eurous,  
mais savoir vaurioie  
s'onques par nul envious  
fu t'amie en voie 15  
k'ele se targast a toi."  
Respont, "Sire, par ma foi,  
voir dirai:  
lonc tans mal esté en ai.  
Or ai pais, s'en ai cuer joiant. 20  
*Se j'aim par amors  
joie en ai si grant,  
maugré en aient li mesdisant.*"
3. "Robin, miex t'est avenu  
que moi ne puet faire, 25  
que maint samblant ai eü  
douç et deboinaire,  
et sans forfait perdu les ai  
ne nul confort trover n'i sai.  
Si deproi 30  
toi qui joie as, aprens moi  
coment tu as confort trové.  
*J'ai adés loiaument amé  
mais mechëance m'a grevé.*
4. "Sire, or ai bien entendu 35  
trestot vostre affaire.  
S'il vous est mesavenu  
par aucun contraire,  
si tost ne vous desesperés,  
mais bien et loiaument servés 40  
fine amor,  
quar bien tost a grant dochor  
tel dolor ramaine.  
*Nus n'em puet avoir grant joie  
s'il n'en sueffre paine.*" 45

16  
Pierre de Corbie (fl. 1188-95)  
Deep in thought like a true lover (French)

1. Deep in thought like a true lover,  
I was out riding the other day;  
I heard Robin, who all alone  
Was having a wonderful time. 5  
I went that way and greeted him  
And asked about his joy,  
Where it came from.  
"Sir," he said, "it holds me fast  
And for good reason.  
*A fair one has given me her love  
Who has my heart and body.*" 10
2. "Robin, you are very lucky,  
But I'd like to know  
If your sweetheart was ever inclined  
To delay you[r reward] 15  
Because of any envious one.  
He answered, "Sir, by my faith,  
I'll tell true:  
For a long time I have suffered.  
Now I have peace and a joyful heart. 20  
*If I love truly  
I am very happy,  
Despite the malicious gossips.*"
3. "Robin, you have had better luck  
than I can ever have, 25  
For I have had many a look  
Sweet and kindly,  
But for no offense I've lost them all,  
And I can't find a way to console myself.  
So I beg 30  
You, who have joy, to teach me  
How you found solace.  
*I have always loved loyally  
But bad luck has hurt me.*"
4. "Sir, I have heard 35  
All your story.  
If you have had bad luck  
Because of some setback,  
Don't despair so soon  
But serve well and loyally 40  
True love,  
For soon such grief leads back  
To great sweetness.  
*No one can have great joy  
If he doesn't suffer pain.*" 45

5. "Robin, la paine a soffrir  
ce n'est pas grevance,  
tant com hom se puet tenir  
em boine esperance,  
mais ce k'il est tant mesdisans  
et pau de loial cuer amans  
me fait mal,  
qu'en quidoie une loial  
qui traï m'a.  
Teus quide avoir amie  
qui point n'en a." 50
6. "Sire, on voit bien avenir  
par acostumance  
qu'eles font pour abaubir  
cruel contenance,  
si s'en esfroie li mauvais  
ki n'ose les dolerous fais  
sostenir.  
Mais se bien poés soffrir,  
ce ne porra longes durer;  
ne vous rependés mie  
de loiaument amer." 60
7. "A Dieu te comant, Robeçon,  
que mostré m'as boine raison,  
s'atendrai;  
mais çou ke si haut pensai  
me fait doloir et plaindre.  
En si haut lieu ai mon cuer assis  
ke je n'i puis ataindre." 70
8. "Sire, chi a povre ochoison;  
de haut signeur haut guerredon  
s'atendés,  
ja certes n'i perderés  
en si boin signeur servir.  
Ki bien et loiaument aime,  
sa joie ne doit faillir." 75

## 17

Anonymous

L'autrier m'iere levaz  
(French with Occitan coloring, c. 1190)

1. L'autrier m'iere levaz;  
sor mon cheval montaz,  
sui por deduire alaz  
laz une prairie.

5. "Robin, it is no burden  
To suffer pain  
As long as you can keep up  
Your good hope,  
But [the fact] that there are so many gossips  
And so few who love with loyal heart  
Hurts me,  
For I thought one [woman] was loyal  
Who has betrayed me.  
Some men think they have sweethearts  
Who have none at all." 50
6. "Sir, we surely see it happen  
That customarily  
Women adopt a cruel look  
In order to strike fear,  
And the bad man takes fright  
Since he does not dare sustain  
The grievous burden.  
But if you can endure well  
It cannot last long;  
Don't ever repent at all  
For loving loyally." 60
7. "I commend you to God, Robeçon,  
For you have shown me good reasoning,  
And I shall wait;  
But having aimed my hope so high  
Makes me lament and grieve.  
I've set my heart in such a high place  
That I cannot reach it." 70
8. "Sir, this is a poor attitude.  
From a high lord you should expect  
High reward;  
Surely you will never lose  
By serving so good a lord.  
If you love well and loyally,  
Your joy cannot fail." 75

## 17

Anonymous

The other day I had got up  
(French with Occitan coloring, c. 1190)

1. The other day I had got up;  
Mounted on my horse,  
I went for amusement  
Along a meadow.

- |    |   |                                    |   |                                    |
|----|---|------------------------------------|---|------------------------------------|
|    | Ne fui gaires esloignaz<br>can me sui arrestaz<br>et dessendi en praz<br>soz une ante florie,<br>s'ai Ermonjon choisie--<br>c'onques rose espennie<br>ne fu tals ne cristals.<br>Vers li vois liez et baus,<br>que sa beltaz m'agrie.   | 5<br><br><br><br><br>10            | I had not gone far<br>When I stopped<br>And dismounted in the meadow<br>Beneath a grafted tree in bloom,<br>And I saw Ermonjon--<br>Never was blooming rose<br>Or crystal the like of her.<br>Cheerful and happy I went toward her,<br>Since her beauty pleased me.   | 5<br><br><br><br><br>10            |
| 2. | Quant la fui aprochaz<br>dis li, "Suer, car m'amaz!<br>Honorade en seraz<br>en tote vostre vie."<br>"Signer, ne moi gabaz;<br>bien sai, prou troberaz<br>fenne cui ameraz,<br>plus riche et meuz vestie."<br>"Bele, je ne quier mie<br>en amor seignorie;<br>senz mi plaist et beltaz<br>(dont grant plantaz avaz)<br>et dolce conpaignie." | 15<br><br><br><br><br>20<br><br>25 | 2. When I had come near<br>I said, "Sister, please love me!<br>You will be honored<br>For all your life."<br>"Sir, don't make fun of me;<br>I well know that you'll find many<br>A woman you will love,<br>Richer and better dressed."<br>"Pretty one, I don't seek<br>Mastery in love;<br>I like good sense and beauty<br>(Of which you have abundance)<br>And sweet companionship."                   | 15<br><br><br><br><br>20<br><br>25 |
| 3. | "De folie parlaz<br>car ren n'en porteraz,<br>c'autres est affiaz<br>d'avoir ma druderie.<br>Se tost ne remontaz<br>et de ci non tomaz,<br>ja seraz malmenaz--<br>que Perrins nos espie,<br>et s'a plus grant aie<br>des bergiers s'il s'escrie."<br>"Bele, ja n'en dotaz,<br>mais a mei entandaz:<br>vos dites grant folie!"               | 30<br><br><br><br><br>35           | 3. "You speak out of madness,<br>For you won't get a thing,<br>Since another has been promised<br>To have my love.<br>If you don't quickly mount again<br>And go away from here,<br>Soon you will be beaten--<br>For Perrin is watching us,<br>And he'll have greater help<br>From the shepherds, if he cries out."<br>"Pretty one, never fear,<br>But listen to me:<br>You're talking great nonsense!" | 30<br><br><br><br><br>35           |
| 4. | "Sire, al moins je vos pri<br>(kar je remaindrai ci)<br>k'aiez de moi merci<br>(si serai mal baillie)."<br>"Bele, je vos affi,<br>se m'avez a ami,<br>n'i aura si hardi<br>qui oltrage vos die.<br>Por Deu, soiez m'amie!"<br>"Sire, n'en parlaz mie;<br>por de qanques je vi<br>a Limoiges mardi,<br>nel vos creanterie."                  | 40<br><br><br><br>45<br><br>50     | 4. "Sir, I beg you at least<br>(Since I shall remain here)<br>To have mercy on me<br>(For I'll have no protection)."<br>"Pretty one, I promise you,<br>If you take me as your friend<br>No one will be so brave<br>As to insult you.<br>For God's sake, be my sweetheart!"<br>"Sir, don't speak of it;<br>For all I saw<br>At Limoges on Tuesday<br>I would not give you my promise."                   | 40<br><br><br><br>45<br><br>50     |



5. "Bergiere, or est ensi:  
fols sui qant plus vos pri,  
c'ainz nul n'en vi joir  
de longe roterie." 55  
Lors la trais pres de mi;  
ele geta un cri  
c'unques nuns ne l'oï.  
Ne fu pas trop estrie, 60  
ainz m'a dit cortesie:  
"Sire, g'iere marrie  
qant vos venistes ci.  
Or ai lo cuer joli;  
vostre geus m'a garie. 65
6. "Perrins m'ait engingnie,  
car onkes en sa vie  
si bel ne me servi;  
por ceu se lou defi  
d'un mes de coupperie!" 70
7. Et Perrins haut c'escrie,  
"Je t'ai trop bien servie!  
Tu lou m'ais mal meri--  
davant moi m'ais honi.  
Jamaix n'aurai amie!" 75
8. "Tais, gairs, Deus te maldie!  
Se j'ai fait trop compaignie  
a cest chevelier si,  
de coi t'ai je honi?  
Il ne m'enporte mie!" 80

## 18

Gui d'Ussel (fl. 1195-96)  
L'autrier cavalgava (Occitan)

1. L'autrier cavalgava  
sus mon palafre  
ab clar temps sere,  
e vi denant me  
una pastorella 5  
ab color fresqu'e novella  
que cantet mout gen  
e dizia en planhen,  
"Lassa! Mal viu qui pert son jauzimen!"

5. "Now, shepherdess, this is how it is:  
I'm a fool to beg you any more,  
For I've never seen anyone who enjoyed 55  
A long melody played on the rote."  
Then I drew her near me;  
She gave out a cry  
But no one ever heard it.  
She was not very hostile, 60  
Rather she gave me a compliment:  
"Sir, I was sad  
When you came here.  
Now my heart is glad;  
Your game has cured me. 65
6. "Perrin has deceived me,  
For never in his life  
Has he served me so well;  
Therefore I condemn him  
To a month of cuckoldry!" 70
7. And Perrin cried aloud,  
"I've served you too well!  
You've paid me back badly--  
You've put me to shame before my eyes.  
I'll never have a sweetheart!" 75
8. "Quiet, boy, God curse you!  
If I've offered company  
To this knight,  
How have I shamed you?  
He's not taking me away!" 80

## 18

Gui d'Ussel (fl. 1195-96)  
The other day I was riding (Occitan)

1. The other day I was riding  
On my palfrey  
In clear and quiet weather,  
And I saw before me  
A shepherdess 5  
Of fresh young complexion  
Who was singing very sweetly  
And saying with a sigh,  
"Alas! It's a bad life if you lose your joy!"

2.           Lai ont ylh cantava           10  
               viriey tost mon fre,  
               et ylh levet se,  
               la sua merce,  
               vas mi mout isnella,  
               la francha res bon'e bella;           15  
               et ieu mantenen  
               dessendey per honramen  
               de lieys que-m fetz tan belh aculimen.
3.           "Toza de bon aire,"  
               fi-m ieu ses temer,           20  
               "prec que-m diatz ver  
               si-us ven a plazer  
               quina cansos era  
               selha que diziatz era  
               quan ieu vinc aissi;           25  
               quar anc mais, so vos afi,  
               tan ben cantar pastora non auzi."
4.           "Senher, non a guaire  
               qu'ieu soli'aver  
               a tot mon voler           30  
               tal que-m fai doler  
               quar non l'ai enquera,  
               mas elh m'oblid'e s'esfera  
               per outra de mi;           35  
               per qu'ieu planc, et atressi  
               chan qu'oblides la dolor que m'aussi."
5.           "Toza, ses fallensa,  
               vos dic atrasag  
               que atretal plag           40  
               quon a vos a fag  
               aquelh que-us oblida  
               m'a fag una descauzida  
               qu'ieu amava fort.  
               Era m'oblid'al sieu tort  
               per un autre qu'eu volri'aver mort."           45
6.           "Senher, mantenensa  
               trobatz del forfag  
               que-us a fag tan lag  
               la fals'ab cor frag;           50  
               e ve-us m'en aizida  
               que-us am a tota ma vida  
               si-m n'es en acort,  
               e tornem lo desconort  
               c'avem avut en joy et en deport."

2.           I quickly turned my rein           10  
               To where she was singing,  
               And she rose  
               Politely  
               Toward me very promptly,  
               That noble creature, good and pretty;           15  
               And I at once  
               Dismounted to show respect  
               For her who made me such a fair welcome.
3.           "Girl of good family,"  
               I said without hesitation,  
               "I beg you to tell me truly  
               If you please  
               What song that was  
               That you were singing just now  
               When I rode up;           25  
               For never, I assure you,  
               Have I heard a shepherdess sing so well."
4.           "Sir, until very recently  
               I used to have  
               Just as I wanted           30  
               A man who makes me sad  
               Because I have him no longer,  
               But he forgets me and goes wild  
               Over another girl;  
               And so I lament and sing           35  
               To forget the grief that kills me."
5.           "Girl, no lie,  
               I tell you likewise  
               That the same thing  
               That he who forgets you  
               Has done to you           40  
               Was done to me by a faithless woman  
               Whom I greatly loved.  
               Now she forgets me wrongfully  
               For another whom I wish I had killed."           45
6.           "Sir, you have found  
               Compensation for the wrong  
               That she did you so meanly,  
               That false woman with her wicked heart;  
               And here I am, ready           50  
               To love you all my life  
               If you agree,  
               And let's turn the unhappiness  
               We've had into joy and pleasure."

7. "Francha res grazida, 55  
 ma voluntait n'ay complida  
 si-m n'es en acort.  
 Dic vos que-m faitz a bon port  
 venir joios, de tot perilh estort."
8. "Senher, ses falhida, 60  
 estorta m'a e guerida  
 vostr'amors tan fort  
 que de nulh mal no-m recort,  
 tan gen m'avetz tot mo mal talan mort."

## 19

Cadenet (fl. c. 1170-1239)

L'autrier lonc un bosc fulhos (Occitan)

1. L'autrier lonc un bosc fulhos  
 trobey en ma via  
 un pastre mot angoyosos  
 chantan, e dizia  
 sa chanso, "Amors, 5  
 ye-m clam dels lauzenjadors,  
 car la dolors  
 c'a per els m'amia  
 mi fay pietz que-l mia."
2. "Pastre, lauzenger gilos 10  
 m'onron cascun dia  
 e dizon qu'ieu soy joyos  
 de tal drudaria  
 don mi creys honors,  
 e no n'ay autre secors; 15  
 pero-lh paors  
 que silh n'an seria  
 vertatz, s'ieu podia."
3. "Senher, pos lor fals ressos 20  
 de lor gelozia  
 vos platz, pauc es amoros,  
 car lor felonia  
 part mans amadors,  
 qu'ie-n pert midons pels trachors;  
 et es errors 25  
 e dobla folia  
 qui en lor se fia."
4. "Pastre, yeu no suy ges vos,  
 que-l maritz volria  
 bates midons a sazoz, 30  
 c'adoncx la-m daria;

7. "Noble, dear creature, 55  
 My wish is granted  
 If you agree.  
 I tell you, you bring me  
 To a safe harbor, joyful, rescued from every peril."
8. "Sir, no lie, 60  
 Your love has rescued me and cured me  
 So well  
 That I do not remember any evil,  
 So gently have you slain all my resentment."

## 19

Cadenet (fl. c. 1170-1239)

The other day beside a leafy wood (Occitan)

1. The other day beside a leafy wood  
 I found in my path  
 A very unhappy shepherd  
 Singing, and his song  
 Said, "O [God of] love, 5  
 I complain of the nasty gossips,  
 For the grief  
 My girlfriend has because of them  
 Hurts me worse than my own."
2. "Shepherd, jealous gossips 10  
 Do me honor every day  
 And say I enjoy  
 A love  
 That gives me honor,  
 And I have no other aid; 15  
 But the fear  
 They have would be  
 True, if I could make it so."
3. "Sir, since the false rumor  
 Of their jealousy 20  
 Pleases you, you are hardly in love,  
 For their wickedness  
 Keeps many lovers apart,  
 So I am losing my lady because of the traitors;  
 And it is an error 25  
 And double madness  
 To trust in them."
4. "Shepherd, I am not at all like you,  
 Since I would like her husband  
 To beat my lady now and then, 30  
 For then he would give her to me;

car per ayals flors  
 las an li gelos peiors,  
     c'ab las melhors  
 ten dan vilania                   35  
 e-y val cortezia."

## 20

Jean Bodel (1165?-1210)  
 Contre le douz tans novel (French)

1. Contre le douz tans novel  
 qu'erbe point novele,  
 que li jor sunt cler et bel  
     et la saison bele,  
 jouste le mont de Cassel                   5  
     trovai pastorele,  
 et ot de foille chapel,  
     em pure, gonele  
 et çainture d'un rosel.  
     Lors si chalemele,                   10  
     "*Dorenlot aél!*"  
 Perrins le fix dant Hordé  
     d'autre part frestele.
2. Je descendi el prael,  
     dis li, "Damoisele,                   15  
 amez moi! Maint bel joiel  
     et meillor cotele  
 vos donrai d'un pastorel."  
     Lors dit Perrenele,  
 "J'ai oi maint Flamenghel                   20  
     qui trop ont favele  
 et sont de vanter isnel  
     dusqu'a grant querele.  
     *Dorenlot aél!*  
 Ne set mie mon pensé                   25  
     qui d'amor m'apele."
3. La pastore ot cler le vis  
     et coulor rosee.  
 Dis li, "Bele, vostre amis  
     sui s'il vos agree."  
     "Sir, j'ai mon cuer pramis                   30  
     et m'amor donee  
 a Perrin, qui je mout pris;  
     doi estre espousee,  
 maiz nos somes entrepris                   35  
     en ceste contree.  
     *Dorenlot aél!*  
 Li François i ont esté  
     qui trop l'ont gastee.

And with flowers like those  
 Jealous husbands make their wives worse,  
     Since with the best ladies  
 Rudeness does only harm                   35  
 And courtesy is a help."

## 20

Jean Bodel (1165?-1210)  
 Around the sweet new season (French)

1. Around the sweet new season  
     When new grass grows,  
 When days are clear and fair  
     And the weather fine,  
 Beside the mountain of Cassel                   5  
     I found a shepherdess,  
 And she had a garland of leaves--  
     Indeed, a skirt  
 And a belt made of a reed.  
     Then she piped,                   10  
     "*Dorenlot aél!*"  
 Perrin, the son of Sir Hordé,  
     Was playing his flute nearby.
2. I dismounted in the meadow,  
     Said to her, "Young lady,                   15  
 Love me! Many a pretty bauble  
     And a better tunic  
 I'll give you than a shepherd [will]."  
     Then said Perrenele,  
 "I've heard many a Fleming                   20  
     Who have too many stories  
 And are quick to boast  
     Until [there's] a great dispute.  
     *Dorenlot aél!*  
 He doesn't know my thoughts at all                   25  
     Who asks me for love."
3. The shepherdess had a bright face  
     And rosy color.  
 I said to her, "Pretty one, your lover  
     I am if you please."  
     "Sir, I have promised my heart                   30  
     And given my love  
 To Perrin, whom I like a lot;  
     I am to be married,  
 But we are laid under an interdict                   35  
     In this country.  
     *Dorenlot aél!*  
 The French have been here  
     And laid it waste.

4. "Sire, estes vos des eschis 40  
 qui l'iaue ont passee,  
 qui de l'autre part le Lis  
 font lor assamblee?  
 Trechëor et foimentis  
 et gent parjuree, 45  
*dorenlot aé!*  
 Tot seront deshiredé  
 a honte provee!"

## 21

Jean Bodel (1165?-1210)

L'autrier quant chevauchie (French)

1. L'autrier quant chevauchie  
 lez une sapinoie,  
 trovai pastore coie  
 ou ele gardoit proie  
 seule senz compaignon; 5  
 n'ot o li c'un gaignon  
 loié de sa corioie.  
 Li leus saut d'un boisson,  
 si a pris son mouton  
 ainçois ke nuns lo voie. 10
2. Ele pleure et lermoie,  
 ne seit que faire doie,  
 tire sa crine bloie.  
 Cele part m'en aloie;  
 regardai sa façon, 15  
 sa boiche et son menton,  
 sa gorge qui blancoie.  
 Lors dis a Marion  
 se lassoit Robichon,  
 sa proie li rendroie. 20
3. Cele k'en ot grant joie  
 a dit que seroit moie;  
 se je ceu i rendoie,  
 son pucelege auroie.  
 Lors me mis a bandon, 25  
 broichant a esperon,  
 si tressailli la voie;  
 un cop de tel randon  
 feri el chaegnon  
 lo lou que mort l'avoie. 30
4. Ceu fis que je devoie:  
 qant j'oi rescous la proie,  
 ele chante et fait joie  
 et vuet que Robins l'oiie.

4. "Sir, are you one of the enemies 40  
 Who have crossed the water,  
 Who on the other side of the Lys  
 Are assembling?  
 Deceivers and breakers of oaths  
 And perjured people, 50  
*dorenlot aé!*  
 They will all be disinherited  
 In proven shame!"

## 21

Jean Bodel (1165?-1210)

The other day when I was riding (French)

1. The other day when I was riding  
 Along a grove of firs,  
 I found a pretty shepherdess  
 Where she was watching sheep  
 Alone without companion; 5  
 She had with her only a bulldog  
 Tied on its leash.  
 The wolf jumped out of a bush  
 And took one of her sheep  
 Before anyone saw it. 10
2. She wept and cried,  
 Didn't know what to do,  
 Tore at her blond hair.  
 I was going that way;  
 I looked at her face, 15  
 Her mouth and chin,  
 Her neck that gleamed.  
 Then I said to Marion  
 [That] if she left Robichon  
 I'd return her sheep. 20
3. With great joy  
 She said she would be mine;  
 If I got it back,  
 I'd have her maidenhead.  
 Then I set about it, 25  
 Striking with my spurs,  
 And galloped along the way;  
 A blow of such strength  
 I struck on the neck  
 Of the wolf that I killed it. 30
4. I did what I must:  
 When I'd rescued the sheep,  
 She sang and rejoiced  
 And wanted Robin to hear.



- Lors dist en sa chançon,  
"Aïe, Robychon!  
Tes sescors me desloie."  
J'entent en sa chançon  
qu'el me tient por bricon  
et del tout me foloie. 35
5. Quant vi que la bergiere  
me fist si laide chiere,  
après en la gaschiere  
dessendi, tant l'oi chiere;  
puis li dis en riant, 45  
"Bele, mon covenant  
voil sor ceste jonchiere;  
la vostre avez avant,  
or est bien avenant  
que la moie requiere." 50
6. "Frere, se Deus t'aïe,  
ne me quier vilenie--  
car autrui sui amie,  
si ai ma foi plevie  
a Robin del sauçoi. 55  
S'il me trovoit o toi,  
j'en seroie honie."  
Bien conui lo desloi.  
Puis li dis, "Par ma foi,  
vos n'eschaperez mie!" 60
7. Maintenant senz demore  
corui a cele sore;  
elle crie et si ploie,  
dist, "Robins trop demore!"  
Fis en ma volenté 65  
tant que j'oi a planté  
de li en petit d'ore.  
Robins vait escouter  
s'ot s'amie crier,  
lors dist, "Dex te secore!" 70
8. Robins sens demorance  
vint o grant esmaiance;  
bien voit par sa samblance  
kau jeu de pic-en-pance  
ont jué ambedui. 75  
Lors dist, "Conchiez sui,  
si fail a covenance;  
tu as fait autre ami!  
Quant ma foi te plevi,  
bien deceüs m'anfance." 80

- Then she said in her song,  
"Help, Robeçon!  
Your help's falling short!"  
I understood by her song  
That she took me for a fool  
And was making fun. 35
5. When I saw that the shepherdess  
Was being so nasty,  
In a fallow field  
I dismounted, since I held her so dear;  
Then I said with a smile, 45  
"Pretty one, my reward  
I want in this field of rushes;  
You got yours first,  
Now it's only right  
That I ask for mine." 50
6. "Brother, God help you,  
Don't ask [me to play] a dirty trick--  
I'm someone else's sweetheart,  
And I swore to be faithful  
To Robin of the willow grove. 55  
If he found me with you,  
I'd be put to shame."  
I saw her deceit.  
Then I said, "By my faith,  
You won't get away!" 60
7. Then right away  
I ran up to her;  
She cried and she wept,  
Said, "Robin's waiting too long!"  
I had my way 65  
Until I got plenty  
Of her in a short time.  
Robin went to listen  
And heard his sweetheart crying out,  
Then said, "God help you!" 70
8. Without delay, Robin  
Came in great distress;  
He saw by her expression  
What game of pick-in-paunch  
The two of them had played. 75  
Then he said, "I'm shat upon,  
And I've lost what I was promised;  
You've taken another lover.  
When I pledged you my faith,  
You deceived my innocence!" 80

**Early Thirteenth Century**

## 22

Anonymous  
En may, quant dait e foil e fruit  
(French and Latin, 1100-1300)

## Version O

- |    |  |              |
|----|--|--------------|
| 1. | En may, quant dait e foil e fruit<br><i>parens natura parere</i><br>e cist oysiaus s'aforcent tuit<br><i>cantus amenos promere,</i><br>une pucele sans conduit<br><i>in cultu latens paupere</i><br>par un matin vet en deduit,<br><i>jam lucis orto sidere.</i>               | 5            |
| 2. | Grant peyne mist en luy former<br><i>solers nature studium;</i><br>en sa beauté voil recovrer<br><i>rerum solanen turpium.</i><br>L'en ne purrait sa per trover<br><i>in numero mortalium--</i><br>sa pussance volt esprover<br><i>Deus creator omnium.</i>                    | 10<br><br>15 |
| 3. | Cler ot le vis et le cors gent,<br><i>nature moderamine;</i><br>neirs les surcils, les oyz riant<br><i>plenos amoris flumine;</i><br>plus de cristal sunt blancs ses dens,<br><i>justo locantur ordine.</i><br>N'a plus bele geik'en occident<br><i>a solis ortus cardine.</i> | 20           |
| 4. | Quant jo la vi si sule aler<br><i>summo mane diluculo,</i><br>jo regarday sun duz viz cler<br><i>cordis et carnis oculo.</i><br>Turnay vers lui mun dreit aler,<br><i>vinculus amoris vinculo,</i><br>si la comensay enresner<br><i>ex more docti mistico.</i>                 | 25<br><br>30 |
| 5. | Dis a la bele, "Icel seignur<br><i>qui est redemptor omnium</i><br>vus sauve e gard e doint honur<br><i>supra coronas virginum!</i><br>Vostre humme suy sans nul return,<br><i>et meum est consilium</i><br>ke nus fasçum le ju d'amur--<br><i>ecce tempus ydoneum!"</i>       | 35<br><br>40 |

## 22

Anonymous  
In May, when both leaf and fruit  
(French and Latin, 1100-1300)

## Version O

- |    |   |              |
|----|---|--------------|
| 1. | In May, when both leaf and fruit<br><i>Mother Nature must bring forth</i><br>And the birds all do their best<br><i>To utter pleasant songs,</i><br>A maiden unescorted<br><i>Concealed in poor apparel</i><br>Went out one morning to play<br><i>After the star of light had risen.</i>                                 | 5            |
| 2. | <i>The skillful zeal of nature</i><br>Took great pains in forming her;<br>In her beauty I wished to find<br><i>Relief from loathsome things.</i><br>One could not find her peer<br><i>In the number of mortal men--</i><br><i>God, creator of all things,</i><br>Wished to test his power.                              | 10<br><br>15 |
| 3. | Her face was bright, her body pretty,<br><i>By decree of nature;</i><br>Black her brows, laughing eyes<br><i>Full of the stream of love;</i><br>Whiter than crystal were her teeth,<br><i>Set in their straight rows.</i><br>There's no fairer as far as the west<br><i>From the point of the rising sun.</i>           | 20           |
| 4. | When I saw her walking so alone<br><i>In the first dawn of morning,</i><br>I looked upon her sweet, bright face<br><i>With the eye of heart and flesh.</i><br>I turned toward her my straight path,<br><i>Bound by the chain of love,</i><br>And began to speak to her<br><i>In the mystic manner of a learned man.</i> | 25<br><br>30 |
| 5. | I said to the fair one, "May the Lord<br><i>Who is the redeemer of all men</i><br>Save and keep you and give your honor<br><i>Above the crowns of virgins!</i><br>Your man am I to the very end,<br><i>And my advice it is</i><br>That we should play the game of love--<br><i>Behold a fitting time!"</i>              | 35<br><br>40 |

6. Ele respunt, "Ne me gabez  
*tuis blandis sermonibus,*  
més vostre dreit chemin tenez,  
*commune stratus ductibus.*  
Autre respuns de mei n'avrez 45  
*ni sim oppressa viribus.*  
Mun pucelage me gardez,  
*veni, creator spiritus!*
7. "Tute ma vie  
                  sans lecheriè 50  
*vixi puella tenera;*  
saynt Marie,  
                  ke ne sey hunie,  
*me puram pura tollera!*  
Si cest ribaud 55  
                  par mal me asaut  
*malle m'adesse funera,*  
kar byen say  
                  ke dunc averay 60  
*eterna Christi munera!"*

## Version A

1. Ung matin que fruiz e flours  
*natura debet parere*  
et cist oyseaulx s'esforcent tous  
*cantus et melos facere,*  
une pucelle qui m'a dit 5  
*"Est dulce flores legere,"*  
par ung matin en son jardin  
*jam lucis orto sydere.*
2. Quant je la vis si seulle aller  
*summo mane diluculo,* 10  
si je la pris a saluer  
*vinculus amoris vinculo;*  
puis je la pris a regarder  
*carnis et cordis oculo;*  
par long sentier somes allez 15  
*ex more docti mistico.*
3. "Bele, celui vous doint bon jour  
*qui est creator omnium,*  
vous sault et garde tousjours  
*supra catervas virginum!*  
Puisque seulle trouvés vous ay, 20  
*idoneum concilium*  
nous jouyons le jeu d'amour--  
*ecce tempus idoneum!"*

6. She said, "Do not mock me  
*With your coaxing words,*  
But keep to your straight path,  
*The public road for hauling.*  
No other answer will you get from me 45  
*Unless I am overcome by force.*  
Protect for me my virginity,  
*Come, O creator spirit!*
7. "All my life  
                                  Without lust 50  
*I have lived as a tender maid;*  
Holy Mary,  
                                  That I not be shamed,  
*Pure one, keep me pure!*  
If this rake 55  
                                  Attacks me wickedly  
*I would wish for my death to come,*  
For well I know  
                                  That then I shall have 60  
*The eternal gifts of Christ!"*

## Version A

1. One morning when fruit and flowers  
*Nature was obliged to produce*  
And all the birds were doing their best  
*To make songs and melodies,*  
[Behold] a maiden who told me, 5  
*"It is sweet to pick flowers,"*  
One morning in her garden  
*After the star of light had risen.*
2. When I saw her walking alone  
*In the first dawn of morning,* 10  
I began to greet her,  
*Bound by the chain of love;*  
Then I looked at her  
*With the eye of the heart and the flesh;*  
We went down a long path 15  
*In the mystic manner of a learned man.*
3. "Fair one, may He give you good day  
*Who is the creator of all men,*  
Save and keep you always  
*Above the throngs of virgins!*  
Since I have found you alone, 20  
*[It is] proper counsel*  
That we should play the game of love--  
*Behold a fitting time!"*

4. "Sire, de moy ne vous moucqués  
*tuis blandis sermonibus,*  
...." 25
5. "Damme, si plaist, accole moy  
*ut pateat lascivitas.*"  
"Sire," ditte elle, "non fairé 35  
*quia turpis iniquitas.*"  
Mais je l'acolle, et elle moy;  
*apparuit benignitas.*  
Jamais si belle je ne vis,  
*O lux beata, trinitas!* 40
6. Tos sur son pelison gris  
*luy promit fide media,*  
et dessuz l'erbe je la mis,  
*oscula dedi milia;*  
les arliesse je luy fis 45  
*per fortis castri media,*  
joÿr d'amour luy apris--  
*beata nobis gaudia!*

## 23

Richard de Semilly (fl. c. 1200)  
Je chevauchai l'autrier la matinee (French)

1. Je chevauchai l'autrier la matinee;  
delez un bois, assez près de l'entree,  
gentil pastore truis;  
mes ne vi onques puis  
si plaine de deduis 5  
ne qui si bien m'agree.  
"Ma très doucete suer,  
vos avez tout mon cuer;  
ne vous leroie a nul fuer.  
M'amor vous ai donee." 10
2. Vers li me très, si descendi a terre,  
pour li voer et por s'amor requerre.  
Tout maintenant li dis,  
"Mon cuer ai en vos mis,  
si m'a vostre amor surpris, 15  
plus vous aim que riens nee.  
"Ma très doucete suer,  
vos avez tout mon cuer;  
ne vous leroie a nul fuer.  
M'amor vous ai donee." 20
3. Ele me dist, "Sire, alez vostre voie;  
vez ci venir Robin qui j'atendoie,  
qui est et bel et genz.

4. "Sir, do not make fun of me  
*With your coaxing words,*  
...." 25
5. "Lady, please embrace me  
*So the frolic may begin.*"  
"Sir," said she, "I shall not, 35  
*For iniquity is wicked.*"  
But I embraced her, and she me;  
*Affection became apparent.*  
Never have I seen so fair,  
*O blessed light, O trinity!* 40
6. Quickly on her grey fur cloak  
*I made her deceptive promises,*  
And I put her on the grass,  
*Gave her a thousand kisses;*  
I did to her my folly 45  
*In the middle of her stronghold,*  
Taught her how to enjoy love--  
*Blessed was our joy!*

## 23

Richard de Semilly (fl. c. 1200)  
I rode out in the morning the other day (French)

1. I rode out in the morning the other day;  
Beside a wood, quite near the entrance,  
I found a pleasing shepherdess;  
But never since have I seen 5  
[One] so full of delight  
Or who has pleased me so well.  
"My sweetest little sister,  
You have all my heart;  
By no means would I leave you.  
I've given you my love." 10
2. I drew toward her and dismounted  
To see her and ask for her love.  
All at once I said,  
"I've set my heart on you,  
Love of you has so overcome me; 15  
I love you more than any creature.  
My sweetest little sister,  
You have all my heart;  
By no means would I leave you.  
I've given you my love." 20
3. She said to me, "Sir, go your way;  
Robin is coming, whom I was waiting for,  
Who is both handsome and nice.



- S'il venoit, sanz contens  
n'en iriez pas, ce pens--  
tost auriez mellee." 25  
*"Ma très doucete suer,  
vos avez tout mon cuer;  
ne vous leroie a nul fuer.  
M'amor vous ai donnee."* 30
4. "Il ne vendra, bele suer, oncor mie;  
il est dela le bois ou il chevre." 35  
Dejoste li m'assis,  
mes braz au col li mis.  
Ele m'a geté un ris  
et dit qu'ele ert tucee.  
*"Ma très doucete suer,  
vos avez tout mon cuer;  
ne vous leroie a nul fuer.  
M'amor vous ai donnee."* 40
5. Quant j'oi tout fet de li quanq'il m'agree,  
je la besai, a Dieu l'ai conmandee;  
puis dist, qu'on l'ot mult haut,  
Robin qui l'en assaut, 45  
"Dehez ait hui qui en chaut;  
ç'a fet ta demoree!"  
*"Ma très doucete suer,  
vos avez tout mon cuer;  
ne vous leroie a nul fuer.  
M'amor vous ai donnee."* 50

## 24

Richard de Semilly (fl. c. 1200)  
L'autrier tout seus chevauchioie mon chemin (French)

1. L'autrier tout seus chevauchioie mon chemin.  
A l'oissue de Paris par un matin  
oi dame bele et gente en un jardin  
ceste chançon noter:  
*"Dame qui a mal mari,  
s'el fet ami,  
n'en fet pas a blasmer."* 5
2. Vers li me très si li dis, "Suer, dites moi,  
pour quoi parlez vous d'ami? Est ce desroi?"  
"Sire, je le vous dirai mult bien pour quoi;  
ja nel vous qier celer. 10  
*Dame qui a mal mari,  
s'el fet ami,  
n'en fet pas a blasmer.*

If he came, you would not go away  
Without sharp words, I think--  
You would likely have a fight." 25  
*"My sweetest little sister,  
You have all my heart;  
By no means would I leave you.  
I've given you my love."* 30

4. "He won't come yet, pretty sister;  
He's on the other side of the woods, where he's playing his pipe."  
I sat beside her,  
Put my arms round her neck.  
She gave me a smile 35  
And said she would get killed.  
*"My sweetest little sister,  
You have all my heart;  
By no means would I leave you.  
I've given you my love."* 40
5. When I'd done with her all that I pleased,  
I kissed her, commended her to God;  
Then she said loudly, so it would be heard,  
To Robin, who was assailing her for it, 45  
"A curse on anyone who cares;  
It was your delay that did it!"  
*"My sweetest little sister,  
You have all my heart;  
By no means would I leave you.  
I've given you my love."* 50

## 24

Richard de Semilly (fl. c. 1200)  
The other day all alone I was riding my way (French)

1. The other day all alone I was riding my way.  
At the gate of Paris one morning  
I heard a lady, pretty and nice, in a garden  
Singing this song:  
*"If a lady who has a bad husband 5  
Takes a lover,  
She doesn't deserve to be blamed."*
2. I drew near her and said, "Sister, tell me,  
Why do you speak of a lover? Is this folly?"  
"Sir, I'll tell you exactly why; 10  
I have no intention to hide it.  
*If a lady who has a bad husband  
Takes a lover,  
She doesn't deserve to be blamed."*

3. "A un vilain m'ont donee mi parent  
qui ne fet fors aüner or et argent,  
et me fet d'ennui morir assez souvent,  
q'il ne me let joer.  
*Dame qui a mal mari,  
s'el fet ami,  
n'en fet pas a blasmer.*" 15
4. Je li dis, "Ma douce suer, se Dex me saut,  
vez ci vostre douz amis qui ne vos faut.  
Venez vous en avec moi et ne vous chaut;  
si le lessiez ester.  
*Dame qui a mal mari,  
s'el fet ami,  
n'en fet pas a blasmer.*" 20
5. "Sire, je n'iroie pas hors de Paris,  
j'auroie perdu heneur mäs a touz dis;  
mäs ici l'acoupirai se trouver puis  
nul qui me vueille amer.  
*Dame qui a mal mari,  
s'el fet ami,  
n'en fet pas a blasmer.*" 25
6. Qant je vi qu'avecques moi ne vout venir,  
je li fis le gieu d'amors au departir;  
puis me pria et requist qu'au revenir  
alasse a li parler.  
*"Dame qui a mal mari,  
s'el fet ami,  
n'en fet pas a blasmer."* 30

## 25

Walther von der Vogelweide (c. 1170-c. 1228)  
Nemt, frowe, disen kranz (German)

1. "Nemt, frowe, disen kranz,"  
also sprach ich zeiner wol getanen maget.  
"So zieret ir den tanz  
mit den schoenen bluomen, als irs uffte traget.  
Het ich vil edele gesteine  
daz müest uf iur houbet,  
obe ir mirs geloubet;  
seht min triuwe, daz ichz meine." 5
2. "Ir sit so wol getan,  
daz ich iu min schapel gerne geben wil,  
so(i)chz aller beste han.  
Wizer unde roter bluomen weiz ich vil  
die stent so verre in jener heide  
da si schone entspringent  
und die vogeles singent--  
da suln wir si brechen beide." 10

3. "My family gave me to a peasant  
Who does nothing but pile up gold and silver  
And often makes me die of boredom,  
Since he doesn't let me play.  
*If a lady who has a bad husband  
Takes a lover,  
She doesn't deserve to be blamed."* 15
4. I said, "My sweet sister, God save me,  
Here is the sweet lover you do not lack.  
Come with me and don't be concerned;  
Just let him be.  
*If a lady who has a bad husband  
Takes a lover,  
She doesn't deserve to be blamed."* 20
5. "Sir, I wouldn't go outside of Paris,  
I would lose honor forevermore;  
But I'll cuckold him here, if I can find  
Anyone to love me.  
*If a lady who has a bad husband  
Takes a lover,  
She doesn't deserve to be blamed."* 25
6. When I saw she wouldn't come with me,  
I gave her a game of love as I left;  
Then she begged me and asked that on my return  
I go and talk to her.  
*If a lady who has a bad husband  
Takes a lover,  
She doesn't deserve to be blamed."* 30

## 25

Walther von der Vogelweide (c. 1170-c. 1228)  
Lady, take this wreath (German)

1. "Lady, take this wreath,"  
Said I to a shapely maiden.  
"Then you will adorn the dance  
With the pretty flowers when you wear them.  
Had I many a precious stone  
They would go on your head,  
If only you'll believe me;  
See my good faith, for I really mean it." 5
2. "You are so shapely  
That I want to give you my garland,  
The best one that I have.  
I know of many flowers, white and red,  
Standing far away in the meadow  
Where they grow so pretty  
And the birds sing--  
There we should pick them together." 10

3. Si nam daz ich ir bot,  
 einem kinde vil gelich daz ere hat.  
 Ir wangen wurden rot  
 same diu rose da si bi der liljen stat; 20  
 do (e)rschampten sich ir liechten ougen,  
 doch neic si vil schone.  
 Daz wart mir ze lone--  
 wirt mirs iht mer, daz trage ich tougen.
4. Mich duhte daz mir nie 25  
 lieber wurde, danne mir ze muote was.  
 Die bluomen vielen ie  
 von dem boume bi uns nider an daz gras.  
 Seht, do muost ich von fröiden lachen.  
 Do (i)ch so wünnecliche 30  
 was in troume riche,  
 dó taget ez und muos ich wachen.
5. Mir ist von ir geschehen  
 daz ich disen sumer allen meiden muoz 35  
 vast under dougen sehen.  
 Lihte wirt mir einiu, so ist mir sorgen buoz.  
 Waz obe si get an disem tanze?  
 Frowe, dur iur güete,  
 rucket uf die hüete--  
 owe gsaehe ichs under kranze! 40

## 26

Gavaudan (fl. 1195-1211)  
 Dezamparatz, ses companho (Occitan)

1. Dezamparatz, ses companho  
 e d'amor luenh, iratz e blos,  
 cavalgava per un cambo,  
 marritz e tristz e cossiros,  
 lonc un bruelh, tro joys mi retenc 5  
 d'una pastoressa que vi;  
 per qu'es mos joys renovellatz  
 quan mi remembran sas beutatz,  
 que anc pueys d'otra no-m sovenc.
2. Tost dissendei sobre-l sablo 10  
 e vinc vas lieys de sautz coyots.  
 Elha-m ders un pauc lo mento;  
 ab un dos ris, ferm amoros,  
 me dis, "Senher, cossi-us avenc  
 que-us trastornassetz sai vas mi? 15  
 Quo-us etz tan de mi adautatz?  
 Qu'ieu no say que s'es amistatz,  
 per que-m luenh de vos e m'estrenc."

3. She took what I offered her,  
 Most like a young person who receives an honor.  
 Her cheeks turned red  
 Like a rose when it stands beside a lily; 20  
 Then her bright eyes filled with shame,  
 Yet she bowed very prettily.  
 That was my reward--  
 If I get anything else, I'll keep it secret.
4. I thought I had never been 25  
 Happier than I was then.  
 The flowers kept on falling  
 From the tree down to the grass beside us.  
 See, then I had to laugh with joy.  
 When I was so happy 30  
 In the land of dreams,  
 It dawned and I had to awake.
5. Because of her it has befallen me  
 That this summer I must 35  
 Look all maidens in the eye.  
 Perhaps one will love me, and my cares will be cured.  
 What if she is dancing in this dance?  
 Lady, by your goodness,  
 Push back your hat--  
 O, if only I could see her under her wreath! 40

## 26

Gavaudan (fl. 1195-1211)  
 Alone, without companion (Occitan)

1. Alone, without companion,  
 And far from love, aggrieved, deprived,  
 I was riding through a field,  
 Lost and sad and thoughtful,  
 Beside a wood, when joy detained me 5  
 At the sight of a shepherdess;  
 And now my joy renews  
 When I remember her beauty,  
 And I never think of any other [woman].
2. At once I dismounted onto the sand 10  
 And came toward her with hasty steps.  
 She raised her chin toward me a little;  
 With a sweet smile, quite enchanting,  
 She said, "Sir, how does it happen  
 That you have turned aside toward me? 15  
 Why have you taken such a liking to me?  
 I don't even know what love is,  
 Which is why I am leaving you and going away."

3. "Toza, joys mi dona razo  
per qu'ieu suy sa vengutz a vos. 20  
Quan me mostretz vostra faisso,  
sobre totz jauzens fuy joyos;  
per que mon cors fortz e destrenc  
ab vostr'amor vas cuy m'acli.  
E sia volgut et amaz 25  
lo mieus joys e-l vostre, si-us plaz;  
que jamais no rompa ni trenc."
4. "Senher, si m'amistat vos do  
yeu aurey nom na Malafos,  
qu'ieu n'esper melhor guizado  
d'autre que cug qu'en breu m'espos. 30  
Dar vos ai est cairelh que tenc!  
E tornatz en vostre cami,  
qu'ab outras vos etz ensajatz,  
per semblan, don etz galiatz,  
falsas que fan ric joy sebenc." 35
5. "Amiga, no-us dic oc ni no  
de las falsas ab cor ginhos;  
tan me platz de vos e-m sap bo  
que totz mals davers m'en es pros. 40  
En qual que-us vulhatz vos o prenc,  
que ieu vos plevisc e-us afi  
que vostres suy endomenjatz;  
e fais de mi so que-us vulhatz,  
neys lo cor traire ab un brenc." 45
6. "Senher, qui messonjas a pro  
a ssemblan de ver non es tos.  
La savieza Salamo  
aondera, s'amors no fos,  
que mur e forsa e palenc 50  
fe de sen, et un franh bassi  
no-l valc quan fo apoderatz;  
e pus elh ne fo enganatz.  
Gardas en vos so qu'ieu ne prenc!"
7. "Amiga, ab autr'ochaizo  
mi tornatz mon joy sus dejos,  
que ja non er ni anc no fo  
qu'amors no sia bon'als bos. 55

3. "Girl, joy gives me the reason  
Why I have come here to you. 20  
When you showed me your face,  
I was more joyful than any rejoicer,  
And so I compel and constrain myself  
To love of you to whom I bow.  
May my joy and yours 25  
Be granted and loved, if you please;  
May it never break off or end."
4. "Sir, if I give you my love  
I shall be called Lady Wicked,  
For I hope for a better reward  
From another whom I expect to marry me soon. 30  
I'll give you this staff that I hold!  
So go back to your road,  
For you have tried [your luck] with others,  
It seems, who have deceived you, 35  
False [women] who have bastardized true joy."
5. "Friend, I don't tell you yes or no  
About those false [women] with treacherous hearts;  
I am so pleased and delighted with you  
That every misfortune really seems a gain. 40  
Whichever you wish I accept,  
For I swear and assure you  
That I am your faithful servant;  
So do with me whatever you wish, 45  
Even tear out my heart with a prong."
6. "Sir, a man who can tell many lies  
That seem to be true is no boy.  
The wisdom of Solomon  
Would have sufficed, if it had not been for love,  
For he made wall and fort and palisade 50  
Of wisdom, but when he was overpowered  
It wasn't worth a broken pot;  
And then he was deceived [by love].  
Take care how I take [your words]!"
7. "Friend, with a new excuse  
You turn my joy upside down,  
For it never will be, and never has been,  
That love is not good to good [lovers]. 55

- Per qu'ieu de ben amar no-m fenc,  
que-m don'al cor joy clar e fi 60  
de vos; e prec merce m'ajatz,  
o-m metrey, si m'o alongatz,  
hermitas el pueg de Messenc."
8. "Senher, ja prezic ni sermo 65  
non aya mai entre nos dos;  
si m'es amicx, amiga-us so,  
quar tan n'etz lecx et enveyos.  
Yeu gieti foras et espenc  
de mon cor brau erguelh. Camgi 70  
tot aissi cum vos deziratz;  
er mos joys al vostre privatx,  
que ses joy no valh un arenc."
9. "Amiga, ab tant ey assatz:  
per mil vetz s'es mos joys doblatz,  
quar en la vostr'amor atenc." 75
10. "Senher, e vos non o digatz  
(si tot dur cor adomesjatz)  
als parliers, gola de 'Las tenc!'"

## 27

Gavaudan (fl. 1195-1211)

L'autre dia per un mati (Occitan)

1. L'autre dia per un mati  
traspassava sus pel simmelh,  
e vi dejos un albespi  
encontr'al prim ray del solelh  
una toza que-m ressemblet 5  
sylh cuy ieu vezer solia;  
e destolgui-m de la via  
vas lieys. Rizen me salutet.
2. Totz jauzions de mon rossi  
dessendey jos sobre-l gravelh, 10  
e pres me pel ponh, josta si  
assec me a l'ombra d'un telh,  
et anc novas no-m demandet.  
No sai si me conoyssia--  
ylh, oc (per que-us o mentria?), 15  
que-ls huelhs e la cara-m baizet.

- That's why I don't cease loving well,  
Which gives me bright true joy of you 60  
In my heart; and I beg you to have mercy,  
Or else, if you put me off,  
I'll become a hermit on Mount Mézenc."
8. "Sir, let there be no more sermons  
Or preaching between us two; 65  
If you'll be my friend I'll be yours,  
Since you're so eager and anxious.  
I reject fierce pride and cast it out  
Of my heart. I change  
Just as you desire: 70  
My joy will be privy to yours,  
For without joy I'm not worth a herring."
9. "Friend, with that I have enough:  
My joy has increased a thousand times,  
Since I have attained your love." 75
10. "Sir, do not speak of it  
(Although you tame a hard heart)  
To the gossips, eager to cry out 'I've got these [women now]!'"

## 27

Gavaudan (fl. 1195-1211)

The other day in the morning (Occitan)

1. The other day in the morning  
I was passing over a hill,  
And I saw beneath a hawthorn bush  
In a delicate ray of sunlight  
A girl who reminded me 5  
Of her whom I used to see;  
So I turned from my path  
Toward her. With a smile she greeted me.
2. Quite overjoyed, from my packhorse  
I dismounted onto the rocky ground, 10  
And she took me by the hand and seated me  
Beside her in the shade of a linden tree,  
And never asked me anything.  
I don't know if she knew me--  
But of course she did (why would I lie to you?), 15  
For she kissed my eyes and my face.

3. Per pauc de joy no m'endurmi  
quan mi toqueron siey cabelh.  
"Bella," fi-m yeu, "cum etz aissi?  
Dombredieus crey m'o aparelh." 20  
"Senher, oc, quar nos ajustet,  
qu'alre no vuelh ni queria;  
e si-us platz, a mi plairia  
so don hom pus me castiet."
4. "Amiga, segon qu'ieu devi, 25  
tort n'ey si ja mais m'en querelh!  
Pus tan privada etz de mi,  
dir vos ey mon privat cosselh:  
Amors m'a tout so que-m donet,  
selha que mout m'abellia; 30  
ar no sey vas on se sia  
per qu'anc res pueys no-m conortet."
5. "Senher, tan sey d'aquest lati  
per que la nuech cossir e velh. 35  
Anc pueys, pus de vos me parti,  
li mey huelh no preyron sonelh.  
Mal o fey qui tan vos lonhet;  
E res sos faitz non l'embria,  
que la nostra companhia  
estara mielhs qu'anc non estet." 40
6. "Amiga, per bon endesti  
crey que-m det Dieus aquest parelh:  
joy de cambra en pastori,  
que m'es dous, don me meravelh. 45  
Et anc mais tan be no-ns anet!  
Vostra merce e la mia  
yssid em d'auira baylia,  
et ja amors e mi no-s tret."
7. "Senher, na Eva traspasset  
los mandamens que tenia, 50  
e qui de vos me castia  
aitan se muza en bavet."

## 28

Neidhart von Reuenthal (c. 1180-1236)  
Wie sol ich die bluomen überwinden (German)

1. Wie sol ich die bluomen überwinden,  
die sô gar verdorben sint?  
Die siht man nu nindert, sô mans in dem meien sach.

3. I nearly fainted with joy  
When her hair brushed [my face].  
"Beautiful one," I said, "why are you here?  
I believe the Lord God has prepared this for me." 20  
"Yes, sir, for He brought us together,  
And I wish nothing else, nor was seeking;  
And if you please, it would please me [to do]  
That for which I have been most chastised."
4. "Friend, if I understand you aright, 25  
I would be wrong if I ever complained!  
Since you are so open with me,  
I shall tell you my inmost thought:  
Love has taken from me what he gave me,  
Her who pleased me so much; 30  
Now I don't even know where she is  
For whose [loss] nothing has consoled me."
5. "Sir, I know enough of such language  
To worry and like awake at night.  
Never since I left you 35  
Have my eyes closed in sleep.  
He did an evil thing who drove you away;  
But his deed did him no good,  
For our companionship  
Will be better now than it ever has been." 40
6. "Friend, by benevolent providence  
God must have granted me this meeting:  
Bedroom joy in a meadow,  
Which is so delightful that I am amazed. 45  
It never went so well for us before!  
By your mercy and my own  
We have escaped any other power,  
Though Love has never come to me [before]."
7. "Sir, Lady Eve broke  
The commands she had, 50  
And whoever chastises me because of you  
Wastes his time in useless words."

## 28

Neidhart von Reuenthal (c. 1180-1236)  
How can I get over the flowers (German)

1. How can I get over the flowers  
That are so withered?  
One sees them now nowhere as one saw them in May.



- Ir vergezzet niht der grüenen linden--  
wê, wâ tanzent nû diu kint? 5  
Diu was uns den sumer vür die heizen sunne ein dach;  
diu ist grüenes loubes worden âne,  
des bin ich dem winder gram  
sît er uns die rôsen ab der heide nam,  
die dâ stuonden hiuwer wolgetâne. 10
2. Mîne vriunde, râtet, wiech gebâre  
umbe ein wîp, diu wert sich mîn!  
Die begreif ich, dâ si flahs ir meisterinne swanc;  
diu wert sich des êrsten vil undâre,  
doch tet sî ze jungist schîn 15  
daz si mir ze starec was, und ich gar ze kranc.  
Leider lützel half mich dô mîn ringen,  
doch versuochte ich sîn genuoc;  
mangen ungevüegen buc den sî mir sluoc.  
Sî sprach: "Liupper, sitzet, lât mich swingen!" 20
3. Ich begunde mit der guoten schimphen,  
alsô mich daz herze hiez.  
Lîse greif ich dort hin, dâ diu wîp sô slündic sint.  
Dicke zeigtes mir ir ungelimphen:  
in dem tûsche sî mich stiez 25  
mit der viuste gên den brüsten, daz ich wîte ergint.  
"Lât mich wûrken, leider vüdestecke!  
Iuwer lîp ist ungeseit.  
Vreischet ez mîn muome, jâ kiut sî mir leit,  
daz ich immer iht mit iu gezecke." 30
4. Grôziu kraft diu was uns beiden tiuwer  
von dem ringen, daz wir dô  
mit ein ander tâten umbe ein dinc, des ist nu site.  
Sehse biren briet sî bî dem viuwer:  
der gap mir diu vrouwe zwô; 35  
viere az si selbe, dâ labt sî daz herze mite.  
Heten wir dez obezes niht vunden,  
ich waer in mîn ouge tôt.  
Och, zwîu lîde ich armer alsô grôze nôt?  
Wes hân ich mich tumber underwunden? 40
5. Langiu maere lât iu kurzer machen,  
swiez umb allen spot ergê!  
Ich gesach nie jungez wîp sô grimmeclîch geslahen.  
Ich muoz dicke ir schimphes vil gelachen--  
waz dar umbe, was mir wê? 45  
Daz versuonte sî ouch sît ûf einer derreblahen.  
Bî ir muomen hûse und einem hecke  
kom ich zir--des was si geil.  
Mînes guotes wart ir dâ daz beste teil;  
dâ liez ich der vrouwen Siuftenecke. 50

- Don't forget the green lime tree--  
Alas, now where do the young people dance? 5  
In summer it was our shelter from the hot sun;  
It has lost its green leaves,  
And I am angry at winter  
Since it has taken the roses from the meadow,  
That stood there beautiful this year. 10
2. My friends, tell me what to do  
About a lady who fends me off!  
I caught her where she was swingling flax for her mistress;  
At first she resisted very little,  
But at last she showed 15  
That she was too strong for me, and I far too weak.  
Sadly, little did my struggling help,  
But I tested hers enough;  
Then she struck me many a hearty blow.  
She said, "Lover, sit down, let me swingle!" 20
3. I began with good banter,  
As my heart commanded.  
I softly reached where ladies are so ripe.  
At once she showed me her impolite manners:  
In reprisal she punched me 25  
With her fist on the breast, and I gasped for breath.  
"Let me work, you wretched prick!  
Your body isn't worth the trouble.  
If my aunt finds out, she'll speak ill of me,  
That I ever bantered with you at all." 30
4. Great power failed us both  
Because of the struggle we then  
Had together about a thing that has now grown common.  
Six pears she roasted on the fire:  
The lady gave me two; 35  
Four she ate herself, and delighted her heart.  
Had we not found any fruit,  
In my own eyes I'd have been dead.  
O why do I suffer, wretch, so great misery?  
What did I stupidly get into? 40
5. Make a long story shorter,  
Even though all the fun goes out!  
I never saw a young woman strike so furiously.  
I had to laugh a lot at her joking--  
What harm did it to me? 45  
She made up for it, too, later on a drying cloth.  
At her aunt's house under a hedge  
I came to her--she was delighted.  
The best part of my goods went to her;  
There I left the lady Siuftenecke. 50

29  
Anonymous  
Quant escavalcai l'autrer (Occitan, 1218-20)

1. Quant eu escavalcai l'autrer  
per lo chastel de Montejan,  
escavalcai per Jacobin,  
qe mester en avia gran;  
e regardai jus en una valeta 5  
u tuta ren luis e resplan  
per la clartat d'un'avinent roseta  
qe s'en vai sola deportan.  
Vau m'en a le, josta le a l'umbreta,  
e salutai la enclinan. 10
2. Mon salut me rent tremolant.  
"Segner, Deu vos met'en bon an  
e vos don zo qu'anaz qirant,  
a ço qu'eu non i aia dan.  
Deu confonda Robezon et Audeta! 15  
Ja mais m'amistat non auran,  
qu'encoi tot jor m'an lassata soleta--  
lo quals no m'aven mais oian!  
No-l faran mais. No-s vi tanta nessieta!  
Ben sai qu'encoi lo comparan." 20
3. "Tosetta de bella faizon,  
ben saveç dir vostra raison.  
Laissez estar questo sermon,  
qe trobat avez compaignon  
per cui serez aunorad'e servida 25  
mais de tant que de Robezon.  
Ne trovareç aior de vostra vida  
si tost v'en renda gederdon  
cum e'ffarai, se vos m'estat aisida  
de zo qu'en vos querrai pardon." 30
4. "Segner, no m'es bel ni m'es bon  
que ja mon cors vos abandon.  
Ben me podez querir tal don,  
q'eu vos diria ben de non.  
Ja Deu non plassa qu'eu faz tal fallida, 35  
e s'eu la faz, non me-l pardon  
qe vos digaz que m'aviaç chausida.  
En ver, s'eu forçada non son,  
tant malament m'avez oi assallida  
a coitada Deus esperon." 40

29  
Anonymous  
When I rode out the other day (Occitan, 1218-20)

1. When I rode out the other day  
Toward the castle of Montegiano,  
I rode as a Jacobin friar,  
For I had great need to do so;  
And I looked down into a little valley 5  
Where everything was shining and bright  
With the light of a delightful little rose  
Who was amusing herself alone.  
I went to her, beside her in the shade,  
And greeted her with a bow. 10
2. Trembling, she returned my greeting.  
"Sir, God give a good year  
And grant what you seek,  
Provided I get no harm by it.  
May God damn Robezon and Audeta! 15  
They'll never have my friendship,  
For all day today they've left me alone--  
Which has never happened to me before!  
They won't do it again. I never saw such foolishness!  
I know well they'll pay for it today." 20
3. "Pretty little girl,  
You know how to express your thought well.  
But drop this talk,  
For you have found [in me] a companion  
Who will honor and serve you 25  
Much more than Robezon.  
You won't find elsewhere, as long as you live,  
[A man] who would reward you as quickly  
As I will, if you oblige me,  
Since I'll get you a pardon for it." 30
4. "Sir, I haven't the slightest intention  
Ever to give myself to you.  
You may indeed ask for such a gift,  
But I would surely tell you no.  
May it never please God that I commit such a wrong, 35  
And if I do, may He not give me pardon  
Because you say you picked me out.  
Indeed, though I have not been raped,  
You have attacked me today so nastily  
[That I pray] God to come spurring in haste." 40

5. "O toseta, se ve plagues  
humilitat e chausiment,  
ancor n'ai mais de cinquecent  
entre frer, cosin, e parent.  
Per tuttu zo remaner non poiria. 45  
No sui tant coant ni tant lent  
qe'l pro Guillem Malaspina diria  
qu'eu fust coart et recredent,  
quel qu'e signor de la cavalaria,  
e de les armas pro e valent." 50

## 30

Hue de Saint Quentin (fl. 1219-21)  
A l'entrant del tanz salvage (French)

1. A l'entrant del tans salvage  
k'ivers s'enclot,  
que cist oisellon salvage  
chantent et jot, 5  
oï touse ki chantot  
dalés une trelle;  
mout ert bele, si gardoit  
cabriaus ki broustelle.
2. Dras ot ners conme cornelle,  
et soubre col 10  
la crine ki fu blanchete  
reflambiot  
quant li solaus flambiot  
ki le mont sorelle.  
Je cuic bien que il nen ot 15  
el mont sa parelle.
3. Quant fui pres de la tousete  
dis li manois,  
"Diex ti aït, bergerete,  
ci en l'erbois. 20  
Comment as non? Sans gaboïs  
di le moi u note."  
"Pour itant que gart cabrois,  
m'apel on Cabrote."
4. "Cabrote, ne soiés fole, 25  
ne vos iriés,  
mais devenés m'amiote  
si me baisiés.  
Je vos donrai gent loier,  
aumosniere u cote; 30  
assés aim miex dosnoier  
com harpe ne note."

5. "O little girl, if you choose  
Humility and discretion,  
I have more than five hundred [pardons] left  
For your brothers, cousins, and kin.  
Despite them all I cannot delay. 45  
I am not so secretive or so slow  
That noble Guillem Malaspina would say  
I was cowardly or craven,  
He who is master of chivalry,  
Noble and strong in arms." 50

## 30

Hue de Saint Quentin (fl. 1219-21)  
At the beginning of the wild season (French)

1. At the beginning of the wild season  
When winter ends,  
When the wild birds  
Sing and play,  
I heard a girl who sang 5  
Beside a trellis;  
She was very pretty, and she was tending  
Kids that were browsing.
2. She had clothes black as a crow,  
And over her collar 10  
Her hair, which was quite white,  
Glistened  
When the sun shone  
Which lights the world.  
I believe that surely there has not been 15  
Her equal in the world.
3. When I was near the little girl  
I said at once,  
"God help you, shepherdess,  
Here in the grass. 20  
What is your name? No joke,  
Tell me or sing."  
"Because I tend goats,  
I am called Cabrote."
4. "Cabrote, don't be silly, 25  
Don't be angry,  
But become my sweetheart  
And kiss me.  
I'll give you pleasing pay,  
An alms-purse or a hood; 30  
I like much better chasing girls  
Than harp or song."

5. Aing mais n'oi tel riote.  
 Molt fu courtois;  
 sour sa trelle ki foillie 35  
 desour l'erbois  
 le gu li ai fait trois fois,  
 puis la lieve droite.  
 Puis me dist, "Amis, amis,  
 ci a plaisant note." 40
6. Quant jou en oi mes aveaus  
 tant con moi vaut plaire,  
 si retourne ses cabreaus;  
 riant s'en repaire.

## 31

Jocelin (fl. c. 1220)

Quant j'o chanteir l'aluete (French)

1. Quant j'o chanteir l'aluete  
 et ces menus oxillons,  
 et je sent de violetes  
 odoreir tous ces bouxons,  
 lor est bien drois et raixons 5  
 ke de chanteir m'entremete  
 por la belle Amelinete  
 cui je vi gairdeir moutons;  
 chantoit une chansonnete  
 dont molt me plaisoit li sons. 10
2. Je me traix vers la tousete  
 si guerpi mes compaignons.  
 Pués li dix, "Douce amiete,  
 cist jors vos soit cleirs et bons.  
 Dous cuers, amors me semont 15  
 k'en vos servir tout me mete,  
 k'onkes si amerousete,  
 se m'est vis, ne vit nuls hom.  
 S'or deveneis m'amiete  
 molt bone vie moinrons." 20
3. "Biaul sire, se Deus me voie,  
 vos en pairleis en pardon;  
 jai de m'amor n'aurais joie,  
 c'autrui en ai fait le don.  
 Se si vos trovoit Symon, 25  
 ki de m'amor se coentoie,  
 aidier ne vos i poroie  
 ke ne fuissies de baston  
 tuis en mi ceste voie  
 ou depesciés de gaignons." 30

5. I never heard such a fuss.  
 I was very courtly;  
 Under her trellis in bloom 35  
 On the grass  
 I played the game for her three times;  
 Then I raised her straight.  
 Then she told me, "Friend, friend,  
 This is a pleasing tune." 40
6. When I had got satisfaction,  
 As much as I pleased,  
 She rounded up her goats;  
 She went back to them with a smile.

## 31

Jocelin (fl. c. 1220)

When I hear the skylark singing (French)

1. When I hear the skylark singing  
 And the other little birds,  
 And I smell the bushes  
 Smelling of violets,  
 Then it's right and reason 5  
 That I set about to sing  
 For [love of] pretty Amelinete  
 Whom I saw watching sheep;  
 She was singing a little song  
 With a melody that pleased me. 10
2. I drew near the little girl  
 And left my companions.  
 Then I said, "Sweet little friend,  
 May this day be bright and good for you.  
 Sweet heart, love summons me 15  
 To put myself all in your service,  
 For no man, I think, has ever  
 Seen so lovely a little girl.  
 If now you'll be my sweetheart  
 We'll lead a very good life." 20
3. "Fair sir, God see me,  
 You are speaking in vain.  
 You'll never get joy from my love,  
 For I've made a gift of it to another.  
 If Simon found you here 25  
 Who flaunts my love,  
 I couldn't help you  
 Not to get killed  
 With a club on this path  
 Or torn apart by mastiffs." 30

4. "Belle, trop cowairs seroie,  
foi ke doi Deu et ces nons,  
se jai proier vos laissoie  
por vilain ne por gaignons.  
Se de vos un bialu respous 35  
de vostre boen cuer avoie,  
certes plux hardis seroie  
ke n'est leupairs ne lieons,  
et plux de dix en vancroie  
de teils vilenés garsons." 40
5. "Molt vos oi vanteir, bialu sire,  
d'estre lié por moie amor,  
maix tout eil vos orai dire  
quant vos oreis mon pastor;  
car, se Deus me doinst honor, 45  
n'ait si bel home en l'empire,  
quant de mes euls lou remire,  
ne bergier de teil vigor;  
jai n'aureis talent de rire  
quant vos vairesis son irour!" 50
6. E vos lou pastor plain d'ire,  
ki jalous fut de s'amor;  
vers moy vint, si me remire  
com hons plains de grant folor.  
Pués m'ait dit per irour, 55  
"Teneis vostre voie, sire;  
Damedeus vos puist maldire  
se plux la proiés d'amors,  
car si m'ait nostre Sire,  
faire i poeis lonc sejour!" 60
7. Lors n'o je talent de rire  
quant irié vi le pastor.  
N'eüsse mestier de mire  
s'il m'eüst ataint le jor.  
Li vilains per grant vigor 65  
son arson toise en entiere,  
d'un kairel me cuide occire--  
et je montai si m'en tor.  
Maix tant vos puis je bien dire  
k'ains maix n'o si grant paour. 70
8. Elle me comence a dire,  
"Revenez arier, bialu sire,  
je vos otroi mon amor"--  
maix por tot l'or de l'empire  
ne fuisse torneis ver ouls! 75

4. "Pretty one, I would be very cowardly,  
Faith I owe God and his name,  
If I stopped begging you [for love]  
Because of a peasant or mastiffs. 35  
If I got a fair response  
From your good heart,  
Surely I would be braver  
Than is a leopard or a lion,  
And I would vanquish more than ten  
Of such peasant boys." 40
5. "I hear you boasting a lot, fair sir,  
That you are bound by my love,  
But I'll hear you saying quite something else  
When you hear my shepherd;  
For God give me honor, 45  
There's no man so handsome in the empire  
When I gaze at him with my eyes,  
Nor a shepherd of such strength;  
You'll have no wish to laugh  
When you see his anger!" 50
6. Behold the shepherd full of wrath  
Who was jealous of his love;  
He came toward me, and looked at me  
Like a man full of great madness.  
Then he told me in anger, 55  
"Go your way, sir;  
May the Lord God curse you  
If you beg her for love any more,  
For so help me our Lord,  
You may stay a long time!" 60
7. Then I wanted to laugh  
When I saw the shepherd angry.  
I would have had no use for a doctor  
If he had caught me that day.  
The peasant with great strength 65  
Bent his crossbow and shot,  
With a bolt he nearly killed me--  
And I mounted and fled.  
But I can assure you  
That I never had so great fear. 70
8. She began to tell me,  
"Come back, fair sir,  
I grant you my love!"--  
But for all the gold in the empire  
I would not have returned to them! 75

- 32  
Bestourné (fl. 1200-50?)  
An mai a douls tens novel (French)
1. An mai a douls tens novel,  
ke florissent arbrexel  
et prei renverdissent,  
desduxant sor un ruxel  
m'en alai per grant rivel; 5  
truis pastoure jolie  
c'aloit ces aignialz gardant  
et en sa pipe chantant  
son dorelot:  
*"J'ai ameit et amerai,* 10  
*hé, dorelot!*  
*Et s'aimme aincor,*  
*Deus! de jolif cuer mignot."*
2. Quant je vi ke soule estoit,  
vers li m'en alai tot droit 15  
et se la salue;  
pués li dix, c'elle voloit,  
k'elle rencomenceroit  
sa chanson, qu'iert drue.  
Tantost la rencomensait 20  
et en sa pipe chantait  
son dorelot:  
*"J'ai ameit et amerai,*  
*hé, dorelot!* 25  
*Et s'aimme aincor,*  
*Deus! de jolif cuer mignot."*
3. Bien me plot ceu k'elle fist;  
tot maintenant li requis  
k'elle fust m'amie,  
Et elle me respondiit 30  
et pués apres si me dit  
que nel seroit mie,  
car un autre avoit plux chier.  
Lors comansait de richief  
son dorelot: 35  
*"J'ai ameit et amerai,*  
*hé, dorelot!*  
*Et s'aimme aincor,*  
*Deus! de jolif cuer mignot."*
4. Por plux tost s'amor avoir  
li donai de mon avoir 40  
et mon amoniere,  
et li dix ke trop doloir  
me fait s'amor main et soir,  
tant l'avoie chiere. 45

- 32  
Bestourné (fl. 1200-50?)  
In May in the sweet new season (French)
1. In May in the sweet new season,  
When shrubs blossom  
And meadows turn green,  
Playing beside a brook  
I walked along with great delight; 5  
I found a pretty shepherdess  
Who was tending her sheep  
And singing to her pipe  
Her refrain:  
*"I have loved and I shall love,* 10  
*O dorelot!*  
*And I love yet,*  
*God! with a pretty, graceful heart."*
2. When I saw she was alone,  
I went straight toward her 15  
And greeted her;  
Then I said that if she wished  
She would begin again  
Her song, which was lovely.  
At once she began again 20  
And sang to her pipe  
Her refrain:  
*"I have loved and I shall love,*  
*O dorelot!* 25  
*And I love yet,*  
*God! with a pretty, graceful heart."*
3. What she was doing pleased me well;  
At once I asked her  
To be my sweetheart,  
And she answered 30  
And then told me  
She certainly wouldn't be,  
For she loved another better.  
Then she began once more  
Her refrain: 35  
*"I have loved and I shall love,*  
*O dorelot!*  
*And I love yet,*  
*God! with a pretty, graceful heart."*
4. To get her love all the quicker  
I gave her some of my wealth 40  
And my alms-purse,  
And told her that love of her  
Made me suffer morning and night,  
I held her so dear. 45



- |    |  |                        |  |   |                        |
|----|--|------------------------|--|---|------------------------|
|    | Lou don resut maintenant,<br>pués chantait tout en riant<br>son dorelot:<br><i>"J'ai ameit et amerai,<br/>hé, dorelot!<br/>Et s'aimme aincor,<br/>Deus! de jolif cuer mignot."</i>   | 50                     |  | She accepted my gift at once,<br>Then sang with a smile<br>Her refrain:<br><i>"I have loved and I shall love,<br/>O dorelot!<br/>And I love yet,<br/>God! with a pretty, graceful heart."</i>   | 50                     |
| 5. | En chantant me dist, "Amis,<br>en vos dons m'aveis conquis.<br>M'amor vos otrie.<br>Ne veul plux gairder berbis;<br>ains irons per lou païx<br>menant bone vie<br>moi et vos dorenavant,<br>et g'irai toz jors chantant<br>mon dorellot:<br><i>"J'ai ameit et amerai,<br/>hé, dorelot!<br/>Et s'aimme aincor,<br/>Deus! de jolif cuer mignot."</i> | 55<br><br>60<br><br>65 |  | 5. As she sang she said, "Friend,<br>With your gifts you have conquered me;<br>I grant you my love.<br>I don't want to tend sheep any more;<br>You and I will go through the country<br>Enjoying ourselves<br>From now on,<br>And I'll always sing<br>My refrain:<br><i>"I have loved and I shall love,<br/>O dorelot!<br/>And I love yet,<br/>God! with a pretty, graceful heart."</i> | 55<br><br>60<br><br>65 |
| 6. | Tout maintenant l'ambrassai,<br>en la bouche la baissai,<br>et elle c'escrïe,<br>"Hé, Robin, perdue m'ais!<br>Jamaix plux ne m'averais<br>jor en ta baillie,<br>car je m'en voix desduxant,<br>per lou païx flajolant<br>mon dorellot:<br><i>"J'ai ameit et amerai,<br/>hé, dorelot!<br/>Et s'aimme aincor,<br/>Deus! de jolif cuer mignot."</i>   | 70<br><br>75           |  | 6. All at once I embraced her,<br>Kissed her on the mouth,<br>And she cried out,<br>"O Robin, you have lost me!<br>You will never have me again<br>A day in your power,<br>For I am going playing,<br>Piping through the country<br>My refrain:<br><i>"I have loved and I shall love,<br/>O dorelot!<br/>And I love yet,<br/>God! with a pretty, graceful heart."</i>                   | 70<br><br>75           |
| 7. | Quant je vi son bial vis cleir,<br>de joie pris a chanteir<br>per grant melodie,<br>et elle prist a balleir,<br>a saillir et a tripeir,<br>per mignoterie<br>bone vie aloit menant<br>et tous jors renovellant<br>son dorellot:<br><i>"J'ai ameit et amerai,<br/>hé, dorelot!<br/>Et s'aimme aincor,<br/>Deus! de jolif cuer mignot."</i>          | 80<br><br>85<br><br>90 |  | 7. When I saw her fair, bright face,<br>With joy I began to sing<br>To a rousing melody,<br>And she began to dance,<br>To leap and skip;<br>Charmingly<br>She enjoyed herself,<br>And kept repeating<br>Her refrain:<br><i>"I have loved and I shall love,<br/>O dorelot!<br/>And I love yet,<br/>God! with a pretty, graceful heart."</i>  | 80<br><br>85<br><br>90 |

33  
Anonymous  
Pastourelle (French, 1200-50)

1. Pastourelle  
vi seant lés un bouxon;  
mout fut belle  
et de cors et de fasson. 5  
Leiz li m'assis a bandon  
si li dix,  
"Belle, je suis vostre amins;  
receveis de moi cest don."
2. "Biaus dous sire,  
vos direz can ki vos siet, 10  
mais a dire  
ne cuit pais ke trop vos griet.  
Sachiez, c'il ne m'an meschiet,  
ne cut pas 15  
que de moi faciez vos gas,  
car aillours li cuers me siet."
3. "Pastorelle,  
vos me meneis trop sor frain. 20  
Je n'ai cure  
d'autre ameir, talent ne fain.  
Ameis moi car je vous ain.  
Je vos pri 20  
et requier por Deu merci  
com cilz qui est pris a l'ain."
4. "Par parolles, 25  
sire, me samblez cortois;  
mais si folle  
ne me troverez des mois  
ke je faice vos voloir. 30  
Poc vos vaut  
biaus proiers, ce Dex me saut,  
ke force n'est mie drois."
5. A la voie  
la pastore ce mist lors; 35  
a grant joie  
vait deduxant son gent cors.  
Mout li siet bien ces depors.  
Elle dit,  
"Chivaliers, se Dex m'aïst,  
fols cowars n'est mie mors!" 40

33  
Anonymous  
A Shepherdess (French, 1200-50)

1. A shepherdess  
I saw sitting beside a bush;  
She was very pretty  
In body and face. 5  
I sat down beside her casually  
And said,  
"Pretty one, I am your lover;  
Receive from me this gift."
2. "Fair good sir,  
You will say whatever you please, 10  
But I don't think  
That talking costs you much.  
Know that unless I'm unlucky,  
I don't think 15  
You'll make your boasts of me,  
For my heart is set on someone else."
3. "Shepherdess,  
You are keeping me on a short rein. 20  
I have no notion  
To love another, nor wish nor hunger.  
Love me because I love you.  
I beg you 20  
And beseech mercy in God's name,  
As one who is caught on the hook."
4. "In words, 25  
Sir, you seem courtly;  
But you won't find me  
In months so foolish  
That I'd do your wish. 30  
Pretty prayer  
Does you little good, so God save me,  
For might does not make right."
5. On her way  
The shepherdess then set out; 35  
With great joy  
She was amusing her pretty self.  
This game pleased her well.  
She said,  
"Knight, God help me,  
A foolish coward is unlikely to be killed!" 40

## 34

## Anonymous

En ma forest entrai l'autrier (French, 1200-50)

1. En ma forest entrai l'autrier  
pour moi deduire et solacier,  
si truis pastore gente;  
aigniax gardoit en un vergier  
desouz l'onbre d'une ente. 5
2. N'avoit sourcot ne peligon  
ne guimplete ne chaperon,  
toute estoit desfublee.  
Blanche ot la gorge et le menton  
plus que noif seur gelee. 10
3. Seule sanz conpaignon estoit;  
en sa main un baston tenoit,  
a haute voz s'escrie;  
une chançonete disoit,  
més ne m'i savoit mie. 15
4. Lez li m'assis desouz l'arbroi,  
puis dis, "Pastoure, entent a moi,  
si ne t'esmaie mie;  
se tu veus fere riens pour moi,  
de toi ferai m'amie." 20
5. "Franc chevalier, lessiez m'ester,  
je n'ai cure de moi gaber;  
vez ci la nuit obscure.  
Lessiez moi mes aigniax garder,  
de vostre gieu n'ai cure." 25
6. Quant je l'oi ensi parler,  
lez li m'asis sanz arester;  
par les flans l'ai saisie,  
tant la besai et acolai  
qu'ele devint m'amie. 30

## 35

## Anonymous

Qant pert la froidure (French, 1200-50)

1. Qant pert la froidure  
et revient l'ardure  
dou tans qui m'agree,  
chevalchant ma mure  
tote m'ambleüre, 5  
vi par aventure  
lez une ramee  
une criature  
soule et esgaree

## 34

## Anonymous

I entered my forest the other day (French, 1200-50)

1. I entered my forest the other day  
To amuse myself and have some fun,  
And I found a pretty shepherdess;  
She was tending lambs in an orchard  
In the shade of a grafted tree. 5
2. She had neither coat nor fur-lined cloak,  
Neither head-band nor hood;  
She wore no outer garments.  
Her throat and chin were whiter  
Than snow over frost. 10
3. She was alone, without companion;  
In her hand she held a stick,  
And she was calling out aloud;  
She was singing a little song,  
And she didn't know I was there. 15
4. Beside her I sat under the orchard,  
And said, "Shepherdess, listen to me,  
And don't be surprised;  
If you want to do something for me,  
I'll make you my sweetheart." 20
5. "Noble knight, let me be,  
I don't like [you] to make fun of me;  
Dark night is coming on.  
Leave me to watch my lambs;  
I don't care about your game." 25
6. When I heard her speak that way,  
I sat beside her without delay;  
I grasped her by her sides,  
And kissed her and embraced her  
Until she became my sweetheart. 30

## 35

## Anonymous

When the cold had departed (French, 1200-50)

1. When the cold had departed  
And the heat was returning  
Of the season that I like,  
Riding my mule  
At an amble, 5  
I saw by chance  
Beside a wood  
A creature  
Alone and confused

- qui n'ert pas segure 10  
 por ceu q'ele ot adiree  
 sa chapete bure.  
 Face ot clere et pure  
 et gente faiture,  
 tote eschevelee. 15  
 Se maudit et jure  
 et dit, "Trop fu dure  
 l'ore que fu neie!"
2. Qant se vit surprise 20  
 sa maque a prise,  
 si s'est escorcee;  
 une piece a mise  
 d'une torte bise  
 en sa cotte grise 25  
 qu'ele ot aportee.  
 Boiche ot bien asise,  
 face coloree  
 qui m'art et atise.  
 Molt la vi desconfortee, 30  
 mais pou me jostise.  
 D'amors l'ai requise  
 mais petit me prise.  
 Riens ne li agree;  
 dit ja n'iert conquise 35  
 par nule devise  
 se n'est espousee.
3. Ele est deslieie,  
 molt fu embelie;  
 la crine avoit bloie. 40  
 N'a jusq'a Pavie  
 moine en abaie  
 n'en eüst envie.  
 Molt en oi grant joie.  
 Puis le dis, "Amie,  
 ceu que di m'ottroie;  
 ainz demain complie 45  
 auras atache et corroie,  
 cotte et sosquenie."  
 Ele n'en vuet mie;  
 molt me contralie 50  
 et dit, "Nel feroie;  
 c'est granz vilenie  
 d'ome qui tant prie.  
 Tenez vostre voie!"
4. Vers moi la tiroie; 55  
 dist, "Tost vos ferroie  
 par sainte Marie,  
 tenez vo main coie!"

- Who was not safe 10  
 Because she had lost  
 Her brown cloak.  
 She had a bright, clear face  
 And a noble form,  
 All dishevelled. 15  
 She cursed and swore  
 And said, "So harsh  
 Was the hour I was born!"
2. When she realized I had surprised her,  
 She picked up her club  
 And gathered up her skirt;  
 She put a piece  
 Of brown bread  
 That she had brought  
 Into her gray tunic. 25  
 She had a graceful mouth  
 And a ruddy face  
 That burned me and stirred me up.  
 I saw she was worried  
 But I didn't restrain myself. 30  
 I begged her for love  
 But she thought little of me.  
 Nothing pleased her;  
 She said she would never be  
 Conquered by any means 35  
 Unless she was married.
3. Her hair was untied,  
 Which made her prettier;  
 Her hair was blond.  
 There's no monk in an abbey  
 As far as Pavia  
 Who would not have wanted her.  
 She gave me great joy.  
 Then I told her, "Friend,  
 Grant what I say;  
 Before compline tomorrow  
 You'll get a clasp and belt,  
 A tunic and a smock."  
 She didn't agree at all;  
 She scolded me at length 50  
 And said, "I wouldn't do it;  
 This is great villainy  
 In a man who prays so much.  
 Go your way!"
4. I drew her near to me;  
 She said, "I'm about to hit you,  
 By Holy Mary,  
 Keep your hands to yourself!"

- Et je li disoie,  
 "Se vos espoioie,  
 touse, senz folie,  
 seriez vos moie?"  
 "Oil," s'el m'affie  
 que segur en soie. 60
- Lors li ai ma foi pluvie 65  
 que l'esposeroie,  
 et puis l'acoloie  
 et quant que voloie  
 fis, e el s'escrie,  
 "Feme qui n'otroie 70  
 tel jeu et tel joie,  
 de Deu soit honie!"
5. Puis l'ai ramponee:  
 "Estes engennee!"  
 "Nenil voir, beals sire;  
 or m'avez gabeie. 75  
 Tote sui sanee;  
 ja por tel colee  
 ne quier avoir mire. 80  
 N'est pas cols d'espee,  
 n'en ai pas grant ire.  
 Certes molt m'agreie  
 quant li plus beals de l'empire  
 m'a despucelee." 85  
 De sa coleree  
 a s'afiche osee,  
 si commence a rire  
 si l'a bien frottee,  
 puis la m'a donee;  
 ne l'os escondire. 90

## 36

## Anonymous

Je me chevalchoie (French, 1200-50)

1. Je me chevalchoie  
 par mi un prael;  
 de joste une arbroie,  
 lez un ormissel,  
 la trovai grant joie. 5  
 Pastore en l'arbroie,  
 en sa main frestel,  
 chante un son novel;  
 vuet que Robins l'oie.

- And I told her,  
 "If I married you,  
 Girl, and no fooling,  
 Would you be mine?"  
 "Yes," and she assured me  
 That I could be sure. 60
- Then I promised 65  
 To marry her,  
 And then I embraced her  
 And did everything  
 I wanted, and she cried out,  
 "May any woman who refuses 70  
 Such sport and such joy  
 Be put to shame by God!"
5. Then I teased her:  
 "You've been fooled!"  
 "Not so, fair sir;  
 You made fun of me.  
 I am completely cured;  
 Never for such a wound  
 Do I want to have a doctor. 80  
 It's not a sword wound,  
 I'm not in much pain.  
 Surely I'm very pleased  
 That the handsomest man in the empire  
 Has taken my virginity." 85  
 From her collar  
 She took her clasp,  
 And she began to laugh  
 And wiped it well,  
 And then she gave it to me;  
 I don't dare deny it. 90

## 36

## Anonymous

I was riding (French, 1200-50)

1. I was riding  
 Through a meadow;  
 Beside an orchard,  
 Under a little elm  
 I found great joy. 5  
 A shepherdess in the orchard  
 With a reed-pipe in her hand  
 Was singing a new tune;  
 She wanted Robin to hear.

2. . . . 10  
 . . .  
 . . .  
 . . .  
 La color rosine  
 par mi la gaudine 15  
 reluisoit tant cler.  
 Deus me last trover  
 que l'aie sovine!
3. Par mi la ramee 20  
 vers li chevalchai;  
 quant je la vi seule,  
 si la saluai.  
 Dis li, "Bele neie,  
 soiez ma priveie.  
 Je vos amerai, 25  
 riche vos ferai  
 en nostre contree."
4. "Avoi, chevaliers,  
 de foloi parlez,  
 s'en moi a mesure. 30  
 Je sui bele assez,"  
 ce li dist la pure,  
 "je n'ai de vos cure.  
 Li us est fermez,  
 Robins a les clés 35  
 de la serreüre."
5. "Bele Mariette,  
 pres de moi te tien;  
 par desoz ta cotte  
 te bottrai del mien. 40  
 Bele Mariotte,  
 pres de moi t'acoste  
 seule, senz engien."  
 Et dist que bien siet  
 dedanz sa biotte. 45
6. La berre est briseie,  
 l'us est desfermez!  
 Jamais de tel notte  
 n'orrez a parler. 50  
 El dit, "Par saint Blaise,  
 melz valt la sosclaise  
 ne facent les cleis.  
 Sovent i venez,  
 amis, en l'erbage!"

2. . . . 10  
 . . .  
 . . .  
 . . .  
 [Her] pink color  
 Throughout the wood 15  
 Was shining bright.  
 God let me find her  
 And get her on her back!
3. Through the branches  
 I rode toward her; 20  
 When I saw her alone,  
 I greeted her.  
 I said, "Pretty creature,  
 Be my sweetheart.  
 I will love you, 25  
 I will make you rich  
 In our country."
4. "Ho there, knight,  
 You are talking of folly,  
 And in me there is moderation. 30  
 I am pretty enough,"  
 The pure girl told him,  
 "I have no care for you.  
 The door is shut,  
 Robin has the keys 35  
 To the lock."
5. "Pretty Mariette,  
 Stay close to me;  
 Underneath your tunic  
 I'll knock you with my [thing]. 40  
 Pretty Mariotte,  
 Lean on me  
 Alone, without tricks."  
 And she said it felt good  
 Inside her box. 45
6. The bar is broken,  
 The door is unclosed!  
 You will never hear tell  
 Of such a tune. 50  
 She said, "By Saint Blaise,  
 The skeleton key is worth more  
 Than are the keys.  
 Come back often,  
 Friend, to the meadow!"





38

Thibaut de Blaison? (†1229)  
L'autrier quant me chevaüoie (French Motet, c. 1220-29)

L'autrier quant me chevaüoie  
de Blason a Mirabel,  
pensoie  
(molt me fu bell)  
en amour, 5  
ke ja par moi n'ert fine a nul jour!  
J'aim le comencement d'amour,  
la fins m'en desagree.  
Si ne sai coment 10  
si mignotement  
m'a navré  
la belle ke nul mal ne sent;  
jamais en ma vie,  
quoi ke nus en die,  
ne me plaindrai. 15  
Mais de ceaus dont j'ai envie  
m'a asseuré;  
belle dame m'a mandé  
k'ele sera m'amie!

39

John of Garland: *Parisiana poetria* (Latin, c. 1220-35)  
Carmen elegiacum, amabeum, bucolicum, ethicum

Verba cognata materie sumuntur in exemplo subsequenti, quod est carmen elegiacum, amabeum, bucolicum. Elegiacum quia de miseria contextitur amoris; amabeum quia representat proprietates amantum; bucolicum *apo toy bucolou*, id est ab hoc nomine *bucolon*, quod est "custodia boum." Unde, secundum ordinem quem servat Virgilius, hoc carmen debet esse primum, quia in eo observatur humilis stilus, quem sequitur mediocris et gravis. Est autem materia versuum quomodo iuvenis oppressit nimpham, cuius amicus erat Coridon. Per nimpham significatur caro; per iuvenem corruptorem, mundus vel diabolus; per proprium amicum, ratio. Dicitur ergo sub persona mundi sic:

Carmen elegiacum, amabeum, bucolicum, ethicum

1. Cum citharizat avis silvis dulcedine quavis,  
que requiem donant organa verna sonant;  
vestem pingit humus, renovat sua tegmina dumus;  
ponit utrumque genus sub pede blanda Venus;  
laxat humum Phebus radiis, Nestor fit ephebus; 5  
flos rupto leviter cortice querit iter.  
Phyllis oves pavit, sub fago se recreavit,  
ducens fila colo sola virente solo,  
et breviter tacta decantat Daphnidis acta: 10  
quam bene sub legem traxerit ipse gregem.

38

Thibaut de Blaison? (†1229)  
The other day when I was riding (French Motet, c. 1220-29)

The other day when I was riding  
From Blaison to Mirebeau,  
I was thinking  
(I enjoyed it)  
Of love, 5  
Which will never ever be true with me!  
I like the beginning of love;  
The end displeases me,  
I don't know why.  
So graciously 10  
Has wounded me  
The beautiful one that I feel no pain;  
Never in my life,  
Whatever anyone says,  
Shall I complain. 15  
But about those whom I envy  
She has reassured me;  
A beautiful lady has promised me  
That she'll be my sweetheart!

39

John of Garland: *Parisiana poetria* (Latin, c. 1220-35)  
An Elegiac, Amoebean, Bucolic, Moral Poem

Words cognate to the subject are drawn on for the following example, which is an elegiac, amoebean, bucolic poem. Elegiac because it is woven of the tragedy of love; amoebean because it represents the characteristics of lovers; bucolic, *apo tou boucolou*, that is, from the noun *boucoulon*, which is "cowherding." Whence, according to the order that Virgil holds to, this poem is rightly the first poem in the book because it keeps to the low style, which comes before the middle and high styles. The subject matter of the verses is how a youth ruined a nymph whose beloved had been Corydon. The nymph signifies the Flesh, the young seducer the World or the Devil, the beloved Reason. The speaker of the poem is the World, who says:

An Elegiac, Amoebean, Bucolic, Moral Poem

1. When the bird in the wood strikes his lute with that certain sweetness,  
The vernal instruments, which bring tranquillity, resound;  
The earth adds new color to its dress, the thornbush puts on a new covering;  
Venus brings both sexes under her charming foot;  
Phoebus softens the earth with his rays, the aged counselor becomes an adolescent;  
The flower gently bursts its shell and bends toward the road.  
Phyllis drives her sheep, beneath a beech she rests,  
Spinning threads from her distaff alone on the lush ground,  
And she sings, touching briefly the deeds of Daphnis,  
How well he drew his flock under the law. 10

- Daphnin predones canit illa fugasse leones.  
*Sim licet in laqueo, liber amator eo.*
2. "Daphmidis est natus victo gregis hoste probatus  
dignus laudari, dignus amore pari:  
hic implet mundum vivaci laude rotundum. 15  
Par facie matri, parque vigore patri,  
in corpus, mentem, sortitur utrumque parentem,  
flos presens iuvenum, gemma futura senum."  
Dum sic gratatur pastoria, sicque iocatur, 20  
candoris nivei mulceo pectus ei;  
spondeo dum dona, sibi carum fert Coridona.  
Illam sum reprimens, nil Coridona timens;  
emulus ecce venit, Coridon, quem fistula lenit.  
*Sim licet in laqueo, liber amator eo.*
3. Occurritque videns nos nexos denteque stridens, 25  
hanc trahit ad foveam, sed cadit hic in eam.  
Hunc rea detrusit, sic clamans libera lusit:  
"Hic, Coridon, iaceas, hinc nec abire queas;  
non te mundabo, non te de sorde levabo. 30  
Ludere nos iuvenes ne prohibete, senes;  
istos per colles cum mecum ludere nolles,  
lusorem tenui rusticitate tui!"  
Sic ait: "O Philli, colludas, depprecor, illi;  
dos valet ascribi pellis ovina tibi. 35  
Non solam pellem sed oves tibi tradere vellem."  
*Sim licet in laqueo, liber amator eo.*
4. Phillis ait clare: "Sequar hunc qui novit amare,  
nec solet in ludis dulcibus esse rudis.  
Est iuvenis letus, saliens, probus, et requietus;  
est Coridon vilis tegmine, pelle, pilis. 40  
Huius amor floris nectar distillat amoris;  
hic rudis ignavus, dulcis at ille favus."  
Tu mecum, Phillis, solita es lucisse lapillis;  
frondoso thalamo Phillida tectus amo. 45  
Sic vir amo quod amor, ergo non hamo nec hamor;  
hamo sic hamor quem mihi tendit amor.  
Dum spirat vita, me Phillis linquere vita.  
*Sim licet in laqueo, liber amator eo.*
5. Sic Caro mechatur, Ratio dum subpeditatur;  
est Mundus mechus, Carnis inane decus. 50
- She sings that Daphnis put to flight marauding lions.  
*Although I am in a trap, I go about a free lover.*
2. "The enemy of Daphnis's flock is conquered, and the son is proven  
Worthy of praise, worthy of love as great as his; 15  
He fills the round world with lively praise.  
His mother's equal in beauty and his father's in strength,  
He resembles both parents in body and mind,  
The present flower of youths, the future gem of the old."  
While thus the shepherdess enjoys herself and thus takes her pleasure,  
I stroke her snow-white breast; 20  
While I promise gifts, she says Corydon is dear to her.  
I press her, not fearing Corydon at all,  
When behold, my rival comes--Corydon, soothing himself with his pipe.  
*Although I am in a trap, I go about a free lover.*
3. He runs up, seeing us embracing, gnashing his teeth, 25  
And drags her to a pit--but falls in himself.  
Because he accused her she pushed him, but now, set free, she mocks him,  
shouting,  
"Here may you lie, Corydon, and not get away;  
I won't clean you or lift you from the mud. 30  
Don't you old men try to stop us young people from playing;  
Since you were unwilling to play with me through these hills,  
I got another playmate--all because you are such an oaf!"  
And he says, "Go ahead and play with him, Phyllis;  
You're even worth a dowry of a sheepskin. 35  
I'd like to give you not just a skin, but all my sheep."  
*Although I am in a trap, I go about a free lover.*
4. Phyllis says loudly, "I shall follow this man who knows how to love,  
And who is never crude in sweet games.  
He is a cheerful youth, lively, decent, and easygoing;  
Corydon is gross in his clothing, skin, and hair. 40  
The love of this flower drips the nectar of love;  
That one is crude and lazy, but this one is my sweet honeycomb."  
Phyllis, you have long played at pebbles with me;  
Now, under cover of a leafy marriage bed, I make love to Phyllis.  
Thus I love like a man, because I am loved, and therefore I neither fish nor get 45  
hooked;  
I am caught by the hook which Love tends me.  
For as long as you live and breathe, Phyllis, don't leave me.  
*Although I am in a trap, I go about a free lover.*
5. Thus the Flesh commits adultery while Reason is trampled;  
The World is an adulterer, the beauty of the Flesh is vanity. 50

## 40

Anonymous

Hyer matin a l'enjornee (French Motet, c. 1220-36)

Hyer matin a l'enjornee  
toute m'enbleüre  
chevauchoi aval la pree  
querant aventure;  
une pucele ai trovee, 5  
gente de feiture,  
més de tant me desagree  
qe de moi n'ot cure;  
douz ot ris  
et simple vis, 10  
vers les euz et bien assis;  
seule estoit  
et si notoit,  
"O, o, o, o, o, o,  
dorenlot," 15  
si chantot  
(molt li avenoit)  
"O, o, o, o;"  
et a chascum mot  
souvent regretot 20  
sa compaignete Marot.

## 41

Gautier de Coinci (1177/78-1236)

Hui matin a l'ajournee (French, c. 1220-36)

1. Hui matin a l'ajomee  
toute m'ambleüre  
chevauchai par une pree.  
Par bone aventure  
une flourete ai trovee 5  
gente de faiture;  
en la fleur qui tant m'agree  
tournai luez ma cure.  
Adonc fis  
vers dusqu'a sis 10  
de la fleur de paradis.  
Chascun lo  
qu'il l'aint et lot.  
O, o,  
n'i a tel dorenlot! 15  
Pour voir, tot a un mot,  
sache qui m'ot  
mar voit, mar ot  
qui lait Marie pour Marot.
2. Qui que chant de Mariete, 20  
je chant de Marie.

## 40

Anonymous

Yesterday morning at dawn (French Motet, c. 1220-36)

Yesterday morning at dawn  
At an amble  
I was riding down the meadow  
Seeking an adventure.  
I found a maiden 5  
Pleasing in form,  
But she was so disobliging  
That she had no care for me;  
She had a sweet smile  
And a simple face, 10  
Sparkling eyes well set;  
She was alone  
And was singing,  
"O, o, o, o, o, o,  
dorenlot;" 15  
She also sang  
(It was most becoming)  
"O, o, o, o;"  
And with each word  
She would regret [the absence 20  
Of] her companion Marot.

## 41

Gautier de Coinci (1177/78-1236)

This morning at dawn (French, c. 1220-36)

1. This morning at dawn  
At an amble  
I rode through a meadow.  
By good luck  
I found a little flower 5  
Pleasing in its form;  
To the flower which pleased me so  
I then turned my care.  
Then I made  
Verses up to six 10  
Of the flower of Paradise:  
I advise everyone  
To love and praise her.  
O! O!  
There is no such refrain! 15  
In truth, all in a word,  
Whoever hears me, know  
That he sees badly and hears badly  
Who leaves Mary for Marot.
2. Whoever sings of Mariete, 20  
I sing of Mary.

- Chascun an li doi par dete  
une raverdie.  
C'est la fleurs, la violete,  
la rose espanie, 25  
qui tele odeur done et jete  
toz noz rasaki.  
Haute odeur  
sour tote fleur  
a la mere au haut seigneur. 30  
*Chascun lo  
qui'il l'aint et lot.  
O, o,  
n'i a tel dorenlot!  
Pour voir, tot a un mot,  
sache qui m'ot  
mar voit, mar ot  
qui lait Marie pour Marot.*
3. Chant Robins des robardeles,  
chant li sos des sotes, 40  
mais tu, clers, qui chantez d'eles,  
certes tu rasotes!  
Laissons ces viés pastoreles,  
ces vieilles riotes; 45  
si chantons chançons noveles,  
biax dis, beles notes  
de la fleur  
dont sanz sejour  
chantent angele nuit et jor. 50  
*Chascun lo  
qui'il l'aint et lot.  
O, o,  
n'i a tel dorenlot!  
Pour voir, tot a un mot,  
sache qui m'ott  
mar voit, mar ot  
qui lait Marie pour Marot.*
4. Laissons tuit le fol usage  
d'amor qui foloie. 60  
Sovent paie le musage  
qui trop i coloye.  
Amons la bele, la sage,  
la douce, la coye  
qui tant est de franc corage  
nului ne fannoye. 65  
En apert  
se dampne et pert  
qui ne l'aimme, honeure et sert.  
*Chascun lo  
qui'il l'aint et lot.* 70

- Every year I owe her by contract  
A song of spring.  
She is the flower, the violet, 25  
The blooming rose,  
Who gives off and spreads such fragrance  
That she sates us all.  
High fragrance  
Above every flower  
Has the mother of the high lord. 30  
*I advise everyone  
To love and praise her.  
O! O!  
There is no such refrain!  
In truth, all in a word,  
Whoever hears me, know  
That he sees badly and hears badly  
Who leaves Mary for Marot.*
3. Let Robin sing of dancing girls,  
Let the fool sing of foolish women; 40  
But you, clerk, who sing of them,  
Surely you are mad!  
Let us leave those old pastourelles,  
Those old babblings,  
And let us sing new songs, 45  
Pretty words and pretty tunes  
About the flower  
Of whom the angels  
Sing without stopping night and day.  
*I advise everyone  
To love and praise her.  
O! O!  
There is no such refrain!  
In truth, all in a word,  
Whoever hears me, know  
That he sees badly and hears badly  
Who leaves Mary for Marot.*
4. Let us all leave the foolish custom  
Of love which drives us mad; 60  
He often pays for his wasted time  
Who strains his neck that way.  
Let us love the fair and wise,  
The sweet, the elegant  
[Lady] who is of such a noble heart  
That she deceives no one. 65  
Openly  
He damns and ruins himself  
Who does not honor, love, and serve her.  
*I advise everyone  
To love and praise her.  
O! O!* 70

- |    |  |     |  |  |     |
|----|--|-----|--|--|-----|
|    | <i>O, o,<br/>n'i a tel dorenlot!<br/>Pour voir, tot a un mot,<br/>sache qui m'ot<br/>mar voit, mar ott<br/>qui lait Marie pour Marot.</i>  | 75  |  | <i>There is no such refrain!<br/>In truth, all in a word,<br/>Whoever hears me, know<br/>That he sees badly and hears badly<br/>Who leaves Mary for Marot.</i>   | 75  |
| 5. | <i>Amons tuit la fresche rose,<br/>la fleur espanie<br/>en cui Sainz Espirs repose.<br/>N'i a tele amie!<br/>Celui qui l'aimme et alose<br/>n'entroublie mie,<br/>ainz li done a la parclose<br/>pardurable vie.<br/>Le pourpris<br/>dou ciél a pris<br/>qui de s'amor est espris.<br/>Chascun lo<br/>qui'il l'aint et lot.<br/>O, o,<br/>n'i a tel dorenlot!<br/>Pour voir, tout a un mot,<br/>sache qui m'ot<br/>mar voit, mar ot<br/>qui lait Marie pour Marot.</i>                   | 80  |  | <i>Let us all love the fresh rose,<br/>The blooming flower<br/>In whom the Holy Spirit rests.<br/>There is no such sweetheart!<br/>She never forgets<br/>Him who praises and loves her,<br/>But gives him at the end<br/>Lasting life.<br/>The walls<br/>Of Heaven he has taken<br/>Who takes fire with her love.<br/>I advise everyone<br/>To love and praise her.<br/>O! O!<br/>There is no such refrain!<br/>In truth, all in a word,<br/>Whoever hears me, know<br/>That he sees badly and hears badly<br/>Who leaves Mary for Marot.</i>  | 80  |
|    |  | 85  |  |  | 85  |
|    |  | 90  |  |  | 90  |
|    |  | 95  |  |  | 95  |
| 6. | <i>A la fin pri la roÿne,<br/>la dame dou monde,<br/>qui est la doys, la pechine<br/>qui tot cure et monde,<br/>qu'ele lait m'ame orphenine,<br/>m'ame orde et immonde,<br/>si qu'a la fin soit bien fine,<br/>bien pure et bien monde,<br/>et nos toz<br/>de ça desoz<br/>daint mener ou païs dous.<br/>Chascun lo<br/>qui'il l'aint et lot.<br/>O, o,<br/>n'i a tel dorenlot!<br/>Pour voir, tout a un mot,<br/>sache qui m'ot<br/>mar voit, mar ot<br/>qui lait Marie pour Marot.</i> | 100 |  | <i>At the end I pray the queen,<br/>The mistress of the world,<br/>Who is the stream, the pool<br/>That cures and cleans all things,<br/>That she leave my soul an orphan,<br/>My dirty, filthy soul,<br/>So at the end it is most true,<br/>Most pure and most clean,<br/>And that she deign<br/>To lead us all<br/>From here below to the sweet country.<br/>I advise everyone<br/>To love and praise her.<br/>O! O!<br/>There is no such refrain!<br/>In truth, all in a word,<br/>Whoever hears me, know<br/>That he sees badly and hears badly<br/>Who leaves Mary for Marot.</i> | 100 |
|    |  | 105 |  |  | 105 |
|    |  | 110 |  |  | 110 |



Simon d'Authie (fl. 1222-32)  
Quant li dous estés define (French)

1. Quant li dous estés define  
et li frois ivers revient,  
que flours et foelle decline  
et ces oisiaus n'en sovien  
de chanter em bos n'em broel, 5  
en chantant si com je soel  
tous seus mon chemin erroie,  
si oï pres de ma voie  
chanter la bele Emmelot:  
"Deurenleu, 10  
j'aim bien Guiot!  
Tous mes cuers a li s'otroie."
2. Grant joie fait la meschine,  
quant de Guiot li souvient.  
Je li dis, "Amie fine, 15  
cil vos saut ki vos maintient!  
Vostre amour desir et voel.  
A vos servir tous m'acuel;  
se volés que vestres soie,  
reube vos donrai de soie 20  
si laissiés cel vilain sot,  
deurenleu,  
c'ainç ne vos sot  
bien amer ne faire joie."
3. "Or parlés vos de folie, 25  
sire, foi que je doi vous.  
Ja, se Dieu plaist, de s'amie  
ne sera mes amis cous.  
Tournés, fuiés vos de ci!  
Ja ne lairai mon ami 30  
pour nul home que je voie.  
Ne m'a pas dit que jel doie  
pour autrui entrelaissier.  
Deurenleu, 35  
pour un baisier  
m'a doné gans et corioe."
4. "E douce riens envoisie,  
cuers debonaires et dous,  
rechevés par cortoisie  
mon cuer, ki se rent a vos 40  
en cui je del tout m'afi.  
Mains jointes vos cri merci,  
mais que vostre amors soit moie  
ki mon cuer destraint et loie  
si que ne l'em puis sacier. 45

Simon d'Authie (fl. 1222-32)  
When gentle summer ends (French)

1. When gentle summer ends  
And cold winter returns,  
When flower and leaf fall  
And the bird does not remember  
To sing in wood or copse, 5  
Singing as I am wont to do  
I was wandering all alone on my road,  
And I heard near my way  
Pretty Emmelot singing,  
"Deurenleu, 10  
I love Guiot!  
All my heart is given to him."
2. The girl was very happy  
When she thought of Guiot.  
I told her, "True friend, 15  
May He save you who protects you!  
Your love I desire and want.  
I'm all ready to serve you;  
If you want me to be yours,  
I'll give you a dress of silk 20  
If you leave that foolish peasant,  
deurenleu,  
Who never knew  
How to love you well or give you joy."
3. "Now you are speaking of folly, 25  
Sir, by the faith I owe you.  
Never, if it please God, will my friend  
Be cuckolded by his girl.  
Turn around and flee from here!  
I'll never leave my friend 30  
For any man I see.  
He hasn't told me that I should  
Leave him for another.  
Deurenleu, 35  
For a kiss  
He gave me gloves and a belt."
4. "O sweet happy creature,  
Gracious heart and sweet,  
Receive with courtesy  
My heart, which yields to you 40  
To whom I entrust myself completely.  
With hands joined I beg you mercy,  
If only your love will be mine  
Which constrains and binds my heart  
So that I cannot pull it back. 45

*Deurenleu,*  
pour embrachier  
mes cuers a l'autre se loie."

5. "Bien m'avés or essaie,  
mais poi i avés conquis; 50  
mainte autre en avés proie,  
ne l'avés pas ci apris,  
n'encor ci ne le laïrois.  
N'est pas li cuers si destrois  
com il pert a la parole. 55  
Tels baise feme et acole  
k'il ne l'aime tant ne quant.  
*Deurenleu,*  
alés avant, 60  
ja ne mi troverés fole!"

## 43

Thibaut IV, Count of Champagne, King of Navarre (1201-53)  
J'aloie l'autrier errant (French)

1. J'aloie l'autrier errant  
sanz compaignon  
seur mon palefroi, pensant  
a fere une chançon, 5  
quant j'oi, ne sai comment,  
lez un buisson  
la voiz du plus bel enfant  
c'onques veist nus hon;  
et n'estoit pas enfes si 10  
n'eüst quinze anz et demi,  
n'onques nule riens ne vi  
de si gente façon.
2. Vers li m'en vois maintenant,  
mis l'a reson: 15  
"Bele, dites moi comment,  
pour Dieu, vous avez non!"  
Et ele saut tout errant  
a son baston:  
"Se vous venez plus avant  
ja auroiz la tençon. 20  
Sire, fuiez vous de ci!  
N'ai cure de tel ami,  
que j'ai mult plus biau choisi  
qu'en clame Robeçon."
3. Quant je la vi esfreer 25  
si durement  
qu'el ne mi daigne esgarder  
ne fere autre semblant,

*Deurenleu,*  
For an embrace  
My heart is bound to the other."

5. "You have tried your best with me,  
But little have you won. 50  
Many another you have wooed;  
You didn't learn how here,  
Nor will you stop it here.  
Your heart is not so constrained  
As it seems by your words. 55  
Some men kiss women and embrace them  
Who don't love them at all.  
*Deurenleu,*  
Go on ahead, 60  
You'll never find me fickle!"

## 43

Thibaut IV, Count of Champagne, King of Navarre (1201-53)  
I was wandering the other day (French)

1. I was wandering the other day  
Without companion  
On my palfrey, thinking  
Of making a song, 5  
When I heard, I know not how,  
Beside a bush  
The voice of the prettiest child  
That any man ever saw;  
And she was not such a child 10  
As to be less than fifteen and a half years old,  
And I had never seen any creature  
With such a pleasing face.
2. Toward her I went at once,  
And spoke to her: 15  
"Pretty one, tell me,  
For [the love of] God, what is your name?"  
And she jumped up at once  
With her club:  
"If you come any closer,  
Soon you'll have a fight. 20  
Sir, flee from here!  
I have no care for such a friend,  
For I have chosen one much more handsome  
Who is called Robeçon."
3. When I saw she was 25  
So frightened  
That she didn't dare to look at me  
Or give me any other answer,



2. Mon salu sanz demoree  
me rendi et sanz targier.  
Mult ert fresche, coloree,  
si m'i plot a acointier.  
"Bele, vostre amor vous qier, 15  
s'auroz de moi riche ator."  
Ele respont, "Trichëor  
sont més trop li chevalier.  
Melz aim Perrin mon bergier 20  
que riche homme mentëor."
3. "Bele, ce ne dites mie;  
chevalier sont trop vaillant.  
Qui set donc avoir amie  
ne servir a son talent 25  
fors chevalier et tel gent?  
Més l'amor d'un bergeron  
certes ne vaut un bouton.  
Partez vos en a itant  
et m'amez; je vous créant,  
de moi aurez riche don." 30
4. "Sire, par sainte Marie,  
vous en parlez por noient.  
Mainte dame auront trichie  
cil chevalier soudoiant. 35  
Trop sont faus et mal pensant,  
pis valent que Guenclon.  
Je m'en revois en meson,  
car Perrinez, qui m'atent,  
m'aime de cuer loiaument.  
Abessiez vostre reson!" 40
5. G'entendi bien la bergiere,  
qu'ele me veut engingnier.  
Mult li fis longue proiere,  
mes riens n'i poi conquerer. 45  
Lors la pris a acoler,  
et ele gete un haut cri:  
"Perrinet, traï, traï!"  
Du bois pranent a huper;  
je la lais sanz demorer,  
seur mon cheval m'en parti. 50
6. Quant ele m'en vit aler  
si me dist par ramposner,  
"Chevalier sont trop hardi!"

2. My greeting without delay  
She returned, and without waiting.  
She was very fresh, ruddy,  
And I was pleased to meet her. 15  
"Pretty one, I ask you for your love,  
And you'll get costly clothes from me."  
She answered, "Knights  
Are very deceptive.  
I prefer my shepherd Perrin  
To a lying rich man." 20
3. "Pretty one, don't say that;  
Knights are very valiant.  
Who knows how to have a sweetheart  
Or serve her as she wishes 25  
But knights and such people?  
But the love of a shepherd  
Surely isn't worth a button.  
Leave him at once  
And love me; I assure you,  
You'll get from me a precious gift." 30
4. "Sir, by holy Mary,  
You are speaking in vain.  
Those treacherous knights  
Must have deceived many a lady. 35  
They are very false and wicked--  
They're worse than Ganelon.  
I'm going back home  
For Perrinet, who waits for me,  
Loves me sincerely and loyally.  
Drop your speeches!" 40
5. I understood the shepherdess--  
That she was trying to deceive me.  
I made her a very long entreaty,  
But I couldn't win a thing. 45  
Then I began to embrace her,  
And she shouted a loud cry,  
"Perrinet, betrayed, betrayed!"  
From the wood they began to halloo;  
I left her without delay,  
Departed on my horse. 50
6. When she saw me leaving  
She said sarcastically,  
"Knights are very brave!"

45		
<i>Carmina Burana</i> (manuscript c. 1230)		
Si linguis angelicis (Latin)		
1.	Si linguis angelicis loquar et humanis, non valeret exprimi palma, nec inanis, per quam recte preferor cunctis Christianis, tamen invidentibus emulis prophanis.	
2.	Pange, lingua, igitur causas et causatum! Nomen tamen domine serva palliatum, ut non sit in populo illud divulgatum quod secretum gentibus extat et celatum.	5
3.	In virgulto florido stabam et ameno, vertens hec in pectore: "Quid facturus ero? Dubito quod semina in harena sero-- mundi florem diligens, ecce, iam despero!"	10
4.	"Si despero merito, nullus admiretur, nam per quandam vetulam Rosa prohibetur ut non amet aliquem atque non ametur-- quam Pluto subripere, flagito, dignetur!"	15
5.	Cumque meo animo verterem predicta, optans anum raperet fulminis sagitta, ecce! Retrospeciens laeta post relicta, audias quid viderim, dum moraret icta--	20
6.	Vidi florem floridum, vidi florum florem, vidi rosam Madii cunctis pulchriorem, vidi stellam splendidam cunctis clariorem, per quam ego degeram semper in amorem.	
7.	Cum vidissem itaque quod semper optavi, tunc ineffabiliter mecum exultavi, surgensque velociter ad hanc properavi, hisque retro poplite flexo salutavi:	25
8.	"Ave, formosissima gemma preciosa, ave decus virginum, virgo gloriosa, ave lumen luminum, ave mundi rosa, Blanziflor et Helena, Venus generosa!"	30
9.	Tunc respondit inquiens stella matutina: "Ille qui terrestria regit et divina, dans in herba violas et rosas in spina, tibi salus, gloria sit et medicina."	35
10.	Cui dixi: "Dulcissima, cor michi fatetur quod meus fert animus, ut per te salvetur-- nam hoc quondam didici, sicut perhibetur, quod ille qui percutit melius medetur."	40

45		
<i>Carmina Burana</i> (manuscript c. 1230)		
If I could speak (Latin)		
1.	If I could speak with the tongues of angels and of men, I could not express the glory, not a vain one, By which I am rightly preferred to all other clerics And even my envious secular rivals.	
2.	Reveal therefore, my tongue, the cause and the effect! But keep the name of my lady veiled, Lest that be divulged among the people Which must remain secret and hidden from all.	5
3.	In a flowery and pleasant copse I was standing, Turning over these things in my heart: "What shall I do? I fear I am sowing seeds in sand-- Loving the flower of the world, behold, now I despair!"	10
4.	"If I despair for good reason, let no one be surprised, For a certain old woman prevents my Rose From loving anyone or being loved-- An old woman whom I beg Pluto to snatch away!"	15
5.	And as I turned these things over in my mind, Wishing a bolt of lightning would strike the old woman, Behold! As I looked back after leaving happy things behind, Hear what I saw, while she lingered as though she had been struck--	20
6.	I saw a flowering flower, a flower of flowers, I saw a rose of May more beautiful than any, I saw a shining star brighter than any, Whom I have always loved ever since.	
7.	When I saw what I had always yearned for, I exulted in unspeakable joy, And rising swiftly hastened to her, Bowed low and greeted her thus:	25
8.	"Hail, most beautiful, precious jewel, Hail, splendor of maidens, glorious maid, Hail, light of lights, hail, rose of the world, Blanchefleur and Helen, Venus nobly born!"	30
9.	Then this morning star answered, saying, "May He who rules the things of this world and things divine, Creating violets in the grass and roses on the bush, Give you greeting, prosperity, and health."	35
10.	I said to her, "Sweetest one, the heart I bear in my soul Tells me you may be its salvation-- For I learned once that it is said That he who wounds is the best doctor."	40

- |     |  |    |     |  |    |
|-----|--|----|-----|--|----|
| 11. | "Mea sic ledentia iam fuisse tela<br>dicas? Nego; sed tamen posita querela<br>vulnus atque vulneris causas nunc revela-<br>vis, te sanem postmodum gracili medela."          |    | 11. | "Do you say my darts have been harmful?<br>I deny it, but let us put aside this quarrel;<br>Now tell me of your wound and the causes of your wound,<br>If you want me to cure you quickly with a simple remedy."           |    |
| 12. | "Vulnera cur detegam que sunt manifesta?<br>Estas quinta periit, properat en sexta,<br>quod te in tripudio quadam die festa<br>vidi--cunctis speculum eras et fenestra!"     | 45 | 12. | "Why should I uncover wounds which are obvious?<br>The fifth summer has passed, and behold the sixth is hastening on,<br>Since I saw you in a dance on a certain holiday;<br>For everyone you were a mirror and a window!" | 45 |
| 13. | "Cum vidissem itaque, cepi tunc mirari,<br>dicens, 'Ecce mulier digna venerari!<br>Hec excedit virgines cunctas absque pari,<br>hec est clara facie, hec est vultus clari!'" | 50 | 13. | "And so once I had seen you I began to marvel,<br>Saying, 'Behold a woman worthy to be worshipped!<br>She surpasses all maidens and is without peer,<br>She is bright of face, she is of bright features!'"                | 50 |
| 14. | "Visus tuus splendidus erat et amenus,<br>tamquam aer lucidus, nitens et serenus,<br>unde dixi sepius: 'Deus, Deus meus,<br>estne illa Helena, vel est dea Venus?'"          | 55 | 14. | "Your look was clear and pleasant,<br>Shining and serene like the lucid air,<br>So I said again and again, 'O God, my God!<br>Is this Helen, or is it the goddess Venus?'"   | 55 |
| 15. | "Aurea mirifice coma dependebat,<br>tamquam massa nivea gula candescebat;<br>pectus erat gracile, cunctis innuebat<br>quod super aromata cuncta redolebat.                   | 60 | 15. | "Your golden hair hung down marvelously,<br>Like a snowy mound your bosom glowed;<br>Your breast was smooth and its redolence<br>Beyond all perfumes was alluring to all.  | 60 |
| 16. | "In iocunda facie stelle radiabant;<br>eboris materiam dentes vendicabant;<br>plus quam dicam speciem membra geminabant--<br>quidni, si hec omnium mentem alligabant?"       |    | 16. | "Stars were shining in your delightful face;<br>Your teeth surpassed the material of ivory;<br>More than I can say, your limbs redoubled your beauty--<br>Why not say so, if they caught everyone's attention?"            |    |
| 17. | "Forma tua fulgida tunc me catenavit,<br>michi mentem, animum, et cor inmutavit;<br>tibi loqui spiritus ilico speravit,<br>posse spem veruntamen numquam roboravit.          | 65 | 17. | "Your shining beauty enchained me then,<br>Changed my mind, my soul, and my heart;<br>My spirit hoped at once to speak to you,<br>But no opportunity ever strengthened my hope.  | 65 |
| 18. | "Ergo meus animus recte vulneratur.<br>Ecce, vita graviter michi novercatur!<br>Quis umquam, quis aliquo tantum molestat<br>quam qui sperat aliquid et spe defraudatur?"     | 70 | 18. | "Therefore my soul is indeed wounded.<br>Behold, life is a cruel stepmother to me!<br>Who ever, who anywhere is so tormented<br>As he who hopes for something and is cheated of his hope?"                                 | 70 |
| 19. | "Telum semper pectore clausum portitavi;<br>milies et milies inde suspiravi,<br>dicens: 'Rerum conditor, quid in te peccavi?<br>Omnium amantium pondera portavi.             | 75 | 19. | "Closed within my breast I have carried your dart;<br>Thousands and thousands of times I have sighed,<br>Saying, 'O founder of all things, how have I sinned against you?<br>I have borne the burdens of all lovers.       | 75 |
| 20. | "Fugit a me bibere, cibus et dormire;<br>medicinam nequeo malis invenire.<br>Christe, non me desinas taliter perire,<br>sed dignare misero digne subvenire!"                 | 80 | 20. | "Drink, food, and sleep flee from me;<br>I cannot find medicine for my ills.<br>O Christ, do not let me die this way,<br>But deign to succor me, wretch that I am, as I deserve!"  | 80 |



21. "Has et plures numero pertuli iacturas  
nec ullum solacium munit meas curas,  
ni quod sepe sepius per noctes obscuras  
per ymaginarias tecum sum figuras.
22. "Rosa, videns igitur quam sim vulneratus, 85  
quod et quantos tulerim per te cruciatus,  
nunc, si placet, itaque fac ut sim sanatus,  
per te sim incolomis et vivificatus!
23. "Quod quidem si feceris, in te gloriabor;  
tamquam cedrus Libani florens exaltabor. 90  
Sed si, quod non vereor, in te defraudabor,  
paciar naufragium et periclitabor."
24. Inquit Rosa fulgida: "Multa subportasti,  
nec ignota penitus michi revelasti;  
sed que pro te tulerim numquam sompniasi-- 95  
plura sunt que sustuli quam que recitasti.
25. "Sed ommitto penitus recitationem,  
volens talem sumere satisfactionem  
que prestabit gaudium et sanationem,  
et medelam conferet melle dulciorem. 100
26. "Dicas ergo, iuvenis, quod in mente geris--  
an argentum postulas per quod tu diteris,  
preciosos lapides, an quod tu ameris?  
Nam si esse poterit, dabo quicquid queris."
27. "Non est id quod postulo lapis nec argentum, 105  
immo prebens omnibus maius nutrimentum,  
dans impossibilibus facilem eventum,  
et quod mestis gaudium donat luculentum."
28. "Quicquid velis, talia nequeo prescire;  
tuis tamen precibus opto consentire. 110  
Ergo quicquid habeo sedulus inquire,  
sumens id, quod appetis; potes invenire?"
29. Quid plus? Collo virginis brachia iactavi,  
mille dedi basia, mille reportavi,  
atque sepe sepius dicens affirmavi: 115  
'Certe, certe istud est id quod anhelavi!'
30. Quis ignorat ammodo cuncta que secuntur?  
Dolor et suspiria procul repelluntur,  
paradisi gaudia nobis inducuntur  
cuncteque delicia simul apponuntur. 120
31. Hic amplexus gaudium est centuplicatum,  
hic mecum et domine pullulat optatum,

21. "I endured these sacrifices and more in number  
And no solace warded off my cares,  
Nor did the fact that very often, in the dark of night,  
I am with you in figments of my imagination.
22. "O my Rose, seeing, therefore, how wounded I am, 85  
And how many tortures, how great tortures I have endured for you,  
Now please grant that I be cured,  
Let me be unharmed through you and restored to life!
23. "If you do this indeed, I shall glory in you;  
Like a cedar of Lebanon I shall flourish and be exalted. 90  
But if, as I do not fear, I am disappointed in you,  
I shall suffer shipwreck and be imperiled."
24. Said the shining Rose, "You have endured many things,  
But what you have revealed was not unknown to me deep within;  
But you have never dreamed what I have endured for you-- 95  
The things I have suffered are more than what you have said.
25. "But I willingly omit the recitation of my suffering,  
Since I wish to take such satisfaction  
As will lend joy and healing,  
And will apply a remedy sweeter than honey. 100
26. "Say therefore, youth, what you have in mind--  
Do you ask for silver to make you rich,  
Or precious stones, or to be loved?  
For if it is possible, I shall give whatever you seek."
27. "What I ask is not silver or precious stones, 105  
But something that gives greater nourishment to all,  
That brings an easy resolution to impossible hopes,  
And that gives to the mournful a splendid joy."
28. "Whatever you wish, I cannot guess;  
Yet I choose to consent to your prayers. 110  
Therefore search diligently for whatever I have,  
And take what you crave; can you find it?"
29. Why say more? I threw my arms around the maiden's neck,  
Gave her a thousand kisses and received a thousand,  
And time and again cried out in speech, 115  
"Surely, surely this is what I have panted for!"
30. Who does not know all the things that follow after this?  
Our grief and sighs are driven off,  
The joys of paradise brought near,  
And all delights at once made ready. 120
31. Here the joy of embrace is multiplied,  
Here desire sprouts with me and my mistress,

- hic amantum bravium est a me portatum!  
Hic est meum igitur nomen exaltatum.
32. Quisquis amat itaque mei recordetur: 125  
nec diffidat illico, licet amaretur.  
Illi nempe aliqua dies ostendetur  
qua penarum gloriam post adipiscetur.
33. Ex amaris equidem grata generantur, 130  
non sine laboribus maxima parantur;  
dulce mel qui appetunt sepe stimulantur.  
Sperent ergo melius qui plus amarantur!

## 46

*Carmina Burana* (manuscript c. 1230)  
Estivali sub fervore (Latin)

1. Estivali sub fervore, 5  
quando cuncta sunt in flore,  
totus eram in ardore.  
Sub olive me decore,  
estu fessum et ardore,  
detinebat mora.
2. Erat arbor hec in prato 10  
quovis flore picturato,  
herba, fonte, situ grato,  
sed et umbra, flatu dato.  
Stilo non pinxisset Plato  
loca gratiora.
3. Subest fons vivacis vene, 15  
adest cantus philomene  
Nayadumque cantilene.  
Paradysus hic est pene;  
non sunt (scio) loca (plene)  
his iocundiora.
4. Hic dum placet delectari 20  
delectatque iocundari  
et ab estu relevari,  
cerno forma singulari  
pastorellam sine pari  
colligentem mora.
5. In amorem vise cedo. 25  
(Fecit Venus hoc, ut credo.)  
"Ades," inquam, "non sum predo!  
Nichil tollo, nichil ledo.  
Me meaque tibi dedo,  
pulchrior quam Flora!" 30

- Here the lovers' prize I win!  
Here therefore is my name exalted.
32. And so let whoever loves remember me: 125  
He should not despair too soon, perhaps he may be loved.  
Surely some day will be shown to him  
Later, when he will get the glory of his pains.
33. In truth pleasant things are born from bitter ones, 130  
Not without toil are the greatest things gained;  
Those who seek sweet honey are often stung.  
Let them hope the better who now are the most bitter!

## 46

*Carmina Burana* (manuscript c. 1230)  
In the hot season of summer (Latin)

1. In the hot season of summer 5  
When everything is in flower,  
I was all in heat.  
Beneath a graceful olive tree,  
Weary of warmth and heat,  
I lingered.
2. The tree was in a meadow 10  
Tinted with every flower you wish,  
Pleasant with its grass, its spring, its setting,  
But also with its shade and the breeze that sprang up.  
Not even Plato could have painted with his pen  
More pleasant places.
3. Below was the spring of a lively stream, 15  
Nearby the song of the nightingale  
And the singing of river-nymphs.  
A paradise it was, almost;  
There are no places, I knew full well,  
More delightful than this.
4. While I took pleasure in the charm of the place 20  
And found charm in its delight  
And in the relief from the heat,  
I saw a shepherdess  
Of unusual beauty, without peer,  
Gathering blackberries.
5. I fell in love with her on sight. 25  
(Venus did it, I believe.)  
"Come," I said, "I am not a thief!  
Nothing I'll take, nothing I'll harm.  
Myself and all that's mine I give you,  
O more beautiful than Flora!" 30

6. Que respondit verbo brevi,  
"Ludos viri non assuevi.  
Sunt parentes michi sevi;  
mater longioris evi  
irascetur pro re levi. 35  
Parce nunc in hora!"

47  
*Carmina Burana* (manuscript c. 1230)  
Exiit diluculo (Latin)

1. Exiit diluculo  
rustica puella,  
cum grege, cum baculo,  
cum lana novella.
2. Sunt in grege parvulo 5  
ovis et asella,  
vitula cum vitulo,  
caper et capella.
3. Conspexit in cespite 10  
scolarem sedere:  
"Quid tu facis, domine?  
Veni mecum ludere!"

48  
*Carmina Burana* (manuscript c. 1230)  
Florent omnes arbores (Latin and German)

1. Florent omnes arbores,  
dulce canunt volucres,  
revirescunt frutices;  
congaudete, iuvenes!
2. Meror abit squalidus, 5  
amor adit calidus;  
superat velocius  
qui non amat ocus!
3. "Virgo tu pulcherrima,  
cum non sis acerrima 10  
verba das asperrima,  
sicut sis deterrima.
4. "Viribus infirmior  
ab amore ferior,  
vulnera experior; 15  
si non sanas, morior."

6. She answered in few words,  
"I am not used to the games of a man.  
My parents are cruel to me;  
My old mother  
Will be angry over nothing. 35  
Stop now at once!"

47  
*Carmina Burana* (manuscript c. 1230)  
There went out at dawn (Latin)

1. There went out at dawn  
A country girl,  
With her flock, with her staff,  
With new wool.
2. There were in her little flock 5  
A sheep and a she-ass,  
A female calf with a male,  
A billy-goat and a nanny.
3. She caught sight of a scholar 10  
Sitting on the turf:  
"What are you doing, sir?  
Come and play with me!"

48  
*Carmina Burana* (manuscript c. 1230)  
All the trees are in bloom (Latin and German)

1. All the trees are blooming,  
The birds are singing sweetly,  
The shrubs turn green again;  
Rejoice, young men and girls!
2. Squalid sadness goes away, 5  
Lusty love returns;  
He triumphs swiftly  
Who does not love in haste!
3. "You most beautiful maiden,  
Though you are not very stern 10  
You say the harshest words,  
As though you were the worst.
4. "Weakened in my strength  
I am stricken by love,  
I feel that I am wounded; 15  
If you do not cure me, I shall die."

5. "Quid tu captas, iuvenis?  
Queris que non invenis.
6. "Mecum queris ludere?  
Nulli volo iungere;  
cum fenice complice  
vitam volo ducere." 20
7. "Sed amor durus est,  
ferus est,  
fortis est, 25  
qui nos vincit iuvenes;  
vincat et iuenculas  
ultra modum rigidas!"
8. "Video dictis hiis  
quid tu vis, 30  
quid tu sis,  
quod amare bene scis;  
et amari valeo,  
et iam intus ardeo."
9. Diu heide grünet und der walt; 35  
stolçe meide, wesent palt!  
Die vogel singent manichvalt,  
zergangen ist der winder chalt.

## 49

*Carmina Burana* (manuscript c. 1230)  
Tempus adest floridum, surgunt namque flores  
(Latin and German)

- 1 Tempus adest floridum, surgunt namque flores  
vernales; mox in omnibus iam mutantur mores.  
Hoc, quod frigus leserat, reparant calores;  
cernimus hoc fieri per multos colores.
2. Stant prata plena floribus, in quibus nos ludamus! 5  
Virgines cum clericis simul procedamus,  
per amorem Veneris ludum faciamus,  
ceteris virginibus ut hoc referamus!
3. "O dilecta domina, cur sic alienaris?  
An nescis, o carissima, quod sic adamaris?  
Si tu esses Helena, vellem esse Paris!  
Tamen potest fieri noster amor talis." 10
4. Ih solde eines morgenes gan  
eine wise breite; 15  
do sach ich eine maget stan,  
diu gruozte mih bereite.

5. "What are you hunting, young man?  
You seek what you will not find.
6. "Do you want to play with me?  
I want to join no one; 20  
With the phoenix as my mate  
I want to lead my life."
7. "But love is hard,  
Is wild, 25  
Is strong,  
That conquers us young men;  
May it conquer too the young girls  
Who are stubborn beyond measure!"
8. "I see by these words  
What you want, 30  
What you are,  
That you know how to love;  
And I deserve to be loved,  
And now I burn within."
9. The meadow greens, as does the wood; 35  
You proud maidens, now be bold!  
The birds are singing variously,  
Cold winter has gone away.

## 49

*Carmina Burana* (manuscript c. 1230)  
Here is the flowery season, for springtime flowers  
(Latin and German)

1. Here is the flowery season, for springtime flowers  
Grow; soon, now, habits change in every way.  
Whatever cold had wounded, warmth restores;  
We see it happen in many colors.
2. The meadows are full of flowers; let's go play in them! 5  
Let's go together, maidens and clerks;  
Let's play a game for the sake of love,  
So we can tell the other girls!
3. "O beloved lady, why are you so haughty?  
Do you not know, O dearest one, that you are so loved?  
If you were Helen, I would like to be Paris!  
What's more, our love can be like [theirs]." 10
4. One morning I went walking  
Over a broad meadow.  
There I saw a maiden 15  
Who greeted me eagerly.

Si sprah, "Liebe, war wend ir?  
Durfent ir geleite?"  
Gegen den fuozen neig ih ir,  
gnade ih ir des seite.

20

## 50

*Carmina Burana* (manuscript c. 1230)  
Lucis orto sidere (Latin)

1. Lucis orto sydere  
exit virgo propere  
    facie vernali,  
oves iussa regere  
    baculo pastorali. 5
2. Sol effundens radium  
dat calorem nimium;  
    virgo speciosa  
solem vitat noxium  
    sub arbore frondosa. 10
3. Dum procedo paululum,  
lingue solvo vinculum:  
    "Salve, rege digna!  
Audi, queso, servulum--  
    esto michi benigna!" 15
4. "Cur salutas virginem  
que non novit hominem  
    ex quo fuit nata?  
Sciat Deus, neminem  
    inveni per hec prata!" 20
5. Forte lupus aderat  
quem fames expulerat  
    gutturis avari;  
ove rapta properat,  
    cupiens saturari. 25
6. Dum puella cerneret  
quod sic ovem perderet,  
    pleno clamat ore:  
"Siquis ovem redderet,  
    me gaudeat uxore!" 30
7. Mox ut vocem audio,  
denudato gladio  
    lupus immolatur;  
ovis ab exitio  
    redempta reportatur. 35

She said, "Love, where are you going?  
Do you need company?"  
I bowed low to her feet;  
I thanked her.

20

## 50

*Carmina Burana* (manuscript c. 1230)  
After the star of light had risen (Latin)

1. After the star of light had risen,  
A maiden went forth in haste  
    With vernal beauty,  
Told to guide the sheep  
    With her shepherd's staff. 5
2. The sun pouring forth its rays  
Gave great heat;  
    The beautiful maiden  
Escaped the harmful sun  
    Beneath a leafy tree. 10
3. While stepping forth a little,  
I cast off the fetter of speech:  
    "Hail, maiden worthy of a king!  
Please hear your poor servant--  
    Be kind to me!" 15
4. "Why do you greet a maiden  
Who has never known a man  
    Since she was born?  
God knows I have never found  
    Anyone in these meadows!" 20
5. By chance a wolf was near,  
Driven forth by the craving  
    Of his greedy gullet;  
He snatched a sheep and hurried away,  
    Longing to glut himself. 25
6. When the girl saw  
That she was losing her sheep,  
    She shouted with all her might:  
"Anyone who brings back the sheep  
    May enjoy me as his wife!" 30
7. As soon as I heard her cry,  
On my drawn sword  
    The wolf was slain;  
The sheep, redeemed  
    From death, was returned. 35

## 51

*Carmina Burana* (manuscript c. 1230)  
Vere dulci mediante (Latin)

- |    |  |    |
|----|--|----|
| 1. | Vere dulci mediante,<br>non in Maio, paulo ante,<br>luce solis radiante<br>virgo vultu elegante<br>fronde stabat sub vernante<br>5<br>canens cum cicuta.                 | 5  |
| 2. | Illuc veni fato dante.<br>Nimpha non est forme tante,<br>equipollens eius plante!<br>Que me viso festinante<br>10<br>grege fugit cum balante,<br>metu dissoluta.         | 10 |
| 3. | Clamans tendit ad ovile;<br>hanc sequendo precor, "Sile!<br>Nichil timeas hostile!"<br>15<br>Preces spernit, et monile<br>quod ostendi tenet vile<br>virgo, sic locuta:  | 15 |
| 4. | "Munus vestrum," inquit, "nolo,<br>quia pleni estis dolo!"--<br>20<br>et se sic defendit colo.<br>Comprehensam ieci solo.<br>Clarior non est sub polo<br>vilibus induta! | 20 |
| 5. | Satis illi fuit grave,<br>25<br>michi gratum et suave.<br>"Quid fecisti," inquit, "prave!<br>Ve ve mihi! Tamen ave!<br>Ne reveles ulli cave,<br>30<br>ut sim domi tuta!  | 25 |
| 6. | "Si senserit meus pater<br>vel Martinus, maior frater,<br>erit michi dies acer;<br>vel si sciret mea mater,<br>cum sit angue peior quater,<br>35<br>virgis sum tributa!" | 35 |

## 52

Anonymous  
*Par un matin me levai* (French Motet, c. 1220-50)

*Par un matin me levai  
por deduire et pour moi alegier.  
Delés Blangi m'en alai*

## 51

*Carmina Burana* (manuscript c. 1230)  
In the middle of sweet spring (Latin)

- |    |   |    |
|----|---|----|
| 1. | In the middle of sweet spring,<br>Not in May, a little before,<br>Because of the bright sunlight<br>A maiden of elegant features<br>Was standing beneath verdant foliage,<br>5<br>Singing with her hemlock pipe.                            | 5  |
| 2. | As fate would have it I came by.<br>There is no nymph of such beauty,<br>None worth the sole of her foot!<br>When she saw me hastening toward her<br>10<br>She took flight with her bleating flock,<br>In great alarm.                      | 10 |
| 3. | Shouting she headed for the sheepfold;<br>Following her, I pleaded, "Hush!<br>Don't be afraid of any harm!"<br>15<br>She disdained my prayers, and the necklace<br>That I offered, the maiden spurned,<br>Saying,                           | 15 |
| 4. | "Your gift," she said, "I don't want,<br>Because you are full of guile!"--<br>20<br>And she defended herself with her distaff.<br>I seized her and threw her to the ground.<br>Beneath heaven there is no prettier girl<br>Dressed in rags! | 20 |
| 5. | To her it seemed rather hard to bear,<br>To me pleasing and agreeable.<br>"What have you done," she said, "you wretch!<br>25<br>Woe, woe is me! But now goodbye!<br>Don't you tell anyone,<br>30<br>So I'll be safe at home!"               | 25 |
| 6. | "If my father finds out<br>Or my big brother Martin,<br>The day will be harsh for me;<br>Or if my mother ever knows,<br>Since she's four times worse than a snake,<br>35<br>I'm sure to get a beating!"                                     | 35 |

## 52

Anonymous  
*One morning I got up* (French Motet, c. 1220-50)

*One morning I got up  
To amuse and to console myself.  
I went outside Blangy*



si trovai seant en un vergier  
 tose chantant de cuer gai et de fier. 5  
     Chapel de mai  
 fesoit et d'eglentier.  
     Je l'esgardai,  
 près de li m'acointai 10  
     si la saluai,  
 et li dis bonement,  
     "Bele au cors gent,  
 de moi voz fas present;  
     a voz me rent 15  
 et mon cors voz otroi.  
     Fesons que doi  
 d'un trop bel esbanoi.  
     Tenés par foi,  
 ja més ne voz faudrai."  
     "Foi que voz doi, 20  
 tel jeu non ferai.  
     Ains amerai,  
     que j'aim de cuer vrai."

## 53

## Anonymous

El mois d'avril qu'iver vait departant  
 (French Motet, c. 1220-50)

El mois d'avril qu'iver vait departant,  
 que cil oiseil recommencent leur chant,  
 par un matin lés un bois chevauchant  
     m'en entrai;  
 en une sente pensant m'en alai. 5  
 Que qu'estoie d'amors en tel pensé,  
     lors ne sai quel part fui torné.  
     Et quant en moi regardai  
     et fui apercevant,  
 en un vergier lors m'en entrai 10  
     qui tant estoit deduisant;  
 que d'une part chante li rossignol,  
     d'autre part li mauvis,  
 qu'il n'est nus cuers tant durs ne fust resbaudis;  
 l'esproon et l'aloce chantent si doucement, 15  
     la chalandre si renvoie ensement;  
 que vos diroie je les nons de tous chans?  
 Illuec estoit tous li deduis d'oisiaus.  
     Entre qu'estoie ilueques, si oi  
     une pucele qui chant en haut cri, 20  
     "Amors noveles font fins amans jolis."

And found sitting in an orchard  
 A girl singing in a gay, proud way. 5  
     A garland of branches and flowers  
 She was making, and of dog-rose.  
     I looked at her,  
 Came near her  
     And greeted her, 10  
 And said kindly,  
     "Pretty one with pleasing body,  
 I present myself to you;  
     I yield to you  
 And give you my self. 15  
     Let's act together  
 In a very nice game.  
     Accept in good faith  
 That I'll never fail you."  
     "Faith that I owe you, 20  
 I'll play no such game!  
     *Rather I'll love,  
     For I love with a true heart."*

## 53

## Anonymous

In the month of April when winter ends  
 (French Motet, c. 1220-50)

In the month of April when winter ends,  
 When the birds begin their song again,  
 Riding one morning beside a wood,  
     I went in;  
 Thoughtfully, I walked along a path. 5  
 While I was absorbed in thoughts of love,  
     I don't know which way I turned.  
     And when I looked into myself  
     And was observant,  
 I entered an orchard 10  
     Which was very charming,  
 For on one side the nightingale was singing,  
     On the other side the redwing,  
 So that there is no heart so hard it would not have rejoiced;  
 The starling and the skylark sing so sweetly, 15  
     The lark rejoices too;  
 Why should I tell you the names of all their songs?  
     There was every amusement of birds.  
     While I was there, I heard  
     A maiden who sang with a loud cry, 20  
     "*New love makes true lovers handsome.*"

Tant iert pleisant  
 et de bele faiture  
 qu'a icel tans  
 n'avoit onques nature 25  
     mielz pensé  
 a si grant biauté.  
 Freche ot la color,  
 blanche com flor,  
 ieuz vers rians, 30  
 vis a point coloré,  
 chief blond luisant  
 menu recercelé,  
 boche vermelle, dens petis  
     drus semez, 35  
 bien ordenés,  
     sorcis  
     voutis  
     brunis  
 et bien formez. 40  
 Sa grant biauté raconter  
 ne puet bouche ne cuer penser.  
 S'amor li pri;  
 sospirant respondi,  
     "*Aïmi!*" 45  
*Ja ne m'en partirai,*  
*car loial l'ai,*  
*l'ami!"*

## 54

Anonymous  
 Très douce pensee (French Motet, c. 1220-50)

Trés douce pensee  
 qui tant m'a grevé  
 et grés desirrer  
 qui j'ai tant amé 5  
 m'a si tost amblé  
 ma joie et mon soulaz  
 que je ne sai que je face.  
 Més Dieu m'a aséné,  
 car touse ai trouvee  
 liant eschalaz; 10  
 unques d'el n'i ot parlé  
 més souz moi l'ai getec,  
 et quant j'oi le jeu finé  
 s'a dist or, "Avez mout conquesté  
 qui m'avez destourbee?" 15  
 Je li dis, "Ensi n'est pas.  
 Bele, si vos vient a gré  
 j'abaterai le bois ramé  
 tout a mes braz!"

She was so attractive  
 And of such pretty shape  
 That at that time  
 Nature had never 25  
     Thought better  
 Of such great beauty.  
 Her color was fresh,  
 White as a flower,  
 Sparkling, smiling eyes, 30  
 Face colored just right,  
 Blond hair gleaming  
 In delicate curls,  
 Mouth red, teeth dainty,  
     Set close together, 35  
 Well ordered,  
     Her eyebrows  
     Arched,  
     Dark  
 And well shaped. 40  
 No mouth can tell such beauty  
 Nor heart conceive it.  
 I prayed for her love;  
 With a sigh she answered,  
     "*O me!*" 45  
*I'll never leave him,*  
*For I have a faithful*  
*Lover!"*

## 54

Anonymous  
 Sweetest thought (French Motet, c. 1220-50)

Sweetest thought  
 Which has so wounded me  
 And painful desire  
 That I have so loved 5  
 Have so quickly stolen  
 My joy and pleasure  
 That I don't know what to do.  
 But God has guided me,  
 For I found a girl  
 Tying up shallots; 10  
 Never a word of anything else,  
 But I threw her under myself  
 And when I had finished the game  
 She said, "Have you gained very much  
 By pestering me?" 15  
 I said, "That's not the way it is.  
 Pretty one, if it pleases you  
 I'll knock down the branchy wood  
 With my arms!"

55

Anonymous

Par un matinet l'autrier (French Motet, c. 1220-50)

Version Mo

- 1<sup>o</sup> Par un matinet l'autrier  
oï chanter un fou berchier;  
s'en sui esmeü,  
qu'il se vantoit qu'il ot geü  
tout nu 5  
entre les deus bras s'amie.  
Il se vantoit de folie  
car tele amour est vilaine,  
més j'aim certes plus  
loiaument que nus; 10  
*puis que bele dame m'aime,  
je ne demant plus.*
- 2<sup>o</sup> "Hé, sire! Que voz vantés  
que vous avez  
deservie 15  
cortoisie  
et loiautez,  
tel folie  
ne dites mie  
qu'en vostre amie 20  
tel vilanie  
aiés trové,  
car reprové  
m'avés fausement,  
qu'onques amor 25  
nul jor  
ne servi loialment,  
*n'onques nul ne les senti,  
les maus d'amors si com je sent."*
- 3<sup>o</sup> Hé, berchier! Si grant envie 30  
j'ai de toi,  
de ce que si bele amie  
as envers moi,  
qu'onques loiauté ne foi 35  
trover n'i poi  
la ou je l'ai deservie;  
et toi,  
qui de riens servie  
n'as amors, joïr t'en voi  
et vanter toi 40  
*en l'aunoi,  
giu en l'aunoi,  
es bras m'amie!*

55

Anonymous

One morning the other day (French Motet, c. 1220-50)

Version Mo

- 1<sup>o</sup> One morning the other day  
I heard a foolish shepherd singing  
And I was distressed,  
For he was boasting that he had lain  
Quite naked 5  
In the two arms of his sweetheart.  
He was boasting of folly,  
For such love is ignoble,  
But surely I love more  
Truly than anyone; 10  
*Since a beautiful lady loves me,  
I do not ask for more.*
- 2<sup>o</sup> "O, sir, since you boast  
That you have  
Served 15  
Courtesy  
And loyalty,  
Don't say  
Such folly--  
That in your girlfriend 20  
You have found  
Such baseness,  
For you have  
Reproached me without cause,  
Since I have never 25  
A day  
Served love loyally,  
*And no one has ever felt  
The pains of love as I feel them."*
- 3<sup>o</sup> "O, shepherd, such envy 30  
I have of you,  
Since you have such a pretty girlfriend  
Compared to me,  
Who have never been able to find  
Loyalty or faith 35  
Where I deserved it;  
And you,  
Who have never served  
Love, I see you enjoying it  
And boasting 40  
*In the alder grove,  
Down in the alder grove,  
In my girlfriend's arms!"*



57  
Gottfried von Neifen (fl. 1234-55)  
Ich wolde niht erwinden (German)

- |   |              |
|---|--------------|
| 1. Ich wolde niht erwinden,<br>ich rit üz mit winden<br>hiure in küelen winden<br>gein der stat ze Winden.<br>Ich wolt überwinden<br>ein maget sach ich winden--<br>wol si gárn wânt.           | 5            |
| 2. Dô sprach ich, "Sældebære,<br>dû bist mir gebære<br>stille und offenbære.<br>Dû bist fröidebære,<br>kûme ich dich verbære.<br>Diu dich ie gebære,<br>got der gebe ir guot."                  | 10           |
| 3. "Ir sunt iuch erlouben<br>ringens uf der louben.<br>Lânt die linden louben.<br>Ir sunt mir gelouben,<br>hânt ir den gelouben,<br>ir brechent Botenlouben<br>lîhter die steinwant."           | 15<br><br>20 |
| 4. "Dû solt mir bescheiden:<br>ist der krieg gescheiden<br>den du soltest scheiden?"<br>"Dû bist sô bescheiden,<br>diu welt muoz ê verscheiden<br>ê daz wir uns scheiden,<br>trutgeselle guot." | 25           |

58  
Gottfried von Neifen (fl. 1234-55)  
Uns jungen mannen sanfte mac (German)

- |   |   |
|---|---|
| 1. Uns jungen mannen sanfte mac<br>an frouwen misselingen.<br>Ez kam umb einen mitten tac,<br>dô hôrte ich eine swingen--<br>wan si dahs,<br>wan si dahs, si dahs, si dahs. | 5 |
| 2. Guoten morgen bôt ich ir;<br>ich sprach, "Got müeze iuch êren."<br>Zehant dô neic diu schœne mir.  |   |

57  
Gottfried von Neifen (fl. 1234-55)  
I didn't want to stop (German)

- |   |              |
|---|--------------|
| 1. I didn't want to stop;<br>I rode out with greyhounds<br>Today in the cool winds<br>Near the town of Winden.<br>I wanted to overpower<br>A maiden I saw spinning--<br>She spun yarn well.     | 5            |
| 2. Then I said, "Bliss-bearer,<br>You are right for me<br>In secret and in public.<br>You are a joy-bringer,<br>I can hardly do without you.<br>May God give blessings<br>To her who bore you." | 10           |
| 3. "You should not use<br>Force in the arbor.<br>Let the linden-trees leaf out.<br>You should believe me;<br>If you have belief,<br>You'll break more easily<br>The stone wall at Bodenlaube."  | 15<br><br>20 |
| 4. "You must decide for me:<br>Is the dispute settled<br>That you had to settle?"<br>"You are so discreet,<br>The world will come to an end<br>Before we part,<br>Good dear companion."         | 25           |

58  
Gottfried von Neifen (fl. 1234-55)  
We young men may gently (German)

- |  |   |
|--|---|
| 1. We young men may gently<br>Fail with ladies.<br>It happened about one noon,<br>When I heard a woman swingling--<br>For she swingled,<br>For she swingled, she swingled, she swingled. | 5 |
| 2. I bade her good morning;<br>I said, "God give you honor."<br>At once the pretty one bowed to me.  |   |

- Von dannen muoste ich kêren-- 10  
 wan si dahs,  
 wan si dahs, si dahs, si dahs.
3. Si sprach, "Hien ist der rîben niht;  
 ir sint unrehte gangen.  
 E iuwer wille an mir geschîht, 15  
 ich sâhe iuch lieber hangen"--  
 wan si dahs,  
 wan si dahs, si dahs, si dahs.

## 59

Jean de Braine, Count of Mâcon and Vienne (†1239/40)  
 Par dessoz l'ombre d'un bois (French)

1. Par desous l'ombre d'un bois  
 trouai pastoure a mon cois.  
 Contre iver ert bien garnie;  
 la tousete ot les crins blois.  
 Quant la vi sans compaignie, 5  
 mon chemin lais, vers li vois.  
*Aél!*
2. La touse n'ot compaignon  
 fors son chien et son baston;  
 pour le froit en sa chapete 10  
 se tapist lés un buisson.  
 En sa flehute regrete  
 Garinet et Robeçon.  
*Aél!*
3. Quant la vi, soutainement 15  
 vers li tor et si descent;  
 se li dis, "Pastoure, amie,  
 de bon cuer a vos me rent.  
 Faisons de foille courtine,  
 s'amerons mignotement." 20  
*Aél!*
4. "Sire, traiés vos en la,  
 car tel plait oï je ja.  
 Ne sui pas abandounee  
 a chascun ki dist, "Vien cha!" 25  
 Ja pour vo sele doree  
 Garinés riens n'i perdra."  
*Aél!*
5. "Pastourelle, si t'est bel,  
 dame seras d'un chastel. 30

- I had to leave the place-- 10  
 For she swingled,  
 For she swingled, she swingled, she swingled.
3. She said, "There are no whores here;  
 You have lost your way.  
 Before you get your way with me, 15  
 I'd rather see you hang"--  
 For she swingled,  
 For she swingled, she swingled, she swingled.

## 59

Jean de Braine, Count of Mâcon and Vienne (†1239/40)  
 In the shadow of a wood (French)

1. In the shadow of a wood  
 I found a shepherdess to my taste.  
 She was well prepared for winter;  
 The girl had blond hair.  
 When I saw her without company, 5  
 I left my road and went toward her.  
*Aél!*
2. The girl had no companion  
 Except her dog and her club;  
 Because of the cold, in her cloak 10  
 She was huddled against a bush.  
 On her flute she was lamenting  
 [The absence of] Garinet and Robeçon.  
*Aél!*
3. When I saw her, at once 15  
 I turned toward her and dismounted,  
 And I said, "Shepherdess, friend,  
 I surrender to you sincerely.  
 Let's make a curtain of leaves,  
 And we'll make love delightfully." 20  
*Aél!*
4. "Sir, keep your distance,  
 For I've heard such pleas before.  
 I'm not available  
 To everyone who says, "Come here!" 25  
 Never for the sake of your gilded saddle  
 Will Garinet lose anything."  
*Aél!*
5. Shepherdess, if you like,  
 You'll be the lady of a castle. 30



- Desfuble chape grisete  
s'afuble cest vair mantel,  
si samblers la rosete  
ki s'espanist de novel."  
*Aél!* 35
6. "Sire, ci a grant covent;  
mais moult est fole ki prent  
d'ome estrange en tel maniere  
mantel vair ne garniment,  
se ne li fait sa priere  
et ses boens ne li consent."  
*Aél!* 40
7. "Pastorele, en moie foi,  
pour çou que bele te voi,  
cointe dame, noble et fiere,  
se tu vels, ferai de toi.  
Laisse l'amour garçoniere,  
si te tien del tout a moi."  
*Aél!* 45
8. "Sire, or pais, je vos em pri.  
N'ai pas le cuer si failli,  
que j'aim miex povre deserte  
sous la foille od mon ami  
que dame en chambre coverte--  
si n'ait on cure de mi!"  
*Aél!* 50  
55

## 60

Andrieu Contredit (†1248)

L'autrier quant je chevauchois (French)

1. L'autrier quant je chevauchois  
tout droit d'Arraz vers Doai,  
une pastore trouvaie;  
ainz plus bele n'acointai.  
Gentement la saluai: 5  
"Bele, Dex vous dont hui joie!"  
"Sire, Dex le vous otroie,  
tout honor sanz nul delai;  
cortois estes, tant dirai."
2. Je descendi en l'erboie, 10  
lez li soer m'en alai  
si li dis, "Ne vos ennoie,  
bele, vostre ami serai  
ne jamés ne vos faudrai.

- Take off your poor gray cloak,  
Put on this coat of fur,  
And you will be like a rose  
That blooms afresh."  
*Aél!* 35
6. "Sir, this is a great promise;  
But she is very foolish who accepts  
A coat of fur or clothing  
From an unknown man this way,  
Unless he beseeches her  
And grants her every wish."  
*Aél!* 40
7. "Shepherdess, by my faith,  
Because I see how fair you are,  
I'll make of you, if you wish,  
An elegant lady, noble and proud.  
Leave the love of country boys  
And cleave entirely to me!"  
*Aél!* 45
8. "Sir, now peace, I beg you.  
My heart is not so fickle,  
For I prefer a poor reward  
Under the leaves with my lover  
Than [to be] a lady in a canopied chamber--  
So have no care for me!"  
*Aél!* 50  
55

## 60

Andrieu Contredit (†1248)

The other day as I was riding (French)

1. The other day as I was riding  
Straight from Arras to Douai  
I found a shepherdess;  
Never did I meet a prettier.  
I greeted her politely: 5  
"Pretty one, God give you joy today!"  
"Sir, God give it to you,  
All honor without delay;  
You are courtly, I'll say that much."
2. I dismounted in the grass, 10  
Went to sit beside her  
And said, "May it not displease you,  
Pretty one, I'll be your lover  
And never fail you.

- Robe auroiz de drap de soie; 15  
fermaus d'or, huves, corroies;  
cuvrechies, treceoirs ai;  
sollers pains, ganz vos donrai."
3. "Sire," ce respont la bloie, 20  
"de ce vous mercierai,  
més ne sai comment leroie  
Robin mon ami que j'ai,  
car il m'aime, bien le sai.  
Pucele sui, qu'en diroie?  
Ne sosfrir ne le porroie,  
mes tant vos otrierai:  
jamés jor ne vos harrai.
4. "Biau sire, je n'oseroie, 30  
car por Robin le leraï;  
s'il venoit ci, que diroie?  
Si m'aït Dex, je ne sai--  
vostre volenté ferai."  
Je la pris, si la souploie,  
le gieu li fis toute voie, 35  
onques gueres n'i tarjai;  
més pucele la trovai.
5. Ele me semont et proie 40  
se ses couvens li tendrai;  
Je li dis que nel leroie  
pour tout l'avoir que je ai. 40  
Seur mon cheval l'en charjai  
(Andriu sui, qui maine joie,  
ma pucelete dognoie);  
droit en Arraz l'en portai--  
granz biens li fis et ferai! 45

## 61

Jean Erart (fl. 1240-54)

L'autrier une pastorele (French)

1. L'autrier une pastorele 5  
trovai seant en un pré;  
ele ert graille et droite et bele,  
le vis ot encoloré.  
El m'a premiers salué,  
et je li dis, "Damoisele,  
tolu m'avez mon pensé;  
comment m'iert guerredoné?"
2. "Sire," dit la damoisele, 10  
"par la foi que je doi Dé,  
s'il vos plaïst, m'amor novele  
par tel covent averez:

You'll have a dress of silken cloth, 15  
Clasps of gold, head-dresses, belts;  
I have a kerchief, ribbons;  
I'll give you painted shoes, gloves."

3. "Sir," answered the fair one, 20  
"I'll thank you for that,  
But I don't know how I could leave  
Robin, the lover I have,  
For he loves me, I know it well.  
I am a maiden, what can I say?  
I couldn't endure it. 25  
But I shall grant you this:  
I'll never hate you a day.
4. "Fair sir, I wouldn't dare, 30  
So I'll refuse it for Robin's sake;  
If he came here, what would I say?  
So help me God, I don't know--  
I shall do your will."  
I took her and bent her down,  
Played her the game right away, 35  
Didn't wait a bit;  
But I found she was a virgin.
5. She called to me and asked me 40  
If I would keep my promise;  
I said I would not forget it  
For all the wealth I have. 40  
I loaded her onto my horse  
(I, who enjoy myself, am Andrieu,  
I pay court to my maiden);  
I brought her straight to Arras--  
I have done her great good and shall do [more]! 45

## 61

Jean Erart (fl. 1240-54)

The other day a shepherdess (French)

1. The other day a shepherdess 5  
I found sitting in a meadow;  
She was slender and straight and pretty,  
With a ruddy face.  
She greeted me first,  
And I said, "Young lady,  
You have taken my thought;  
How will you pay me back?"
2. "Sir," said the young lady, 10  
"By the faith that I owe God,  
If you please, you shall have  
My new love on these terms:

- n'aimerois en vostre aé  
ne dame ne damoisele  
forç moi que vos ci veez. 15  
...."
3. "Bele, je vos mentiroie  
se-l vos avoie en convent,  
car mes cuers aillors s'otroie,  
sachiez, tot entirement; 20  
maiz sachiez a escient  
que volentiers le feroie  
se j'eüsse pensement  
de mon cuer qui aillors tent."
4. "Sire," fait la damoisele, 25  
"fait avez aumosne grant,  
car pechié fait qui otroie  
chose dont il n'a talant.  
Or proions a Dieu le grant  
qu'il vos doint de l'amor joie 30  
ou je vos trovai pensant,  
et moi doint loial amant."

## 62

Jean Erart (fl. 1240-54)  
Lés le brueill (French)

1. Lés le brueill  
d'un vert fueill  
truis pastore sanz orgueill  
chantant et notant un son. 5  
Mout ot clere la façon,  
c'ainç tant bele ne connui.  
Sanz autrui  
vois avant (por mon anui),  
saluai la, si li dis,  
"Touse, li vostres clers vis 10  
m'a soupris,  
et li chans de cuer haitié.  
La bele a cui je sui,  
denez moi vostre amistié!"  
Ele s'escrie a haus cris, 15  
"Se je chant j'ai bel ami--  
Doëte est main levee--  
j'ai m'amor assenee."  
"Touse, laissez Robin!"
2. "De cuer fin, 20  
sanz engin,  
vos doins m'amor et de fin.

- You would not love in your life  
A lady or young lady  
Except me whom you see here. 15  
...."
3. "Pretty one, I would lie to you  
If I promised you that,  
For my heart is given elsewhere,  
You should know, quite utterly; 20  
But know for sure  
That I'd do it gladly  
If I had control of my heart,  
That years for another."
4. "Sir," said the young lady, 25  
"You have paid great alms,  
For he commits a sin who grants  
A thing he does not wish.  
Now let us pray to God the great  
That He give you joy in the love 30  
I found you thinking about,  
And give me a faithful lover."

## 62

Jean Erart (fl. 1240-54)  
Beside a wood (French)

1. Beside a wood  
Of green foliage  
I found a shepherdess without pride  
Singing and playing a song. 5  
Her face was [so] very bright  
That I never met such a pretty [girl].  
With no one else  
I stepped forward (to my sorrow),  
Greeted her and said,  
"Girl, your bright face 10  
Has won me over,  
And your song has cheered my heart.  
Pretty one whose man I am,  
Give me your friendship!"  
She cried out with loud cries, 15  
"If I sing I have a handsome friend--  
Doëte got up early--  
I have given my love."  
"Girl, leave Robin!"
2. "Sincerely, 20  
Without deceit,  
I give you my love, and surely.

- Queus est amors d'un bregier  
qui ne set fors que mengier  
et garder porciaus et aigniaus? 25  
Bele, laissez ses aviaus  
si vos tenez as damoisiaus!"  
"Sire, n'est pas avenant  
ne seant  
d'ensi s'amor otroier; 30  
Robin le donai l'autrier,  
ja ne l'en ferai contraire.  
*Ce ne doit on mie faire,  
S'amor doner et retraire."*
3. "Amie, ne vos doutez 35  
que ja part n'i averez,  
Dex vos en gart!  
Si faite amors pas n'avient,  
car a vos point ne se tient.  
Mais moi, qui sanz trahison 40  
sui vostre hom,  
devez amer par raison,  
car je n'aim rienz se vos non."  
"Sire, ci a lonc sejour,  
c'atendu ai toute jor 45  
mon pastor.  
Mais sachiez certainement,  
s'il demore longement  
del tout a a moi failli. 50  
*Amis, vostre demoree  
me fera faire autre amil*

## 63

Jean Erart (fl. 1240-54)  
L'autre ier chevauchai mon chemin (French)

1. L'autre ier chevauchai mon chemin;  
dejouste un ruissel  
truis pastore soz un pin novel;  
d'un ramissel  
ot fait chapel 5  
et cote et chaperon ot d'un burel.  
Frestel,  
chalemel  
ot, si notoit et chantoit bien et bel;  
sovent regrete un pastorel 10  
car sole gardoit son aignel.  
Je m'arestai soz l'ombre d'un fraisnel;  
lez un boschel  
lassai mon poutrel.  
Sa vois retentist el boschel; 15  
de s'amor m'esprent  
car le cors a gent,  
le vis cler et bel.

- What is the love of a shepherd  
Who knows only how to eat  
And tend pigs and lambs? 25  
Pretty one, leave his pleasures  
And keep to young dandies!"  
"Sir, it's not right  
Or becoming  
To grant your love this way; 30  
I gave it to Robin the other day,  
I'll never disappoint him.  
*One should not do that at all,  
To give one's love and take it back."*
3. "Friend, don't be afraid, 35  
For you'll never share [his love],  
God keep you from it!  
That kind of love is not right,  
For he doesn't keep himself for you.  
But as for me, who without treachery 40  
Am your man,  
You must love me with [good] reason,  
For I love nothing else but you."  
"Sir, this has been a long wait,  
For I've been waiting all day long 45  
For my shepherd.  
But know for sure,  
If he stays away any longer  
He's lost me completely.  
*Friend, your delay 50  
Will make me make another friend!"*

## 63

Jean Erart (fl. 1240-54)  
The other day I rode on my way (French)

1. The other day I rode on my way;  
Beside a brook  
I found a shepherdess beneath a young pine;  
Of a branch  
She had made a hat, 5  
And she had a tunic and coat of the same heavy cloth.  
A flute,  
A pipe  
She had, and she played and sang very well;  
She often regretted [the absence of] a shepherd, 10  
For she was alone, tending her lamb.  
I stopped beneath the shade of a small ash;  
Beside a wood  
I left my colt.  
Her voice echoed in the little wood; 15  
With love for her I caught fire,  
For she had a good body  
And a bright, pretty face.

2. "Lasse," fait ele en souspirant,  
"de duel morrai; 20  
Robins ne m'aime de neant.  
Or maudirai  
le tans de mai,  
et maudirai et foille et flor et glai.  
Maltraï 25  
si m'esmai;  
por coi ne m'aime Robins je ne sai.  
Je l'aim de cuer vrai;  
ja por biauté nel laisserai,  
jamais autrui m'amor n'otroierai; 30  
trop ai le cuer vrai.  
Més je chanterai,  
'Amé l'ai,  
et s'il ne m'aime je-l lairai;  
certes je-l harrai!" 35  
Lasse, qu'ai je dit?  
Voir nou ferai."
3. Quant je l'oi si dementer  
adonc li dis, 40  
"Leissiez ester cel pastorel,  
châtis est  
et sera toz dis;  
jamais n'aurois de lui soulaz  
tant con soit vis." 45  
Tant dis  
et pramis  
qu'entre mes bras doucement le saisis;  
sor l'erbe verdoiant la mis,  
les ex li baisai et puis le vis; 50  
lors me sambla que fusse en paradis.  
De li fui espris  
s'en pris et repris.  
Puis li dis, "N'aurez pis."  
Ele jete un ris 55  
si dit, "Mes amis  
serez mais toz dis!"

## 64

Jean Erart (fl. 1240-54)  
Dalés Loncpré u boskel (French)

1. Dalés Loncpré u boskel  
erroie avant ier;  
la vi mener grant revel  
en mi un sentier 5  
une jolie tousete,  
sage, plaisant et joliete.  
Dieus, tant m'abeli  
qant seule la vi!

2. "Alas," she said with a sigh,  
"I'll die of grief; 20  
Robin doesn't love me at all.  
Now I'll curse  
The season of May,  
And I'll curse leaves and flowers and irises.  
I suffer 25  
And am amazed;  
Why Robin doesn't love me, I don't know.  
I love him sincerely;  
I'll never leave him for a handsomer man,  
Never shall I give my love to another; 30  
My heart is too true.  
But I shall sing,  
'I loved him,  
And if he doesn't love me, I'll leave him;  
Surely I shall hate him!" 35  
Alas, what have I said?  
Indeed I shall not do it."
3. When I heard her lamenting this way,  
Then I said, 40  
"Let that shepherd be,  
He's a wretch  
And always will be;  
You'll never get pleasure from him  
As long as he's alive." 45  
I said  
And promised  
So much that I gently took her in my arms;  
On the green grass I put her,  
Kissed her eyes and then her face;  
Then I thought I was in Paradise. 50  
I was enflamed for her  
And took her and took her again.  
Then I said, "You'll have worse."  
She gave me a laugh  
And said, "My lover 55  
You will be forever!"

## 64

Jean Erart (fl. 1240-54)  
In the woods beside Longpré (French)

1. In the woods beside Longpré  
I was wandering the other day;  
There I saw a pretty girl  
Having a wonderful time  
In the middle of a path; 5  
[She was] sensible, attractive, and pretty.  
God, I was so pleased  
When I saw her alone!

- Et la bele tout ensi  
enprint a chanter,  
*"Robin cui je doi amer,  
tu pués bien trop demourer."* 10
2. Je le salu au plus bel  
que jou poi raisnier,  
puis li dounai mon chapel 15  
pour moi acointier.  
Quant jou vi sa mamelete  
ki lieve sa cotelete,  
mes bras li tendi 20  
si le trais vers mi,  
et la bele tout ensi  
enprint a canter,  
*"Robin cui je doi amer,  
tu pués bien trop demourer."*
3. Je l'assis lés l'abrisel 25  
si le vauc baisier;  
ele dist, "Sire dansel,  
ce n'eüst mestier;  
je sui une meskinete,  
nue de dras et povrete, 30  
et saciés de fi  
que j'ai bel ami."  
Adont recoumence ensi  
la bele a chanter,  
*"Robin cui je doi amer,  
tu pués bien trop demourer."* 35
4. "Sire, j'ai ami nouvel  
tout a souhaidier;  
je cuit qu'il est u vaucel 40  
dalés cel vivier."  
Robin soune sa musete;  
dont dist a moi li doucete,  
"Tournés vous de ci,  
sire, je vous pri," 45  
et dont recoumence ensi  
la bele a canter,  
*"Robin cui je doi amer,  
tu pués bien trop demourer."*
5. "En lieu de vo pastourel,  
bele, m'aiés cier; 50  
ma çainture et mon anel  
a cest coumencier  
arés, ma douce amiete."  
Adont le mis sus l'erbete;  
mie ne failli, 55  
mon bon aconpli.

- And the pretty girl began  
To sing this way: 10  
*"Robin whom I should love,  
You can surely wait too long!"*
2. I greeted her as nicely  
As I could speak to her,  
Then gave her my garland 15  
To introduce myself.  
When I saw her little breast  
Raising her tunic,  
I extended my arms to her  
And drew her toward me, 20  
And the pretty girl began  
To sing this way:  
*"Robin whom I should love,  
You can surely wait too long!"*
3. I sat her down beside the shrub 25  
And tried to kiss her;  
She said, "Sir young master,  
There's no use in that;  
I'm just a young girl,  
Quite without clothing and needy, 30  
And know for sure  
That I have a handsome lover."  
Then the pretty girl began again  
To sing this way:  
*"Robin whom I should love,  
You can surely wait too long!"* 35
4. "Sir, I have a new lover  
Just as I would wish;  
I think he is in the valley 40  
Beside that fish-pond."  
Robin sounded his bagpipe;  
Then the sweet girl told me,  
"Turn away from here,  
Sir, I beg you." 45  
Then the pretty girl began again  
To sing this way:  
*"Robin whom I should love,  
You can surely wait too long!"*
5. "Instead of your shepherd,  
Pretty one, hold me dear; 50  
My belt and my ring  
In this beginning  
You will have, my sweet little friend."  
Then I put her on the grass;  
I didn't fail, 55  
I had my way.



- Adont recoumence ensi  
la bele a chanter,  
"Robin cui je doi amer,  
tu pués bien trop demourer." 60
6. "Sire de Loncjamuel,  
n'auront recouvrier  
ne ja n'auront leur avel  
li couart lasnier." 65  
J'entrepris la baiselete;  
toute fis la foliete  
la soie merci.  
Quant je m'en parti  
adont recoumence ensi  
la bele a chanter,  
"Robin cui je doi amer,  
tu pués bien trop demourer." 70

## 65

Jean Erart (fl. 1240-54)  
Au tens pascor (French)

1. Au tens pascor  
l'autrier un jour  
par un pré chevauchoie  
en un destor  
pour la chalor 5  
trouvai en mi ma voie  
Perrin et Guiot et Rogier.  
Entr'eus dient qu'apres mengier  
ert la feste criece;  
Guis i merra pognee 10  
a la clochete et au frestel,  
et de la muse au grant forrel  
fera la rabardie--  
*cibalala duriaus duriaus,*  
*cibalala durie.* 15
2. Guis dit qu'ator  
aura meillor  
que nus que il i voie.  
"Tant de baudor  
ferai, seignor, 20  
que l'enor en ert moie.  
Lors vueil mes bons sollers chaucier,  
et s'aurai chapiau de pomnier,  
et ma cote faudee.  
Nus melz de la contree 25  
de moi ne fet le rabardel;  
biau sai noter au chalemel  
et toute la mestrie"--  
*cibalala duriaus duriaus,*  
*cibalala durie.* 30

Then the pretty girl began again  
To sing this way:  
"Robin whom I should love,  
You can surely wait too long!" 60

6. "Sir from Longjumeau,  
Cowardly wretches  
Will get no help  
And will not get their way."  
I grabbed the girl,  
And did her my whole trick 65  
Thanks to her.  
When I left,  
Then the pretty one began again  
To sing this way: 70  
"Robin whom I should love,  
You can surely wait too long!"

## 65

Jean Erart (fl. 1240-54)  
In Easter time (French)

1. At Easter time  
The other day  
I was riding through a meadow;  
Off to one side  
Because of the heat 5  
I found right in my way  
Perrin and Guiot and Roger.  
They agreed among themselves that after their meal  
A festival would be declared;  
Gui would lead the little band 10  
With his bell and with his pipe,  
And on his bagpipe with the big bag  
He would play the dance--  
*Cibalala duriaus duriaus,*  
*Cibalala durie.* 15
2. Gui said he'd be  
Turned out better  
Than anyone else he saw.  
"So much merriment  
I'll make, my lords, 20  
That I shall have the prize.  
Then I intend to put on my good shoes,  
And I'll have a garland of apple-blossoms  
And my pleated tunic.  
No one in the whole country 25  
Plays music better than me;  
I know how to finger the pipe  
And all the mastery"--  
*Cibalala duriaus duriaus,*  
*Cibalala durie.* 30

3. Rogier au tor  
dit par amor  
donrra Sarre couroie.  
Perrin color  
mua, poor 35  
a, tolr ne li doie.  
Lors li a dit en reprovier,  
"Rogier, bien la poez besier,  
Sarre est bien assenee.  
Je croi q'iert espousee 40  
Entre ci et le quaresmel.  
Guis i aura son chalemel  
et sa muse envoisie"--  
*cibalala duriaus duriaus,*  
*cibalala durie.* 45
4. Au pardestor  
sanz nul demor  
s'en vont et je m'envoie;  
en mon retor  
truis au tabor 50  
Guiot desus l'erboie  
ou fet dancier et espringuier;  
trepent meschines et bouvier.  
Més Rogier point n'agree;  
bien set Sarre est juree 55  
pour qui enpris ot le cenbel.  
Gui du tabor au chalemel  
lors fet ceste estampie:  
*cibalala duriaus duriaus,*  
*cibalala durie.* 60
5. Rogier iror  
n'ot mes graignor;  
lors dist, "Je nel leroie  
por nul honor  
le traïtor 65  
Perrin batre ne doie,  
car il m'a traï en derrier;  
mar se fist onques corratier!"  
Lors a mandé s'espee  
et tel gent assemblee 70  
qui ne sont mie ribaudel;  
Perrin ont si oint le musel  
q'il n'a talen q'il die,  
'*Cibalala duriax duriaus,*  
*cibalala durie.'* 75
6. Quant je les vi Perrin manier  
un petit me sui trais arrier,  
s'esgardai le mellee.  
Mainte coife tiree  
i ot et doné maint chembel. 80

3. Roger in turn  
Said that for love  
He'd give Sarah a belt.  
Perrin changed  
Color and feared 35  
That [Roger] would take her away.  
Then he said in reproach,  
"Roger, even if you kiss her,  
Sarah's a sensible girl.  
I think she'll be betrothed 40  
Between now and Lent.  
Gui will have his pipe  
And his merry bagpipe"--  
*Cibalala duriaus duriaus,*  
*Cibalala durie.* 45
4. At last  
In haste  
They went away and I set forth;  
On my return  
I found at the drum 50  
Gui in the grass  
Where he was making them dance and skip;  
Girls and drovers were tripping.  
But Roger was not pleased;  
He knew that Sarah was engaged, 55  
For whom he had started the quarrel.  
Then with his drum and his pipe  
Gui began this dance song:  
*Cibalala duriaus duriaus,*  
*Cibalala durie.* 60
5. Roger had never  
Been more angry,  
So he said, "I wouldn't give up  
For any honor  
Beating 65  
That traitor Perrin,  
Since he betrayed me in secret.  
Too bad for him he interfered!"  
Then he called for his sword  
And gathered a crowd 70  
[Of men] who were far from clumsy;  
They greased Perrin's snout so well  
That he had no desire to say,  
'*Cibalala duriaus duriaus,*  
*Cibalala durie.'* 75
6. When I saw them beating Perrin  
I stepped back a little  
And watched the fight.  
Many a cap was pulled off,  
And many a blow was struck. 80

Guis s'i mist, de cop de cotel  
 fu sa muse perchie--  
*chi va le la douri doureaus,*  
*chi va le la dourie.*

66

Perrin d'Angicourt (fl. 1245-50)  
 Au tens nouvel (French)

1. Au tens nouvel  
 que cil oisel  
 sont hetié et gai,  
 en un boschel  
 sanz pastorel 5  
 pastore trouvai  
 ou fesoit chapiau de flors  
 et chantoit un son d'amors  
 qui mult ert jolis:  
*Li pensers trop mi guerroie* 10  
*de vous, douz amis!*
2. Par grant revel  
 enz el prael  
 dire li alai,  
 "S'il vous ert bel 15  
 por vo chapel  
 vostre devendrai  
 fins et loiax a touz jorz  
 sanz jamés penser aillors,  
 et pour ce vous proi, 20  
*Bergeronnete,*  
*fetes vostre ami de moi!*
3. "Sire, alez en,  
 c'est pour noient  
 qu'estes ci assis, 25  
 j'aim loiaument  
 Robin le gent  
 et ferai touz dis;  
 s'amie sui et serai,  
 ne ja tant com je vivrai 30  
 autre n'en jorra;  
*Robin m'aime, Robin m'a,*  
*Robin m'a demandee, si m'aurai*
4. Mult longuement  
 l'alai proiant 35  
 que riens n'i conquis.  
 Estroitement  
 tout en riant  
 par les flans la pris.

Gui got embroiled, and his bagpipe  
 Was split with a blow of a knife--  
*Chi va le la dori doreaus,*  
*Chi va le la dourie.*

66

Perrin d'Angicourt (fl. 1245-50)  
 In the new season (French)

1. In the new season  
 When the birds  
 Are joyful and gay,  
 In a wood  
 Without a shepherd 5  
 I found a shepherdess  
 Where she was making a garland of flowers  
 And singing a melody of love  
 Which was very pretty:  
*"The thought of you makes war* 10  
*On me, sweet lover!"*
2. With great good cheer  
 In the meadow  
 I went to tell her,  
 "If you like, 15  
 In exchange for your garland  
 I'll become your man,  
 True and loyal forever  
 Without ever thinking of anyone else,  
 And so I beg you, 20  
*Shepherdess,*  
*Make me your lover!"*
3. "Sir, go away,  
 In vain  
 You have sat down; 25  
 I love truly  
 Handsome Robin  
 And I always shall.  
 I am his sweetheart and shall be,  
 And as long as I live 30  
 No other will enjoy me.  
*Robin loves me, Robin has me,*  
*Robin has asked for me and he will have me!"*
4. For a long time  
 I begged her 35  
 But got nothing.  
 Tightly  
 With a smile  
 I took her by the sides.

- Sur l'erbe la souvain;  
mult en fu en grant esmai,  
si haut a crié,  
*"Bele douce mere Dé,  
gardez moi ma chasteé!"*
5. Tant i luitai 40  
que j'achevai  
trestout mon desir;  
je la trouvai  
de bon essai  
et douce a sentir. 50  
Adonc si me sui tornez,  
et quant je fui remenez  
si pris a chanter,  
*"Par les sainz Dieu, douce Margot,  
il a grant paine en bien amer!"* 55

## 67

Raoul de Beauvais (fl. c. 1250)  
Quant la seson renouele (French)

1. Quant la seson renouele  
d'aoust (que mais est passez  
que raverdissent praeles)  
et li gaïns est entrez,  
adonc chevauchai pensis 5  
parmi un jolis païs.  
Trais pastore gente  
ou metoit s'entente  
en un son chanter;  
quant vers li me vit torner 10  
*si dist, "Douce mere Dé,  
gardez moi ma chasteé!"*
2. Je saluai la dancele  
et quant ses chanz fu finez  
joste li m'assis seur l'erbe 15  
com cil qui fu apensez.  
De ses amors la requis  
com fins et loiax amis;  
m'amor li presente,  
car trop m'atalente. 20  
Quant m'oï parler  
si commence a souspirer  
*et dist, "Douce mere Dé,  
gardez moi ma chasteé!"*
3. Quant je vi qu'ele s'esfroie 25  
si li dis mult doucement,  
*"Douce suer, se Dex me voie,*

I laid her back on the grass;  
She was in great dismay  
And cried aloud,  
*"Fair, sweet Mother of God,  
Protect my chastity!"*

5. I wrestled 45  
Until I achieved  
All my desire;  
I found her  
Good to try  
And soft to touch. 50  
Then I went away,  
And when I remembered  
I began to sing,  
*"By God's saints, sweet Margot,  
There's great pain in loving well!"* 55

## 67

Raoul de Beauvais (fl. c. 1250)  
When the season of August begins (French)

1. When the season of August was beginning  
(And May had passed,  
When the meadows turned green)  
And the harvest was brought in,  
Then I went riding deep in thought 5  
In a pretty countryside.  
I found a pretty shepherdess  
Who had set her mind  
On singing a song;  
When she saw me turning toward her, 10  
*She said, "Sweet Mother of God,  
Protect for me my chastity!"*
2. I greeted the young lady,  
And when her song was done  
I sat beside her on the grass 15  
Like one who was lost in thought.  
I asked her for her love  
Like a true and loyal lover;  
I presented her my love,  
For she attracted me so much. 20  
When she heard me speak  
She began to sigh  
*And said, "Sweet Mother of God,  
Protect for me my chastity!"*
3. When I saw that she was frightened 25  
I told her very gently,  
*"Sweet sister, so God see me,*

- poor avez de noient  
car de fin cuer et de vrai  
loiaument vous servirai. 30  
    Se vos volez faire  
    mon bon sanz retraire,  
    grant preu i aurez."  
Lors commençoit a trembler  
et dist, "*Douce mere Dé,*  
*gardez moi ma chasteé!*" 35
4. Lors respont a reson coie  
mult tres debonairement,  
"Biau sire, riens n'en feroie.  
De vostre amor n'ai talent,  
car tant conme je vivrai  
ma chasteé garderai,  
    car mult me doit plaire."  
    Vers moi la vueil traire;  
    "Ce ne vaut deus noiz," 45  
fet ele, "ançois m'ocirroiz,"  
et dist, "*Douce mere Dé,*  
*gardez moi ma chasteé!*"
5. Je la vi mult aïree,  
de quoi je ne fui pas liez  
si li dis sanz demoree,  
"Ma douce amie, tesiez,  
car ja seur vostre vouloir  
n'aurai seur vous nul povoir,  
    car tel vilanie  
    ne feroie mie. 55  
    Més s'il vous plesoit,  
mes cuers mult liez en seroit."  
Lors dist, "*Douce mere Dé,*  
*gardez moi ma chasteé!*" 60

## 68

Anonymous  
L'autrier matin el moys de may  
(French and Latin, c. 1250)

- De saint Loÿs dire vous vueil,  
duquel n'eut boben ne orgueil  
ne vanité de chançonnetes,  
si com est en nos puceletes  
et en nos jolis damoysiaus, 5  
qui miex sont nommé davoudiaus.  
Leur chançons sont hoqueteries--  
trop miex resablent moqueries.  
Quant saint Loïs chanter vouloit,  
de Dieu ou de sa mere chantoit; 10

- What you fear is nothing,  
For I shall serve you loyally  
With a pure heart and true. 30  
    If you want to do  
    My will without delay,  
    You shall profit greatly."  
Then she began to tremble  
And said, "*Sweet Mother of God,*  
*Protect for me my chastity!*" 35
4. Then she answered with calm words  
Very charmingly,  
"Fair sir, I would do no such thing.  
I have no wish for your love,  
For as long as I live  
I shall keep my chastity,  
    For it must please me greatly."  
    I tried to draw her to me. 45  
    "That's not worth two nuts,  
She said, "You'd kill me first,"  
And she said, "*Sweet Mother of God,*  
*Protect for me my chastity!*"
5. I saw she was very angry,  
Which did not make me happy,  
And I said at once,  
"My sweet friend, hush,  
For never against your will  
Shall I take any power over you,  
    Since I would never  
    Do such a craven deed. 55  
    But if you wished,  
My heart would be very happy."  
Then she said, "*Sweet Mother of God,*  
*Protect for me my chastity!*" 60

## 68

Anonymous  
The other morning in the month of May  
(French and Latin, c. 1250)

- I want to tell you about Saint Louis,  
In whom there was neither arrogance nor pride  
Nor vanity of trifling songs,  
As there is in our maidens  
And in our handsome young nobles, 5  
Who are more fittingly called braggarts.  
Their songs are hockets--  
They are more like mockeries.  
When Saint Louis wanted to sing,  
He would sing of God or his mother; 10

- |    |  |    |  |
|----|--|----|--|
|    | ne fust chançon nule chantee<br>du siecle, mès de notre dame<br>povoit chanter et homme et fame,<br>dont un escuier il avoit<br>qui du siecle trop bien chantoit. 15<br>Il li deffent que plus n'en die,<br>et qu'il chante de dame Marie.<br>Li fist aprendre de la bele<br>plurieurs antienes et icele<br>hymne, "Ave maris stella"; 20<br>tant l'a rioté qu'apris l'a.<br>A l'escuier mult grief estoit,<br>mes obeir li convenoit;<br>dont il et li gracieus roys 25<br>souvent chantoient a haute vois<br>ce que savoient de la roïne<br>dame Marie sus toutes digne.<br>Ainsi sa vie le devise.<br>Or en chanton en ceste guise: |    | No song could be sung<br>Of the world, but of Our Lady<br>Both man and woman could sing,<br>And among them there was a squire<br>Who sang very well of the world. 15<br>[Saint Louis] forbade him to say more of that,<br>And [commanded] him to sing of Lady Mary.<br>He had him learn about the beautiful one<br>Several antiphons and the hymn,<br>"Hail, Star of the Sea"; 20<br>He scolded him until he learned it.<br>This seemed very harsh to the squire,<br>But he was obliged to obey;<br>And so he and the gracious king<br>Would often sing aloud 25<br>What they knew of the queen,<br>Lady Mary, most worthy of women.<br>So says the <i>Life</i> [of the king].<br>Now let us sing in this way: |
| 1. | L'autrier matin el moys de may, 30<br><i>regis eterni munere,</i><br>que par un matin me levay,<br><i>mundum proponens fugere</i><br>en un plesant pré m'en entray,<br><i>psalmos intendens psallere.</i> 35<br>La mere Dieu ilec trovay,<br><i>jam lucis orto sidere.</i>   | 1. | The other morning in the month of May, 30<br><i>By the favor of the eternal king,</i><br>When one morning I got up,<br><i>Resolving to flee the world</i><br>I entered a pleasant meadow,<br><i>Intending to chant psalms.</i> 35<br>There I found the mother of God,<br><i>When the star of light had risen.</i>  |
| 2. | Grant painne mist en lui fourmer<br><i>sol et nature studium;</i><br>en sa biauté vout raconter 40<br>....<br>L'en ne pourroit son per trouver<br><i>in numero mortalium--</i><br>sa puissance vout esprouver<br><i>Deus creator omnium.</i> 45  | 2. | <i>The sun and nature's zeal</i><br>Took great pains in forming her;<br>In her beauty they wished to tell 40<br>....<br>One could not find her peer<br><i>In the number of mortal men--</i><br><i>God, creator of all things,</i><br>Wished to test his power. 45  |
| 3. | Cler out le vis et le cors gent,<br><i>divino moderamine,</i><br>comme la rose entre la gent,<br><i>in gemmis grato tegmine.</i><br>Plus que cristal sont blanc si dent, 50<br><i>recto locantur ordine;</i><br>n'a tant bele jusqu'en occident<br><i>a solis ortus cardine.</i>   | 3. | Her face was bright, her body pretty,<br><i>By divine decree,</i><br>Like a rose among the people,<br><i>A pleasing flower among buds.</i><br>Whiter than crystal were her teeth, 50<br><i>Set in perfect rows;</i><br>There's none so fair in all the west<br><i>From the point of the rising sun.</i>  |
| 4. | Par le pré vait soutivement,<br><i>celesti plena gracia.</i><br>Vers lui me trais isnelement<br><i>ejus sequens vestigia,</i> 55   | 4. | She was walking alone in the meadow,<br><i>Full of Heaven's grace.</i><br>I drew swiftly toward her<br><i>Following her steps,</i>   |



- et li dis, "Bele, a vous me rent  
*quam amo super omnia,*  
qu'en vous herite apertement  
*eterna celi gloria."* 60
5. Quant je la vi si seule aler  
*et progressu deifico,*  
je regarday son dous vis cler  
*vultu satis angelico;* 65  
lors vins a lui sans demourer  
*cum affectu pacifico,*  
la commençay a saluer  
*ex more docti mistico.*
6. "Douce dame, le haut seignour  
60  
*celum regens empireum*  
soit o vous par sa grant douçour.  
*Flors et decus virgineum,*  
vostre homme sui sans nul retour.  
*Hic super florem croceum* 75  
conselez cest las pechèour;  
*ecce tempus ydoneum!*
7. "Secourés moy et conseillez,  
*parens et felix femina*  
qui a la destre Dieu seés  
*sanctorum super agmina.* 80  
...  
*Dampnant immensa crimina*  
se je ne sui par vous sauvés,  
*O gloriosa dominal!"* 85
8. Ele respont, "De tout mal garder  
*te velit Dei filius,*  
qui de moy pour homme sauver  
*carnem sumpsit propicius.*  
Saches pour toy amonnester  
90  
*ut sit tibi salubrius,*  
me fait hui si matin lever  
*ales diei nuncius.*
9. "Fai bien et si lesse pechié  
*quod dilexisti primitus;* 95  
de folie retrai ton pié--  
*cribret te per me genius.*  
Se cilz le fait, cilz sera lié  
*qui te dictavit celitus;*  
en ton cuer sert par ta pitié  
100  
*"Veni creator spiritus!"*
10. Quant enseignié m'eut et apris  
*predulcis vena venie,*  
maintenant a ses piez me mis  
*demissa solo facie.* 105
- And said, "Fair one, I surrender to you  
*Whom I love above all things,*  
For in you manifestly dwells  
*Heaven's eternal glory.* 60
5. When I saw her walking so alone  
*With her deific gait,*  
I looked upon her sweet, bright face  
*With her quite angelic look;* 65  
Then I went to her without delay  
*With peaceable goodwill,*  
And began to greet her  
*In the mystic manner of a learned man.*
6. "Sweet lady, may the high Lord  
70  
*Ruling the empyrean heaven*  
Be with you in His great sweetness.  
*O flower and virginal glory,*  
I am your man without deceit.  
*Here beside this yellow flower* 75  
Advise this weary sinner;  
*This is the proper time!*
7. "Aid me and advise me,  
*O fruitful and fortunate woman*  
Who sit at the right hand of God  
*Above the hosts of saints.* 80  
...  
*My great offences condemn me*  
Unless I am saved by you,  
*O glorious lady!"* 85
8. She answered, "May the Son of God  
Grant to keep you from all harm,  
*Who graciously took on flesh*  
From me, to save mankind.  
90  
Know that to admonish you  
*To better effect,*  
*God's winged messenger*  
Wakes me so early today.
9. "Do good and abandon sin,  
*Which you have loved before;* 95  
Draw back your foot from folly--  
*Let Him who was born through me sift you.*  
If He does so, He will be glad  
*Who appointed you from Heaven.*  
Set in your heart, by your piety,  
100  
*'Come, O Creator Spirit!'"*
10. When she had taught and instructed me,  
*That sweetest vein of kindness,*  
At once I threw myself at her feet  
*With my face bowed to the ground.* 105

- De bon cuer li proié et dis,  
*"Mater misericordie,*  
 par vous me mete en paradis  
*summe Deus clemencie!"*
11. Après s'asist dessus la fleur 110  
*colore pinctum vario,*  
 si me moustra sa grant valour  
*omni carentem vicio.*  
 Je fui sans faille celui jour  
*tanto repletus gaudio* 115  
 c'onques més ne me fist gregnour  
*"Jhesu nostra redempcio."*
12. Les flours flairent plus que piment  
*quos aura levis ventilat;*  
 dejouste nous joieusement 120  
*mittis alauda jubilat,*  
 et le roussignol doucement  
*blando garritu sibilat.*  
 Donc dist ma dame simplement,  
*"Aurora lucis rutilat." 125*
13. Repairier vout tout maintenant  
*ad dulces choros superum;*  
 lors me fist el front en riant  
*signum crucis splendiferum,*  
 et dist a vois clere et plaisant,  
*"Fili, largitor munerum,* 130  
 cest mon devot serf te commant,  
*conditor alme syderum."*
14. Après icest mot sans mentir  
*ascendit ad celestia.* 135  
 Je vi encontre ele venir  
*sanctorum decem milia;*  
 je, qui remains, ploure et souspir  
*cordis tactus angustia.*  
 Dieux! Verrai je jamés venir  
*beata nobis gaudia?* 140
15. Mere de Dieu, vrai salut port,  
*fons pietatis maxime,*  
 de celui m'envoies confort  
*salutem prestans anime.* 145  
 Garde moy de l'anemi fort  
*qui me temptat sepissime;*  
 paradis m'otroi a la mort,  
*rerum creator optime!*  
*Amen.* 150

- Sincerely I prayed to her and said,  
*"Mother of mercy,*  
 Through you may He put me in paradise,  
*The God of highest clemency!"*
11. Then she sat upon a flower 110  
*Painted in various colors,*  
 And showed me her great worth  
*Lacking any stain.*  
 Without a doubt, that day I was  
*Filled with such great joy* 115  
 That I never got any more  
*From [the hymn] "Jesus, Our Redemption."*
12. The flowers smelled sweeter than balm,  
*Tossed by a gentle breeze;*  
 Beside us joyfully 120  
*The gentle lark exulted,*  
 And the nightingale sweetly  
*Whistled with its charming twitter.*  
 Then said my lady simply,  
*"The dawn of light glows red." 125*
13. Suddenly she wished to return  
*To the sweet choirs of angels;*  
 Then with a smile she made on my brow  
*The gleaming sign of the cross,*  
 And said in a clear and pleasant voice,  
*"Son, granter of gifts,* 130  
 I commend to you this my devoted servant,  
*O bountiful creator of the stars."*
14. After this word, with no lie,  
*She ascended into Heaven.* 135  
 Coming to meet her I saw  
*Ten thousand saints;*  
 I, who remained, weep and sigh,  
*Touched by anguish of heart.*  
 O God! Shall I ever see  
*Blessed joys for us?* 140
15. Mother of God, true haven of salvation,  
*Spring of greatest mercy,*  
 Send me comfort from Him,  
*Granting salvation to my soul.* 145  
 Save me from the mighty enemy  
*Who tempts me very often;*  
 Grant me paradise at my death,  
*O best creator of all things!*  
*Amen.* 150

## 69

Castra of Florence (fl. c. 1250)  
Una fermata iscoppai da Cascioli (Italian)

1. Una fermata iscoppai da Cascioli;  
cetto cetto sa già in grand'aina  
e cocino portava in pignoli  
salmato di buona saina.  
Disse, "A te dare' rossi treccioli  
e operata cinta samartina  
se comeco ti dà ne la cabba;  
se mi viva, mai e boni scarponi."  
"Soca i è, mal lo fai l'om che cabba  
la fantilla di Cencio Guidoni. 5
2. "K'ad onto meo me l'ài comannato,  
ca là i' le ne vada a le rote,  
in qual so', co lo vitto ferato  
a li scottitori, che non me'n cote--  
e con un truffo di vin misticato--  
e non mi scordassero le gote  
e li scatonni per ben minestrare  
la farfiata de lo bono farfione.  
Leva 'nt'esso, non m'avicinare,  
ou tu semplo, milenso, mamone!" 10
3. Ed io tutto mi fui spaventato  
per timiccio che non à Satanai.  
Quando la fermata tansi 'n costato,  
quella mi diede e disse, "Ai!  
O tu cretto, dogliuto, crepato,  
per lo volto di Dio, mal lo fai,  
che di me non puoi aver pur una cica  
se già non mi prendessi a noscella.  
Escionna, non gire per la spica,  
sì ti veio arlucare la mascella!" 25
4. "O fermata, se mi t'aconsenchi,  
duròti panari di profici  
e morici per fare bianchi denchi:  
tu-lli à tòrte, se quisso no 'rdici.  
Se Dio mi lasci passare a lo Clenchi,  
giungeròti colori in tralici."  
"E io più non ti faccio rubusto,  
poi cotanto m'ài asucotata;  
vienci ancoi, né sia Pirino rusto,  
ed adocchia non sia stimolata." 30
5. A borrito ne giò a l'aterrato,  
ch'era alvato, senza follena;  
lo battisacco trovai be-llavato,  
e da capo mi pose la scena; 35

## 69

Castra of Florence (fl. c. 1250)  
Near Cascioli I met a girl from Fermo (Italian)

1. Near Cascioli I met a girl from Fermo;  
She was going very quickly in great haste,  
And she was carrying food in earthenware pots  
Seasoned with good lard.  
I said, "I'll give you red ribbons  
And an embroidered belt of Saint Martin's cloth,  
If you'll yield to me in the lane;  
And as I live, good sandals too."  
"There's a trick in this--it's a mistake to make fun  
Of the chambermaid of Vincenzo Guidoni. 5
2. "To my shame he told me  
To go to the hedges  
Where they are, with their food of bran,  
To the ploughmen, and not to give it a thought--  
And with a jug of mixed wine--  
And not to forget the bowls  
And the cups to ladle out  
The polenta made of good vetches.  
Get up from there, don't come close to me,  
O you simpleton, you blockhead, you idiot!" 15
3. And I was completely unnerved  
With fear that Satan doesn't feel.  
When I touched the Fermo girl on the side,  
She struck me and said, "O!  
O you weakling, sickly and ruptured,  
By God's face, you're making a mistake,  
For you can't get anything from me  
Unless you can catch me with a hazel nut.  
Wake up, don't go gleaning through the corn,  
I see your jaw talking nonsense this way!" 25
4. "O Fermo girl, if you give me your consent,  
I'll give you baskets of wild figs  
And blackberries to whiten your teeth;  
You'll take them, or else I'll tell the tale.  
If God lets me pass over the Chienti,  
I'll add cloth of many colors."  
"Then I'll make no more resistance,  
Since you have kept after me so much;  
Come today, let Pirino be angry,  
And look out so I won't get beaten." 35
5. In the dark I went into her hut,  
Which was whitewashed, without soot;  
I found the sheet nicely washed,  
And she put the milk jug by my head; 40

e tutto quanto mi foi consolato, 45  
 ca sopra mi gittò buona lena;  
 e conesso mi fui apattovito  
 e unqua me' non vi' quando altr'ei.  
 "Mai lo fai ti com'omo iscionito--  
 be' mi pare che tu mastro èi!" 50

## 70

Joan Airas de Santiago (fl. c. 1250)  
 Pelo souto de Crecente (Galician-Portuguese)

1. Pelo souto de Crecente  
 ùa pastor vi andar  
 muit' alongada de gente,  
 alçando voz a cantar,  
 apertando-se na saia, 5  
 quando safa la raia  
 do sol nas ribas do Sar.
2. E as aves que voavan  
 quando safa l'alvor  
 todas d'amores cantavan 10  
 pelos ramos d'arredor--  
 mais non sei tal qu'i'stevesse  
 que en al cuidar podesse  
 senon todo en amor!
3. Ali 'stivi eu mui quedo. 15  
 Quis falar e non ousei,  
 empero dix' a gran medo,  
 "Mia senhor, falar-vos-ei  
 un pouco, se mi ascuitardes,  
 e ir-m'ei quando mandardes-- 20  
 más aqui non estarey."
4. "Senhor, por Santa Maria,  
 non estedes más aqui  
 mais ide-vos vossa via.  
 Faredes mesura i, 25  
 ca os qui aqui chegaren  
 pois que vos aqui acharen  
 ben diran que más ouv'i.

And I was comforted completely, 45  
 For over me she threw a good wool blanket;  
 And I was altogether satisfied,  
 For I never saw better when I had another.  
 "You don't to it at all like a scatterbrain--  
 It seems to me you're surely a master!" 50

## 70

Joan Airas de Santiago (fl. c. 1250)  
 In the grove of Crecente (Galician-Portuguese)

1. In the grove of Crecente  
 I saw a shepherdess walking  
 Very far from people,  
 Raising her voice to sing,  
 Tightening her petticoat, 5  
 As the light of the sun was beginning  
 To rise on the banks of the Sar.
2. And the birds that were flying  
 As dawn was rising  
 Were all singing of love 10  
 In the branches all around--  
 But I don't know anyone who could have been there  
 And could have thought of anything else  
 Except of love!
3. There I stood very still. 15  
 I wanted to speak and didn't dare,  
 But I said with great fear,  
 "My lady, I shall speak to you  
 A little, if you would hear me,  
 And I shall go whenever you command-- 20  
 I shall not stay here longer."
4. "Sir, by Holy Mary,  
 Do not stay here longer  
 But go on your way. 25  
 You will be acting prudently,  
 For those who come here  
 When they find you here  
 Will surely say there was more [between us]."



Illustration of Poem 71 (Heidelberg, Universitätsbibliothek, Cod. pal. germ.  
848 [German ms. C], fol. 395).

## 71

Der Kol von Niunzen (fl. c. 1250)  
Nu jârlanc stêt vil hô mîn muot (German)

1. Nu jârlanc stêt vil hô mîn muot. Ich hîrt den sîezen sanc  
von einer swalwen dâ si flouc; ir stîmme diu was guot.  
"Frou magt, het ich iuch in eim holz, daz nâme ich fûr den kranz  
den ir zesamme habt gelesen von manger hande bluot."  
"Knappe, lât iur wûnschen stân, diu rede ist gar verlorn: 5  
sold ich mit iu ze holze gân, mich stâche lîhte ein dorn,  
sô slûege mich diu muoter mîn-- daz wær mir lîhte zorn."
2. Er nam si bî der wîzen hant, er fuortes in den walt  
(dâ sunge kleiniu vogelîn ir stîmme manicvalt) 10  
undr eine grûene linden breit einen smalen stîc.  
Dâ wart diu maget vil gemeit ein alsô schœne wîp.  
Er leit es an daz grûene gras, die maget wol geborn;  
in weiz waz brieves er ir las. Was daz ir wênig zorn,  
daz wart harte schier versuont-- daz tet der liebe dorn.

## 72

Colin Muset (fl. 1230-70)  
Volez oîr la muse Muset? (French)

1. Volez oîr la muse Muset?  
En mai fu fete, un matin,  
en un vergier flori, verdet,  
au point du jour  
ou chantoient cil oiselet 5  
par grant baudor,  
et j'alai fere un chapelet  
en la verdor.  
Je le fis bel et cointe et net 10  
et plain de flor.  
Une dancele  
avenant et mult bele,  
gente pucele,  
bouchete riant,  
qui me rapele: 15  
"Vien ça, si viele  
ta muse en chantant  
tant mignotement!"
2. J'alai a li el praelet  
atout la viele et l'archet, 20  
si li ai chanté le muset  
par grant amour:  
"J'ai mis mon cuer en si bon cuer  
espris d'amors...."

## 71

Der Kol von Niunzen (fl. c. 1250)  
Now in this season my mood is high (German)

1. Now in this season my mood is high. I heard the sweet song  
Of a swallow as it flew; its voice was good.  
"Lady maiden, if I could get you in the wood, I would prefer that to the wreath  
That you have gathered of many different flowers."  
"Squire, let be your wishes, your words are quite in vain; 5  
If I went into the wood with you, I might get stuck by a prickle,  
And then my mother would beat me-- it would really be a hassle."
2. He took her by the white hand, he led her to the wood  
(Where little birds were singing in their different voices) 10  
Under a broad green linden tree by a narrow path.  
There the pretty maiden became as beautiful a woman.  
He laid her on the green grass, the well-born maiden;  
I don't know what letter he read her. If it gave her some hassle,  
Even that was soon made up-- thanks to love's prickle.

## 72

Colin Muset (fl. 1230-70)  
Do you wish to hear Muset's song? (French)

1. Do you wish to hear Muset's song?  
It was made one morning in May  
In a blooming green orchard  
At dawn  
When the little birds were singing 5  
With great joy,  
And I went to make a garland  
On the green.  
I made it pretty and graceful and neat  
And full of flowers. 10  
[There was] a maiden,  
Attractive and very pretty,  
A pleasing virgin,  
Smiling little mouth,  
Who called me to her: 15  
"Come here and fiddle  
Your song as you sing  
With such charm!"
2. I went to her in the little meadow  
With my viol and bow, 20  
And sang her my song  
With great love:  
"I put my heart in so good a heart  
Enflamed with love...."



- |    |   |                                  |  |   |                                  |
|----|---|----------------------------------|--|---|----------------------------------|
|    | Et quant je vi son chief blondet<br>et sa color<br>et son gent cors amoreuset<br>et si d'ator,<br>mon cuer sautele<br>pour la damoisele;<br>mult renouvele<br>ma joie souvent.<br>Ele ot gounele<br>de drap de Castele<br>qui restencele.<br>Douz Dex, je l'aim tant<br>de cuer loiaument!  | 25<br><br>30<br><br>35           |  | And when I saw her pretty blond hair<br>And her complexion<br>And her nice body, loving<br>And so well turned out,<br>My heart skipped<br>For the young lady;<br>Very often<br>She renews my joy.<br>She had a tunic<br>Of Castilian cloth<br>That glittered.<br>Sweet God, I love her so<br>Loyally from my heart!   | 25<br><br>30<br><br>35           |
| 3. | Quant j'oi devant li vielé<br>pour avoir s'amour et son gré,<br>elle m'a bien guerredoné,<br>soe merci,<br>d'un besier a ma volenté.<br>Dex, que j'aim si!<br>Et autre chose m'a donné<br>com son ami<br>que j'avoie tant desirré;<br>or m'est meri!<br>Plus sui en joie<br>que je ne soloie,<br>quant cele est moie<br>que je tant desir;<br>je n'en prendroie<br>avoir ne mounoie;<br>pour riens que voie<br>ne m'en qier partir--<br>ançois vueil morir! | 40<br><br>45<br><br>50<br><br>55 |  | 3.<br>When I had fiddled before her<br>To gain her love and her friendship,<br>She rewarded me well,<br>Thanks be to her,<br>With a kiss as I desired.<br>God, I love [her] so!<br>And she gave me something else<br>As her lover<br>Which I had so desired;<br>Now I'm paid back!<br>I am more joyful<br>Than I used to be,<br>Since she is mine<br>Whom I so desire;<br>I wouldn't trade her<br>For wealth or coin;<br>For nothing I see<br>Do I intend to leave her--<br>I'd rather die!   | 40<br><br>45<br><br>50<br><br>55 |
| 4. | Ore a Colin Muset musé<br>et s'a a devise chanté<br>pour la bele au vis coloré<br>de cuer joli.<br>Maint bon morsel li a doné<br>et departi<br>et de bon vin fort a son gré,<br>gel vous affi.<br>Ensi a son siecle mené<br>jusques ici:<br>oncor dognoie,<br>en chantant maine joie,<br>mult se cointoie<br>(qu'amors veut servir)<br>si a grant joie<br>el vergier ou dognoie.<br>Bien se conroie,<br>bon vin fet venir<br>trestout a loisir.             | 60<br><br>65<br><br>70<br><br>75 |  | 4.<br>Now Colin Muset has played<br>And has sung as he was asked<br>For the pretty girl with the ruddy face<br>And cheerful heart.<br>She gave him many a good morsel<br>And shared it,<br>And good strong wine as he wanted,<br>I assure you.<br>Thus he has led his life<br>Until now;<br>He still chases girls,<br>Sings and has a good time,<br>Dresses quite well<br>(Since he wants to serve love)<br>And has great joy<br>Where he flirts in the orchard.<br>He provides well for himself,<br>Sees that good wine is served<br>At his leisure. | 60<br><br>65<br><br>70<br><br>75 |

**Thirteenth Century (Early or Late)**

73  
Colin Pansace (13th c.)  
L'autrier per une sentelle (French)

- |    |   |              |
|----|---|--------------|
| 1. | L'autrier per une sentelle<br>m'en entrai en un bialu preit,<br>desor cleire fontenelle<br>m'asix per joliveteit.<br>Desous un airbre rameit<br>boutonneit<br>ai un douls chant escouteit<br>d'une gentil pastourelle;<br>plainne estoit de grant bialuiteit.     | 5            |
| 2. | Vestue estoit la donzelle<br>si com a dous tens d'esteit<br>en un blanc chainxe rideit<br>frejoleit<br>et pelisson engoleit<br>et chemixe belle et blanche<br>et text d'argent ferreit.   | 10<br><br>15 |
| 3. | Molt me sut bien la donzelle<br>kant la vi de teil ator;<br>je li dix, "Ma douce amie,<br>Deux vos doinst encui boen jor."<br>Elle respont per dousor<br>sens irour,<br>"Sire, Deus vos doinst honor<br>et medixans mete en biere<br>et nos doinst joie d'amors." | 20<br><br>25 |
| 4. | Je vi bien en son semblant<br>maintenant<br>je gaistoie mon romans,<br>et li dix, "Ma douce amie,<br>au vrai cors Deu vos comant."  | 30           |
| 5. | Et elle me respondit,<br>"J'ai amin<br>bel et gent,<br>se ne veul pais chainge faire<br>de draip d'or a boukerant!"   | 35           |

74  
Ernoul de Gastinai (13th c.)  
Por conforter mon corage (French)

- |    |  |
|----|--|
| 1. | Por conforter mon corage<br>qui d'amors s'esfroie,<br>l'autre jor lés un boschage<br>toz seus chevauchioe. |
|----|--|

73  
Colin Pansace (13th c.)  
The other day by a path (French)

- |    |  |              |
|----|--|--------------|
| 1. | The other day, by a path<br>I entered a pretty meadow;<br>Beside a bright spring<br>I sat down in a gay mood.<br>Under a branching tree<br>In bloom<br>I heard a sweet song<br>Of a pleasant shepherdess;<br>She was full of great beauty.                             | 5            |
| 2. | The maiden was dressed<br>As in the sweet season of summer<br>In a white pleated tunic<br>With tucks<br>And a cloak trimmed with fur<br>And a pretty white shirt<br>And a veil of studded silver.  | 10<br><br>15 |
| 3. | The maiden pleased me very well<br>When I saw her so turned out;<br>I said, "My sweet friend,<br>God give you good day today."<br>She answered gently,<br>Without anger,<br>"Sir, God give you honor<br>And put nasty gossips in a coffin<br>And give us joy in love." | 20<br><br>25 |
| 4. | I saw well in her expression<br>At once<br>That I was wasting my words,<br>And said, "My sweet friend,<br>I commend you to the true body of God."  | 30           |
| 5. | And she answered,<br>"I have a lover<br>Handsome and nice,<br>And I don't want to trade<br>Cloth of gold for buckram!"   | 35           |

74  
Ernoul de Gastinai (13th c.)  
To comfort my heart (French)

- |    |   |
|----|---|
| 1. | To comfort my heart<br>Which is frightened of love,<br>The other day beside a wood<br>I was riding all alone. |
|----|---|

- Pastorele  
gente et bele 5  
truis, et simple et coie;  
en l'erboie  
qui verdoie  
repaissioit sa proie. 10  
Cors ot gent et avenant,  
bouche vermeille et oel riant,  
noirs sorcis et bien assis,  
blanc col et coloré le vis,  
quar nature 15  
mist sa cure  
en former tel enfant.  
*A e o!*  
Son frestel, son baston prent, 20  
*a e o,*  
chantoit et notoit:  
*"Je voi vener Emmelot  
par mi le vert bois."*
2. J'oi la touse qui frestele 25  
et demaine joie.  
Por ce qu'ele est simple et bele  
vers li ting ma voie;  
je li dis  
com fins amis,  
"Touse, car soiez moie!" 30  
La bregiere,  
qui fu fiere,  
durement s'esfroie.  
Maintenant s'amor demant.  
El dit que n'en fera noiant; 35  
de Robin a fait ami  
qui li a juré et plevi  
que sa vie  
d'autre amie  
n'aura los ne cri. 40  
*A e o!*  
"Robins est loiaus amis,  
*a e o;*  
traiez vos en la!  
Robins m'a de cuer amee, 45  
*si nel lairai ja."*
3. "Jentix touse debonaire,  
preus sanz vilenie,  
ne mi faites plus contraire--  
devenez m'amie! 50  
Cote noire,  
c'est la voire,  
ne vos donrai mie;  
d'escarlata  
iert vermeillete, 55  
de vert mipartie."

- A shepherdess 5  
Nice and pretty  
I found, and modest and gentle;  
In the grass  
Growing green  
She was pasturing her flock. 10  
Her body was nice and attractive,  
Red mouth and laughing eyes,  
Black eyebrows and well set,  
White neck and ruddy face,  
For nature 15  
Took care  
In forming such a child.  
*A e o!*  
She took her pipe and staff, 20  
*a e o,*  
And sang and played:  
*"I see Emmelot coming  
Through the green wood."*
2. I heard the girl piping 25  
And having a good time.  
Because she was modest and pretty  
I took my way to her.  
I said,  
Like a true lover,  
"Girl, please be mine!" 30  
The shepherdess,  
Who was proud,  
Felt very afraid.  
At once I asked for her love.  
She said she would give me nothing; 35  
She had taken Robin as her lover,  
Who had sworn and pledged to her  
That [all] his life  
For any other sweetheart  
He would have no praise or blame. 40  
*A e o!*  
"Robin is a loyal lover,  
*a e o;*  
Draw back there!  
Robin has loved me sincerely,  
And I'll never leave him." 45
3. "Noble, charming girl,  
Worthy, without flaw,  
Give me no more resistance--  
Become my sweetheart! 50  
A black cloak,  
It's true,  
I won't give you at all;  
It will be  
Half of scarlet 55  
And half of green."

Ele dit, "Traiez arrier,  
n'i vaut vostre dosnoier!"  
Je la pris--qui fu soupris?  
Par force soz moi la mis. 60  
Demanois  
le ju françois  
li fis a mon talant,  
*aeo!*  
"Touse, or est il autremant, 65  
*aeo?"*  
Cele crie en haut,  
"Se Robins m'a mal gardeee,  
*mal dehait qui chaut!"*

- 75  
Ernoul de Gastinais (13th c.)  
Pensis chief enclin (French)
1. Pensis, chief enclin,  
un matin erroie  
lés un aubespín  
dejou[ste une arbroie  
... *o* 5  
...  
*aeo*  
... *o* 10  
...  
*dorenlot!*
2. ...  
...  
... 15  
...  
...  
*o*  
...  
*aeo* 20  
... com]paignon  
*o*  
as qu'en Robeçon,  
*dorenlot!*
3. "Laisse cel garçon 25  
qui au lange frote;  
de bon peliçon  
et de nueve cote  
te revestirai,  
*o!"* 30  
"Sire, non ferai,  
*aeo;*

She said, "Draw back,  
Your flirting does no good!"  
I took her--who was surprised?  
By force I put her under me. 60  
At once  
The French game  
I played her as I wished,  
*aeo!*  
"Girl, now is it different, 65  
*aeo?"*  
She cried aloud,  
"If Robin has failed to keep me,  
*A curse on him who cares!"*

- 75  
Ernoul de Gastinais (13th c.)  
Deep in thought with head bowed (French)
1. Deep in thought with head bowed,  
One morning I wandered  
Beside a hawthorn  
Along an orchard  
... *O* 5  
...  
*Aeo*  
... *O* 10  
...  
*Dorenlot!*
2. ...  
...  
... 15  
...  
...  
*O*  
...  
*Aeo* 20  
... companion  
*O*  
You have except in Robeçon,  
*Dorenlot!*
3. "Leave that boy 25  
Who wears out his shirts;  
In good fur  
And in a new cloak  
I'll clothe you,  
*O!* 30  
"Sir, I won't,  
*Aeo;*

- ja ne vos crerai,  
<sup>o,</sup>  
 se la foi n'en ai, 35  
*dorenlot!*"
4. Quant parler j'oi  
 de la convenance,  
 ma main li tendi  
 s'ofri ma fiance. 40  
 "Sire damoisiaus,  
<sup>o,</sup>  
 soufrez me tant viaus,  
<sup>a e o,</sup>  
 que tor mes aigniaus, 45  
<sup>o,</sup>  
 s'aurois vos aviaus,  
*dorenlot!*"
5. Bien cuidai avoir  
 la touse en ma trape,  
 quant, par son savoir,  
 de mes mains m'eschape.  
 Au bois fuit le cors,  
<sup>o;</sup>  
 Robins li est sors, 55  
<sup>a e o,</sup>  
 o lui deus pastors,  
<sup>o-</sup>  
 fait li ont secors,  
*dorenlot!* 60
6. Engiens et trestors,  
<sup>o,</sup>  
 a feme toz jors,  
<sup>a e o!</sup>  
 Com folz et com lors, 65  
<sup>o,</sup>  
 perdi mes amors,  
*dorenlot!*

- I'll never trust you,  
<sup>O,</sup>  
 Unless I have your promise, 35  
*Dorenlot!*"
4. When I heard her speaking  
 Of propriety,  
 I extended to her my hand  
 And offered my betrothal. 40  
 "Sir, young lord,  
<sup>O,</sup>  
 Permit me at least,  
<sup>A e o,</sup>  
 To round up my sheep, 45  
<sup>O,</sup>  
 And you'll get your wish,  
*Dorenlot!*"
5. I really thought I'd get  
 The girl in my trap,  
 When, by her cunning,  
 She escaped from my hands.  
 She fled, running to the wood,  
<sup>O;</sup>  
 Robin came to meet her, 55  
<sup>A e o,</sup>  
 With him two shepherds,  
<sup>O-</sup>  
 They gave her help,  
*Dorenlot!* 60
6. Deceptiveness and wiles,  
<sup>O,</sup>  
 A woman always has,  
<sup>A e o!</sup>  
 Like a fool and an idiot, 65  
<sup>O,</sup>  
 I lost my love,  
*Dorenlot!*



76		
Ernoul de Gastinai (13th c.)		
Quant voi le tans avrillier (French)		
1.	Quant voi le tans avrillier ... ... ... ... ... ... ... ... ...	5
2.	"Avoi, sire chevalier, se je ai povre despueille ja por ce vostre proier ne cuit pas qu'en gré recueille, car j'ai choisi mon bregier qui je aim mout et tieng chier si com mon dru; ne onques savours ne fu de haute amor acointier, por c'on en la fin s'en deuille."	20
3.	"Pastore, se Dex me gart, ne dis pas selonc droiture, car mieuz vaut au mien esgart plain poing de bone aventure la ou frans hom a sa part qu'endurer et tempre et tart od le vilain. La paille as pris por le grain se tes cuers del mien se part et el vilain mes ta cure."	30
4.	"Sire, mout vos voi gaillart et parler par grant mesure; maiz j'ai trop le cuer coart d'entrer en autrui pasture, car semence de Renart s'estent par tot tempre et tart ore a parmain. Mout dout le colp premerain, que par engien ne par art n'iere vers Robin parjure."	40

76		
Ernoul de Gastinai (13th c.)		
When I see the season turning to April (French)		
1.	When I see the season turning to April, ... ... ... ... ... ... ... ...	5
2.	"Hey now, sir knight, Even if my clothing is poor I don't think I'll ever Welcome your request, For I have chosen my shepherd, Whom I love well and hold dear, As my lover; And it never has been wise To get involved in a high love Only to grieve in the end."	20
3.	"Shepherdess, so God keep me, You are not speaking right, For I think it's better [To have] a fistful of good luck Where a nobleman has his share Than to suffer early and late With a peasant. You have taken the chaff for the grain If your heart parts from mine And you put your care in a peasant."	30
4.	"Sir, I see you're jovial And you speak impressively, But my heart is too cowardly To enter someone else's pasture, For the seed of the fox Spreads everywhere, early and late, From one day to the next. I greatly fear the first time When by wile or art I break my oath to Robin."	40

77  
Ernoul de Gastinais (13th c.)  
Trespensant d'une amorete (French)

1. Trespensant d'une amorete  
...  
...  
... 5  
...  
...  
...  
...  
...  
... 10
2. ... en la pree  
descendi  
si m'assis sanz demoree  
jousté li.  
Estroitement l'acolai; 15  
ele ot le cuer cointe et gai,  
si respondi sanz esmai,  
"Vassal, osez vostre braz!  
La trueve n'est vostre pas;  
n'ai cure d'itel soulaz!" 20
3. Je li dis, "Pastore sage,  
suefre toi;  
ne soies vers moi sauvage,  
jel te proi!  
Fai mon bon, ton preu feras, 25  
riche loier averas;  
cele viés robe osteras,  
s'affuble cest vair mantel.  
Lai Robin cel garçoncel  
garder ses pors el boschel!" 30
4. Ele dit, "Vassal, n'ai cure  
de gaber;  
j'aim mout mieuz ma chape buire  
affubler  
s'aie Robin mon ami 35  
qu'eüssiez vos bons de mi  
por chose que voie ici.  
Oan Robin ne lairai;  
soie sui, soie serai,  
et loiaument l'amerai!" 40
5. Quant l'oï si escondire  
de s'amor,  
erramment li pris a dire  
par iror,  
"Touse, n'iere mais cortois!" 45

77  
Ernoul de Gastinais (13th c.)  
Deep in thought about a love (French)

1. Deep in thought about a love  
...  
...  
... 5  
...  
...  
...  
...  
... 10
2. ... in the meadow  
I dismounted  
And sat down without delay  
Beside her.  
I embraced her tightly; 15  
She had a clever, cheerful heart,  
And answered without dismay,  
"Vassal, take away your arm!  
You've found no windfall;  
I don't care for such amusement!" 20
3. I said, "Prudent shepherdess,  
Just wait;  
Don't be cruel to me,  
I beg you!  
Do my wish, you'll do your good, 25  
You'll have a rich reward;  
You'll take off that old dress,  
Put on this fur-lined cloak.  
Leave that wretched Robin boy  
To watch his pigs in the wood!" 30
4. She said, "Vassal, I don't care  
To chat;  
I much prefer to wear  
My brown cape  
If I have my lover Robin 35  
Than to let you get your way with me  
For anything I see here.  
I'll never leave Robin;  
I am his, his I'll be,  
And loyally I'll love him!" 40
5. When I heard her refuse  
Her love,  
At once I began to tell her  
Angrily,  
"Girl, I'll be courtly no more!" 45

Car proié t'ai par trois fois;  
a la quarte iert force drois,  
si ferez tout mon voloir!

...  
..."

50

## 78

## Gavaron Grazelle

L'autrier lou premier jor de mai (French, 13th c.)

1. L'autrier lou premier jor de mai  
jueir m'alai dehors Parix  
con cil ki est en grant esmai  
d'une amor ou j'ai mon cuer mis,  
s'oï chanteir a haute voix 5  
dame amerouse, se m'est vis,  
*"Mes peires ne fut pais cortois  
quant vilain me donait marit!"*
2. Si tost com la dame escoutai  
vers li m'en voix et pues li dix, 10  
"Dame, Deus sault vo cors lou gai;  
k'aveis, por coi ploreis ensi?"  
Elle moi dist, "Sire, par foi,  
j'ai un vilain ki m'ait traît.  
*Mes peires ne fut pais cortois  
quant vilain me donait marit!"* 15
3. "Dame, jai ne vos quier mentir:  
en moy ait fin cuer amerous,  
loiaul de cuer sens repentir,  
sens tricherie et sens folour. 20  
Vos servirai com fins amis!"  
"Biaul sire, et je vos doing m'amor;  
mes cuers vos est a bandon mis  
sens penseir nulle autre folour."
4. Tout maintenant l'alai saixir, 25  
si la jetai sor la verdor.  
Trois fois li fix sens defaillir  
lou jeu c'on appelle d'amors.  
Elle moi dist, "Biaus douls amis,  
onkes mes maris a nul jor 30  
ne fist vers moi, je vos plevis,  
por coi deüst avoir m'amor."
5. Per grant solaus, per grant deduit  
me dist la belle, et per amor,  
"Faites le moy aincor, amis!" 35

I have asked you three times;  
At the fourth, might will make right,  
And you'll do what I want!

...  
..."

50

## 78

## Gavaron Grazelle

The other day, on the first of May (French, 13th c.)

1. The other day, on the first of May,  
I went to play outside Paris  
Like someone who's in great dismay  
About a love on which I'd set my heart,  
And I heard singing aloud 5  
A lady in love, so I thought:  
*"My father was not courtly  
When he gave me a peasant husband!"*
2. As soon as I heard the lady  
I went toward her, and then I said, 10  
"Lady, God save your happy self:  
Why is it that you weep this way?"  
She told me, "Sir, in faith,  
I have a peasant who has betrayed me.  
*My father was not courtly  
When he gave me a peasant husband!"* 15
3. "Lady, I'd never lie to you:  
In me there's a true loving heart,  
Faithful, sincere without repenting,  
Without treachery or folly. 20  
I'll serve you like a true lover!"  
"Fair sir, then I give you my love;  
My heart is at your disposal--  
But I intend no other folly."
4. At once I went to grab her 25  
And threw her on the grass.  
I played her three times, without fail,  
The game they call of love.  
She told me, "Fair sweet friend,  
Never a day has my husband 30  
Ever done for me, I assure you,  
Anything to earn my love."
5. With great pleasure and great delight  
The pretty one told me, and great love,  
"Do it to me again, my friend!" 35

Lors rencomensai sens demor  
lou jeu k'elle m'avoit requis,  
et g'i failli, s'en fui irous.  
Et elle dist, "Sire, per foi,  
vos estes fols et janglëos!" 40

6. "Il fait trop malvaix acoentier  
home ke si est vantëous.  
Fueis de ci, faulz cuers faillis,  
je ne vos pris un viés tabour;  
honic soit dame de prix 45  
ke a vilain done s'amor!"  
"Certes, dame, ne m'en chaut pas,  
que ge en ai pourtei la flour."

## 79

Robert de Reins (13th c.)

L'autrier dejouste un rivage (French)

1. L'autrier dejouste un rivage  
trespensis a fine amor  
erroie par un herbage  
por reconforter ma dolor,  
si vi seule en un destor 5  
pastorele cointe et sage  
de mout très bel ator.  
Chief ot blont, les euz rians  
et fresche la color.  
Au plus tost que j'onques pos 10  
vers li ma voie tor.  
En sa main tint un tabor,  
et tant me plot que sans sejour  
de si loing con je la vi  
li presentai m'amor. 15
2. Je la salu doucement;  
lez li maintenant m'assis,  
ete leus le me rent.  
Puis après mon voloir li dis:  
"Bele, je sui vostre amis;  
se de moi avez talent, 20  
touz iere a vo devis."  
"Sire, mercis vos en rent;  
més trop feroie pis  
se Robin, que je aim tant, 25  
laissoie, ce m'est vis.  
De m'amor est trop surpris  
et je de la soe ensement.  
*Onques més ne les senti,  
les maus d'amer, més or les sent!"* 30

The I started again right away  
The game that she had asked me for,  
But I failed, and I was grieved.  
And she said, "Sir, in faith,  
You are a fool and a braggart!" 40

6. "It's such a bore to get to know  
A man who is a boaster.  
Flee from here, false cowardly heart;  
I don't think you're worth an old drum;  
Shame on any lady of worth 45  
Who gives her love to a peasant!"  
"Surely, lady, I don't much care,  
Since I have carried off the flower."

## 79

Robert de Reins (13th c.)

L'autrier dejouste un rivage (French)

1. The other day beside a riverbank  
Deep in thought about true love  
I was wandering in a pasture  
To assuage my grief,  
And I saw, alone in a byway, 5  
A shepherdess, charming and sensible,  
Very nicely dressed.  
Her hair was blond, her eyes were laughing,  
Her color fresh. 10  
As soon as I possibly could  
I turned my way toward her.  
In her hand she held a drum,  
And she pleased me so well that at once  
From as far away as I [first] saw her,  
I gave her my love. 15
2. I greeted her gently;  
At once I sat beside her,  
And she returned [my greeting] right away.  
Then I told her my desire:  
"Pretty one, I am your friend;  
If you have any inclination towards me, 20  
I will be completely in your command."  
"Sir, I thank you,  
But I would do very badly  
If I left Robin, whom I love so, 25  
Or so it seems to me.  
He's overcome by love for me  
And I by love for him.  
*I never have felt them before,  
The pains of love, but now I do!"* 30

3. "Bele, tout ce n'a mestier.  
Faites ce que je vos di:  
donés moi sans racontier  
vostre amor par vostre merci,  
si laissez vostre berchier." 35  
"Certes, sire, trop l'ai chier.  
Tout a un mot vos di:  
nel vueill por autrui changier;  
a moi avés failli.  
Mes alés vos en arrier, 40  
qu'il ne vos truist ici.  
Je l'atent souz ce pomier  
delez le bos vert et flori.  
Ainz li bois ne m'ennuia,  
ne moi ne mon ami!" 45

## 80

## Anonymous

## Belle Aëlis, une jone pucelle (French, 13th c.)

1. Belle Aëlis, une jone pucelle,  
gairdoit aignials lonc une fontenelle  
per un matin,  
aikes pres d'un viés molin;  
un mastin 5  
tint loiet en sa cordelle  
por la pour d'Isangrin.  
Vait regraitant son meschin,  
chantoit ceste chansonnete:  
*"Tuit li amerous se sont endormi;  
je sui belle et blonde, se n'ai point d'amin!"* 10
2. D'amors sospriis m'en voix vers la tousete,  
et se li dix, "Ameis moy, suer doucete!  
A vos m'enclin;  
loiaul amin 15  
enterin  
aureis en moy, suer doucete,  
foi ke je doi saint Martin.  
Chainxe vos donrai de linc  
et grant cote de brunete. 20  
A vos me doing et otroi.  
*"Je li ai tout mon cuer doneit,  
si n'en ai point aveuc moy!"*
3. Elle ot paor, si en devint plux belle;  
de la color semblait roze nouvelle; 25  
tous m'esjoï  
de la bialteit k'en li vi.  
Pués li di,  
"Ameis moi, ma damoiselle!"

3. "Pretty one, there's no use in this.  
Do what I tell you:  
Give me without further ado  
Your love, by your mercy,  
And leave your shepherd." 35  
"Surely, sir, I love him too much.  
I'll tell you in one word:  
I don't want to trade him for another;  
You have failed with me.  
But go on back 40  
So he won't find you here.  
I'm waiting for him under this apple-tree  
Beside the green and blooming wood.  
The wood has never been boring to me,  
Neither to me nor to my friend!" 45

## 80

## Anonymous

## Pretty Aëlis, a young maiden (French, 13th c.)

1. Pretty Aëlis, a young maiden,  
Was tending lambs beside a stream  
One morning,  
Not far from an old mill;  
A mastiff 5  
She held leashed on its cord  
For fear of Isengrim.  
She was lamenting [the absence of] her young man,  
Singing this little song:  
*"All the lovers have fallen asleep;  
I'm pretty and blond but I have no friend!"* 10
2. Surprised by love, I went toward the girl  
And said, "Love me, sweet sister!  
I bow to you;  
A loyal friend 15  
Sincere  
You'll have in me, sweet sister,  
Faith I owe Saint Martin.  
I'll give you a linen shirt  
And a big hood of dark wool. 20  
I give and grant myself to you."  
*"I've given him all my heart,  
So I have none with me!"*
3. She was afraid, and looked even prettier;  
In color she resembled a fresh rose;  
I rejoiced  
In the beauty I saw in her.  
Then I said,  
"Love me, my mistress!" 25

- Et elle me respondi, 30  
 "Sire, je n'os faire amin  
 por ma meire Perenelle,  
 ke sovent me bait le dos.  
*Se j'oussexe ameir, j'amaixe!*
4. "Jai en amor de si povre touseite 35  
 n'averiés honor; trop per sui jonete,  
 n'ains n'o amin  
 ne,d'amors pairleir n'oi,  
 se vos pri  
 c'aillors conteis vos nouvelles 40  
 ou muels l'entendront de mi."  
 Lors ai dit, "Aiés merci  
 de vostre amin, blonde et belle,  
 ke por vostre amor se muert.  
*À cuer me tient [por vous 45  
 amours qui me mestrie!]*
5. "Touze, juaulz et bone robe entiere,  
 senture et gans aureis et amoniere,  
 se vos voleis."  
 Les juaus li ai moustreis, 50  
 dix, "Teneis!"  
 Lors se fist un pouc moins fiere  
 se nes ait pais renfuseiz,  
 ains dist, "Sires, reveineis,  
 je vos doing m'amor entiere. 55  
*Cuers doux, a grant poene  
 me depairt de vos."*

## 81

## Anonymous

## Chevachai mon chief enclin (French, 13th c.)

1. Chevachai mon chief enclin  
 plux pensis ke ne souloie;  
 per desous un abe espin  
 truis pastoure ki s'ombroie. 5  
 Sente avoit blanche courroie,  
 vestu ot chainxe de lin;  
 soule estoit, fors c'un mastin  
 ke li retornoit sa proie.  
 Deus, tant doucement desploie,  
 quant elle ot ou gaut Robin. 10  
 Nuls ne paise lou chamin  
 ke volentiers ne la voie.
2. De mon cheval descendi  
 et li dix, "Deus vos sault, belle!  
 Pastourelle, a vos m'afi!" 15

- And she answered, 30  
 "Sir, I dare not make a friend  
 Because of my mother Perenelle,  
 Who often beats my back.  
*If I dared to love, I'd love!*
4. "Never in the love of such a poor girl 35  
 Would you have honor; I'm too young,  
 And I've never had a lover  
 Or heard speak of love,  
 So I beg you 40  
 To tell your stories elsewhere  
 Where they will understand them better than I."  
 Then I said, "Have mercy  
 On your lover, blond and pretty [girl],  
 As he is dying for your love.  
*At heart I'm held for you 45  
 By love that masters me!"*
5. "Girl, baubles and a whole good dress,  
 A belt and gloves and an alms-purse you'll have,  
 If you wish."  
 I showed her the baubles, 50  
 Said, "Take them!"  
 Then she became a little less shy  
 And did not refuse them,  
 But said, "Sir, come back,  
 I give you all my love. 55  
*Sweet heart, with great pain  
 I take leave of you."*

## 81

## Anonymous

## I went riding, my head bowed (French, 13th c.)

1. I went riding, my head bowed,  
 More thoughtful than I usually am;  
 Underneath a hawthorn  
 I found a shepherdess shading herself. 5  
 She had put on a white belt,  
 Had dressed in a linen shirt;  
 She was alone except for a mastiff  
 That was rounding up her flock.  
 God, how sweetly she was relaxing  
 When she heard Robin in the wood. 10  
 No one passed by on the road  
 Who was not glad to see her.
2. I dismounted from my horse  
 And said, "God save you, pretty one!  
 Shepherdess, I'm betrothed to you!" 15

- Lors ait pris sa massuete,  
a chien tire la cordelle,  
molt se gamente forment;  
maix ceu m'alume et esprant,  
ke je vix per la viselle 20  
la char desous la mamelle,  
plux blanche ke nul airgent.  
Cors si avenant ne gent  
n'ot onkes maix pastourelle.
3. De ceu molt me desconfort 25  
ke la vi si esbahie;  
maix de tant me resconfort  
k'elle n'est dou boix saillie.  
Je l'enbraisse et elle crie,  
fiert et esgraitine et mort, 30  
jure la vie et la mort  
k'elle ne m'ameroit mie.  
"J'ai amin, faites amie,  
jai ne serons d'un acort;  
a Robin dou boix m'acort, 35  
a cui je seux otroicie!"
4. "Pastoure, se Deus me gairt,  
j'aurai vostre pucelaige,  
pues ke si trovei vos ai  
soulete en cest boscaige. 40  
Se vos braiés, moi k'en chaille?  
Car nos sons en perfont gaut."  
"Sire, pués k'estes si baus  
de moi faire teil outrage,  
n'ait pastor en cest boscaige 45  
ne fourestrier en cest gaul--  
se l'alainne ne me faut--  
ne saiche cest mariaige!"
5. Ne vo plux a li tencier,  
ains l'ai sor l'erbe getee; 50  
maix as jambes desploier  
lai fut grande la criece.  
Haut crie goule beecie  
ke l'oïrent li bergier;  
et Robins li fils Fouchier 55  
i ait fait grant asemblee,  
ki d'un baston de pomier  
m'ait l'achine mesuree.  
Pués m'ait dit en reprovier,  
"Vasauls, retorneis airrier; 60  
n'en moindrés nostre espousee!"

- Then she picked up her little club,  
Pulled the dog by the leash,  
Lamented very loudly;  
But this enflamed me and set me on fire,  
For I saw, through her lacing, 20  
The flesh beneath her breast,  
Whiter than any silver.  
No other shepherdess ever had  
A body so attractive and pleasing.
3. I was greatly distressed 25  
To see her so upset;  
But I consoled myself at least  
That she had not left the wood.  
I embraced her, and she cried out,  
Struck and scratched and bit, 30  
Swore by life and death  
That she would never love me.  
"I have a boyfriend, go make a girlfriend,  
We shall never agree;  
I get along fine with Robin-of-the-wood, 35  
To whom I'm engaged!"
4. "Shepherdess, God keep me,  
I shall have your maidenhead,  
Since I've found you here  
All alone in this wood. 40  
If you yell, what do I care?  
For we are in the deep forest."  
"Sir, since you are so bold  
To do me such an outrage,  
There's not a shepherd in the wood 45  
Or a forester in this forest--  
If only my breath doesn't fail--  
Who won't know about this marriage!"
5. I didn't want to argue more,  
But threw her on the grass; 50  
But when I tried to spread her legs  
She put up a great cry.  
She cried aloud with her full throat,  
So that the shepherds heard her;  
And Robin son of Fouchier 55  
Got up a great crowd,  
And with a stick of apple wood  
Measured out my spine.  
Then he told me in reproach,  
"Vassal, go on home; 60  
You won't carry off our fiancée!"



## 82

## Anonymous

## De Saint Quatin a Cambrai (French, 13th c.)

1. De Saint Quatin a Cambrai  
chevalchoie l'autre jour;  
leis un bousson esgairdai,  
touse i vi de bel atour.  
La color 5  
ot frexe cogn roze en mai.  
De cuer gai  
chantant la trovai  
ceste chansonnete:  
"En non Deu, j'ai bel amin 10  
coente et jolif,  
tant soie je brunete."
2. Vers la pastoure tornai  
quant la vi en son destour;  
hautement la saluai 15  
et di, "Deus vos doinst boen jour  
et honor.  
Celle ke si trovei ai,  
sens delai  
ces amis serai." 20  
Dont dist la doucete,  
"En non Deu, j'ai bel amin  
coente et joli,  
tant soie je brunete."
3. Deleis li seoir alai 25  
et li pria de s'amor.  
Celle dist, "Je n'amerai  
vos ne autrui par nul tour,  
mon pastor  
Robin ke fiencié l'ai." 30  
Joie en ai,  
si en chanterai  
ceste chansonnete:  
"En non Deu, j'ai bel amin  
coente et jolif, 35  
tant soie je brunete."

## 83

## Anonymous

## L'autrier chevachai pensis (French, 13th c.)

1. L'autrier chevachai pensis;  
d'ire pris estoie.  
Prés dou boix joste un lairis,  
vi moneir grant joie  
pastoure de grant bador, 5  
toute soule sens pastor.

## 82

## Anonymous

## From Saint-Quentin to Cambrai (French, 13th c.)

1. From Saint-Quentin to Cambrai  
I was riding the other day;  
Beside a bush I looked,  
Saw there a girl in nice attire.  
Her color 5  
Was fresh as a rose in May.  
With gay heart  
I found her singing  
This little song:  
"In God's name, I have a handsome friend, 10  
Charming and attractive,  
Even though I'm a brunette."
2. I turned toward the shepherdess  
When I saw her in her bend in the road;  
I greeted her in a loud voice 15  
And said, "God give you good day  
And honor.  
She whom I have found here,  
At once  
I'll be her friend." 20  
Then the sweet [girl] said,  
"In God's name, I have a handsome friend,  
Charming and attractive,  
Even though I'm a brunette."
3. I went to sit beside her 25  
And begged her for her love.  
She said, "I won't love  
You or anyone else at all,  
For I have promised  
My shepherd Robin. 30  
I have joy from him,  
And I'll sing  
This little song:  
"In God's name, I have a handsome friend,  
Charming and attractive, 35  
Even though I'm a brunette."

## 83

## Anonymous

## The other day I went riding deep in thought (French, 13th c.)

1. The other day I went riding deep in thought;  
I was a prisoner of grief.  
Near the wood beside a hill,  
I saw having a wonderful time  
A shepherdess of great joy, 5  
All alone without a shepherd.

- |    |  |          |    |   |          |
|----|--|----------|----|---|----------|
|    | Chanteis, respondeis tuit,<br>ke bien fust elle nee:<br><i>"Hé amis, li biaux, li doz,<br/>trop m'aveis obliee!"</i>   | 10       |    | Sing and answer, all of you,<br>That [you're glad] she ever was born:<br><i>"Hey, friend, handsome and sweet,<br/>You've forgotten me too long!"</i>  | 10       |
| 2. | Vers li m'en voix sens targier,<br>biaul l'ai saluee:<br>"Belle, Deus vos doinst boen jor<br>et vos doinst grant joie."<br>"Sire, Deus l'otroie<br>et vos doigne ancui boen jor<br>et a tous sous deshonor<br>ke vers lor compaignetes<br>loiaul cuer n'ont: li cors Deu les maldie!<br><i>Je n'ai pais amorettes, amorettes<br/>a mon voloir, si en seux moins jolive."</i> | 15<br>20 | 2. | Toward her I went without delay,<br>I greeted her well:<br>"Pretty one, God give you good day<br>And give you great joy."<br>"Sir, may God do so,<br>And give you too a good day,<br>And [give] all those dishonor<br>Who for their girlfriends<br>Do not have loyal hearts: God's body curse them!<br><i>I have no love, no love<br/>As I would like, and I'm less happy for it.</i> | 15<br>20 |
| 3. | "Jolive ne seux je pais,<br>n'estre ne devroie,<br>car amorettes n'ai pais<br>si com je souloie.<br>Maix se je trovoie<br>ke m'amaist sens fauceteit<br>en plux grant joliveteit<br>auroie tout mon cuer mis.<br><i>J'ai appris a bien ameir;<br/>Deux m'en doinst joir!"</i>  | 25<br>30 | 3. | I am not happy,<br>Nor should I be,<br>Since I have no love<br>As I used to have.<br>But if I found<br>Someone to love me without deceit,<br>In greater happiness<br>I would set all my heart.<br><i>I have learned to love well;<br/>God let me enjoy it!"</i>   | 25<br>30 |
| 4. | "Touse, molt per aveis chier<br>c'amors vos maistroie.<br>Saveriés moi ensignier<br>coment j'amerioie?<br>Faulz janglëor mentëor,<br>ke nos font vivre a dolor!"<br>"Sire, n'aiés jai poour,<br>ke nuls fins amans<br>ne se doit douteir:<br><i>jai por medixans<br/>ne larai l'ameir."</i>  | 35<br>40 | 4. | "Girl, you want very much<br>For love to master you.<br>Would you know how to teach me<br>How I might love?<br>False, lying gossips,<br>How they make us live in grief!"<br>"Sir, don't ever fear,<br>For no true lover<br>Should worry;<br><i>Never because of gossips<br/>Shall I cease to love."</i>   | 35<br>40 |
| 5. | "Ameir vos veul je de cuer,<br>belle douce amie;<br>n'en partiroie a nul fuer,<br>coi ke nulz en die."<br>Lors l'ai enbraissie,<br>en la bouche la baixai<br>et sor l'erbe la getai,<br>si en ai fait mes voloires.<br><i>Robins ait trop demoreit<br/>a la belle revëoir!</i>   | 45<br>50 | 5. | "I want to love you truly,<br>Pretty sweet friend;<br>I would not leave you ever,<br>Whatever anyone says."<br>Then I embraced her,<br>Kissed her on the mouth<br>And threw her on the grass,<br>And I had my way with her.<br><i>Robin waited too long<br/>To see the pretty one again!</i>  | 45<br>50 |

## 84

## Anonymous

Or voi yver defenir (French, 13th c.)

1. Or voi yver defenir  
et ces airbres bouteneir,  
ke ne se pueent tenir  
cil oxillon de chanteir  
por lou tens ki renouvelle. 5  
Trovai gentil pastourelle;  
bestes gairdoit en un preit--  
maix de la soie biaulteit  
ne vi onkes maix pucelle  
on païx ou j'ai esteit. 10
2. Vers li m'en voix a loixir  
ke ne la vol effraheir.  
Quant elle me vit venir,  
s'en volt en fuie torneir.  
Je la pris per la gonelle 15  
se li dix, "Deus vos saut, belle,  
ki vos donait teil planteit  
de valor et de bonteit  
k'ains maix ne vi damoiselle  
ke si tost m'eüst donteit." 20
3. "Biaul sire, ne vos en chaut,  
altrui aleis losengier.  
Vostre proiers pou vos vault;  
n'i poeis riens gaaingnier,  
car je sui altrui amie; 25  
n'a teil signor n'afiirt mie  
k'il ait a bargiere amor.  
Jai, se Deu plaist, a nul jor  
ne donrai ma druerie  
fors c'a Perrot, mon pastor." 30
4. "Paistoure, ne vos en chaut  
d'ameir cel vilain bergier;  
bone robe ne vos fault  
se me voleis acoentier."  
"Sire, ne sai ke vos die; 35  
soule seux si sens amin;  
vers vos n'ai poent de vigour,  
soit per force ou per amor.  
Bel me soit ou mal me sie,  
me covient c'a vos m'ator." 40
5. Quant l'oï si bonement  
bel pairleir, se m'esjoi;  
faire li vo maintenant  
quant elle me respondi,

## 84

## Anonymous

Now I see winter ending (French, 13th c.)

1. Now I see winter ending  
And the trees putting out new buds,  
And the birds can't keep  
From singing 5  
Because of the season that revives.  
I found a pretty shepherdess;  
She was tending animals in a meadow--  
But with her beauty  
I never saw a maid before  
In any country where I've been. 10
2. Toward her I walked at leisure,  
For I didn't want to scare her.  
When she saw me coming,  
She tried to turn and flee.  
I caught her by the skirt 15  
And said, "God save you, pretty one,  
Who gave you such abundance  
Of worth and goodness  
That I never saw a maiden  
Who could conquer me so soon." 20
3. "Fair sir, you little care,  
Go flatter someone else.  
Your prayer will get you little;  
You can't win anything,  
For I am someone else's girlfriend; 25  
And it's not fitting for such a lord  
To have love for a shepherdess.  
Never, if it please God, any day  
Will I give my love  
Except to Pierrot, my shepherd." 30
4. "Shepherdess, you really shouldn't  
Love that peasant shepherd;  
A good dress you won't be lacking  
If you are willing to accept me."  
"Sir, I don't know what to tell you; 35  
I'm alone and without a friend;  
Against you I have no resistance,  
Either by strength or by love.  
Whether I like it or not,  
I must agree with you." 40
5. When I heard her speak  
So very nicely, I rejoiced;  
I wanted to do it to her at once  
When she answered,

- "Sire, trop seux près de voie;  
je redout c'om ne nos voie;  
por les trespaissans lou di,  
alons en cest gal foilli.  
Lai demoinrons nostre joie,  
se ne douterons pais si. 45
6. "Et je m'en irai davant  
et vos remainreis ici;  
se prencis gairde a la voie  
ke nuls ne vigne apres mi  
tant k'el boix entree soie." 55  
Del trichier ne me gardoie.  
Quant se fut el boix foïe,  
lors me getait un grant cri:  
"Perdue aveis vostre joie!  
Fols musairs, museis enqui!" 60

## 85

## Anonymous

## Ou pertir de la froidure (French, 13th c.)

1. Ou pertir de la froidure  
k'esteis renouvelle,  
ke s'espant ja la verdure  
aval la preelle,  
lai trovai pastourelle 5  
leis une fontenelle  
et Robin, ki i flahutoit;  
après a son frestel notoit,  
"J'ai amor nouvelle.  
Se j'ai ameit, j'ai choisit  
del mont la plux belle." 10
2. Molt per demenoit grant joie,  
maix tost fut troublee:  
li lous se fiert en sa proie  
la goule beeie. 15  
Robins saiche s'espee  
cel chaice une luee,  
Et je vers la pastoure alai;  
molt très doucement li priaï,  
"Hault sont li boix menuit ramei;  
aleis soeif, si m'atendeis--  
vostre amor m'ait le cuer enbleit." 20
3. "Douce riens cortoise et saige,  
deveneis m'amie.  
Vos moy sembleis damoiselle  
de grant signorie. 25  
A vos n'afiert il mie,  
de teil biauteit guernie,  
ke deüssiés bestes gairdeir."

- "Sir, I'm too near the road;  
I'm afraid someone will see us;  
I say, because of the passers-by  
Let's go into that leafy wood.  
There we'll have our fun,  
And we won't be so afraid. 45
6. "And I'll go on ahead,  
And you'll stay here;  
Keep an eye on the road  
So no one will come after me  
Until I've got into the woods."  
I wasn't looking out for tricks. 55  
When she had fled into the woods,  
She hurled at me a great shout:  
"You have lost your joy!  
You foolish gaper, gape today!" 60

## 85

## Anonymous

## At the departure of the cold (French, 13th c.)

1. At the departure of the cold  
When summer is renewed,  
When the green spreads  
Down the meadow,  
There I found a shepherdess 5  
Beside a fountain  
And Robin, who was playing his flute;  
Nearby he was playing on his pipe,  
"I have a new love.  
If I've loved, I have chosen  
The prettiest girl in the world." 10
2. He was having a wonderful time,  
But soon it was spoiled:  
The wolf attacked his flock  
With gaping mouth. 15  
Robin drew his sword  
And chased it for a league,  
And I went toward the shepherdess.  
Ever so gently I begged her,  
"High are the finely branching woods;  
Go gently and wait for me--  
Your love has stolen my heart." 20
3. "Sweet, courtly, and sensible creature,  
Become my sweetheart.  
You seem to me the young mistress  
Of a great lordship. 25  
It isn't right at all for you,  
Adorned with such beauty,  
To tend animals."

- "Biaus dous sire, de vos ameir  
n'ai je talent n'envie;  
*j'ai amin coente et joli  
et je seux sa loiaul amie.* 30
4. "Sire, je n'ai de vos cure;  
teneis vostre voie. 35  
Aillors quereis aventure,  
ke riens n'en feroie.  
Certes fole seroie  
se je Robin laissoie  
por vos, ke me lairiés demain." 40  
"Suer doucete, per saint Germain,  
se n'iert jai en ma vie!  
*Mes amors et les vos  
ne departiront mie."*
5. Je m'asis leis la bergiere 45  
se l'ai acollee.  
Presentai li m'amoniere  
k'est a or broudee;  
elle l'ait resgairdee,  
ne l'ait pais renfusee. 50  
Je de li mes volenteis fix.  
Quant je les ou fait, se li dix,  
"Belle, or m'aveis gueri;  
*s'onkes senti nul mal d'amors,  
belle, or le m'aveis meri."* 55

## 86

Anonymous

Quant fuele chiet et flor fault (French, 13th c.)

1. Quant fuele chiet et flor fault,  
k'oxillon perdent lor chant  
por iver ki les asault  
et les tormente forment,  
un jor a la grant froidure  
chevachois m'anbleüre,  
s'ai trovee  
pastourelle ...  
soule sens son pastourel.  
Chaïpe grixe ot afublee, 10  
s'avoit en son chief chaïpel.
2. De joie mes cuers tressaut  
quant la vi soule venant;  
onkes maix, se Deus me saut,  
je ne vi si bel enfant, 15  
de sa biaulteit k'elle ot pure;  
cors ot gent, belle faiture  
plux ke feie.

- "Fair sweet sir, of loving you 30  
I have neither desire nor wish;  
*I have a boyfriend, charming and handsome,  
And I'm his faithful girl.*
4. "Sir, I have no care for you;  
Take your road. 35  
Go seek adventure elsewhere,  
For I wouldn't do it at all.  
Surely I would be a fool  
If I left Robin  
For you, who would leave me tomorrow." 40  
"Sweet sister, by Saint Germanus,  
This will never be in my life!  
*My love and yours  
Will never part."*
5. I sat beside the shepherdess 45  
And embraced her.  
I gave her my alms-purse  
Which was woven in gold;  
She looked at it  
And did not refuse it. 50  
I had my way with her.  
When I had done, I told her,  
"Pretty one, now you've cured me;  
*If ever I felt any pain of love,  
Pretty one, now you've paid me back."* 55

## 86

Anonymous

When leaves fall and flowers fail (French, 13th c.)

1. When leaves fall and flowers fail,  
When birds lose their song  
Because of the winter that attacks them  
And grievously torments them,  
One day in the great cold 5  
I was riding at an amble,  
And I found  
A shepherdess ...  
Alone without her shepherd.  
She had put on a gray cloak, 10  
And she wore a hat on her head.
2. My heart trembled with joy  
When I saw her coming alone;  
Never ever, so God save me,  
Had I seen such a pretty child, 15  
With her beauty, which was pure;  
She had a pleasing body, a prettier shape  
Than a fairy.

- Gentement l'ai saluee  
et dix, "Suer, se vos est bel, 20  
de moi sereis bien amee,  
s'avereis amin novel."
3. "Certes, sires, pouc vos valt  
kan ke vos aleis querant. 25  
Teils cuide panre ke fault,  
ensi fereis maintenant.  
Je n'ai de vostre amor cure,  
car je seux toute seüre  
et bien fie  
ke se vos m'aviés honnie 30  
et si tolue m'onor,  
bien tost m'averiés guerpie  
et j'en remainroie en plours."
4. Quant je vi ke por proier  
ne por prometre juel 35  
ne la poroie plaixier  
k'en fëisse mon avel,  
jetai lai en mi l'erboie;  
ne cuit pais k'elle ait grant joie,  
ains sospire, 40  
ces poins tort, ces chavols tire  
et quiert son eschaimement;  
et pués la fix je bien rire  
tant l'acollai doucement.
5. A departir me dist, "Sire, 45  
per si reveneis sovent;  
vostre jeus pais nen empire--  
muels valt k'el comencement!"

## 87

## Anonymous

Quant noif remaint et glace funt (French, 13th c.)

1. Quant noif remaint et glace funt,  
qe resclarcisent cil ruissel  
et cil oisiel grant joie funt  
por la doçor del tens novel,  
et florissent cil arbrisiel 5  
et tuit cil pré plain de fluer sunt,  
et fine amor ce mi semunt  
que je face un sonet novel,
2. un main suer mon palefroi munt  
en mai quant chantent cil oisiel, 10  
si ai trové au pié d'un munt,  
chapel faisant en un prael,  
la fille au seignor d'un chastel,

- Graciously I greeted her  
And said, "Sister, if you like, 20  
You will be well loved by me,  
And you'll have a new lover."
3. "Surely, sir, little good will it do you,  
Whatever you are looking for. 25  
Some people think they'll catch who miss,  
And so will you do now.  
I've no care for your love,  
For I am completely safe  
And quite sure  
That if you had put me to shame 30  
And taken my honor,  
Right away you would abandon me  
And I would stay behind in tears."
4. When I saw that by entreaty  
Or by offering baubles 35  
I could not bend her  
And have my pleasure,  
I threw her in the grass;  
I don't think she had great joy,  
Rather she sighed, 40  
Wrung her hands, pulled her hair,  
And tried to get away;  
And then I made her laugh aloud,  
So sweetly I embraced her.
5. In parting she said, "Sir, 45  
Come back this way often;  
Your game doesn't go from bad to worse--  
It gets better than at the beginning!"

## 87

## Anonymous

When snow stops and ice melts (French, 13th c.)

1. When snow stops and ice melts  
And the brooks clear up  
And the birds rejoice  
In the sweetness of the new season,  
And the shrubs bloom 5  
And all the meadows are full of flowers,  
And true love summons me  
To make a new little song,
2. One morning I mounted my palfrey  
In May when the birds were singing, 10  
And I found at the foot of a hill,  
Making a garland in a meadow,  
The daughter of the lord of a castle,

- la très plus belle riens del munt  
de cors et de vis et de front, 15  
en blanc chainse et en ver mantel.
3. Je la salue; ele respont  
et laisse a faire sun chapel:  
"Sire, Deux grant joie vos doint  
de la riens dun plus vos est bel;  
et a çaus doint Deux lor avel  
qui vers dames leiaus cuers unt;  
et cil qui bone amor defont  
soient oni, Deu en apel!" 20
4. "Ma doce dame, je le croi,  
qar maint mal m'unt fait gilëor,  
et sachoiz bien que de lor loi  
ne sui je mie ne des lor.  
Je n'amai unques trichëor.  
Mais faites vostre ami de moi, 30  
s'aurez trové en bone foi  
dedenz fin cuer leial amor."
5. "Danz chevalier, parler vos oi,  
ce m'est avis, de grant folor,  
car en tot cest país ne voi  
pucele de tant bel ator  
ne dame de si grant valor  
qui mieuz amee soit de moi.  
Por ce celi fausser ne doi  
qui m'aime senz cuer gilëor." 40
6. "Ja de celi qui mon cuer a  
ne partirai mai a nul jor.
7. "*A mes premieres amors me tendrai,*  
*et quant eles me faudrunt si morai!"*

## 88

## Anonymous

L'autre jour je chevachois (French, 13th c.)

1. L'autre jour je chevachois  
sor mon palefroit amblant,  
et trovai en mi mai voie  
pastorelle aigniaus guardant  
et chaipial faixant 5  
partit a muguet
- .....  
Je li di, "*Marguet,*  
*bergeronette,*  
*trés douce compaignete,* 10  
*doneis moi vostre chaipelet,*  
*donneiz moi vostre chaipelet."*

- The most beautiful creature in the world  
In body and face and forehead, 15  
In a white tunic and a varicolored cloak.
3. I greeted her; she answered  
And stopped making her garland:  
"Sir, God give you great joy  
From the creature that pleases you most;  
And God give their wish to those 20  
Who have loyal hearts toward ladies;  
And may those who undo good love  
Be put to shame, I appeal to God!"
4. "My gentle lady, I agree,  
For deceivers have done me great harm,  
And know that of their faith  
I am surely not, nor one of them.  
I have never liked a cheat. 30  
But take me for your lover,  
And you will have found, in good faith,  
Faithful love in a true heart."
5. "Sir knight, I hear you speaking,  
I think, of great folly,  
For in all this country I don't see 35  
A maiden of such pretty dress  
Or a lady of such great worth  
That she is better loved than I.  
And so I shall not betray him  
Who loves me without a deceiving heart." 40
6. "Never ever a day shall I leave  
Her who has my heart.
7. "*I shall cling to my first love,*  
*And when that fails me I shall die!"*

## 88

## Anonymous

The other day I was riding (French, 13th c.)

1. The other day I was riding  
On my walking palfrey,  
And I found in my path  
A shepherdess tending lambs  
And making a garland 5  
Mixed with lily of the valley
- .....  
I said to her, "*Marguet,*  
*Little shepherdess,*  
*Sweetest little companion,* 10  
*Give me your garland,*  
*Give me your garland."*



2. Elle dit, "Ce Dex me voie ...,"  
 k'elle n'an feroit niant.  
 "Robins est an la codroie 15  
 qui revanrait maintenant.  
 C'il vos voit ribant,  
 j'aurai teil niket  
 de sa massuete,  
 non auez *Marguet!*" 20  
 "*Bargeronete,*  
*tres douce compaignete,*  
*donneis moi vostre chaipelet,*  
*donneiz moi vostre chaipelet."*

## 89

## Anonymous

L'autre jour par un matin/ sous... (French, 13th c.)

1. L'autre jour par un matin,  
 sous une espinette,  
 trovai quatre paistoriaus;  
 chascuns ot muzete,  
 pipe, flajot et fretel. 5  
 La muze au grant challeme  
 ait li uns fors traite;  
 por comencier lou rivel  
 contrefist la gaité  
 et an chantant c'escraït, 10  
 "*Si jolis, si mignos,*  
*com je suis n'iert nuns jai!"*
2. Cant li uns des autres trois  
 oït sa vantance, 15  
 an piez saillit sus toz drois,  
 de chanteir s'avance,  
 car il fut de noviaz reis.  
 Ces hoziaz ot takeneiz,  
 et par grant bobance  
 estoit d'un sac afubleis. 20  
 Cai ke chascuns chante,  
 toz jors estoit sai chanson  
 "*Il n'est viande*  
*ke vaillet les matons!"*
3. Li tiers, ke Thieris ot non, 25  
 saut sus ces eschesses;  
 an sa main tint un baston  
 dont chassoit ces vaiches.  
 C'est vers les autres alleis,  
 dous frestiaus ait atrempeis, 30  
 et dist, "Je chantaixe,  
 mais an tre vos trois saveis  
 plus ke je ne faice;

2. She said, "So may God see me...,"  
 That she would do no such thing.  
 "Robin is in the hazel wood, 15  
 And he will come back right away.  
 If he sees you dallying,  
 I'll get such a blow  
 Of his cudgel  
 [That] you won't get *Marguet!*"  
 "*Little shepherdess,*  
*Sweetest little companion,* 20  
*Give me your garland,*  
*Give me your garland."*

## 89

## Anonymous

The other day in the morning/ Under (French, 13th c.)

1. The other day in the morning  
 Under a thornbush  
 I found four shepherds;  
 Each one had a bagpipe,  
 A pipe, a flageolet, and a flute. 5  
 One got out  
 The bagpipe with the large tube;  
 To start the fun  
 He imitated the watch,  
 And as he sang he cried out, 10  
 "*As handsome, as fine*  
*as I am, no one else will ever be!"*
2. When one of the other three  
 Heard his boast,  
 He jumped up on his feet at once 15  
 And stepped forward to sing,  
 For he had just been chosen king.  
 He had patched his leggings,  
 And with great panache  
 He carried a sack. 20  
 Whatever the others sang,  
 His song was always  
 "*There's no meat*  
*as good as curdled milk!"*
3. The third, whose name was Thierris,  
 Jumped on his spindly legs;  
 In his hand he held a club  
 With which he would herd cattle.  
 He went toward the others,  
 Tuned two fifes, 30  
 And said, "I would sing,  
 But all three of you all know  
 More than I do;

- car on dist comunement,  
*'Dieus, il n'est dance  
 ke dou dent, dou dant,  
 Dieus, il n'est dance  
 ke dou dant!'*" 35
4. Li quairs, qui ot non Gatiers,  
 si ce fist trop cointes 40  
 por ces mouffles sans pouchiers  
 c'ot de novel ointes.  
 Vait faisant lou roubarde;  
 vestus fut d'un giperel  
 deguixiez sans pointe. 45  
 An un boix leis un vaicel  
 oi lour acointe  
 ki chantoient a haut son,  
*"La tridenne dondenne,  
 le tridenne dondon!"* 50
5. Celle pairt vont li bergier  
 a grant piperie;  
 par la main sans atargier  
 prant chascuns s'amie, 55  
 si ont fait grant veirelit.  
 Gatiers la muze saixit  
 qui les ambanie  
 (car nunz n'an seit plus de li)  
 et puis si rescrie  
 s'amiette Marion, 60  
*"Sus, sus, Loirete!  
 Vez la ci, vez la lai!  
 Vez la ci, belle!  
 Sus, sus, Loirion!"*

## 90

Anonymous

L'autre jour par un matin/ m'aloie... (French, 13th c.)

1. L'autre jour par un matin  
 m'aloie desdure;  
 une pastoure choisi  
 de belle faiture; 5  
 ainz si belle creature  
 je ne vi ne acointai.  
*"Et si je n'ai Liegairt,  
 par ma foi je puis bien dire,  
 par folie antrai on jairt."*

As they always say,  
*'God, there's no dance  
 but the tooth's, the tooth's,  
 God, there's no dance  
 but the tooth's!'*" 35

4. The fourth, who was called Gautier,  
 Put on airs 40  
 With his mittens without thumbs,  
 Which he had freshly oiled.  
 He went about acting like a dandy;  
 He was dressed in an unstitched tunic,  
 In disguise. 45  
 In a wood beside a vale  
 I listened to their meeting,  
 As they sang to a loud tune,  
*"La tridenne dondenne,  
 le tridenne dondon!"* 50

5. The shepherds went that way  
 With great playing of their pipes;  
 By the hand, without delay,  
 Each one took his sweetheart,  
 And they played a great virelay. 55  
 Gautier took the bagpipe  
 And amused them all  
 (Since none knew more than he),  
 And then cried out  
 To his sweetheart Marie, 60  
*"Up, up, Loirete!  
 Here she comes, there she goes!  
 Here she comes, the pretty thing!  
 Up, up, Loirion!"*

## 90

Anonymous

The other day in the morning/ I went out...  
(French, 13th c.)

1. The other day in the morning  
 I went out to have some fun;  
 I saw a shepherdess  
 Of pretty shape;  
 Never so pretty a creature 5  
 Had I seen or met.  
*"And if I don't get Liegairt  
 By my faith I may well say,  
 Foolishly I entered the garden."*

2. Saichiez, je fu mout joiouz 10  
 cant vi la tousette;  
 gentilment la saluai,  
 "Dex vos saut, doucete!"  
 Vers moi ce gete lai belle,  
 si me gete un dous regairt. 15  
*"Et si je n'ai Liegairt,  
 par ma foi je puis bien dire,  
 par folie antrai on jairt."*
3. "Et coment avez vos non, 20  
 belle douce amie?"  
 Et elle me respondit,  
 "Nou vos cellerai mie;  
 se Dex ait pairt an ma vie,  
 sire, on m'apelle Liejart." 25  
*"Et si je n'ai Liegairt,  
 par ma foi je puis bien dire,  
 par folie antrai on jairt."*
4. "Car fuxe je vostre amins, 30  
 belle, vos an proie."  
 Et elle me respondit,  
 "Sire, alleiz vostre voie;  
 j'a amin, ce Dex mi voie,  
 j'ai autre ke li n'aurai." 35  
*"Et si je n'ai Liegairt,  
 par ma foi je puis bien dire,  
 par folie antrai on jairt."*
5. "Sire, vostre biaux pairleirs 40  
 m'ait dou tout conquize,  
 et vostre belle parole  
 m'ait an vos las mize. 40  
 Je met tout an vos servixe,  
 cuer et cors et kan ke j'ai."  
*"Dieus, or ai je Liejart,  
 s'ai amie a ma devize,  
 dont au cuer grant joie en ai!"* 45

## 91

## Anonymous

*L'autre jour moi chivachai* (French, 13th c.)

1. L'autre jour moi chivachai;  
 deleiz un bouxon trovai  
 pastorelle an grant esmai  
 qui dixoit, "Ai, ai, ai, ai,  
 j'ai a cuer les malz dont je morrai!" 5
2. Quant lai pastorelle oï,  
 ver li tornai mon chamin.  
 Demandai li por coi dit,

2. Know that I was very glad 10  
 When I saw the little girl;  
 Gently I greeted her,  
 "God save you, sweet child!"  
 The pretty one threw herself at me  
 And tossed me a sweet look. 15  
*"And if I don't get Liegairt  
 By my faith I may well say,  
 Foolishly I entered the garden."*
3. "And what is your name, 20  
 Pretty sweet friend?"  
 And she answered,  
 "I won't hide it from you;  
 As God take part in my life,  
 Sir, I'm called Liejart." 25  
*"And if I don't get Liegairt  
 By my faith I may well say,  
 Foolishly I entered the garden."*
4. "I'd like to be your friend, 30  
 Pretty one, I beg you."  
 And she answered,  
 "Sir, go your way;  
 I have a friend, as God see me,  
 I'll never have another." 35  
*"And if I don't get Liegairt  
 By my faith I may well say,  
 Foolishly I entered the garden."*
5. "Sir, your fair speech 40  
 Has completely won me over,  
 And your fair words  
 Have put me in your snare. 40  
 I put everything in your service,  
 Heart and body and whatever I have."  
*"God, now I have Liejart,  
 And I have a girlfriend as I like,  
 Who gives me great joy at heart!"* 45

## 91

## Anonymous

*The other day I went riding* (French, 13th c.)

1. The other day I went riding;  
 Beside a bush I found  
 A shepherdess in great distress  
 Who was saying, "Ai, ai, ai, ai,  
 I have at heart the pain of which I'll die!" 5
2. When I heard the shepherdess,  
 Toward her I turned my way.  
 I asked her why she said,

- "*Duez, enmi! Ai, ai, ai, ai,*  
*j'ai a cuer les malz dont je morrai!"* 10
3. La pastoure respondit,  
"Sire, allez an sus de mi,  
car je cuide bien morir;  
*Duez, enmi! Ai, ai, ai, ai,*  
*j'ai a cuer les malz dont je morrai!"* 15
4. "Pastoure, confortez vos;  
dittés keil mal santeiz vos."  
El dit, "Sire, c'est amors;  
*Duez, enmi! Ai, ai, ai, ai,*  
*j'ai a cuer les malz dont je morrai!"* 20
5. Quant la vi si tormentee,  
maintenant l'ai escolee;  
tant fix ke bien li agreee.  
Lors dist, "*Ai, ai, ja, ja, j'ai,*  
*j'ai santit les malz dont je guerrai!"* 25

## 92

## Anonymous

## L'autrier mi chivachois (French, 13th c.)

1. L'autrier mi chivachois  
pencis com suis sovent  
leis un boix qui verdoie;  
près d'un preit lons de gent  
trouvai pastoure qui gardoit sa proie.  
Kant je la vix, ver li tornai ma voie. 5
2. Deleiz lai pastorelle  
tout maintenant m'acis;  
je la vi jone et belle.  
De s'amour la requix: 10  
"Belle, voilliez que vostre amour soit moie,  
je vos donrai amoniere de soie."
3. "Sire," dist la bergiere,  
"n'ai soing de vos juwalz;  
si suis an la bruwiere 15  
ou je gairt mes aigniaz.  
Ralez vos an ke Robins ne vos voie,  
li biaux, li dous, a cui mes cuers s'otroie."
4. "Belle, ansi n'iert il mie;  
vostre amour averai. 20  
Ki qui en ait anvie,  
de vos mes boins ferai.  
Se Robins vient et pairleir je l'an oie,  
saichiez de voir molt chier li vandroie."

- "*Grief, alas! Ai, ai, ai, ai,*  
*I have at heart the pain of which I'll die!"* 10
3. The shepherdess answered,  
"Sir, go far from me,  
For I think I'll surely die;  
*Grief, alas! Ai, ai, ai, ai,*  
*I have at heart the pain of which I'll die!"* 15
4. "Shepherdess, take comfort;  
Say what pain you feel."  
She said, "Sir, it's love;  
*Grief, alas! Ai, ai, ai, ai,*  
*I have at heart the pain of which I'll die!"* 20
5. When I saw she was so tormented,  
I embraced her at once;  
I did so much it pleased her well.  
Then she said, "*Ai, ai, I've, I've, I've,*  
*I've felt the pain of which I'll be cured!"* 25

## 92

## Anonymous

## The other day I was riding (French, 13th c.)

1. The other day I was riding  
Thoughtful as I often am  
Beside a wood in bloom;  
Near a meadow far from people  
I found a shepherdess tending her flock.  
When I saw her, I turned toward her my way. 5
2. Beside the shepherdess  
At once I sat;  
I saw she was young and pretty.  
I asked her for her love: 10  
"Pretty one, please let your love be mine,  
I'll give you an alms-purse of silk."
3. "Sir," said the shepherdess,  
"I have no care for your trinkets;  
Here I am in the heather 15  
Where I am tending my lambs.  
Go away so Robin won't see you,  
The handsome and gentle, whom I've given my heart."
4. "Pretty one, it won't be like that;  
I shall have your love. 20  
No matter who resents it,  
I'll have my way with you.  
If Robin comes and I hear him talk of it,  
Know for sure I'll make him pay very dear."

5. "Sire, or de grant folie 25  
(ke jai ne lou ferai,  
je ne vos doute mie)  
mout bien me deffendrai."  
Kant j'antendi deffendre lai vairoie,  
boin grei l'an so; a Deu la comandoie. 30

## 93

Anonymous  
L'autre jour me chivachioie (French, 13th c.)

1. L'autre jour me chivachioie  
sous sans compaignie,  
et trovai en mi ma voie  
pastore jolie, 5  
cointe et gaie et avenant  
et a haute voix chantant  
de joli cuer amerous,  
"Amis dous, li malz que j'ai  
me vient de vos!"
2. A oïr me plout lai joie 10  
et la melodie  
de la belle simple et coie;  
dont me prist anvie  
de li salueur errant. 15  
Je li di tout an riant,  
"Vostre biateit sopris m'ait;  
*c'or devenez m'amie,  
et je vostre amin serai."*
3. Elle dist, "Ce Deus me voie, 20  
atruï suis amie.  
Careis aillors vostre proie,  
que moi n'areis mie  
car atres a moi s'atent,  
et je li ai en covent 25  
foi, amour et leaulteit;  
*sa de la randurei,  
e sa de la radurelle,  
jai sans s'amor ne serai.*
4. Cant je vi k'elle s'effroie 30  
de ceu que la prie,  
plus l'anchauce et plus la proie  
que s'amor m'otrie.  
Elle dist, "M'amez vos tant  
com m'an faites lou samblant?  
Je croi ke vos me gabeiz; 35  
*por vos serai batue,  
j'a trop demorei!"*

5. "Sir, now from great folly 25  
(For I'll never do it,  
I'm not afraid of you)  
I'll protect myself very well."  
When I heard her forbid me to see her,  
I was grateful; I commended her to God. 30

## 93

Anonymous  
The other day I was riding (French, 13th c.)

1. The other day I was riding  
Alone with no companion,  
And I found in my way  
A pretty shepherdess, 5  
Charming and gay and attractive  
And singing aloud  
With a pretty loving heart,  
"Sweet friend, the pain I have  
I get from you!"
2. It pleased me to hear the joy 10  
And the melody  
Of the pretty one, simple and sweet;  
Then I felt a wish  
To greet her right away. 15  
I smiled and said to her,  
"Your beauty has overcome me;  
*Now become my girlfriend  
and I'll be your man."*
3. She said, "May God see me, 20  
I'm someone else's sweetheart.  
Seek your prey elsewhere,  
For you'll not get me at all  
Since another waits for me,  
And I have promised him 25  
Faith, love, and loyalty;  
*Sa de la randurei,  
e sa de la radurelle,  
I'll never be without his love."*
4. When I saw she was alarmed 30  
At my request,  
I urged her again and begged her again  
To grant me her love.  
She said, "Do you love me as much  
As you appear to do? 35  
I believe you're fooling me;  
*I'll be beaten because of you;  
I have stayed too long!"*

5. Anrant ke j'a li pairloie  
par grant druerie,  
mai bouche mis leiz la soie; 40  
lors si l'ai baixie  
bien trois fois an un tenant;  
sans deffendre tant ne cant  
a mon voloir s'otroiait.  
E! A! 45  
*Joli malz est d'amorettes;  
bien les doit garder kes ait!"*

## 94

Anonymous

Ambanoiant l'autre jor m'an aloie (French, 13th c.)

1. Ambanoiant l'autre jor m'an aloie,  
pancis d'amors ou j'ai mis mon panceir,  
qui mon cuer tient et destrent et maistroie,  
a cui je suis sans jai jour decevreir;  
et an chantant me prix a gamenteir  
come celui qui sans amie estoie,  
n'onkes ancor nul jor n'avoie ameit. 5
2. N'o gaire alleit cant trux en mi ma voie  
dame seant plainne de grant biauteit.  
Demandait moi que je karant alloie,  
et je li di, "Ne vos iert pais celleit:  
je kier iceu que je ne puis trouveir."  
"Dittes lou moi, sire; ce je pooie,  
dou tout en tout vos seroit amendeit." 10
3. "Belle, ce je de ceu certains estoie,  
bien m'averait Deus ici ameneit.  
De mon grant duel me poriez faire joie  
s'un petit don me volieiz doneir."  
"Dittes lou tost, ne vos iert refuzeit  
c'il n'est dont teiz ke je trop mesprandroie  
anvers Robin, cui j'ai mon cuer doneit." 15 20
4. "Dame, certes, ce jai Jhesus me voie,  
c'est vostre amor cui je voil demandeir."  
"Sire, par Deu, pas ne la vos donroie;  
muez vodroie que fuxiés outre meir,  
si deleis vous ne wel plus demoreir--  
ainz m'an irai la jus soz la codroie,  
ou mes amins m'atent por deporteir." 25

5. While I was speaking to her  
With great love,  
I put my mouth beside hers; 40  
Then I kissed her  
Three times all at once;  
Without resisting even a bit  
She yielded to my will. E! A! 45  
*A pretty pain is love's;  
if you have it, be sure to keep it!*

## 94

Anonymous

For fun I was walking the other day (French, 13th c.)

1. For fun I was walking the other day,  
Thinking of love, on which I've set my thought,  
Which holds my heart and torments and commands it,  
To which I belong without ever leaving;  
And as I sang I began to lament 5  
As one who was without a girlfriend,  
And who never had loved for a day.
2. I had walked only a little when I found in my way  
A lady, seated, full of great beauty.  
She asked me what I was seeking,  
And I said, "I'll not hide it from you:  
I seek the thing I cannot find."  
"Tell me, sir; if I could,  
It would be made up to you in every way." 10
3. "Pretty one, if I were certain of that,  
God would have done well to bring me here.  
In my great grief you could give me joy  
If you wanted to give me a small gift."  
"Tell me quickly, it will not be refused you  
Unless it's such a gift that I would give offense  
To Robin, to whom I have given my heart." 15 20
4. "Lady, surely, may Jesus ever see me,  
It is your love that I wish to ask."  
"Sir, by God, I would not give it to you;  
I would prefer that you were overseas,  
And I don't want to stay any longer beside you--  
Rather I'll go down there under the hazels,  
Where my sweetheart is waiting to play." 25

5. Mout fu dolans kant vi k'elle c'effroie,  
n'onkes por ceu ne lai laixai alleir. 30  
Sor l'erbette qui point et qui verdoie  
lai la couchai, puez si l'ai confessei;  
lou jeu d'amours li fix tout a son greit.  
Puiz dist a moi, "Sire, malaide estoie,  
mais vos m'avez par vos jeu repasseit!" 35

95

Anonymous

Enmi Deus, vrais Deus (French, 13th c.)

- "Enmi Deus, vrais Deus,  
sire Dex, ke ferai?  
Marot m'ait bien dit  
c'an briez tens de li cous serai."
1. L'autre jour moi chivachioie, 5  
si pansoie  
d'amours qui m'ont an prison,  
et trovai an mi ma voie  
gardant proie  
Marion et Robesson. 10  
Ansi com pansoie,  
a Robin Maroie  
dist an reproichon,  
"Ameir te souloie,  
mais or va ta voie--  
n'ai soing de garson!" 15
2. "E Marot, par cortoisie  
je te prie,  
mon meffait pardone moi.  
Je ferai une estampie 20  
si jolie;  
balle un petit, je t'an proi."  
"Oz keil druerie  
ciz musairs me prie!  
Sire, vangiez moi. 25  
Mains n'i soit tochie--  
dou piet lou me pille!  
Je me rant a toi."
3. Je boutai Robin arriere  
per maniere 30  
si que point ne lou blesai;  
puis m'acis leiz lai bergiere  
en lai bruiere  
et de s'amour la pria.  
Tant fix par prieire 35  
k'ainz ke fust praigniere  
trois fois la baixai!

5. I was very sad when I saw she was afraid,  
But all the same I didn't let her go. 30  
On the grass that was growing and greening  
I laid her down and then confessed her;  
I played her the game of love just as she pleased.  
Then she told me, "Sir, I was ill,  
But you cured me with your game!" 35

95

Anonymous

O God, true God (French, 13th c.)

- "O God, true God,  
Lord God, what shall I do?  
Marot has told me  
That soon she will cuckold me!"
1. The other day I was riding, 5  
And thinking  
Of love that keeps me in prison,  
And I found in my way  
Watching their flock  
Marion and Robeçon. 10  
While I was thinking,  
Marion said to Robin  
In reproach,  
"I used to love you,  
But now go your way--  
I don't need a knave!" 15
2. "O Marion, in courtesy  
I beg you,  
Excuse my offense.  
I'll play a pretty 20  
Dance song;  
Dance a little, I beg you."  
"Hear what love  
This idiot begs from me!  
Sir, avenge me. 25  
But don't touch a hand,  
Kick him with your foot!  
I give myself to you."
3. I knocked Robin back  
In such a way 30  
That I didn't wound him;  
Then I sat by the shepherdess  
In the heather  
And begged her for her love.  
I did so well with begging 35  
That before it got to noon  
I had kissed her three times!





5. "Sire, conkis aveiz m'amor  
par vostre biau prieir joli;  
mais ke vos n'i panceis follour,  
je vos retanrai a amin.  
Alleiz arrier por Parrinet  
ki lai siet! Un baixier doucet  
vos otroi; prenez lou de mi."  
Lors l'ambrassait, et elle dit,  
"Je fu de bone heure nee,  
ke j'a bel gmin!"
- 45  
50

97

Anonymous

Je chivachioie l'autrier (French, 13th c.)

1. Je chivachioie l'autrier  
mon pallefroit l'ambleüre,  
et trovai sous un lorier  
pastorelle nette et pure  
ki dixoit ces mos: 5  
"E amis Guios,  
*Deus!*  
Vos m'aveiz antrobliee--  
ceu m'ait fait Maros.  
Je remain si esgaree..." 10  
Pasmee chiet a ces mos.
2. Si tost com choixie l'ai,  
celle part tornai ma voie;  
hatement la saluai.  
Elle s'estuit toute coie; 15  
je me traix vers soi  
trestout en recoi.  
*Dex,*  
si ait belle creature!  
J'an suis an effroi 20  
car je la vix esmarric,  
si ne so raixon por coi.
3. Je li prix a demandeir  
por coi elle ansi c'effroie,  
et por soi reconforteir 25  
m'assis leiz li en l'erboie;  
puez si l'ambrassai  
et se li pria  
*(Dex!)*  
k'elle devenist m'amie. 30  
"Grant joie an mainrai  
et vos ferai grant aie;  
de mes jualz vos donrai."

5. "Sir, you have won my love  
By your fine pretty prayer;  
If only you won't think of folly,  
I'll take you as my friend.  
Go back because of Parrinet  
Who's sitting there! One sweet kiss  
I grant you; take it from me."  
Then he embraced her, and she said,  
"Bless the hour I was born,  
Since I have a handsome friend!"
- 45  
50

97

Anonymous

I was riding, the other day (French, 13th c.)

1. I was riding, the other day,  
My palfrey at an amble,  
And I found under a laurel  
A shepherdess, honest and simple,  
Who was saying these words: 5  
"O friend Guiot,  
*God!*  
You have forgotten me--  
Marion did this to me.  
I'm left here confused..." 10  
With these words she fell in a faint.
2. As soon as I saw her  
I turned my path that way;  
Solemnly I greeted her.  
She stood silent; 15  
I drew towards her  
Very casually.  
*God,*  
Here was a pretty creature!  
I was frightened 20  
Since I saw she was distressed,  
And I knew no reason why.
3. I began to ask her  
Why she was so frightened,  
And to comfort her 25  
I sat beside her in the grass;  
Then I embraced her  
And asked her  
*(God!)*  
To become my sweetheart. 30  
"I will show great joy  
And give you great help;  
I'll give you some of my jewels."

4. El respont an sospirant,  
"N'ai cure de vostre aïe. 35  
Monteis tost, aleiz vos an;  
si ne vos detrieiz mie,  
car j'atant Robin,  
Guiot et Perrin.  
*Dieus!* 40  
C'il vos trueve deleiz moi  
a tout les mastins,  
vos aureiz asseiz a faire  
ce vos an eschapeis vis!"
5. "Trop me voleis esmaier, 45  
belle, por teil vilonaille;  
je ne les prix un donnier  
car ce n'est chose ki vaille.  
Por Deu, car m'ameis; 50  
o moi en veneiz,  
*(Dex!)*  
douce dame, je vos proie;  
grant prou i aureis.  
Lors me dist, "Biaus tres dous sire,  
je ferai vos volanteis!" 55

## 98

## Anonymous

L'autre jor par un matin/ juweir... (French, 13th c.)

1. L'autre jor par un matin  
juweir m'an allai;  
par dezous un abespin  
pastoure trovai 5  
ki chantoit a cuer marrit  
ceste chansonette si  
(bien l'ai entendu):  
"Laice, j'ai perdu,  
laice, j'ai perdu, perdu  
mon amin, mon dru!" 10
2. Kant la pastore choisi,  
ver li me tornai;  
bien faite de cors la vi,  
se li demandai, 15  
"Belle, se n'aveiz amin,  
ke vos lou faites de mi;  
m'amor vos otri.  
*Saige, blonde, et avenant,  
boche vermoillette riant,  
vostre oil m'ont traï.* 20
3. La pastoure respondit  
qui ot lou cuer gai,  
"Sire, alleiz vostre chamin;

4. She answered with a sigh,  
"I don't care about your help. 35  
Mount in haste, go away;  
And don't be slow,  
For I'm waiting for Robin,  
Guiot, and Perrin.  
*God!* 40  
If he finds you beside me  
With his mastiffs,  
You'll have plenty to do  
To escape alive!
5. "You're trying too hard to scare me, 45  
Pretty one, with such rabble;  
I don't value them a penny,  
Since they're not a worthwhile thing.  
For [love of] God, please love me;  
Come away with me, 50  
*(God!)*  
Sweet lady, I beg you;  
Great profit you will have.  
Then she told me, "Fair sweetest sir,  
I shall do your will!" 55

## 98

## Anonymous

The other day in the morning/ I went out... (French, 13th c.)

1. The other day in the morning  
I went out to play;  
Underneath a hawthorn  
A shepherdess I found 5  
Who was singing with heavy heart  
This little song  
(I heard it well):  
"Alas, I've lost,  
Alas, I've lost, lost,  
My friend, my lover!" 10
2. When I saw the shepherdess,  
I turned toward her;  
I saw she was shapely in body,  
And I asked her, 15  
"Pretty one, if you have no friend,  
Make [your friend] of me;  
I offer you my love.  
*Prudent, blond, and lovely,  
Smiling ruby mouth,  
Your eyes have betrayed me."* 20
3. The shepherdess answered,  
Who had a cheerful heart,  
"Sir, go your road;

- jamais n'amerai,  
 car mes amins m'ait failli 25  
 si ne l'ai pas deservi,  
 ne jai ne ferai!  
*Ai! J'ai, j'ai, jai*  
*au cuer les malz dont je morrai!"*
4. "Belle, bien vos iert meri 30  
 se vostre amor ai.  
 Confortez vos, jou vos pri!  
 Biau don vos donrai.  
 Vostre amour mi destrent si  
 mors suis se n'aveis merci 35  
 de moi et pitei.  
*Duez, coment porai savoir*  
*lai volentei de vos, dame,*  
*a cui j'a tot mon fin cuer donei?"*

## 99

## Anonymous

D'Arés a Flandres alloie (French, 13th c.)

1. D'Arés a Flandres alloie  
 ambanoier on pais;  
 par dehors Lile trovoie.  
 An moie voie en un lairis 5  
 truiux pastoure o lou cleir vis  
 ki chantoit et menoit joie.  
 Ceste chanson comensait,  
*"J'ai amors qui me tiennent;*  
*elle m'ociront jai,*  
*elle m'ociront jai!"* 10
2. Ver li ai tomei ma voie  
 kant la pastoure choixi.  
 Sachiez molt en ai grant joie  
 cant si soulette la vi. 15  
 A plus tost ke pou, li di,  
 "Belle, Dex vos dont grant joie!"  
 Et elle tous jors chantait,  
*"J'ai amors qui me tiennent;*  
*elle m'ociront jai,*  
*elle m'ociront jai!"* 20
3. Si tost com je l'ai choisie,  
 je m'asix de coste li,  
 et li di, "Gentis bergiere,  
 faites de moi vostre amin!"  
 Et elle me respondi, 25

I shall never love,  
 Since my friend has failed me 25  
 And I did not deserve it,  
 And I never will!  
*Ai! I've, I've, I've*

*At heart the pain of which I'll die!"*

4. "Pretty one, you'll be well paid back 30  
 If I get your love.  
 Console yourself, I beg you!  
 I'll give you a nice gift.  
 Love of you torments me so  
 I'm dead if you don't have mercy 35  
 And pity on me.  
*God, how can I learn*  
*Your will, lady,*  
*To whom I've given all my true heart?"*

## 99

## Anonymous

From Arras to Flanders I was going (French, 13th c.)

1. From Arras to Flanders I was going  
 To amuse myself in the country;  
 Outside Lille I was composing.  
 In my way, on a hillside,  
 I found a shepherdess with a bright face 5  
 Who was singing and having fun.  
 Her song began,  
*"I'm in love and it holds me;*  
*It will kill me soon,*  
*It will kill me soon!"* 10
2. Toward her I turned my way  
 When I saw the shepherdess.  
 Know that I felt great joy  
 When I saw her so alone. 15  
 As soon as I could, I said,  
 "Pretty one, God give you great joy!"  
 And she kept on singing,  
*"I'm in love and it holds me;*  
*It will kill me soon,*  
*It will kill me soon!"* 20
3. As soon as I saw her  
 I sat down beside her  
 And said, "Noble shepherdess,  
 Make me your friend!"  
 And she answered, 25

"Certes, sire, n'oseroie,  
ke Guios tot mon cuer ait.  
*J'ai amors ki me tiennent;  
elle m'ociront jai,  
elle m'ociront jai!*" 30

## 100

Anonymous

L'autrier chivachoie/ leis un boix... (French, 13th c.)

1. L'autrier chivachoie  
leis un boix ki verdoie;  
trovai pastoure aigniaus gardant  
et jolivement chantant,  
*"Teirelire un don,  
Robeson,  
musairs viennent et musairs vont,  
teirelire un don tridon."* 5
2. Je la saluoie,  
leiz li seoir m'aloie, 10  
se li demandai en riant,  
*"Belle, por c'alez dixant,  
Teirelire don,  
Robeson,  
musairs viennent et musairs vont,  
teirelire un don tridon?"* 15
3. "Sire, ou que je soie,  
Robins d'amor mi proie,  
et je lou voi si pou prixant  
ke pour lui di je et chant, 20  
*"Teirelire y don,  
Robeson,  
musairs viennent et musairs vont,  
teirelire un don tridon."*
4. "Je vos ameroie, 25  
belle, et vos donroie  
senture ferree d'argent,  
mais ke plus n'alez dixant,  
*"Teirelire un don,  
Robeson, 30  
musairs viennent et musairs vont,  
teirelire un don tridon."*

"Surely, sir, I would not dare,  
For Guiot has all my heart.  
*"I'm in love and it holds me;  
It will kill me soon,  
It will kill me soon!"* 30

## 100

Anonymous

The other day I was riding/ Beside a wood... (French, 13th c.)

1. The other day I was riding  
Beside a wood in bloom;  
I found a shepherdess tending lambs  
And singing prettily,  
*"Teirelire un don, 5  
Robeson,  
Fools come and fools go,  
Teirelire un don tridon."*
2. I greeted her, 10  
Went to sit beside her,  
And asked her with a smile,  
*"Pretty one, why do you keep saying,  
Teirelire don,  
Robeson, 15  
Fools come and fools go,  
Teirelire un don tridon?"*
3. "Sir, wherever I am,  
Robin asks me for my love,  
And I think so little of him  
That for him I say and sing, 20  
*"Teirelire y don,  
Robeson,  
Fools come and fools go,  
Teirelire un don tridon."*
4. "I would love you, 25  
Pretty one, and give you  
A belt adorned with silver,  
If only you won't keep saying,  
*"Teirelire un don, 30  
Robeson,  
Fools come and fools go,  
Teirelire un don tridon."*

5. "Sire, a vous m'otroie;  
trop vilainne seroie,  
se vos aloie refuzant. 35  
Alons moi et vos chantant,  
*Teirelire un don,*  
*Robeson,*  
*musairs viennent et musairs vont,*  
*teirelire un don tridon!"* 40

## 101

## Anonymous

## Trop volentiers ameroie (French, 13th c.)

1. "Trop volentiers ameroie,  
ancor soie je bergiere,  
se loial amin trovoie." 5  
"Hé, belle, oieiz ma prieire;  
je vos ain pres ait d'un mois!"  
"Hé, biaux Guios, tien te cois,  
car je conoix bien t'amie.  
*Ne me moke mie!"*
2. "Marot, j'ai, se Deus me voie,  
toute autre amor mis arriere;  
por toi lou mes cuers s'otroie." 10  
"Et ke diroit Geneviere,  
ke tu baisais ier trois fois?"  
"Se ne fut fors qu'esbanois,  
douce gorgette polie; 15  
*ne me moke mie!"*
3. "Guiot, se je lou cudoie,  
mon chaielet de fouchiere  
par fine amour te donroie." 20  
"Marot, je t'ain par saint Piere,  
plus ke tote celles d'Artois!"  
"Hé, Guiot, se tu m'an crois,  
dont moironos nos bone vie;  
*ne me mocke mie!"*
4. "Marote, blanche corroie 25  
te donroie et amoniere  
volentiers, ce je l'avoie."  
"Guiot, ta belle maniere  
m'ait fait ke t'ains--c'est bien drois." 30  
"Marot, c'est un dous otrois,  
si que mes cuers t'an mercie;  
*ne me mocke mie!"*
5. "Guiot, laixe dont tai proie,  
si alons an la bruiere  
faire ceu c'amors nous proie. 35

5. "Sir, I give myself to you;  
I would be too rustic  
If I kept refusing. 35  
Let's go singing together,  
*Teirelire un don,*  
*Robeson,*  
*Fools come and fools go,*  
*Teirelire un don tridon!"* 40

## 101

## Anonymous

## Very willingly I'd love (French, 13th c.)

1. "Very willingly I'd love,  
Though I'm a shepherdess,  
If I found a loyal friend." 5  
"Hey, pretty one, hear my prayer;  
I have loved you for nearly a month!"  
"Hey, handsome Guiot, keep still,  
For I know your sweetheart well.  
*Don't make fun of me!"*
2. "Marot, so God see me, I've  
Put aside every other love;  
My heart presents itself to you." 10  
"And what would Geneviere say,  
Whom you kissed three times yesterday?"  
"That was only play,  
You sweet, smooth, pretty bosom; 15  
*Don't make fun of me!"*
3. "Guiot, if I believed this,  
My garland of fern  
I'd give you in true love." 20  
"Marot, I love you, by Saint Peter,  
More than all the girls of Artois!"  
"Hey, Guiot, if you believe me,  
We shall lead a good life;  
*Don't make fun of me!"*
4. "Marot, a white belt 25  
I'd give you, and an alms purse,  
Willingly, if I had it."  
"Guiot, your fine manner  
Has made me love you--it's only right." 30  
"Marot, this is a lovely gift,  
And my heart thanks you for it;  
*Don't make fun of me!"*
5. "Guiot, then leave your flock,  
And let's go in the heather  
To do what love suggests. 35

Trop plus bel fait a l'oriere  
de ces preis selons ces bois."  
"Alons i dont, cuers adrois,  
je suis tous an ta baillie;  
*ne me mocke mie!*"

40

## 102

## Anonymous

An Haichicourt l'autre jour chivachioie (French, 13th c.)

1. An Haichicourt l'autre jour chivachioie;  
leis un anoit desduxant m'an alloie.  
Trovai pastoure seant sus lai cadroie;  
an haut c'escruiat ansi,  
*"Enmi, enmi, enmi,  
laice, je n'ai point d'amin!"* 5
2. Cant j'antendi lou cri la simple et coie,  
vers li tornai, de son anut m'anoie.  
Je la saluai, mais ce Dex m'aïst,  
ainz respons je n'o de li 10  
*k"Aimmi, enmi, enmi,  
laice, je n'ai point d'amin!"*
3. Je desxendi dou chival an l'erboie,  
leiz li m'acis, la soie amor li proie.  
Elle respont, "Ameir ne vos poroie,  
k'un tres dous malz me tient si; 15  
*enmi, enmi, enmi,  
laice, bone amor m'oscist!"*

## 103

## Anonymous

Pencis l'autrier alloie mon chamin (French, 13th c.)

1. Pencis l'autrier alloie mon chamin;  
leis un bochet joliet et flori,  
lonc un bouxon une pastoure oÿ  
qui dist par grant esmay,  
*"E bone amour 5  
je me mur, ke ferai?  
Par ma follour  
mon amin perdu ai!"*
2. Ains de mes eus plus belle ne choisi;  
demandai li por k'avoit cuer marri. 10  
Elle respont, "Je l'ai bien deservi;  
jamais joie n'aurai.  
*E bone amour,  
je me mur, ke ferai?  
Par ma follour 15  
mon amin perdu ai!"*

It's much nicer on the edge  
Of the meadows, beside the woods."  
"Let's go then, you lively heart,  
I'm completely in your power;  
*Don't make fun of me!*"

40

## 102

## Anonymous

In Achicourt the other day I was riding (French, 13th c.)

1. In Achicourt the other day I was riding;  
Beside an alder grove I was playing around.  
I found a shepherdess sitting under the hazels;  
Aloud she was crying out,  
*"Alas, alas, alas,  
Poor me, I have no lover!"* 5
2. When I heard the cry of the simple, sweet girl,  
I turned toward her and shared her chagrin.  
I greeted her, but so God help me,  
Never an answer got I from her 10  
*But "Alas, alas, alas,  
Poor me, I have no lover!"*
3. I got down from my horse in the grass,  
Sat down beside her, asked for her love.  
She answered, "I could not love you,  
For the sweetest pain gets me here; 15  
*Alas, alas, alas,  
Poor me, good love is killing me!"*

## 103

## Anonymous

The other day I was thoughtfully going my way (French, 13th c.)

1. The other day I was thoughtfully going my way;  
Beside a pretty blooming thicket,  
Beside a bush, I heard a shepherdess  
Who said in great distress,  
*"O good love, 5  
I'm dying, what shall I do?  
By my folly  
I have lost my friend!"*
2. I had never set eyes on a prettier [girl];  
I asked her why her heart was sad. 10  
She answered, "I deserved it;  
I never shall have joy.  
*O good love,  
I'm dying, what shall I do?  
By my folly 15  
I have lost my friend!"*



3. "Sire, perdu ai Guiot mon amin  
por un farmal ke je prix de Perrin;  
onques nul mal certes n'i entendi.  
Mon chaipel li donai; 20  
    *e bone amour,*  
    *je me mur, ke ferai?*  
    *Par ma follour*  
    *mon amin perdu ai!"*
4. "Conforteis yos, belle, je vos an pri; 25  
Onkes n'amait kant por si pou haït.  
Mon cuer vos dains, meteis lou vostre an mi,  
et je vos amerai!"  
    *"E bone amour,*  
    *je me mur, ke ferai?"* 30  
    *Par ma follour*  
    *mon amin perdu ai!"*
5. Soie mercit ne me refusait mi.  
Molt doucement par les flans la saixi;  
ver li fix tant ke de s'amor joi 35  
et qu'elle ne dit mais,  
    *"E bone amour,*  
    *je me mur, ke ferai?"*  
    *Par ma follour*  
    *mon amin perdu ai!"* 40

## 104

## Anonymous

Je me levai ier matin (French, 13th c.)

1. Je me levai ier matin;  
de Langres chivachois a Bair,  
trestout deduxant mon chamin.  
Jantil pastorolle trovai,  
onkes plus belle n'acointai. 5  
    Vers li m'an voix l'ambleüre,  
celle qui par anvoixeüre  
aloit chantant cest motet:  
    *"Robin, teureleure, Robinet."*
2. Si tost con je l'ai choisi, 10  
maintenant ver li me tornai;  
de mon pallefroi dexandi  
et de s'amour je li priaï.  
Elle respondit sans delai,  
    "De vostre amor n'ai je cure, 15  
car Robins est an la pasture,  
li miensamins joliet.  
*Robin, teureleure, Robinet.*

3. "Sir, I have lost my friend Guiot  
Because of a clasp that I took from Perrin;  
Surely, I never meant any harm.  
I gave him my garland; 20  
    *O good love,*  
    *I'm dying, what shall I do?*  
    *By my folly*  
    *I have lost my friend!"*
4. "Console yourself, pretty one, I beg you; 25  
He never loved, if for so little he hates.  
I give you my heart, put yours in me,  
And I shall love you!"  
    *"O good love,*  
    *I'm dying, what shall I do?"* 30  
    *By my folly*  
    *I have lost my friend!"*
5. By her grace she did not refuse me.  
Very gently I took her by both sides;  
I did so well as to enjoy her love 35  
And no longer [to hear] her say,  
    *"O good love,*  
    *I'm dying, what shall I do?"*  
    *By my folly*  
    *I have lost my friend!"* 40

## 104

## Anonymous

I got up early yesterday (French, 13th c.)

1. I got up early yesterday;  
From Langres I was riding to Bar,  
Just having fun on my way.  
A pleasing shepherdess I found,  
A prettier I never met. 5  
    Toward her I went at an amble,  
As she amused herself  
By singing this motet:  
    *"Robin, teureleure, Robinet."*
2. As soon as I saw her 10  
I turned toward her at once;  
I got down from my palfrey  
And begged her for her love.  
She answered without hesitation,  
    "I don't care about your love 15  
Since Robin is in the pasture,  
My handsome friend.  
*Robin, teureleure, Robinet.*

3. "Par Deu, sire, pou vos vaut  
de kan ke vos aleiz dixant. 20  
Teilz cuide bien panre ki faut;  
ansi fereis vos maintenant,  
car je voi mon amin venant  
par lou boix grant aleüre  
qui hui matin an la verdure 25  
me fist si biaux chaipelet.  
*Robin, teureleure, Robinet!*"

## 105

## Anonymous

J'antraï en lai ruwelette (French, 13th c.)

1. J'antraï en lai ruwelette  
si trovai la beguïnette;  
vestu ot cotte parcete.  
Pers? Non! Pers, Dieu! Pers, ci! Pers, pers, pers,  
Pers--*il vait par lou muguet;* 5  
*don dieus, don dieus, hureliva,*  
*heuva, heuvien, beurelidon.*
2. Elle estoit nee de Troie  
si avoit a non Maroie.  
Je li achetai corroie. 10  
Cors? Non! Cors, Dieu! Cors, ci! Cors, cors, cors,  
Cors--*i vait par lou muguet;*  
*dont dieus, dont dieus, hureliva,*  
*heuva, heuvien, beurelidon.*
3. "Beguïne, ce Dex me voie,  
volentiers vos baixeroie  
ce soulette vos tenoie."  
Soule? Non! Soule, Dieus! Soule, si! Soule, soule, soule,  
soule *vait par lou muguet;* 15  
*don dieus, don dieus, hurelivai,* 20  
*heuva, heuvien, beurelidon.*
4. "Je ne suis pais si folette  
ke soie vostre amiëtte  
se je ne voi lai promesse."  
Folle? Non! Fole, Dieus! Folle, va! Folle, folle, fole, 25  
folle *vait par lou muguet;*  
*don dieus, don dieus, hureliva,*  
*huva, heuvien, beurelidon.*

3. "By God, sir, little good you'll get  
From whatever you may say. 20  
Some think they'll catch who miss;  
So will you very soon,  
For I see my friend coming  
At a fast pace through the wood,  
Who this morning in the grass 25  
Made me such a pretty garland.  
*Robin, teureleure, Robinet!*"

## 105

## Anonymous

I entered the little path (French, 13th c.)

1. I entered the little path  
And found the little beguïne;  
She had put on a blue tunic.  
Blue? No! Blue, God! Blue, yes! Blue, blue, blue,  
Blue--*he goes through the lily of the valley;* 5  
*don dieus, don dieus, hureliva,*  
*heuva, heuvien, beurelidon.*
2. She was born in Troyes  
And her name was Maroie.  
I bought her a belt. 10  
Cors? No! Cors, God! Cors, yes! Cors, cors, cors,  
Cors--*he goes through the lily of the valley;*  
*dont dieus, dont dieus, hureliva,*  
*heuva, heuvien, beurelidon.*
3. "Beguïne, so God see me,  
I'd be glad to kiss you  
If I got you alone."  
Alone! No! Alone, God! Alone, yes! Alone, alone, alone,  
Alone *she goes through the lily of the valley;* 15  
*don dieus, dondieus, hurelivai,* 20  
*heuva, heuvien, beurelidon.*
4. "I'm not such a fool  
That I'd be your sweetheart  
Unless I see what you've promised."  
Fool? No! Fool, God! Fool, she said! Fool, fool, fool, 25  
As a fool *she goes through the lily of the valley;*  
*dondieus, don dieus, hureliva,*  
*huva, heuvien, beurelidon.*

## 106

## Anonymous

## Je me levai ier main par un matin (French, 13th c.)

1. Je me levai ier main par un matin;  
par devant moi acoilli mon chamin,  
trovai Marot seant dezoz un pin;  
je m'acis sus son giron.  
*Sa delaridon darion, ma dame,* 5  
*sa delarire donne.*
2. De son amor li priaï doucement  
et li promis corroie a cloz d'argent.  
De li ai fait mes boins et mes talens  
desoz l'ombre d'un boixon. 10  
*Sa delaridon darion, ma dame,*  
*sa delarire donne.*
3. Robins lou voit que mout s'an mervilloit,  
vers iauz ce trait por vëoir les donois.  
"Di moi, Marot, par la foit ke me dois,  
ki fut ores cilz garsons?" 15  
*Sa delaridon darion, ma dame,*  
*sa delarire donne.*
4. Se dist Marot, "C'est fiz de mon antein.  
Il vint arsoir, si s'an irait demain;  
aporteit m'ait dou fromaige et dou pain  
por moi et por mon chienson." 20  
*Sa delaridon darion, ma dame,*  
*sa delarire donne.*
5. Et dist Robin, "Marot, gran tort aveis.  
Estre cuidai dou tout li muez ameis,  
mais je voi bien ke je suis ranfuzeis  
por un estrange garson." 25  
*Sa delaridon darion, ma dame,*  
*sa delarire donne.* 30
6. Et dist Marot, "Robin, grant tort aveis.  
Il m'ait promis des biaz jualz asseis.  
Kant ges arai, si lou lairai alleir;  
ne amerai ce vos non." 35  
*Sa delaridon darion, ma dame,*  
*sa delarire donne.*

## 106

## Anonymous

## I got up yesterday in the morning (French, 13th c.)

1. I got up yesterday morning early,  
Took my road right before me,  
Found Marot sitting under a pine;  
I sat in her lap.  
*Sa delaridon darion, my lady,* 5  
*sa delarire donne.*
2. I begged her gently for her love  
And promised a belt with silver studs.  
With her I had my way and my will  
In the shade of a bush. 10  
*Sa delaridon darion, my lady,*  
*sa delarire donne.*
3. Robin saw it and was surprised,  
Drew near to them to see the sport.  
"Tell me, Marot, by the faith you owe me,  
Who was that boy just now?" 15  
*Sa delaridon darion, my lady,*  
*sa delarire donne.*
4. Marot said, "He's the son of my aunt.  
He came last night, tomorrow he leaves;  
He brought me some cheese and some bread  
For me and my puppy." 20  
*Sa delaridon darion, my lady,*  
*sa delarire donne.*
5. And Robin said, "Marot, you're wrong.  
I thought that I was loved the best,  
But I see I've been cast off  
For an unknown boy." 25  
*Sa delaridon darion, my lady,*  
*sa delarire donne.* 30
6. And Marot said, "Robin, you're wrong.  
He promised me lots of pretty jewels.  
When I get them, I'll let him go;  
I'll love no one but you." 35  
*Sa delaridon darion, my lady,*  
*sa delarire donne.*

107  
Anonymous  
On dit ke trop suis jone (French Ballete, 13th c.)

- On dit ke trop suis jone--  
se poize mi,  
mais asseis suis saigette  
por faire ami!*
1. Pancis d'amour au tens paiscour 5  
l'atre jor chaminoie  
et trux pastore an un destour  
ki demoinne grant joie.  
Ver li tomal ma voie  
cant je l'oÿ 10  
dire ceste chanson ansi:  
*On dit ke trop suis jone--  
se poize mi,  
mais asseis suis saigette  
por faire ami!* 15
2. Molt fu joious, c'an teil estour 20  
trovai la simple et coie.  
Je li dix, "Dame, mes cuers tous  
est vostre, ou ke je soie."  
Elle dist, "J'an ai joie.  
Soiez vos ci,  
et vos joereiz avec mi."  
*On dit ke trop suis jone--  
se poize mi,  
mais asseis suis saigette  
por faire ami!* 25
3. Quant il li plait par sai dousour 30  
que je deleiz li soie,  
je li ai dit sans lons sejour,  
"Ce vostre amor avoie  
plus jolis an seroie,  
je lou vos di";  
mais plus ne pou traire de li.  
*On dit ke trop suis jone--  
se poize mi,  
mais asseis suis saigette  
por faire ami!* 35

107  
Anonymous  
They say that I'm too young (French Ballete, 13th c.)

- "They say that I'm too young--  
That bothers me,  
But I'm grown-up enough  
To have a boyfriend!"*
1. Thinking of love in springtime 5  
The other day I was going my way,  
And I found a shepherdess in a bend in the road  
Who was having a wonderful time.  
Toward her I turned my path  
When I heard her 10  
Singing this song:  
*"They say that I'm too young--  
That bothers me,  
But I'm grown-up enough  
To have a boyfriend!"* 15
2. I was overjoyed to find the simple, sweet [girl] 20  
Making such a racket  
I told her, "Lady, all my heart  
Is yours, wherever I am."  
She said, "That gives me joy.  
Sit here,  
And you'll play with me."  
*"They say that I'm too young--  
That bothers me,  
But I'm grown-up enough  
To have a boyfriend!"* 25
3. Since she was pleased, in her sweet way, 30  
For me to sit beside her,  
I told her with no long delay,  
"If I had your love  
I'd be happier for it,  
I tell you;"  
But I could get no more from her.  
*"They say that I'm too young--  
That bothers me,  
But I'm grown-up enough  
To have a boyfriend!"* 35

## 108

Anonymous

Prés d'un boix et lons de gent (French Ballete, 13th c.)

1. Prés d'un boix et lons de gent  
l'autrier jueur m'an alai,  
s'antr'oÿ un pairlement  
de damoiselle au cors gai  
qui baicet parloit 5  
et a son parler dixoit  
et ce recordoit asseiz:  
*"Vos qui lou boin tens aveiz,  
une amone m'en doneiz!"*
2. Je ne savioie coment 10  
je puisse savoir de vrai  
conbien ne confaitement;  
por ceu de li m'aprochai,  
di, c'il li plairoit,  
ce elle me conistroit, 15  
por coi fut ciz mos diteis:  
*"Vos qui lou boin tens avez,  
une amone m'en doneiz!"*
3. Celle qui sot saigement 20  
parleir ne fut an esmai,  
dist, "Muzairs, aleiz vos an!  
A vos k'affiert ke dit ai?  
Je voi lai androit  
deus amans vivre en lour droit;  
por ceu di, et c'est mes greiz, 25  
*"Vos ki lou boin tens aveiz,  
une amone me doneis!"*

## 109

Anonymous

Quant voi nee (French, 13th c.)

1. Quant voi nee  
la flor en la pree,  
plus m'agree  
que noif ne gelee. 5  
A ce douz tens chevauchioie  
par une ainzjornee;  
toute seule en mi ma voie  
pastore ai trouvee.  
Je la saluai tantost;  
el me respont a briéz moz 10  
du melz qu'el sout  
qu'a fere l'ot:

## 108

Anonymous

Near a wood and far from people (French Ballete, 13th c.)

1. Near a wood and far from people  
The other day I went to play,  
And I overheard the words  
Of a young lady of cheerful appearance  
Who was speaking low 5  
And saying in her speech  
And repeating many times,  
*"You who have a good time,  
Give me some as alms!"*
2. I didn't know 10  
How to learn for sure  
How [to give her alms] or in what way,  
And so I approached her,  
Asked, if it would please her,  
If she recognized me, 15  
Why this refrain was composed:  
*"You who have a good time,  
Give me some as alms!"*
3. She, who knew how to speak 20  
Sensibly, was not at a loss,  
Said, "You fool, go away!  
Why is it your business what I said?  
I see all around  
Loving couples living as is their right,  
And so I say, and it's my wish, 25  
*"You who have a good time,  
Give me some as alms!"*

## 109

Anonymous

When I see born (French, 13th c.)

1. When I see born  
The flower in the meadow,  
It pleases me better  
Than snow or frost. 5  
In that sweet season I was riding  
At dawn;  
All alone in my path  
I found a shepherdess.  
I greeted her at once;  
She answered in few words 10  
As best she could,  
Since she had to do it:

"Sire, que vos gree?  
 Por ce qu'en mi ceste voie  
 m'avez encontree, 15  
 ne cuit pas que par vos soie  
 gueres loig menee."  
 Lors s'est escreee,  
 "Valee,  
 susee! 20  
 Perrin, Martin,  
 Guerin, Robin,  
 trop m'avez oubliee!"  
 Quant la vi esfreee,  
 si l'ai reconfortee: 25

2. "Bele nee,  
 ne soiez esfreee;  
 bien amee  
 vos ai en ma pensee;  
 et s'en vous merci ne truis, 30  
 douce dame honoree,  
 por vos morra vostre ami  
 sanz nule demoree."  
 Lors l'ai tant flatee,  
 guilee, 35  
 qu'ele m'a ris  
 et si m'a dit,  
 "Or m'avez vos gabee;  
 ne sui pas acesmee  
 por estre bien amee." 40

3. En la pree  
 descent sanz demoree;  
 acolee  
 l'ai vers moi et serree.  
 Quant el vit que je la ting, 45  
 mult en fu effreee;  
 de honte li monte el vis  
 color enluminee.  
 Seur l'erbe fresche l'assis;  
 lors si en fis 50  
 quan que g'enquis  
 et quan que moi agreee.  
 Autresi plesant la truis  
 et aussi savoree  
 com s'el fust fille au marchis 55  
 de sa fame espousee.  
 Une grant loee  
 et demie a duree  
 la joie de moi et de li  
 ainz qu'ele fust finee. 60

"Sir, what pleases you?  
 Just because in this path  
 You have found me, 15  
 I don't think that I'll be  
 Led far away by you."  
 Then she cried out,  
 "All you young men,  
 Up and at him! 20  
 Perrin, Martin,  
 Guérin, Robin,  
 You've forgotten me too long!"  
 When I saw she was frightened,  
 I comforted her thus: 25

2. "Pretty creature,  
 Don't be frightened;  
 I have loved you  
 Well in my thoughts, 30  
 And if I don't find mercy in you,  
 Sweet honored lady,  
 Your lover will die for you  
 Without delay."  
 Then I flattered her,  
 Duped her, 35  
 Until she smiled  
 And told me,  
 "Now you've been kidding me;  
 I'm not adorned [well enough]  
 To be loved well." 40

3. In the meadow  
 I dismounted without delay;  
 I drew her  
 To me and embraced her. 45  
 When she saw that I was holding her,  
 She was very frightened;  
 For shame a glowing color  
 Rose to her face.  
 I sat her on the fresh grass,  
 And then did 50  
 All that I asked  
 And whatever pleased me.  
 I found her just as pleasing  
 And as tasty 55  
 As if she were a marquis's daughter  
 By his wedded wife.  
 The time to ride a league  
 And a half lasted  
 My joy and hers  
 Before it was over. 60

4. Recenglee  
ai ma sele doree;  
pou senee  
s'en est en piez levee  
si a pris mon palefroi 65  
par la rene noee,  
puis a dit, "Estés, estés!  
Avez me vos guilee?"  
"Nenil, bele, par ma foi;  
ainz monterez devant moi 70  
si en vendrez avecques moi  
en la moie contree."  
"Non ferai, par saint Liefroi,  
ainz m'auroiz espousee!"  
Et quant j'oi sa pensee escoutee, 75  
lors montai sus mon palefroi,  
a Dieu l'ai commandee.

5. Esplore  
remest eschevelee.  
La vatee! 80  
A choisi le sien ami  
Robin, qui l'a amee.  
Lors li dist, "Pour Dieu, ami,  
merci te pri,  
q'un chevalier s'en va par ci 85  
qui m'a despucelee;  
si te pri,  
biau douz ami,  
que n'i soie encusee."

## 110

## Anonymous

Hui main par un ajornant (French, 13th c.)

1. Hui main par un ajornant  
chevauchai ma mule anblant.  
Trouvai gentil pastorele et avenant;  
entre ses aigniax aloit joie menant.  
2. La pastore mult m'agree, 5  
si ne sai dont ele est nee  
ne de quels parenz ele est enparentee.  
Onques de mes euz ne vi si bele nee.  
3. "Pastorele, pastorele, 10  
vois le tens qui renouvele  
que raverdissent vergiers et toutes herbes;  
biau deduit a en vallet et en pucele."

4. I girded on  
My gilded saddle;  
Not very sensibly  
She got up on her feet  
And took my palfrey 65  
By the knotted rein,  
And then said, "Stop, stop!  
Did you deceive me?"  
"No, my pretty, by my faith;  
Rather you will mount before me 70  
And come away with me  
To my country."  
"I shall not, by Saint Leufroi,  
Unless you marry me!"  
And when I had heard her thought, 75  
Then I mounted my palfrey  
And commended her to God.

5. In tears  
She stood, disheveled.  
All the young men! 80  
She saw her friend  
Robin, who had loved her.  
Then she told him, "For God's sake, my friend,  
I beg your mercy,  
For a knight passed through here 85  
Who took my maidenhead;  
And I beg you,  
Fair, sweet friend,  
Not to be blame me for it."

## 110

## Anonymous

This morning at dawn (French, 13th c.)

1. This morning at dawn  
I rode out on my walking mule.  
I found a shepherdess, pleasing and attractive;  
She was amusing herself among her lambs.  
2. The shepherdess pleased me greatly, 5  
But I didn't know where she was born  
Or who her parents were.  
Never with my eyes had I seen so fair a creature.  
3. "Shepherdess, shepherdess, 10  
See the season that's renewed,  
And orchards and all plants grow green;  
There's good fun in boys and girls."



4. "Chevalier, mult m'en est bel  
que raverdissent prael;  
si auront assez a peestre mi aignel,  
je m'irai soef dormir souz l'arbroisel." 15
5. "Pastorele, car souffrez  
que nos dormons lez a lez;  
si lessiez voz aigniax peestre aval les prez,  
vos n'i aurais je damage ou vous perdez." 20
6. "Chevalier, par saint Simon,  
n'ai cure de conpaignon.  
Par ci passent Guerin et Robeçon,  
qui onques ne me requistrent se bien non." 20
7. "Pastorele, trop es dure  
qui de chevalier n'as cure;  
a cinquante boutons d'or auroiz çainture,  
si me lessiez prendre proie en vo pasture." 25
8. "Chevalier, se Dex vos voie,  
puis que prendre voulez proie  
en plus haut lieu la pernez que ne seroie;  
petit gaaigneriez et g'i perdroie." 30
9. "Pastorele, trop es sage  
de garder ton pucelage;  
se toutes tes conpaignetes fussent si,  
plus en alast de puceles a mari!" 35

## 111

## Anonymous

En mai, la rousee, que nest la flor (French, 13th c.)

1. En mai, la rousee, que nest la flor  
que la rose est bele au point du jor,  
par mi cele arbroie  
cil oisillon s'envoient  
et mainent grant baudor; 5  
quant j'oi la leur joie,  
pour riens ne mi tendroie  
d'amer bien per amors.
2. La pastore ert bele et avenant,  
ele a les euz verz, la bouche riant. 10  
Benoet soit li mestre  
qui tele la fist nestre;  
bien est a mon talent.  
Je m'assis a destre,  
si li dis, "Damoisele, 15  
vostre amor vous demant."

4. "Knight, I'm very happy  
That the pastures are green again;  
My lambs will have plenty to graze on,  
And I'll go sleep in peace beneath a shrub." 15
5. "Shepherdess, please allow  
Us to sleep side by side;  
Let your lambs graze down in the meadows,  
You'll come to no harm by which you'll lose." 20
6. "Knight, by Saint Simon,  
I have no care for a companion.  
Here come Guérinet and Robeçon,  
Who have never asked me anything bad." 20
7. "Shepherdess, you are too harsh,  
Since you have no care for a knight;  
You'll get a belt with fifty golden buttons  
If you let me catch my prey in your pasture." 25
8. "Knight, so God help you,  
Since you want to catch a prey,  
Go catch it in a higher place than I would be;  
You would gain little, and I would lose." 30
9. "Shepherdess, you are too well behaved  
In keeping your maidenhead;  
If all your little friends were this way,  
More [girls] would go to their husbands as virgins!" 35

## 111

## Anonymous

In May, at dawn, when flowers spring up (French, 13th c.)

1. In May, at dawn, when flowers spring up  
And the rose is pretty at point of day,  
In the orchard  
The birds rejoice 5  
And make great jubilation;  
When I hear their joy,  
For nothing would I keep  
From loving with true love.
2. The shepherdess was pretty and pleasing;  
Her eyes were sparkling, her mouth was smiling. 10  
Blessed be the Lord  
Who had her born like that;  
She was just what I like.  
I sat on her right  
And said, "Young lady, 15  
I ask you for your love."

3. Elé me respont, "Sire Champenois,  
par vostre folie ne m'auroiz des mois,  
car je sui amie  
au filz dame Marie, 20  
Robinet le cortois  
qui me chauce et lie,  
et si ne me let mie  
sanz biau chapiau d'orfrois."
4. Quant vi que proiere ne m'i vaut noient, 25  
couchai la a terre tout maintenant.  
Levai li le chainse  
si vi la char si blanche;  
tant fui je plus ardant.  
Fis li la folie-- 30  
el nel contredist mie,  
ainz le vout bonement.
5. Quant de la pastore oi fet mon talent,  
sus mon palefroi montai maintenant,  
et ele s'escrie, 35  
"Au filz sainte Marie,  
chevalier, vos comant.  
Ne m'oubliez mie,  
car je sui vostre amie--  
més revenez souvent!" 40

## 112

## Anonymous

Quant je chevauchois (French, 13th c.)

1. Quant je chevauchois  
tot seus l'autrier,  
jouer m'en aloie  
tout un sentier;  
de joste une arbroie, 5  
pres d'un vergier,  
dame simple et coie  
vi onbroier.  
Mult estoit bele et jolie--  
cors bien fet, gorge polie. 10  
Quant el me vit venant,  
si chanta maintenant  
ceste chançonete:  
"Nus ne doit lez le bois aler  
sanz sa compaignete." 15
2. Vers l'onbre de l'ente  
ou cele estoit,  
chevauchai ma sente  
a mult grant exploit.  
Cortoise ert et gente; 20  
vers li ving droit.

3. She answered, "Sir from Champagne,  
You won't catch me with your foolery in months,  
For I'm the friend 20  
Of mistress Mary's son,  
Robinet the courtly,  
Who gives me shoes for my feet and a belt for my waist  
And never leaves me  
Without a pretty embroidered hat."
4. When I saw my prayer got me nothing 25  
I laid her on the ground right away.  
I lifted up her shirt  
And saw her flesh so white  
That I was all the more eager.  
I did the trick to her-- 30  
She didn't try to stop me,  
But frankly wanted it.
5. When I had had my way with the shepherdess  
At once I mounted my palfrey, 35  
And she cried out,  
"To Holy Mary's son,  
Knight, I commend you.  
Don't forget me,  
For I'm your sweetheart--  
But come back often!" 40

## 112

## Anonymous

When I was riding (French, 13th c.)

1. When I was riding  
All alone the other day,  
I was going to play  
Along a path;  
Beside a tree farm 5  
Near an orchard  
I saw a lady, simple and sweet,  
In the shade.  
She was very beautiful and pretty--  
Shapely body, gleaming breast. 10  
When she saw me coming,  
She sang at once  
This little song:  
"No one should go along the woods  
Without his dear companion." 15
2. Toward the shadow of a grafted tree  
Where she was,  
I rode my way  
In great haste.  
She was courtly and pleasing; 20  
I came straight to her.

- S'amor m'atalente,  
car mult valoit.  
Gentement l'ai saluee;  
el respont comme senee, 25  
"Sire, que Dex vous saut,  
més de vous ne me chaut.  
Traiez vous arrier;  
*n'atouchiez pas a mon chainse,  
sire chevalier!"* 30
3. "Dame gente et bele,  
pour vostre amor  
li cuers mi sautele  
et nuit et jor. 35  
En ceste praacle  
sor la verdor  
merrons no berele  
tout sanz sejour."  
"Sire, je sui mariee  
et a un vilan donee, 40  
més je ne l'aime pas;  
or merrons noz solaz,  
s'il en devoit crever!  
*Dame qui a mal mari,  
s'el fet ami, 45  
n'en fet pas a blasmer."*
4. "Dame renvoisie,  
pour Dieu, merci!  
Or soiez amie;  
vez ci ami. 50  
Ne soiez marrie  
pour vo mari;  
jamés bone vie  
n'auroiz de li!"  
"Je ne pris mon mari mie 55  
une orde ponme porrie.  
Or soit en sa meson  
et nos nos deduiron,  
car il m'a trop fet languir et souspirer,  
*s'aim trop melz un pou de joie a demener  
que mil marz d'argent avoir et puis plorer."* 60

## 113

Anonymous

A l'entrant de mai (French, 13th c.)

1. A l'entrant de mai  
l'autrier chevauchioie;  
en un pré trouvai  
touse qui s'onbroie. 5  
Cors ot cointe et gai,  
euz verz, crigne bloie.

- Her love attracted me,  
For she was of great worth.  
I greeted her nobly;  
She answered in a sensible way, 25  
"Sir, God save you,  
But I don't care about you.  
Draw back,  
*Don't touch my shirt,  
Sir knight!"* 30
3. "Noble, beautiful lady,  
For love of you  
My heart skips  
Night and day. 35  
In this meadow  
On the grass  
We shall have our frolic  
Without a pause."  
"Sir, I am married 40  
And given to a peasant,  
But I don't love him;  
So we shall have our fun,  
Even if it kills him!  
*A lady who has a bad husband,  
If she takes a lover 45  
Doesn't deserve to be blamed."*

4. "Merry lady,  
Thanks, by God!  
Now be my sweetheart;  
Here I am, your lover. 50  
Don't be sad  
Because of your husband;  
You'll never have a good time  
With him!"  
"I don't think my husband's worth 55  
A filthy rotten apple.  
Now let him stay in his house  
And we'll amuse ourselves,  
For he has made me languish and sigh too long,  
*And I'd much rather have a little fun 60  
Than have a thousand silver marks and cry."*

## 113

Anonymous

At the beginning of May (French, 13th c.)

1. At the beginning of May  
The other day I was riding;  
In a meadow I found  
A girl shading herself. 5  
Her body was pretty and gay,  
Sparkling eyes, blond hair.

- Vers li m'en alai,  
biau la saluoie.  
La bele pas ne s'esfroie,  
ainz me dist, "Dex vous dont joie!" 10  
Onques més, se Dex me voie,  
si jolie n'esgardai.  
Et ele a sanz decevoir  
ceste chançon chantee:  
*"Cil doit bien grant joie avoir  
qui j'ai m'amour donee."* 15
2. Lez li m'arestai  
desouz la coudroie.  
Son chant escoutai;  
trop biau s'esbanoie. 20  
Je l'aresonai  
plus biau que savoie  
et li demandai  
s'amour qu'el fust moie.  
"Sire, se Dex me dont joie," 25  
fet la bergiere, "ami ai,  
plus biax que nus que je voie.  
Mon fin cuer doné li ai;  
ja n'en partirai.  
Sa très fine amourete 30  
me fet a li penser.  
*Se je sui joliete  
nus ne m'en doit blasmer."*
3. Debonnerement  
chanta la tousete; 35  
amoreusement  
dist sa chançonete;  
més tout maintenant  
li dis, "Suer doucete,  
mon cuer vous present; 40  
soiez m'amiete.  
Fremau d'or et cainturete  
vos donrai de fin argent,  
chapiau d'orfroiz et boursete  
ouvree mult richement 45  
a vostre talent.  
Ele dist, "N'en parlez ja,  
que m'amor est donee a tel ja;  
*Robin m'aime, Robin m'a,  
Robin m'a demandee, si m'aura!"* 50
4. Orgueilleusement  
respont la blondete,  
"Qu'alez vous disant?  
Ne sui pas folete.

- Toward her I went;  
I greeted her handsomely.  
The pretty one was not alarmed,  
But told me, "God give you joy!" 10  
Never, so God help me,  
Had I seen so pretty [a girl].  
And she, without deceit,  
Sang this song:  
*"He to whom I gave my love  
Must have great joy!"* 15
2. I stopped beside her  
Beneath the hazel trees.  
I listened to her song;  
She was amusing herself very prettily. 20  
I spoke to her  
As handsomely as I could,  
And asked her  
That her love be mine.  
"Sir, if God gives me joy," 25  
Said the shepherdess, "I have a boyfriend,  
More handsome than any I see.  
I've given him my true heart;  
I'll never leave him.  
His very true love 30  
Makes me think of him.  
*If I'm pretty,  
No one should blame me for it."*
3. Sweetly  
The girl sang; 35  
Lovingly  
She sang her little song,  
But all at once  
I said, "Sweet little sister,  
I give you my heart; 40  
Be my special girlfriend.  
A clasp of gold and a little belt  
I'll give you of pure silver,  
An embroidered hat and a little purse  
Very richly worked, 45  
Just as you please.  
She said, "Don't speak of it,  
For my love is already given to someone;  
*Robin loves me, Robin has me,  
Robin has asked for me and he'll have me."* 50
4. Proudly  
The little blond responded,  
"What are you saying?  
I'm not a little fool.

- Vostre faus semblant 55  
 ne vostre guilete  
 ne pris tant ne quant  
 ne q'une noisete;  
 n'ai talent que mon cuer mete  
 en honme de tel beubant. 60  
 Trop seroie ore nicete  
 se je crëoie tel gent.  
 N'en ferai noient,  
 que j'ai si bien mon cuer doné  
 que ja par moi n'en ert ostez; 65  
*j'ai amorettes a mon gré,  
 s'en sui plus jolivet assez."*

## 114

Anonymous

L'autrier en une praele (French, 13th c.)

1. L'autrier en une praele  
 trouvai pastore chantant;  
 mult fu avenant et bele  
 et cortoise et bien parlant.  
 Trestout maintenant 5  
 descendi jus de ma sele  
 et li dis, "Ma damoisele,  
 m'amor vous present  
*jolivetement."*
2. Ore oez de la dancele 10  
 qu'ele me dist en riant.  
 "Je vous conois bien," fet ele,  
 "je vous voi auques souvent  
 par ci chevauchant."  
 Lors me dona sa cordele 15  
 et son chapel a pucele  
 que j'aim loiaument,  
*jolivetement.*
3. Onques ne vi pastorele  
 de mes euz si très plesant; 20  
 une coiffe ot a vizelle  
 seur son chief blond reluisant;  
 cors ot bel et gent,  
 blanc piz et dure mamele.  
 Pour li ai une estencele 25  
 qui me va poignant  
*jolivetement.*
4. Quant la douce savoree  
 m'ot doné si riche don 30  
 com d'une corde noee  
 dont el lioit son gaignon,  
 je m'en vins adons;

- Your hypocrisy 55  
 And your falseness  
 I don't think are worth  
 Even a tiny nut;  
 I have no wish to put my heart  
 On a man of such pretense. 60  
 I would be very foolish  
 If I trusted such people.  
 I'll do no such thing,  
 For I've given my heart so well  
 That I'll never take it back; 65  
*I have a love just as I wish,  
 And I'm much merrier for it!"*

## 114

Anonymous

The other day in a meadow (French, 13th c.)

1. The other day in a meadow  
 I found a shepherdess singing;  
 She was very attractive and pretty  
 And courtly and well spoken.  
 All at once 5  
 I dismounted from my saddle  
 And told her, "My young lady,  
 I give you my love  
*Joyously!"*
2. Now hear what the maiden 10  
 Told me with a smile.  
 "I know you well," said she,  
 "I see you rather often  
 Riding through here."  
 The she gave me her leash 15  
 And her maiden's hat  
 Which I love truly,  
*Joyously.*
3. I never saw a shepherdess  
 So very pleasing with my eyes; 20  
 She had a coif with a peak  
 On her bright blond head;  
 She had a pretty, pleasing body,  
 White breast and firm bosom.  
 For her I have a spark 25  
 That tingles  
*Joyously.*
4. When the sweet, lovely girl  
 Had given me so rich a gift 30  
 As a knotted cord  
 With which she tied her mastiff,  
 Then I came away;

- més en li mis ma pensee  
qui jamés n'en ert ostee,  
ainz la servirai  
de fin cuer verai. 35
5. Tel touse soit honoree,  
en non Deu ensi soit mon,  
onc ne vi si bele nee  
ne de tant bele façon. 40  
Je croi que preudon  
l'ait norrie et engendree.  
He! Franche riens honoree,  
je vous servirai  
de fin cuer verai. 45

## 115

## Anonymous

Quant voi la flor nouvele (French, 13th c.)

1. Quant voi la flor nouvele  
paroir en la praele,  
et j'oi la fontenele  
bruire seur la gravele,  
lors mi tient amors nouvele 5  
dont ja ne garrai;  
*se cist maus ne m'asouage,*  
*bien sai que morrai.*
2. "Je sui sade et brunete  
et joenne pucelete; 10  
s'ai color vermeillete,  
euz verz, bele bouchete;  
si mi point la mamelete  
que n'i puis durer;  
*resons est que m'entremete* 15  
*des douz maus d'amer.*
3. "Certes, se je trouvoie  
qui m'en meist en voie,  
volentiers ameroie;  
ja por nul nel leroie, 20  
car bien ai oi retrere  
et por voir conter  
*que nus n'a parfete joie*  
*s'el ne vient d'amer."*
4. Vers la touse m'avance 25  
por oir s'acointance;  
je la vi bele et blanche,  
de simple contenance;

But I set my thought on her  
And I'll never take it back,  
Rather I shall serve her 35  
*With a true, faithful heart.*

5. May such a girl be honored,  
So be it truly in God's name;  
I never saw so pretty a creature,  
Or with such a pretty manner. 40  
I think a worthy man  
Must have brought her up and begotten her.  
O, noble, honored creature,  
I shall serve you  
*With a true faithful heart.* 45

## 115

## Anonymous

When I see the fresh flower (French, 13th c.)

1. When I see the fresh flower  
Appearing in the meadow,  
And I hear the spring  
Murmuring over the gravel,  
Then a fresh love holds me 5  
Of which I won't be cured;  
*If this pain doesn't soften,*  
*I know well I'll die.*
2. "I'm pleasant and dark  
And a young maiden; 10  
I have a ruddy complexion,  
Sparkling eyes, pretty mouth;  
My breast tingles so  
That I can't stand it;  
*Reason enough to get to know* 15  
*The gentle pain of love.*
3. "Surely, if I found  
Someone to start me on the way,  
I'd be glad to fall in love;  
I'd never leave him for another, 20  
For I've heard tell  
And tell for true  
*That no one has perfect joy*  
*Unless it comes from love."*
4. I stepped toward the girl 25  
To hear the way she spoke;  
I saw she was pretty and white,  
Of simple behavior;

- ne mist pas en oubliance  
ce que je li dis. 30  
Maintenant sanz demorance  
s'amor li requis.
5. Pris la par la main nue,  
mis la sus l'arbe drue;  
ele s'escrie et jure 35  
que de mon geu n'a cure:  
"Ostés vostre lecheüre,  
Dex la puist honir!  
Car tant m'est asprete et dure 40  
ne la puis souffrir."
6. "Bele, très douce amie,  
ne vos esmaiez mie;  
oncor ne savez mie  
con ce est bone vie? 45  
Vo mere n'en morut mie,  
ce savez vos bien;  
non fera certes la fille.  
N'en doutez de rien!"
7. Quant l'oi despucelee,  
si s'est en piez levee; 50  
en haut s'est escriee,  
"Bien vos sui eschapee!  
Treze anz a que je fui nee,  
par mien escient;  
onques més n'oi matinee 55  
que j'amasse tant!"

## 116

## Anonymous

## Li lais de la pastorele (French, 13th c.)

1. L'autrier chevauchoie  
pensant par un matin,  
si vi lez ma voie  
un poi loig du chemin 5  
un trop delitous jardin;  
illec en l'arbroie  
soz la cime d'un pin  
oiseaus menanz joie  
trop grant en lor latin;  
si tornai la mon chemin. 10
2. La sist en une coudroie  
pastore filant lin,  
et gardoit illec sa proie  
seule fors d'un mastin 15  
qui tenoit le chief enclin.

- She didn't forget  
What I told her. 30  
At once, without delay,  
I asked her for her love.
5. I took her by her bare hand,  
Put her on the thick grass;  
She cried out and swore 35  
She had no care for my game:  
"Drop your lechery,  
May God put it to shame!  
It's so harsh and rough on me 40  
That I can't endure it!"
6. "Pretty one, sweetest friend,  
Don't be distressed;  
Have you still not learned  
What a good time it is?  
Your mother didn't die of it, 45  
As you well know;  
Neither will her daughter, surely.  
Don't be afraid of anything!"
7. When I had taken her virginity,  
She got up on her feet;  
She cried aloud, 50  
"I got away from you!  
It's thirteen years since I was born,  
As I well know;  
I've never spent a morning 55  
That I've enjoyed so much!"

## 116

## Anonymous

## The Lai of the Shepherdess (French, 13th c.)

1. The other day I was riding  
In thought one morning,  
And I saw beside my path  
A little way from the road  
A most delightful garden; 5  
There in the orchard  
Beneath the peak of a pine  
Birds were having fun,  
Great fun in their lingo;  
And I turned that way my path. 10
2. There sat in a grove of hazel trees  
A shepherdess winding flax,  
And there she was watching her flock  
Alone except for a mastiff  
That was holding its head down. 15



- Ele estoie et bele et gente,  
 blanche com flor de pin,  
 et ses cheveus resenbloient  
 plus cleirs que nul or fin.  
 Souvent regretoit Robin. 20
3. G'esgardai sa grant biauté,  
 si fui de li si sorpris;  
 n'onques ne fu homme né  
 qui n'en deüst estre espris.  
 Je me lançai el porpris. 25  
 Quant el me vit enz entrer,  
 si dist, "Qui vous a ci mis?  
 Ce n'est pas fet a mon gré,  
 car Robin li miens amis  
 vendra ja, ce m'a pramis. 30
4. "Vostre merci  
 fuyez de ci,  
 biau sire, aiez lais;  
 j'ai fet ami,  
 bien le vos di, 35  
 anchois de cest païs,  
 Robeçon le fiz Haïs.  
 Aiez en la,  
 car il vendra  
 joier en cest païs; 40  
 si cuidera  
 quant vos verra,  
 se n'en estes partiz,  
 que vos aiez entrepris."
5. Je l'esgardai 45  
 parlant a moi  
 si descendi sanz demor,  
 et par amor  
 et par douçor  
 mes deus braz au col li mis. 50  
 Puis li dis con fins amis,  
 "Bele, amez moi,  
 je vos otroi  
 mon cuer et tote m'amor,  
 qui est meillor 55  
 que d'un pastor.  
 Tenez, je vous en sesis."  
 Atant delez li m'assis.
6. "Sire," dist ele, "ne vaut rien,  
 j'ai fet ami qui est tout mien,  
 a qui j'ai bien tenu et tieng  
 la foi que je li pramis  
 tant comme jel saurai vis. 60

- She was pretty and pleasant,  
 White as a pine flower,  
 And her hair shone  
 Brighter than pure gold.  
 She often regretted [the absence of] Robin. 20
3. I looked at her great beauty,  
 And I was so overcome by her;  
 Nor was ever a man born  
 Who would not have been enflamed.  
 I plunged into the garden. 25  
 When she saw me coming in,  
 She said, "Who put you here?  
 This is not the way I like,  
 For my lover Robin  
 Will come soon, he has promised. 30
4. "By your mercy  
 Flee from here,  
 Fair sir, go over there;  
 I've made a friend,  
 I tell you truly, 35  
 Already, in this country,  
 Robin the son of Haïs.  
 Go over there,  
 For he will come  
 To play in this country; 40  
 And he will think  
 When he sees you,  
 If you have not left,  
 That you have offended."
5. I looked at her 45  
 Speaking to me  
 And dismounted without delay,  
 And with love  
 And gentleness  
 Put my two arms around her neck. 50  
 Then I said to her like a true lover,  
 "Pretty one, love me,  
 I give you  
 My heart and all my love,  
 Which is better 55  
 Than a shepherd's.  
 Take it, I present it to you."  
 With that I sat beside her.
6. "Sir," said she, "it's no good,  
 I've made a friend who is all mine,  
 To whom I've surely held and [still] hold  
 The faith I've promised him  
 For as long as I know he's alive. 60

- Alez vos en, jel vos lo bien,  
car se je lés aler mon chien 65  
et vos touchietz a moi, je criem  
que il ne vos saille au vis;  
il vos auroit tost maumis."
7. Je vi que trop coarder  
m'i porroit molt bien grever, 70  
car qui se bee a joer  
doit bien lessier le jangler.  
Lors la pris a conforter  
et a besier son vis cler;  
comment qu'alast l'assenbler, 75  
la fin fist bien a loer.
8. Tout par amor  
et par douçor  
et par savor  
de taster, 80  
lessa le plor  
et la dolor  
et du pastor  
a parler.  
D'erbe, de plor, 85  
de pin entor  
m'estut ce jor  
a joier.  
Tant fui seignor  
de bone amor 90  
ne m'en puis assez loer.  
Ele me dist au chief de tout,  
"Sire, se j'ai fait ma folor,  
je vos pri par vostre valor  
ne vos en vuilliez vanter, 95  
ainz vos pri de ça hanter!"
9. "Avoi, bone et bele,  
ja n'en estuet doter;  
vostre amor nouvele  
mi plect bien a garder; 100  
ja n'en orroiz més parler.  
A Deu, damoiselle,  
vos puisse commander;  
je mont seur ma sele,  
il m'en estuet aler. 105  
Or vos pri de moi amer."

- Go away, I advise you,  
For if I let go my dog 65  
And you touch me, I fear  
He'll jump right at your face;  
He would soon have injured you."
7. I saw that too much hesitation  
Could harm me very badly, 70  
For he who yearns to play  
Must surely leave off chatter.  
Then I began to console her  
And to kiss her bright face;  
However our meeting may have gone, 75  
The end deserved my praise.
8. Because of love  
And gentleness  
And the pleasure  
Of caresses, 80  
She stopped her tears  
And her grief,  
And speaking  
Of the shepherd.  
In grass, in tears, 85  
In pine all around  
I got to play  
That day.  
I was such a lord  
Of good love 90  
I can't boast of it enough.  
She said to me when all was done,  
"Sir, if I've been foolish,  
I beg you by your valor  
Not to boast of it, 95  
But rather to come back here!"
9. "Come now, good and pretty,  
You must never fear;  
Your new love  
It pleases me to keep; 100  
You'll never hear speak of it again.  
To God, my mistress,  
Let me commend you;  
I mount my saddle,  
I must go. 105  
Now I beg you to love me."

## 117

## Anonymous

Au douz mois de mai joli (= L'autrier defors Picarni, ms. C)  
(French, 13th c.)

- |    |   |          |
|----|---|----------|
| 1. | Au douz mois de mai joli<br>joer m'en alai.<br>Une pastore oï<br>qui crioit, "Ahai!<br>Laisse, que ferai?<br>Se j'ai perdu mon ami,<br><i>jamés n'ameraï</i><br><i>home de cuer gay!"</i>                 | 5        |
| 2. | Quant la pastore entendi,<br>cele part tornai.<br>Ele avoit le cuer marri<br>si la confortai<br>et li demandai<br>pour qu'ele disoit ensi:<br><i>"Jamais n'ameraï</i><br><i>home de cuer gay!"</i>        | 10<br>15 |
| 3. | La pastore respondi,<br>"Je le vos dirai:<br>Robins a d'autrui de mi<br>pris chapel de glai.<br>Si grant duel en ai<br>que s'il me met en obli,<br><i>jamés n'ameraï</i><br><i>home de cuer gay!"</i>     | 20       |
| 4. | "Bele, puis qu'il est ensi,<br>vostre ami serai;<br>A Robin avez failli."<br>Tantost l'embraçai;<br>tel don li donai<br>c'onques puis ne dit ensi:<br><i>"Jamés n'ameraï</i><br><i>home de cuer gay!"</i> | 25<br>30 |
| 5. | La pastore ot cuer joli<br>mignotot et gay;<br>mout me plot et abelit<br>ce que fait li ai.<br>Douce la trovai.<br>Adonques me dit ensi:<br><i>"Je vos ameraï</i><br><i>touz jors de cuer vrai!"</i>      | 35<br>40 |

## 117

## Anonymous

In the sweet pretty month of May (= The other day outside Picarni, ms. C)  
(French, 13th c.)

- |    |  |          |
|----|--|----------|
| 1. | In the sweet pretty month of May<br>I went out to play.<br>I heard a shepherdess<br>Who was crying, "Alas!<br>Poor me, what shall I do?<br>If I've lost my lover,<br><i>Never shall I gaily</i><br><i>Love a man!"</i>                 | 5        |
| 2. | When I heard the shepherdess,<br>I turned that way.<br>Her heart was sad<br>So I comforted her,<br>And asked<br>Why she was saying,<br><i>"Never shall I gaily</i><br><i>Love a man!"</i>  | 10<br>15 |
| 3. | The shepherdess responded,<br>"I'll tell you why:<br>Robin has taken a garland of lilies<br>From someone other than me.<br>It gives me such great grief<br>That if he forgets me,<br><i>Never shall I gaily</i><br><i>Love a man!"</i> | 20       |
| 4. | "Pretty one, since it is this way,<br>I shall be your lover;<br>You have lost Robin."<br>At once I embraced her,<br>I gave her such a gift<br>That never again did she say,<br><i>"Never shall I gaily</i><br><i>Love a man!"</i>      | 25<br>30 |
| 5. | The shepherdess had a pretty heart,<br>Joyful and gay;<br>It pleased and delighted me greatly,<br>What I had done to her.<br>I found her sweet.<br>Then she told me this:<br><i>"I shall always truly</i><br><i>Love you!"</i>         | 35<br>40 |

118  
Anonymous  
Quant pré reverdoient, que chantent oisel (French, 13th c.)

1. Quant pré reverdoient, que chantent oisel,  
je me chevauchois delez un prael;  
par desouz une ante  
truis pastoure gente; 5  
s'amor m'atalente.  
Gardoit son-aignel.  
*Va doura, la douce,*  
ancor de sa manche  
me fait un cembel.
  
2. Je me chevauchai vers li molt isnel; 10  
plainne fu de joie et de grant revel,  
seule sanz donzel.  
Bele estoit et blanche,  
si dist sanz doutance 15  
qu'ele me vit bel.  
*Va de la doutance,*  
bien me fist samblance  
d'avoir jeu novel.
  
3. Quant ele me vit devers li tomer,  
esbahie fu de moi regarder. 20  
Je li dis, "Suer bele,  
vostre amor novele  
desouz la mamele  
m'a au cuer navré. 25  
*Va de la dondele,*  
vos iestes si bele  
que n'i puis durer!"
  
4. Je li dis, "Pastoure, je vos proi merci,  
con fins et loiaus--conme vostre amis." 30  
Ele dist, "Biau sire,  
vos ne m'aurez mie;  
ma mere m'escrie,  
ce poez oir. 35  
*Va de la doudie,*  
laissiez vostre guile,  
fuiiez vos de ci!"
  
5. Quant par ma proiere n'i poi avenir,  
par les flans l'ai prinse, si la fis chair. 40  
Levai la pelice,  
la blanche chemise;  
a molt bele guise  
mon jeu li apris. 45  
*Va de la doudie,*  
ele print a rire  
quant je m'an parti.

118  
Anonymous  
When meadows grow green, when the birds sing (French, 13th c.)

1. When meadows grow green, when the birds sing,  
I went riding along a meadow;  
Underneath a grafted tree  
I found a pleasing shepherdess; 5  
Love of her attracted me.  
She was watching her lamb.  
*Va doura, the sweet [girl],*  
With her sleeve  
She's still laying a trap for me.
  
2. I rode toward her very fast; 10  
She was full of joy and great good cheer,  
Alone without a young man.  
She was pretty and white,  
And she said without fear 15  
That she found me handsome.  
*So much for any fear!*  
I thought surely I was  
About to have new sport.
  
3. When she saw me turn toward her,  
She was astounded to see me. 20  
I told her, "Pretty sister,  
Your new love  
Has wounded my heart  
Beneath my breast. 25  
*Va de la dondele,*  
You are so pretty  
That I can't stand it!"
  
4. I told her, "Shepherdess, I beg your mercy,  
As true and loyal--as your lover." 30  
She said, "Fair sir,  
You will never get me;  
My mother's calling to me,  
As you can hear. 35  
*Va de la doudie,*  
Leave aside your guile,  
Flee from here!"
  
5. Since I couldn't succeed by asking,  
I took her by the sides and made her fall. 40  
I lifted up her fur-lined coat,  
Her white shirt;  
In the very nicest way  
I taught her my game. 45  
*Va de la doudie,*  
She began to laugh  
When I took my leave.

## 119

Anonymous

Chevauchio lez un bruel (French, 13th c.)

1. Chevauchio lez un bruel,  
chantant ensi con je suel;  
trovai pastore que vuel  
tote soule, senz orgoil,  
en destor 5  
(*Hé, o! Dorelo, dorelo, dorelo do!*),  
ialz vairs et freche color,  
ou chantoit, coillant la flor,  
un son d'amor.  
Por la dolçor 10  
cele part tor;  
si descendi soz un aubor,  
doucelement, que n'eüst paour.
2. Dessenduz sui senz effroi,  
s'estachai mon palefroi; 15  
leiz li m'asis en l'arboi.  
Ele regarda vers moi,  
si parla:  
*"Hé, a! Ciquedondi, quedondi, quedonda!*  
Sire, que querez vos ça? 20  
Fueiez! Je m'en irai ja,  
li tens s'en va  
et mes bestes  
sont par dela,  
et li vespres m'aprochera. 25  
Fols fu qui ça vos envoia!"
3. "Pastorele, je vos pri,  
de moi faciez vostre ami;  
toz sui en vostre merci.  
Vos bestes lassiez ici, 30  
s'en venez.  
*O, é! Dorenlo, dorenlo, dorenlo dé!*  
Ma fiance retenez  
k'avoc moi toz jors mainrez,  
se vos volez. 35  
Totes aurez  
voz volentez;  
robes et biax joiaus assez  
vos donrai, c'onques n'en dotez!"

## 120

Anonymous

Unques jor de ma vie (French, 13th c.)

1. Unques jor de ma vie  
n'avoie eu amie,  
n'encor point n'en queroie.

## 119

Anonymous

I was riding beside a wood (French, 13th c.)

1. I was riding beside a wood,  
Singing as I often do;  
I found a shepherdess I wanted  
All alone, with no pride,  
In a bend in the road 5  
(*Hé, o! Dorelo, dorelo, dorelo do!*),  
Bright eyes and fresh complexion,  
Where she was singing, picking flowers,  
A love song.  
Because of its sweetness 10  
I turned that way;  
I dismounted beneath a laburnum,  
Softly, so she would not be afraid.
2. I dismounted without fear,  
And tied up my palfrey; 15  
Beside her I sat down on the grass.  
She looked at me  
And spoke:  
*"Hé, a! Ciquedondi, quedondi, quedonda!*  
Sir, what are you seeking here? 20  
Flee! I shall leave now,  
Time is passing  
And my animals  
Are over there,  
And evening will soon come near. 25  
He was a fool who sent you here!"
3. "Shepherdess, I beg you,  
Make of me your friend;  
I am completely at your mercy.  
Leave your animals here, 30  
And come.  
*O, é! Dorenlo, dorenlo, dorenlo dé!*  
Accept my assurance  
That you will always stay with me  
If you wish. 35  
You will have  
Your every desire;  
Dresses and plenty of beautiful jewels  
I'll give you, never fear!"

## 120

Anonymous

Never a day in my life (French, 13th c.)

1. Never a day in my life  
Had I had a girlfriend,  
And I wasn't looking for one.

- En une prairie  
entrai senz compaignie; 5  
trouvai soz une arbroie  
une dame, ou s'ombroie,  
bien faite de cors et de vis,  
et si avoit tot a devis  
euz vairs, color veroie. 10
2. Vers moi torna sa voie,  
et je vers li la moie;  
kant je l'oi encontree  
molt bel la saluoie,  
come cil qui n'avoie 15  
nule fole pansee.  
Molt tost senz demoree  
m'a dit, "Se Deus vos gart d'anui,  
bels sire, avez vos a nului  
vostre amistie donee?" 20
3. "Por vostre grant franchise  
ai en vos m'amor mise;  
Deus m'en doint avoir joie.  
Par lo cors saint Denise,  
s'il iert a ma devise 25  
la vostre amor auroie.  
Ne sai que vos diroie;  
bien la me poez vos veer,  
mais ne me poez deveer  
que ne vos doins la moie. 30
4. "Sire, se je pooie,  
vostre amie seroie;  
or m'i sui ahurtee.  
Certes se je voloie, 35  
plus riche ami auroie;  
mais vostre amors m'agree,  
or me soit tost donee--  
car bien savez a esciant  
que don que l'on va atarjant  
en plaist moins et agree." 40
5. "Dame, pas ne croiroie  
nule chose que j'oiie,  
que m'aiez or contee.  
Certes musarz seroie 45  
s'en femme me fioie,  
que c'est chose provee:  
feme n'aime riens nee  
fors celui q'a borse sonant.  
Femme n'aime pas le donant,  
mais la chose donee." 50

- I entered a pasture  
With no companion; 5  
I found in an orchard  
A lady shading herself,  
Well made in body and face,  
And she had, just as you'd like,  
Bright eyes and true color. 10
2. Toward me she turned her path,  
And I [turned] mine toward her;  
When I met her  
I greeted her very nicely,  
Like someone who had 15  
No foolish thought.  
At once without delay  
She said, "As God protect you from harm,  
Fair sir, have you given  
Your friendship to anyone?" 20
3. "Because of your great nobility  
I have set my love on you;  
God grant me to rejoice in it.  
By the body of Saint Dionysia,  
If it were as I wish 25  
I would have your love.  
I don't know what to tell you:  
You may of course refuse me,  
But you can't prevent me  
From giving you my love. 30
4. "Sir, if I could,  
I would be your sweetheart;  
Now I'm quite determined.  
Surely if I wished, 35  
I'd have a richer friend;  
But your love pleases me,  
Now give it to me quick--  
For you know very well  
That a gift that's slow in coming  
Pleases less and gives less pleasure." 40
5. "Lady, I wouldn't believe  
Anything I heard  
That you just told me.  
Surely I'd be a fool 45  
If I trusted a woman,  
For it's a proven thing:  
A woman loves no creature  
Except a man with a jingling purse.  
A woman doesn't love a giver,  
But the thing that's given." 50

6. "Sire, en nule maniere  
ceinture n'aumoniere  
n'argent ne vos querroie.  
Je ne sui pas boichiere,  
ne chose n'est pas chiere 55  
que l'on a por monoie.  
Nule rien ne vodroie  
fors que savoir certainement  
que m'amissiez si loialment  
com je vos amerioie." 60
7. Quant je oi entendue  
la raison c'ot rendue,  
si changa ma pansee.  
Mes corages me mue;  
lors fis de li ma drue, 65  
m'amor li ai donee.  
Dont s'est vers moi serree  
si me baisa molt dolcement,  
et par itant d'acointement  
fu l'amors enverree. 70

## 121

## Anonymous

## L'autrier contre le tenz pascor (French, 13th c.)

1. L'autrier contre le tenz pascor  
dehors Pariz en un destour  
choisi dame qui sanz demour  
a haute vois s'escrie,  
"Amis, au cuer me tient por vous  
amours qui me mestrie!" 5
2. Forment mi plot a regarder  
sa bele bouche et son vis cler.  
Ne cuit qu'en ce mont ait sa per;  
est de biauté garnie. 10  
"Amis, au cuer me tient por vous  
amours qui me mestrie!"
3. Cele me respondi briément,  
"Sire, vous pallez de noient,  
que je lesse a tout mon vivant  
cel a qui sui amie. 15  
Amis, au cuer me tient por vous  
amours qui me mestrie!"

6. "Sir, in no way  
Was I seeking a belt  
Or an alms-purse or money.  
I am no deceiver,  
And a thing isn't precious 55  
That you get for cash.  
I wouldn't want anything  
Except to know for sure  
That you loved me as truly  
As I would love you." 60
7. When I had heard  
The words she said,  
My feelings changed.  
My heart shifted;  
Then I made her my sweetheart, 65  
I gave her my love.  
She pressed against me  
And kissed me very sweetly,  
And with that much acquaintance  
Our love came true. 70

## 121

## Anonymous

## The other day toward the season of spring (French, 13th c.)

1. The other day toward the season of spring  
Outside Paris, in a bend in the road,  
I saw a lady who, without delay,  
Cried aloud,  
"Friend, I'm held at heart for you  
By love that masters me!" 5
2. I was very pleased to look  
At her pretty mouth and her bright face.  
I don't think she has her equal in the world;  
With beauty she was adorned. 10  
"Friend, I'm held at heart for you  
By love that masters me!"
3. She answered me in few words,  
"Sir, you speak to no avail,  
That I should leave in all my life  
[The man] whose sweetheart I am. 15  
"Friend, I'm held at heart for you  
By love that masters me!"



## 122

Anonymous

C'est en mai au mois d'esté que florist flor  
(French, 13th c.)

1. C'est en mai au mois d'esté que florist flor,  
que trestous cil oiselet sont de nouvel ator;  
douz chant des oiselons li cuers m'esprent;  
li rosignox m'i semont que j'aime loiaument.  
En cel lieu je m'endoromi mult tres simplement; 5  
une pucelete i vint, mult cortoisement  
m'esgarda sanz mautalent.
2. Je la pris, si l'enbraçai demaintenant,  
l'acolai et la baisai sanz nul demorement;  
..... 10  
Le gieu d'amors li vueil faire sanz nul arestement.  
"Sire, que volés vos faire?" dist la pucelote,  
"vos m'aurois ançois doné ou sorcot ou cote,  
et puis si aurois dou nostre."
3. Ele avoit les euz si vairs come faucon, 15  
et si avoit bele boche et bele façon,  
ele avoit les euz riens, le nés traitis,  
sa facete vermeillete come rosier florist;  
nul charbon bien alumé n'est si espris  
come je sui por celi en qui je sui assis; 20  
plus l'aim que touz mes amis.
4. Certes que quant la regart, il m'est avis.  
El me semble mult bien faite et de cors et de vis;  
ele resenble a touz ceus de paradis,  
et por cela la conois je et en fes et en dis. 25  
El me fait touz jors trembler et sospirer  
et fremir, a si grant tort  
mes cuers en est a la mort.
5. Chançonete, tu iras en mon païs,  
et si me di a cele qui m'a traïs, 30  
que j'amoie loiaument et de bon cuer--  
di li que l'amoie plus que frere ne que suer,  
et el ne m'amoit pas, ne de moi n'ot pitié;  
et s'el mi vousist amer, mult en fusse lié--  
mes max me fust alegié. 35

## 123

Anonymous

C'est en mai quant reverdoie (French, 13th c.)

1. C'est en mai quant reverdoie  
l'erbe que voi baloier,  
et florissent cil vergier  
et li rosignox s'escrie;

## 122

Anonymous

It's in May, in the summer month, that flowers flower  
(French, 13th c.)

1. It's in May, in the summer month, that flowers flower,  
That all the little birds are newly turned out;  
My heart takes fire with the sweet song of the birds;  
The nightingale summons me to love truly. 5  
In that place I fell asleep all unsuspecting;  
A maiden came there, most courteously  
She looked at me, without ill will.
2. I took her and embraced her at once,  
Hugged her and kissed her without hesitation;  
..... 10  
I wanted to play her the game of love without delay.  
"Sir, what do you intend to do?" said the little maid,  
"You must first give me a jacket or a tunic,  
And then you'll get something of ours."
3. Her eyes were as bright as a falcon's, 15  
And she had a pretty mouth and pretty face;  
Her eyes were laughing, her nose was slender,  
Her face was pink like a rose in bloom;  
No coal well lighted is as aflame  
As I was for her on whom I was set; 20  
I loved her more than all my friends.
4. Surely, when I looked at her I thought so.  
She seemed to me very well made in body and face;  
She resembled all those in Paradise,  
And so I knew her in deed and word. 25  
She still makes me tremble and sigh  
And quiver so wrongly  
[That] my heart is close to death.
5. Little song, you will go to my country,  
And tell her who has betrayed me, 30  
Whom I loved truly and sincerely--  
Tell her I love her more than a brother or a sister,  
And she did not love me, nor did she take pity on me;  
And if she had loved me, I would have been most glad--  
My hurt would have been healed. 35

## 123

Anonymous

It's in May that greens again (French, 13th c.)

1. It's in May that greens again  
The grass I see blowing in the wind,  
And the orchards bloom  
And the nightingale cries;

- lors mi semont et mestrie 5  
bone amor par druerie,  
mi vient souvent conseillicier  
que face novele amie.
2. Ne me poi plus tenir mie 10  
que n'alasse sans targier  
joer et esbanoier;  
en une grant praerie  
truis pastore, colorie  
assés plus que n'estoit mie  
la rose qu'ist dou rosier.  
N'avoit point de compaignie. 15
3. J'ai la ma voie acueillie 20  
por la pastore acointier;  
bien se sot en piés drecier  
et dist, "Ça ne venez mie,  
deffent vos la praerie!  
Mes amis l'a en baillie;  
nus ne vient ci dognoier  
qu'il ne li toille la vie!"
4. "Or me di, se Dex t'aïe, 25  
coment fu au comencier  
de ton ami acointier?"  
Prés de li me très et guie;  
a deus bras l'ai embracie  
... 30  
A terre la mis couchier,  
trois fois li fis la folie!

## 124

## Anonymous

Au parissir de la campagne (French, 13th c.)

1. Au parissir de la campagne 5  
dont la sente perdi l'autrier,  
lés la bruiere en une plaigne  
trouvai pastoure sans bregier.  
Coraje ot fier  
et cuer legier,  
le cors ot gent pour enbrachier.  
Ses bestes garde en la montaigne;  
n'aferist pas a tel mestier.
2. "Bele pastoure, car m'enseigne 10  
vers la cité le droit sentier."  
Ele respont, "N'est pas lontaigne;  
vés le la desous cel laurier."  
Voi le baisier--  
gencist del chief; 15

Then good love and pleasure 5  
Summon and drive me,  
Come often to tell me  
To make a new girlfriend.

2. I could not keep any longer 10  
From going at once  
To play and amuse myself;  
In a great meadow  
I found a red-cheeked shepherdess,  
Much ruddier than was the rose  
Blooming on the rosebush. 15  
She had no company.
3. I made my way there 20  
To meet the shepherdess;  
She knew well how to get on her feet,  
And she said, "Don't come here,  
I forbid you the pasture!  
My friend owns it;  
No one comes here to flirt  
Whose life he fails to take!"
4. "Now tell me, as God help you, 25  
How was it at first  
To meet your friend?"  
I drew near and went to her,  
In my two arms I embraced her  
... 30  
I laid her on the ground,  
Three times I did her the trick!

## 124

## Anonymous

On the way out of the countryside (French, 13th c.)

1. On the way out of the countryside, 5  
Where I lost the path the other day,  
Beside the heather in a field  
I found a shepherdess without a shepherd.  
Her humor was proud 5  
And her heart carefree,  
Her body was good to embrace.  
She was tending her animals on the hill;  
She was not right for such work.
2. "Pretty shepherdess, please show me 10  
The straight path to the city."  
She answered, "It is not far;  
There it is, under that laurel."  
I tried to kiss her--  
She ducked her head; 15

- di li, "Touse, t'amour requier;  
n'as conpaignon ne jou conpaigne,  
bien nous poons aconpaignier."
3. "Cevalier," dist la pastourelle,  
"cuidiés vous donc que nous n'amons?  
Jou n'en voi nule si poi bele  
k'ele ne truiet son conpaignon.  
J'aim Robeçon,  
car c'est raisons  
que une garce aint un garçon. 20  
Encore sui jone pucele,  
si ne me quist ains se bien non." 25
4. "Damage seroit, pastourelle,  
se vilains touce a ton menton.  
Qels ieus, qel bouce et qel masscele!  
Bien aferroit a un baron. 30  
Car nous baisons!  
Ja d'un garçon  
ne serons pris a ochoison,  
ne ja n'en savera nouvele 35  
ne Robeçon ne Marion."
5. "Cevalier, molt i mesferoie  
s'a. . . ."

## 125

## Anonymous

## L'autre jour juer alai (French, 13th c.)

1. L'autre jour juer alai  
dalés un bosket foelly;  
noble dame illoec trovai,  
dalés li ot son ami. 5  
Elle dist, que bien l'oÿ,  
"Tas esté moult avoec moi;  
ne fesis ne che ne coi;  
donc je di chose chertaine:  
'Malavisés a trop paine.'"
2. Chus respondi sans delai 10  
ches mos que bien entendi:  
"Douche dame, je n'osai,  
en verité le vous di,  
a vous faire nul anoi.  
Mais je voi bien, par ma foi, 15  
s'eüisce fait che que doi,  
n'eüsciés dit de semaine,  
'Malavisés a trop paine.'"

I said to her, "Girl, I ask for your love;  
You have no companion, neither do I;  
We may well keep company together."

3. "Knight," said the shepherdess,  
"Do you think we do not love?  
I see no girl so plain  
That she cannot find her companion.  
I love Robin,  
For it is right  
For a girl to love a boy. 25  
I am still a young maiden,  
And he has never asked me anything bad."
4. "It would be too bad, shepherdess,  
If a peasant touched your chin.  
What eyes, what a mouth, what a cheek!  
It would be fitting for a baron.  
Please let us kiss!  
We won't get caught  
By chance by any boy,  
And neither Robin nor Marion 35  
Will hear the news."
5. "Knight, I would do great wrong  
If with. . . ."

## 125

## Anonymous

## The other day I went to play (French, 13th c.)

1. The other day I went to play  
Near a leafy forest;  
There I found a noble lady,  
Beside her she had her lover.  
She said, and I heard it well, 5  
"You have been with me long;  
You have done nothing at all;  
Therefore I say a certain thing:  
'An ill-advised man has great trouble.'"
2. He answered without delay 10  
These words that I heard well:  
"Sweet lady, I did not dare,  
In truth I tell you,  
To cause you any bother;  
But I see well, by my faith, 15  
[That] if I had done what I ought,  
You would not have said in a week:  
'An ill-advised man has great trouble.'"

3. "Che meffait te pardonrai,"  
dist elle, "mais je te pri,  
fai donc che que je dirai  
et saches, il est ensi,  
puis que dame a son ami,  
elle en veut avoir d'annoy,  
Je ne le dis pas pour moi, 20  
anchois est raisons souveraine: 25  
*'Malavisés ait trop paine.'*"

## 126

## Anonymous

Als I me rode this endre dai (English, 13th c.)

1. Als I me rode this endre dai  
o mi pleyinge,  
seih I hwar a litel mai  
bigan to singge,  
"The clot him clingge! 5  
Wai es him i louve-longinge  
sal libben ai.  
*Nou sprinkes the sprai;*  
*al for love Icche am so seeke*  
*that slepen I ne mai."* 10
2. Son Icche herde that mirie note,  
[th]ider I drogh;  
I fonde hire in an herber swot  
under a bogh  
with joie inogh. 15  
Son I asked, "Thou mirie mai,  
hwi sinkes-tou ai  
*'Nou sprinkes the sprai,*  
*al for love Icche am so seeke*  
*that slepen I ne mai?'"* 20
3. Then answerde that maiden swote  
midde wordes fewe,  
"Mi lemman me haves bi-hot  
of louve trewe.  
He chaunges a-newe; 25  
3iif I mai, it shal him rewe  
bi this dai.  
*Nou sprinkes the sprai;*  
*al for love Icche am so seeke*  
*that slepen I ne mai!"* 30

3. "This offense I'll pardon,  
Said she, "but I beg you,  
Do what I say 20  
And know that it's this way:  
Once a lady has a lover,  
She wants to have bother with him.  
I don't say it for myself, 25  
Rather it is sovereign reason:  
*'An ill-advised man has great trouble.'*"

## 126

## Anonymous

As I rode out the other day (English, 13th c.)

1. As I rode out the other day  
For my pleasure,  
I saw where a little maid  
Was singing,  
"May his body shrivel! 5  
Woe is him [who] in love-longing  
Shall always live.  
*Now sprout the shoots;*  
*All for love I am so sick*  
*That I cannot sleep."* 10
2. As soon as I heard that merry tune,  
There I went;  
I found her in a sweet arbor  
Under a bough  
With joy enough. 15  
At once I asked, "You fine girl,  
Why do you keep singing,  
*'Now sprout the shoots,*  
*All for love I am so sick*  
*That I cannot sleep?'"* 20
3. Then the maiden answered gently  
In few words,  
"My sweetheart promised me  
True love. 25  
He is changing again;  
If I can, I'll make him rue  
This day.  
*Now sprout the shoots;*  
*All for love I am so sick*  
*That I cannot sleep!"* 30

## 127

Pseudo-Neidhart von Reuental (13th c.)  
Mir ist hiure widervarn ein saelikeit (German)

1. Mir ist hiure widervarn ein saelikeit.  
Ich kom da ich eine trünne junger wibe vant an einem vîretage;  
des wart ich wol inne, ez was den kînden leit  
daz ich sô selten kom zuo in gegân; des hetens alle klage.  
Zeiner spende kom ich dâ wir wâren gar gemeine. 5  
Von haselnûzzen muoste ich dô ze jûngest geben zwô für eine.
2. Diu eine sprach, "Ich wil iu mînen zinzel geben  
ûz mîner hant in iuwer hant; ir sult mich wern, ob mir sing od gesage."  
Ich sprach, "Frouwe, wis ân angst: sul wir leben,  
dû sihest daz ich dich wil weren gar ân alle klage. 10  
Waer dâ nieman wan wir zwei, sô werte ich dich vil schône.  
Sî daz ich dir sîn iht behabe, lâ michs engelten an mîm lône."
3. Ich kom eins morgens dâ ich sî aleine vant.  
Ich sprach, "Frouwe, ich wil dich weren und niht behaben des ...  
... "Nû her," sprach sî zehant, 15  
....  
Dô spilten wir ich weiz wol wes. Sî greif mir an mîn ôre.  
"Hei!" sprach sî dô, "jâ waene ich gwunnen hân; ich bin niht iuwer tôre!"

## 128

Pseudo-Gottfried von Neifen (13th c.)  
Rîfe und anehanc (German)

1. Rîfe und anehanc  
die heide hât betwungen  
daz ir liehter schîn  
nâch jâmer ist gestalt, 5  
und der vogel sanc  
die wol mit frôiden sungen,  
die sint nû geswîn.  
Dar zuo klag ich den walt,  
der ist unbekleit.  
Dannoch kan si füegen 10  
mir herter herzeleit,  
diu daz wazzer in krüegen  
von dem brunnen treit.  
Nâch der stêt mîn gedanc.
2. Ich brach ir den kruoc 15  
dô sie gienc von dem brunnen.  
Ich wart frôidenrîch  
dô ich die lieben sach;  
dô si daz vertruoc,  
was sorge mir zerunnen. 20

## 127

Pseudo-Neidhart von Reuental (13th c.)  
This year a marvelous thing happened to me (German)

1. This year a marvelous thing happened to me.  
I came where I found a group of young women on a holiday;  
I was happy to learn that the girls were sorry  
That I came to them so seldom; they all complained about it. 5  
I came to a gift-giving where we were together.  
At last I had to give two hazelnuts for one.
2. One of them said, "I will give you my finch  
From my hand into your hand; you must satisfy me, if he sings to me or speaks."  
I said, "Lady, be without fear; as surely as we live,  
You'll see I'll satisfy you without any complaint. 10  
Were there no one but us two, I'd satisfy you nicely.  
If I keep anything from you, let me pay for it out of my wages."
3. I came one morning where I found her alone.  
I said, "Lady, I want to satisfy you and not keep anything from you....  
"Now sir," she said at once.... 15  
....  
Then we played, I well know what. She took me by the ear.  
"Hey!" she said then, "now I think I've won; I'm not your fool!"

## 128

Pseudo-Gottfried von Neifen (13th c.)  
Frost and dew (German)

1. Frost and dew  
Have swept over the meadow  
So that its bright color  
Has changed to misery,  
And [so has] the song of the birds 5  
That used to sing with joy,  
But that now are silent.  
I also mourn the wood,  
Since it is unclothed.  
But she still can bring 10  
Me hard grief at heart,  
She who brings water in jugs  
From the spring.  
My thoughts are turned to her.
2. I had broken her jug 15  
When she was coming from the spring.  
I was overjoyed  
When I saw the dear one;  
Since she put up with that,  
My grief departed. 20

- Harte minnenlîch  
 diu liebe dô gesprach,  
 "Ich hân erebeit,  
 dast von iuvern schulden. 25  
 Mîn frouwe tuot mir leit,  
 daz muoz ich allez dulden,  
 diu mich gestern fünfstunt  
 dur iuvern willen sluoc."
3. "Nu tuo den willen mîn,  
 sô hilfe ich dir ûz noeten; 30  
 und var sant mir hinne,  
 sô bist du âne zorn."  
 "Des enmac niht sîn,  
 ê lieze ich mich ertoeten. 35  
 Mîner frouwen minne  
 waer iemer mê verlorn.  
 Einen schillînc sol  
 sie mir unde ein hemde,  
 daz weiz ich vil wol.  
 Daz waer mir alles fremde. 40  
 Sô mir daz nu wirt,  
 sô tuon i'iu helfe schîn."

- Most lovingly  
 The dear one then said,  
 "I'm having trouble,  
 And it's your fault. 25  
 My lady gives me grief,  
 And I have to put up with it all;  
 Yesterday five times  
 She beat me because of you."
3. "Now do my will,  
 I'll get you out of trouble; 30  
 Come away with me,  
 And you'll be free of scolding."  
 "That cannot be,  
 I'd sooner let somebody kill me. 35  
 My lady's love  
 Would be lost forever.  
 She owes me a shilling  
 And a tunic,  
 As I know very well. 40  
 That would all be lost.  
 But if those things come my way,  
 I'll give you proof of my help."

**Late Thirteenth Century**



129		
Tannhäuser (fl. 1245-70)		
Welt ir in ganzen fröuden sin (German)		
1.	Welt ir in ganzen fröuden sin, so wil ich iu tuon helfe schin;	
2.	Und sit ir fro, so fröuwe ich mich, sit wir den sumer han gesehen; diu heide stet gar wunneclich, des muoz man ir von schulden jehen.	5
3.	Durch kurzewile ich kam gegan uf eine grüene heide breit. Da was so wunneclich der plan daz mir verswant min herzeleit.	10
4.	Da hort ich die vogel fröuwen sich der wunneclichen zit; daz kam von den süezen töuwen daz si sungen widerstrit.	
5.	Ich horte da vil manegen don von al den kleinen vogellin. Diu heide gap in senften lon mit maneger hande bluomen schin.	15
6.	Der selben bluomen brach ich vil alda ichs uf der heide sach; ez duhte mich ein senftez spil. Ein aventiure mir geschach,	20
7.	da von min herze in fröuden was und iemer muoz in fröuden sin. Ich sach durch daz grüene gras gen ein vil schoenez megetin.	25
8.	Min herze daz wart fröuden rich do ich die schoenen erest sach; si duhte mich so minneclich daz ich mich ir für eigen jach.	30
9.	Und ich ir also nahe kam daz ich ir bot den minen guoz, und si min rehte war genam; do wart mir aller sorgen buoz.	
10.	Ahi wie diu vil liebe erschrac, do min diu schoene wart gewar! Da was so wunneclich der tac, si truoc ein schapel rosevar.	35

129		
Tannhäuser (fl. 1245-70)		
If you want to be in utter joy (German)		
1.	If you want to be in utter joy, I'll give you proof that I will help;	
2.	And if you're joyful, I'll rejoice, Since we have seen the summer [now]; The meadow is quite delightful, As one by rights must grant.	5
3.	For amusement's sake I strolled along Onto a broad green meadow. The clearing there was so delightful That my sorrow disappeared.	10
4.	There I heard the birds rejoicing In the delightful season; Because of the sweet dew it came about That they sang in competition.	
5.	I heard there very many tunes Of all the little birds. The meadow gave them pleasant pay With many kinds of flowers' glow.	15
6.	I was picking many of those same flowers Where I saw them on the meadow; It seemed to me a pleasant game. Then an adventure happened to me,	20
7.	So that my heart was then in joy And will in joy forever be. I saw a very pretty maid Walking through the green grass.	25
8.	My heart grew rich in joys When I first saw that pretty one; She seemed to me so lovely That I swore I'd be her man.	30
9.	And I came so close to her That I offered her my greeting, And she noticed I was there; Then I was cured of all my cares.	
10.	O how startled was the dearest one, The pretty one, when she noticed me! Since the day was so delightful, She was wearing a rose-colored garland.	35

11. Schoener creature ich nie  
gesach, so rehte wolgestalt,  
da si uf der heide gie;  
bi ir so wurde ich niemer alt. 40
12. Ich sprach der minneclichen zuo,  
"Wie sit sus eine komen ir  
her an disem morgen fruo?" 45  
Si sprach, "Ir sult gelouben mir;
13. durch senften luft ich in dem touwe  
her nach rosenbluomen gie."  
Ich sprach, "Minneclichiu frouwe,  
din genade suoche ich hie." 50
14. An si bewande ich min gemüete  
und dar zuo mins herzen sin.  
"Frouwe, durch din selber güete,  
nim min herze mit dir hin.
15. "Daz enpfa mit dinem lone!  
Du bist aller tugende vol.  
Frouwe, mines herzen krone,  
soz geschiht, so tuost du wol." 55
16. Da wir sament in den kle  
traten, uns was sanfte we. 60
17. Die schoenen druhte ich her ze mir;  
si glei, daz ez vil lute erhal.  
Ir roten munt den kuste ich ir.  
Si sprach, "Ir bringet mich in schal!"
18. Alsus wart ich ir redegeselle. 65  
Ich nam si bi der wizen hant;  
von uns wart ein guot gevelle,  
mir wart herzeliebe erkant.
19. Nieman kan gepriueven niht  
waz staeter fröude bi uns was,  
wan dem solchez heil geschiht;  
der solz gelouben desten baz. 70
20. Der nie herzeleit gewan,  
der ge mit fröuden disen tanz,  
ob im sin herz von minne enbran;  
der sol von rosen einen kranz 75
21. tragen der git hochgemüete  
ob sin herze fröude gert,  
und gedenke an frouwen güete,  
so wirt er vil wol gewert. 80

11. A more beautiful creature I never  
Saw, so perfectly well shaped,  
As when she walked across the meadow;  
With her I would never grow old. 40
12. I said to the lovely one,  
"Why have you come here so alone  
This early morning?" 45  
She said, "You must believe me;
13. "Because of the pleasant air I came  
Here [to pick] roses in the dew."  
I said, "Lovely lady,  
I seek your favor here." 50
14. Towards her I turned my mind  
And my heart's thought as well.  
"Lady, by your own goodness,  
Take my heart with you from here.
15. "Take it and give me yours!  
You are full of every virtue.  
Lady, queen of my heart,  
If this comes about, you will do well." 55
16. When we stepped together in the clover,  
We were feeling softly woeful. 60
17. I pressed the pretty one to myself;  
She cried out, so that it loudly rang.  
Then I kissed her red mouth.  
She said, "You'll get me into gossip!"
18. So I became her confidant.  
I took her by her white hand;  
We had good pleasure,  
I discovered heart's love. 65
19. No one can imagine  
What lasting joy we shared,  
Unless he has known such bliss;  
He will believe it all the better. 70
20. Let him who has never had heart's grief  
Go through this dance with joy,  
If his heart has not burned with love;  
He should wear a wreath of roses 75
21. Which will give him high spirits  
If his heart desires joy,  
And think of women's goodness;  
So he will be well rewarded. 80

22. Si git fröude michels me  
dan des vil lieben meien bluot,  
al die bluomen und der kle;  
ir süezer name der ist so guot.
23. Daz habe ich vil wol befunden 85  
an der lieben frouwen min.  
Wol der minneclichen stunden  
daz ich sach ir ougen schin
24. und ich in ir minne banden 90  
also sere gestricket wart  
mit armen und mit wizen handen!  
Wol der minneclichen vart,
25. Da ich si gerivelieret 95  
sach uf grüener heide, blanc,  
mit kleinen valden wol gezieret!  
An ir stet al min gedanc.
26. Dem tanze suln wir urlop geben,  
wan er schiere ein ende hat,  
und suln in hohem muote leben.  
Megede, ir habet es minen rat: 100
27. Valschez truren werfet hin,  
mit zühten sult ir wesen fro!  
Gewinnen wir den selben sin,  
so suln wir mit iu tuon also.

## 130

Tannhäuser (fl. 1245-70)

Der winter ist zergangen (German)

1. Der winter ist zergangen,  
daz prüeve ich uf der heide;  
aldar kam ich gegangen,  
guot wart min ougenweide
2. von den bluomen wolgetan. 5  
Wer sach ie so schoenen plan?  
Der brach ich zeinem kranze.  
Den truoc ich mit tschoie zuo den frouwen an dem tanze.  
Well ieman werden hochgemuot, der hebe sich uf die schanze!
3. Da stet viol unde kle, 10  
sumerlaten, gamandre,  
die werden zitelosen;  
ostergloien vant ich da, die liljen und die rosen.  
Do wunschte ich, daz ich sant miner frouwen solde kosen.

22. It gives much more joy  
Than the blossom of dearest May,  
All the blossoms and the clover;  
Her sweet name is so good.
23. I discovered this very well 85  
In my dear lady.  
Hail to the lovely hour  
When I saw her eyes' brightness,
24. And was so tightly ensnared 90  
In the bonds of her love,  
With arms and with white hands!  
Hail to the lovely journey,
25. When I saw her adorned 95  
In a green meadow, dressed in white,  
Well decked out with little pleats!  
On her is all my thought.
26. To the dance we must say goodbye,  
For soon it has an end,  
And we should live in high spirits.  
Maidens, take my advice: 100
27. Throw away false grief,  
Be modest but be joyful!  
If we are in the same mood,  
We shall do the same with you.

## 130

Tannhäuser (fl. 1245-70)

Winter has passed (German)

1. Winter has passed,  
As I see on the meadow;  
When I came there walking,  
What a feast for my eyes
2. The lovely flowers were. 5  
Whoever saw such a pretty meadow?  
I picked some for a wreath:  
That I took with *joie* to the ladies in a dance.  
Whoever wants to be cheerful should get up [and look] for his *chance!*
3. There stood violet and clover, 10  
Young buds, germander,  
The precious crocus;  
Gladioli found I there, lilies and roses.  
Then I wished I could talk with my lady.

4. Si gap mir an ir den pris,  
daz ich waere ir dulz amis  
mit dienste disen meien;  
durch si so wil ich reien. 15
5. Ein fores stuont da nahen,  
aldar begunde ich gahen.  
Da horte ich mich enpfahen  
die vogel also suoze.  
So wol dem selben gruoze! 20
6. Ich hort da wol tschantieren,  
die nachtegal toubieren.  
Alda muost ich parlieren  
ze rehte, wie mir waere:  
ich was an alle swaere. 25
7. Ein riviere ich da gesach:  
durch den fores gienc ein bach  
ze tal übr ein planiure.  
Ich sleich ir nach, unz ich si vant, die schoenen creatiure:  
bi dem fontane saz diu klare, süeze von faitiure. 30
8. Ir ougen licht und wolgestalt,  
si was an sprüchen niht ze balt,  
man mehte si wol liden;  
ir munt ist rot, ir kele ist blanc,  
ir har reitval, ze maze lanc,  
gevar alsam die siden.  
Solde ich vor ir ligen tot, in mehte ir niht vermeiden. 35
9. Blanc alsam ein hermelin  
waren ir diu ermelin.  
Ir persone diu was smal,  
wol geschaffen überal: 40
10. ein lützel grande was si da,  
smal geschaffen anderswa.  
An ir ist niht vergezzen:  
lindiu diehel, slehtiu bein, ir füeze wol gemezzen;  
schoener forme ich nie gesach, diu min cor hat besezzen;  
an ir ist elliu volle. 45
- Do ich die werden erest sach, do huop sich min parole. 50
11. Ich wart fro  
und sprach do:  
"Frouwe min,  
ich bin din, du bist min,  
der strit der müeze iemer sin!  
Du bist mir vor in allen. 55
- Iemer an dem herzen min muost du mir wol gevallen.  
Swa man frouwen prüeven sol, da muoz ich für dich schallen,  
an hübsch und ouch an güete;  
du gist aller contrate mit tschoie ein hochgemüete." 60

4. She did me the honor  
To be her *doux ami*  
And serve her this May,  
So for her sake I'll dance. 15
5. A *forêt* stood nearby  
And there I hastened.  
There I heard the birds  
Greeting me so sweetly.  
A blessing on their greeting! 20
6. There I heard *chanteusing*,  
The nightingale piping.  
Then I had to *parley*  
And say how I really felt:  
I was without any care. 25
7. I saw there a *rivière*;  
Through the *forêt* went a brook,  
Down across a glade.  
I strolled along beside it until I found her, the lovely creature:  
Beside the spring she sat, bright and sweet in feature. 30
8. Here eyes [were] bright and graceful;  
She was not so bold in speech;  
You could easily put up with her;  
Her mouth is red, her neck is white,  
Her hair blond and curly, of pleasing length,  
Colored like silk.  
Even if it cost my life, I could never leave her. 35
9. White as ermine  
Were her slender arms.  
She was slender,  
Well proportioned everywhere: 40
10. A little *grande* was she there,  
Slender everywhere else.  
Nothing in her was overlooked:  
Soft thighs, straight legs, her feet well shaped;  
A prettier form I never saw--she has possessed my heart.  
In her is every perfection.  
When I saw the precious one, I raised my *parole*. 45
11. I became happy  
And said then,  
"My lady,  
I am yours, you are mine,  
Drop arguments forever!  
To me you are the first of all;  
You will always please my heart.  
Wherever ladies are judged, I shall sing your praises  
For beauty and for goodness;  
You give every *contrée* high spirits with *joie*." 55
- 60

12. Ich sprach der minneclichen zuo,  
"Got und anders nieman tuo,  
der dich behüeten müeze!"  
Ir parol der was süeze. 65
13. Sa neic ich der schoenen do.  
Ich wart an minem libe fro  
da von ir saluieren.  
Si bat mich ir tschantieren  
von der linden esten 70  
und von des meien gleston.
14. Da diu tavelrunde was,  
da wir do schone waren,  
daz was loup, dar under gras,  
si kunde wol gebaren. 75
15. Da was niht massenie me  
wan wir zwei dort in einem kle.  
Si leiste, daz si solde,  
und tet, daz ich da wolde.
16. Ich tet ir vil sanfte we,  
ich wünsche, daz ez noch erge.  
Ir zimet wol daz lachen.  
Do begunden wir do beide ein gemellichez machen;  
daz geschach von liebe und ouch von wunderlichen sachen. 80
17. Von amure seit ich ir,  
daz vergalt si dulce mir.  
Si jach, si lite ez gerne,  
daz ich ir taete, als man den frouwen tuot dort in Palerne. 85
18. Daz da geschach, da denke ich an:  
si wart min trut und ich ir man.  
Wol mich der aventure!  
Erst iemer saelic, der si siht,  
sit daz man ir des besten giht;  
si ist also gehiure. 90  
Elliu granze da geschach von uns uf der planiure. 95
19. Ist iemen, dem gelinge baz,  
daz laze ich iemer ane haz.  
Si was so hohes muotes,  
daz ich vergaz der sinne.  
Got lone ir alles guotes! 100  
So twinget mich ir minne.
20. Waz ist daz, daz si mir tuot?  
Allez guot, hohen muot  
habe ich von ir iemer,  
in vergizze ir niemer. 105

12. I said to the lovely one,  
"May God and no one else  
Protect you!"  
Her *parole* was sweet. 65
13. So I bowed to the pretty one then.  
I was delighted through and through  
By her salutation.  
She asked me to *chanter* to her  
About the linden bough 70  
And the radiance of May.
14. Where our Round Table was,  
Where we were so nicely [bedded],  
There were leaves [above] and grass below.  
She knew how to be charming. 75
15. There were no other retainers  
But the two of us there in the clover.  
She obeyed as she should  
And did what I desired.
16. I gave her very pleasant pain,  
I wish it would happen again.  
Laughter becomes her well.  
Then we began a playful deed;  
It happened out of love and other amazing things. 80
17. I spoke to her of love  
And she repaid me *doucement*.  
She said she would gladly have me  
Do to her what they do to ladies in Palermo. 85
18. It happened there, I remember it;  
She became my sweetheart and I her lover.  
What a wonderful adventure!  
Whoever sees her is forever blessed,  
Since everyone grants she is the best;  
She is perfect. 90  
Complete agreement arose between us on the meadow. 95
19. If there is anyone who can do better,  
I leave it to him without envy.  
She was in such high spirits  
That I was in ecstasy.  
God give her every blessing!  
I'm so compelled by love of her. 100
20. What does she do for me?  
Every good, high spirit  
I always get from her,  
I'll never forget her. 105

21. Wol uf, wol uf, Adelheit!  
Du solt sant mir sin gemeit,  
Wol uf, wol uf, Irmengart!  
Du muost aber an die vart.
22. Diu niht enspringet, diu treit ein kint. 110  
Sich fröunt algemeine, die dir sint.
23. Dort hoer ich die flöuten wegen,  
hie hoer ich den sumber regen.  
Der uns helfe singen,  
disen reien springen, 115  
dem müeze wol gelingen  
zallen sinen dingen!
24. Wa sint nu diu jungen kint,  
daz si bi uns niht ensint?
25. So saelic si min Künigunt! 120  
Solt ich si küssen tusestunt  
an ir vil rosevarwen munt,  
so waere ich iemer me gesunt,  
diu mir daz herze hat verwunt  
vaste unz uf der minne grunt. 125
26. Daz ist enzwei.  
Heia nu hei!
27. Des videlaeres seite  
der ist enzwei.

## 131

Henri III, Duke of Brabant (c. 1230-61)  
L'autrier estoie montez (French)

1. L'autrier estoie montez  
seur mon palefroi anblant,  
et pris m'estoit volentez  
de trouver un nouviau chant.  
Tout esbanoiant 5  
m'en aloie;  
truis en mi ma voie  
pastore seant  
loing de gent.  
Belement 10  
la salu  
et li dis, "Vez ci vo dru!"
2. "Biau sire, trop vous hastez,"  
dist la touse; "j'ai amant.  
Il n'est gueres loing alez;  
il revendra maintenant. 15

21. So up, up, Adelaide,  
You will be joyful with me.  
So up, up, Irmengard,  
You must join the pace.
22. Any girl who won't dance must be with child. 110  
All rejoice, whoever they are.
23. There I hear the flutes joining in,  
Here I hear the drums shaking.  
May whoever helps us sing  
And dance this round 115  
Find success  
In everything!
24. Where are now the young maids  
Who are not with us?
25. Blessed be my Cunegonde! 120  
If I could kiss her a thousand times  
On her rose-red mouth,  
Then I'd be forever well,  
Since she has wounded my heart  
Down to the depths of love. 125
26. It's broken,  
Hey now, hey!
27. The fiddler's string  
is broken!

## 131

Henri III, Duke of Brabant (c. 1230-61)  
The other day I was mounted (French)

1. The other day I was mounted  
On my walking palfrey,  
And the desire took me  
To compose a new song.  
Just amusing myself, 5  
I was going along;  
I found in my path  
A shepherdess sitting  
Far from people.  
Handsomely 10  
I greeted her  
And said, "Here is your lover!"
2. "Fair sir, you are too hasty,"  
Said the girl; "I have a lover.  
He has not gone far away;  
He will come back soon. 15

- Chevauchiez avant,  
trop m'esfroie  
que il ne vous voie;  
trop est mescreant. 20  
Ne talent  
ne me prent  
de vo giu;  
aillors ai mon cuer rendu."
3. "Damoisele, car creez  
mon conseil; je vous creant,  
jamés povre ne serez,  
ainz auroiz a vo talent  
cote trainant  
et corroie 30  
ouvree de soie,  
cloee d'argent."  
Bonement  
se desfent;  
n'a valu 35  
quanque j'ai dit un festu.
4. "Biau sire, car en alez,"  
dist ele, "c'est pour noient.  
Vostre parole gastez  
que je ne pris mie un gant, 40  
ne vostre beuban  
n'amerioie;  
vo don ne prendroie  
ne si, n'autrement  
vostre argent. 45  
Vo present  
n'ai eü,  
maint prameteus ai veü."
5. "Damoisele, car prenez  
la çainture maintenant,  
et le matin si raurez  
trestout l'autre convenant."  
Lors va sorriant  
et j'oi joie;  
tant fis qu'ele otroie 55  
mon gré maintenant.  
Le don prent  
maintenant,  
s'ai sentu  
de quel maniere ele fu. 60

- Keep riding along,  
I'm very afraid  
That he will see you;  
He is very distrustful. 20  
Nor does desire  
Seize me  
For your game;  
I have given my heart to another."
3. "Young lady, please accept  
My advice; I assure you,  
You will never be poor,  
Rather you will have at your wish  
A trailing hood  
And a belt 30  
Wrought in silk,  
Studded with silver."  
Aby  
She defended herself;  
All I said 35  
Was not worth a straw.
4. "Fair sir, please go away,"  
She said, "this is no use.  
You are wasting your words  
For I don't value them a glove,  
Nor would I like  
Your boasting;  
I would not take your gift  
Under any circumstances, nor  
Your money. 45  
Your offer  
I've had;  
I've seen many men quick to make promises."
5. "Young lady, please take  
The belt right away,  
And in the morning you'll have  
All the rest that I've promised."  
Then she smiled  
And I had joy;  
I got her to grant  
My will at once. 55  
She took my gift  
Right away,  
And I felt  
How she was made. 60



132  
Anonymous  
L'autrier m'estoie leveis (French, 1250-1300)

1. L'autrier m'estoie leveis  
un matin a l'enjourant;  
de la mere Dieu chanter  
m'estoit pris volenteis grans.  
Tout en souspirant 5  
li deproie  
qu'elle toute voie  
debonairement,  
bonement, 10  
saintement,  
m'apresist  
a conoistre Jhesu Crist.
2. "Douce dame, quant vanrat  
au darrien jour de la mort,  
ma chaitive arme n'aurat, 15  
dame, de nelui confort.  
Moinne l'a droit port  
et en joie;  
a ton fil deproie, 20  
dame, que l'enport  
en deport  
et confort.  
Je vous pri,  
dame, ne m'oubliés mie."

133  
Johann von Brabant (1253-94)  
Eins meien morgens fruo was ich ufgestan (German)

1. Eins meien morgens fruo was ich ufgestan,  
in ein schœns boungartegin solde ich spiln gan;  
da vant ich drie juncfrouwen stan,  
si waren so wolgetan!  
Diu eine sang für, diu ander sang na: 5  
"Harba lori fa, harba harba lori fa,  
harba lori fa!"
2. Do ich ersach das schone krut in dem boungartegin  
und ich erhorde das susses gelut von den megden fin, 10  
do verblide das herze min  
das ich muoste singen na:  
"Harba lori fa, harba harba lori fa,  
harba lori fa!"

132  
Anonymous  
The other day I had arisen (French, 1250-1300)

1. The other day I had arisen  
One morning at dawn;  
A great desire had come over me  
To sing of the mother of God.  
With many sighs 5  
I prayed to her  
That she at once  
Graciously,  
In goodness, 10  
In holiness,  
Teach me  
To know Jesus Christ.
2. "Sweet lady, when it comes  
To the last day of death,  
My wretched soul will not have, 15  
Lady, comfort from anyone.  
Lead it to safe harbor  
And joyful;  
Pray to your son,  
Lady, to take it 20  
In pleasure  
And comfort.  
I pray you,  
Lady, not to forget me."

133  
Johann von Brabant (1253-94)  
Early one May morning I had arisen (German)

1. Early one May morning I had arisen;  
I went to play in a pretty bower;  
There I found three girls.  
They were so well put together!  
The one sang first, the other sang next: 5  
"Harba lori fa, harba harba lori fa,  
Harba lori fa!"
2. When I saw the pretty grass in the bower  
And I heard the sweet, fine song of the maidens,  
Then my heart was so overjoyed 10  
That I had to sing after them:  
"Harba lori fa, harba harba lori fa,  
Harba lori fa!"

3. Do gruoste ich die aller schoensten diu darunder stuont.  
 Ich lies min arme al umbe gan; do zer selben stunt 15  
 ich wolde si küssen an irn munt.  
 Si sprach, "Lat stan, lat stan, lat stan!  
 Harba lori fa, harba harba lori fa,  
 harba lori fa!"

## 134

Guiraut Riquier (fl. 1254-92)  
 La Primeira Pastorella d'en Guiraut Riquier, facha en l'an m.cc.lx  
 (Occitan, 1260)

1. L'autre jorn m'anava  
 per una ribeira  
 soletz delichan,  
 qu'amors me menava 5  
 per aital maneira  
 que pesses de chan.  
 Vi guaya bergeira,  
 bell'e plazenteira,  
 sos anhels gardan;  
 la tengui carreira, 10  
 trobei la fronteira  
 a for benestan,  
 e fe-m belh semblan  
 al primier deman.
2. Qu'ieu li fi demanda, 15  
 "Toza, fos amada  
 ni sabetz amar?"  
 Respos mi ses guanda,  
 "Senher, autreyada 20  
 mi suy ses duptar."  
 "Toza, mot m'agrada  
 quar vos ai trobada,  
 si-us puese azautar."  
 "Trop m'avetz sercada,  
 senher? Si fos fada, 25  
 pogra m'o pessar."  
 "Toza, ges no-us par?"  
 "Senher, ni deu far."
3. "Toza de bon aire,  
 si voletz la mia 30  
 yeu vuelh vostr'amor."  
 "Senher, no-s pot faire--  
 vos avetz amia  
 et yeu amador." 35  
 "Toza, quon que sia  
 ye-us am, donc parria  
 que-us fos fazedor."

3. Then I greeted the prettiest of all who was among them.  
 I put my arms around her; then at the same time 15  
 I tried to kiss her on the mouth.  
 She said, "Let be, let be, let be!  
 Harba lori fa, harba harba lori fa,  
 Harba lori fa!"

## 134

Guiraut Riquier (fl. 1254-92)  
 The First Pastourelle by Sir Guiraut Riquier, Written in the Year 1260  
 (Occitan)

1. The other day I was going  
 Along a riverbank  
 Alone, enjoying myself,  
 For Love was treating me 5  
 In such a way  
 That I was thinking of a song.  
 I saw a cheerful shepherdess,  
 Pretty and attractive,  
 Watching her lambs;  
 I turned my path toward her 10  
 And found her pert  
 In a seemly way,  
 And she gave me good welcome  
 At my first question.
2. I asked her, 15  
 "Girl, have you ever been loved  
 Or do you know how to love?"  
 She answered directly,  
 "Sir, I have given myself 20  
 Without fear."  
 "Girl, I am very pleased  
 To have found you,  
 If I can please you."  
 "Have you sought me long,  
 Sir? If I were a fool, 25  
 I could believe it."  
 "Girl, don't you think so?"  
 "Sir, I cannot."
3. "Girl of a good family,  
 If you want my love 30  
 I want yours."  
 "Sir, it can't happen--  
 You have a girlfriend  
 And I a lover."  
 "Girl, regardless of all that 35  
 I love you, so it would seem  
 That I am right for you."

- "Senher, autre via  
prenetz tal que-us sia  
de profieg major." 40  
"Non la vuelh melhor."  
"Senher, faitz folhor."
4. "No folley, na toza;  
tan m'es abellida  
qu'amors m'o cossen." 45  
"Senher, fort cochoza  
son que fos partida  
d'aquest parlamen!"  
"Toza, per ma vida,  
trop es afortida--  
qu'ie-us prec humilmen."  
"Senher, no m'oblida  
tropa for'aunida,  
si crezes leumen."  
"Toza, forsa-m sen." 55  
"Senher, no-us er gen!"
5. "Toza, que que-m diga  
non ajatz temensa,  
que no-us vuelh aunir." 60  
"Senher, vostr'amiga  
suy, quar conoyssensa  
vo-n fai abstenir."  
"Toza, quan falhensa  
cug far, per sufrensa  
Belh Deport m'albir!" 65  
"Senher, mot m'agensa  
vostra benvolensa,  
qu'ar vos faitz grazir."  
"Toza, que-us aug dir?"  
"Senher, que-us dezir." 70
6. "Digatz, toza guaya,  
que-us a fag dir ara  
dig tan plazentier?"  
"Senher, on que-m vaya,  
gays chans se perpara  
d'en Guiraut Riquier." 75  
"Toza, ges encara  
le ditz no-s despara  
de qu'ieu vos enqier."  
"Senher, no-us ampara 80  
Belhs Deportz, que-us gara,  
de laus esqerrier?"  
"Toza, no-m profier."  
"Senher, a-us entier?"
- "Sir, take  
Another road that will be  
More profitable." 40  
"But I don't want any better."  
"Sir, you're acting foolish."
4. "I am not being a fool, my girl;  
You please me so much  
That Love prompts me." 45  
"Sir, I am impatient  
To get away  
From this conversation!"  
"Girl, by my life,  
You are too stubborn--  
For I am asking you humbly." 50  
"Sir, I am not forgetting  
That I would be put to great shame  
If I believed you easily."  
"Girl, I know I am the stronger." 55  
"Sir, that would not be nice!"
5. "Girl, whatever I say  
Don't be afraid,  
For I don't want to shame you." 60  
"Sir, now I am your girlfriend,  
Since good judgment  
Makes you restrain yourself."  
"Girl, when I am about to make  
An error of judgment, to control myself  
I think of Good Conduct!" 65  
"Sir, your friendship  
Pleases me greatly,  
For now you become charming."  
"Girl, what do I hear you say?"  
"Sir, that I desire you." 70
6. "Tell me, cheerful girl,  
What made you say just now  
Such a pleasing word?" 75  
"Sir, wherever I go  
I hear a cheerful song  
By Sir Guiraut Riquier."  
"Girl, the word  
I've been asking you for  
Still hasn't been shot forth." 80  
"Sir, doesn't Good Conduct,  
Who protects you,  
Shield you from bad reputation?"  
"Girl, she doesn't help."  
"Sir, does she have all [your love]?"

7. "Toza, tot m'afara, 85  
 may-n Bertrans m'ampara  
 d'Opian l'entier."  
 "Senher, mal si gara;  
 et iretz vo-n ara,  
 don ai cossirier." 90  
 "Toza, sovendier  
 aurai est semdier."

## 135

Guiraut Riquier (fl. 1254-92)

La Segunda Pastorella d'en Guiraut Riquier, facha l'an .m.cc.lxij.  
(Occitan, 1262)

1. L'autrier trobey la bergeira d'antan.  
 Saludei la, e respos mi la bella,  
 pueys dis, "Senher, cum avetz estat tan  
 qu'ieu no-us ai vist? Ges m'amors no-us gragella?" 5  
 "Toza, si fa, mai que no fas semblan."  
 "Senher, l'afan par que podetz sufrir."  
 "Toza, tals es qu'aissi m'a fag venir."  
 "Senher, et yeu anava vos sercan."  
 "Toz', aissi etz vostres anhelhs gardan!"  
 "Senher, e vos en passans, so m'albir." 10
2. "Toz', al prim jorn fuy vostres, ses mentir,  
 pueys del vezer m'an tout afar aizina."  
 "Senher, aital vos puesc ieu de mi dir,  
 qu'aissi quo vos m'es fis, vos suy ieu fina." 15  
 "Toza, be-m plai qar o sabetz grazir."  
 "Senher, si fas tot aissi com s'eschai."  
 "Toza, vulhatz donc tot so qu'ieu volrai."  
 "Senhe, -l voler vostre vuelh ben auzir."  
 "Toza, que vuelh de vostr'amor jauzir."  
 "Senher, faitz o lai on yeu no seray." 20
3. "Toza, nulhs joys ses lo vostre no-m plai  
 d'otra del mun, ni dar no-l me poiria."  
 "Senher, aquo es aissi quon ieu sai;  
 mas cavalgatz e tenetz vostra via!" 25  
 "Toza, no vuelh anar; ans dissendrai."  
 "Senher, que-us val er quan etz dissendutz?"  
 "Toza, sapchatz que serai vostres drutz!"  
 "Senher, si-us plai, entendetz que-us dirai."  
 "Toza, digatz tost, que be-us entendrai."  
 "Senher, sejam, que ben siatz vengutz." 30

7. "Girl, she overwhelms me entirely, 85  
 Except that Sir Bertran d'Opian,  
 The noble, protects me."  
 "Sir, I had scarcely noticed;  
 And now you will go away,  
 Which makes me sad." 90  
 "Girl, often  
 I shall take this path."

## 135

Guiraut Riquier (fl. 1254-92)

The Second Pastourelle by Sir Guiraut Riquier, Written in the Year 1262  
(Occitan)

1. The other day I found the shepherdess from the other year.  
 I greeted her, and the beautiful girl answered,  
 Then said, "Sir, why have you been so long  
 That I haven't seen you? Doesn't my love attract you?"  
 "Girl, yes it does, more than I show." 5  
 "Sir, it appears that you can endure its torture."  
 "Girl, that is what made me come here."  
 "Sir, then I was searching for you."  
 "Girl, you are here watching your lambs!"  
 "Sir, and you are passing by, I think." 10
2. "Girl, on that first day I was yours, in truth,  
 But since then I've been so busy I've had no chance to see you."  
 "Sir, I can say the same of myself,  
 For I am as true to you as you are true to me."  
 "Girl, I'm glad you take it with such charm." 15  
 "Sir, I do just what is called for."  
 "Girl, please grant what I wish."  
 "Sir, I'm eager to hear your desire."  
 "Girl, I wish to enjoy your love."  
 "Sir, do so when I'm not there." 20
3. "Girl, no joy of any other woman in the world  
 But you pleases me, nor could she give it to me."  
 "Sir, that is just as I know it to be;  
 But ride away and take your road!"  
 "Girl, I don't want to go; rather I'll dismount."  
 "Sir, what good does it do you, now that you have dismounted?" 25  
 "Girl, know that I shall be your lover!"  
 "Sir, please listen to what I tell you."  
 "Girl, speak quickly, and I shall listen well."  
 "Sir, let's sit down, may you be welcome." 30

4. "Toza, tan m'es le deziriers cregutz  
de vos jauzir, qu'ades coven a faire."  
"Senher, quo-us es tan tost dessovengutz  
le vostre Belhs Deportz? No l'amatz gaire!" 35  
"Toza, si fas, tant que ja so vencutz."  
"Senher, s'o sap, grat vo-n deura saber."  
"Toza, de trops vils faitz me fa tener."  
"Senher, per so n'es lauzan mentaugutz."  
"Toza, s'amors autre joy no m'adutz."  
"Senher, no-us par que vivatz ses plazer." 40
5. "Toza, no-m vol mos Belhs Deportz valer,  
ni re no vey el mon que tant me playa."  
"Senher, ben cre que-n sap far son dever  
si a valor, tant quo dizetz, veraya." 45  
"Toza, tan val que totz m'en desesper."  
"Senher, avetz per lieys nul melluyrier?"  
"Toza, oc, tal que-n muer de dezirier."  
"Senher, ans n'es mentaugutz de saber."  
"Toza, que-m val, pus joy no-n puese aver?" 50  
"Senher, lo joy perdetz per cor leugier."
6. "Toza, 'l cor ai leyal e vertadier  
vas lieys, don mortz deziran me guerreya."  
"Senher, tant aug dir d'en Guiraut Riquier  
que, si no-us val, no fa ren que no deya." 55  
"Toza, no fan a creire lauzengier!"  
"Senher, per mi sai tot vostre talan."  
"Toza, be-us am, mas vos m'anatz trufan."  
"Senher, outra n'ametz atertant yer."  
"Toza, vau m'en, que no m'avetz mestier."  
"Senher, anatz; e vejam nos aut'an!" 60

## 136

## Guiraut Riquier (fl. 1254-92)

La Terssa Pastorella d'en Guiraut Riquier, l'an .m.cc.lxiiij.  
(Occitan, 1264)

1. Gaya pastorelha  
trobey l'autre dia  
en una ribeira,  
que per caut la bella 5  
sos anhels tenia  
desotz un'ombreira.  
Un capelh fazia  
de flors, e sezia  
sus en la fresquiera.

4. "Girl, my desire to have you  
Has grown so great that now I must do it."  
"Sir, how have you forgotten so soon  
Your Good Conduct? You don't love her at all!" 35  
"Girl, yes I do, so much that I'm beaten already."  
"Sir, if she learns of this, she will be grateful to you."  
"Girl, she makes me keep from many evil deeds."  
"Sir, that's why you are mentioned with praise."  
"Girl, her love brings me no other joy."  
"Sir, you don't seem to live without pleasure." 40
5. "Girl, my Good Conduct doesn't want to help me,  
And I see nothing in the world that pleases me as much."  
"Sir, I am sure she knows how to do what she should,  
If she has as much true worth as you say."  
"Girl, she is so worthy that I utterly despair." 45  
"Sir, do you get no betterment from her?"  
"Girl, yes, so that I die of desire."  
"But Sir, you have a reputation for wisdom."  
"Girl, what good does that do, since I can get no joy?" 50  
"Sir, you lose your joy with your fickle heart."
6. "Girl, my heart is loyal and true  
To her, and so yearning that death threatens me."  
"Sir, I hear so much said of Sir Guiraut Riquier  
That if she doesn't help you, she is doing nothing she shouldn't." 55  
"Girl, nasty gossips don't deserve to be believed!"  
"Sir, I know all your intention by experience."  
"Girl, I love you well, but you mock me."  
"Sir, you loved another as well yesterday."  
"Girl, I am going, because you do me no favors."  
"Sir, go ahead; and let's see each other another year!" 60

## 136

## Guiraut Riquier (fl. 1254-92)

The Third Pastourelle by Sir Guiraut Riquier, in the Year 1264  
(Occitan)

1. A cheerful shepherdess  
I found the other day  
On a riverbank,  
Where because of the heat the pretty one 5  
Was keeping her lambs  
Beneath a shady tree.  
She was making a garland  
Of flowers, and sitting  
Up where it was cool.

- |    |   |    |  |  |   |    |
|----|---|----|--|--|---|----|
|    | Dissendey en via,<br>que s'amor volia<br>en calque maneira.<br>Ylh fon presenteira,<br>sonet me primeira.   | 10 |  |  | I dismounted on the path,<br>For I wanted her love<br>One way or another.<br>She was bold<br>And spoke to me first.   | 10 |
| 2. | Dissi li, "Poiria<br>de vos solatz traire<br>pus m'es agradiva?"<br>Ylh dis que quera<br>amic de bon aire,<br>nueg e jorn pessiva.<br>"Toza, ses cor vaire<br>e senes estraire<br>m'auretz tant quan viva."<br>"Senher, be-s pot faire,<br>quar, a mon vejaire,<br>Amors vos abrava."<br>"Toza, oc, esquiva."<br>"Senher, be-ys sobtiva."                               | 15 |  |  | 2. I said to her, "Could I<br>Get enjoyment from you,<br>Since you are charming to me?"<br>She said she was seeking<br>A friend of good family,<br>And that she was thoughtful night and day.<br>"Girl, you will have me<br>Without fickle heart or infidelity,<br>So long as I live."<br>"Sir, that may well be,<br>For it seems to me<br>That Love makes you impatient."<br>"Yes, girl, a violent [love]."<br>"Sir, it's quite sudden." | 15 |
|    |   | 20 |  |  |   | 20 |
|    |   | 25 |  |  |   | 25 |
| 3. | "Toza, s'ans de gaire<br>no m'en faitz valensa,<br>vostr'amors m'esglaya!"<br>"Senher, ab maltraire<br>conquer hom guirensa,<br>donc espers vos playa."<br>"Toza, tant m'agensa<br>vostr'amors e-m tensa,<br>qu'ops m'es qu'ades l'aya."<br>"Senher, en parvensa<br>mai no-m vis; falhensa<br>faria savaya."<br>"Toza, -l vista-m playa."<br>"Senher, donc no-ys gaya?" | 30 |  |  | 3. "Girl, if you don't help me<br>Very soon,<br>Your love will kill me!"<br>"Sir, by suffering patiently<br>One wins salvation,<br>So take pleasure in hope."<br>"Girl, love of you<br>So pleases and torments me<br>That I must have it at once."<br>"Sir, it seems<br>You never saw me before, so<br>I would be making a terrible mistake."<br>"Girl, the sight of you wounds me."<br>"Sir, doesn't it cheer you?"                      | 30 |
|    |   | 35 |  |  |   | 35 |
|    |   | 40 |  |  |   | 40 |
| 4. | "Toza, tant comensa<br>l'amors ab martire<br>qu'ops m'es vostr'ajuda."<br>"Senher, ab temensa,<br>m'avetz en dezire<br>bien quatr'ans tenguda!"<br>"Toza, no m'albire<br>qu'ie-us vis mai; no-us tire<br>si ar etz ma druda."<br>"Senher, be-us puesc dire<br>que-n faretz mans rire.<br>Suy desconoguda?"<br>"Toz', etz esperduda?"<br>"Senher, non, ni muda!"         | 45 |  |  | 4. "Girl, love begins<br>With so much suffering<br>That I need your help."<br>"Sir, timidly<br>You have desired me<br>For the last four years!"<br>"Girl, I don't believe<br>I ever saw you before; don't let it upset you,<br>If now you are my lover."<br>"Sir, I can tell you for sure<br>That you will make many people laugh.<br>Don't you recognize me?"<br>"Girl, are you crazy?"<br>"No, sir, nor mute!"                          | 45 |
|    |   | 50 |  |  |   | 50 |
|    |   | 55 |  |  |   | 55 |

5. "Toza, no-m cossire  
tant qu'aisso entenda.  
Etz ges la chantada?"  
"Senher, quan que-us tire, 60  
pro er q'ie-us car venda  
vostr'amor malvada."  
"Na toza, contenda  
ai ab vos d'emenda  
totas vetz trobada." 65  
"Senh'en Guiraut, renda,  
Riqier, tanh qe-us renda  
aital, quar suy fada.  
"Toz', ans etz membrada."  
"Senher, so m'agrada!" 70
6. "Toza, tal fazenda  
ai qu'ops m'es que-y tenda;  
a Dieu siatz dada!"  
"Senher, aissi-us prenda  
per tot ses emenda; 75  
e ve-us vostr'estrada."  
"Toza, etz irada?"  
"Oc, per vostr'anada."

## 137

## Guiraut Riquier (fl. 1254-92)

La Quarta Pastorella d'en Guiraut Riquier, l'an .m.cc.lx.vij.  
(Occitan, 1267)

1. L'autrier trobei la bergeira  
que d'autras vetz ai trobada  
gardan anhels, e sezia,  
e fon de plazen maneira;  
pero mout fon cambiada, 5  
quar un effant pauc tenia  
en sa fauda que durmia,  
e filava cum membrada.  
E cugey que-m fos privada  
per tres vetz que vist m'avía  
tro vi que no-m conoyssia, 10  
que-m dis, "Lai laissatz l'estrada?"
2. "Toza," fi-m yeu, "tant m'agrada  
la vostra plazen paria  
qu'er m'es ops vostra valensa." 15  
Elha-m dis, "Senher, ta fada  
no suy quo-us pessatz que sia,  
quar en als ai m'entendensa."

5. "Girl, though I rack my brain  
I can't understand this.  
Are you the one I sang of before?"  
"Sir, however much it upsets you, 60  
I shall make you pay dearly  
For your wicked love."  
"Girl, I have always gotten into  
Discussion with you  
About making amends." 65  
"Sir Guiraut Riquier,  
I should pay you in the same coin,  
Because I have been silly."  
"Girl, you are quite sensible."  
"Sir, I like to be!" 70
6. "Girl, I have some business  
That I must attend to;  
Goodbye and God bless you!"  
"Sir, may you have the same luck  
Everywhere else without making amends; 75  
And there is your road."  
"Girl, are you angry?"  
"Yes, because you are going."

## 137

## Guiraut Riquier (fl. 1254-92)

The Fourth Pastourelle by Sir Guiraut Riquier, in the Year 1267  
(Occitan)

1. The other day I found the shepherdess  
That I found at other times  
Watching lambs, and she was sitting,  
And her appearance was pleasant;  
But she was greatly changed, 5  
For she was holding a little child  
That was sleeping in her lap,  
And she was spinning like a sensible woman.  
I thought that she would remember me  
Because of the three times she had seen me 10  
Until I saw that she did not recognize me,  
For she said, "Are you leaving the road?"
2. "Girl," I said, "your pleasing company  
Delights me so  
That now I need your aid." 15  
She said, "Sir, I am not as silly  
As you think I am,  
For my mind is on something else."



- "Toza, faitz hi gran falhensa,  
tant a que-us am ses falcia." 20  
"Senher, tro en aquest dia  
no-us vi, segon ma parvensa."  
"Toza, falh vos connoyssensa?"  
"Senher, non, qi m'entendia."
3. "Toza, ses vos no-m poiria 25  
res dar d'aquest mal guirensa,  
tant a que m'etz abellida."  
"Senher, aital me dizia  
en Guirautz Riqiers ab tensa,  
mas anc no-n fuy escarnida." 30  
"Toza, n Guirautz no-us oblida;  
ni-us pren de mi sovinsensa?"  
"Senher, mai que vos m'agensa  
elh e sa vista grazida!"  
"Toza, ben trop l'es gandida." 35  
"Senher, si ven, be cre-m vensa."
4. "Toza, mos gauz se comensa 40  
quar selh per qui etz auzida  
chantan suy hieu, ses duptansa."  
"Senher, non etz, ni crezensa  
no n'auria e ma vida,  
ni neys no n'avetz semblansa."  
"Toza, Belhs Deportz m'enansa  
que-us es tres vetz aütz guida." 45  
"Senher, res non es la crida;  
trop vos cujatz dar d'onransa."  
"Toz', avetz de mi membransa?"  
"Senher, oc, mais non complida."
5. "Toza, ye-us ai enbrugida 50  
e tenc m'o a gran pezansa;  
no-us pessetz pus vos enqueira."  
"Senher, be-m tenc per fromida  
qu'eras ai preza venjansa  
de l'autra vista derreira."  
"Toz', ab qui etz parieira 55  
en l'efant? Es d'alegransa?"  
"Senher, ab selh qu'esperansa  
n'ai de mais, que-m pres en gleira."  
"Toza, quo-us giec en ribeira?"  
"Senher, quar es ma uzansa." 60
6. "Poiriam far acordansa  
amdos, toza plazenteira,  
si n'eratz per mi celada?"
- "Girl, you are making a great mistake,  
Since I have loved you truly for so long." 20  
"Sir, until this very day  
I never saw you, so it seems to me."  
"Girl, have you lost your memory?"  
"No, sir, if you understand me."
3. "Girl, without you nothing could 25  
Give me a cure of my illness,  
It is so long since you first pleased me."  
"Sir, Guiraut Riquier  
Used to tell me the same thing insistently,  
But he never put me to shame." 30  
"Girl, Sir Guiraut hasn't forgotten you;  
Don't you remember me?"  
"Sir, he and the pleasant sight of him  
Please me more than you!"  
"Girl, you have escaped him too often." 35  
"Sir, if he comes I think he'll win me."
4. "Girl, my joy is born,  
For I am surely he because of whom  
You are renowned in song." 40  
"Sir, you are not, and I wouldn't  
Believe it ever in my life;  
You don't even look like him."  
"Girl, Good Conduct brings me forward,  
Who has been your guide three times." 45  
"Sir, rumor means nothing;  
You pretend to too much honor."  
"Girl, do you remember me?"  
"Yes, sir, but not very well."
5. "Girl, I have made you famous,  
But I think it a great vexation;  
Don't think I'll ask you again." 50  
"Sir, I am quite satisfied,  
Since now I have taken vengeance  
For that last meeting of ours."  
"Girl, with whom are you a partner 55  
In this child? Was it moment of pleasure?"  
"Sir, with him who took me [as his wife] in church,  
And I hope to have more with him."  
"Girl, why has he left you on a riverbank?"  
"Sir, because it is my custom." 60
6. "Could we reach an agreement  
Together, charming girl,  
If I concealed your part in it?"

"Senher, non d'autr'amistansa  
que-ns fem a la vetz primeira, 65  
pus tro aissi-m suy gardada."  
"Toza, be-us ai assajada,  
e truep vos de sen enteira."  
"Senher, s'ieu ne fos leugeira,  
mal m'agratz vos assenada." 70  
"Toza, vau far ma jornada."  
"Senher, mete-us en carreira!"

## 138

Guiraut Riquier (fl. 1254-92)  
La Quinta Pastorella d'en Guiraut Riquier, l'an .m.cc.lxxvj.  
(Occitan, 1276)

1. D'Astarac venia  
l'autrier vas la Ylla  
pel camin romieu,  
e pres de la via  
desotz una trilla 5  
vi (e no-m fon grieu)  
la bergeira mia  
que sec ab sa filha.  
Conoc me tan lieu,  
ris, si be-s planhia, 10  
e-s det maravilha,  
comandet s'a Dieu.  
Tost dissendei yeu;  
ylh fon se levada,  
tornet el loc sieu 15  
quant l'aic saludada.
2. Vi la fort camjada  
vas que ja fon bella.  
Dissi-l, "Don vinetz?"  
"Senher, tan senhada 20  
suy, de Compostella,  
que-us o conoissetz."  
"Pus vos ai trobada,  
comtatz me novella  
de lai si sabetz." 25  
"Senher, vas Granada  
va-l reys de Castella;  
doncx tost lai tenetz!"  
"Dona, que dizetz?  
Q'ieu no crey que fassa." 30  
"Senher, mout falletz  
non seguen sa trassa."

"Sir, not of any other friendship  
Than we formed on that first occasion, 65  
Since I have kept myself [from you] until now."  
"Girl, I have given you a good try,  
And I find you thoroughly sensible."  
"Sir, if I had been frivolous,  
You would scarcely have taught me wisdom." 70  
"Girl, I must go do my day's work."  
"Sir, take your road!"

## 138

Guiraut Riquier (fl. 1254-92)  
The Fifth Pastourelle by Sir Guiraut Riquier, in the Year 1276  
(Occitan)

1. The other day I was coming  
From Astarac toward l'Isle  
By the pilgrim road,  
And near the road  
Beneath an arbor 5  
I saw (and was not displeased)  
My shepherdess,  
Who was sitting with her daughter.  
She recognized me right away,  
Smiled, even though she was grieving, 10  
Was astonished,  
And commended herself to God.  
At once I dismounted;  
She had gotten up  
But returned to her place 15  
When I had greeted her.
2. I saw that she had greatly changed  
Compared to her youthful beauty.  
I said, "Where are you coming from?"  
"Sir, I am so blessed 20  
That [I can only come] from Compostela,  
As you are aware."  
"Since I have found you,  
Tell me news  
From there if you know any." 25  
"Sir, the king of Castile  
Is going against Granada,  
So go to him quickly!"  
"Lady, what are you saying?  
I don't think I will." 30  
"Sir, you fall far short  
By not following his path."

- |    |  |                               |
|----|--|-------------------------------|
| 3. | <p>"Enquer no-us espassa,<br/>fi-m yeu, "la maneira<br/>de mi a chufiar?"</p> <p>"Senhe-n Guiraut, lassa,<br/>Riquier, nom bergeira<br/>suy d'aquest cantar."</p> <p>"De mi penre-us plassa<br/>l'alberga enteira<br/>anueg, e-l jogar."</p> <p>"Senher, per Dieu, massa<br/>m'avetz per leugeira.<br/>No-us cal covidar!"</p> <p>"Dona, ges no-m par<br/>ajatz de mi cura."</p> <p>"Senher, non d'amar,<br/>ni no-m fa frachura."</p>   | <p>35</p> <p>40</p> <p>45</p> |
| 4. | <p>"Tot farai rancura<br/>de vos, qar m'es brava,<br/>hueymais en chantan."</p> <p>"Senher, per drechura<br/>de Dieu, si-us membrava,<br/>fossen vostre chan!"</p> <p>"Dona, ges vilhura<br/>non ai, qui-m jutjava<br/>dreg, que-m des soan."</p> <p>"Senher, ab mezura<br/>ges bos sens no-us trava,<br/>ni canas, ni an."</p> <p>"Dona, per semblan<br/>mal me cujatz dire."</p> <p>"Senher, no-us ten dan,<br/>tant es bos suffrire!"</p>   | <p>50</p> <p>55</p> <p>60</p> |
| 5. | <p>"Pro femma, que-us tire<br/>no-us ai dig encara;<br/>per que-m dizetz mal?"</p> <p>"Senher, ai dezire<br/>tencssetz per amara<br/>via temporal."</p> <p>"Per ren no m'albire<br/>Qu'om vey a clara,<br/>per sermon aital."</p> <p>"Senher, mo martire<br/>doblaz parlan ara,<br/>et a vos no val."</p>  | <p>65</p> <p>70</p> <p>75</p> |
| 3. | <p>"Are you still not cured,<br/>I said, "of your way<br/>Of mocking me?"</p> <p>"Sir Guiraut Riquier,<br/>Alas, I am not a shepherdess<br/>For such a song as this."<br/>"Please accept from me<br/>Full hospitality<br/>Tonight, and some sport."<br/>"Sir, by God, you think<br/>Me very frivolous.<br/>Don't bother to ask!"</p> <p>"Lady, it doesn't seem at all<br/>That you care about me."<br/>"Sir, not in love,<br/>Nor do I miss it."</p>   | <p>35</p> <p>40</p> <p>45</p> |
| 4. | <p>"I shall complain utterly<br/>About you, since you are so harsh,<br/>From now on in my songs."<br/>"Sir, in righteousness<br/>Your songs would be<br/>About God, if you took thought!"<br/>"Lady, I have not reached old age,<br/>If you judge me rightly,<br/>That you should scorn me."<br/>"Sir, good sense does not keep you<br/>From moderation,<br/>Nor do white hairs or years."<br/>"Lady, it appears<br/>That you intend to tell me off."<br/>"Sir, it doesn't hurt you,<br/>You are such a patient victim!"</p> | <p>50</p> <p>55</p> <p>60</p> |
| 5. | <p>"Worthy woman, I haven't yet<br/>Said anything to vex you;<br/>Why are you telling me off?"<br/>"Sir, I wish<br/>That you would find bitter<br/>The way of the world."<br/>"I certainly don't think<br/>Anyone would think it merry,<br/>With a sermon such as this."<br/>"Sir, now your words<br/>Increase my suffering,<br/>And they don't help you."</p>   | <p>65</p> <p>70</p> <p>75</p> |

"Per totz temps vos sal  
Dieus! Pus no-us diria."  
"Senher, no m'en cal.  
E nom de Dieu, via!" 80

## 139

Guiraut Riquier (fl. 1254-92)  
La Sesta Pastorella d'en Guiraut Riquier, l'an .m.cc.lxxxij.  
(Occitan, 1282)

1. A Sant Pos de Tomeiras  
vengui l'autre dia  
de plueja totz mullatz,  
en poder d'ostaleyras  
qu'ieu no conoyssia; 5  
ans fuy meravelhatz  
per que-l viella rizia  
qu'a la jove dizia  
suau calque solatz;  
mas quasquna-m fazia 10  
los plazers que sabia  
tro fuy gent albergatz,  
que agui sovinensa  
del temps que n'es passatz 15  
e cobrey conoyssensa  
de-l vielha, de que-m platz.
2. E diss-i, "Vos etz selha  
que ja fos bergeira,  
e m'avetz tant trufat."  
Elha-m dis, non pas felha,  
"Senher, mais guerreira 20  
no-us serai per mon grat."  
"Pro femna, de maneira  
tal vos vey segon teyra  
qu'esser deu chastiat." 25  
"Senher, s'ieu fos leugeira  
non a trop qu'en carreira  
fuy de trobar mercat."  
"Pro femna, per aizina  
fon dich d'ome cochatz?" 30  
"Senher, ans suy vezina  
d'est amic non amat."
3. "Pros femna, d'aital toza  
cum vos deu amaire 35  
fort esser dezirans."  
"Senher Dieus! Per espoza  
Mi vol, mas del faire  
no suy ges acordans."

"God save you forever!  
I would not tell you more."  
"Sir, I don't care.  
In God's name, away!" 80

## 139

Guiraut Riquier (fl. 1254-92)  
The Sixth Pastourelle by Sir Guiraut Riquier, in the Year 1282  
(Occitan)

1. To Saint-Pons-de-Thomières  
I came the other day  
Thoroughly soaked by rain,  
At a place belonging to landladies  
Whom I didn't know; 5  
Rather I was puzzled  
Because the old lady was laughing  
As she softly told the young one  
Some joke;  
But they both showed me 10  
All the hospitality they could  
Until I was well lodged,  
And I remembered  
Time past  
And recognized 15  
The old lady, which pleased me.
2. I told her, "You are the one  
Who used to be a shepherdess,  
And who mocked me so much."  
She said, without ill humor, 20  
"Sir, no more shall I  
Be hostile for my amusement."  
"Worthy woman, I see  
You are still of a manner  
That ought to be chastised." 25  
"Sir, if I had been frivolous,  
Not long ago I had a chance  
To find a market [for my charms]."  
"Worthy woman, was that said  
By a man hard-pressed for shelter?" 30  
"No, sir; rather I am the neighbor  
Of this friend I do not love."
3. "Worthy woman, the lover  
Of a girl like you 35  
Must be very eager."  
"Lord God! He wants me  
To be his wife, but  
I'm far from ready to do it."

- "Pros femna, de maltraire  
vos es ben temps d'estraire,  
si es hom benanans." 40  
"Senher, assatz ad aire  
pogram viure, mas aire  
lo sai de set efans."  
"Pros femna, gent servida 45  
seretz per sos filhs grans."  
"Senher, ja-n suy marida,  
q'un no n'a de dis ans."
4. "Na femna descenada,  
de mal etz estorta, 50  
e peitz anatz sercan."  
"Senher, ans suy membrada,  
que-l cor no m'i porta  
si que-n fassa mon dan."  
"Pros femna, via torta 55  
queretz don seretz morta,  
so-m pes, enans d'un an."  
"Senher, ve-us qui-m coforta  
quar de mon gaug es porta,  
selha que-ns es denan." 60  
"Pros femna, vostra filha  
es, segon mo semblan."  
"Senher, pres de la Ylha  
nos trobes vos antan."
5. "Pros femna, doncx emenda 65  
convenra que-m fassa  
per vos de motz pezars."  
"Senher, tant o atenda  
qu'a sso marit plassa,  
pueys faitz vostres afars." 70  
"Pros femna, no-us espassa  
enquers e dura-us massa  
maishuey vostre trufars."  
"En Guiraut Riquier, lassa 75  
suy quar tant seguetz trassa  
d'aquestz leugiers chantars."  
"Pros femna, quar vilheza  
vos a faitz chans amars."  
"Senher, de vos se deza 80  
tant qu'als vielhs non etz pars!"
6. "Pros femna, de mal dire  
no-m feratz temensa,  
mas aisso solatz par."  
"Senher, ges no m'albire  
que ma malsabensa 85  
vos saubessetz pensar."
- "Worthy woman, it's high time  
For you to escape poverty,  
If he is a wealthy man." 40  
"Sir, we could live  
Rather comfortably, but I know  
He is the father of seven children."  
"Worthy woman, you will be 45  
Well served by his grown sons."  
"Sir, I already regret  
That he hasn't one as old as ten."
4. "You must be a crazy woman--  
You have escaped from a bad thing, 50  
And you seek to find worse."  
"Sir, rather I am prudent,  
For I have no inclination  
To seek my own harm."  
"Worthy woman, you seek 55  
A twisted road that will kill you,  
I think, within a year."  
"Sir, here is the one that comforts me  
For she is the gate of my joy,  
She who is standing before us." 60  
"Worthy woman, she must be  
Your daughter, I believe."  
"Sir, near l'Isle  
You found us the other year."
5. "Worthy woman, then she must 65  
Compensate me  
For the many vexations you have given me."  
"Sir, let her wait  
Until her husband agrees,  
Then set about your business." 70  
"Worthy woman, your mockery  
Still isn't cured  
And continues as bad as ever."  
"Sir Guiraut Riquier, I am  
Weary because you still follow the path 75  
Of these frivolous songs."  
"Worthy woman, old age  
Has made songs seem bitter to you."  
"Sir, it stays so far from you  
That you're not like old men!" 80
6. "Worthy woman, you could never  
Make me fear an insult,  
But this sounds like a joke."  
"Sir, I scarcely believe  
That you could imagine 85  
Any ill will on my part."

- "Pus e vostra tenensa  
suy, ben devetz sufrensa  
de tot ab mi trobar."  
"Senher, ges no m'agensa 90  
qu'ie-us diga ren per tensa,  
ni-us fassa malestar."  
"Dona, ja no poiriatz,  
quar no-us puesc desamar."  
"Senher, quant o fariatz, 95  
Ye-us vuellh totz temps honrar."
7. "Al pro comte agensa  
d'Astarac nostra tensa,  
dona, q'om deu lauzar."  
"Senher, sa grans valensa 100  
lo fai ab bevolensa  
a totas gens nomnar."  
"Dona, si-l sa veziatz,  
saubessetz l'amparar?"  
"Senher, ben auziriatz 105  
que n'ay en cor a far."

## 140

Hugh, Count of La Marche (fl. 1256-70)  
L'autrier chevauchois seus (French)

1. L'autrier chevauchois seus  
par une contree;  
en un pré lés deus buissons  
trovai qui m'agree,  
pastore au cuer joious 5  
qui chantoit, "A vos, amors,  
me sui je donee."
2. Je ne fui pas corouços  
quant l'ai esgardee,  
ains en fui plus corajous 10  
que d'autre riens nee,  
et li dis, "Biau fin cuer douz,  
je sui ça venus por vos;  
n'en soiés iree."
3. Lors la pris a regarder 15  
fresche coloree,  
si la comens a prier,  
"Douce savoree,  
vos avez mon cuer entier.  
Ne me vueilliés esloignier; 20  
trop vous ai amee."

"Since I am in  
Your home, you should be patient  
In everything with me."  
"Sir, I don't at all like 90  
To tell you anything quarrelsome,  
Or to make you uncomfortable."  
"Lady, you never could,  
For I cannot cease loving you."  
"Sir, even if you do, 95  
I shall always honor you."

7. "Lady, our dispute  
Pleases the worthy count  
Of Astarac, whom all must praise."  
"Sir, his great worth 100  
Makes everyone speak his name  
With love."  
"Lady, if you saw him here,  
Would you know how to welcome him?"  
"Sir, you would surely hear 105  
What I have in my heart to do."

## 140

Hugh, Count of La Marche (fl. 1256-70)  
The other day I was riding alone (French)

1. The other day I was riding alone  
Through a countryside;  
In a meadow beside two bushes  
I found what pleases me,  
A shepherdess of joyful heart 5  
Who was singing, "To you, love,  
I have given myself."
2. I was not angry  
When I looked at her,  
Rather I was more courageous 10  
Than for any other creature,  
And I said, "Pretty, true, sweet heart,  
I came here because of you;  
Do not be offended."
3. Then I began to look at her 15  
With her fresh complexion,  
And I began to beg her,  
"Sweet and delectable,  
You have my heart completely.  
Do not wish to drive me away; 20  
I have loved you greatly."

4. Quant me vit vers li aler,  
 si c'est sus levee  
 et comença a crier  
 con chose esfreee, 25  
 "Biau sire, lessiés m'ester,  
 car a vos ne vueill joer;  
 mes cuers aillors bee.
5. "Sire, sachiés sans douter,  
 je sui assenee 30  
 au plus vaillant bachelier  
 de ceste contree,  
 et il m'aime sans fausser.  
 Se il vos voit si ester,  
 tost aurés mellee." 35
6. Quant vi que mon biau parler  
 et ma demoree  
 m'a tout torné a chufler,  
 trop me desagree 40  
 ne n'ot en moi qu'aïrer.  
 Lors m'en pris a retourner  
 si l'ai adossee.
7. Ele comence a crier  
 a haute alenee,  
 "Par Deu, sire chevalier, 45  
 quis avés la bee.  
 Mult vos doit on poi prisier,  
 quant sans prendre un douz baisier  
 vos sui eschapee!"

## 141

Cerverí de Girona (fl. 1259-85)  
 Entre Lerida e Belvis

1. Entre Lerida e Belvis,  
 pres d'un riu, entre dos jardins,  
 vi ab una pastorela  
 un pastor vestit de terlis, 5  
 e jagren entre flors de lis,  
 baysan sotz l'erba novela.  
 E anc pastora pus bela,  
 plus cuynda ne pus ysnela,  
 no crey que fos, ne no m'es vis  
 c'a mos oyls tan plazen ne vis 10  
 en França ne en Castela.

4. When she saw me going toward her,  
 She got up  
 And began to shout  
 Like a frightened creature, 25  
 "Fair sir, let me be,  
 I don't want to play with you;  
 My heart yearns for someone else.
5. "Sir, know without a doubt  
 That I am destined 30  
 For the most valiant squire  
 In this country,  
 And he loves me without deceit.  
 If he sees you here,  
 Soon you'll have a fight." 35
6. When I saw that my fair speech  
 And my hesitation  
 Had gained nothing but derision,  
 I was quite displeased 40  
 And felt nothing but anger.  
 Then I set to going home  
 And turned my back on her.
7. She began to shout  
 With all her breath,  
 "By God, sir knight, 45  
 You have waited in vain.  
 You deserve very little respect,  
 Since you never took a sweet kiss  
 And I escaped you!"

## 141

Cerverí de Girona (fl. 1259-85)  
 Between Lérida and Bellvís (Occitan)

1. Between Lérida and Bellvís,  
 Near a river, between two gardens,  
 I saw with a shepherdess  
 A shepherd dressed in coarse cloth, 5  
 And they were lying among lilies,  
 Kissing in the fresh grass.  
 And I don't believe a prettier shepherdess,  
 More gracious or more lively,  
 Has ever lived, nor do I think  
 That I have ever seen with these eyes so pleasing a one 10  
 In France or in Castile.



2. Gen m'esgardey lor bestiar,  
e vi l'a un sirven menar  
qui als dos emblat l'avia,  
e commency l'aut a cridar, 15  
"Laxatz lo, non podetz anar!"  
E-l sirven fetz n'a ma guia;  
e cant eu vi que-l fasia  
pris lo, qu'esters no-m plazia  
que m'aneş ab luy barayllar. 20  
E aney l'en un ort tancar;  
puyt tomey lay on partia.
3. Can fuy tornatz pres del jardi  
la pastora cridar auzi,  
"Ay, lassa! Mal'anc fuy nada; 25  
tots gauigs tom'en dol a la fi.  
Tan can mos amics fo ab mi  
no-m cugey mays fos irada.  
Ay! Douçors leu m'es passada,  
ez en gran dolor tornada! 30  
Digatz, seyner en Cerveri,  
si vis bestiar el cami,  
qu'eu lo-m tem de cavalgada."
4. "Si-l bestiar c'avetz perdut,  
na toze, us avi'eu rendut, 35  
cal gazardon obraria?"  
"Seyner, de vos faria drut,  
e aurietz lo-m car venut;  
mas cutxos perden cambia."  
Ensem tenguem nostra via 40  
lay o-l bestiars paixia;  
e, can l'ac per seu conegut,  
"Seyner," fetz il, "Deu vos ajud!  
Anatz, que re no-n faria."
5. "Na toza, no-us estara gen 45  
si-m tencatz vostre covinen."  
"Seyner, cauz'es costumada;  
no-us meraveylletz s'eu vos men,  
c'ab mi-us n'an mentit mays de cen,  
e son vos gen escapada. 50  
Pendre deu hom sa soldada  
sempre que l'es autreyada;  
car qui temps a, e temps aten,  
pert son temps trop neciament,  
e femna-s leu cambiada." 55

2. I looked carefully at their flock,  
And I saw a footsoldier leading it away  
Who had stolen it from the two of them,  
And I began to shout to him, 15  
"Leave it, you cannot go!"  
And the soldier did as I said;  
And when I saw that he was doing so,  
I took the flock, for I did not wish  
To argue with him further. 20  
So I went to close it up in a garden;  
Then I returned to where I had started.
3. When I had returned near the garden  
I heard the shepherdess cry out,  
"Alas! I wish I had never been born; 25  
Every joy turns to grief in the end.  
As long as my friend was with me  
I thought I would never be sad.  
O! Happiness has passed me by,  
And turned to great grief! 30  
Tell me, Sir Cerveri,  
If you saw my flock on the road,  
For I am afraid it has stampeded."
4. "If I returned to you, girl,  
The flock you have lost, 35  
What reward would I get?"  
"Sir, I would take you as my lover,  
And you would be well paid;  
For beggars can't be choosers."  
We went together 40  
To where the flock was grazing,  
But when she realized it was hers,  
"Sir," she said, "God help you!  
Go, for I would do nothing."
5. "Girl, it won't be nice of you 45  
If you break your promise."  
"Sir, it happens all the time;  
Don't be surprised if I lie to you,  
For more than a hundred have lied to me,  
And I escaped you nicely. 50  
A man must take his pay  
As soon as it is offered;  
For he who gets a chance, but waits for a chance,  
Misses his chance most foolishly,  
And a woman easily changes her mind." 55

6. "Na toza, joys no m'agrada  
ne jazers de femna irada.  
S'agues joy, e vos marrimen,  
no fora cauza d'avinen--  
mas era-m deu esser dada!" 60
7. "Seyner, caus'es desguiada  
per forç'ab cutx'autreyada.  
No-s deu far, per qu'eu me-n repen;  
pero vuyll n'auzir jutyamen  
de l'enfan, on pretz s'agrada." 65
8. "A la vezcomtesa plazen,  
na toza, de Cardona-us ren,  
c'amor no te pro, forçada."

142  
Cerverí de Girona (fl. 1259-85)  
Entre Caldes e Penedes (Occitan)

1. Entre Caldes e Penedes,  
pres de Santa Seglina--  
lo loch que-l nobles reys cortes  
me det, on pretz s'afina--  
vi una toz'ab un pages,  
e dezia-l la nina,  
"Sabetz en Cerveri on es?  
Tan l'ay çercat, mesquina!" 5
2. Ez eu can vinc demandey ly,  
c'ausi que-m demandava, 10  
"A que cercatz en Cerveri?"  
Ez il, si tot plorava,  
respos, "Seyner, anc mala-l vi  
que pres Belvis passava,  
per que mos amics me-n feri  
car sol'ab el parlava." 15
3. "Etz vos la pastora d'entan  
qui-m fe tan gran falsia,  
c'anava-l bestiar cercan?"  
"Oc, seyner, e faria 20  
eras tot lo vostre coman;  
e ay vos quist mant dia  
per tal que-y aia-l pastor dan,  
pus a tort me-n feria."
4. "Pus per dan de vostr'amador  
vengues çay, na bergeyra,  
lo fait no tendria honor; 25

6. "Girl, neither joy nor sex  
With an angry woman pleases me.  
If I had joy, and you affliction,  
It would not be a fitting thing--  
But now you must give it to me!" 60
7. "Sir, this is a displeasing thing  
That I offered when I had no choice.  
We must not do it, so I take it back;  
But I want to hear a judgment  
From the Infante, who pleases Merit." 65
8. "To the delightful viscountess of Cardona,  
Girl, I give you,  
For love is no good taken by force."

142  
Cerverí de Girona (fl. 1259-85)  
Between Caldes and Penedes (Occitan)

1. Between Caldes and Penedes,  
Near Santa Seculina--  
The place the noble, courtly king  
Gave me, in whom merit is refined--  
I saw a girl with a peasant, 5  
And the girl was saying to him,  
"Do you know where Sir Cerveri is?  
I have looked for him so long, unhappy me!"
2. And when I came near I asked her,  
Since I heard she was asking for me, 10  
"Why are you seeking Sir Cerveri?"  
And she said, although she was crying,  
"Sir, unlucky for me I ever saw him  
When he was passing near Bellvis,  
For my friend struck me 15  
Just because I was talking to him."
3. "Are you the shepherdess from that other time  
Who played me such a dirty trick,  
Who was looking for her flock?"  
"Yes, sir, but now I would do 20  
Everything you might ask;  
And I have looked for you many days  
For the sake of doing harm to that shepherd,  
Since he struck me unfairly."
4. "Since you have come here, shepherdess, 25  
To do harm to your lover,  
The act would bring no honor;

- teynetz vostra carreyra,  
qu'en nuylla femna ses amor,  
falsa ne mercadeyra, 30  
no trob'om plazer ne douçor,  
pus ses prec's se perfeyra."
5. "Seyner, lo cor avetz camjat;  
gen[s] m'avetz covidada  
el loc que-l reys vos a donat; 35  
pero no son dinada.  
E vos sabetz be, per vertat,  
c'om can fer femn'en bada,  
de tal fait l'adu volentat  
don greu for'acordada." 40
6. "Na toza, de tozas say ver  
que-us pert hom ab destreyner  
ez examen ab trop plazer,  
que nuylls homs no-s pot feyner  
que-us pusca sobrar ne saber, 45  
ne, can fuyetz, ateyner,  
c'om no-us deu, si-us vol retener,  
afluxar ne estreyner."
7. "Seyner, ab vos vuyll remaner,  
e cuig vos en destreyner; 50  
pus per vos perdey mon plazer,  
vos lo-m rendetz, bel seyner."
8. "Vostres obs vos faray, per ver,  
mas d'als no-us poretz feyner.  
Na toz', eu iray en poder 55  
de l'enfan, qu'es mon seyner."
9. "Si-l vezcomtess'o pot saber,  
desgrat vos n'aura, seyner!"

## 143

Paulet de Marseille (fl. 1262-68)  
L'autrier m'anav'ab cor pensiu (Occitan, 1265-66)

1. L'autrier m'anav'ab cor pensiu  
per una ribeira en jos;  
trobei pastor'ab agradiu  
cors plazen, ab plazens faisos,  
que gardav'anhels pres d'un riu, 5  
soleta jost un bois foillos.

Take your road,  
For a man finds neither pleasure nor sweetness  
In any woman without love, 30  
False or up for sale,  
Who can be had without courting."

5. "Sir, you have changed your mind;  
You invited me graciously  
To the place the king gave you, 35  
But I have not dined yet.  
And you know well indeed  
That when a man strikes a woman for no reason,  
He creates in her a resentment  
That will be hard to overcome." 40
6. "Girl, I know in truth, about girls,  
That a man loses you with force  
And also with too much pleasure,  
For no man can pretend  
That he can dominate you or understand you, 45  
Or catch you when you take flight,  
Because, if he wants to keep you,  
He must neither slacken nor tighten your rein."
7. "Sir, I want to stay with you,  
And I intend to force you to it; 50  
Since I lost my pleasure for you,  
Give it back to me, fair sir."
8. "I shall give you what you need, indeed,  
But you will not be able to boast of anything else.  
Girl, I shall go with the protection 55  
Of the Infante, who is my lord."
9. "If the viscountess learns this  
She will be displeased with you, sir!"

## 143

Paulet de Marseille (fl. 1262-68)  
The other day I was walking with pensive heart (Occitan, 1265-66)

1. The other day I was walking with pensive heart  
Down along a river bank;  
I found a shepherdess with a charming,  
Pleasing body, with pleasing features,  
Who was tending sheep near a brook, 5  
All alone beside a leafy wood.

- Saludei la-n mantenen,  
 "Pastoreta, Dieus vos sal,  
 pu[s qu'ieu lo vos]tre cors gen  
 am per fin a[mor coral]" 10  
 El]a-m respos humilmen,  
 "Senh[er, Dieus v]os gart de mal."  
 Et apres respos [breumen],  
 "De vostr'amor non mi cal."
2. "[Tosa, e] diverq e d'estiu 15  
 non vi tant [belha com] es vos  
 ni tan azauta, per [qu'e-us pl]iu  
 que d'atra non soi envejós;  
 [per qu'ira] voillatz que s'esquiu  
 de mi, [e sia:]l cors jojos;  
 et ajatz en chau[zimen],  
 [d]ousa res plazen, c'aital  
 m'auretz [trastot mo]n viven  
 com sol fin amic le]a]." 20  
 [El]a-m dis que "Ges talen 25  
 non ai [d'amor], donx que-us val  
 quar m'anatz tan enqueren?  
 No-us mou de sen natural."
3. "Mas si-us platz, senher, diguatz me 30  
 del comte que Proensa te.  
 Per que los Proensals ausi  
 ni-ls destrui, qu'ill no-ill forfan re,  
 ni per que vol ni cu]j'aisi  
 dezeretar lo rei Marfre?  
 Qu'ieu non cre qu'el l'agues tort 35  
 ni de lui terra tengues,  
 ni cug que fos a la mort  
 del pros comte de Artes,  
 ni ges del sagramen fort  
 no-ill mier mal qu'en Ainaut fes 40  
 qu'el morria, com mas ort  
 no-i te ni rendas ni ses."
4. "Toza, per l'ergueill c'a ab si 45  
 lo coms d'Anjou es ses merce  
 als Proensals, e-ill clerc son li  
 cotz e fozil, per que leu cre  
 dezeretar lo rei que fi  
 pres e valor fina soste.

- I greeted her at once,  
 "Shepherdess, God save you,  
 For I love you, charming one,  
 With true heartfelt love!" 10  
 She answered me humbly,  
 "Sir, God keep you from harm."  
 And then she answered briefly,  
 "I don't care about your love."
2. "Girl, neither in winter nor in summer 15  
 Have I seen anyone as beautiful as you  
 Or as delightful, so I swear to you  
 That I desire none other;  
 Therefore grant that grief depart  
 From me and that I be joyful; 20  
 And bear in mind,  
 Sweet pleasing creature, that this way  
 You will have me all my life  
 As your only true, loyal friend."  
 She told me that "No desire 25  
 Have I for love, so what good does it do you  
 To keep asking me?  
 It doesn't come from common sense."
3. "But if you please, sir, tell me 30  
 About the count who holds Provence.  
 Why does he kill the Provençals  
 And destroy them, for they are not false to him at all,  
 And why does he wish and plan this way  
 To disinherit King Manfred?  
 For I don't believe [Manfred] has done him wrong 35  
 Or holds land from him,  
 Nor do I think he was present at the death  
 Of the noble count of Artois,  
 Nor do I penalize him for the great oath  
 That he swore in Hainaut 40  
 That he would die, since not even a garden  
 Does he hold there, nor rents or income."
4. "Girl, because of the pride he has in him 45  
 The count of Anjou is without mercy  
 For the Provençals, and the clerics act  
 As whetstone and steel to him, so he expects  
 To disinherit the king easily who maintains  
 True worth and true valor."

- Pero d'aitan me conort,  
que anc d'ergueill be non pres 50  
az ome, per c'a mal port  
venran lai, so-m par, Franses,  
sol c'ab los sieus ben s'acort  
lo valens ricx reis Marfres.  
Pueis er el e-ill sieu estort, 55  
que-ill clerc nos seran sotzmes."
5. "Senher, ara-m diguatz chantan  
del gentil enfan d'Arago,  
si-us par que ja nuill tems deman  
so que de son linhatge fo, 60  
pos que ric, jove, fort, e gran  
lo troba hom, e bel e bo.  
Qu'ieu volria que ades  
demostrés son valen cor  
als cobezes, fals, [engres,  
orgol]los ab cui pretz mor 65  
e caba . . .  
tro que-ls agues mes en lor  
. . . e-ls gites  
de nostre lenguatg[e for]." 70
6. "Toza, be-us pueisc dir de l'en[fan,  
si D]ieus salut e vida-ill do,  
que ja [per el patz] no auran  
li sieu enemic [ni perdo].  
[E-] Proensal restauraran 75  
per el lu[r bar]natge, quar so  
envejós de lui e p[res  
lo te]non ades del cor;  
e quar te fin p[retz en pes]  
e valor en son dreg for, 80  
volgra [que Dieus] li dones  
del papa tot lo trezor,  
[quar ieu] me non cre qu'estes  
meills la riq[ueza] d'Ector."
7. "Senher, ieu volgra de n'Audoart  
e del nobl'enfan ferm amor,  
pos cascuns ha bel cors gaillart,  
e quex ama pretz e valor;  
quar s'abdui eron d'una part,  
conquistan, defenden lo lor, 90  
poirion viure grazit  
per maintas gens e lauzat.
- But I comfort myself with this,  
That no good ever came to anyone 50  
From pride, so I think the French  
Will come to a bad harbor there,  
If only the valiant, strong King Manfred  
Reaches an agreement with his followers.  
Then he and his men will have escaped, 55  
For the clerics will be subject to us."
5. "Sir, now tell me in song  
If you think that the noble Infante of Aragon  
Will ever ask  
For what belonged to his family, 60  
Since he is considered powerful, young, strong, and great,  
And fair and good.  
For I would like him  
To show his valiant heart at once  
To the greedy, false, hateful, 65  
Proud men among whom worth dies  
And comes to an end . . .  
Until he had put them in their  
. . . and thrown them  
Out of our country." 70
6. "Girl, I can indeed tell you of the Infante,  
For if God grants him health and life  
His enemies will never have  
Peace from him or pardon. 75  
And the Provençaux will restore  
Their nobility through him, for they  
Wish to imitate him and always  
Hold him near their hearts;  
And since he has true worth in thought  
And valor in his right manner, 80  
I wish God would give him  
All the treasure of the Pope,  
For I don't believe that  
Hector's wealth was greater."
7. "Sir, I would like to see firm love  
Between Sir Edward and the noble Infante,  
For they are both fair and hearty,  
And they love worth and valor;  
For if they were both on the same side,  
Conquering and defending what is theirs, 90  
They could live beloved  
And praised by many people.

- Pos abdui si son issit  
d'un linhatge per vertat,  
ja l'uns l'autre non oblit;  
que mais en seran onrat,  
e pels amicx obezit  
e pels enemix doptat." 95
8. "Toza, ·l reis d'Arago hi gart,  
si·lh platz, son pretz e sa honor,  
et ieu prec li que non ho tart,  
si tot s'a de bon sen la flor,  
quar ja pueis non auran regart  
de rei ni neis d'emperador.  
E pos larc et eisernit 105  
son abdui e bon armat,  
no·s tanh que vivon aunit  
per ver ni dezeretat;  
ans sion per els bastit 110  
tost tal joc et entaulat,  
don sion elm escroisit  
e maint alberc desmaillat."
9. "A l'enfan de pretz complit,  
senher Peir', et amparat  
sion per el li faidit 115  
de Proensa et onrat."
10. "Toza, be m'avetz guerit,  
quar l'enfan avetz lauzat;  
quar non sai tan ben aibit  
a cui valors tan agrat." 120
11. "Senher, per l'enfan grazit  
Peire, de pretz [aces]mat,  
seran enquar enrequit  
maint [paubre dese]retat."
12. "[Toza, aras em m]arrit; 125  
mas pel nobl'e[nfan] prezat  
tost serem tot e]sbaudit  
quar fin [pretz a e bontat]."

## 144

Guilhem d'Autpol (fl. 1269-70)  
L'autrier a l'intrada d'abril (Occitan)

1. L'autrier a l'intrada d'abril,  
per la doussor del temps novelh,  
per gauch del termeni gentil,  
m'anava sols per un pradelh.  
En un deves prop d'un cortil  
trobey pastor'ab cors yrnel. 5

Since they are both issued  
In truth from the same family,  
One should never forget the other;  
For they will be honored the more,  
Obeyed by their friends  
And feared by their enemies."

8. "Girl, may the king of Aragon keep  
His worth and his honor, if he please,  
And I beg him not to delay,  
Although he has the flower of good sense,  
For never again will they have regard  
For king or even for emperor.  
And since they are both generous 105  
And distinguished and well armed,  
It is not right for them to live in shame,  
Indeed, and disinherited;  
Rather let them soon set up  
And start such games 110  
As will crack helmets  
And tear many a mailshirt."
9. "By the Infante of full worth,  
Sir Peter, may the exiles  
Of Provence be both protected  
And honored." 115
10. "Girl, you have cured me well,  
For you have praised the Infante;  
I know no one else of such good qualities  
Whom valor pleases so well." 120
11. "Sir, by the beloved Infante  
Peter, adorned with worth,  
Many poor disinherited men  
Will yet be made rich."
12. "Girl, we are now sad;  
But because of the noble, worthy Infante  
We shall soon be quite joyful,  
For he has true worth and goodness." 125

## 144

Guilhem d'Autpol (fl. 1269-70)  
The other day at the beginning of April (Occitan)

1. The other day at the beginning of April,  
Because of the sweetness of the new season,  
Because of the joy of the lovely time,  
I was walking alone in a meadow.  
In an enclosure near a garden  
I found a lively shepherdess. 5

- Vestida fon d'un nier sardil  
ab capa grizeta ses pelh;  
                    bell'es e genta. 10  
                    S'amors m'atalenta,  
                    tant es covinenta;  
                    e fes un capelh  
                    de flor ab menta.  
                    De motos a trenta;  
                    sola si contenta 15  
                    jost'un arborelh.  
Ab si meteyssa dish, "Ay!  
Sola suy e-l temps se-n vay;  
Lassa! Be planc ma joventa,  
quar non ay amic veray." 20
2. Yeu, que vi son gay cors barnil,  
saludiey la quar mi fon belh,  
et elha-m respos tost e vil,  
cossi fos dona de castelh:  
"Joglar, vos qu'avetz sen sotil, 25  
trobatz qui-us onre ni-us apelh?  
Anc pueys qu'amors perdet son fil,  
pretz non ac valor ni capdelh;  
                    ans s'espaventa  
                    falsa gens manenta, 30  
                    s'om gays lor presenta  
                    solatz ni sembelh.  
                    Be-n suy dolenta,  
                    s'anc n'estiey jauzenta,  
                    d'amor que-m turmenta 35  
                    de jos mo sagelh.  
De ben amar no-m partray,  
ni per tan no-m layssarai  
qu'en totz plazers non cossenta  
a mon amic, quan l'auray." 40
3. "Na toza, pros et avinens  
etz, e faitz de mi vostre drut!  
Qu'ie-us seray leyals e temens,  
e ja per mi non er sauput;  
e far vos ay nous vestimens, 45  
quant aja mon rossi vendut;  
e ja negus vostre parens  
no sabra don vos er vengut.  
                    Gans e sentura,  
                    per bon'aventura, 50  
                    vos port de mezura  
                    ab frontal crocut;  
                    e si-l temps dura,  
                    auretz vestidura  
                    de brunet'escura. 55

- She was dressed in black serge  
And a grey cloak without fur;  
                    She looked pretty and nice.  
                    I felt attracted to her, 10  
                    She was so well built;  
                    And she was making a garland  
                    Of flowers and mint.  
                    She had thirty sheep;  
                    All alone, she was playing 15  
                    Beside a shrub.  
She said to herself, "O!  
I am alone and time is passing;  
Alas! I'm right to grieve for my youth,  
Because I have no true friend." 20
2. When I saw how cheerful and noble she looked,  
I greeted her on an impulse,  
And she answered me promptly,  
As though she were the lady of a castle:  
"Minstrel, you who have a clever wit, 25  
Can you find anyone who honors and summons you?  
Ever since Love lost its thread,  
Merit has had neither worth nor influence;  
                    Rather they are are ill at ease,  
                    Those false rich people, 30  
                    If they are offered  
                    Good cheer or entertainment.  
                    I am very sad,  
                    If ever I was joyful,  
                    Because of love that torments me 35  
                    Under my clothing.  
I shall not cease loving well,  
Nor shall I refuse  
To consent to every pleasure  
For my friend, when I get one." 40
3. "Girl, you are worthy and attractive,  
So take me as your lover!  
I shall be loyal and discrete,  
And it will never be known through me;  
And I shall make you new clothing 45  
Once I have sold my horse;  
And never will any of your relatives  
Know how you got it.  
                    Gloves and a belt,  
                    By a lucky chance, 50  
                    I bring in your size  
                    With a curving headband;  
                    And if the weather turns harsh,  
                    You will have a dress  
                    Of fine dark cloth. 55



- Mais, si Dieus m'aiut,  
 autras joventas no-n port,  
 mas d'aisso-us conort  
 que d'amic seretz segura."  
 "Senher, et yeu o vuelh fort." 60
4. "Joglar, grans es l'esernimens  
 qu'ie-us vey, et ay ben conogut  
 que, s'ieu complis vostres talens,  
 ja no-us ñgra de miey perdut.  
 E sitot s'es l'aculhimens 65  
 belhs ni-us ay gay solatz tengut,  
 s'ay marit, no m'autreya-l sens  
 qu'ieu ja-l fassa per vos cornut.  
 Qu'ieu non ai cura  
 d'amic ses dreitura 70  
 on peccatz s'atura  
 de mala vertut;  
 ans, se melhura  
 mos faitz, en dossura 75  
 nom fara fraitura  
 l temps qu'ay despendut,  
 que fraire Johans ditz fort  
 que delietz engendra mort.  
 Yeu sent mi casta e pura,  
 per que-n faria a Dieu tort?" 80
5. "Toza, si Dieus mi perdo,  
 trop sabetz mais de Cato;  
 qu'ieu no say plus greu fazenda  
 que servir ses gazardo."
6. "Senher, be sabem quals so 85  
 falsas promessas ses do;  
 qu'ieu non ai cor que-us don renda--  
 e faitz alhor vostre pro!"

## 145

Moniot de Paris (fl. 1250-1300)  
 A une ajornee (French)

1. A une ajornee  
 chevauchai l'autrier;  
 en une valee  
 près de mon sentier  
 pastore ai trouvee 5  
 qui fet a proisier.  
 Matin s'iert levee  
 pour esbanoier.

- But, so God help me,  
 I don't offer it to any other girls,  
 But I assure you  
 That you will be sure of your friend."  
 "Sir, I want to be very much." 60
4. "Minstrel, I see you have  
 Great discernment, and I have well understood  
 That if I were to do your bidding,  
 I would not have lost you, even half-way.  
 But even though I have welcomed you kindly 65  
 And made merry conversation,  
 Yet I have a husband, and good sense forbids me  
 Ever to cuckold him with you.  
 I don't care  
 For a faithless friend 70  
 Who commits both sin  
 And wickedness;  
 Rather, if my behavior  
 Improves, the time I have spent  
 Will not prove lacking 75  
 In sweetness,  
 For Friar John insists  
 That pleasure causes death.  
 I feel chaste and pure,  
 So why would I commit an offense against God?" 80
5. "Girl, so God save me,  
 You know much more than Cato;  
 And I know no harder task  
 Than serving without reward."
6. "Sir, we know well what are 85  
 False promises without a gift;  
 I have no intention to give a gift back--  
 So go do your business elsewhere!"

## 145

Moniot de Paris (fl. 1250-1300)  
 At dawn (French)

1. At dawn  
 I was riding the other day;  
 In a valley  
 Near my path  
 I found a shepherdess 5  
 Who deserved admiration.  
 She had got up early  
 To amuse herself.

- Bele ert et senee.*  
*Je l'ai saluee;*  
*plus ert coloree*  
*que flor de rosier.* 10
2. *Toute desfublee*  
*s'assist seur l'erbier.*  
*Crigne avoit doree,*  
*cors pour embracier;*  
*bien estoit mollee,*  
*n'i ot qu'enseignier.*  
*Sus l'erbe en la pree*  
*lessai mon destrier.* 15  
20  
*Bele ert et senee.*  
*Je l'ai saluee;*  
*plus ert coloree*  
*que flor de rosier.*
3. *Quant la pastorele*  
*me vit la venant,*  
*Robinet apele:*  
*"Amis, vien avant!"*  
*Je li dis, "Suer bele,*  
*tesiez vous atant;*  
*m'amor, damoisele,*  
*vous doing maintenant."*  
*Bele ot la maissele,*  
*la color nouvele.*  
*Je li dis, "Dancele,*  
*m'amor vous present."* 25  
30  
35
4. *"Robin qui frestele*  
*est povre d'argent;*  
*povre est vo cotele*  
*et vo garnement.*  
*Cheval ai et sele*  
*tout en vo conmant,*  
*se vous, damoisele,*  
*fetes mon conmant."*  
*Bele ot la maissele,*  
*la color nouvele.*  
*Je li dis, "Dancele,*  
*m'amor vous present."* 40  
45
5. *La pastore ert sage,*  
*si me respondi:*  
*"Sire, en mon eage*  
*tel folor n'oi.*  
*Ce seroit folage,*  
*se perdoie ensi*  
*le mien pucelage*  
*pour autrui ami.* 50  
55

- She was pretty and sensible.*  
*I greeted her;*  
*She was ruddier*  
*Than a rose on its bush.* 10
2. *Without a cloak*  
*She sat on the grass.*  
*She had golden hair,*  
*A body to embrace;*  
*She was well shaped,*  
*Lacking only instruction.*  
*On the grass in the meadow*  
*I left my charger.* 15  
20  
*She was pretty and sensible.*  
*I greeted her;*  
*She was ruddier*  
*Than a rose on its bush.*
3. *When the shepherdess*  
*Saw me coming,*  
*She called Robinet:*  
*"Friend, come forward!"*  
*I said, "Pretty sister,*  
*Be quiet now;*  
*My love, young lady,*  
*I give you at once."*  
*Her cheek was pretty,*  
*Her color fresh.*  
*I said, "Young lady,*  
*I give you my love."* 25  
30  
35
4. *"Robin, who plays the flute,*  
*Is poor in money;*  
*Poor are your cloak*  
*And your dress.*  
*I have a horse and saddle*  
*Entirely at your command,*  
*Young lady, if you*  
*Do my will."*  
*Her cheek was pretty,*  
*Her color fresh.*  
*I said, "Young lady,*  
*I give you my love."* 40  
45
5. *The shepherdess was sensible,*  
*And she answered me:*  
*"Sir, in my life*  
*I have not heard such foolishness.*  
*It would be folly*  
*If I lost this way*  
*My virginity*  
*For someone else's lover.* 50  
55

*Par cest mien visage,  
ce seroit damage,  
qu'a bon mariage  
auroie failli."*

60

## 146

Moniot de Paris (fl. 1250-1300)  
Je chevauchoie l'autrier (French)

1. Je chevauchoie l'autrier  
seur la rive de Saingne.  
Dame dejuste un vergier  
vi plus blanche que laine;  
chançon prist a commencier  
souef, a douce alaine. 5  
Mult doucement li oi dire et noter,  
"Honiz soit qui a vilain me fist doner!  
*J'aim mult melz un pou de joie a demener  
que mil mars d'argent avoir et puis plorer."* 10
2. Hautement la saluai  
de Dieu le filz Marie.  
El respondi sanz delai,  
"Jhesus vous beneie!"  
Mult doucement li priaï  
qu'el devenist m'amie. 15  
Tout errant me commençoit a raconter  
comment ses maris la batoit pour amer.  
*J'aim mult melz un pou de joie a demener  
que mil mars d'argent avoir et puis plorer."* 20
3. "Dame, estes vous de Paris?"  
"Oïl certes, biau sire;  
seur Grant-Pont maint mes maris,  
des mauvés touz li pire.  
Or puet il estre marriz--  
jamés de moi n'iert sire! 25  
Trop est fel et riotos; trop puet parler,  
car je m'en vueil avec vous aler joer.  
*J'aim mult melz un pou de joie a demener  
que mil mars d'argent avoir et puis plorer."* 30
4. Mal ait qui me maria,  
tant en ait or li prestre!  
A un vilain me dona,  
felon et de put estre;  
je croi bien que poior n'a  
de ci jusqu'a Vincestre. 35  
Je ne pris tout son avoir pas mon soller,  
quant il me bat et ledenge pour amer.  
*J'aim mult melz un pou de joie a demener  
que mil mars d'argent avoir et puis plorer."* 40

*By my face,  
It would be too bad  
For I would have missed  
A good marriage."*

60

## 146

Moniot de Paris (fl. 1250-1300)  
I was riding the other day (French)

1. I was riding the other day  
Along the bank of the Seine.  
A lady beside an orchard  
I saw, whiter than wool;  
She started to sing a song 5  
Softly, with sweet breath.  
Very sweetly I heard her say and sing,  
"Shame upon whoever had me given to a peasant!  
*I like much more to have a little fun  
Than to have a thousand silver marks and weep."* 10
2. I greeted her in a strong voice  
[In the name] of God the son of Mary.  
She answered right away,  
"Jesus bless you!"  
Very gently I begged her 15  
To become my sweetheart.  
At once she started to tell me  
How her husband would beat her for loving [another].  
*"I like much more to have a little fun  
Than to have a thousand silver marks and weep."* 20
3. "Lady, are you from Paris?"  
"Yes indeed, fair sir;  
My husband lives on the Grand Pont,  
The worst of all bad men.  
Now he can be grieved-- 25  
He'll never be my master!  
He's very nasty and quarrelsome; he can talk a lot,  
For I intend to go play with you.  
*I like much more to have a little fun  
Than to have a thousand silver marks and weep."* 30
4. "A curse on him who married me off,  
And the same goes for the priest!  
He gave me to a peasant,  
Nasty and ill bred;  
I really think there is no worse 35  
From here to Winchester.  
For me all his wealth is not worth my shoe,  
When he beats and insults me for loving [another].  
*I like much more to have a little fun  
Than to have a thousand silver marks and weep."* 40

5. Enondieu, je amerai  
et si serai amee,  
et mon mari maudirai  
et soir et matinee,  
et si me renvoiserai 45  
el bois soz la ramee!  
Dames de Paris, amez, lessiez ester  
voz maris et si venez a moi joer.  
*J'aim mult melz un pou de joie a demener  
que mil mars d'argent avoir et puis plorer."* 50

## 147

Moniot de Paris (fl. 1250-1300)  
Au nouviau tens que nest la violete (French)

1. Au nouviau tens que nest la violete  
parmi ces prez, et mainte autre florete,  
sorris de nouvele amor  
vueil fere chançonete,  
si la ferai sanz sejour 5  
cortoise et mignotete.  
Avant hier au point du jor  
un pou devant la cholor  
errai ma sentelete.  
Pastorete sanz pastor 10  
blanchete, de bel ator,  
vi sor une coudrete;  
iluec miroit sa color  
et sa blanche gorgete.  
Toute seule en cel destor 15  
disoit sa notelete,  
si n'i demora plus:  
*"Dex doit male nuit la guete  
qui dit, 'Sus, or sus, or sus!'  
ainz que jor soit venuz."* 20
2. Tout belement descendi de ma sele;  
tout en riant li dis, "Ma demoisele  
bele, Dex vous dont bon jour  
qui tout bien renouvele  
et si vos gart de dolor, 25  
bele, gentil pucele."  
"Sire, Dex vous dont honor  
et si vous gart de tristor.  
Ceste proiere est bele."  
"Pastorete, en grant error 30  
m'a mis et en grant labor  
vostre color nouvele."  
"Sire, mult a pou valor  
deduit de pastorele;  
nuete sui, sanz savor, 35  
s'ai trop povre gonnele."

5. "In God's name, I shall love  
And I shall be loved,  
And I shall curse my husband  
In the evening and the morning,  
And I shall have my fun 45  
In the woods beneath the branches!  
Women of Paris, love, let be  
Your husbands and come to me to play!  
*I like much more to have a little fun  
Than to have a thousand silver marks and weep."* 50

## 147

Moniot de Paris (fl. 1250-1300)  
In the new season when the violet is born (French)

1. In the new season when the violet is born  
In the meadows and many another flower,  
Overcome by a new love  
I want to make a little song,  
And I'll make it right away 5  
Courtly and delightful.  
The other day at dawn  
A little before the heat  
I wandered along my path.  
A shepherdess without a shepherd, 10  
Light colored, nicely dressed,  
I saw in a little stand of hazels;  
There she was admiring her complexion  
And her gleaming throat.  
All alone in that bend in the road 15  
She was singing her little melody,  
And she stopped no more:  
*"God give a bad night to the watchman  
Who says, 'Up, now up, now up!'  
Before the day has come."* 20
2. Looking my best I dismounted from my saddle;  
With a smile I said, "My young lady,  
The Lord God give you good day  
Who renews all things  
And keep you from grief, 25  
Pretty, nice young lady."  
"Sir, God give you honor  
And keep you from sadness.  
This prayer is pretty."  
"Shepherdess, in great desire 30  
And in great travail  
Has your fresh color put me."  
"Sir, pleasure with a shepherdess  
Has very little worth;  
I am quite needy, without charm, 35  
And my dress is very poor."

- Je li dis, "Bele nee,  
vadu, vadu, vadu, va,  
bele, je vous aim pieça;  
vostre amor m'afolera  
s'el ne m'est donee." 40
3. La pastore ert droite et bien fete et gente;  
biau cors, biau vis ot et bele jouvente.  
Je li dis, "Ma douce suer,  
vostre amor m'atalente. 45  
En vòs servir met mon cuer  
et trestoute m'entente.  
Je sui vostres sanz mentir;  
jamés ne m'en qier partir  
pour vent ne pour tormente. 50  
Mon cuer vous doing tout entir,  
ja ne m'en qier repentir  
en chemin ne en sente."  
"Sire, amors, c'est mes retors,  
c'est or ma droite rente. 55  
Se vous m'amez par amors,  
droiz est que je m'en sente,  
et plus jolie en sui.  
Sanz amors ne sui je pas,  
non ere je ja, n'onques ne fui!" 60

## 148

Gautier de Murs (fl. 1250-1300?)  
Ge me chivaujoy l'autrier (Occitan)

1. Ge me chivaujoy l'autrier  
plus pansos que no soloya  
.er por dejus albespi  
vi pastora que s'ombroya  
..... blancha corroya 5  
ves ..... li  
sola fu for q'un masti  
que li reculhoyt sa proya.  
..... vos desploya  
que ..... y Robi. 10  
Nus ne passe le chemi  
que volontiers non la voya.
2. Ge-m triey vas li rian;  
dissi li, "Dieu vos saut, bella  
pastoret'; a vos mi ran!" 15  
Y repris sa masuelha,  
le chin tira sa cordelha  
si se deroya fortman,  
poy redot se mal ralan;

- I told her, "Pretty creature,  
Vadu, vadu, vadu, va,  
Pretty one, I've loved you a long time;  
Your love will drive me mad  
If it's not given me." 40
3. The shepherdess was straight and well made and pleasing;  
She had a pretty body, a pretty face, and pretty youth.  
I said, "My sweet sister,  
Love of you attracts me. 45  
In serving you I put my heart  
And all my intention.  
I am yours without a lie;  
I never want to leave you  
For wind or storm. 50  
I give you my heart entire,  
I shall never repent  
On road or path."  
"Sir, love is my resort,  
It is my right resource; 55  
If you love me with true love  
It's right for me to feel it,  
And I'll be all the prettier.  
I am not lacking love,  
I never shall be and I never have been!" 60

## 148

Gautier de Murs (fl. 1250-1300?)  
I was riding the other day (Occitan)

1. I was riding the other day  
More thoughtful than usual  
. . . under a hawthorn bush  
I saw a shepherdess in the shade  
. . . white strap 5  
Dressed . . . linen.  
She was alone except for a dog  
Who was bringing in her flock.  
. . . brought forth a voice  
That . . . Robin. 10  
No one goes by on the road  
Who is not glad to see her.
2. I approached her with a smile,  
And said, "God save you, pretty  
Shepherdess; I am yours!" 15  
She took up her little club,  
Pulled the dog's cord  
And threatened me sternly,  
Then became fearful, chattering foolishly,

- ... 20  
 ...  
 ...  
 onques mes al mieu vivan  
 pastora ne vi si bella.
3. D'una res mi desconort-- 25  
 quor la vit si enbaÿa,  
 e d'un'autra mi cofort--  
 quor ne n'es du boy fuÿa.  
 Ge l'embras et ylh i cria,  
 fiert e grafina e mort, 30  
 jura la vi'e lha mort  
 qui le n'en feroÿe mia.  
 "G'ay ami, fetes amia,  
 je ne seron d'un acort;  
 a Robi du boy m'acort, 35  
 a qui y ay m'amor plevia."
4. "Pastoret', a vos mi rant!  
 J'auray vostro pusselhatge,  
 pus entre moy et vos sant 40  
 sol'e sol'e chel boscatge.  
 Si tu crias, no m'en calhe,  
 pastora, si Dieus mi saut!"  
 "Fis au roy, de quoy te chaut?  
 J'en feroÿe tal otrage, 45  
 n'a forestier u bocatge  
 ni pastoret en l'engart,  
 si l'alene no mi faut,  
 no sache se marriatge!"
5. Que ne m'en pues plus taizir,  
 en l'erbeste la versoya. 50  
 Las chames a desployer  
 li pris, dom ele crieya;  
 Robinet en la valeÿa  
 ne l'oy si gaire valer 55  
 a voyr bato de pomier  
 m'a l'echine mezureÿa.  
 Levo sus, trayo m'epeÿa,  
 si me cudo revengier--  
 venu so tanto bergier  
 que la belhe m'ant embleÿa. 60

149

Anonymous

Heu main matin jueir alai (French, 1250-1300)

1. Heu main matin jueir alai  
 leis un bouchet ke je bien sai;  
 une pastourelle trovai  
 seant deleiz sai proie.

- ... 20  
 ...  
 ...  
 ...  
 Never in my life  
 Have I seen such a pretty shepherdess.
3. I was distressed at one thing-- 25  
 That I saw she was so alarmed,  
 And I was pleased at another--  
 That she did not flee from the wood.  
 I kissed her and she cried out,  
 Struck and scratched and bit, 30  
 Swore by life and death  
 That I wouldn't make her mine.  
 "I have a boyfriend, make yourself a girlfriend,  
 You and I shall never agree;  
 I get along with Robin of the woods,  
 To whom I pledged there my love." 35
4. "Shepherdess, I am yours!  
 I shall have your maidenhead,  
 Since I feel that you and I 40  
 Are all alone in this wood.  
 If you cry out, I don't care,  
 Shepherdess, so God save me!"  
 "Son of the king, what do you care about?  
 I would make such an outcry  
 That there's not a forester in the forest 45  
 Or a shepherd in the wood,  
 Unless my breath fails me,  
 Who won't know of this marriage!"
5. When I could keep quiet no longer,  
 I threw her down in the grass. 50  
 I started to spread apart  
 Her legs, and she was shouting;  
 Robinet in the valley  
 Had scarcely heard her holding forth,  
 When with a real club of applewood 55  
 He took the measure of my spine.  
 I got up and drew my sword,  
 Intending to avenge myself--  
 But so many shepherds came running  
 That they stole the pretty girl away. 60

149

Anonymous

Early this morning I went to play (French, 1250-1300)

1. Early this morning I went to play  
 Beside a little wood I know;  
 A shepherdess I found  
 Sitting beside her flock.

- Kant je la vi je m'arrestai 5  
 et je l'oÿ chanteir ensi:  
*"Les mamelettes me poignent,  
 je ferai novel amin!"*
2. Cant je la vi, vers lei alai, 10  
 cortoisement lai saluai;  
 l'un des bras a col li getai  
 et l'autre a la corroie.  
 Molt doucement li demandai  
 por coi elle chantoit ansi:  
*"Les mameletes me poignent,  
 je ferai novel amin!"* 15
3. Elle respont, "Jou vos dirai. 20  
 Trois jors ait que Robin n'amai;  
 se poize moi kant lou laixai.  
 Por coi lou celleroie?  
 Ainz plus biau de lui n'acointai,  
 et por lui chanterai ansi:  
*Les mamelettes me poignent,  
 je ferai novel amin!"*
4. "Belle, por moi ansi chanteiz, 25  
 et de moi vostre amin fereis;  
 biaux juelez vos vorrai doneir,  
 sainturelle de soie;  
 toz jors ferai a vostre grei  
 mai kes por moi chanteiz ansi:  
*Les mamelettes me poignent,  
 je ferai novel amin!"* 30
5. "Certes, sire, jai nou ferai;  
 jai por vos Robin ne lairai!  
 Mais monteiz sor vos pallefroi,  
 fuieiz, alleiz vos voie!" 35  
 Kant je l'oÿ boin grei l'an sai,  
 si la laixai chantant ansi:  
*"Les mamelettes mi poignent,  
 je ferai novel amin!"* 40

## 150

Anonymous

L'autrier tout seus chevauchoie (French, 1250-1300)

1. L'autrier tout seus chevauchoie  
 toute ma sente plenièr;  
 delez l'unbre d'un boschet  
 la trouvé gentil bergiere.  
 Lez li m'assis o lie chiere, 5  
 puis li dis, "Dex vous saut, bergiere.  
 Pour tant com ci vous ai veüe  
 vous aim je plus que ne faz ma mere."

- When I saw her I stopped 5  
 And heard her singing this way:  
*"My breasts are tingling,  
 I'll take a new lover!"*
2. When I saw her I went toward her, 10  
 Courteously I greeted her;  
 One of my arms I threw round her neck  
 And the other round her belt.  
 Most sweetly I asked her  
 Why she was singing this way:  
*"My breasts are tingling,  
 I'll take a new lover!"* 15
3. She answered, "I'll tell you. 20  
 I haven't loved Robin for three days;  
 I'm sorry I left him.  
 Why would I hide it?  
 I've never met a handsomer man than he,  
 And because of him I'll sing this way:  
*"My breasts are tingling,  
 I'll take a new lover!"*
4. "Pretty one, sing this way for me, 25  
 And you'll make of me your lover;  
 Pretty baubles I'll be willing to give you,  
 A little belt of silk;  
 I'll always do as you like  
 If only you sing this way for me:  
*"My breasts are tingling,  
 I'll take a new lover!"* 30
5. "Surely, sir, I won't do it;  
 I'll never leave Robin for you!  
 But mount your palfrey, 35  
 Flee, go your way!"  
 When I heard her I was grateful,  
 And I left her singing this way:  
*"My breasts are tingling,  
 I'll take a new lover!"* 40

## 150

Anonymous

The other day, all alone I was riding (French, 1250-1300)

1. The other day, all alone I was riding  
 Along a broad path;  
 Beside the shade of a thicket  
 I found a pleasing shepherdess.  
 Beside her I sat with a happy look, 5  
 Then told her, "God save you, shepherdess.  
 Since I've seen you here,  
 I love you more than I do my mother."



2. El ne fu pas esbahie,  
si dist, "Dex vos saut, vassal. 10  
Entrez en vostre chemin  
et montez sus vostre cheval.  
Gardez que ne mi faciez mal,  
car mes peres est en l'aree 15  
ou il exploite son jornal.  
Certes se il vos vëoit ore,  
mult tost i penseroit a mal."
3. "Bele, n'avez pas poor;  
ne sommes pas janglëor. 20  
Pour vous que tant par ai chiere  
voudrai je devenir pastor,  
si vous donrai riche don:  
escarlate et peliçon,  
la çainture de deus tors; 25  
s'ironz cueillir la violete  
et si serons riches d'amors,  
et si serez plus joliete  
que l'aloete au point du jor."
4. "Sire, bien m'avez conquise;  
fetes de moi vo plesir. 30  
G'irai mes bestes accueillir,  
et vous remandez un pou ci."  
Cele s'en entre en un essart,  
et cil li gete un douz regart;  
vers son pere s'en va la bele, 35  
et il demeure comme musart.  
L'ame de lui soit la honie,  
quant la bele li eschapa!

## 151

Anonymous

Hui matin a l'ajornee (French Motet, 1250-1300)

- Hui matin a l'ajornee  
me levai;  
chevauchai aval la pree,  
truis pastore desfublee 5  
cueillant glai.  
Bele fu et coloree,  
cortoise, sage et senee,  
s'ot le cuer gai.  
Vers li ting mon oirre 10  
si la saluai:  
"Bele, buer fussiez vos nee;  
venez ent en ma contree!

2. She was not astonished,  
But said, "God save you, vassal. 10  
Go on your way  
And mount your horse.  
Be sure not to hurt me,  
For my father is in the field  
Where he is working his land. 15  
Surely if he saw you now,  
He would be quick to think ill."
3. "Pretty one, don't be afraid;  
We are not gossips. 20  
For you whom I hold so dear  
I would like to become a shepherd,  
And I'll give a rich gift:  
Fine scarlet wool and a fur-lined cloak  
And a belt of double length, 25  
And we'll go pick violets  
And be rich in love,  
And you'll be prettier  
Than the lark at dawn."
4. "Sir, you have won me over quite;  
Do your pleasure with me. 30  
I'll go gather my animals,  
And you stay here a little while."  
She went into a cleared field  
And he gave her a sweet look;  
The pretty [girl] went to her father, 35  
And he stayed behind like a fool.  
May his soul be put to shame,  
Since the pretty [girl] escaped him!

## 151

Anonymous

This morning at dawn (French Motet, 1250-1300)

- This morning at dawn  
I got up;  
I rode down the meadow,  
Found a shepherdess without a cloak 5  
Picking irises.  
She was pretty with a ruddy complexion,  
Courtly, wise, and sensible,  
And she had a cheerful heart.  
Toward her I took my path  
And greeted her: 10  
"Pretty one, blessings on you;  
Come away into my country!"

Je vos amerai;  
vos serez mout bien liuee;  
de novel vos vestirai." 15  
"Biauz douz sire, non ferai;  
j'en ai un que pluz chier ai!"

## 152

Anonymous

Aveques tel Marion i a (French Motet, 1250-1300)

Aveques tel Marion i a  
pastoriaus estre voudroie,  
qu'il n'est nule si grant joie  
por cui je changasse ja 5  
sa compaignie por rien,  
s'a ma volenté l'avoie;  
qu'avec autrui n'ameroie  
le tresor u convient  
tant de tirlot  
con un petitet de bien 10  
avec Marot.

## 153

Anonymous

L'autre jour par un matin dejouste une valee  
(French Motet, 1250-1300)

L'autre jour par un matin dejouste une valee  
a une anjournee  
pastourelle ai trovee.  
Je l'ai regardee;  
seule estoit, 5  
d'amours chantoit,  
et je dis,  
"Simple et coie,  
volentiers seroie  
(se il vous agree) 10  
vos amis."  
Ele respont cum senee,  
"Sire, laissies moi ester;  
ralés en vo contree.  
J'aim Robin sans fausseté; 15  
m'amor li ai donnee;  
plus l'aim que riens nee.  
Il s'en est alés juer au bois  
sous la ramee;  
vilenie feroie 20  
se je ne l'amoie,  
car il m'aimme sans trechier.  
Ja pour vous ne le quer laissier!"

I shall love you;  
You will be dressed in fine material;  
I'll dress you anew." 15  
"Fair sweet sir, I shall not;  
I have one that I hold dearer!"

## 152

Anonymous

With such a Marion as this (French Motet, 1250-1300)

With such a Marion as this  
I'd like to be a shepherd,  
For there's no joy so great  
That I'd ever trade  
Her company for anything, 5  
If I could get her as I want;  
For with anyone else, I wouldn't like  
The treasure that requires  
So much boither  
As much as just a little wealth 10  
With Marot.

## 153

Anonymous

The other day one morning beside a valley  
(French Motet, 1250-1300)

The other day one morning beside a valley  
One dawn  
I found a shepherdess.  
I looked at her;  
She was alone, 5  
Singing of love,  
And I said,  
"Simple and sweet,  
I would gladly be  
(If you please) 10  
Your lover."  
She answered like a sensible [girl],  
"Sir, leave me alone;  
Go back to your country.  
I love Robin without deception; 15  
I've given him my love;  
I love him more than any creature born.  
He's gone off to play in the woods  
Under the branches;  
I would commit a nasty deed 20  
If I did not love him,  
For he loves me without deceit.  
For you I'll never leave him!"

## 154

## Anonymous

Au tans d'esté que cil oisel (French Motet, 1250-1300)

Au tans d'esté que cil oisel chantent tuit a haut cri, que verdissent cil prael et rosier sunt flori, et cil joine damoiseil	5
sunt mignot et joli, et chantent par grant revel com cil qui sunt d'amors tuit esjoï, adont m'en alai toz seus en un vergier,	10
s'esgardai seant lés un poumier une pucele qui mout fit a proisier, qui se dementoit et souspiroit et regretoit	15
celi que tant amer soloit, et puis disoit, "Biaus doz amis, trop m'avés mis en grief pensee, ce m'est vis; trop m'avés oubliee!"	20
Et quant l'oï si dementer, lés li m'asis, puis si li dis,	25
"Bele, or m'avés conquis, a voz me rent pris, car mon cuer avés a tos dis; lessiés ester vo plourer et vo doel a mener.	30
Je vos en proi, bele, venés avec moi, m'amor je vous otroi; tos jors vos servirai, ne ja de vos ne partirai!"	35

## 155

## Anonymous

Quant repaire la verdor (French Motet, 1250-1300)

Quant repaire la verdor et la prime flourete, que chante par grant baudor au matin l'aloete, par un matin me levai	5
sospris d'une amourete; en un vergier m'en entrai por cueillier violete.	

## 154

## Anonymous

In summertime, when the birds (French Motet, 1250-1300)

In summertime, when the birds All sing aloud, When the meadows turn green And rosebushes bloom, And young ladies	5
Are nice and pretty And sing with great rejoicing Like people quite overcome with love, Then I went All alone into an orchard,	10
And I saw Sitting beside an apple tree A maiden who well deserved to be praised, Who was lamenting And sighing and grieving [for the absence]	15
Of him whom she once so loved. And then she said, "Fair sweet friend, You have put me in A very sad thought, So I think; You've too much forgotten me!	20
And when I heard her grieve this way, I sat beside her And then I said,	25
"Pretty one, now you've conquered me, I yield to you as your prisoner, Because you have my heart forever; Let be your weeping And expressing your grief.	30
I pray you, Pretty one, come with me, I give you my love. I'll serve you forever, And never shall I leave you!"	35

## 155

## Anonymous

When the green returns (French Motet, 1250-1300)

When the green returns And the first little flower, When the lark sings gaily In the morning, One morning I got up	5
Surprised by love; I entered an orchard To pick violets.	

Une pucele avenant,  
     bele et pleisant,                   10  
         juenete,  
         esgardai  
         en un requai  
     delés une espinete,  
 qui atent jolivement               15  
         son ami gent  
         seulete,  
     et dit chançonete:  
     " Fines amoretes  
 (Diex!) que j'ai et que je sent      20  
     mi tient jolivete."  
     Quant je vi la tousete  
     loing de gent et seulete,  
     a li m'en alai                   25  
         sanz delai,  
         en chantant  
         si la saluai.  
     Puis li ai dit itant,  
     "Bele, cuer et moi               30  
         voz otroi  
         et present.  
     Vos amis serai,  
     s'il voz pleist et agree;  
     de fin cuer vous amerai,  
     douce dame henoree."           35  
 Ele mi respont doucement,  
     " Sire, oiés ma pensee:  
     pour mon ami que j'aim tant  
     sui si matin levee,  
     si n'amerai ja que lui           40  
     por chose qui soit nee!"

## 156

Anonymous

Quant la froidor trait a fin (French Motet, 1250-1300)

Quant la froidor trait a fin,  
 qu'oiseil du bois seri vont chantant  
     au matin,  
     truis seant                       5  
     en un jardin  
 pastourelle au cuer fin.  
     Je la saluai,  
     puis dit li ai,  
     " Amerés me voz,  
     biaus cuer doz?               10  
     Ou je mourrai."

An attractive maiden,  
     Pretty and pleasing,               10  
         Quite young,  
         I saw  
         Off to one side  
     By a thornbush,  
 Who was gaily waiting              15  
         For her nice friend  
         Alone,  
     And she sang a little song:  
     " True love  
 (God!) that I have and feel        20  
     Keeps me gay."  
     When I saw the little girl  
     Far from people and quite alone,  
     I went to her                   25  
         Without delay,  
         And with a song  
         I greeted her.  
     Then I said,  
     " Pretty one, my heart and myself  
         I give you                   30  
         And grant you.  
     I'll be your lover,  
     If it please you;  
     I'll love you with a true heart,  
     Sweet honored lady."           35  
 She answered me sweetly,  
     " Sir, hear my thought;  
     For the sake of my lover that I love so well  
     I've got up so early,  
     And I'll love none but him      40  
     For any creature born!"

## 156

Anonymous

When the cold comes to an end (French Motet, 1250-1300)

When the cold comes to an end,  
 And birds in the quiet woods sing out  
     In the morning,  
     I found sitting                   5  
     In a garden  
 A shepherdess of true heart.  
     I greeted her;  
     Then I said to her,  
     " Will you love me,  
     Fair sweet heart?               10  
     Or else I'll die."

Ele respondi,  
 "J'ai ami  
 cointe et gai.  
*En non Diu, amors mi tienent ;* 15  
*ja n'en partirai!"*

## 157

Anonymous

Pour escouter le chant du rossignol (French Motet, 1250-1300)

1<sup>o</sup> Pour escouter le chant du roussignol  
 et pour desduire, un matin me levai.  
 En un vergier m'en antrai;  
 chapiau faisant ai trovee Emmelot.  
 Lés li m'assis 5  
 et s'amor li requis  
 sans delai.  
 El me respont, "Amors ai;  
 ne m'en sounés plus mot,  
 que pour autrui mon ami ne lairai." 10

2<sup>o</sup> L'autrier joer m'en alai;  
 en un vergier m'en entrai,  
 dame pleisant i trovai.  
 Bele estoit, si l'en amai 15  
 et s'amor li demandai.  
 Ele respont sans delai  
 qu'a tous jors s'amour aurai,  
 s'avoir la voeil.

## 158

Anonymous

El mois de mai (French Motet, 1250-1300)

El mois de mai  
 que florissent rosier et glai  
 en ce tens pascor,  
 plains de joie et de baudour--  
 plains d'un lai-- 5  
 ving chevauchant  
 et pensant et notant  
 un sounet novel d'amors.  
 Doce jonete,  
 blondete, 10  
 sadete,  
 truis toute seulete  
 sans pastor.  
 Fresteil avoit et tabour;  
 quant li plesoit, 15  
 si chantoit  
 et notoit  
 el fresteil un novel lai.

She answered,  
 "I have a friend  
 Fine and gay.  
*In God's name, love holds me;* 15  
*I'll never leave him!"*

## 157

Anonymous

To hear the song of the nightingale (French Motet, 1250-1300)

1<sup>o</sup> To hear the song of the nightingale  
 And to have some fun, I got up one morning.  
 I entered an orchard;  
 I found Emmelot making a garland.  
 I sat beside her 5  
 And asked for her love  
 Without delay.  
 She answered, "I'm in love;  
 Don't say another word,  
 For I won't leave my lover for another." 10

2<sup>o</sup> The other day I went to play,  
 Entered an orchard,  
 Found there a pleasing lady.  
 She was beautiful, and I loved her 15  
 And asked her for her love.  
 She answered right away  
 That I shall always have her love,  
 If I want to have it.

## 158

Anonymous

In the month of May (French Motet, 1250-1300)

In the month of May  
 When rosebushes and irises bloom  
 In the season of spring,  
 Full of joy and merriment--  
 Full of a *lai*-- 5  
 I came riding  
 And thinking and singing  
 A new little song of love.  
 A sweet young [girl],  
 Blond, 10  
 Graceful,  
 I found all alone  
 Without a shepherd.  
 She had a fife and a drum;  
 When she liked, 15  
 She sang  
 And played  
 A new *lai* on the fife.

Avant ving si la saluai  
par grant douçor; 20  
lés li m'assis soz l'ombre d'un aubourc.  
Mains jointes lui ai requise s'amour:  
"Soulers peins a flor,  
cotele et peliçon, corroie, 25  
afiche, bourse de soie,  
bel chapel de mai,  
bele, vos donrai,  
se pour moi laissiés vostre pastor."  
En criant "Hai, hai!"  
respont, "non ferai. 30  
N'ai cure de fause amor;  
ja pour soulleirs pains a flor  
Robeçon ne guerpirai;  
ainz l'aim et l'amerai!"

## 159

## Anonymous

L'autre jour par un matinet (French Motet, 1250-1300)

1<sup>o</sup> L'autre jour par un matinet  
m'en aloie esbanoiant  
et trouvai sans son bercheret  
pastoure plaisant 5  
grant joie faisant;  
lés li m'assis mout liement,  
s'amour li quis doucement.  
Ele dist, "Ay, mi!  
Sire, j'ai ami 10  
bel et joli  
a mon talent,  
Robin, por qui refuser  
voell toute autre gent;  
car je le voi et bel et gent 15  
et set bien muscer  
que tous jours l'amerai  
ne ja ne m'en partirai!"

2<sup>o</sup> Hier matinet  
trouvai sans son bercheret 20  
pastoure esgaree.  
A li vois ou praiolet  
si l'ai acolee;  
arriere se traist  
et dist, "J'aim mieus Robinet,  
qui m'a plus amee." 25  
Lors l'embranchai;  
ele dist, "Fui de moi!"  
Més onc pour ce ne laissai.

I came forward and greeted her  
With great gentleness; 20  
I sat beside her in the shade of a laburnum.  
I joined my hands and asked for her love:  
"Shoes painted with flowers,  
A petticoat and a fur-lined cloak, a belt, 25  
A clasp, a purse of silk,  
A pretty garland of spring branches,  
Pretty one, I'll give you,  
If you leave your shepherd for me."  
Crying out "O, o!"  
She answered, "I won't do it. 30  
I have no care for false love;  
Never for shoes painted with flowers  
Shall I leave Robeçon;  
Rather I love him, and I shall love him!"

## 159

## Anonymous

The other day in the morning (French Motet, 1250-1300)

1<sup>o</sup> The other day in the morning  
I went out having fun  
And I found without her shepherd  
A pleasing shepherdess 5  
Having great joy;  
I sat near her very happily,  
And gently asked her for her love.  
She said, "O me!  
Sir, I have a lover 10  
Handsome and fair  
Just as I like,  
Robin, for whom I intend  
To refuse everyone else;  
For I see he is so handsome and noble,  
And he plays the bagpipe so well, 15  
That I'll always love him  
And never leave him!"

2<sup>o</sup> Yesterday morning  
I found, without her shepherd, 20  
A lost shepherdess.  
I went to her in the meadow  
And hugged her;  
She drew back  
And said, "I prefer Robinet,  
Who has loved me more." 25  
Then I embraced her;  
She said, "Get away from me!"  
But I never stopped for that.

Quant l'oi rigotee,  
s'amour mi pramet 30  
et dit, "Sire, biau vallet,  
plus vous aim que Robinet."

## 160

**Anonymous**  
Par une matinee el moys joli d'avril  
(French Motet, 1250-1300)

Par une matinee el moys joli d'avril  
jouer ala en un vergier flori.  
Dame plaisant trouvai  
et chantant la saluai:  
"Hé, dame de valour 5  
et de biauté,  
plaine d'ounour  
et de grant bonté,  
pour vous ai lonc tans esté 10  
en grant esmay;  
si sai bien que je morrai  
se merci n'ai,  
car li dous penser que j'ai  
me fait chanter.  
Bien me doi seur toute riens d'amour loer 15  
qui si me tient gay.  
J'atenc merci; s'il vous plaist, je l'aurai."  
Ele respont comme dame senee,  
"Sire, vostre amour forment m'agree!"

## 161

**Guido Cavalcanti (c. 1255-1300)**  
In un boschetto trova' pasturella (Italian)

1. In un boschetto trova' pasturella  
più che la stella bella, al mi' parere.
2. Cavelli avea biondetti e ricciutelli,  
e gli occhi pien' d'amor, cera rosata.  
Con sua verghetta pasturav' agnelli; 5  
[di]scalza, di rugiada era bagnata;  
cantava come fosse 'namorata.  
Er' adornata di tutto piacere.
3. D'amor la saluta' imantenente  
e domandai s'avesse compagnia; 10  
ed ella mi rispose dolzemente  
che sola sola per lo bosco gia,  
e disse, "Sacci, quando l'augel pia,  
allor disìa 'l me' cor drudo avere."

When I caressed her  
She promised me her love 30  
And said, "Sir, you handsome vassal,  
I love you more than Robinet."

## 160

**Anonymous**  
One morning in the pretty month of April  
(French Motet, 1250-1300)

One morning in the pretty month of April  
I went to play in a blooming orchard.  
I found an attractive lady  
And greeted her in song:  
"O lady of worth 5  
And beauty,  
Full of honor  
And great goodness,  
For you I have long been  
In great distress; 10  
And I know well that I'll die  
Unless I have mercy,  
For the sweet thought I have  
Makes me sing.  
I must obey love more than anything, 15  
Since it keeps me cheerful.  
I await mercy; if you please, I'll have it."  
She answered like a sensible woman,  
"Sir, your love pleases me greatly!"

## 161

**Guido Cavalcanti (c. 1255-1300)**  
In a copse I found a shepherdess (Italian)

1. In a copse I found a shepherdess  
More beautiful than the stars, it seemed to me.
2. Her hair was blond and curly,  
Her eyes full of love, her complexion rosy.  
With her little staff she was pasturing lambs; 5  
Barefoot, she was bathed in dew;  
She was singing as though she were in love.  
She was adorned with every kind of beauty.
3. I greeted her at once with love  
And asked if she had company, 10  
And she answered me sweetly  
That she was going through the wood all alone  
And said, "Know that whenever a bird coos,  
My heart longs to have a lover."



4. Po' che mi disse di sua condizione 15  
 e per lo bosco augelli audio cantare,  
 fra me stesso diss' i, "Or è stagione  
 di questa pastorella gio' pigliare."  
 Merzé le chiesi sol che di basciare  
 ed abbracciar, se le fosse 'n volere. 20
5. Per man mi prese d'amorosa voglia  
 e disse che donato m'avea 'l core.  
 Menòmmi sott' una freschetta foglia,  
 là dov'ì vidi fior' d'ogni colore;  
 e tanto vi sentì gioia e dolzore 25  
 che 'l die d'amore me pareva vedere.

## 162

Joan Esteve (fl. 1270-88)

Pastorella que fes Johan Esteve en l'an .m.cc.lxxv. (Occitan, 1275)

1. L'autrier el gay temps de pascor  
 quant auzi-ls auzelhetz chantar,  
 per gaug que-m venc de la verdor  
 m'en yssi totz sols delechar;  
 et en un pradet, culhen flor, 5  
 encontrey pastora ses par,  
 cuend'e plazen,  
 mot covinen,  
 anhels seguen,  
 la flor culhen. 10  
 Dizia  
 qu'anc dia  
 de far amic non ac talen,  
 quar via  
 s'en cria 15  
 don malvestatz pren nayssemen.
2. Saludiey la, quar a gensor  
 no cre qu'om vis anhels gardar,  
 et elha mi, don ac pavor,  
 quar no-m vi tro m'auzi parlar; 20  
 e dis, "Senher, no m'a sabor  
 quar etz aissi faitz vostr'anar.  
 Pecx etz de sen,  
 non per joven  
 a Dieu mi ren! 25  
 Qu'anatz queren?  
 Parria  
 qu'espia  
 fossetz de qualque folha gen,  
 o-us guia 30  
 falsia  
 del fals plazer qu'amors desmen."

4. Since she told me of her desire 15  
 And I heard birds singing in the wood,  
 I said to myself, "Now is the time  
 To take joy of this shepherdess."  
 I begged her favor, only to kiss 20  
 And embrace her, if it were her wish.
5. She took me by the hand with loving desire  
 And said she had given me her heart.  
 She led me under a cool bower  
 Where I saw flowers of every color,  
 And there I felt such joy and sweetness 25  
 That I seemed to see the god of love.

## 162

Joan Esteve (fl. 1270-88)

Pastourelle that Joan Esteve made in 1275 (Occitan)

1. The other day in the merry season of spring  
 When I heard the little birds singing,  
 Because of the joy I felt in the greenery  
 I set out alone to amuse myself;  
 And in a little meadow, picking flowers, 5  
 I met a shepherdess without peer,  
 Pretty and pleasing,  
 Very well built,  
 Following her lambs,  
 Picking flowers. 10  
 She was saying  
 That never  
 Did she want to have a lover,  
 For a way  
 Opens up 15  
 For wickedness to be born.
2. I greeted her, for I do not believe  
 That a nobler one has been seen tending lambs,  
 And she [greeted me] although she was afraid,  
 Since she had not seen me until she heard me speak; 20  
 And she said, "Sir, I don't like it  
 That you have taken your way here.  
 You are foolish of mind,  
 But not out of youthfulness,  
 So God keep me! 25  
 What do you seek?  
 It would seem  
 You're a spy  
 From some foolish people,  
 Or else that you are guided 30  
 By the falseness  
 Of the false pleasure that refuses love."

3. "Greu pot hom jutjar per semblan,  
toza," fi-m yeu, "senes falhir,  
quar mant bo ten hom per truan,  
e mant malvat vey mout grazir;  
per que-us prec que d'ayssi enan  
vulhatz, ans que parietz, auzir!  
Que yeu non so  
sers d'ochaizo;  
mas, si-us sap bo,  
m'amor vos do."  
"Trobada  
pus fada  
vos agr'ops, senher, acsetz. No  
m'agrada.  
L'estrada  
seguetz, anatz, faitz vostre pro!" 35
4. "Toza," fi-m yeu, "ans que m'en an,  
vos faray lo dous joc sentir  
qu'entre amigua et aman  
se fai; mar ges no-us vuelh aunir.  
Tan me platz vostra beutatz gran  
qu'estiers de vos no-m vuelh partir."  
"Qui-m mou tenso  
d'aital razo  
no sap qui-m so,  
senher, ni co  
irada,  
torbada,  
m'en fetz l'autrier un folh cusso!  
Mainada  
blasmada  
no vuelh e mi aja parssu!" 50
5. "Toza cuenhta, qual que-m vejatz  
be-us valrai yeu mais que pus belh,  
que d'aver suy ricx e bastatz,  
e far vos n'ai part, cors yrnelh!  
Per que-us prec que m'amor vulhatz,  
e fassam lo dous joc novelh  
ins el jardi  
lai sotz selh pi,  
que mais ses fi  
valretz per mi."  
"Ma pensa  
no-s gensa,  
Senher, al vostre pro; quar si  
entensa  
ges tensa  
acsetz, tengratz vostre cami." 65

3. "It is hard to judge by appearances,  
Girl," I said, "without going wrong,  
For many a good man is considered a rascal,  
And I've seen many a bad man praised;  
So I beg you, from now on  
Please listen before you speak!  
For I am no  
Mere slave of the moment;  
But if you please,  
I give you my love."  
"You should have found  
A more foolish girl,  
Sir, much more. I am not  
Pleased.  
Be on  
Your way, go, be about your business!" 35
4. "Girl," I said, "before I go,  
I'll make you feel the sweet game  
That is played by a girl  
And her lover; but I don't want to shame you.  
Your great beauty pleases me so much  
That otherwise I don't want to leave."  
"Whoever talks to me  
Of such a thing  
Doesn't know who I am,  
Sir, or how  
Angry  
And irritated  
Some foolish wretch got me the other day!  
I don't want  
The oldest profession  
To claim me as its member!" 50
5. "Pretty girl, whatever you think of me  
I'll take better care of you than a more handsome man,  
For I am rich in goods and well off,  
And I'll share it with you, my lively one!  
So I beg you to accept my love,  
And let's play the sweet new game  
Inside the garden  
Under that pine,  
For then you will be  
More precious to me."  
"My thought  
Takes no pleasure,  
Sir, in your affair; for if you had  
Affection  
Not insistence,  
You would follow your road." 65

6. "Na toza, si vos sabiatz  
can gent vas Amors mi capdelh,  
cre que de las flors que portatz  
m'en fessetz leumen un capelh.  
Mantenen, menan gran solatz,  
intrem no-n sotz un arborelh." 85  
Don s'esjauzi,  
quar son pretz fi  
non l'esvazi,  
e dis aiçsi: 90  
"M'agensa  
que-m vensa,  
senher, vostr'amor ses tot si.  
Plazens', a  
parvensa, 95  
m'avetz--ab aitan fezem fi!"
7. Suffrensa,  
valensa  
a-n Guillem de Lodev'ab si;
8. qu'ofensa 100  
no-s pensa  
mar al Belh Ray qu'am mais de mi.

## 163

Joan Esteve (fl. 1270-88)  
Vaquieyra que fes Johan Esteve .m.cc.lxxxviiij. (Occitan, 1288)

1. Ogan ab freg que fazia  
en la chalenda d'abril,  
d'Olargue pel boy venia,  
sols cavalgan tost e vil;  
e vi de pres d'un cortil 5  
vaquieyra  
ab una vaca sotil  
et ab so vedelh  
que gardava;  
et horava 10  
mout devotamens,  
e bayssava  
e levava  
quo fay contenens.
2. Ves lieys tengui dreg, l'estrada 15  
laissiey e mon dreg cami.  
Quan me vi-l gen faissonada  
venir, sa razo feni;

6. "Girl, if you knew  
How sweetly I play the game of love,  
I think you would make me a garland  
Of the flowers you carry. 85  
Right now, for a wonderful time  
Let's get under a little tree."  
Then she cheered up  
Because I had not attacked  
Her true merit,  
And said, 90  
"I am pleased  
For your love,  
Sir, to win me over without any ifs.  
You seem  
To please 95  
Me--so let's get on with it!"
7. Patience  
And worth  
Guillem de Lodeva has in himself;
8. No offense 100  
Is meant  
To the Beautiful Sunlight I love more than myself.

## 163

Joan Esteve (fl. 1270-88)  
Cowgirl poem made by Joan Esteve in 1288 (Occitan)

1. This year when it was cool  
At the beginning of April,  
I was coming from Olargues through the woods,  
Riding alone in haste;  
And I saw near a small garden 5  
A cowgirl  
With a thin cow  
And its calf  
That she was tending;  
And she was praying 10  
Very devoutly,  
And kneeling  
And rising  
Like an ascetic.
2. I went straight to her, left 15  
The road and my straight path.  
When the shapely girl saw me  
Coming, she finished her prayer;

- saludiey-l ez elha mi,  
la genta, 20  
e-m senhet e-m benezi,  
cossi mort me vis.  
"Toza cara,  
que-us fai ara  
si me benezir?" 25  
"Senher, car a  
vostra cara  
semblan de murir."
3. "Toza, vos qu'etz plazenteira,  
no-m digatz mon desplazer,  
qu'ie-us port amor vertadeira.  
Siatz ab me d'un voler."  
"En Dieu ajatz vostr'esper,  
que vida,  
senher, no-us conosc per ver. 30  
Membre-us de la mort!"  
"Toza, gaire,  
per mom paire,  
vos no-m conortatz."  
"Senher fraire, 40  
a mal aire  
us vey, de que-m desplatz."
4. "Vos m'en guerretz leu, na toza,  
si m'autreyatz vostr'amor."  
"Senher, de Dieu suy espoza,  
q'ieu no vuel autre senhor."  
"Toz', an vos facha menor  
bechina?"  
"Senher, pel Rey qu'ieu azor,  
non, mais per mon cor 50  
vuelh servire,  
tro-l fenire,  
aqueh que per nos  
volc suffrire  
ab martire 55  
greu mort en la cros."
5. "Quar servir Dieu vos agensa,  
toza, n'ai gran alegrier."  
"Senher, mortz me fai temensa,  
q'uey non es vius qui-u fo yer;  
q'us non sap jorn vertadier 60  
ni hora;  
e pert lo dous gaug entier  
qui mor en peccat."

- I greeted her and she me,  
The pretty one, 20  
And she made the sign of the cross over me and blessed me,  
As though she saw I was as good as dead.  
"Dear girl,  
What makes you  
Bless me this way now?" 25  
"Sir, because  
Your face  
Looks about to die."
3. "Girl, you are so lovely,  
Don't tell me such an unpleasant thing,  
For I bring you true love.  
Please share my wish."  
"Place your hope in God,  
Sir,  
For I really don't see much life in you. 30  
Remember death!"  
"Girl,  
By my father's head,  
You don't comfort me."  
"Sir and brother, 40  
I see you are  
In ill health, which displeases me."
4. "You will cure me easily, girl,  
If you grant me your love."  
"Sir, I am a bride of Christ,  
For I want no other lord."  
"Girl, have the Minorites made you  
A beguine?"  
"Sir, by the King I adore,  
No, but with all my heart 50  
I want to serve  
Till I die  
Him who for us  
Deigned to suffer  
In torment 55  
Cruel death on the cross."
5. "It makes me happy, girl,  
That serving God is your pleasure."  
"Sir, I am afraid of death,  
For some people are not alive today who were yesterday; 60  
No one knows his true day  
Or hour;  
And anyone who dies in sin  
Loses sweet perfect joy."

- "Toza gaya, 65  
a Dieu playa,  
si qu'ol mon soste,  
que savaya  
mortz no-s traya."  
E viriey mo fre. 70
6. Con que vaya  
Guilem, gay a  
de Lodev'ab se  
pretz qu'esmaya  
gen savaya 75  
e-ls valens mante.
7. Mom Belh Ray a  
ta veraya  
beutatz qu'om non cre,  
sol que l'aya 80  
vista, n'aya  
tan lunn'otra re.

## 164

Guillaume d'Amiens (late 13th c.)  
Prendés i garde, s'on mi regarde (French)

"Prendés i garde, s'on mi regarde;  
s'on mi regarde, dites le moi."  
C'est tout la jus, en cel boschaige  
("Prendés i garde, s'on mi regarde")  
la pastourelle u gardoit vaches: 5  
"Plaisans brunete, a vous m'otroi!"  
"Prendés i garde, s'on mi regarde;  
s'on mi regarde, dites le moi."

## 165

Anonymous  
L'autrier al quint jorn d'abril (Occitan, late 13th c.?)

1. L'autrier al quint jorn d'abril  
trobiei pastorela  
a l'onbreta d'un espin,  
avinent e bella,  
que chant e favella 5  
un sonet de Castella--  
que plus humil  
non n'a en mil--  
vestida d'un negre sarzil,  
mantellet e gonella. 10

- "Merry girl,  
May it please God, 65  
As He sustains the world,  
That cruel  
Death not carry you off."  
And [with that] I turned my rein. 70
6. Wherever he goes,  
Guilem de Lodeva  
Takes with him  
Merry merit that dismays  
Cruel people 75  
And sustains the worthy.
7. My Beautiful Sunlight  
Has such true  
Beauty that no one, unless  
He has seen her, 80  
Believes that  
Any other creature has so much.

## 164

Guillaume d'Amiens (late 13th c.)  
Look out if they look at me (French)

"Look out if they look at me;  
If they look at me, tell me so."  
It was down there, in that wood  
("Look out if they look at me")  
Where the shepherdess was tending cows: 5  
"Pretty brunette, I give myself to you!"  
"Look out if they look at me;  
If they look at me, tell me so."

## 165

Anonymous  
The other day on the fifth day of April (Occitan, late 13th c.?)

1. The other day on the fifth day of April  
I found a shepherdess  
In the shadow of a thornbush,  
Attractive and pretty,  
Who was singing and saying 5  
A song of Castile--  
There is none more humble  
In a thousand--  
Dressed in a rough black cloth,  
A short cloak and a tunic. 10

2. Passiei lo traves d'un rieu.  
 "Toza," dis ieu, "bella,  
 s'ie-us atruop en luoc aizieu,  
 sola, ses parella,  
 sabrai s'est piusella 15  
 en l'erbeta novela."  
 "Ai, senher Dieu!  
 En vos mi plieu,  
 c'aitant cant aurai parent vieu  
 non serai ribaudella." 20
3. "Toza, intrem el gardin;  
 fares cortezia,  
 e farem un juoc d'amors  
 que cascuns s'en ria.  
 Si a vos plazia 25  
 que vos fosses m'amia,  
 serem aisi  
 cada matin  
 enans soleill levat aissi,  
 e tenrem goi tot dia." 30
4. "Ben entent vostre latin,  
 seinher, cal que sia;  
 perdut aves lo camin,  
 tenes vostra via!  
 Que-l mia paria 35  
 vos torn'ar'a folia.  
 Per sant Martin,  
 si fas vas mi  
 auziran o tut mieu vezin,  
 e sara vilania!" 40
5. "Toza, el temps de pascor,  
 per fin alegratge  
 can s'alegran entre lor  
 l'auzellet salvaje  
 dins per los boscages, 45  
 e vos per los ombrajes  
 per la frescor  
 de la verdor  
 farai un juoc novel d'amors  
 del vostre piusellage." 50
6. "Seinher, no-m fassas honor  
 perdre per follage;  
 mon paire-m vol maridar  
 al mieu agradaje,  
 mot de gran linhaje 55  
 segon lo mieu barnage.

2. I passed over the width of a stream.  
 "Girl," I said, "pretty one,  
 Since I have met you in a convenient place,  
 Alone, with no companion,  
 I shall learn if you're a virgin 15  
 In the fresh grass."  
 "O, Lord God!  
 In You I trust,  
 For as long as I have a living relative  
 I shall not be a whore." 20
3. "Girl, let's go into the garden;  
 You'll do a courtly thing,  
 And we shall play a game of love  
 That will make us both laugh.  
 If you please 25  
 To be my girlfriend,  
 We shall be  
 Every morning  
 Here before the sun has risen,  
 And we'll have joy all day." 30
4. "I understand your words,  
 Sir, whatever you say;  
 You have lost your way,  
 So take your road!  
 My company 35  
 Is driving you mad.  
 By Saint Martin,  
 If you step toward me  
 All my neighbors will hear of it,  
 And there will be a scandal!" 40
5. "Girl, in the season of spring,  
 When the little wild birds  
 Rejoice together  
 With true glee  
 In the woods, 45  
 On you in the shadows  
 In the cool  
 Of the green  
 I'll play a new game of love  
 For your maidenhead." 50
6. "Sir, don't make me lose  
 Honor for foolishness;  
 My father wants to marry me off  
 To my liking,  
 Into a great family 55  
 Compared to my standing.

- Anatz alhor  
querre secors,
- c'aisel en portera la flor  
que n'aura-l maridage; 60
7. "seinher, vos autres jangladors  
aures en lo badaje!"

166  
Pedr'Amigo de`Sevilha (fl. 1260-1302)  
Quand'eu hun dia fuy en Compostela (Galician-Portuguese)

1. Quand'eu hun dia fuy en Compostela  
en romaria, vi hunha pastor  
que, poys fuy nado, nunca vi tan bela,  
nen vi outra que falasse milhor;  
e demandey-lhe logo seu amor,  
e fiz por ela esta pastorela. 5
2. Dixi-lh'eu logo, "Fremosa poncela,  
queredes vós min por entendedor?  
Que vos darey boas toucas d'Estela  
e boas cintas de Rocamadador  
e d'outras doas a vosso sabor  
e ffremoso pano pera gonela?" 10
3. E ela disse, "Eu non vos queria  
por entendedor, ca nunca vos vi  
se non agora; nen vus filharia  
doas, que sey que non som pera min;  
pero cuyd'eu, sse as filhass'assy,  
que tal á no mundo a que pesaria. 15
4. E, se vëess'outra, que lhi diria,  
sse me dizesse ca per vós perdi  
meu amigu' e doas que me tragia?  
Eu non sey rem que lhi dissess'aly.  
Se non foss'esto de que me tem'i,  
non vos dig'ora que o non faria." 20
5. Dix'eu, "Pastor ssodes bem rrazõada,  
e pero creede, se vos non pesar,  
que non est' oj'outra no mundo nada,  
se vós non sodes, que eu sábia amar--  
e por aquesto vos venho rrogar  
que eu seja voss'ome esta vegada." 30

- Go elsewhere  
To get help,
- For he who marries me  
Will get my flower; 60
7. "Sir, you chatterboxes  
Will have a long wait!"

166  
Pedr'Amigo de Sevilha (fl. 1260-1302)  
One day when I was in Compostela (Galician-Portuguese)

1. One day when I was in Compostela  
On pilgrimage, I saw a shepherdess,  
The prettiest I've seen since I was born,  
Nor have I seen another who spoke better;  
And I asked her at once for her love,  
And made for her this pastourelle. 5
2. Then I said to her, "Pretty girl,  
Do you wish to have me as your lover?  
I shall give you good bonnets from Estella  
And good sashes from Rocamadour  
And other gifts to your liking  
And a pretty cloth for a tunic." 10
3. And she said, "I wouldn't want you  
As my lover, since I never saw you  
But now, nor would I take  
Your gifts, since I know they aren't for me;  
But I think if I did take them  
It would sadden someone else in the world. 15
4. "And what would I say if another [girl] came  
And told me, 'Because of you I lost  
My friend and the gifts he was bringing me'?  
I don't know anything I could say.  
If it weren't for this I'm afraid of,  
I don't tell you I wouldn't do it." 20
5. I said, "You are a very well-spoken shepherdess,  
And yet believe me, if it's not asking too much,  
No other [girl] has been born in the world  
Except you that I could love--  
And so I have come to ask you  
To let me be your man for now." 30



6. E diss'ela, come bem ensinada,  
 "Por entendedor vos quero filhar,  
 e, poys for a rromaria acabada,  
 aqui, d'u s̃o natural, do Sar,  
 cuydo-m'eu, se me queredes levar,  
 ir-m'ei vosqu'e fico vossa pagada." 35

167

Denis, King of Portugal (ruled 1279-1325)  
 Vi oj'eu cantar d'amor (Galician-Portuguese)

1. Vy oj'eu cantar d'amor  
 em um fremoso virgeu  
 unha fremosa pastor  
 que ao parecer seu  
 jamais nunca lhi par vi,  
 e poreu dixi-lh'assi:  
 "Senhor, por vosso vou eu." 5
2. Tornou sanhuda entom  
 quando m'est'oiu dizer,  
 e diss', "Ide-vos, varom!  
 Quem vos foi aqui trajer  
 para m'irdes destorvar  
 d'u dig'aqueste cantar,  
 que fez quem sei bem querer?" 10
3. "Pois que me mandades ir,"  
 dixi-lh'eu, "senhor, ir-m'ei,  
 mais ja vos ei de servir  
 sempr'e por voss'andarei,  
 ca voss'amor me forçou  
 assi que por vosso vou,  
 cujo sempr'eu ja serei." 15
4. Diz'ela, "Nom vos tem prol  
 esso que dizedes, nem  
 mi praz de o oir sol;  
 ant'ei noj'e pesar em,  
 ca meu coraçom nom é--  
 nem será, per bõa fe--  
 se nom do que quero bem." 20
5. "Nem o meu," dixi-lh'eu, "ja,  
 senhor, nom se partirá  
 de vós, por cujo s'el tem." 25
6. "O meu," diss'ela, "será  
 u foi sempr'e u está--  
 e de vós nom curo rem!" 30

6. And she said discreetly,  
 "As my lover I wish to take you,  
 And, when your pilgrimage is done,  
 If you want to take me  
 From the Sar where I was born,  
 I think I'll go with you and remain happily yours." 35

167

Denis, King of Portugal (ruled 1279-1325)  
 I saw today singing of love (Galician-Portuguese)

1. I saw today singing of love  
 In a beautiful orchard  
 [Such] a beautiful shepherdess  
 That in her appearance  
 I never saw her peer,  
 And therefore I spoke to her thus:  
 "Lady, I am your servant." 5
2. Then she became angry  
 When she heard me say that,  
 And she said, "Go away, man!  
 Who brought you here  
 To bother me  
 While I sing this song,  
 Which he made, whom I love well?" 10
3. "Since you command me to go,"  
 I said, "Lady, I shall go,  
 But from now on I shall serve you  
 Always and be your servant,  
 For love of you has compelled me  
 To be your servant,  
 And I shall always be." 15
4. She said, "What you say  
 Does you no good, I am not  
 Even pleased to hear it;  
 Rather it gives me sorrow and grief,  
 For my heart does not--  
 Nor will it in good faith--  
 Belong to anyone but him whom I love well." 20
5. "Nor will mine," I said, "ever,  
 Lady, leave  
 You, whose servant it is." 25
6. "Mine," said she, "will remain  
 Where it always has been and where it is--  
 And for you I don't care a bit!" 30

168  
 Denis, King of Portugal (ruled 1279-1325)  
 Unha pastor se queixava (Galician-Portuguese)

- |    |  |          |
|----|--|----------|
| 1. | Unha pastor se queixava<br>muit'estando noutro dia,<br>e sigo medes falava,<br>e chorava e dizia<br>com amor que a forçava:<br>"Par Deus, vi t'em grave dia,<br><i>ã amor!</i> "                     | 5        |
| 2. | Ela s'estava queixando<br>come molher com gram coita<br>e que a pesar des quando<br>nacéra, nom fôra doita;<br>porem dezia chorando,<br>"Tu nom es se nom mha coita,<br><i>ai amor!</i> "            | 10       |
| 3. | Coitas lhe davam amores<br>que nom lh'eram se nom morte,<br>e deitou-s'antr'ũas flores<br>e disse com coita forte,<br>"Mal ti venha per u fôres,<br>ca nom es se nom mha morte,<br><i>ai amor!</i> " | 15<br>20 |

169  
 Dante Alighieri (1265-1321)  
 Cavalcando l'altr'ier per un cammino (Italian)

- |  |  |    |
|--|--|----|
|  | Cavalcando l'altr'ier per un cammino,<br>pensoso de l'andar che mi sgradia,<br>trovai Amore in mezzo de la via<br>in abito leggier di peregrino. |    |
|  | Ne la sembianza me pareo meschino,<br>come avesse perduto signoria;<br>e sospirando pensoso venia,<br>per non veder la gente, a capo chino.      | 5  |
|  | Quando mi vide, mi chiamò per nome,<br>e disse, "Io vegno di lontana parte,<br>ov'era lo tuo cor per mio volere;                                 | 10 |
|  | e recoło a servir novo piacere."<br>Allora presi di lui sì gran parte,<br>ch'elli disparve, e non m'accorsi come.                                |    |

168  
 Denis, King of Portugal (ruled 1279-1325)  
 A shepherdess was lamenting (Galician-Portuguese)

- |    |   |          |
|----|---|----------|
| 1. | A shepherdess was lamenting<br>Greatly the other day,<br>And speaking to herself,<br>And weeping and saying<br>How love compelled her:<br>"By God, I saw you on a bad day,<br><i>O love!</i> "  | 5        |
| 2. | She was lamenting<br>Like a woman with great grief,<br>And who had not known<br>Care since she was born;<br>Therefore she said as she wept,<br>"You are nothing but grief to me,<br><i>O love!</i> "  | 10       |
| 3. | Love was causing her grief<br>Which was nothing less to her than death,<br>And she flung herself among flowers<br>And said with great grief,<br>"A curse on you wherever you are,<br>For you are nothing less to me than death,<br><i>O love!</i> " | 15<br>20 |

169  
 Dante Alighieri (1265-1321)  
 As I rode the other day along a road (Italian)

- |  |   |    |
|--|---|----|
|  | As I rode the other day along a road,<br>Sad because my journey was displeasing,<br>I found Love in the middle of the way<br>In the poor dress of a pilgrim.        |    |
|  | In appearance he seemed to me dejected,<br>As though he had lost his dominion;<br>And sighing, sadly he came,<br>With head bowed so as not to see those passing by. | 5  |
|  | When he saw me he called to me by name,<br>And said, "I come from far away,<br>Where your heart was in obedience to my wish;  | 10 |
|  | And I bring it back to serve a new delight."<br>Then I took so great a part of him<br>That he disappeared, and I did not see how.                                   |    |

Fourteenth Century

## 170

## Anonymous

As I stod on a day me self under a tre  
(English, early 14th c.)

1. As I stod on a day me self under a tre...
2. I met in a morueninge a may in a medwe,  
a semlier to min sihe saw I ner non.  
Of a blak bornet'al wos hir wede, 5  
purfild with pellour down to the teon;  
a red hod on hir heved, shragid al of shredis,  
with a riche riban gold-begon.  
That birde bad on hir boke evere as he yede.  
Was non with hir but hir selve al on;  
with a cri gan sche me sey-- 10  
sche wold a-wrenchin a-wey, but for I was so neye.
3. I sayd to that semly that Crist should hir save,  
for the fairest may that I ever met.  
"Sir, God yef the grace god happis to have--  
and the lyginges of love!" Thus she me gret. 15  
That I mit becum hir man, I began to crave,  
for nothing in hirde fondin wolde I let.  
Sche bar me fast on hond, that I began to rave,  
and bad me fond ferther, a fol for to fet.  
"Quaer goppellis al thi speche? 20  
Thu findis hir nout hire the sot that thu seche."
4. For me thothe so fair, hir wil wold I tast,  
and I freyned hir of love. Therat she lowe!  
"A, sire," she sayd, "hirt thow for non hast;  
if it be your wille, ye an sayd innowe. 25  
It is no mister your word for to wast.  
Ther most a balder byrd billin on the bow."  
"I wend be your semlant a-chese you for chast--  
It is non ned to mak hit so tow."  
"W...ri wet ye wat I rede? 30  
Wend fort ther ye wenin better for to spede."

## 171

## Anonymous

In a fryht as y con fare fremede (English, early 14th c.)

1. In a fryht as y con fare fremede,  
y founde a wel feyr fenge to fere.  
Heo glystmede ase gold when hit glemede;  
nes ner gome so gladly on gere. 5  
Y wolde wyte in world who hire kenede,  
this burde bryht, zef hire wil were.

## 170

## Anonymous

As I myself stood one day under a tree...  
(English, early 14th c.)

1. As I myself stood one day under a tree...
2. I met one morning a maiden in a meadow,  
No prettier to my eyes have I ever seen.  
Her dress was all of a rich brown cloth,  
Trimmed with fur down to the toes; 5  
A red hood on her head, edged with precious lace,  
With a splendid ribbon trimmed in gold.  
The maiden lingered over her book as she walked.  
No one was with her but only herself;  
With a cry did she see me-- 10  
She tried to turn away, but I was too near.
3. I said to the pretty one that Christ should save her,  
Since she was the fairest maiden that I ever met.  
"Sir, God give you grace to have good fortune--  
And [gave you the grace to have] the deceptions of love!"  
Thus she greeted me. 15  
I begged her to take me as her man,  
For nothing on earth would I give up the effort.  
Firmly she accused me of raving  
And told me to seek further to find a fool.  
"Why does all your language preach the gospel? 20  
You won't find her here, the simpleton you seek."
4. Since she seemed so fair to me, I wanted to try her will,  
And I asked her for love. At that she laughed!  
"O, sir," she said, "don't hurt yourself in haste;  
By your leave, sir, you have said quite enough. 25  
There is no need to waste your words.  
There must be a bolder bird pecking on the bough."  
"I thought by your appearance I had chosen you as chaste--  
There is no need to be so persistent."  
"... Do you know what I say? 30  
Go forth where you expect to have better success."

## 171

## Anonymous

In a wood as I went as a stranger (English, early 14th c.)

1. In a wood as I went as a stranger,  
I found a quite fair catch for company.  
She glistened like gold when it gleams;  
There was never a person so pretty in clothes. 5  
I wanted to know who in the world gave her birth,  
This bright maiden, if it were her will.

- Heo me bed go my gates, lest hire gremede;  
ne kepte heo non henyng here.
2. "Yhere thou me nou, hendest, in helde,  
nauy the none harmes to hethe. 10  
Casten y wol the from cares ant kelde,  
comeliche y wol the nou clethe."
3. "Clothes y haue on forte caste 15  
such as y may weore with wyne.  
Betere is were thunne boutte laste  
then syde robes, ant synke into synne.  
Haue 3e or wyl, 3e waxeth vnwraсте--  
afterward or thouk be thynne;  
betre is make forewardes faste  
then afterward to mene ant mynne." 20
4. "Of munnyng ne munte thou namore--  
of menske thou were wurthe, by my myht.  
Y take on hond to holde that y hore  
of al that y the haue byhyht. 25  
Why ys the loth to leuen on my lore?  
Lengore then my loue were on the lyht  
another myhte 3erne the so 3ore  
that nolde the noht rede so ryht."
5. "Such reed me myhte spaclyche reowe 30  
when al my ro were me atraht.  
Sone thou woldest vachen an newe,  
ant take another withinne nyge naht;  
thenne mihti hongren on heowe,  
in vch an hyrd ben hated ant forhaht,  
ant ben ycaired from alle that y kneowe 35  
ant bede cleuyen ther y hade claht.
6. "Betere is taken a comeliche y clothe  
in armes to cusse ant to cluppe  
then a wrecche ywedded so wrothe  
thah he me slowe ne myhti him asluppe. 40  
the beste red that y con to vs bothe  
that thou me take ant y the toward huppe--  
thah y swore by treuthe ant othe,  
that God hath shaped mey non atluppe.
7. "Mid shpping ne mey hit me ashunche; 45  
nes y neuer wycche ne wyle.  
Ych am a maide, that me ofthuncheth;  
luef me were gome boutte gyle."

- She bade me go my way, lest she become angry;  
She did not care to hear any scorn.
2. "Hear me now with favor, most gracious one;  
I have no insults to mock you. 10  
I wish to deliver you from cares and cold,  
Comely I will now clothe you."
3. "I have clothes to put on  
Such as I may wear with joy. 15  
It is better to wear thin [cloth] without vice  
Than ample robes, and sink into sin.  
If you get your way, you will be ungrateful--  
Afterward your thanks will be thin;  
Better it is to make firm pledges  
Than afterward to grieve and remember." 20
4. "Think no more of remembering--  
You would be worthy of honor, by my strength.  
I promise to be true until I turn gray  
In all that I have promised you. 25  
Why are you loath to believe what I say?  
Longer than my love has seen the light  
Another might yearn for you, so long,  
Who would not speak so straight."
5. "Such speech might soon make me sorry  
If I lost all my peace. 30  
Soon you would fetch someone new,  
And take another within nine nights;  
Then I'd go hungry to my kin,  
In every household hated and despised,  
Parted from all that I knew 35  
And begging to cling where I had clasped.
6. "It is better to take a well dressed man  
In my arms to kiss and embrace  
Than a wretch so ill matched in marriage  
That I could not escape though he beat me. 40  
The best advice that I have for us both  
[Is] that you take me, and I hop to you--  
Even though I swore by faith and oath,  
What God has decreed no one may avoid.
7. "With their decrees they can't frighten me,  
I was never a witch or a wizard. 45  
I am a maiden, which displeases me;  
I would have liked a man without guile."

172  
Anonymous  
Mentre per una ribiera (Occitan, c. 1320-33)

1. Mentre per una ribiera  
sols anava deportan,  
vi de luenh gaya porquiera  
un tropel de porcz gardan. 5  
Sopdamen per una rega  
aniey vas liey d'un garatg.  
Et hac son cors fer e lag,  
escur e negre cum pegua;  
grossa fo coma tonela, 10  
et hac cascuna mamela  
tan gran que semblet Engleza!  
Yeu, que la vi malsabeza,  
cazec mi tota la brassa.
2. Ela'stec coma fadassa,  
et yeu disshi-l, "Na Corteza, 15  
bela res e gent apreza,  
digatz me si n'etz piucela."  
En est mieg jos sa gonela  
se grata fortmen e brega  
lo sieu corcegas mal fag; 20  
si-l pans no fo-l del gannag,  
paregra-l tota la plega!  
E respondet entertan  
am boaral votz grociera,  
"Hom, per que-m vas enujan? 25  
Sec, de par Dieu, ta cariera!"
3. "Toza," fi m'ieu, "plazentiera,  
per vos hai trag gran afan,  
per que-us prec que voluntiera  
me digatz so que-us deman." 30  
"Senher, per fugir a brega  
e per gandar a mal plag,  
mas que no-m sia retrag  
dir vos o vuelh, sol que-m lega.  
Maritz ni-spos no-m capdela, 35  
ni lunh temps planca ni cela  
no fuy d'ome, ni sosmeza."  
"Huey seretz, toza, repreza,  
quar yeu say be qui-us abrassa!"
4. "Del boyer no-m blasmatz, lassa! 40  
Quar jos terra fora meza  
gran temps ha, mas la gayeza  
de lui. Tam be caramela,  
m'esgauzish e-m renovela!

172  
Anonymous  
While along a bank (Occitan, c. 1320-33)

1. While along a bank  
I was walking alone, amusing myself,  
I saw far off a merry piggirl  
Tending a herd of pigs. 5  
At once I turned toward her  
Along the furrow of a fallow field.  
She was wild and ugly,  
Swarthy, black as pitch;  
She was fat as a barrel, 10  
And both her breasts  
Were so big that she looked English!  
When I saw she was so disgusting,  
My arms fell to my sides.
2. She stood there like an idiot,  
And I said, "Courtly lady, 15  
Beautiful creature, well brought up,  
Tell me if you are a virgin."  
While I was saying that, under her tunic  
She scratched and rubbed  
Her fat and ugly self; 20  
If it hadn't been for the tail of her shirt,  
She would have showed her whole crack!  
And she answered meanwhile  
In a thick, mooing voice,  
"Why are you pestering me, man? 25  
For God's sake, hit the road!"
3. "Charming girl," I said,  
"I have suffered great torment for your sake,  
And so I beg you  
To tell me willingly what I ask." 30  
"Sir, to avoid an argument  
And to escape a quarrel,  
If you won't hold it against me,  
I'll tell you if I may.  
No husband or fiancé tells me what to do, 35  
And I've never been a plank or saddle  
For any man, or underneath one."  
"You'll get caught at it today, girl,  
For I know who hugs you!"
4. "Don't blame me because of the drover, alas! 40  
For I would have been dead and buried  
Long ago, except for his  
Merriment. He pipes so well,  
He cheers me up and makes me lively!

- Non es jorn qu'ab mi no bega 45  
 a pot de barril a rag--  
 e ses lunh avol assag,  
 qu'entre nos ges no s'emplega."  
 "Porquiera, segon semblan 50  
 vos l'amatz d'amor entiera?"  
 "O yeu, mais que porcz aglan,  
 ni cauls trueja porceliera!"
5. "Sor, tant tez bela parliera  
 que totz m'anatz traforan. 55  
 Prec vos qu'en cela falguiera  
 anem amdos deportan  
 ans que mos languimens crega."  
 "Senher, no crey d'aquest mag  
 me vejatz en aquel trag!  
 Mal bossi fai qui-s nofega!" 60  
 "Quar pauc val," fi m'ieu, "sor bela,  
 fivelos senes fivela,  
 valha-m la vostra franqueza."  
 "Far me faretz gran fadeza,  
 bels senher, quar vos am massa." 65
6. Soptamen am mi-s la passa  
 qu'a pauc no-m fe gran fereza.  
 "Sor, pus tant sabetz de preza  
 anem tendre la trapela 70  
 la jos en l'erba noela."  
 Las faudas se reversega  
 per miels anar ses empag,  
 e mena-m de jos un fag,  
 et aqui tost ela-s plega.  
 "De la part," fi m'ieu, "denan 75  
 etz, toza, trop presentiera,  
 per que no-m veyretz d'ogan  
 passar per vostra naviera."
7. "Quar me vezetz solaciera,  
 senher, vos pessatz engan; 80  
 e vuelh mais que lams me fiera  
 qu'ieu falhimen fes tan gran."  
 Son camí pren e tezega,  
 va s'en ab son gonel frag;  
 ampla fo que semblet mag! 85  
 Mas al pas d'un riu lenega,  
 tan prozamen s'en capdela  
 que tal colp de la maysshela  
 det ques aqui s'es esteza.  
 Yeu que vi la gran apteza, 90  
 laysshe li tota la plassa.

- There's not a day he doesn't drink with me 45  
 From the stream pouring out of a barrel--  
 And without trying any dirty tricks,  
 For between us there's none of that."  
 "Piggirl, do you love him  
 With true love, as it seems?" 50  
 "Yes I do, more than a pig [loves] acorns,  
 Or a mother sow [loves] cabbage!"
5. "Sister, you speak so elegantly  
 That you have pierced my [heart].  
 I beg you, in that fern over there 55  
 Let's go together and have some fun  
 Before my weakness grows."  
 "Sir, I don't think in this month of May  
 You'll see me in that harness!  
 A traitor gets a poor mouthful!" 60  
 "Beautiful sister," I said, "because there's little worth  
 In an eyelet punch with no eyelet hole,  
 Let your goodness help me."  
 "You'll make me do something very foolish,  
 Fair sir, for I love you lots." 65
6. Suddenly she broke her promise  
 So much she nearly gave me a fright.  
 "Sister, since you know all about hunting  
 Let's go set the trap  
 Down there in the fresh grass." 70  
 She hitched up her skirt  
 To walk without tripping,  
 And led me under a beech,  
 And there she lay down.  
 "From the front," I said,  
 "You are too lovely, girl,  
 And so you're not about to see me  
 Passing through your channel."
7. "Just because you see I'm merry,  
 Sir, you're thinking up a trick;  
 I'd rather be struck by lightning  
 Than commit so great a sin." 80  
 She took her road and fled,  
 Went off with her tunic torn,  
 So fat she looked like a breadbin!  
 But at the edge of a stream she slipped,  
 And managed so skilfully 85  
 That she hit her chin  
 And there she lay stretched out.  
 When I saw her great agility,  
 I left the field to her. 90



8. Flors humils, no si deslassa  
de vos purtatz ni beleza,  
e quar etz flors de nobleza,  
me dicta: l cor e-m martela 95  
qu'es fols qui de vos s'apela.

## 173

Pseudo-Neidhart von Reuental  
Der Wenglinck (German, 1300-50)

1. Auff mein zwar und auff mein fes,  
ich wil singen  
von einer maid, die haist Ges,  
die sah ich den hayerles  
schön springen. 5  
Mit den kinden traib sie vil  
zwicken, zwergen;  
darzu kund sie ein spill,  
haisset, als ich wenen will,  
wennling bergen. 10  
Da sie da nyder sassen fur dy tume,  
sie sprach, "Lat mich den wenling tragen umbe."  
Ir begund ir wempel al zu grossen:  
seht, darumb sie es nicht lie.  
Zu iglicher sie da ging; 15  
zwuschen und ober der knyde  
da ward sie den wenling vast verstossenn.
2. Sam ein gast ich gangen was  
für ein awen 20  
durch ein wyss in ein gras  
do man veyol plumen lass,  
rosen schawen.  
Das was eines morgens frü;  
sie was eine; 25  
da kam ich geschlichn zu,  
fragen, was die liebe thü,  
die susse, rayne.  
Sie erschrickett sere, gleich einem kinde.  
"Frowlein, nu was tut ir?" Sie sprach, "Ich pinde 30  
ein rosen krenzel auff mein haubt zu ziere."  
"Frowlein, nu günnet mir,  
das ich rosen reiche dir  
zu dem krancz, nach meiner gir."  
Das ward von der guten erlaubett mir.
3. Schier zway krenzlein sie uns pannt 35  
auff der haide.  
Ich slug sie auff ir weisse handt,  
schimpffes ich mich unter wandt  
mit der maide.

8. Flower of humility, purity and beauty  
Do not depart from you,  
And because you are a flower of nobility  
My heart tells me, hammering out its words, 95  
That he's a fool who appeals your judgment.

## 173

Pseudo-Neidhart von Reuental  
The Pecker (German, 1300-50)

1. On my honor and my faith,  
I will sing  
Of a maid whose name is Goat,  
Whom I saw cutely dancing  
The heia-song. 5  
With the girls she was doing  
Tricks and squeezes;  
Also she knew a game  
Called, as I suspect,  
"Hide the Pecker." 10  
When they sat down in front of the silly girl,  
She said, "Let me carry the pecker around."  
Her belly began to swell,  
You see, because she didn't give it up.  
She went to every girl; 15  
Between and over her knees  
She set to thrusting the pecker.
2. Like a stranger I had gone  
Before a meadow  
Through a field into a pasture  
Where violets bloom  
And roses appear.  
It was early one morning;  
She was alone; 25  
I came sneaking up  
And asked what the dear was doing,  
The sweet and pure.  
She was startled, like a girl.  
"Young lady, what are you doing?" She said, "I'm weaving  
A rose-garland to adorn my head." 30  
"Lady, now let me  
Pick roses for you  
For the garland, as I wish."  
This was permitted me by the good one.
3. Soon she made us two garlands  
In the meadow.  
I caressed her on her white hand,  
And started fooling  
With the maiden. 35

Ich warff ir den meinen zwerg 40  
     do vil palde;  
 sie hebt und tet mir einen zwick.  
 Sie sprach, "Ich wil haben sik."  
     Vor dem walde  
 do begund ich mit klugen zwicken zwerger. 45  
 Sie sprach, "Her, künt ir ein spill, wennclinck pergen?"  
 "Ja das kan ich; schön, tut euch unter!"  
     Secht, darumb ich es nit lies,  
     meinen wenlinck ich ir sties  
     zwaschn' pain, als sie mich hies. 50  
 Do sie des empfandt, sie nam sin wunder.  
  
 4. Schimpfen sie eins tails verdros.  
     Sie sprach, "Bleibe,  
     euwer unfug ist zu gros;  
     warumb decket ir mich plos? 55  
     Kom, ich lide!"  
 "Fraw, das ich den wending  
     pas verschieb,  
     dar nach stet mir mein gerinck.  
     Ich lere dich ein fremdes dingk, 60  
     du vil liebe!"  
 Sie sprach, "Mir kam nye wending unters hemde."  
 "Fraw, der ler ich dich noch zway, die dir sein vremde,"  
 sprach ich zu der schonen. "Volg meiner lere!"  
     Meinen wenling ich da parg 65  
     der guten; er taucht sie nicht arg;  
     die here was nye so karg  
 das sie bate den wending bergen mer.  
  
 5. Do das spill ein ende nam  
     sprach die here, 70  
     "Her, darumb seit mir nicht gram  
     ob ich mich ein tail verscham,  
     durh ewer ere!  
     Wenlinnk thut ir mir erkant,  
     das ich schaw 75  
     wie es sej umb yne gewant!"  
 Do gab ich ir'n in die hant  
     vor der awe.  
 Sie batt mich da den wenling pas verstossenn;  
 sie sprach, "Her, dem ewern spill kan sich nicht genossenn: 80  
     mir ist, als die erde lauff umb,  
     ich pin witz worden frej,  
     als der hymel kuppfrin sey  
     und der sunnen wern drey;  
     des geswur ich ayde." So sprach die tumne. 85

I gave her my squeeze 40  
     Right away;  
 She raised it and gave me a trick.  
 She said, "I want to have a win."  
     Before the woods  
 I started to squeeze her with clever tricks. 45  
 She said, "Sir, do you know a game called 'Hide the Pecker'?"  
 "Indeed I do; pretty one, get under!"  
     See, I didn't let up  
     Sticking my pecker  
     Between her legs, as she asked me. 50  
 When she felt it she was amazed.  
  
 4. The game displeased her a little.  
     She said, "Stop,  
     Your coarse behavior is too rough;  
     Why are you taking off my clothes? 55  
     Come now, that hurts!"  
 "Lady, so I can better  
     Shove my pecker,  
     That's what I'm trying to do.  
     I'll teach you a new thing, 60  
     Most beloved!"  
 She said, "No pecker has ever come under my skirt."  
 "Lady, I'll show you two more things that are new to you,"  
 I said to the pretty one. "Follow my teaching!"  
     Then I hid my pecker 65  
     In the good one; it seemed to her not bad;  
     The lady was not too stingy  
 To ask me to stick it in again.  
  
 5. When the game came to an end  
     The lady said, 70  
     "Sir, don't be angry with me  
     If I'm a little embarrassed,  
     By your honor!  
     Show me your pecker  
     So I can see 75  
     How it's built!"  
 Then I put it in her hand  
     Before the meadow.  
 Then she asked me to shove my pecker better;  
 She said, "Sir, nothing can be compared to your game; 80  
     It seems as if the world is spinning,  
     I'm out of my wits,  
     As though the sky were made of copper  
     And there were three suns;  
     I'd swear an oath." So said the silly girl. 85

## 174-81

Juan Ruiz, Arcipreste de Hita  
*Cánticas de serrana* from the *Libro de Buen Amor*  
 (Castilian, 1330-43)

## 174 (I)

De cómo el Arcipreste fue a provar la sierra  
 e de lo que le contesció con la serrana

950. Provar todas las cosas el Apóstol lo manda;  
 fui a provar la sierra, e fiz loca demanda--  
 perdí luego la mula, non fallava vianda.  
 Quien más de pan de trigo busca, sin seso anda.
951. El mes era de março, día de Sant Meder,  
 pasada de Loçoya fui camino prender;  
 de nieve e de granizo non ove do me asconder.  
 Quien busca lo que non pierde, lo que tien' deve perder.
952. Ençima d'este puerto vime en grant rebata.  
 Fallé la vaqueriza çerca de una mata;  
 preguntéle quien era; respondiôme, "¡La chata!  
 Yo só la chata rezia que a los omnes ata.
953. "Yo guardo el portadgo e el peaje cojo;  
 el que de grado m' paga non le fago enojo,  
 el que non quier' pagar, priado lo despojo.  
 Págam', si non verás como trillan rastrojo."
954. Detóvome el camino, como era estrecho,  
 una vereda angosta, harruqueros la avién fecho.  
 Desde me vi en coita, arrezido, maltrecho,  
 "Amiga," diz, "amidos faze el can barvecho.
955. "Déxam' passar, amiga, darte he joyas de sierra.  
 Si quieres, dime cuáles usan en esta tierra,  
 ca, segund es la fabla, quien pregunta non yerra--  
 e, por Dios, dam' posada, que el frío me atierra."
956. Respondiôme la chata, "Quien pide non escoge.  
 Prométeme quequiera e faz que non me enoje;  
 non temas, si m' das algo, que la nief mucho t' moje.  
 Conséjot' que te abengas antes que te despoje."
957. Como dize la vieja, quando beve su madexa,  
 "Comadre, quien más non puede, amidos morir se dexa."  
 Yo, desde me vi con frío, con miedo e con quexa,  
 mandéle prancha con broncha e con çorrón de coneja.
958. Echóme a su pescueço por las buenas respuestas,  
 e a mí no m' pesó porque m' llevó a cuestas;  
 escusóm' de passar los arroyos e cuestas.  
 Fiz de lo que y passó las coplas deyuso puestas.

## 174-81

Juan Ruiz, Archpriest of Hita  
*Songs of Mountain Girls* from the *Book of Good Love*  
 (Castilian, 1330-43)

## 174 (I)

How the Archpriest Went to Try the Mountains  
 and What Happened to Him with the Mountain Girl

950. The Apostle commands us to try all things;  
 I went to try the mountains, and it was a fool's errand--  
 Right away I lost my mule, and I couldn't find any food.  
 Anyone who seeks better than wheat-bread must be crazy.
951. It was the month of March, Saint Emeterius' day,  
 When I took my way through the pass of Lozoya;  
 I had nowhere to hide from snow and hail.  
 He who seeks what he hasn't lost deserves to lose what he has.
952. At the top of this pass I got into big trouble.  
 I met a cowgirl near a wood;  
 I asked her who she was; she answered, "The country girl!  
 I am the rugged country girl who ties up men.
953. "I do toll duty and collect the fees;  
 I do no harm to those who pay me willingly,  
 But I quickly strip those who refuse to pay.  
 Pay me, or else you'll see how they glean a stubble field."
954. She blocked my way, which was a tight squeeze,  
 A narrow path made by muleteers;  
 Seeing I was in trouble, stiff with cold and hapless,  
 I said, "Friend, a dog hates to sleep in an open field.
955. "Let me pass, my friend, I'll give you country trinkets.  
 If you want, tell me what kind they like in this country,  
 For as the saying goes, he who asks makes no mistake--  
 And for God's sake give me shelter, for this cold is killing me!"
956. The country girl answered, "Beggars can't be choosers.  
 Promise me something, and don't disappoint me;  
 No need to fear the snow will soak you if you give me something.  
 I advise you to agree before I strip you bare."
957. As the old woman says while she wets her yarn with spit,  
 "Sister, if you can do no more, you just have to die."  
 Since I was cold, afraid, and miserable,  
 I promised her a medallion with a locket and a rabbit-fur pouch.
958. She tossed me around her neck for my good answers,  
 And it didn't weight me down that she carried me on her back;  
 She saved me from going on foot across the streams and hills.  
 I made the stanzas below about what happened there.

175 (II)  
Cántica de serrana

959. Passando una mañana  
el puerto de Malangosto,  
salteóme una serrana  
a la asomada del rostro.  
"Fademaja," diz, "¿dónde andas?  
¿Qué buscas o qué demandas  
por aqueste puerto angosto?"
960. Dixle yo a la pregunta,  
"Vóme fazia Sotosalvos."  
Diz, "El pecado t' barrunta  
en fablar verbos tan bravos,  
que por esta encontrada  
que yo me tengo guardada,  
non pasan los omnes salvos."
961. Paróseme en el sendero,  
la gaha, roín e heda.  
"A la he," diz, "escudero,  
aquí estaré yo queda  
fasta que algo me prometas;  
por mucho que te arremetas,  
non pasarás la vereda."
962. Dixle yo, "Por Dios, vaquera,  
non me estorves mi jornada;  
tuelte e dame carrera,  
que non trax para ti nada."  
Ella diz, "Dende te torna,  
por Somosierra trastorna,  
ca no avrás aquí passada."
963. La chata endiablada--  
¡que Sant Illán la cofonda!--  
arrojóme la cayada  
e rodeóme la fonda,  
enaventóme el pedrero;  
"Par el Padre verdadero,  
¡tu m' pagarás oy la ronda!"
964. Fazié nieve e granizava.  
Díxome la chata luego,  
hascas que me amenazava,  
"Págam, si non verás juego."  
Díxel yo, "Par Dios, fermosa,  
dezirvos he una cosa:  
más querría estar al fuego."

175 (II)  
Song of the Mountain Girl

959. One morning as I was crossing  
The pass of Malangosto,  
A mountain girl surprised me  
At the top of the hill.  
"You unlucky wretch," she said, "where are you going?  
What are you looking for or what do you seek  
In this narrow pass?"
960. I answered her question,  
"I'm going toward Sotosalbos."  
She said, "The Devil will get you  
For saying such bold words,  
For in this region  
Where I keep watch,  
No man crosses safely."
961. She stood before me in the path,  
The leprous, vile and ugly thing.  
"By my faith, squire," said she,  
"I'll stand right here  
Until you promise me something;  
However well you attack,  
You won't get down the path."
962. I said to her, "For God's sake, cowgirl,  
Don't block my journey;  
Step aside and make way for me,  
For I've brought you nothing."  
She said, "Turn around,  
Go back by Somosierra,  
For here you won't get through."
963. That devilish country girl--  
May Saint Julian confound her!--  
Threw her crook at me  
And whirled her sling,  
Shot a rock at me;  
"By the true Father,  
You'll pay me the toll today!"
964. It was snowing and hailing.  
Then the country girl said,  
Almost threatening me,  
"Pay me, or else you'll see real sport."  
I said to her, "By God, pretty one,  
I'll tell you one thing:  
I'd rather be by the fire."

965. Diz, "Yo t' levaré a casa,  
demostrarte he el camino,  
fazerte he fuego e brasa,  
darte he del pan e del vino;  
¡alauíd!, prométeme algo  
e tenerte he por fidalgo--  
¡buena mañana te vino!"
966. Yo, con miedo, arrezido,  
prometí una garnacha  
e mandé para el vestido  
una broncha e una prancha.  
Ella diz, "D'oy más, amigo,  
anda acá, tréte conmigo,  
non ayas miedo al escacha."
967. Tomóm' rezio por la mano,  
en su pescueço me puso  
como a çurrón liviano  
e levóm' la cuesta ayuso.  
"Hadeduro, non te espantes,  
que bien te daré qué yantes  
como es de sierra uso."
968. Púsome mucho aína  
en la venta con su enhoto;  
diome foguera de enzina,  
mucho gaçapo de soto,  
buenas perdizes asadas,  
hogaças mal amassadas,  
e buena carne de choto;
969. de buen vino un quartero,  
manteca de vacas mucha,  
mucho queso assadero,  
leche, natas e una trucha.  
Dize luego, "Hadeduro,  
comamos d'este pan duro--  
después faremos la lucha."
970. Desde fui poco estando,  
fui me desatiriziendo;  
como me iva calentando,  
ansí me iva sonriendo.  
Oteóme la pastora,  
diz, "¡Ya compañón, agora  
creo que vo entendiendo!"
971. La vaqueriza traviessa  
dize, "Luchemos un rato;  
liévate dende apriesa,  
desbuélvete de aqués ható."
965. She said, "I'll take you home,  
I'll show you the road,  
I'll make you a fire and coals,  
I'll give you bread and wine;  
Please promise me something,  
And I'll treat you as a noble man--  
This is your lucky day!"
966. Stiff with fear and cold,  
I promised her a cloak  
And offered her, to go with her dress,  
A locket and a medallion.  
She said, "Right now, my friend,  
Come this way and follow me,  
Don't be afraid of the frost."
967. She took me firmly by the hand,  
Hung me from her neck  
Like a lightweight pouch  
And carried me downhill.  
"Poor devil, don't be afraid,  
For I'll give you plenty to eat  
As is the custom in the mountains."
968. She got me very quickly  
To the hut with its snugness;  
She gave me a fire of oak,  
Much rabbit meat from the wood,  
Good roasted partridges,  
Poorly kneaded bread,  
And good meat of a kid;
969. A pint of good wine,  
A lot of cows' butter,  
A lot of cheese for roasting,  
Milk, cream, and a trout.  
Then she said, "Poor devil,  
Let's eat some of this hard bread--  
Then we'll have a wrestle."
970. After I had been there a little,  
I started to thaw out;  
While I was warming up,  
She was smiling at me.  
The shepherdess eyed me  
And said, "Oh, my chum, now  
I think I get your idea!"
971. The mischievous cowgirl  
Said, "Let's wrestle a bit;  
Get up from there quickly,  
Strip off your clothes."

Por la muñeca me priso,  
ove a fazer quanto quiso.  
¡Creo que fiz buen barato!

## 176 (III)

## De lo que contesçió al Arçipreste con la serrana

972. Después d'esta ventura fuime para Segovia,  
non a comprar las joyas para la chata troya;  
fui ver una costiella de la serpiente groya  
que mató al viejo Rando, segunt dize en Moya.
973. Estide en esa çibdat e espendí mi cabdal--  
non fallé pozo dulce nin fuente perenal.  
Dix, desque vi mi bolsa que se parava mal:  
"Mi casilla e mi fogar çient sueldos val."
974. Torné para mi casa luego al terçer día,  
mas non vin por Loçoya, que joyas non traía;  
coidé tomar el puerto que es de la Fuentfria.  
Erré todo el camino como quien no l' sabía.
975. Por el pinar ayuso fallé una vaquera  
que guardava sus vacas çerca esa ribera.  
"Omíllom!" dix yo, "serrana falaguera;  
o morarme he convusco o mostradme la carrera."
976. "Seméjasmе sandío, que ansí te conbidas;  
non te llegues a mí ante te lo comidas--  
si non, yo te faré que mi cayada midas!  
Si en lleno te coxgo, bien tarde la olvidas."
977. Como dize la fabla del que de mal no s' quita,  
"Escarva la gallina e falla su pepita."  
Provéme por llegar a la gaha maldita;  
diome con la cayada tras la oreja, fita.
978. Derribóm' cuesta ayuso e caí estordido;  
allí prové que era mal golpe el del oído.  
"¡Cofonda Dios," dix yo, "cigüeña en el exido,  
que de tel guisa acoje çigüñinos en nido!"
979. Desque ovo en mí puesto las sus manos iradas  
diz la descomulgada, "Non pises las aradas;  
non te asañes del juego, que esto a las vegadas  
cohiérense en uno las buenas dineradas.
980. "Entremos a la cabaña, Ferruzo non lo entienda;  
meterte he por camino e avrás buena merienda.  
Liévat' dende, cornejo, non busques más contienda."  
Desque la vi pagada, levantéme corrienda.

She caught me by the wrist,  
I had to do what she wanted.  
I think I made a good bargain!

## 176 (III)

## What Happened to the Archpriest with the Mountain Girl

972. After this bit of luck I set off for Segovia,  
Not to buy the trinkets for the coarse mountain girl;  
I went to see a rib of the reddish serpent  
That killed old Rando, as they say in Moya.
973. I stayed in that city and spent my savings--  
I did not find a sweet well or a perennial fountain.  
I said, when I saw that my purse was emptying,  
"My little house and hearth are worth a hundred pence."
974. I turned toward my home at the end of three days,  
But I didn't go by Lozoya, for I was not bearing gifts;  
I planned to take the pass that is called La Fuentfria.  
I missed the way completely, like one who didn't know it.
975. Down in the pine grove I found a cowgirl  
Who was watching her cows near a stream.  
"Greetings," said I, "lovely mountain girl;  
I'll stop with you, or else show me the road."
976. "You look to me like a fool, inviting yourself this way;  
Don't come near me before you think it over--  
Or else I'll give you the measure of my crook!  
If I hit you square, you won't forget it soon."
977. As the saying goes, about a man who can't keep out of trouble,  
"The chicken scratches the ground and finds a case of the pip."  
I tried to reach the cursed, deformed woman;  
She gave me one with her crook right behind the ear.
978. She knocked me downhill and I fell stunned;  
There I found that a blow on the ear is a bad one.  
I said, "God curse any stork on the outskirts of town  
That receives its young that way in the nest!"
979. As soon as she got her angry hands on me  
The godless woman said, "Don't set foot on the plowed fields;  
Don't get angry at my trick, for sometimes  
It can lead to a good deal.
980. "Let's go into the hut, so Ferruzo won't hear;  
I'll show you your way and you'll get a good lunch.  
Get up from there, dogwood, don't look for more trouble."  
Since I saw she was in a good mood, I got up quickly.



981. Tomóme por la mano e fuémosnos en uno;  
era nona passada e yo estava ayuno;  
desque en la choza fuimos, non fallamos ninguno,  
díxome que jugásemos al juego por mal de uno.
982. "Par Dios," dixé yo, "amiga, más querría almorzar;  
de ayuno e de arreçido, non podrí solazar.  
Si ante non comiese, non podrí bien luchar."  
Non se pagó del dicho, quísome amenazar.
983. Pensó de mí e d'ella. Dixé yo, "Agora se prueba  
que pan e vino juega, que non camisa nueva."  
Escoté la merienda e partíme d'Algueva;  
díxel' que me mostrase la senda que es nueva.
984. Rogóme que fincase con ella esa tarde,  
ca mala es de amatar el estopa de que arde.  
Díxel' yo, "Estó de priessa, ¡si Dios de mal me guarde!"  
Assañós' contra mí--resçelé e fui covarde.
985. Sacóme de la choça, llegóme a dos senderos;  
amos son bien usados, amos son camineros.  
Andít lo más que pud aina los oteros,  
llegué con sol temprano al aldea de Ferreros.
986. D'esta burla passada fiz un cantar atal;  
non es mucho fermoso, creo, nin comunal.  
Fasta que el libro entiendas, d'él bien non digas nin mal,  
ca tú entenderás uno e el libro dize ál.

177 (IV)  
Cántica de serrana

987. Sienpre me verná emiente  
d'esta serrana valiente,  
Gadea de Riofrío.
988. Allá fuera d'esta aldea  
la que aquí he nonbrado,  
encontréme con Gadea;  
vacas guarda en el prado.  
Yo l' dixé, "En buena ora sea  
de vos, cuerpo tan guisado."  
Ella me repuso, "¡Ea!,  
la carrera as errado  
e andas como radío."
989. "Radío ando, serrana,  
en esta grand espessura.  
A las vezes omne gana  
e pierde por aventura;

981. She took me by the hand and we went off together.  
It was past three in the afternoon and I hadn't eaten yet;  
As soon as we got to the hut--we didn't find anyone there--  
She said we should play the game somebody always loses.
982. "For God's sake," I said, "my friend, I'd rather eat breakfast;  
Starved and stiff with cold, I couldn't give you any fun.  
If I don't eat first I won't be able to wrestle well."  
She wasn't pleased with what I said, she tried to threaten me.
983. She looked after me and herself. I said, "Now it's shown  
That bread and wine [make you] play the game, not a new shirt."  
I paid for the lunch and left Algueva;  
I told her to show me the path, which is new.
984. She asked me to stay with her that afternoon,  
For the tow she was burning with is a hard one to quench.  
I said to her, "I'm in a hurry, God save me from harm!"  
She got mad at me--I was afraid and turned coward.
985. She took me out of the hut and led me to two paths;  
Both are much used, both are passable.  
I crossed the hills as fast as I could.  
I arrived while it was still light at the village of Ferreros.
986. About this misadventure I made a little song;  
It's not very pretty, I suppose, nor is it ordinary.  
Until you hear the book, don't say good or bad about it,  
For you'll understand one thing although the book says another.

177 (IV)  
Song of the Mountain Girl

987. I'll always remember  
That robust mountain girl,  
Gadea of Riofrío.
988. Outside the village  
Which I have named here,  
I encountered Gadea,  
Who watches cattle in the meadow.  
I said to her, "Good day to you,  
You pretty thing."  
She answered me, "Ah ha!  
You've lost the way,  
And you're walking like a wanderer."
989. "A wanderer I walk, mountain girl,  
In this great thicket.  
Sometimes a man wins  
Or loses by chance;



mas quanto esta mañana  
del camino non he cura,  
pues vos yo tengo, hermana,  
aquí en esta verdura,  
ribera de aqueste río."

990. Ríome como respuso  
la serrana tan sañuda;  
descendió la cuesta ayuso,  
como era atrevuda,  
dixo, "Non sabes el uso  
cómo s' doma la res muda;  
quiçá el pecado te puso  
esa lengua tan aguda.  
¿Si la cayada te enbió?"
991. Enbióme la cayada  
aquí, tras el pestorejo,  
fizome ir la cuesta lada,  
derrocóme en el vallejo.  
Dixo la endiablada,  
"¡Así enpiuelan conejo!  
Sobart' e," diz, "el alvarda  
si non partes del trebejo;  
¡liévate, vete, sandío!"
992. Hospedóme e diom' vianda,  
mas escotar me la fizo;  
porque non fiz quanto manda,  
diz, "¡Roín, gaho, envernizo!  
¡Cómo fiz loca demanda  
en dexar por ti el vaquerizo!  
Yo t' mostraré, si no ablandas,  
cómo se pella el erizo  
sin agua e sin roçfo."

## 178 (V)

## De lo que contesçió al Arcipreste con la serrana

993. Lunes antes del alva començé mi camino.  
Fallé çerca el Cornejo, do tajava un pino,  
una serrana lerdá; dirévos qué me avino.  
Coidós' casar conmigo, como con su vezino.
994. Preguntóm' muchas cosas, coidós' que era pastor;  
por oír mal recabdo, dexós' de su lavor;  
coidós' que me traía rodando en derredor.  
Olividóse la fabla del buen consejador
995. que dize a su amigo, queriéndol consejar,  
"Non dexes lo ganado por lo que as de ganar;  
si dexas lo que tienes por mintroso coidar,  
non avrás lo que quieres--poderte has engañar."

But as for this morning  
I don't care about the road,  
For I have you, sister,  
Here among this greenery  
On the bank of this river."

990. I laughed at how angrily  
The mountain girl answered;  
She came down the hillside,  
Since she was brave,  
And said, "You don't know the way  
To tame a dumb animal;  
Maybe the Devil put in you  
That tongue so sharp.  
What if I throw my crook at you?"
991. She did throw her crook at me  
And got me across the back of the head,  
Made me fall downhill,  
Knocked me into the valley.  
Said she, full of the Devil,  
"That's how they string up a rabbit!  
I'll mount your saddle  
If you don't quit the game;  
Get up, go away, you fool!"
992. She lodged me and gave me food,  
But she made me pay for it;  
Because I didn't do all she asked,  
She said, "You vile, leprous weakling!  
What a crazy thing I did,  
Leaving my herdsman for you!  
I'll show you, if you don't yield,  
How the hedgehog rolls up  
Without rain or dew!"

## 178 (V)

## What Happened to the Archpriest with the Mountain Girl

993. Monday before dawn I set out on my way.  
Near Cornejo, where she was chopping down a pine, I found  
A stupid mountain girl; I'll tell you what happened to me.  
She thought she could marry me like one of her neighbors.
994. She asked me many things, thinking I was a shepherd;  
To hear my frivolous talk she left her work;  
She thought she could set my head to spinning.  
She forgot the tale of the good counsellor
995. Who said to his friend, wanting to advise him,  
"Don't give up what you have for the sake of what you may get;  
If you give up what you have for the sake of lying hope,  
You won't have what you want--you may deceive yourself."

996. De quanto ay pasó fize un cantar serrano,  
 éste deyuso escrito, que tienes so la mano.  
 Façia un día fuerte pero era verano;  
 pasé de mañana el puerto por sosegar tenprano.

## 179 (VI)

## Cántica de serrana

997. Do la casa del Cornejo  
 primer día de semana,  
 en comedio del vallejo  
 encontré una serrana  
 vestida de buen bermejo,  
 buena correa de lana.  
 Díxel' yo, "Dios t' salve, hermana."
998. "¿Qué buscas por esta tierra?  
 ¿Cómo andas escaminado?"  
 Díxel' yo, "Ando la sierra,  
 do m' casaría de grado."  
 Ella dixo, "Non lo yerra  
 el que aquí es casado;  
 busca e fallarás recabdo."
999. "Mas, pariente, tú te cata  
 si sabes de sierra algo."  
 Yo l' dix, "Bien sé guardar mata,  
 yegua en çerro cavalgo,  
 sé el lobo como se mata--  
 quando yo en pos él salgo,  
 antes lo alcanço qu'el galgo."
1000. "Sé muy bien torear vacas  
 e domar bravo novillo;  
 sé maçar e fazer natas  
 e fazer el odrezillo;  
 bien sé guitar las abarcas  
 e tañer el caramillo,  
 cavalgar bravo potrillo."
1001. "Sé fazer el altibaxo  
 e sotar a qualquier muedo;  
 non fallo alto nin baxo  
 que me vença, segund cuedo,  
 quando a la lucha me abaxo--  
 al que una vez travar puedo  
 derríbol, si me denuedo."
1002. Diz, "Aquí avras casamiento  
 tal qual tú demandudieres:  
 casarme he de buen talento  
 contigo, si algo dieres--  
 farás buen entendimiento."

996. About what happened there I made a mountain song,  
 This one written below, that you have under your hand.  
 The day was harsh, although it was spring;  
 I crossed the pass early, to get an early rest.

## 179 (VI)

## The Song of the Mountain Girl

997. Near the inn of Cornejo,  
 On the first day of the week,  
 In the middle of the valley  
 I met a mountain girl  
 Dressed in good scarlet  
 And a good woolen sash.  
 I said to her, "God save you, sister."
998. "What are you looking for in this land?  
 Why have you taken the wrong way?"  
 I said to her, "I'm walking through the mountains,  
 Where I would willingly be married."  
 She said, "He makes no mistake  
 Who gets married here;  
 Seek and you'll find profit."
999. "But, cousin, ask yourself  
 If you know something about the mountains."  
 I said to her, "I know well how to keep watch over a wood,  
 I can ride a mare bareback,  
 I know how to kill a wolf--  
 When I go out after him,  
 I catch him before the greyhound."
1000. "I know very well how to bulldog cows  
 And tame a wild young bull;  
 I know how to churn milk and make cream  
 And make a goatskin bag;  
 I know well how to lace up leather shoes  
 And play the reed flute,  
 And ride a spirited pony."
1001. "I know how to dance a jig  
 And dance to any tune;  
 I find no one tall or short  
 Who can beat me, I believe,  
 When I crouch down to wrestle--  
 Anyone I can get ahold of  
 I flatten, if I try."
1002. She said, "Here you'll get a marriage  
 Like the one you seek;  
 I'll be glad to marry  
 You, if you give me something--  
 You're making a good decision."

Díxel, "Pid' lo que quisieres,  
e darte he lo que pidieres."

1003. Diz, "Dame un prendedero  
que sea de bermejo paño,  
e dame un bel pandero  
e seis aniellos de estaño,  
un çamarrón disantero,  
garnacho para entre el año--  
e no m' fables en engaño.
1004. "Dam' çarçiellos e heviella  
de latón bien reluziente,  
e dame toca amariella  
bien listada en la fruente,  
çapatás fasta rodiella--  
e dirá toda la gente,  
'¡Bien casó Menga Lloriente!'"
1005. Yo l' dixé, "Darte he esas cosas  
e aún más, si mas comides,  
bien loçanas e fermosas;  
a tus parientes conbides,  
luego fagamos las bodas;  
e esto non lo olvides,  
ca ya vo por lo que pides."

## 180 (VII)

De lo que contesció al Arçipreste con la serrana  
e de las figuras d'ella

1006. Siempre ha mala manera la sierra e la altura;  
si nieva o si yela, nunca da calentura.  
Ençima de ese puerto, fazía orilla dura,  
viento con grand elada, ruçío con friura.
1007. Como omne non siente tanto frío si corre,  
corrí la cuesta ayuso; ca diz, "Quien da a la torre,  
antes diçe la piedra que sale el alhorre."  
Yo dixé, "Só perdido, si Dios non me acorre."
1008. Nunca desque nascí pasé tan grand peligro  
de frío. Al pie del puerto falléme con vestiglo,  
la más grande fantasma que vi en este siglo:  
yeguariza trefuda, talla de mal çeñiglo.
1009. Con la coita del frío, de aquella grand elada,  
roguéla que ese día me quisies' dar posada.  
Dixome que l' plazía si l' fuese bien pagada.  
Tovélo a Dios en merçed e levóme a la Tablada.

I said to her, "Ask for whatever you want,  
And I'll give you what you ask."

1003. She said, "Give me a ribbon for my hair  
Made of scarlet cloth,  
And give me a pretty little drum  
And six rings of tin,  
A sheepskin coat for holidays,  
A cloak for all year round--  
And don't you ever lie to me.
1004. "Give me earrings and a buckle  
Of nice shiny brass,  
And give me a yellow hood  
With pretty stripes over the forehead,  
Boots up to the knee--  
And everyone will say,  
'Menga Lloriente has married well!'"
1005. I said to her, "I'll give you those things  
And even more, if you think of more,  
Very bright and pretty;  
Invite your cousins,  
And then let's have the wedding;  
And don't forget,  
For I'm going after what you ask."

## 180 (VII)

What Happened to the Archpriest with the Mountain Girl  
and Her Appearance

1006. Mountains and heights are always nasty;  
Whether it snows or freezes, it's never warm.  
At the top of this pass the weather was bad,  
Wind with a hard freeze, frost with cold.
1007. Since you don't feel so cold if you run,  
I ran downhill; for they say, "If you throw a stone at a tower,  
The stone falls back before the falcon comes out."  
I said, "I'm lost, if God doesn't help me."
1008. Never since I was born did I run such great danger  
Of cold. At the foot of the pass I met a monster,  
The biggest spook I've seen in the world:  
A brawny mareherder with the shape of a pesky goosefoot bush.
1009. In pain from the cold and that hard freeze,  
I asked her to give me lodging for the day.  
She told me she would be glad to, if she were well paid.  
I thanked God, and she took me to La Tablada.

1010. Sus miembros e su talla non son para callar,  
ca bien creed que era grand yegua cavallar.  
Quien con ella luchase no s' podríe bien fallar--  
si ella non quisiese, non la podríe aballar.
1011. En el Apocalipsi Sant Juan Evangelista  
no vido tal figura nin de tan mala vista;  
a grand hato daría grand lucha e conquista.  
¡Non sé de quál diablo es tal fantasma quista!
1012. Avía la cabeça mucha grande, sin guisa,  
cabellos chicos, negros--más que corneja lisa;  
ojos fondos, bermejos--poco e mal devisa;  
mayor es que de osa la patada do pisa;
1013. las orejas mayores que de añal burrico,  
el su pescueço negro, ancho, velloso, chico;  
las narizes muy gordas, luengas, de çarapico;  
beveríe en pocos días caudal de buhón rico;
1014. su boca de alana, grandes rostros e gordos,  
dientes anchos e luengos, cavallunos, moxmordos,  
los sobreçejas anchas e más negras que tordos.  
¡Los que quieren casarse, aquí non sean sordos!
1015. Mayores que las más tiene sus prietas barvas.  
Yo non vi en ella ál, mas si tú en ella escarvas,  
creo que fallarás de las chufetas darvas--  
valdríasete más trillar en las tus parvas.
1016. Mas, en verdat sí, bien vi fasta la rodilla:  
los huesos mucho grandes, la çanca non chiquilla,  
de las cabras de fuego una grand manadilla,  
sus tovillos mayores que de una añal novilla.
1017. Más ancha que mi mano tiene la su muñeca,  
vellosa--pelos grandes--pero non mucho seca,  
boz gorda e gangosa, a todo omne enteca,  
tardía, como ronca, desdonada e hueca.
1018. El su dedo chiquillo mayor es que mi pulgar--  
piensa de los mayores si t' podrías pagar;  
si ella algund día te quisiese espulgar,  
bien sentiríe tu cabeça que son vigas de lagar.
1019. Teníe por el garnacho las sus tetas colgadas;  
dávante a la çinta pues que estaban dobladas,  
ca estando senzillas darí' ién so las ijadas.  
A todo son de çitola andarién sin ser mostradas.
1020. Costillas mucho grandes en su negro costado--  
unas tres vezes contélas estando arredrado.  
Dígot' que non vi más ni t' será más contado,  
ca moço mesturero non es para mandado.
1010. Her limbs and her stature should not go unmentioned,  
For believe me she was a large mare, big as a horse.  
Anyone who wrestled her wouldn't get off easily--  
If she didn't want him to, he couldn't throw her down.
1011. In the Apocalypse Saint John the Evangelist  
Saw no such figure, such a frightful sight;  
Against a great herd she could make a good fight and score a win.  
I don't know what devil could love such a spook!
1012. She had a head that was very large, out of all proportion,  
And short black hair--she was sleeker than a crow;  
Sunken red eyes--she saw little and poorly;  
The track she left where she trod was bigger than a bear's.
1013. Ears bigger than a yearling burro's,  
A neck that was black, thick, hairy, short;  
Nostrils very large and long as a curlew's--  
In a few days she could drink the wealth of a rich watering hole;
1014. Her mouth like a mastiff's, and a great, fat snout;  
Teeth broad and long, like a horse's or a mule's;  
Her eyebrows broad and blacker than thrushes.  
Those who wish to marry should not now be deaf!
1015. Her dark whiskers were longer than mine.  
I saw no more of her, but if you scratch her  
I think you'll find some tricky traits--  
It would be better for you to thresh your corn.
1016. But in truth I did see right up to her knee:  
Shins, very big; shanks, not so dainty;  
A great herd of hearth-burns;  
Her ankles, bigger than those of a yearling heifer.
1017. She had wrists broader than my hand,  
Hairy--long hairs--but not very dry;  
A voice thick and snuffling, unpleasant for anyone,  
Slow, as if hoarse, graceless and hollow.
1018. Her little finger was bigger than my thumb--  
Imagine if you could enjoy her bigger ones;  
If one day she wanted to pick your lice,  
Your head would feel as if her fingers were winepress beams.
1019. She had her breasts hung up inside her cloak;  
They reached her waist--only because they were doubled up,  
For hanging loose they would have hit her below her flanks.  
At the sound of a zither they would dance though never taught.
1020. Very big ribs in her black sides--  
About three times I counted them from a distance.  
I tell you I saw no more, nor will more be told you,  
For a tattling lad is no good to run errands.

1021. De quanto que me dixo e de su mala talla  
fize bien tres cantigas, mas non pud bien pintalla.  
Las dos son chançonetas, la otra de trotalla;  
de la que te non pagares, veyla e rie e calla.

## 181 (VIII)

## Cántica de serrana

1022. Cerca la Tablada,  
la sierra pasada,  
falléme con Alda  
a la madrugada.
1023. Ençima del puerto,  
coidéme ser muerto  
de nieve e de frío,  
e d'ese ruço  
e de grand elada.
1024. Sf a la deçida  
di una corrida;  
fallé una serrana  
fermosa, loçana,  
e bien colorada.
1025. Dixe yo a ella,  
"Omfillome, bella."  
Diz, "Tú que bien corres  
aquí non te engorres--  
anda tu jornada."
1026. Yo l' dix, "Frío tengo  
e por eso vengo  
a vos, fermosura;  
quered, por mesura,  
oy darne posada."
1027. Díxome la moça,  
"Pariente, mi choça,  
el que en ella posa  
conmigo desposa  
e dame soldada."
1028. Yo l' dix, "De grado,  
mas yo só casado  
aquí en Ferreros;  
mas de mis dineros  
darvos he, amada."
1029. Diz, "Trota conmigo."  
Levóme consigo  
e diom buena lumbre,  
como es de costumbre  
de sierra nevada.

1021. About all she told me and about her awful shape  
I made three songs, but I couldn't do her justice.  
Two of them are chansonnettes, the other one a march;  
If you don't like one just read it, laugh, and don't say anything.

## 181 (VIII)

## Song of a Mountain Girl

1022. Near La Tablada,  
After passing through the mountains,  
I met Alda  
At dawn.
1023. At the top of the pass  
I thought I would die  
Of snow and cold,  
Of the frost  
And the great freeze.
1024. So on the way down  
I broke into a run;  
I found a mountain girl,  
Pretty, sprightly,  
And nicely colored.
1025. I said to her,  
"I greet you, fair one."  
She said, "You who run so well,  
Don't dillydally here--  
Go your way!"
1026. I said to her, "I'm cold,  
And so I come  
To you, my beauty;  
Please, out of kindness,  
Give me lodging today."
1027. The girl said to me,  
"Cousin, anyone  
Who lives in my hut  
Marries me  
And pays me wages."
1028. I said to her, "Gladly,  
But I'm already married  
Here in Ferreros;  
But I'll give you some  
Of my coins, my love."
1029. She said, "Come along."  
She took me with her  
And gave me a good fire,  
As is customary  
In the snowy mountains.

1030. Diom' pan de çenteno,  
tizado, moreno,  
e diom vino malo,  
agrillo e ralo,  
e carne salada.
1031. Diom queso de cabras.  
"Fidalgo," diz, "abras  
ese braço e toma  
un çanto de soma,  
que tengo guardada."
1032. Diz, "Huésped, almuerça,  
e beve e esfuerça,  
caliéntate e paga;  
del mal no s' te faga  
fasta la tornada.
1033. "Quien dones me diere  
quales yo pediere,  
avrá bien de çena  
e lechigo buena  
que no l' cueste nada."
1034. "Vos, que eso dezides,  
¿por qué non pedides  
la cosa çertera?"  
Ella diz, "¡Maguera!  
¿E si m' será dada?"
1035. "Pues dam una çinta  
bermeja bien tinta,  
e buena camisa  
fecha a mi guisa  
con su collarada;
1036. "e dam buenas sartas  
de estaño, e fartas;  
e dame halfa  
de buena valía,  
pelleja delgada;
1037. "e dam buena toca  
listada de cota,  
e dame çapatas  
de cuello bien altas,  
de pieça labrada.
1038. "Con aquestas joyas--  
quiero que lo oyas--  
serás bien venido;  
serás mi marido  
e yo tu velada."
1030. She gave me rye bread  
Blackened and brown,  
And she gave me bad wine,  
Sour and thin,  
And salt meat.
1031. She gave me goat cheese.  
"Sir," she said, "stretch  
That arm and take  
A slice of bran bread  
That I have saved."
1032. She said, "My guest, have lunch,  
And drink and gain strength,  
Warm up and pay--  
May no harm befall you  
Until your return.
1033. "Anyone who gives me presents  
Such as I ask for  
Will get a good supper  
And a good bunk,  
And it costs him nothing."
1034. "Since you tell me this,  
Why don't you ask  
For just the right thing?"  
She said, "I'd like to!  
And will it really be given me?"
1035. "Then give me a scarlet  
Ribbon well dyed,  
And a good shirt  
Made to my measure,  
With a collar;
1036. "And give me good beads  
Of tin, plenty of them;  
And give me jewelry  
Of good value,  
Soft fur;
1037. "And give me a good hood,  
Striped with elegant cloth,  
And give me boots,  
Nice high ones,  
Made of a piece of wrought leather.
1038. "With these fine things--  
I want you to hear this--  
You will be welcome;  
You'll be my husband  
And I your wedded wife."

1039. "Serrana señora,  
tanto algo agora  
non trax por ventura;  
faré fiadura  
para la tornada."

1040. Díxome la heda,  
"Do non ay moneda  
non ay merchandía,  
nin ay tan buen día  
nin cara pagada;

1041. "non ay mercadero  
bueno sin dinero,  
e yo non me pago  
del que no m' da algo  
ni l' dó la posada.

1042. "Nunca de omenaje  
pagan ostalaje;  
por dineros faze  
omne quanto l' plaze--  
cosa es provada."

## 182

Dafydd ap Gwilym (mid-14th c.)  
Fal yr oeddwn yn myned (Welsh)

1. Fal yr oeddwn yn myned  
Dros fynydd, gwŷr crefydd Cred,  
A'm hoyw dudedd amdanaf  
Fal amaeth, mewn hiraeth haf, 5  
Nycha gangen ar y rhos  
O forwyn i'm cyfaros.  
Cyfarch, meddwl alarch mwyn,  
Gwell iddi, ddyn gall addwyn.  
Ateb a wnaeth ei phrydydd,  
Ateb serch o'm tyb y sydd. 10
2. Cydgerdded fal merched Mai,  
Ac oerddyn ni chydgerddai.  
Gosyml fŷm am forwyn lân,  
Gosyml ni bu am gusan. 15  
Canmol ei llygaid gloywon,  
Canmolid prifeirdd heirdd hon.  
Gofyn cyn dêl rhyfeloedd  
A fynnai fi; fy nef oedd.
3. "Ni chai, fab o ael y fro,  
Un ateb; na wn eto. 20  
Down i Llanbadarn Ddyw Sul,  
Neu i'r dafarn, wŷr diful;

1039. "Lady mountain girl,  
I didn't bring so much  
With me now, by chance;  
I'll leave a pledge  
Until my return."

1040. The ugly one said to me,  
"Where there's no money  
There's no trade,  
Nor is there such a good day  
Nor a happy face;

1041. "There's no good  
Shopkeeper without money,  
And I'm not pleased  
With a man who doesn't give me something  
And I don't give him lodging.

1042. "You can't pay  
For a room with a promise;  
For money, you  
Can do whatever you like--  
It's a proven thing."

## 182

Dafydd ap Gwilym (mid-14th c.)  
As I was walking over (Welsh)

1. As I was walking over  
A mountain, men of Christ's creed,  
Like a farmer, my gay cloak  
Round me, in summer yearning, 5  
Look: a limb of a maiden's  
Waiting for me on the moor.  
I greeted her, gentle swan,  
Sweetly, dear discreet maiden.  
She gave her bard an answer,  
An answer, I thought, of love. 10
2. Arm in arm, like May's daughters,  
The cold girl would not consent.  
I was wild for the maiden,  
She was not wild to be kissed. 15  
When I praise her sparkling eyes,  
She praises handsome poets.  
I begged her, before war came,  
To have me: she's my heaven.
3. "You'll not, lad of the hillside,  
Be answered; I'm still not sure. 20  
We'll to Llanbadarn Sunday  
Or the tavern, artful man;



- Ac yno yn yr irgoed  
Neu'n y nef ni a wnawm oed.  
Ni fyynnwn, rhag cael gogan,  
Wybod fy mod mewn bedw mân." 25
4. "Llwfr iawn y'm bernir o'th serch,  
A dewrddyn yw dy ordderch.  
Nac eiriach, diledach do,  
Er cynnen y wraig honno. 30  
Mi a wn blas o lasgoed,  
A'r ail nis gwybyu erioed,  
Ac nis gwybydd dyn eiddig  
Tra fo llen ar bren a brig. 35  
Cymryd fy nghennad, forwyn,  
Ceidwades, lladrones llwyn."
5. Ni wnâi hocrell afrywiog  
A wnaeth â'i gair, nith y gog.  
Addaw ffôl a'm gwnâi'n llawen,  
Addewid gwin fydd oed gwen. 40

## 183

Petrarch (1304-74)

Non al suo amante piú Diana piacque (Italian)

Non al suo amante piú Diana piacque,  
quando per tal ventura tutta ignuda  
la vide in mezzo de le gelide acque,

ch'a me la pastorella alpestra e cruda  
posta a bagnar un leggiadretto velo, 5  
ch'a l'aura il vago e biondo capel chiuda,

tal che me fece, or quand'egli arde 'l cielo,  
tutto tremar d'un amoroso gielo.

## 184

Anonymous

L'aut jorn, au mes d'abriu cortes (Gascon, c. 1373-80)

1. L'aut jorn, au mes d'abriu cortes,  
io m'en aney per las montanhas  
e m'en entre en Sabartes,  
la on l'un pert, l'autre gasanha.  
Aqui perguy totas companhas, 5  
que non trobey negun endres,  
ne camin, ni senda, ni tralha,  
ont retornar io m'en pogues.

And there in the green woodland  
Or heaven we'll have a tryst.  
I wish none, for fear of scorn,  
To know I'm in the birch-grove." 25

4. "Your love deems me a coward,  
Your wooer's a daring man.  
Do not shun me, splendid thatch,  
Fearing some woman's clatter. 30  
I know of a greenwood nook  
Never known by another;  
No jealous man will know it  
While the trees and twigs stay veiled.  
Yield to my pleading, maiden, 35  
Protectress, thief of the grove."

5. The wayward girl did not keep  
To her word, cuckoo's cousin.  
Foolish the pledge that cheered me,  
Pledge of wine, such is her tryst. 40

## 183

Petrarch (1304-74)

No more did Diana please her lover (Italian)

No more did Diana please her lover  
When by similar luck, quite naked  
He saw her amid the chilly waters,

Than did me the shepherdess, Alpine, coarse,  
Set to washing a delicate veil 5  
To keep her lovely blond hair from the breeze,

So that she made me, now when the sky is burning,  
Tremble all over with a loving chill.

## 184

Anonymous

The other day, in the courtly month of April (Gascon, c. 1373-80)

1. The other day, in the courtly month of April,  
I went into the mountains  
And entered [the country of] Sabartès,  
Where one man loses and the other wins.  
There I lost all companions, 5  
For I found no road,  
Neither way, nor path, nor trail,  
By which to retrace my steps.

2. E quant io vi que-l mau m'a pres,  
chibauche fort per las montanhas 10  
per que camin trobar pogues  
que-m getas de las baus estranhas.  
Vi un ostau cubert de palha,  
ont abe dus maustins o tres,  
que-m seguin quant sentin la tralha; 15  
la betz cu[tge] star mort o pres.
3. E los maustins ad estortes  
si my donan crudeu batalha  
ab grans colars de fer espes  
que mi layran sens nulha falha. 20  
De l'ostau salh, si Diu mi valha,  
la plus bera quj onques bes  
e la plus gent afaysonada  
que iames de mayre nasques.
4. Cant era-m vi tant fort sosmes, 25  
los maustins fe cessar sens falha;  
despuys no mi layraren ges  
ni no dixon mot de lor gauta.  
"Na Sabarteza de pretz auta,  
a bos redi granas merces 30  
mas que-m digatz, si vos agrada,  
mon camin et a cau part es."
5. "Senher, digatz me qui etz vos  
e me faratz gran cortosia,  
car i'ey mon cor tot cosiroos 35  
cant bos bey soos, sens companhia.  
Io ey paor que bos siatz spia  
deu conestable l'otragioos  
qui bol aber la senhoria  
deu pros Gaston, comte de Foix." 40
6. "Jo suy de las gens deu Capdau  
e me teni de sa paranssa;  
en questas montanhas e baus  
io n'ey pergut mas ordonanssas,  
car los Frances, per lor poysanssa, 45  
m'an seguit a cors de chibaous,  
asprement, ab poynta de lansa.  
Pergut m'an en aquestas baus."
7. "Senhe, puy que edz de quetz baus  
[e] nos em tot d'una liansa, 50  
io vos preguj d'amor corau  
que nos siam d'una arcodansa.
2. And when I saw that misfortune had befallen me,  
I rode hard through the mountains 10  
Looking for a road  
To get out of those lonely valleys.  
I saw a house covered with straw  
Where there were two or three mastiffs  
That followed me when they picked up my trail; 15  
Then I thought I would be killed or captured.
3. And the mastiffs all around  
Were attacking me furiously  
With their great collars of thick steel,  
Barking without cease. 20  
From the house came out, so God help me,  
The most beautiful woman I had ever seen  
And the most nobly formed  
Who was ever born of mother.
4. When she saw that I was at such a disadvantage, 25  
She made the mastiffs stop at once;  
They didn't bark at me again  
Or make any sound from their throats.  
"Highly esteemed lady of the Sabartès,  
I thank you greatly 30  
If you will tell me, if you please,  
Which way is my road."
5. "Sir, tell me who you are  
And you will do me a great courtesy,  
For my heart is worried 35  
When I see you alone, with no companion.  
I am afraid you are a spy  
Of the arrogant constable  
Who wants to have the lands  
Of worthy Gaston, count of Foix." 40
6. "I am one of the Captain's men,  
And belong to [Gaston's] followers;  
In these mountains and valleys  
I have lost my company,  
Because the French in their strength 45  
Have pursued me headlong,  
Furiously, at lance's point.  
They have lost me among these cliffs."
7. "Sir, since you are from these valleys  
And we are on the same side, 50  
I beg you with sincere love  
That we should be in agreement.

- Debaratz, io-bz fare pitansa  
de bones biendas reaus,  
pan e vin a gran abundan[sa], 55.  
fen e sibada a bos chibaus."
8. "De la prumer borij sab[er]  
qui demora en bostre repayr[e]  
que degun no-m fes des[torber]  
cant pensas [e]stre a mon [ayre]." 60  
"Senhe, io-bz uerj sous mon ar...  
de negun no vos...  
soleta me lo...  
car et n...."

## 185

## Anonymous

## Era tutta soletta (Italian, 14th c.)

1. Era tutta soletta  
in un prato d'amore,  
quella che ferì il core  
di me con sua saetta.
2. Quando io vidi colei 5  
che fior giva cogliendo,  
subito giunsi a lei  
e dissi, "Io mi t'arrendo!"  
Ed ella sorridendo 10  
a me tutta si volse  
e, lasso, mi ricolse  
la vaga giovinetta.
3. Quando le fu' a lato  
ella mi prese a dire,  
"Tu se' innamorato 15  
e già nol puoi disdire,  
ch'i' veggio il tuo disire  
inver di me acceso."  
Allor fu' io preso 20  
di quella pargoletta.
4. Non senti mai Achille  
per Pulisena bella  
le cocenti faville  
quant'io senti' per quella,  
udendo sua favella 25  
angelica e vezzosa  
parlar sì amorosa  
in sulla fresca erbetta.

Dismount, I shall offer you fare  
Of good regal food,  
Bread and wine in great abundance, 55  
Hay and oats for your horses."

8. "First I would like to know  
Who lives in your house,  
So that no one could do me harm  
When I thought I was at my ease." 60  
"Sir, if I see you in my home  
Don't . . . about anyone . . . ;  
All alone . . .  
For. . . ."

## 185

## Anonymous

## She was all alone (Italian, 14th c.)

1. She was all alone  
In a meadow of love,  
She who struck my heart  
With her arrow.
2. When I saw her 5  
Picking flowers,  
At once I went to her  
And said, "I surrender!"  
And with a smile 10  
She turned around to me  
And welcomed me, unhappy me,  
That pretty little girl.
3. When I was beside her  
She said to me,  
"You are in love 15  
And you can't deny it,  
For I see your desire  
Inflamed for me."  
Then I was taken 20  
By that little girl.
4. Achilles never felt  
For beautiful Polyxena  
The burning sparks  
That I felt for her,  
As I listened to her words 25  
Angelical and sweet  
Speaking so lovingly  
In the fresh grass.

5. Poi colse di que' fiori  
ch'a lei parean più belli, 30  
dicendo, "Agli amadori  
sogliamo andar con elli;"  
e suoi biondi capelli  
se gli giva legando; 35  
e ivi a poco stando  
mi diè la ghirlandetta.
6. Poi con un bello inchino  
da me prese commiato.  
Io rimasi, tapino,  
in su quel verde prato, 40  
sentendomi legato  
col nodo Salamone.  
E per cotal cagione  
fe' questa canzonetta.

## 186

Pseudo-Dafydd ap Gwilym  
A mi ar deg foregwaith (Welsh, 14th c.?)

1. A mi ar deg foregwaith,  
Aur mâl a dâl ym y daith,  
Mî a merch, dau ordderchael,  
Mwyn yw hi a main ei hael, 5  
Dechreuais wrth ledneisferch  
Draethu sôn, gwn druthio, serch:
2. "Manag imi, ail rhiaïn,  
Beth sy i'th fryd, gwyn fy myd main,  
Ferch, ai cymryd gordderchwr,  
Pryd gem, ai priodi gŵr?" 10
3. "Taw, nid oes, einioes anun,  
I'm bryd, ŵr ynfyd, yr un."
4. "Ow, wiwddyn, pa ddyweddi,  
Fenaïd deg, a fynnud di?" 15
5. "Perchen o ŵr a'm parchai,  
Parchus mewn daïonus dai."
6. "Dyn deg wyd o dan do gallt,  
Beth amgen, feinwen fanwallt?"
7. "Amaeth aradr a'i eiriol  
A'i eilwad, a'u had i'w hôl, 20  
Unig wyf anogyfuwch,  
Neu hwsmon o borthmon buwch."

5. Then she picked some of the flowers  
That seemed prettiest to her, 30  
Saying, "To our lovers  
We like to go with these;"  
And she wove with them  
[Strands of] her blond hair;  
And after a little 35  
She gave me the garland.
6. Then with a pretty bow  
She took leave of me.  
I stayed there unhappily  
In that green meadow, 40  
Feeling I was bound  
With Solomon's knot.  
That is the reason  
I made this little song.

## 186

Pseudo-Dafydd ap Gwilym  
As I was one fine morning (Welsh, 14th c.?)

1. As I was one fine morning  
(The journey was as valuable to me as burnished gold)  
With a girl, two generous lovers  
(She is gentle, and her eyebrow is slender), 5  
I began to the gentle maiden  
To talk of love, I am good at blandishment.
2. "Tell me, you who are like a royal lady,  
What have you in mind, my slender treasure,  
Girl with the gem-like countenance,  
Is it to take a lover or to marry a husband?" 10
3. "Be quiet, I have it not in mind,  
You fool, to do either."
4. "Ah, worthy lady, what sort of husband,  
My soul's delight, would you wish to have?"
5. "I would be the property of a man who would respect me,  
Respected in a generous house." 15
6. "You are a beautiful woman under the forest roof,  
What in addition, you fine-haired girl?"
7. "A ploughman with his exhortation  
And with his driver, preparing for sowing 20  
(I am incomparably lonely)  
Or a husbandman who is also a cattle dealer."

- |     |  |                              |     |   |                              |
|-----|--|------------------------------|-----|---|------------------------------|
| 8.  | Bwriais inne, nawne noeth.<br>Ffordd driniad, i ffwrdd drannoeth.<br>Margen yn lew ddynewyd<br>Ac wyn yr oeddwn i gyd,   | 25                           | 8.  | I set out ...<br>As a wayfarer on my journey next morning.<br>Cleverly I bought heifers<br>And lambs in abundance,  | 25                           |
| 9.  | A masnach y bustachiaid<br>Yn y ffair, cywair y'm caid.<br>Tybiaid, wrth ei hatebion,<br>Y dô'r ferch diwair o Fôn.  | 30                           | 9.  | And I traded in bullocks<br>At the fair, till I was well provided.<br>I thought, judging by her answers,<br>That the chaste girl from Anglesey would have me.   | 30                           |
| 10. | Hustyng o un, hasting air,<br>Yn ei chlust, anwych lestair,<br>A doedud, nid oedd fud fo,<br>Wrthi, drwg fo Duw wrtho,<br>Nad oedd ym, wiwrym wryd,<br>Na dyn byw na da'n y byd,<br>Ond fy mod, yn rhagod rhus,<br>Yn rhodiwr tlawd, yn rheidus. | 35                           | 10. | Somebody whispered a hasty word in her ear<br>(An unfortunate hindrance),<br>And said (He was not dumb)<br>To her (May God punish him!)<br>That I had, in spite of my splendid persistence,<br>Neither a single servant nor any property at all,<br>But that I was, beset with fear,<br>A poor and indigent vagabond. | 35                           |
| 11. | I fedd Dwynwen eleni<br>Y tyngai na fynnai fi,<br>Oni châi, dan ddifai ddail,<br>Ganswllt o aur dan gwnsail.   | 40                           | 11. | By Dwynwen's tomb then<br>She swore that she would not have me,<br>Unless she were given, under the matchless leaves,<br>A hundred shillings in gold by agreement.  | 40                           |
| 12. | "Mi a rown bunt yn untal,<br>Er cael serch merch, yn aur mâl."   |                              | 12. | "I would give a pound in one payment,<br>To win a girl's love, all in burnished gold."  |                              |
| 13. | "Aro, fab, ail dirasnwy,<br>A roi er merch o aur mwy?"   | 45                           | 13. | "Wait, young man, ...,<br>Will you give some more gold for a girl's sake?"  | 45                           |
| 14. | "Rhoddwn, pe meddiannwn dda,<br>Oerwr wyf, aur Arafia."  |                              | 14. | "I would give, had I the means<br>(I am a sad man), all the gold of Arabia."  |                              |
| 15. | "On'd oes i'th law, cludaw clod,<br>Trysor, pâr feichiau trosod."  | 50                           | 15. | "If you have not to hand, with all your flattery,<br>Any cash, arrange a surety for yourself."  | 50                           |
| 16. | "Ni chawn i, liw lili lan,<br>Feichiau am geiniog fechan."   |                              | 16. | "I would not get, lily-white girl,<br>Surety even for a penny."   |                              |
| 17. | Rhyfedd fydd natur rhuddaur,<br>Maint yw bryd fy myd am aur.<br>Ni aned, yn ei wyneb,<br>Dygiad nwyf, da gyda neb;<br>Ac ni wyl, emyl amwyll,<br>Dyn a'i pyrth, da iawn y pwyll.<br>Rhoed pob Indeg deg ei dâl,<br>Ufudd, ar Dduw ei ofal.       | 55<br><br><br><br><br><br>60 | 17. | Strange is the nature of gold,<br>Great is my dear one's love of gold.<br>No passionate lover<br>Was ever born wealthy,<br>And he who is wealthy<br>Would do well to reflect.<br>Every handsome and modest lover<br>Should seek God's protection.   | 55<br><br><br><br><br><br>60 |

**Fifteenth Century**

187  
Anonymous  
En l'erbeta verdoyant (Franco-Provençal, c. 1400)

1. *En l'erbeta verdoyant  
fet bon gioier!*
2. L'altrier m'aloï deportant  
*en l'erbeta verdoyant  
sus mon palefroy portant.* 5  
...  
*En l'erbeta verdoyant  
fet bon gioier!*
3. Sus mon palefroy portant  
*en l'erbeta verdoiant  
trovoy piuseles durmant  
gius l'olivier.* 10  
*En l'erbeta verdoyant  
fet bon gioier!*
4. Trovoy piuseles dormant  
*en l'erbeta verdoyant;* 15  
ge lur dis tot an riant,  
"Volés m'amer?"  
*En l'erbeta verdoyant  
fet bon gioier!* 20
5. Ge lur dis tout an riant  
*en l'erbeta verdoyant;*  
ilh moy respont plenamant,  
"Oy, volontier!"  
*En l'erbeta verdoyant  
fet bon gioier!* 25
6. Ilh moy respont plenamant  
*en l'erbeta verdoyant;*  
lor ge m'en tornoy gioyant  
sus mon corsier. 30  
*En l'erbeta verdoyant  
fet bon gioier!*

188  
Anonymous  
Ansi la doï om mener s'amietta! (Franco-Provençal, c. 1400)

1. *Ansi la doï om mener s'amietta!*
2. Quant ge fui levé matin sus l'albeta  
introy en un pré, trovoy piuselletta.  
*Ansi la doï om mener s'amietta!*

187  
Anonymous  
In the green grass (Franco-Provençal, c. 1400)

1. *In the green grass  
It's fun to play!*
2. The other day I was amusing myself  
*In the green grass  
On my walking horse.* 5  
...  
*In the green grass  
It's fun to play!*
3. On my walking horse  
*In the green grass  
I found maidens sleeping  
Under the olive tree.* 10  
*In the green grass  
It's fun to play!*
4. I found maidens sleeping  
*In the green grass;* 15  
I said to them with a laugh,  
"Do you want to love me?"  
*In the green grass  
It's fun to play!* 20
5. I spoke to them with a laugh  
*In the green grass;*  
She answered me in full,  
"Yes, gladly!"  
*In the green grass  
It's fun to play!* 25
6. She answered me in full  
*In the green grass;*  
Then I turned away happily  
On my steed. 30  
*In the green grass  
It's fun to play!*

188  
Anonymous  
That's the way to treat your girl! (Franco-Provençal, c. 1400)

1. *That's the way to treat your girl!*
2. When I got up one morning at dawn  
I entered a meadow and found a little maid.  
*That's the way to treat your girl!*



3. Introy en un pré, trovoy piuselletta; 5  
ge li demandoy, "Sarés m'amietta?"  
*Ansi la doy om mener s'amietta!*
4. Ge li demandoy, "Sarés m'amietta?"  
Il m'a respondu, "Trop sui giovinetta."  
*Ansi la doy om mener s'amietta!* 10
5. Il m'a respondu, "Trop sui giovinetta;  
ne poroy sufrir le giöch d'amoretas."  
*Ansi la doy om mener s'amietta!*
6. "Ne poroy sufrir le giöch d'amoretas"--  
alors ge la pris par sa men blancietta. 15  
*Ansi la doy om mener s'amietta!*
7. Alors ge la pris par sa men blancietta,  
e si la ruay sus l'erba freschetta.  
*Ansi la doy om mener s'amietta!*

## 189

Oswald von Wolkenstein (1377-1445)

Ain jetterin, junck, frisch, frei, früt (German)

1. Ain jetterin, junck, frisch, frei, früt,  
auf sticklem berg in wilder höch,  
die geit mir freud und hohen müt  
dort umb die zeit, wenn sich die löch  
mit grünem loub verreuhen. 5  
An als verscheuhen  
so wart ich ir recht als ain fuxs  
in ainem hag mit stiller lawss,  
gugg auss der stauden, smeug dich, luxs!  
bis das ich ir die preun ermauss, 10  
auf allen vieren kreuhen  
an als verscheuhen.  
*Ir rotter mund von adels grund  
ist rain versüsst gar zuckerlich;  
füsslin klaine, weiss ir baine, 15  
brüstlin herte, wort, geferte  
verget sich biergisch, waidelich.*
2. Der ansel tün ich ungemach  
und manger droschel ausserwelt 20  
ze öbrist auf den Lenepach  
mit ainem kloben, der si fellt,  
wenn ich das schnürilin zucke  
in ainer hütten, wolgedeckt  
mit rauhen esten, lustlich grün;

3. I entered a meadow and found a little maid; 5  
I asked her, "Will you be my girl?"  
*That's the way to treat your girl!*
4. I asked her, "Will you be my girl?"  
She answered, "I'm too young."  
*That's the way to treat your girl!* 10
5. She answered, "I'm too young;  
I couldn't bear the game of love."  
*That's the way to treat your girl!*
6. "I couldn't bear the game of love--"  
Then I took her by her white hand. 15  
*That's the way to treat your girl!*
7. Then I took her by her white hand,  
And threw her on the fresh grass.  
*That's the way to treat your girl!*

## 189

Oswald von Wolkenstein (1377-1445)

A girl weeding, young, fresh, free, lively (German)

1. A girl weeding, young, fresh, free, lively,  
On a steep mountainside, on a wild height,  
Gives me joy and high spirits  
In the season when the forests  
Put forth green leaves. 5  
Without causing any fear  
I wait for her like a fox  
In a hedge, in silent ambush.  
You peek from the bushes, crouch low [like a] lynx,  
Until I grab her brown [part], 10  
Creeping on all fours  
Without causing any fear.  
*Her red mouth of noble manner  
Is pretty, sweet, quite sugary;  
Little feet, white her legs, 15  
Firm breasts; speech, behavior  
Come across as country, rustic.*
2. I disturb the blackbirds  
And many an excellent thrush  
High up on the Lene-brook 20  
With a cloven trap that catches them  
When I jerk the string  
In a pleasant green hut,  
Well covered with rough branches;

- leicht kompt zu mir, die mich erweckt  
mit ganzen freuden trostlich kün,  
          gesloffen durch die lücke  
                  schon mit getucke.  
*Ir rotter mund von adels grund*  
*ist rain versüsst gar zuckerlich;*  
*füsslin klaine, weiss ir baine,*  
*brüstlin herte, wort, geferte*  
*verget sich biergisch, waidelich.* 25
3. Wenn ich das voglen zu geschöck,  
und aller zeug beinander ist,  
so hört man zwar ain süss gelöck  
durch gross gesneud in kurzer frist.  
          Des möcht die schön gelachen,  
das si mir all mein kunst abstilt,  
was ich zu voglen han gelert;  
von irem kloben mich bevilt,  
des gümpels er zu dick begert.  
          Das macht die hütten krachen  
                  von solchen sachen.  
*Ir rotter mund von adels grund*  
*ist rain versüsst gar zuckerlich;*  
*füsslin klaine, weiss ir baine,*  
*brüstlin herte, wort, geferte*  
*verget sich biergisch, waidelich.* 30
- 35  
40  
45

## 190

Oswald von Wolkenstein (1377-1445)  
Ain graserin durck külen tau (German)

1. Ain graserin durck külen tau  
mit weissen, blossen füsslin zart  
hat mich erfreut in grüner au;  
das macht ir sichel brawn gehart,  
do ich ir half den gattern rucken,  
          smucken für die schrencken,  
lencken, sencken in die seul,  
wolbewart, damit das freul  
hinfür an sorg nicht fliesen möcht ir gensel. 5
2. Als ich die schön her zeunen sach,  
an kurze weil ward mir ze lanck,  
bis das ich ir den ungemach  
tet wenden zwischen zwaier schranck.  
Mein häcklin klein hett ich ir vor  
          embor zu dienst gewetzet,  
gehetzet, netzet; wie dem was,  
schübren half ich ir das gras. 10  
15
- "Zuck nicht, mein schatz!" "Simm nain ich, lieber Jense!"

She comes to me gladly, she who arouses me 25  
With complete joy, comforting, bold,  
          Creeping through the door,  
                  Pretty, with guile.  
*Her red mouth of noble manner*  
*Is pretty, sweet, quite sugary;*  
*Little feet, white her legs,*  
*Firm breasts; speech, behavior*  
*Come across as country, rustic.* 30

3. When I have put up my fowling  
And all my gear is packed away,  
You still can hear a sweet bird-call  
Through great chatter for a little while.  
          The pretty girl might laugh  
Because she steals away all the art  
That I have learned for fowling.  
Her cloven trap's too much for me,  
[Since] it calls so often for the bullfinch.  
          It makes the hut creak  
                  With such carrying on!  
*Her red mouth of noble manner*  
*Is pretty, sweet, quite sugary;*  
*Little feet, white her legs,*  
*Firm breasts; speech, behavior*  
*Come across as country, rustic.* 35  
40  
45

## 190

Oswald von Wolkenstein (1377-1445)  
A girl mowing grass in the cool dew (German)

1. A girl mowing grass in the cool dew  
With soft little feet, white and pale,  
Gave me delight in a green meadow.  
It was her brown-haired sickle that did it  
When I helped her push open the gate  
          And fit it snugly into the fence  
And guide the post and sink it in,  
Well protected, so that the girl  
Would not fear losing her little geese. 5
2. When I saw the pretty one building a fence  
A short time grew too long for me  
Until I could change her discomfort  
Between two panels [of a gate].  
I whetted my little hoe in front of her  
          On high, to get it ready for use,  
Shook it, wetted it; regardless of that,  
I helped her pile up the grass. 10  
15
- "Don't jerk away, my treasure!" "So help me, I'm not, dear Johnnie!"

3. Als ich den kle hett abgemät  
und all ir lucken wolverzeunt, 20  
dannocht gert si, das ich jät  
noch ainmal inn der nidern peunt;  
ze lon wolt si von rosen winden,  
binden mir ain krenzel.  
"Swenzel, renzel mir den flachs! 25  
Treut in, wiltu, das er wachs!  
Herz liebe gans, wie schön ist dir dein grensel."

191-98

Iñigo López de Mendoza, Marqués de Santillana (1398-1458)  
Serranillas (Castilian)

191 (I)

Serranillas de Moncayo (1429)

1. Serranillas de Moncayo,  
Dios vos dé buen año entero,  
ca de muy torpe lacayo  
fariades cavallero.
2. Ya se passava el verano, 5  
al tiempo que hombre s'apaña  
con la ropa a la tajaña,  
ençima de Boxmediano  
vi serrana sin argayo  
andar al pie del otero, 10  
más clara que sal'en mayo  
ell alva nin su luzero.
3. Díxele, "Dios vos mantenga,  
serrana de buen donaire."  
Respondió como 'n desgaire, 15  
"¡Ay! qu'en hora buena venga  
aque! que para Sant Payo  
d'esta irá mi prisionero."  
E vino a mí como rayo,  
diziendo, "¡Preso, montero!" 20
4. Díxele, "Non me matedes,  
serrana, sin ser oído,  
ca yo non soy del partido  
d'essos por quien vos lo havedes;  
aunque me vedes tal sayo, 25  
en Ágrede soy frontero,  
e non me llaman Pelayo,  
maguer me vedes señoero."
5. Desque oyó lo que dezía,  
dixo, "Perdonad, amigo, 30  
mas folgad hora conmigo  
e dexad la montería;

3. When I had cut the clover  
And put the post in all her holes, 20  
Then she longed for me to reap  
One more time in the lower field;  
In payment she would weave for me,  
Bind up for me a garland.  
"Shake and break my flax for me! 25  
Fondle it, please, and make it grow!  
My darling goose, how pretty is your little mouth."

191-98

Iñigo López de Mendoza, Marqués de Santillana (1398-1458)  
Serranillas (Castilian)

191 (I)

Mountain girls of Moncayo (1429)

1. Mountain girls of Moncayo,  
God give you a whole good year,  
For you would make a knight  
Of a very stupid lackey.
2. Summer was already passing, 5  
In the season when people carry  
Their heavy clothing on their shoulders,  
When above Vozmediano  
I saw a mountain girl without a cloak  
Walking at the foot of a hill, 10  
Prettier than the dawn  
That comes up in May, or the morning star.
3. I said to her, "God keep you,  
Mountain girl of good grace."  
She answered scornfully, 15  
"O! Welcome to him  
Who for the sake of Saint Peasant  
Will now be my prisoner."  
And she came to me like lightning,  
Saying, "You are my prisoner, huntsman!" 20
4. I told her, "Don't kill me,  
Mountain girl, without hearing me out,  
For I am not of the party  
Of those at whom you are angry.  
Although you see me wearing this tunic 25  
I am in the border defense at Agreda--  
And they don't call me Pelayo,  
Although you see me alone."
5. When she heard what I was saying,  
She said, "Excuse me, friend, 30  
But now come relax with me,  
And leave the hunt.

- a este currón que trayo  
quered ser mi parçionero,  
pues me fallesció Mingayo,  
que era comigo ovejero. 35
6. "Entre Torellas y el Fayó  
passaremos el febrero."  
Díxele, "De tal ensayo,  
serrana, soy plazentero." 40

192 (II)  
En toda la Sumontana (1429)

1. En toda la Sumontana,  
de Trasmoz a Veratón,  
non vi tan gentil serrana.
2. Partiendo de Conejares,  
allá suso en la montaña,  
çerca de la Travessaña,  
camino de Trasovares,  
encontré moça loçana  
poco más acá de Añón,  
riberas d'una fontana. 5  
10
3. Traía saya apretada  
muy bien fecha en la çintura  
a guisa de Estremadura,  
çinta e collera labrada.  
Dixe, "Dios te salve, hermana;  
aunque vengas d'Aragón,  
d'esta serás castellana." 15
4. Respondióme, "Cavallero,  
non penséis que me tenedes,  
ca primero provaredes  
este mi dardo pedrero;  
ca después d'esta semana  
fago bodas con Antón,  
vaquerizo de Morana." 20

193 (III)  
Después que nascí (1429-30)

1. Después que nascí,  
non vi tal serrana  
como esta mañana.
2. Allá en la vegüela  
a Mata el Espino,  
en esse camino  
que va a Loçoyuela, 5

Please share with me  
This pouch I carry,  
Since Mingayo has died 35  
Who was a shepherd with me.

6. "Between Torrellas and El Fayó  
We shall spend February."  
I told her, "At such an idea,  
Mountain girl, I am delighted." 40

192 (II)  
In all the region of Somontano (1429)

1. In all the region of Somontano  
From Trasmoz to Beratón  
I have not seen such a noble mountain girl.
2. Setting out from Conejares  
Up there in the mountains 5  
Near La Travesaña  
By the road to Trasobares,  
I found a lusty girl  
A little beyond Añón,  
Beside a fountain. 10
3. She was wearing a tight skirt  
Well tailored at the waist  
In the fashion of Extremadura,  
A hairband and embroidered collar.  
I said, "God save you, sister;  
Although you come from Aragon,  
Now you will be Castilian." 15
4. She answered me, "Knight,  
Don't think you can catch me,  
For first you will deal with  
My slingshot dart, 20  
Since in a week  
I shall be engaged to Antón,  
The cowherd from Morana."

193 (III)  
Never since I was born (1429-30)

1. Never since I was born  
Have I seen such a mountain girl  
As [the one I saw] this morning.
2. There on the pathway  
At Mata del Pino,  
On that road 5  
That goes to Lozoyuela,

- |    |   |    |  |   |    |
|----|---|----|--|---|----|
|    | de guisa la vi<br>que me fizo gana<br>la fruta temprana.  | 10 |  | I caught sight of her in such a way<br>That early fruit<br>Gave me an appetite.   | 10 |
| 3. | Garnacha traía<br>de color presada<br>con bróncha dorada<br>que bien reluzía.<br>A ella volví<br>e dixé, "Serrana,<br>¿si sois vos Yllana?"                     | 15 |  | 3. She was wearing a heavy cloak<br>Of green cloth<br>With a gilt pin<br>That shone brightly.<br>I turned to her<br>Saying, "Mountain girl,<br>Are you Juliana?"                                      | 15 |
| 4. | "Sí, soy, cavallero,<br>si por mí lo havedes,<br>dezid qué queredes,<br>fablad verdadero."<br>Respondíle assí:<br>"Yo juro a Sant'Ana<br>que non sois villana." | 20 |  | 4. "Yes I am, knight;<br>If you ask for my sake<br>Tell me what you seek,<br>And tell me the truth."<br>I answered her thus:<br>"I swear by Saint Anne<br>That you're not [a girl] from the country." | 20 |

194 (IV)  
Moçuela de Bores (1430)

- |    |  |             |  |   |             |
|----|--|-------------|--|---|-------------|
| 1. | Moçuela de Bores,<br>allá do la Lama,<br>pusom' en amores.   |             |  | 1. A little girl from Bores<br>On the other side of Lama<br>Made me fall in love.   |             |
| 2. | Cuidé qu'olvidado<br>amor me tenía,<br>como quien s'avía<br>grand tiempo dexado<br>de tales dolores<br>que más que la llama<br>quemán amadores.            | 5<br><br>10 |  | 2. I thought that Love<br>Had forgotten me,<br>As one who had<br>Left behind for a long time<br>Such unhappiness,<br>Which burns lovers<br>More than flame.                                   | 5<br><br>10 |
| 3. | Mas vi la fermosa<br>de buen continente,<br>la cara plaziente<br>fresca como rosa,<br>de tales colores<br>qual nunca vi dama,<br>nin otra, señores.        | 15          |  | 3. But I saw the pretty one<br>With her pleasant bearing,<br>Her pleasing face<br>Fresh as a rose,<br>And such a complexion<br>As I have never seen on a lady,<br>My lords, or another woman. | 15          |
| 4. | Por lo qual, "Señora,"<br>le dixé, "en verdad<br>la vuestra beldad<br>saldrá desd'agora<br>dent'estos alcores,<br>pues meresçe fama<br>de grandes loores." | 20          |  | 4. And so, "Lady,"<br>I said, "in truth<br>Your beauty<br>Will be known from now on<br>Beyond these hills,<br>For it deserves the renown<br>Of high praise."                                  | 20          |

194 (IV)  
A little girl from Bores (1430)

- |    |   |                              |
|----|---|------------------------------|
| 5. | Dixo, "Cavallero,<br>tiradvos afuera:<br>dexad la vaquera<br>passar all otero;<br>ca dos labradores<br>me piden de Frama,<br>entrambos pastores." | 25<br><br><br><br><br><br>30 |
| 6. | "Señora, pastor<br>seré, si queredes;<br>mandarme podedes<br>como a servidor.<br>Mayores dulçores<br>será a mí la brama<br>que oír ruiseñores."   | 35                           |
| 7. | Assí concluimos<br>el nuestro proçesso,<br>sin fazer exçesso,<br>e nos avenimos;<br>e fueron las flores<br>de cabe Espinama<br>los encubridores.  | 40<br><br><br><br><br>45     |

## 195 (V)

Por todos estos pinares (1430-38?)

- |    |  |                          |
|----|--|--------------------------|
| 1. | Por todos estos pinares<br>nin en val de la Gamella<br>non vi serrana más bella<br>que Menga de Mançanares.  |                          |
| 2. | Desçendiendo' l yelmo ayuso,<br>contra Bóvalo tirando,<br>en esse valle de suso<br>vi serrana estar cantando.<br>Saluéla, segund es uso,<br>e dixé, "Serrana, estando<br>oyendo, yo non m'escuso<br>de fazer lo que mandares."     | 5<br><br><br><br><br>10  |
| 3. | Respondióme con ufana,<br>"Bien vengades, cavallero,<br>¿quién vos trae de mañana<br>por este valle señoero?<br>Ca por toda aquesta llana<br>yo non dexo andar vaquero,<br>nin pastora, nin serrana,<br>sinon Pascual de Bustares. | 15<br><br><br><br><br>20 |

- |    |  |                              |
|----|--|------------------------------|
| 5. | She said, "Knight,<br>Go away;<br>Let the cowgirl<br>Go up the hill,<br>For two working men of Frama<br>Have asked me to marry them,<br>Both of them shepherds."                 | 25<br><br><br><br><br><br>30 |
| 6. | "Lady, a shepherd<br>I shall be if you wish;<br>You may command me<br>As your servant.<br>The bellowing of bulls in rut<br>Will be sweeter to me<br>Than the nightingale's cry." | 35                           |
| 7. | Thus we concluded<br>Our discussion<br>Without committing excess,<br>And came to agreement;<br>And the flowers<br>Near Espinama<br>Were our cover.                               | 40<br><br><br><br><br>45     |

## 195 (V)

In all those pine woods (1430-38?)

- |    |  |                          |
|----|--|--------------------------|
| 1. | In all those pine woods<br>Or in the valley of La Gamella<br>I have not seen a prettier mountain girl<br>Than Menga from Manzanares.   |                          |
| 2. | Coming down the deserted place,<br>Drawing near El Boalo<br>In that high valley,<br>I saw a mountain girl singing.<br>I greeted her as is the custom,<br>And I said, "Mountain girl,<br>I hear your commands, and I shall not refuse<br>To do whatever you may ask." | 5<br><br><br><br><br>10  |
| 3. | She answered me arrogantly,<br>"Welcome, knight;<br>Who brings you so early<br>To this lonely valley?<br>Through all this plain<br>I don't allow a cowherd to pass<br>Or a shepherdess or a mountain girl<br>Except Pascual de Bustares.                             | 15<br><br><br><br><br>20 |

4. Pero ya, pues la ventura  
por aquí vos ha traído,  
convien' en toda figura--  
sin ningund otro partido--  
que me dedes la çintura 25  
o entremos a braz partido,  
ca dentro en esta espesura  
vos quiero luchar dos pares."
5. Desque vi que non podía  
partirme d'allí sin dañá, 30  
como aquel que non sabía  
de luchar arte nin maña,  
con muy grand malenconía  
arméle tal guadramaña 35  
que cayó con su porfia  
çerca d'unos tomellares.

## 196 (VI)

## Entre Torres y Canena (1438)

1. Entre Torres y Canena  
açerca d'es' allozar  
fallé moça de Bedmar--  
¡Sant Jullán en buena estrena!
2. Pellote negro vestía 5  
e lienços blancos tocava,  
a fuer del Andalucía,  
e de alcorques se calçava.  
Si mi voluntad ajena  
non fuera en mejor logar, 10  
non me pudiera escusar  
de ser preso en su cadena.
3. Preguntéle dó venía,  
después que la hove saluado,  
o cuál camino fazía. 15  
Dixome que d'un ganado  
quel guardavan en Raçena,  
e passava al olivar  
por coger e varear  
las olivas de Ximena. 20
4. Dixe, "Non vades señera,  
señora, qu'esta mañana  
han corrido la ribera  
aquende de Guadiana  
moros de Valdepurchena 25  
de la guarda de Abdilbar;  
ca de ver vos mal passar  
me sería grave pena."

4. "But now, since chance  
Has brought you here,  
It is absolutely necessary--  
And there is no other way--  
That you give me your belt,  
Or we fight hand to hand;  
For inside that thicket  
I want to wrestle you, one on one." 25
5. Since I saw I couldn't  
Get away without harm, 30  
Like one who didn't know  
The art or skill of wrestling,  
With [a pretense of] great sadness  
I played her such a trick  
That she fell, with her persistence,  
Near some fields of thyme. 35

## 196 (VI)

## Between Torres and Canena (1438)

1. Between Torres and Canena  
Near that clump of almond trees  
I found a girl from Bedmar--  
[Thanks to] Saint Julian of good beginnings!
2. She was wearing a black fur cloak 5  
And [a head-dress of] white linen  
In the style of Andalucía,  
And her shoes had soles of cork.  
If my desire had not been aimed  
Elsewhere to a better place, 10  
I could not have avoided  
Being captured in her chains.
3. I asked her where she came from  
Once I had greeted her,  
Or what road she was taking. 15  
She told me she was [following the road] of a herd  
That they kept in Recena,  
And she was going to the olive grove  
To pick and knock down  
The olives of Ximena. 20
4. I said, "Don't go alone,  
Lady, for this morning  
Moors from Valdepurchena  
Of the guard of Abdilbar  
Have overrun the shore 25  
On this side of the Guadiana;  
And to see any harm befall you  
Would be a great grief to me."



5. Respondióme, "Non curesdes,  
señor, de mi compañía,  
pero graçias e merçedes  
a vuestra grand cortesía;  
ca Miguel de Jamilena  
con los de Pegalajar  
son passados a atajar--  
vos tornad en hora buena." 30
- 35

## 197 (VII)

## Moça tan fermosa (1431 or 1438)

1. Moça tan fermosa  
non vi en la frontera,  
com'una *vaquera*  
*de la Finojosa*.
2. Faziendo la vía  
del Calatraveño 5  
a Santa María,  
vençido del sueño,  
por tierra fragosa  
perdí la carrera, 10  
do vi la *vaquera*  
*de la Finojosa*.
3. En un verde prado  
de rosas e flores,  
guardando ganado 15  
con otros pastores,  
la vi tan graçiosa  
que apenas creyera  
que fuesse *vaquera*  
*de la Finojosa*. 20
4. Non creo las rosas  
de la primavera  
sean tan fermosas  
nin de tal manera.  
Fablando sin glosa, 25  
si antes supiera  
de aquella *vaquera*  
*de la Finojosa*,
5. non tanto mirara  
su mucha beldad, 30  
porque me dexara  
en mi libertad.  
Mas dixе, "Donosa"  
(por saber quién era),  
"¿dónde es la *vaquera*  
*de la Finojosa*?" 35

5. She answered me, "Don't worry,  
Sir, about my company, 30  
But thanks, with my gratitude,  
For your great courtesy.  
Miguel from Jamilena  
And the men of Pegalajar  
Have set out to intercept them--  
Please do come back soon." 35

## 197 (VII)

## Such a pretty girl (1431 or 1438)

1. Such a pretty girl  
I never saw along the border  
As a *cowgirl*  
*From Hinojosa*.
2. As I made my way 5  
Through the Calatraveño Pass  
To Santa María,  
Overcome by sleep,  
In rough terrain  
I lost the path, 10  
Where I saw the *cowgirl*  
*From Hinojosa*.
3. In a green meadow  
Of roses and flowers,  
Watching a herd 15  
With other shepherds,  
I saw her, so beautiful  
That I could hardly believe  
That she was a *cowgirl*  
*From Hinojosa*. 20
4. I don't think the roses  
Of spring  
Are as pretty  
Or as graceful;  
Speaking simply, 25  
If I had known before  
About that *cowgirl*  
*From Hinojosa*,
5. I would not have been so struck  
By her great beauty, 30  
And so she would have left me  
In my liberty.  
But I said, "Witty girl"  
(To learn who she was),  
"Where is the *cowgirl*  
*From Hinojosa*?" 35

6. Bien como riendo,  
dixo, "Bien vengades,  
que ya bien entiendo  
lo que demandades: 40  
non es desseosa  
de amar, nin lo espera,  
aquessa *vaquera*  
de la *Finojosa*."

198 (VIII)  
De Vitoria me partía (1440)

1. De Vitoria me partía  
un día desta semana  
por me passar Alegría,  
do vi moça lepuzcana.
2. Entre Gaona e Salvatierra, 5  
en esse valle arbolado  
donde s'aparta la sierra,  
la vi guardando ganado  
tal como ell alvor del día  
en un hargaute de grana, 10  
qual tod' onbre la querría--  
non vos digo por hermana.
3. Yo loé las de Moncayo  
e sus gestos e colores--  
de lo qual non me retrayo-- 15  
e la moçuela de Bores;  
pero tal filosomía  
en toda la Sumontana  
cierto non se fallaría,  
nin fue tan hermosa Yllana. 20
4. De la moça de Bedmar,  
a fablarvos ciertamente,  
razón hove de loar  
su gracia e buen continente;  
mas tanpoco negaría 25  
la verdad: que tan loçana  
aprés la señora mía,  
non vi dona nin serrana.

199  
Fernando de la Torre (fl. 1446-69)  
Serranica (Castilian)

1. Vaxando un prado  
en tierra de Lossa  
vi moça hermosa  
guardando ganado.

6. As though with a laugh  
She said, "Welcome,  
For I already know  
What you seek; 40  
She neither desires  
To love, nor hopes to do so,  
This *cowgirl*  
From *Hinojosa*."

198 (VIII)  
I left Vitoria (1440)

1. I left Vitoria  
One day this week  
To go to Alegría,  
Where I saw a girl from Guipúzcoa.
2. Between Gauna and Salvatierra, 5  
In that wooded valley  
Where the mountains divide,  
I saw, watching her flock,  
[A girl] like the dawn of day  
In a scarlet cloak, 10  
Such as any man would want--  
I don't mean as a sister.
3. I have praised the girls of Moncayo,  
Their grace and their complexion--  
Which I do not retract-- 15  
And the little girl from Bores;  
But no beauty such as hers  
Could surely be found  
In all the Somontano,  
Nor was Juliana so beautiful. 20
4. I can say with confidence  
That I was right to praise  
The grace and good charm  
Of the girl from Bedmar;  
Yet I would not deny 25  
The truth: that after my lady,  
I have not seen so pretty  
A lady or mountain girl.

199  
Fernando de la Torre (fl. 1446-69)  
Serranica (Castilian)

1. As I went down a meadow  
In the region of Losa  
I saw a pretty girl  
Watching over her flock.

2. Yo desque la vy 5  
 en son de pastora  
 le dixé, "Señora,  
 sabed vos de mi  
 que so enamorado  
 de vos muy graciosa;  
 dexando la glossa,  
 m'aveys cativado." 10
3. Su gesto seguro 15  
 a mí respondio,  
 deziendome, "Yo  
 de vos no me curo,  
 pues no aves usado  
 en tierra de Losa;  
 dexad la hermosa  
 guardar su ganado." 20
4. Desque conosci 25  
 yo su voluntad  
 le dixé, "Quedad  
 a Dios desde aqui,  
 que so enamorado  
 de dama hermosa;  
 por ser virtuosa  
 a me cativado."

## 200

Hermann von Sachsenheim (1366/69-1458)  
 Die Grasmetze (German, 1450-53)

Wie wol das ich nit junk bin,  
 so hän ich doch ain toben sin,  
 des mir vil lüt gesten muesen;  
 doch so gön ich lieber uff den fuessen,  
 wenn das ich uff dem höpt tantz; 5  
 ich nem aylfü zuo ainer schantz  
 für sübnün, als ich ouch beschaiden wil,  
 uff dryen und uff ain gefierten spil.  
 Wern es aber zwen jung und ain alter,  
 so ließ ich lieber in ain psalter 10  
 mit ainem hüpschen nünnelin.  
 Nün verniemen all die sinne min,  
 wie die sind uff tobß gericht:  
 Ich hett ainß mäß ain zuoversicht  
 zuo ainer schönen dirnen; 15  
 dú kunnd den faden zwürnen,  
 den kelbernn ströwen, schniden graß.

2. As soon as I saw 5  
 That she looked like a shepherdess  
 I told her, "My lady,  
 I want you to know  
 That I am in love  
 With you, gracious one; 10  
 Leaving out commentary,  
 You have captivated me."
3. With a confident air  
 She answered me,  
 Saying, "I 15  
 Do not care about you,  
 Since you have no experience  
 In the region of Losa;  
 Let the pretty one  
 Watch over her flock." 20
4. As soon as I knew  
 Her desire  
 I told her, "Go  
 With God from here on,  
 For I am in love 25  
 With a beautiful lady;  
 Because of her virtue  
 She has captivated me."

## 200

Hermann von Sachsenheim (1366/69-1458)  
 The Grass-Maid (German, 1450-53)

Even though I am not young  
 I still have a foolish mind,  
 As many people must grant me;  
 Still I like walking on my feet  
 Better than dancing on my head; 5  
 I like elevens at a roll  
 Better than sevens, I declare,  
 Made up of a three and a four.  
 But if it's just [threes], two young, one old,  
 I'd rather read in a psalter 10  
 With a charming nun.  
 Now hear how all my thoughts  
 Are aimed at foolishness.  
 One time I got my hopes up  
 Over a pretty maid; 15  
 She knew how to spin thread  
 And feed the calves and cut the grass.

Ains morges, do es summer was  
 und uns der may nach siner art  
 erzoegt hett mench bluemlin zart, 20  
 do riet mir hertz, sinn und muot  
 hin zuo der selben dirnen guot,  
 da ich sie in ain garten west;  
 sú grast irm kalb und tet das best,  
 als sú ir fröwen billich soelt. 25  
 Der selben dirnen was ich hölt  
 gewesen wol ain gantz jâr,  
 das ich sie nie kunnd ainig zwâr  
 finden an kainen enden me.  
 Ich gieng hin zuo ir in den cle 30  
 und gruost die minenglichen mägt;  
 ich sprach: "Schoenßlieb, was dir behägt,  
 das geb dir Got zuo dinem tail;  
 glúgk, seld, er und alles hail  
 si dir gewünschet tusent falt! 35  
 Dú hast so gâr nach wúnsch gestalt,  
 das ich dir úmer dienen wil.  
 Minß herten trost, minr fröden spil,  
 das solt dü lán geniesen mich,  
 die wil ich leb und oewenckglic, 40  
 so wil ich sin din dienst män."  
 Sú lacht und sach mich spoettlich än,  
 glich als ob ich wer her Jacobß knecht.  
 Mit kúrtzen wortten crüm und schleht  
 fand ich an ir den wider koff; 45  
 sú danckt mir nach dem núwen loff  
 und segnet sich mit halben crütz.  
 "Ich waiß ob ich dich ir oder dütz,"  
 sprach sú, "das solt du beschaiden mich!  
 Weder bist ain mensch oder ain fich, 50  
 des kann ich mich nit wol verstoen."  
 Ich sprach, "Min hort, das sy getoen;  
 was du begerst, das wil ich sin."  
 Sú sprach, "Nün kenn ich doch nit din;  
 war uff wolst du den dienen mir?" 55  
 Ich sprach, "Min hoert, das sag ich dir:  
 uff din gnad und anders nicht.  
 Du hast so zaertlich an gesicht  
 das mir nit liebers wesen mag,  
 lept ich biß an den jungsten tag. 60  
 Kenst du mich nit, das hât mich fremd;  
 du hest doch huewer och an das hemd,  
 do ich dich sach by ainem tantz  
 und ich dir bottt än allen fantz  
 vier guldin an aim rogk zuo stúr, 65  
 nit lang vor faßnacht húr  
 in Junnten diner basen huß."  
 Sú sprach, "Y ja, nun ist es uß!  
 Bist du der alt woechner?"  
 ("En trüwen, das sind fremde mer," 70  
 gedacht ich mir in minem muot.)

One morning when it was summer  
 And May had shown us,  
 In its way, many a tender flower, 20  
 My heart and mind and mood urged me  
 To go to that good maiden  
 In a garden where I knew she was.  
 She was grazing her calf and doing her best,  
 As was her duty to her mistress. 25  
 I had been sweet on the girl  
 For all of a year,  
 But I'd never been able to get  
 Her alone anywhere.  
 I went up to her in the clover 30  
 And greeted the lovely maid;  
 I said, "My darling, may God give you  
 Whatever you wish for your very own;  
 Happiness, fortune, honor and every blessing  
 Be granted you a thousand times! 35  
 Your beauty is so perfect  
 That I wish to serve you forever.  
 My heart's consolation, the sport of my joys--  
 If you allow me to enjoy all that,  
 For as long as I live and eternally 40  
 I shall be your servant."  
 She laughed and looked at me mockingly,  
 As though I were Sir Jacob's farmboy.  
 I received her rejection  
 In few words, some straight, some snide; 45  
 She thanked me in the new style  
 And crossed herself with half a cross.  
 "I don't know to call you *Ir* or *Du*,"  
 She said, "you must tell me which!  
 You are neither man nor beast, 50  
 I cannot tell just what you are."  
 I said, "My treasure, so be it;  
 Whatever you wish, I want to be."  
 She said, "But I don't know you;  
 So what do you want to serve me for?" 55  
 I said, "My dear, I'll tell you what:  
 For your favor and nothing else.  
 You have so sweet a face  
 That nothing could be more precious to me  
 If I lived till the Last Judgment. 60  
 If you don't know me, I think that's odd;  
 For you were wearing the same skirt this year,  
 When I saw you at a dance  
 And offered you, with no deceit,  
 Four gold coins towards a skirt for your dowry 65  
 Not long before Mardi Gras this year  
 In the house of your cousin Junnte."  
 She said, "Yes, of course, now I remember!  
 Are you the old servant?"  
 ("Indeed, these are strange words," 70  
 I thought to myself.)

Mitzüchten sprach das dúrmlin guot:  
 "Sammer der guot her Sant Lutz!  
 Ich wond, du werst ain faßnacht butz;  
 ab dir so bin ich ser erschrocken! 75  
 Ich wen, kain schuesel in kaim rocken  
 ward nie als heßlich als du bist;  
 wen das edullút ain er ist,  
 so werst du wol da haim beliben!  
 Sag an, was hät dich uß getriben 80  
 und so frue zuo mir her getragen?"  
 Ich sprach, "Min hört, das wil ich dir sagen.  
 Min glück und hail lit gantz an dir,  
 dar umb so tuo genaden mir!  
 Tuost du das nit, so bin ich tot." 85  
 Sú sprach, "Das wer ain claimü not;  
 ich nem ain fenden fúr ain roch.  
 Nun starb doch fern minß herren koch,  
 der macht die aller besten süppen.  
 Ich nem ain gebur in ainer jüppen 90  
 fúr dich in ainem saemit rock!"  
 (Ich gedacht, "Du rechter holtz bock,  
 was hät gehúzt mich mit dir?  
 Das du so wol gefelst mir  
 und ich dir niht, das nimpt mich wunder.") 95  
 Ain wil schluog ich min ögen under  
 und wist nit wol war an ich was.  
 Zuo jungst besint ich mich doch baß  
 und fieng min teding wider an.  
 Das mir kain knoeppflin do enträn 100  
 vor enngsten, der ich hett genuog,  
 deß was ich gail und ducht mich cluog  
 und sprach, "Min hört und liebster zart,  
 bewiß dich nach der besten art,  
 syhe an din schoen und wipplich zucht! 105  
 Du bist als wol von Adamß frucht  
 alß Secuondill dú kúngin.  
 Verniem und hoer die clage min,  
 die ich in minem hertzen trag  
 ungruewig nacht und tag, 110  
 und was ich kumers von dir lid!"  
 Sú sprach, "Du dungkst dich gar geschid,  
 du sitzest uff dem predig stuol.  
 Do dich din muotter tett zuo schuol,  
 sú gab von dir ain gaissin bachen." 115  
 Ich shmiert und begund ain wenig lachen,  
 und gieng mir doch von hertzen nicht,  
 und sprach, "Min hoechste zuo versicht,  
 der red enbir, das bit ich dich.  
 Du hast so gár gewaeltiklich 120  
 besessen alle die sinn min!"  
 Sú sprach, "Schwig still, es mag nit gesin;  
 wann ich bin hie, so bist du dort;  
 wie moecht ich denn dinnr sinne port  
 besitzen, so ich vor dir ste?" 125

The good little girl said courteously,  
 "So help me good Saint Lucius!  
 I thought you were a Shrovetide ghost;  
 You gave me quite a fright! 75  
 I bet no monster in a costume  
 Was ever as ugly as you are;  
 If it weren't an honor for gentry,  
 You probably would have stayed at home!  
 Tell me, what has driven you out 80  
 And brought you here to me so early?"  
 I said, "My dear, I'll tell you what.  
 My happiness and welfare depend completely on you,  
 So please grant me your favor!  
 If you don't, I'm [as good as] dead." 85  
 She said, "That would be little loss;  
 I'm taking a pawn instead of a rook.  
 My master's cook just died far away,  
 Who made the very best soups.  
 I'd take a peasant in his smock 90  
 Instead of you in a velvet tunic!"  
 (I thought, "You real billy goat,  
 What drove me to you?  
 It amazes me that you please me  
 So much, and I don't [please] you.") 95  
 For a while I lowered my gaze  
 And forgot where I was.  
 At last I thought better of it  
 And began my appeal again.  
 I was determined that no button should escape me 100  
 From the many fears I suffered,  
 And I thought I was clever,  
 And I said, "My treasure and dearest love,  
 Be gracious in the best way,  
 Consider your beauty and womanly virtue! 105  
 You are from Adam's progeny as truly  
 As Queen Secundilla.  
 Receive and hear my plea,  
 Which I bear in my heart  
 Gladly night and day, 110  
 And [hear] what pain I suffer because of you!"  
 She said, "You think you're pretty clever;  
 You [act as if you]re sitting in the pulpit.  
 When your mother sent you to school,  
 She paid [for your lessons] with a ham from a goat!" 115  
 I smiled and laughed a little,  
 Though it didn't come from my heart,  
 And said, "My highest hope,  
 I beg you to stop such talk.  
 You have taken possession irresistibly 120  
 Of all my senses!"  
 She said, "Be quiet, it cannot be;  
 Here I am and there you are;  
 So how could I possess the haven  
 Of your senses, while I stand outside you?" 125

Ich sprach, "Min hört, du tuost mir we,  
 wilt du min red nit hön verguot.  
 Es ist doch in deß maygen bluot,  
 das yederman sich fröwen solt!  
 Ward ye kain mensch dem andern holt, 130  
 das bin ich dir uff guotten wön."  
 Sú sprach, "Das ist der schwer träm  
 der fernder mir getremet ist.  
 Ach *nummer domen* Jhesu Crist,  
 was wunderß mit den heren fert!" 135  
 "Wer haut das unhail mir beschert?"  
 gedächt ich mir in minem hertzen.  
 Ich bat das durnlin ovne schertzen  
 durch aller fröwen wirdikait,  
 wúrd ye kain trúw an sie gelacit, 140  
 das sú mir dett gnaden schin.  
 Sú sprach, "Du magst ain bettler sin:  
 du kanst vil gilens, als ich spúr;  
 leg dich fúr ain kirchen túr!  
 Verbind ain bain, das ist min rät. 145  
 Ob denn Sant Peter fuer dich gät,  
 er haist dich wider uff stön.  
 Vil licht wirt dir ain besser lön  
 als er zuo Rom den crúppeln tett.  
 Wol hin und gang an din gebett 150  
 und schlach din hopt umb ain alter!  
 Den heit ich pfeffers tusent malter,  
 ich gebe ain koernlin nit umb dich!"  
 Ich sprach, "Min hört, was zicht du mich?  
 Nún hön ichs doch verschult nie. 155  
 Hertz, sinn und muot mir ye und ye  
 nach dir ringt wä ich bin."  
 Sú sprach, "Das ist ain fremder sin.  
 Wer litt denn ob, das tuo mir kunnt,  
 was ringenß sy zuo diser stunnt: 160  
 geschicht es inder schirmer wiß?  
 Ich wuond, du werst dar zuo zegriß,  
 das du noch legst im langen ort.  
 Ain stúgk haist dú ysenin port;  
 dar uß so ficht man in dem schrankk. 165  
 Ich foercht, din ber schwert sy zuo krankk:  
 es brech so es am besten sy.  
 Der gúldin kúnnt der bin ich fry;  
 die hön ich gelermt nach dem núwen sitten  
 und hön ain wil diß graß geschnitten 170  
 und bin in minem rúcken mued.  
 Wie rietest, ob ich uff dich lied  
 den sovnm und schigkt dich hain zuo huß?  
 Lieber esell, leb im suß!  
 Gump uff, so sprich ich, 'Hotastä!'" 175  
 Ich spräch, "Du redest loyca,  
 da mit ich dir och gelten wil;  
 ich kan och clueger sprúchlin vil  
 und gespengelt teding, wie man sol.

I said, "My treasure, you hurt me,  
 If you won't take my words aright.  
 It is right in the bloom of May  
 That everyone should rejoice!  
 If ever one person was kind toward another, 130  
 So I'll be toward you, in good hope."  
 She said, "This is a bad dream  
 That is being dreamed far from me.  
 O, *nomini domini* Jesus Christ,  
 What strange marvels come with great men!" 135  
 ("Who has given me this misfortune?"  
 I thought to myself in my heart.)  
 I begged the girl without guile  
 For the honor of all women,  
 If there was any loyalty in her, 140  
 To show me her favor.  
 She said, "Perhaps you are a beggar--  
 You know a lot about begging, as I can tell;  
 Go lie before a church door!  
 Bandage one leg, that's my advice. 145  
 Then if Saint Peter comes up to you,  
 He'll tell you to stand up again.  
 You may get a better reward  
 Than he gave the cripples in Rome.  
 Get up and go to your prayers 150  
 And strike your head against an altar!  
 For if I had a thousand bags of pepper,  
 I wouldn't give one corn for you!"  
 I said, "My treasure, why do you accuse me?  
 For I never have deserved it. 155  
 My heart and mind and mood are yearning  
 For you always, wherever I am."  
 She said, "This is a strange thought.  
 Who would win, tell me,  
 If there were a fight [between us] now, 160  
 The way that fencers do it?  
 I'd think you were too grey  
 To lie in the long place.  
 There's a part you call "iron-edge"  
 That they fight with at close quarters. 165  
 I'm afraid your boar-sword is too weak;  
 It would break right at the best [time].  
 I am free of that golden art;  
 I have learned it in the new style  
 And have been cutting this grass a while 170  
 And I am tired in my back.  
 What would you say if I laid on you  
 This load and sent you home?  
 You dear donkey, farewell!  
 Jump up, and I'll say, 'Gee up!'" 175  
 I said, "You're talking logic,  
 And I'll pay you back in kind;  
 I know lots of clever talk  
 And buckled words, as one should.

Wilt du, ich riht dinn rucken wol 180  
 und zúche dir all din muedin ab.  
 Wie wol ich lang gefochten hab,  
 so ist min berschwert nicht enzway."  
 "En trúwen, das wer der may,  
 wer dir din berschwert bliben gantz. 185  
 Du hást gefochten so mengen ranntz  
 das es dir billich verschlissen wer.  
 Die súben hoew sind dir zuo schwer;  
 vermoecht du dry, das tuo mir kunnt!"  
 Ich sprach, "Min hört, ich geb ain pfund, 190  
 das du wist reht den willen min."  
 Sú spräch, "Das well wir guot län sin  
 und richten uff ain andern loff.  
 An der liebín lütt der koff.  
 Knúw nider, ich muoß ritten dich! 195  
 Du bist ain törohtz schmal vih;  
 wiltu kiffen haber strów?"  
 Ich spräch, "Min hört, des bin ich frów;  
 was du begerst, des bin ich berait.  
 Ich waiß wol das ain fröwe rait 200  
 den wísen Aristoteleß.  
 Dem bin ich laider ungeméß  
 an kúnsten und an hohen wízen.  
 Wol her, wol her, wilt uff mich sitzen,  
 ich trab und zelt dir wie du wilt. 205  
 Din zaertlich fórm hat sich gebilt  
 gar tieff in mines hertzen grund."  
 Sú sprach, "Das wer ain fremder fund!  
 Nün bin ich doch kain maler nicht;  
 wie moecht ich den min angesicht 210  
 gebilden in din hertz ane bensele?  
 Wol uff, wol uff, du rechter trensle,  
 ich mag nit ritten grawú pfer!"  
 "Du hundert tuseht guldín wert,"  
 sprach ich, "min aller hoester hört,  
 nit flíß dich also scharppfer wört 215  
 gen miner trw, das ist min ratt.  
 Du waist wol das geschriben stät  
 und bewísen uß allen juristen  
 das nieman sol sin eben cristen 220  
 mit worten lützen noch verschmahen!"  
 Sú spräch, "Nun wilß mir erst nachen--  
 wilt du mich lernn die hailgen geschriff,  
 die unß Sant Bernhart hát gestúfft?  
 Da von so waiß ich nit zuo sagen. 225  
 By aim guoten schwinß magen  
 hett ich vor faßnacht fróden vil,  
 da von ich dir nit sagen wil."  
 Ich spräch, "Min hört, daz lauß ich sin.  
 Ich niem din huld fúr allú schwin 230  
 die man inn Lußhart ye getreipp!"  
 Sú spräch, "Ich nem fúr dich ain leipp  
 der súben nit wemd ainr bappeln wert!

If you wish, I'll straighten out your back 180  
 And relieve you of all your fatigue.  
 Though I've been fighting for quite a while,  
 Still my boar-sword has not broken."  
 "Indeed, it must be May  
 If your boar-sword has remained whole. 185  
 You have fought so many battles  
 That it might rightly be worn out.  
 Seven blows are too much for you--  
 Tell me if you can do three!"  
 I said, "My treasure, I'll give a pound 190  
 That you know just what I want."  
 She said, "Let's let well enough alone  
 And head in another direction.  
 The business is one of love.  
 Kneel down, I must ride you! 195  
 You are a silly, skinny beast;  
 Do you want to nibble straw of oats?"  
 I said, "My treasure, I'd be delighted;  
 Whatever you wish, I'm ready to do.  
 I know well that a woman rode 200  
 Wise Aristotle.  
 Unfortunately I am not his equal  
 In art or in deep thoughts.  
 Come on, come on, come sit on me,  
 I'll trot or amble as you wish. 205  
 Your lovely form has been depicted  
 Deep in the bottom of my heart."  
 She said, "That would be a strange invention!  
 I surely am no painter;  
 So how could I depict my face 210  
 In your heart without a brush?  
 Get up, get up, you old blow-hard,  
 I can't ride a gray horse!"  
 "You[re] worth a hundred thousand gold [coins],"  
 I said, "my greatest treasure;  
 Don't mock my love 215  
 With such sharp words, that's my advice.  
 You know well that it is written  
 And proved by all jurists  
 That no one must put his fellow Christian 220  
 To shame or dishonor in words!"  
 She said, "Now you finally want to get near me--  
 Do you want to teach me holy writ  
 Composed for us by Saint Bernard?  
 I can't say anything about that. 225  
 By a good pig's belly,  
 If I had plenty of fun before Mardi Gras,  
 I won't tell you about it."  
 I said, "My treasure, I'll let that pass.  
 I'd take your favor over all the swine 230  
 That have ever been herded into Lußhart!"  
 She said, "I'll trade you for a loaf of bread,  
 The kind that isn't worth a penny for seven!



Mich wundert was din hertz begert,  
 das du dich dúngst so waidenlich. 235  
 Trab fúr ain wil, das bit ich dich;  
 du fínst an mir kain Múnch hoff zwar.  
 Trybst du din claffen tusent jår,  
 es hilff dich nit als umb ain ay!"  
 Ich sprach, "Mín hört, so wer enzway 240  
 was ich zuo froeden ye gewan."  
 Sú sprach, "Was gät das bruoder Tylman an?  
 Der fernnder starb, schengkt hewer win."  
 Ich sprach, "Du macht ain Hússin sin;  
 ich wil dich fuer consilium laden!" 245  
 Sú sprach, "Bringst mich den zuo schaden,  
 du muost mirß gelten zwyspil!  
 Ain anders ich dir sagen wil:  
 man luod mich necht zuo ainem tanntz;  
 da wil ich hin zuom rintzy ranntz, 250  
 da vormenn in die laitem zwår,  
 ich waiß mir ainn mit crusem hår,  
 den wil ich mir fúr aigen haben;  
 der kann die rehten buochstaben,  
 der kann den text und och die gloß; 255  
 wer ich ain nunn in ainer cloß,  
 ich welt im helfen mettin singen,  
 das allú gloecklün muesten clingen  
 und die ziegel wagen uff dem tach."  
 Gar züchtiglich ich zuo ir sprach, 260  
 "Mín hört, du dúngst mich gar gefiert.  
 Ich bin der kunst och gemagistriert  
 und kan die rehten fueß stig.  
 Der warhait ich dir nit verschwig:  
 ich muoß versuochen etwås." 265  
 Ain wenig trat ich nacherbaß  
 und graiff ir nach ain brüstelin.  
 Sú sprach, "Du magst wol maister sin,  
 ich nem fuer dich ainen ler knaben. 270  
 Es ist nit guot rieben graben  
 mit kappen zippfeln, als man sait."  
 Ich sprach, "Mín hört, du sagst die warhait,  
 und graiff ir nach dem uff bast.  
 Sie gumpet ser und wert sich fast  
 mit fluochen, schelten, wie sie kunnt, 275  
 doch ward er mir in minem munnt  
 und rang mit ir in gebúrlins wiß.  
 Sú sprach, "Farnn schön und gebarmn liß,  
 erschregkent nit das kindelin!  
 Du macht ain reht huß ungelúk sin! 280  
 Wenn yeman mag ich vor dir genesen;  
 ich bin vor me ann rigeln gewesen.  
 Nit tuo mir an dem gantz we!"  
 Ich warff sie nider in den cle.  
 Die túr was zuo, das kam mir eben. 285

I'm amazed at what your heart desires,  
 That you think you are so splendid. 235  
 Trot along a while, I ask of you;  
 You'll find in me no Monk's-court.  
 If you keep up your babbling a thousand years,  
 It won't help you a bit!"  
 I said, "My treasure, then all the joy 240  
 I've ever had would be lost."  
 She said, "What's that to Brother Tilman?  
 He who died long ago pours wine today."  
 I said, "You have a Hussite opinion;  
 I'll summon you before a Council!" 245  
 She said, "If you get me in trouble,  
 You'll have to pay me back twice over!  
 I'll tell you another thing:  
 I've been invited to a dance tonight;  
 I'm going to the ox-pull, 250  
 Over there at the carpenter's.  
 I know one with curly hair,  
 And I want to have him for my own;  
 He knows his letters right,  
 He knows the text and also the gloss; 255  
 Were I a nun in a cell  
 I'd want to help him sing matins,  
 So that all the chimes would ring  
 And the tiles clatter on the roof."  
 Politely I said to her, 260  
 "My treasure, you seem quite proud.  
 I too have mastered the art [of dance]  
 And know the proper steps.  
 I'll not conceal the truth from you:  
 I must try something." 265  
 I stepped a little nearer  
 And reached out for her breast.  
 She said, "Even if you are a master,  
 I'd trade for you a schoolboy.  
 It's not good to dig up turnips 270  
 With a dull spade, as they say."  
 I said, "My treasure, you say the truth,"  
 And reached out for her cunt.  
 She jumped up and defended herself  
 With curses, scolding, as best she could, 275  
 But I got it [her cunt] in my mouth  
 And struggled with her like a simple peasant.  
 She said, "Behave nicely and be gentle,  
 Don't scare the little child!  
 You may be a real disaster! 280  
 If anyone learns of this, may I be saved from you;  
 I've always been able to bar the door.  
 Don't hurt me in the cunt!"  
 I threw her down in the clover.  
 The door was shut, [but] that was fine with me. 285

Fast widerstellen, sriben, streben,  
 bagken, blegen, ringken, rancken,  
 kropff stossen und winken, wancken,  
 des huob sich vil und menger lay;  
 sy macht dar uß ain groß geschray, 290  
 als ain dieb in ainem stall.  
 Ich waiß, ob ich ir wol gefall,  
 das will ich an den zeller lan.  
 Ich muost eht wider uff stän,  
 dann mir das tier zuo wild was. 295  
 Sú sprach, "Das du jar lanc ain roch faß  
 dem pffaffen truegest nach, das wer dir weger!  
 Siha, wie hast ain geleger  
 doert gemacht mit dinem gewuoll!  
 Du gist mim herten warm und kuell 300  
 glich als ain alter wihkessel!  
 Du rehter schanden fessel,  
 wie bist du so gár ain hertz laid!  
 Schow, wie naß ist mir min claid!  
 Es wer zuo vil ain jungen lappen. 305  
 Ich schriett dir schier ain alt kappen  
 mit miner funst zuo dinem muol!  
 Du tuost glich als ain alter guel,  
 der grint und doch nit bitten wil.  
 Hest du der jar noch als vil, 310  
 so bist du doch kum halber witzig!  
 Wás geb ich uff din claffen spitzig,  
 das du biß her getriben hást?  
 Ich búgkt mich schier, hab dir den blast  
 der hynnen gát von miner pffiffen! 315  
 Ließ ich dich an ain zehen griffen,  
 ich foerht, man hieß mich 'Legk spiß'!"  
 Ich wönd ir fruntschaftt hán gewiß,  
 do schluog das rint den kúbell umb.  
 Do gieng ich von ir als ain stuem 320  
 und hett verlörn min zuo versicht.  
 Ich arm gesell ward uß gericht,  
 alz der toeber tet sin magkt.  
 Das sy den wilden gensen clagt!  
 Wie es mir aber sid geriet, 325  
 als ich zuom letsten von ir schiet,  
 das läß ich sin als es ist.  
 Ich glob, und kem der Encrist,  
 mir wird ain loeffel nit zuo tail!  
 Nun hin, das lauß ich an ain haill. 330  
 Ich welt, der win wer noch im faß;  
 mir wer villicht gelungen baß  
 gen disser dirnen cluog und fin.  
 So schenck ich layder núme win:  
 er ist gerätten mir zuo bier. 335  
 Ich bin ain altes kemeltier,  
 das sich die harr nit ritten lát.

Resisting, struggling, striving,  
 Grabbing, gripping, wrestling, wrastling,  
 Taking her by the goiter, then hanky panky--  
 There was plenty of that and the like;  
 She made a big fuss about that, 290  
 Like a thief in a cell.  
 I know if I please her,  
 I'll leave it to the teller.  
 But I had to stand up again,  
 For the beast was too wild for me. 295  
 She said, "It would suit you better, year in, year out,  
 To follow the priest with a censer!  
 See what sort of a bed  
 You made there with your thrashing about!  
 You make my heart warm and cool 300  
 Just like an old censer!  
 You real scum-pot,  
 How can you be such a pain in the neck?  
 See how wet my dress got!  
 This would be too much in a young dandy. 305  
 Right now I'll tailor an old hooded cloak  
 With my fist in your mouth!  
 You act just like an old cur  
 That shows its teeth but won't bite.  
 If you were twice as old as you are, 310  
 You'd still be barely a half-wit!  
 What do I care for your sharp banter  
 That you've persisted in so long?  
 I'll bend over and give you a toot  
 That comes out of my whistle! 315  
 If I let you grab me by the toe,  
 I'd be afraid they'd call me 'Lick-spittle."  
 Just when I thought I'd won her over,  
 The cow knocked over the bucket.  
 Then I left her like a mute 320  
 And had quite lost my hope.  
 I was sent away, wretched man,  
 As the fool did to his maid.  
 Go tell it to the wild geese!  
 But as for what befell me later, 325  
 When at last I left her,  
 I'll let that be as it is.  
 I believe that if the Antichrist came  
 I wouldn't get a spoon!  
 Away, I'll let that happen as it may. 330  
 I wish the wine were still in the cask;  
 Perhaps I would have done better  
 With this clever, pretty girl.  
 But sadly, I pour wine no more;  
 My wine has turned to beer. 335  
 I'm an old camel  
 That won't let its hair be curried.

Hie mit diser spruch ain end hät.  
Wir alten minner land nit ab  
und dienen doch mit krangker hab!  
Amen.

340

201  
Pedro de Escavias (fl. 1454-74)  
Serrana (Castilian)

- |    |  |                         |
|----|--|-------------------------|
| 1. | Llegando çansado yo<br>al puerto la Peralosa,<br>vna serrana fermosa<br>al encuentro me salio.   |                         |
| 2. | No le do mayor loor<br>solo por no ynjuiriar<br>la que me puede mandar<br>y tiene por seruidor;<br>mas tan bien me pareçio,<br>tan desenbueta y donosa,<br>que mi firmesa dubdosa<br>y alterada sse paro.                      | 5<br><br><br><br><br>10 |
| 3. | Viendome venir asy<br>mas triste que plasentero,<br>"Ya vos," dixo, "cauallero,<br>quien vos traxo por aqui?<br>¿O que senda vos guio<br>por esta sierra fragosa<br>por la qual andar no osa<br>quien en ella se crio?"        | 15<br><br><br><br>20    |
| 4. | Cuan cortemente yo pude<br>rrespondi de mi venida,<br>"Otra presona naçida<br>no es causa, sy Dios m'ayude,<br>saluo amor que me prendio;<br>por do mi vida fanosa<br>despues aca no reposa<br>ni jamas no rreposso."          | 25                      |
| 5. | Dixo, "Pues amor vos fase<br>sostener tal pensamiento<br>de vuestro padeçimiento,<br>sabe Dios que me desplase;<br>mas holgad aqui, do no<br>avres noche trabajosa--<br>avnque mi madre's çelosa<br>la mas c'onbre nunca vio." | 30<br><br>35            |

Here the tale comes to its end.  
We old lovers won't give up,  
Although we serve with worn-out tackle!  
Amen.

340

201  
Pedro de Escavias (fl. 1454-74)  
Serrana (Castilian)

- |    |  |                     |
|----|--|---------------------|
| 1. | As I arrived exhausted<br>At La Peralosa pass,<br>A pretty mountain girl<br>Came out to meet me.   |                     |
| 2. | I give her no greater praise<br>Only so as not to injure<br>Her, who can command me<br>And has me as her servant;<br>But she looked so nice to me,<br>So forward and so witty,<br>That my constancy was left<br>Uncertain and disturbed.                         | 5<br><br><br><br>10 |
| 3. | Seeing me coming this way,<br>Sad rather than mirthful,<br>She said, "Now you, knight,<br>Who brought you to these parts?<br>Or what path guided you<br>Through these craggy mountains,<br>Where even people born here<br>Do not dare to go?"                    | 15<br><br><br>20    |
| 4. | As courteously as I could<br>I answered for my coming,<br>"No other person born<br>Is the reason, so God help me,<br>But love which has captured me;<br>And so my weary life<br>Has never since found rest,<br>Nor has it ever rested."                          | 25                  |
| 5. | She said, "Since love makes you<br>Endure such meditation<br>About your suffering,<br>God knows this displeases me;<br>But take your pleasure here,<br>Where you won't have a painful night--<br>Although my mother's watchful,<br>The most watchful ever seen." | 30<br><br>35        |

6. Vista su gran cortesia,  
dixe, "Señora, merçedes  
porque asy vos condoledes  
de la gran fatiga mia; 40  
y pues Dios aqui m'echo,  
yo acebto vuestra graciosa  
profierta, con vna cossa  
de no errar a cuyo sso."
7. Y aquella noche con ella  
alvergue'n cama de heno 45  
do tuve tal tenpre y freno  
qu'ella se quedo donsella  
qual su madre la pario; 50  
pero creo que sañossa,  
porque no me dixo cosa  
al partir ni me miro.
8. Dixele por dar color,  
"Pues, señora, adios seays;  
ved si algo me mandays  
que faga por vuestro amor." 55  
Nada no me respondió  
mas con ayre desdeñoso  
y senblante riguroso  
las espaldas me boluio. 60

## 202

Carvajal (fl. 1457-60)  
Saliendo de un olivar (Castilian)

1. Saliendo de un olivar,  
más fermosa que arreada  
*vi serrana, que tornar  
me fizo de mi jornada.*
2. Tornéme en su compañía 5  
por faldas de una montaña,  
supplicando, sil plazía,  
de mostrarme su cabaña.  
Dixo, "Non podéis librar,  
señor, aquesta vegada,  
que superfluo es demandar  
a quien non suele dar nada." 10
3. Si lealtad non me acordara  
de la más linda figura, 15  
del todo me enamorara,  
tanta vi su fermosura.  
Dixe, "Qué queréis mandar,  
señora, pues sois casada?  
Que vos non quiero enojar,  
ni offender mi enamorada." 20

6. Considering her great politeness,  
I said, "Lady, many thanks  
Because you show such sympathy  
For my great fatigue; 40  
And since God has cast me here,  
I accept your gracious  
Offer, with a provision  
Not to mistake whose man I am."
7. And that night with her 45  
I was lodged in a bed of hay  
Where I kept such temperance and restraint  
That she remained a maid  
Just as her mother bore her;  
But I think that she was angry, 50  
Since she neither spoke to me  
Nor looked at me in parting.
8. I said to her for the sake of appearance,  
"Well, Lady, go with God;  
See if you wish to ask me something  
To do for love of you." 55  
She answered nothing,  
But with a disdainful air  
And a severe expression  
She turned her back on me. 60

## 202

Carvajal (fl. 1457-60)  
As I was leaving an olive-grove (Castilian)

1. As I was leaving an olive-grove  
*I saw a mountain girl,  
Pretty rather than elegant, who made me  
Turn aside from my journey.*
2. I turned aside for her company 5  
On the slopes of a mountain,  
Begging her to please  
Show me her cottage.  
She said, "You cannot succeed,  
Sir, this time, 10  
For it is pointless to ask  
Someone who never gives anything away."
3. If my fidelity had not reminded me  
Of the most beautiful face, 15  
I would have fallen completely in love,  
Since I saw she was so pretty.  
I said, "What do you want to ask,  
My lady, since you are married?  
I do not wish to annoy you,  
Nor to offend my beloved." 20

4. Replicó, "Id en buen hora,  
non curéis de amar villana;  
pues servís atal señora,  
non troquéis seda por lana;  
nin queráis de mí burlar,  
pues sabéis só enagenada."  
*Vi serrana, que tornar  
me fizo de mi jornada.* 25

## 203

Carvajal (fl. 1457-60)

## A la princesa de Rosano (Castilian)

1. Entre Sesa e Cintura  
caçando por la traviessa,  
topé dama que deesa  
parescía en su fermosura.
2. Pensé que fuesse Diana  
que caçasse las silvestras,  
o aquella que la mançana  
ganó a las bivas muestras.  
"¿Sois humana criatura?"  
dixe, e dixo non con priessa,  
"Sí, señor, e principesa  
de Rosano, por ventura." 5
3. ¡O flor de toda belleza!  
¡O templo de honestidat,  
palacio de gentileza,  
fundamiento de bondat!  
Mi sentencia vos condena  
que si en aquel templo de Baris  
vos fallara l'infante Paris,  
non fuera robada Elena; 10
4. nin de Bersabé David  
non se dexara vencer,  
ni Hurías tomara en lid  
por sus días fenescer.  
Tanto sois de gracia llena  
que si juntas vos mirara,  
muy menos se enamorara  
Archiles de Policena. 25

4. She answered, "Go and good luck,  
Don't bother to love a peasant girl;  
Since you serve such a lady,  
Don't trade silk for wool;  
And don't try to trick me,  
Since you know I belong to another."  
*I saw a mountain girl who made me  
Turn aside from my journey.* 25

## 203

Carvajal (fl. 1457-60)

## To the Princess of Rosano (Castilian)

1. As I was hunting in the area  
Between Sessa and Cintura,  
I chanced to meet a lady who seemed  
A goddess in her beauty.
2. I thought it was Diana  
Hunting denizens of the woods,  
Or she who won the apple  
By showing her living beauty.  
"Are you a human creature?"  
I said, and she said, not in haste,  
"Yes, Sir, and princess  
Of Rosano, as it happens." 5
3. O flower of every beauty!  
O temple of purity,  
Palace of elegance,  
Source of goodness!  
My opinion pronounces  
That if Paris, son of a king,  
Had found you in that temple of Bari,  
Helen would not have been abducted; 10
4. Nor would David have been  
Conquered by Bathsheba,  
And Uriah would not have gone into battle  
To end his days.  
You are so full of grace  
That if he had seen you two together,  
Much less would Achilles  
Have loved Polyxena. 25

204  
Carvajal (fl. 1457-60)  
Andando perdido-- de noche ya era-- (Castilian)

1. Andando perdido-- de noche ya era--  
por una montaña desierta, fragosa,  
fallé una villana feroce, espantosa,  
armada su mano con lança porquera.
2. Tenía grand fuego cabe una fontana 5  
y en viéndome luégo sin otra pereza,  
rebuelta en el braço una capa de lana,  
salióme adelante con mucha ardideza,  
diziendo, "Escudero, ¿quién sois? ¿Qué queréis  
por esta grand silva tan desabitada?" 10  
"Señora, crueza de mi enamorada  
mi trae fuyendo aquí donde veis."
3. "La perfection de nosotras mugeres 15  
es de los treze fasta quinze años:  
con éstas se toman suaves plazerés  
e todas las otras son llenas de engaños.  
Por ende, señor, si passa los veinte  
aquella por quien sois tanto penado,  
sabed que seredes el más padesciente  
e siempre os veréis ser menos amado." 20
4. Amad, amadores muger que non sabe,  
a quien toda cosa paresca ser nueva;  
que quanto más sabe muger, menos vale  
segund, por exiemplo lo hemos de Eva,  
que luego comiendo del fructo de vida, 25  
rompiendo el velo de rica inocencia,  
supo su mal e su gloria perdida.  
Guardaos de muger que ha plática e sciencia.
5. Amad, amadores la tierna hedat 30  
quando el tiempo requiere natura:  
aquesta non tiene ninguna crueldat  
ni ofende al amante con luenga tristura.

205  
Carvajal (fl. 1457-60)  
Passando por la Toscana (Castilian)

1. Passando por la Toscana  
entre Sena y Florencia,  
vi dama gentil, galana,  
digna de gran reverencia.

204  
Carvajal (fl. 1457-60)  
As I was walking, lost-- and already night-- (Castilian)

1. As I was walking, lost-- and already night--  
On a rough, deserted mountainside,  
I found a peasant girl, fierce and frightful,  
Armed with a goad for pigs.
2. She had a great fire beside a spring, 5  
And as soon as she saw me, without being idle,  
She drew back her cape, made of wool, on her arm,  
And waved me ahead with utter self-confidence,  
Saying, "Squire, who are you? What do you seek  
In this great forest, so uninhabited?" 10  
"Lady, the cruelty of my beloved  
Drives me in flight here, where you see me."
3. "The perfect age of us women  
Lasts from thirteen to fifteen years;  
At that age they provide delicate pleasures 15  
And all of the others are full of deception.  
Therefore, Sir, if she is older than twenty,  
The one for whom you have suffered such pain,  
Know you will have to endure more and more,  
And you will see you are less and less loved." 20
4. Lovers, love a woman who knows nothing,  
To whom everything seems to be new;  
For the more a woman knows the less she is worth,  
As for example we see in Eve,  
Who, when she ate of the fruit of life, 25  
Tearing the veil of noble innocence,  
Discovered her evil and her lost glory.  
Keep away from a woman who has eloquence and knowledge.
5. Lovers, love the tender age, 30  
When time first makes itself felt in nature;  
This age has no cruelty,  
Nor does it afflict the lover with long sadness.

205  
Carvajal (fl. 1457-60)  
As I was passing through Tuscany (Castilian)

1. As I was passing through Tuscany  
Between Siena and Florence,  
I saw a noble lady, well dressed,  
Worthy of great reverence.

- |    |   |                         |    |  |                         |
|----|---|-------------------------|----|--|-------------------------|
| 2. | Cara tenía de romana,<br>tocadura portuguesa,<br>el aire de castellana,<br>vestida como senesa<br>discretamente, non vana;<br>yo le fize reverencia,<br>y ella, con mucha prudencia,<br>bien mostró ser cortesana.                | 5<br><br><br><br><br>10 | 2. | She had the face of a lady of Rome,<br>A Portuguese veil,<br>The air of a lady of Castile,<br>And she was dressed like a Sienese,<br>Discreetly rather than vainly;<br>I made her a bow,<br>And she, with great prudence,<br>Showed she knew manners of court.                     | 5<br><br><br><br><br>10 |
| 3. | Así entramos por Sena<br>fablando de compañía,<br>con plazer--haviendo pena<br>del pesar que me plazía.<br>Si se dilatara el día<br>o la noche nos tomara,<br>tan grand fuego se encendía<br>que toda la tierra quemara.          | 15<br><br><br><br>20    | 3. | Thus we entered Siena<br>Speaking together<br>With pleasure--I with pain<br>From the grief that pleased me.<br>Whether day would drag on<br>Or night come upon us,<br>So great a fire was kindling<br>That it could burn all the earth.  | 15<br><br><br><br>20    |
| 4. | Vestía de blanco domasquino<br>camurra al tovillo cortada;<br>encima, de un vellud fino<br>un luto la falda rastrada,<br>pomposa e agraciada;<br>una invención traía<br>por letras que no entendía<br>de perlas la manga bordada. | 25                      | 4. | She was wearing a <i>camurra</i><br>Of white damask cut to the ankle;<br>Over that, a mourning gown<br>Of fine velvet, with a striped train,<br>Splendid and graceful;<br>She bore a device<br>With letters I did not understand,<br>And her sleeves were embroidered with pearls. | 25                      |
| 5. | Item más, traía un joyel<br>de ricas piedras pesantes,<br>un balax y, en torno del<br>çafís, rubís e diamantes,<br>firmado sobre la fuente<br>con muy grande resplandor;<br>pero dávalle el favor<br>su gesto lindo, plaziente.   | 30<br><br><br><br>35    | 5. | What is more, she wore a tiara<br>Of heavy precious stones,<br>A balas ruby, and around it<br>Sapphires, rubies and diamonds,<br>Set on her forehead<br>With very great brilliance;<br>But her pretty, pleasing face<br>Outshone [the jewels].                                     | 30<br><br><br><br>35    |
| 6. | En su fabla, vestir e ser<br>non mostrava ser de mandra.<br>Queriendo su nombre saber,<br>respondióme que Casandra;<br>yo, con tal nombre oír,<br>muy alegre desperté--<br>e tan solo me fallé,<br>que, por Dios, pensé morir.    | 40                      | 6. | In her conversation, dress and being<br>She did not seem to be from a sheep-fold.<br>When I wished to know her name,<br>She told me it was Cassandra;<br>When I heard such a name,<br>Very happy I awoke--<br>And found I was so alone<br>That by God I thought I would die.       | 40                      |



## 206

Josquin des Prés (c. 1440-1521)  
 Une mousse de Bisquaye (French and Basque)

- |    |   |          |
|----|---|----------|
| 1. | Une mousse de Bisquaye<br>l'autre jour, prés ung moullin,<br>vint à moy sans dire gaire,<br>moy hurtant sur mon chemin,<br>blanche comme un parchemin.<br>Je la baisé à mon aise,<br>Et me dit, sans faire noise,<br>"Soaz, soaz, ordonarequin."                | 5        |
| 2. | Je luy dis que de Bisquaye<br>j'estoys son prochain voisin;<br>"Mecton nous prés ceste haie<br>en l'ombre soubz l'aubepin.<br>La parlerons a butin;<br>faictes tout a ma requeste!"<br>Lors feist signe de la teste;<br>"Soaz, soaz, ordonarequin."             | 10<br>15 |
| 3. | "Par mon serment, vecy raige,<br>ce n'est françoys ne latin;<br>parlez moy aultre langaige,<br>et laissez vostre bisquayn.<br>Mectons no besongne a fin,<br>parlons d'amours, je vous prie."<br>Lors me dist, n'en doubttez mye,<br>"Soaz, soaz, ordonarequin." | 20       |
| 4. | Avoir n'en peuz aultre chose,<br>par ma foy, a ce matin,<br>fors baiser a bouche close<br>et la main sur le tetin.<br>"Adieu, petit musequin,<br>a Dieu soyez, ma popine."<br>Lors me dit la bisquayne,<br>"Soaz, soaz, ordonarequin."                          | 25<br>30 |

## 207

Anonymous  
 L'autrier quant je chevauchays (French, 15th c.)

- |    |  |   |
|----|--|---|
| 1. | L'autrier quant je chevauchays<br>a l'orée d'ung vert boys,<br>trouvay gaye bergère.<br>De tant loin qu'ouy sa voix<br>je l'ay enraisonnée,<br><i>tanderelo!</i><br><i>Dieu vous adjust, bergère!</i><br><i>Dieu vous adjust, bergère!</i> | 5 |
|----|--|---|

## 206

Josquin des Prés (c. 1440-1521)  
 A girl from Biscay (French and Basque)

- |    |   |          |
|----|---|----------|
| 1. | A girl from Biscay<br>The other day, near a mill,<br>Came to me without warning,<br>Ran into me on my way,<br>Pale as parchment.<br>I kissed her at my pleasure,<br>And she said, without making a fuss,<br>"Good-bye and good luck!"   | 5        |
| 2. | I told her that I was<br>Her near neighbor from Biscay;<br>"Let's go over to that hedge<br>In the shade of the hawthorn.<br>There we shall speak as partners;<br>Do everything I ask!"<br>Then she shook her head;<br>"Good-bye and good luck!"                                       | 10<br>15 |
| 3. | "By my oath, this is madness,<br>It's neither French nor Latin;<br>Speak to me another language,<br>And drop your Basque.<br>Let's finish off our business,<br>Let's speak of love, I beg."<br>Then she said, have no doubt,<br>"Good-bye and good luck!"                             | 20       |
| 4. | I couldn't get anything else from her,<br>By my faith, that morning,<br>Except a kiss with her mouth closed<br>And my hand on her breast.<br>"Goodbye, with your cute little face,<br>Go with God, my child."<br>Then she told me, the girl from Biscay,<br>"Good-bye and good luck!" | 25<br>30 |

## 207

Anonymous  
 The other day as I was riding (French, 15th c.)

- |    |  |   |
|----|--|---|
| 1. | The other day as I was riding<br>At the edge of a green wood,<br>I found a cheerful shepherdess.<br>From as far as I heard her voice<br>I spoke to her,<br><i>Tanderelo!</i><br><i>"God help you, shepherdess!</i><br><i>God help you, shepherdess!"</i> | 5 |
|----|--|---|

2. Tandis que l'araisonnays,  
ung grant lou saillit du boys 10  
o la goulle baée;  
la plus belle des brebiz  
il en a emportée,  
*Tanderello!*  
*Dieu vous adjust, bergère!* 15  
*Dieu vous adjust, bergère!*
3. Quant la bergère si vit  
que le lou tint sa brebiz,  
a haulte voiz s'escrye:  
"Qui m'y rendra ma brebiz,  
et je seray s'amy!" 20  
*Tanderello!*  
*Dieu vous adjust, bergère!*  
*Dieu vous adjust, bergère!*
4. Quant le chevalier oÿt  
ce que la bergère a dit, 25  
mist la main à l'espée;  
au devant du lou s'en va--  
la brebiz a laissée.  
*Tanderello!* 30  
*Dieu vous adjust, bergère!*  
*Dieu vous adjust, bergère!*
5. "Tenez, belle, tenez cy:  
je vous rends vostre brebiz  
saine comme les aultres;  
or me faictes mon plaisir 35  
comme j'ay fait le vostre."  
*Tanderello!*  
*Dieu vous adjust, bergère!* 40  
*Dieu vous adjust, bergère!*
6. "Chevalier, cinc cens mercyz;  
pour ceste heure n'ay loisir,  
aussi je n'oseroye;  
et m'en eussies sauvé dix,  
pour rien ne le feroye." 45  
*Tanderello!*  
*Dieu vous adjust, bergère!*  
*Dieu vous adjust, bergère!*

2. While I was talking to her,  
A great wolf leapt from the wood 10  
With open jaws;  
The finest of the sheep  
He carried off,  
*Tanderello!*  
*God help you, shepherdess!* 15  
*God help you, shepherdess!*
3. When the shepherdess saw  
That the wolf had her sheep,  
She cried aloud:  
"If someone will bring back my sheep,  
Then I will be his lover!" 20  
*Tanderello!*  
*God help you, shepherdess!*  
*God help you, shepherdess!*
4. When the knight heard  
What the shepherdess had said, 25  
He put his hand to his sword;  
He went over to the wolf--  
It dropped the sheep.  
*Tanderello!* 30  
*God help you, shepherdess!*  
*God help you, shepherdess!*
5. "Take it, pretty one, take it here:  
I have brought back your sheep  
As healthy as the others;  
Now you do my pleasure 35  
As I have done yours."  
*Tanderello!*  
*God help you, shepherdess!* 40  
*God help you, shepherdess!*
6. "Knight, five hundred thanks;  
For the present I haven't the time,  
Neither would I dare;  
And even if you had saved ten of them,  
I would never do it." 45  
*Tanderello!*  
*God help you, shepherdess!*  
*God help you, shepherdess!*

## 208

Anonymous

Si je suis trouvée (French, 15th c.)

1. "Si je suis trouvée  
au boys sous la ramée  
avecques mes amours,  
pour chose que je voye  
point ne changeroye  
mes loyalles amours." 5
2. L'aultrier, l'aultrier, m'aloie esbaloyent;  
trovai bergere ses aignelets gardant.
3. Je lui prins a dire,  
"Serez vous m'amy?" 10  
Elle m'y respond,  
"Vostre courtoisie  
ne me desplaist mie,  
mes loyalles amours!"
4. Lors je la prins par sa main qui blanchoye,  
et la gecté sur l'erbe qui verdoie. 15
5. Je luy feiz courtine  
d'une blanche espine  
et d'une aultre flour  
qu'on appelle rose;  
c'est bien aultre chose 20  
que d'aymer par amour!

## 209

Anonymous

L'autrier par ung asserant (French, 15th c.)

1. L'autrier par ung asserant  
m'en alloys esballoyent  
l'orée d'une vallée,  
la ou j'entendy le chant 5  
de la belle au cuer plaisant  
a qui j'ay m'amour donnée.
2. Quand je vy la fleur jolie  
qui menoit jouyeuse vie,  
mon cuer fut tout resjouy.  
Je luy dis par courtoisie, 10  
"Belle, serés vous m'amy  
et je seray vostre amy?"
3. "Sire, voulés maintenant  
que je face mon amant  
de vous? Certes n'oseroye; 15

## 208

Anonymous

If I am found (French, 15th c.)

1. "Even if I'm found  
In the wood under the branches  
With my love,  
Not for anything I can see  
Would I ever change 5  
My loyal love."
2. The other day, the other day, I was taking an idle walk;  
I found a shepherdess tending her lambs.
3. I said to her,  
"Will you be my sweetheart?" 10  
She answered,  
"Your courtliness  
Displeases me not at all,  
O my loyal love!"
4. Then I took her by her white hand,  
And threw her on the green grass. 15
5. I made her a curtain  
Of a hawthorn bush  
And of another flower  
Called the rose; 20  
That's a very different thing  
From loving with love!

## 209

Anonymous

The other day in the evening (French, 15th c.)

1. The other day in the evening  
I was taking an idle walk  
Along the edge of a valley,  
When I heard the song  
Of the fair one with her pleasing heart, 5  
To whom I have given my love.
2. When I saw the pretty flower  
Who was having such a joyful time,  
My heart was all delighted.  
I said to her courteously, 10  
"Fair one, will you be my sweetheart  
If I will be your lover?"
3. "Sir, do you want  
Me to take you now  
As my lover? Surely, I would not dare; 15

- le danger y est sy grant  
que par ma foy je me vant  
que diffamée j'en seroye."
4. "Tresdoulce fleur de noblesse,  
oustés mon cuer de destresse  
ou il est par chascun jour  
ou jamès n'auré liesse,  
si vostre cuer ne s'adresse  
a m'aymer par bonne amour." 20
5. "Mon tresdoux loyal amant,  
si m'amour desirez tant  
certes je la vous octroye.  
Tout le temps de mon vivant  
pourrez dire (je m'en vant)  
"Vrayment ceste cy est moye!" 30

## 210

## Anonymous

## Ce moys de may, par ung doux asserant (French, 15th c.)

1. Ce moys de may, par ung doux asserant,  
j'ouÿ chanter une jeune pucelle;  
par une sente je luy vins au devant  
En luy disant, "Dieu vous gard, damoiselle!
2. "Damoiselle, le dieu d'amours vous gard  
et vous doint ce que vostre cuer desire."  
"Sy face il vous; dites moi quelle part  
voullés aller, je vos en prie, beau sire." 5
3. "Je viens a vous comme loyal amant  
pour vous compter ma raison et querelle:  
c'est vostre amour dont je suis desirant;  
onc mès femme ne me sembla sy belle." 10
4. "Mon bel amy, pourvoyés vous ailleurs;  
de vous amer je n'ay jamès espoir."  
"Las! Si ferez, douce royne des fleurs,  
ou aultrement je suis au desespoir." 15

The danger is so great  
That by my faith, I dare say  
That I would be put to shame."

4. "Sweetest flower of nobility,  
Take my heart from distress  
Which it is in every day  
Or I shall never have joy,  
If your heart does not choose  
To love me truly." 20
5. "My sweetest, loyal lover,  
If you desire my love so much  
Surely I grant it to you.  
As long as I live  
You can say (I boast of this),  
"Truly, this [girl] is mine!" 30

## 210

## Anonymous

## This month of May, one fine evening (French, 15th c.)

1. This month of May, one fine evening,  
I heard a young maiden singing;  
By a pathway I came up to her,  
And said, "God keep you, young lady!
2. "Young lady, may the god of Love keep you,  
And grant you what your heart desires."  
"And may He keep you too; tell me where  
You wish to go, I beg you, fair sir." 5
3. "I come to you as a loyal lover  
To tell you my thought and complaint:  
It is your love that I desire;  
Never has a woman seemed to me so beautiful." 10
4. "My fair friend, provide yourself elsewhere;  
I hope I'll never love you."  
"Alas! You will, though, sweet queen of the flowers,  
Or otherwise I am in despair." 15

## Notes

1

Lo-Fu      Anonymous  
(Chinese, A.D. 25-220)

### Bibliography

Chinese text and translation in Yip 125-29, supplemented with notes by Diény, *Origines* 128-36. Revised translation in Diény, *Pastourelles* 6-9; also translated by Waley 126-27, and (partially) by Pound 140, with the title "A Ballad of the Mulberry Road." Source of present text is Yip; the translation modifies Yip's radically literal rendering into a more idiomatic one, relying especially on Diény.

### Author and Date

Anonymous ballad-song dated in the Later Han Dynasty on the basis of the term used to designate the Prefect (Diény, *Pastourelles* 5).

### Notes

- 2 The narrator's presence is explicit; cf. the translations by Yip ("shining upon the chambers of our Ch'ins") and Diény ("éclairant par chez nous le haut logis des Qin," *Pastourelles*).
- 4 Lo-Fu, a common feminine first name during the Han period.
- 5 Men plowed the fields; women cultivated mulberry-trees and raised silkworms, which they fed on mulberry leaves. See Diény, *Pastourelles* 28-29.
- 7-12 The elegance of Lo-Fu's appearance relates to a flirtatious note in her insolent mockery of the Prefect. "This ambiguous heroine radiates a sensuality which balances the propriety of her refusal. This equivocal atmosphere is no less important an element in the economy of the poem than its apparent morality" (Diény, *Pastourelles* 24).
- 9 Apparently, a stylish coiffure which was intended to appear on the verge of falling.
- 16 The coif, a piece of cloth serving to hold the hair in place over which the hat was worn. The gesture of the young men may be intended to attract the attention of Lo-Fu or may reveal their emotion.
- 19 Possibly the peasants quarrel with their wives because they are not as beautiful as Lo-Fu. Some commentators take the following line as a reproach to one of the peasants by his wife: "Always on your posterior watching Lo-Fu!"
- 32 Instead of answering the officer, Lo-Fu addresses the Prefect directly.
- 36-53 One traditional interpretation holds that Lo-Fu resists the Prefect by deceiving him, inventing a far more accomplished husband than such a young girl seems likely to have. See Diény, *Pastourelles* 22.
- 42 The jade pommel of ancient swords was shaped like a well-pulley.
- 47 He became a Prefect.

## 2

## Anonymous

Iam, dulcis amica, venito (Latin, 10th c.?)

## Manuscripts

Version P = ms. P; version V = mss. V and C.

C = Cambridge, Eng., University Library, Gg. v. 35, fol. 438v, where the stanza-order is 1, 2, 3, 5, 4, 8, 8a, 6, 10, 7.

P = Paris, Bibliothèque Nationale, lat. 1118, fol. 247v.

V = Vienna, CV 116, fol. 157v.

Edited here from the facsimiles of C (ed. Breul, opposite 16), P (ed. Sesini, opposite 190), V (ed. Vuolo, opposite 6).

## Bibliography

Discussion: Biella 256-57; H. Brinkmann, "Pastourelle" 77-78; Delbouille, *Origines* 37-39; Delbouille, "Tradition latine" 48-49; Dronke, "Song of Songs"; Huglo; Klopsch 160-65.

## Author and Date

The Vienna manuscript was compiled at the end of the tenth century, the Paris manuscript in the tenth or eleventh, the Cambridge manuscript in the eleventh. Nothing more is known of the date or the author.

## Verse Form

a a b b  
9 9 9 9Stress falls generally on the penult. Version P has seven stanzas, while Version V has ten. Several lines have ten syllables (P 13-15, 27, V 13-15, 21, 24, 35-36) or eight (V 27). See Norberg, *Introduction* 131.

## Variants

Version P 6 absque. 12 delectant. 16 ibi. 28 unclear in facsimile.

Version V (C is often illegible; only substantive variants are noted here.) 6 atque velis domus C, et domus velis V. 15 ibi puer et docta puella C. 16 canunt cantica pulchra C. 33 Stanza 8a in C is illegible.

## Note

V 13 symphonie] On the concrete meanings of *symphonia*, which could refer to a wind instrument, a stringed instrument, or a type of drum, see FEW 12:489-90.

## 3

## Gautier (fl. 1080-1090)

Rithmus jocularis: Dum transirem Danubium (Latin)

## Manuscript

Liège, Bibliothèque de l'Université, ms. 77, fol. 72v.

Text from Delbouille, reading *prepropere* 11 with Raby and Dronke; punctuation modified.

## Bibliography

Delbouille, "Un Mystérieux Ami" 235. Raby 2:318. Dronke, *Medieval Latin* 282-83 (with translation). Bulst 14-15.

## Author and Date

Gautier was a secular clerk and talented scribe who exchanged verse epistles with Baudri de Bourgueil (1046-1130) and Marbode, later bishop of Rennes (1035-1123). He wrote the manuscript containing this poem about 1090 (Delbouille, pp. 210, 221, 239 where "entre 1180 et 1190" is a typographical error).

## Verse Form

a a a a a a  
7 7 7 7 7 7

Stressed on the antepenult. Six stanzas of six verses.

## Variants

The original readings have been scratched out and replaced, apparently by Gautier, with the following: 1 Danubium (which gives one syllable too many). 7 Vidi quasdam. 11 perpropere. 22 Amor carnis. 27 infelicus. 28 vehementius. In the margin the poet indicates these alternative readings: 29 dulcius for pulchrius, 35 absque for sine.

## Notes

16 Compagum fragmina] Lit. 'fragments, or broken pieces, of structures.' Trans. 'the ruins' by Dronke, although no other mention of any such setting occurs in the poem; surely 'bits of musical structure,' 'snatches of melody' must be intended.

24 Cognitus] *Cognosco* may have the specific meaning 'to get to know carnally' (*Oxford Latin Dictionary*).

36 On the grammatical metaphor see Alford.

## 4

## Wido of Ivrea

Cum secus ora vadi (Latin, c. 1090)

## Manuscript

Ivrea, Biblioteca Capitolare, 30 (LXXXV), fols. 21v-23r.

Edited here from photographs of the ms.

## Bibliography

Editions: Dümmler, "Gedichte." Dümmler, *Anselm* 94-102. Discussion: Biella 258-59; H. Brinkmann, "Pastourelle" 78; Delbouille, *Origines* 32-35; Raby, *History of Secular Latin Poetry* 1:383-87.

## Author and Date

The name Wido in the top margin of fol. 22r may be that of the poet, perhaps a canon in the chapter at Ivrea where the manuscript was commissioned and has remained. He refers in v. 157 to the victory of Henry IV over the Saxons in the battle of Homburg, 1075. Since he calls Henry *Cesar* in v. 155 he must have written after Henry became emperor, an office he held from 1084 to 1105. Bishop Ogerius of Ivrea served Henry IV as chancellor in 1090-1093 (Dümmler 87-88).

## Verse Form

Leonine couplets, that is, elegiac couplets rhyming from the middle to the end of each line (the hexameter rhymes at the end of the second foot, and the pentameter at the diaeresis).

## Variants

3 omnis] vel dulcis ("the sweet source of love," marginal gloss). 11-14 added in left margin. 29 Trohica corrected in ms. from Grecia. 46 teneris. 107 grata loca. 150 added in left margin. 222 ubrs. 242 et omitted. 245 res ortatur et etas] vel invitat principis etas ("My princely age invites you to take," gloss). 275 rubescat] roscat ("a necklace rosy red," gloss). 277-78 written after 280, transposition indicated in ms. 294 et] vel quod ("Which makes Nereus," gloss).

## Notes

17 The Heliades, daughters of the sun, mourned their fallen brother Phaethon until they were changed into poplar trees (Ovid, *Metamorphoses* 2:340).

56 Hymen, god of marriage.

- 58 Thetis, chief of the Nereids; by metonymy, the sea.  
 62 Decius, Roman emperor 249-251 A.D.  
 64 Berenice, a town on the Egyptian coast of the Red Sea, chief Egyptian port for India in the first and second centuries A.D. (*Oxford Classical Dictionary*). Also the name of various notable ladies.  
 68 The Trojan servant combines the charms of the cupbearer beloved of Zeus and the lover of Helen.  
 79 A banquet satirized by Juvenal includes *ova ipsis cum matribus*, "eggs with their own mother-hens" (11:71).  
 137 Numa, second king of Rome (traditionally 715-673 B.C.).  
 138 Egeria] Roman goddess, consort and adviser of Numa.  
 141 Ruteni] Latinized form of the word *Russia*, applied to the Ukraine in the Middle Ages.  
 143 The bed has a stair made of emerald on one side and another stair made of chrysolite on the other.  
 152 Darius, king of Persia, defeated by Alexander the Great.  
 153 Evander, according to legend the first settler at Rome.  
 157 See Author and Date.  
 167 Pyrope, a bright red gem.  
 187 Pindus, a mountain on the borders of Thessaly and Macedonia, associated with the Muses.  
 192 Claros, a Greek town in Asia Minor; Paros, an island in the Aegean Sea.  
 195 Coan, of Cos, an island in the Aegean.  
 197 Sabaeans, a people of Arabia.  
 213 Vulcan, god of fire and blacksmith to the gods.  
 214 "Daughter of Venus" is metonymy for Helen, daughter of Zeus and Leda, wife of Menelaus king of Sparta, abducted to Troy by Paris.  
 225 Cappadocia, a mountainous district in Asia Minor. Parthia, a region in modern Iran.  
 237 The painting illustrates Martianus Capella's *Marriage of Mercury and Philology* (5th c.?), an allegory on the liberal arts.  
 244 Juno as goddess of marriage and women's sexual life.  
 255 The Muse inspires the poet to praise the nymph, who has remained in the Po throughout his harangue (cf. verse 11).  
 257 Butter, the ink of sweet praise.  
 294 Nereus, a sea-god, father of the Nereids; mentioned as a favorite of Homer by Ovid, *Art of Love* 2:109.  
 295 Horace says Lycoris loved Cyrus, but that Cyrus loved another girl (*Odes* 1.33.5). A more famous Lycoris was loved by the poet Gallus, according to Virgil (*Eclogue* 10). Ovid mentions Lycoris and his own mistress Corinna together (*Art of Love* 3:537).

## 5

## Anonymous

Bey, ya raqi<sup>c</sup>, bey tu bia  
 (Hebrew with Romance kharja, c. 1050-1150)

## Manuscript

Cambridge, Eng., University Library, T.-S. 8 K 14, fol. 6 (from the Genizah).  
 I have reproduced Schirmann's text and translated Sola-Solé's Spanish version.

## Bibliography

The kharja has been edited by Stern no. 19; Heger no. 19; García Gómez no. 19; Sola-Solé no. 55. The fragmentary muwashshah was published by Schirmann 323, and translated by Sola-Solé.

## Author and Date

Anonymous; presumably written during the golden age of the muwashshah with Romance kharja.

## Verse Form

8-x 8-x 8-x 8-x 8-iyah<sup>h</sup> 8-iyah<sup>h</sup>.

## Variants

Sola-Solé gives this transliteration of the kharja:

˘ byy' rqbby twbyh  
 knwn mtmys 'lnyh

He edits it as follows, inserting a conjectural *n* in the second line:

by y' r̄q(y)<sup>c</sup> by tw byh  
 k nwn m[n]tnys 'lnyh

And suggests this vocalization:

Bey, ya raqi<sup>c</sup>, bey tu bia  
 ke non mantenes al-niya.

Two Arabic words are *raqi<sup>c</sup>*, "impudent, shameless," and *al-niya*, "intention, promise."

## Notes

The muwashshah must have been of the panegyric type; in the kharja a girl rejects a man's advances. On the relations of kharjas to their muwashshah in general, see Cantarino.

Spitzer regarded this kharja as "the nucleus of a *pastorela*" ("Mozarabic Lyric" 20).

For a listing of similar expressions in several kharjas and French pastourelles, see Frenk Alatorre.

## 6

## Anonymous

Este al-raqi<sup>c</sup> mam(m)i este al-harak  
 (Arabic with Romance kharja, c. 1050-1150)

## Manuscript

Property of the French Arabist G. S. Colin, the unique manuscript contains the *Uddat al-ġalis* of Ibn Buṣṣā, a collection of some 300 poems. This poem, p. 97.

I give the text of the muwashshah from García Gómez; my translation of the muwashshah draws primarily upon the literal rendering by Sola-Solé, taking into account the verse translation by García Gómez. Text of the kharja from Sola-Solé, whose Spanish translation is the primary basis of my English.

## Bibliography

The kharja is in Stern no. 30; Heger no. 30; García Gómez no. 10; and Sola-Solé no. 49. The muwashshah was published in transliterated form by García Gómez.

## Author and Date

Anonymous; presumably written during the golden age of the genre.



**Verse Form**

A prelude of three lines in the form:

10-ak 5-ra<sup>h</sup> 7-ak

followed by five stanzas in the form:

10-x 10-x 10-x 10-x 10-a/ik 5-ra<sup>h</sup> 7-a/ik.

**Variants**

Sola-Solé transliterates the kharja thus:

ʃt 'lryq<sup>c</sup> mmn ʃt 'lhrk

my hm<sup>w</sup> qhrh

'n nbydw' w'flk

He edits it as follows:

ʃt 'lryq<sup>c</sup> mm(y) ʃt 'lhrk

my hm<sup>w</sup> 'lqhrh

'n nbydw' w'flk

I have given his vocalization in the text.

**Notes**

8 Kaaba, the building in Mecca housing the sacred Black Stone toward which Muslims throughout the world turn to pray.

25 Literally, "O, war!" or "O, my warfare!"

7

Nicolas d'Igny (?)

Quant li solleiz converset en Leon (French, c. 1145)

**Manuscript**

Paris, Bibliothèque Nationale, lat. 2297, fol. 92v.

Edited here from the facsimile in the *Album paléographique*.

**Bibliography**

Acher, Bartsch, *Chrestomathie* no. 16. Dronke, "Song of Songs" 252-58. Foerster-Koschwitz cols. 163-68. Lausberg.

**Author and Date**

The poem shows influence of a sermon on the Assumption written c. 1145 by Gueric d'Igny (*Patrologia latina* 185.190-93), and may therefore have been composed by a cantor of Igny near Rheims, Nicolas, who transcribed the sermons of Gueric (Lausberg 1954, 110).

**Verse Form**

Thirty-one stanzas of three assonating lines: a10 a10 b4.

**Variants**

5 *dolcement*] ...*cement ms.* 6 e jo] *only one minim is legible*, e jo Foerster-Koschwitz, et si *Album*. 9 illi *ms.* 10 la virget] ...*get ms.*; *entendement*] ...*ent ms.* 11 si respon ... *lt avenable... ms.* 12 sor] so *ms.* 25 il] *om. ms.*, a *Album*, il *Lausberg*; -levres] ..*ures ms.* 26 desouz ma] desou... *ms.*; rees] *obscure in ms.* 28 aromatigement Foerster-Koschwitz, arrom et u[n]gement *Album, facsimile unclear*. 29 oillet] .illet *ms.* 37 oilset *ms.* 38 caaste ed *ms.* 65 amis] ..iis *ms.* 76 et ab i vint issaias amos *ms.*, em. *Lausberg*. 83 Nazarias *ms.*, Zedecias *Lausberg*. 89 madatz *ms.* 93 *The ms. ends with Nazareh; Lausberg appends the Ave Maria.*

**Notes**

After the narrative setting in stanzas 1-4, in stanzas 5-17 the virgin Mary praises her lover, Christ, in language influenced by the Song of Songs (for parallels see Foerster-Koschwitz); then she recalls the history of the incarnation in stanzas 18-31. For discussion see Acher and Lausberg; on the theme of the six ages of the world, see Smits.

1-3 In mid-August, that is, August 15, the feast of the Assumption; during the office of matins (Lausberg 91, 106).

4-9 The speaker is an angel, one of the throng that visited Mary (cf. v. 49), according to the parallel with the sermon of Gueric d'Igny (Lausberg 105).

9 "Qualis est dilectus tuus," Cant. 5:9.

27 sai] "I taste, smell (of)" as in Latin *sapere*, the etymon of French *savoir* ("schmecken," Tobler-Lommatzsch 9:265-66).

49-51 Beles puceles] Angels that Mary sends as her messenger to Christ: "Filiae Jerusalem, nuntiate dilecto, quia amore langueo," Cant. 5:8, the text of the sermon by Gueric d'Igny.

52-54 Eve, the first Bride; Mary, the second. The period between them lasted 5154 years according to Isidore, *Originum* 5.39.25.

64-66 Ecclus. 24:14.

67-87 In Matt. 1:2-16 the genealogy of Christ is traced from Abraham to Isaac, Jacob, David, Solomon, Robaom, Abia, Achaz, Ezechias, Manasses, Josias, and Joseph.

70 Joseph son of Jacob.

71 Abimelech son of Jerubaal, Judges 8:31.

72 Samuel the prophet, author of 1 and 2 Kings.

76 Achis king of Geth, 1 Kings 21:10. Amos, one of the twelve minor prophets in the Old Testament. Isaiah the prophet.

77 Jehu king of Israel, 4 Kings 9. Joel, one of the minor prophets. Azarias, a prophet, 2 Par. 15:1.

78 Joatham king of Judah, 4 Kings 15:7.

79 Achaz king of Judah, son of Joatham, 4 Kings 16:1.

80 Ecclus. 24:10.

82 Ezechias king of Judah, son of Achaz, 4 Kings 18:1. Manasses king of Judah, son of Ezechias, 4 Kings 20:21. Josias king of Judah, nephew of Manasses, 4 Kings 21:24.

83 Joachin king of Juda, 4 Kings 24:6. Sedecias king of Juda, 4 Kings 24:17.

85-86 Ananias and Misael, taken captive to Babylon with Daniel, Dan. 1:6. Zachary, perhaps the father of John the Baptist, Luke 1:5.

91-93 Luke 1:26. The chorus interrupts Mary (Lausberg 99).

8

Marcabru (fl. 1130-49)

L'autrier jost'una sebissa (Occitan)

**Manuscripts**

A = Rome, Biblioteca Apostolica Vaticana, lat. 5232, fols. 33-33v.

C = Paris, Bibliothèque Nationale, fr. 856, fol. 176v.

I = Paris, Bibliothèque Nationale, fr. 854, fol. 120v.

K = Paris, Bibliothèque Nationale, fr. 12473, fol. 106-06v.

N = New York, Pierpont Morgan Library, ms. 819, fols. 266v-67.

R = Paris, Bibliothèque Nationale, fr. 22543, fol. 5 (music).

T = Paris, Bibliothèque Nationale, fr. 15211, fols. 205v-06v.

a<sup>1</sup> = Modena, Biblioteca Estense, Gamma N.8.4; 11, 12, 13, pp. 310-11.

d = Modena, Biblioteca Estense, Alpha R.4.4, fols. 307v-08.

Edited here from microfilms of all nine manuscripts; base C, which gives a text of high quality despite illegible passages completed here from R.

### Bibliography

Editions: Dejeanne no. 30. Audiau no. 1. Riquer, *Trovadores* no. 14. Minetti no. 2 (base R). Discussion: Biella; Dinguirard, "Une lecture"; Fantazzi; Faral, "La pastourelle"; Köhler, "Marcabru"; Pasero, "Pastora" and "Sulla collocazione"; Pillet, "Studien"; Safz; Spitzer, "*Parelh-paria*." Pillet-Carstens 293,30.

### Melody

Gennrich, *Musikalische Nachlass* no. 10. Van der Werf 226\*. Fernandez 65.

### Author and Date

Though little is known with certainty of Marcabru, most scholars believe that he was a minstrel of Gascon origin. His patrons included Duke William X of Aquitaine, son of the first known troubadour, and King Alfonso VII of Castile and Leon. See Riquer, *Trovadores* 1:170-72, and Boutière-Schutz 10-13.

### Verse Form

a a a b a a b  
7' 7' 7' 7' 7' 7'

Twelve stanzas of seven lines, with two tornadas of three lines. *Coblas doblas*; the b-rhyme is constant, and the word *vilana* recurs in the fourth line of each stanza. Frank 51:5.

### Variants

2 toseta faitisa *AIKNa<sup>1</sup>d*, pastura masisa *I*. 8 chambissa *A*, chamina *IKd*, chamisa *N*, calmissa *Ta<sup>1</sup>*. 9 Bella *AIKNa<sup>1</sup>d*; faitina *IKd*, fanissa *a<sup>1</sup>*. 10 d. a. car lo freitz vos f. (pisa *IKd*, frissa *a<sup>1</sup>*) *AIKNTa<sup>1</sup>d*. 13 lo freg *T*, 1 venz *a<sup>1</sup>*, 1 vers *d*. 15 Bella *AIKNTa<sup>1</sup>d*, doussa e pia *AIKNTa<sup>1</sup>d*. 16 destors *AIKNa<sup>1</sup>d*. 18 aital *CRT*, aitals *AIKNa<sup>1</sup>d*. 19 pot] dec *AIKNTa<sup>1</sup>d*; parelh p. *RAIKNTa<sup>1</sup>d*. 20 gardar aianta *AIKNTa<sup>1</sup>d*. 21 luec tan] forest *A*, terra *IKNTa<sup>1</sup>d*. 26 se tanh si] s'estava *AIKd*, s'estia si *N*, s'estai si *a<sup>1</sup>*; la dousetta s. s'e. *T*. 29 Bella, per lo mieu vejaire *AIKNTa<sup>1</sup>d*. 31 e l. m. R. 32 fon] ez *IKd*. 36 Don, tot mon ling *AIKNTa<sup>1</sup>d*. 37 revertir] *illeg. C*, reverdir *R*, revenir *AIKNa<sup>1</sup>d*, revertir *Ta<sup>1</sup>*; retrayre] atr *C*, atrayre *R*, retraire *AIKNTa<sup>1</sup>d*. 38 *illeg. C*, a laine de l'arayre *R*, al vezoich e. a. l'a. (et al traire *a<sup>1</sup>*) *AIKNTa<sup>1</sup>d*. 43 Bella *AIKNTa<sup>1</sup>d*; gentil *CRT*, gentils *AIKNa<sup>1</sup>d*. 44 astret *C*, adastret *R*, faissonet *AIKNTa<sup>1</sup>d*. 45 d'una] fina *AIKNTa<sup>1</sup>d*. 46 es en vos, gentils (bella *IKd*) v. *AIKd*; e vos, cortesa v. *Na<sup>1</sup>*; vos donet, tosetta villa *T*. 48 ab sol una tropellada (tre- *IKd*) *AIKNTa<sup>1</sup>d*. 49 sobiras *CR*, mi sus e vos soteirana *A*, mi sobre e vos sotraina *IKNa<sup>1</sup>d*, e ieu sobran e vos sottana *T*. 51 que tota n sui enoiada *AIKNTa<sup>1</sup>d*. 52 reads as 54 in *R*, as 51 in *AIKNa<sup>1</sup>d*, e fol parlatz m'avetz penada *T*. 53 om. *R*. 54-56 om. *N*. 54 n] m' *AIKa<sup>1</sup>d*; foudada *A*. 56 om. *IKTd*. 57 felh] estraing *AIKNa<sup>1</sup>d*; Bella musa me lia elestragn c. e. s. *T*. 62 coratge] paratge *AIKNa<sup>1</sup>d*; om. *T*. 64 cochat *CR*, coitatz *AIKNTa<sup>1</sup>d*. 65 jura e pliu e promet g. *AIKNTa<sup>1</sup>d*. 66 om. *Aa<sup>1</sup>*. 68 outratge *A*. 68-69 non vogll dar mon puoselagje / per sol un petit d'outrage *T*. 69 non voil jes mon piuzelatge *a<sup>1</sup>*. 70 camjar] perdre *IKd*. 71 Bella *AIKNTa<sup>1</sup>d*. 72 revert *RNa<sup>1</sup>*, revertis *AIKtd*. 73 pareillar pareillatura *AIKNa<sup>1</sup>d*, perigliar pareglia pura *T*. 74 devam ieu e vos, v.

*AIKNTa<sup>1</sup>d*. 75 a l'ombra *AIKNa<sup>1</sup>d*. 77 la cauza] pareilla *AIKNTa<sup>1</sup>d*. 79 serca] encalz *AIKN*, en tal *a<sup>1</sup>d*; folh *CRT*, fols *AJa<sup>1</sup>*, sols *KNd*; soladura *IKNd*, falutara *a<sup>1</sup>*. 80 c. cor et a. *IKNd*, e-l si cortes'a. *T*. 82 fay *R*; q'en tal luoc fai sens fraitura *AIKNTa<sup>1</sup>d*. 84 crestiana *AIKNa<sup>1</sup>d*. 85 Tosa *AIKNa<sup>1</sup>d*; natura *T*. 87 cors *C*, cor *R*; en tota gen crestiana *AIKNTa<sup>1</sup>d*. 88 lor savetz non fatura *C* (?), lo mavetz *R*, lo chavecs *AIKNa<sup>1</sup>*, caneis *d*; non satura *CR*, nos (vos *A*) aura *AIKNa<sup>1</sup>d*; la canuetaus ajura *T*. 89 garda *T*. 90 l'espera e demana *A*. 91-92 Gies non gara la pintura / cel ce n'espera la mana *T*.

### Notes

2 mestissa] "Half-breed"; see lines 30-32.

8 Roncaglia defends the reading *calmissa*, "pasture," in *Ta<sup>1</sup>*, but shows no persuasive reason to reject *planissa* in *C*.

19 All the manuscripts except *C* give *parelh paria*, a reading defended eloquently by Spitzer which may be translated "companionable companionship"; but the reading of *C* remains acceptable.

40-42 Cf. "Ne sont pas tuit chevalier qui a cheval montent" ("All those who mount a horse are not knights"), Morawski no. 1361.

48 *Tropellada* in all the manuscripts except *CR* gives an interesting meaning ("... your beauty would be twice as great with just one dance, me on top and you beneath"), and is defended by Roncaglia.

72 Cf. "Nature reverture" ("Nature, return"), Morawski no. 1329.

88 "Keen-sighted at night but almost blind by day, the owl symbolized the seeker after 'vain knowledge,' who could never see the truth" (Rowland, *Birds* 118).

90 That is, some gape at appearances while others hope for the real thing. On manna as a symbol of the pleasure of sexual satisfaction, see Crescini.

9  
Marcabru (fl. 1130-49)  
L'autrier a l'issida d'abriu (Occitan)

### Manuscripts

A = Rome, Biblioteca Apostolica Vaticana, lat. 5232, fol. 31.

I = Paris, Bibliothèque Nationale, fr. 854, fol. 119.

K = Paris, Bibliothèque Nationale, fr. 12473, fol. 105.

d = Modena, Biblioteca Estense, Alpha R.4.4, fol. 305v.

Edited here from microfilms of all four manuscripts; base K.

### Bibliography

Dejeanne, no. 29. Pillet-Carstens 293,29.

### Melody

Fernandez 64.

### Author and Date

See Poem 8.

### Verse Form

a a a b a b  
8 8 8 8 8 8

Five stanzas of six lines. *Coblas doblas*; the b-rhyme is constant. Frank 55:2.

## Variants

8 Pastorella] Bella, fich m'ieu A. 9 Line missing, blank space in A, no indication in *KId*. 12 coratge e *KAlid*. 16 es] *om. d.* 18 autre A. 19-24 No indication of lacuna *KAlid*. 28 i] *om. d.*

## Notes

- 7 Virgil's Eclogue I is set beneath a shady beech (*sub tegmine fagi*, v. 1).  
 10 apareillar] Compare the wordplay on the same root in Poem 8:19, 24.  
 19-24 The missing stanza must have matched the rhyme-sounds of stanza 3, and contained the antecedent of *las* in v. 27.  
 31 "Thy princes are faithless, companions of thieves": Isaias 1:23 (Douai).  
 34 cogular] Not "to cuckold," but Latin *coagulare* "to curdle, thicken" (attested in the form *cogulet*), used of the fetus taking shape in the womb, of milk forming cheese, and of other liquids condensing (*Thesaurus Linguae Latinae*).  
 35 The little rascals (*guirbaudos*) are the illegitimate offspring of the big ones (*guirbauz* 29).  
 36 *Piadar* occurs only here. Cf. Latin *pius*, "faithful in the discharge of one's family or social obligations, devoted, loyal" (*Oxford Latin Dictionary*).

## 10

Marcabru (fl. 1130-49)

A la fontana del vergier (Occitan, 1146-47)

## Manuscript

C = Paris, Bibliothèque Nationale, fr. 856, fol. 173v.  
 Edited here from microfilm of C.

## Bibliography

Editions: Dejeanne no. 1. Riquer, *Trovadores* no. 20. Pirot. Discussion: Caluwé, Hatcher, Limentani 29-44, Pagani, Saiz. Pillet-Carstens 293,1.

## Author and Date.

See Poem 8. This poem may be dated more precisely by its reference to the Second Crusade (Boissonnade 223).

## Verse Form

a a a b a a c  
 8 8 8 8 8 8 8

Six stanzas of seven lines. *Coblas singulares*; the rhymes b and c are constant. Frank 54:1.

## Variants

2 es] era C. 18 gran C. 23 e-ls gens C. 25 e-ls C.

## Notes

- 19 vostra anta] "Jesus' shame." After the fall of Edessa to the Moslems in 1144, the Christian kingdom of Jerusalem was in peril.  
 26 Louis VII of France organized the Second Crusade in 1146.

## 11

Giraut de Bornelh (fl. 1162-99)

L'autrier le premier jorn d'aost (Occitan)

## Manuscripts

C = Paris, Bibliothèque Nationale, fr. 856, fol. 29-29v.  
 R = Paris, Bibliothèque Nationale, fr. 22543, fol. 36.  
 Sg = Barcelona, Biblioteca de Catalunya, ms. 146, fol. 67.  
 Edited here from microfilms of CR, photograph of Sg. Base C.

## Bibliography

Kolsen no. 56. Audiau no. 2. Riquer, *Trovadores* no. 87. Rieger 344-54. Pillet-Carstens 242,44.

## Author and Date

The *maestre dels trobadors* or "master of the troubadours," as his *vida* calls him, participated in poetic debates with Raimbaut d'Aurenga and King Alfonso II of Aragon, and travelled to the Holy Land during the Third Crusade. See Riquer, *Trovadores* 1:463-67, and Boutière-Schutz 39-42.

## Verse Form

a b b c c d d c d c  
 8 8 8 7' 7' 7' 7' 7' 7'

Six stanzas of ten lines, with four tornadas of five, five, four, and four lines. *Coblas doblas*. Frank 713:1.

## Variants

2 Alest] a assetz R. 3 cavalgava semblava Sg. 4 sobrieira] sobres R. 6 e fon CR, lo chan Sg, *Kolsen*. 7 l'escrit R. 9 vau m'en C, e volsi-m R, volsi-m Sg. 10 massav'en sa C, amassava RSg. 11 E *om. R*; s'avial R. 12 estrenhal R, rota la Sg. 13 qu'ieu l'agues ren dig ni quest Sg. 19 escauzitz R. 21-30 *om. Sg*. 21 toza] cara R. 22 m'avetz enquist CR. 25 que] e R; fina en esta tyeira R. 29 fora-l R. 31 francha R; ja Sg, *om. CR*; que] *om. Sg*. 32 ric] bon' Sg; non er RSg, nuer C. 33 ni tot R; e] ni R; si con s'a pron saubor (*corr.* saubur) e vist Sg. 34 qu'una] ama R. 35 o] lo R. 36 mal C; sos bels huelhs mals si' oblit R; sos dig e siostol oblit Sg. 37 siatz] estatz R. 38 d'autras maneyra Sg. 39 altras] aytals Sg; danjairitz R. 40 tost] totz R. 41 que m'ajost CR, qu'el'angost Sg, *Kolsen*. 43 perda-l R. 44 la] sa R; senha CR, sencha Sg, tencha *Kolsen*. 45 crezatz] temhat Sg. 46 me aculitz C. 48 cay so co yeu en re fieyra R, Cum vos fazetz era fieira Sg. 50 m'aviretz C, m'avizetz R, m'auziretz Sg. 51 drutz Sg, *om. CR*. 52 enqueras] entieira Sg; loc] lonc R. 53 chast] gast Sg. 61 gauzitz C, guaritz Sg, gueriz R. 63 mou] non R; de lai CSg, Riquer, d'eslais R, *Kolsen*. 64 mal CRSg. 65 ai paor] a poder Sg. 68 enqueira] requeira Sg. 70 en est'ombrieira] esta pregeira Sg. 74 mal C, mals RSg; me fug a tieira] arieira Sg. 76 qu'eras] car anc Sg.

## Notes

- 2 Alès (Gard).  
 63 La Louvière (Aude).  
 71 Perhaps the Gascon lady Escaronha, wife of Bernard II de l'Isle-Jourdain, mentioned by other troubadours as well.

## 12

Walter of Châtillon (fl. 1166-84)  
Declinante frigore (Latin)

## Manuscript

Saint-Omer, Bibliothèque Municipale, ms. 351, fol. 17v.  
Text from Strecker, with slightly altered punctuation.

## Bibliography

Strecker no. 17. Discussion: Bate 22-26; Biella 260-62; H. Brinkmann, "Pastourelle" 86.

## Author and Date

Born at Lille about 1135, Walter studied in Paris and Reims, then taught at Laon; served at Reims as a canon; moved to the chancery of Henry II of England; taught again, now at Châtillon (whence his surname); travelled to Bologna and Rome; returned to Reims, where he composed the epic *Alexandreis*; and died in Amiens. On his life see Manitius, *Geschichte* 3:920-22, and Raby, *History* 2:190.

## Verse Form

a a b a a b a  
7 7 7 7 7 7

Stressed on the antepenult. Seven stanzas of seven verses.

## Variants

27 murifice ms. 49 pedicatus Strecker ("Pederasty is surpassed").

## Notes

- 3-4 Walter echoes language of Ovid, *Remedia Amoris* 173-74.  
21 Glycerium] The name of the heroine seduced by Pamphilus first in Terence's *Andria*, and again in the Latin comedy *Pamphilus, Gliscerium et Birria* (1170-79); used also of a prostitute in the *Carmina Burana*, no. 226 (ed. Schumann-Bischoff), st. 10; boldly applied to the Virgin in a lyric edited by Dronke, *Medieval Latin* 2:387-90. As Dronke shows, the word could simply mean "sweetheart."  
22 Since the *clamis* hangs from the girl's head, I have translated it as "scarf" rather than the customary "cloak."  
25 cotulata] a nonce-word, presumably derived from *cotula*, "luxury" (Du Cange, s.v. *cotula* 2); vario] "with vair," not *varie*, "variously." I repunctuate to make *cotulata* modify *vestis* rather than *clamis*.  
26-27 On the luxuriance of Tyrian dye see Ovid, *Ars Amatoria* 3:169-72.  
46 Cf. Ovid, *Metamorphoses* 4:351: *vixque moram patitur*, describing the ecstatic desire of the nymph Salmacis at the sight of Hermaphroditus naked.  
48 Cf. Ovid, *Amores* 1:5:25: *cetera quis nescit*, referring to sexual consummation.  
49 Literally, "He who has been praised is won over." There may be a pun on subject and predicate (*subici* 47, *predicatus* 49), like the grammatical word-play in Poem 3. Cf. Variants.

## 13

Walter of Châtillon (fl. 1166-84)  
Sole regente lora (Latin)

## Manuscript

Saint-Omer, Bibliothèque Municipale, ms. 351, fol. 20.  
Text from Strecker.

## Bibliography

Strecker no. 32. Discussion: Bate 21-22; Biella 260-62; H. Brinkmann, "Pastourelle" 85-86; Moleta; Pillet, "Studien" 95-98.

## Author and Date

See Poem 12.

## Verse Form

a a a B B c c B  
7 7 7 4" 6" 4" 4" 6"

(The symbol ' indicates stress on the penult, and the symbol " stress on the antepenult.) The b-rhyme is constant. Eight stanzas of eight lines.

## Notes

- 13-16 Walter echoes Ovid, *Amores* 1:5:19-23.  
19 Dyones] Mother of Venus, sometimes identified, as here, with the goddess of love.  
34 Tytana] The sun-god, as son of the Titan Hyperion.  
53 fistule] "Bedeutet hier 'Lockpfeife, lockendes Versprechen.' Der Dichter spielt ... auf einen bekannten Vers der Disticha Catonia an (I 27):  
Noli homines blando nimium sermone probare:  
Fistula dulce canit, volucrum dum decipit auceps.  
[Do not approve of men with too flattering speech:  
The pipe sings sweetly, when the fowler catches the bird.]  
Pillet 96 n. 1.  
59 pressi] As in Ovid, *Amores* 1:5:24.  
62-63 There is no indication of the lacuna in the ms.

## 14

Anonymous Poet of Ripoll (fl. 1170-80)  
De somnio (Latin)

## Manuscripts

Barcelona, Arxiu de la Corona d'Aragó, Ripoll 74, fol. 97vb.  
Text from Nicolau d'Olwer, with modifications suggested by Latzke and by Dronke, "Interpretation"; punctuation altered.

## Bibliography

Nicolau d'Olwer 46-47. Discussion: Biella 259; Delbouille, *Origines* 19-32; Dronke, "Interpretation"; Latzke 177-79; Moralejo 114-16.

## Author and Date

The collection of secular poems added by a twelfth-century hand in a tenth-century manuscript from the Benedictine monastery of Ripoll is regarded by Dronke as the author's copy in process of revision. Personal allusions in some of the poems suggest that the (presumably) Catalan monk who wrote them was acquainted with members of the nobility in Lorraine. See Nicolau d'Olwer 11-13; Latzke 150; Elliott.

## Verse Form

Thirty-eight rhythmic verses comprising two hemistichs of six syllables apiece, stressed on the antepenult, in assonating couplets (cf. Nicolau d'Olwer 22).

## Variant

17 Nimie ms.

## 15

Andreas Capellanus: *De amore* (c. 1185)  
*De amore rusticorum* (Latin)

## Bibliography

Trojel I.xi (235-36). Walsh 222-23 (text and trans.). Text from Trojel. Also trans. Parry 149-50, Buridant 148.

## Author and Date

Andreas identifies himself as chaplain of the royal court, and was perhaps connected with the court of Countess Marie of Champagne at Troyes. He seems to allude to the marriage in 1186 of Marguerite, daughter of Louis VII, and Bela III of Hungary, as to an impending or recent event (Walsh 1-3).

## Note

(1) *sicut equus et mulus*] Cf. Tobias 6:17: *Hi namque qui coniugium ita suscipiunt, ut Deum a se et a sua mente excludant, et suae libidini ita vacent, sicut equus et mulus, quibus non est intellectus: habet potestatem daemonium super eos.* "For they who in such manner receive matrimony, as to shut out God from themselves, and from their mind, and to give themselves to their lust, as the horse and mule, which have not understanding: over them the devil hath power" (Douai).

## 16

Pierre de Corbie (fl. 1188-95)  
*Pensis com fins amouros* (French)

## Manuscripts

M = Paris, Bibliothèque Nationale, ms. fr. 844, fols. 20-21 (ed. Beck, fols. 67-68; music).

T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 122-22v (music). Edited here from the facsimile of M (ed. Beck) and photographs of T. Base T.

## Bibliography

Bartsch III 33. Spanke 2041 = Linker 204-5.

## Author and Date

The poet may perhaps be identified as Magister Petrus de Corbeia, a canon of Notre-Dame of Arras attested 1188-95 (Dragonetti 687).

## Verse Form

Six *coblas doblas* of 8 lines plus variable refrains, with two envois of 7 lines plus variable refrains:

a b a b c c d d v R  
7 5' 7 5' 8 8 3 7

In stanza 6, d = a. Mölk 1209, 105.

## Variants

8 fait *T*, dist *M*. Vv. 9-20 are mutilated in *M* by the excision of an initial. 10 Belle *T*, Cele *M*. 16 a *T*, de *M*. 17 Il respont *T*. 22 si *T*, mout *M*. 28 los *T*, les *M*. 31 aprens *T*, apren *M*. 33 ades *T*, touz jours *M*. 42 bien *T*, mout *M*; material from dochor 42 to point 56 has been excised from *M*. 53 qu'en j'en *T*. 65 porra *M*, po *T*. 68 te om. *T*. 69 que om. *T*; a *T*. 73 assis *T*, mis *M*. 76 Second haut om. *T*, present in *M*. 78 perdrés *T*, perderez *M*.

## Notes

10-11 = Van den Boogaard 314.  
21-23 = Van den Boogaard 1675.

33-34 = Van den Boogaard 1776.

44-45 = Van den Boogaard 1398.

55-56 = Van den Boogaard 1772. Proverbial; cf. *Tel cuide plaire qui desplait*, "Some people think they please who displease" (Morawski no. 2350).

66-67 = Van den Boogaard 1375.

73-74 = Van den Boogaard 682.

80-81 = Van den Boogaard 1587.

## 17

Anonymous  
*L'autrier m'iere levaz*  
(French with Occitan coloring, c. 1190)

## Manuscripts

C = Bern, Stadtbibliothek, ms. 389, fols. 138v-39.

U = Paris, Bibliothèque Nationale, ms. fr. 20050, fol. 91v.

Edited here from photograph of C and the facsimile of U (ed. Meyer and Raynaud). Base U for vv. 1-65, base C for vv. 66-80.

## Bibliography

Bartsch II 13. Rivière 49. Spanke 935 = Linker 266-4 = Pillet-Carstens 461, 148.

## Author and Date

The language of the text is French with an overlay of Occitan effects, some authentic such as *levaz* 1, *montaz* 2, others bogus such as *seraz* 16, *avatz* 25 (Occitan *serez*, *avetz*). Apparently the French poet wished to evoke the lyric style, and perhaps too the genre of the pastourelle, as it was already practiced by the troubadours. Marshall argues that the poem inspired metrical imitations in French and in Occitan as well as in Latin (304-09). His plausible case that the pastourelle was the original, and was imitated in Occitan by, among others, Gui and Eble d'Ussel (Gui fl. 1195-96, Eble fl. 1190-1240), implies that the anonymous French poet may have written by about 1190. For summary of earlier discussion see Rivière; also Raupach and Raupach 78-79, 122-23; Marshall, review of Raupach and Raupach 85.

## Verse Form

Five *coblas ternas* of 13 lines, with three tornadas of five lines apiece:

a a a b a a a b b b a a b  
6 6 6 6' 6 6 6 6' 6' 6 6 6'

Mölk 168, 1. Lines 66-80, preserved only in ms. C, were regarded as a final stanza by Rivière and therefore as radically different from the stanzaic form of the rest of the poem. Marshall pointed out that they constitute three regular tornadas.

## Variants

1 levais *C* (all the Occitanizing rhymes in -az are spelled -ais in *C*, except as noted). 4 leis *C*. 9 ermonion *U*, ermenjon *C*. 13 m'agrie] m'en prie *C*. 14 aprochans *C*. 15 amanz *C*. 16 honorande *C*. 18 sire *C*; nō gabaz *U* (= non or no-m). 19 ne saip ou *C*. 21 vestue *C*. 25 aveis *C*. 35 s'a plus] s'aurait *C*. 41-42 k'aies de moi merci. ke je revanrai si *C*. 50 qanques que *U*; por tout ceu ke je vi *C*. 54 plus] je *C*. 55 c'onkes nulz ne joi *C*. 66-80 in *C* only.

## Note

50 de qanques] "Im Sinne von neutr. *cantque* wieviel (auch) immer, was (auch) immer," Tobler-Lommatzsch 2:31-32.



18

Gui d'Ussel (fl. 1195-96)  
L'autrier cavalgava (Occitan)

**Manuscripts**

- C = Paris, Bibliothèque Nationale, fr. 856, fol. 248v (attributed to Guillem Figueira).  
D = Modena, Biblioteca Estense, Alpha R.4.4, fol. 167v.  
I = Paris, Bibliothèque Nationale, fr. 854, fol. 91.  
K = Paris, Bibliothèque Nationale, fr. 12473, fol. 74v (faint).  
R = Paris, Bibliothèque Nationale, fr. 22543, fol. 20 (attributed to Guillem Figueira).

Edited here from microfilms of CDIKR; base C.

**Bibliography**

Audiau, *Quatre Troubadours d'Ussel* no. 10. Audiau, *Pastourelle* no. 7. Pillet-Carstens 194,15.

**Author and Date**

Lord, with two brothers and a cousin, of the castle of Ussel in the department of Corrèze, the poet became canon of Brioude (Haute-Loire) and Montferrand (Puy-de-Dôme), according to his *vida*. See Riquer, *Trovadores* 2:1009-11, and Boutière-Schutz 202-04.

**Verse Form**

a b b b c c d d d  
5' 5' 5' 5' 5' 7' 5' 7' 10

Six stanzas of nine lines, with two tornadas of five lines. *Coblas doblas*. Frank 662:1.

**Variants**

6 fresca e C, fresca' DIKR. 9 mala C, mal DIKR. 12 se levet R. 14 mi DIK, om. C. 15 bona e C, bon'e DIKR. 17 dessendey C, desmontei DIKR. 20 fim C, dis DIK. 26 afi] fi I. 27 pastorella C, pastoreta I, pastora DKR. 33 oblida e C. 35 eu] e-m D. 36 chan qu'oblides] om. D. 39 plang D. 46 mantensa R. 49 cors D. 53 lo] om. I. 56 n'ay] ay R. 57 en] om. IK. 58 eu dic vos C, de vos DIKR. 61 estort IK.

19

Cadenet (fl. c. 1170-1239)  
L'autrier lonc un bosc fulhos (Occitan)

**Manuscripts**

- C = Paris, Bibliothèque Nationale, fr. 856, fol. 379 (attributed to Thibaut de Blaison).  
D = Modena, Biblioteca Estense, Alpha R.4.4, fol. 173.  
I = Paris, Bibliothèque Nationale, fr. 854, fol. 116.  
K = Paris, Bibliothèque Nationale, fr. 12473, fol. 101.  
R = Paris, Bibliothèque Nationale, fr. 22543, fol. 21v (attributed to Thibaut de Blaison).

Edited here from microfilms of CDIKR; base R.

**Bibliography**

Appel 74-76. Audiau no. 5. Riquer, *Trovadores* no. 248. Zemp no. 14. Pillet-Carstens 106,15.

**Author and Date**

A native of the town called Cadenet in the department of Vaucluse, the poet was a minstrel and a knight who retired into the order of the Hospitalers. See Riquer, *Trovadores* 3:1225-26, and Cadenet's *vida* in Boutière-Schutz 500-02.

**Verse Form**

a b a b c c c b b  
7 5' 7 5' 5' 7 4 5' 5'

Four stanzas of nine lines. *Coblas unissonans*. Frank 369:1.

**Variants**

1 boy R, bosc DIK, bos C. 3 pastre RCDIK, pastor Appel. 5 chanso RCDK, cansos Appel; amors IK. 9 pretz I, bya C. 11 moron CIK. 12 que joios IK. 18 vertat R, vertatz CDI. 19 Senh C; falh ressors R, fals ressors CDI. 23 mais C. 24 prec IK. 29 marritz I. 31 diria IK. 33 lassan D.

**Notes**

10 Cadenet expresses the same unorthodox view of the gossips in other poems. 32 flors] "Flowers," referring ironically to bruises.

20

Jean Bodel (1165?-1210)  
Contre le douz tans novel (French)

**Manuscripts**

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 99 (ed. Beck, fol. 172; music).

T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 109 (music).

Edited here from the facsimile of M (ed. Beck) and photographs of T. Base M.

**Bibliography**

Bartsch III 40. Wolfzettel 440-45. Spanke 578 = Linker 132-1.

**Author and Date**

Jean Bodel was a trouvère and member of the *Confrérie des Jongleurs et Bourgeois* in Arras. He wrote fabliaux, an epic *Chanson des Saisnes*, a play called the *Jeu de Saint Nicolas*, pastourelles, and a *congé* or "leave-taking" in which he says goodbye to the world upon being stricken with leprosy, about 1202 (see *DLFMA*). Poem 20 is set in 1198-99, when the countryside around Cassel was devastated by the troops of Philip Augustus in combat with Count Baudouin IX of Flanders; see Foulon, *L'oeuvre de Jehan Bodel* 195-205.

**Verse Form**

Three *coblas doblas* of 13 lines with an envoi of 9:

a b a b a b a b a b C c b  
7 5' 7 5' 7 5' 7 5' 7 5' 5' 7 5'

Mölk 720,1.

**Variants**

10 chamelle T. 14 e] en un T. 16 bel] boin T. 21 ont] nos T. 38 ou li François ont T. 41 iae] aige T. 44 foismentis M, foi mentis T.

**Notes**

5 Cassel (Nord, arr. Hazebrouck), between Lille and Calais.

11 Van den Boogaard 1883.

35 The lands of Baudouin, including Cassel, were placed under interdict by the archbishop of Rheims, uncle of Philip Augustus.

42 The river Lys, a tributary of the Escaut, formed the boundary between the counties of Flanders and the Artois (Petersen Dyggve, *Onomastique*).

## 21

Jean Bodel (1165?-1210)  
L'autrier quant chevauchie (French)

## Manuscripts

- C = Bern, Stadtbibliothek, ms. 389, fols. 139v-40.  
T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 85-85v (stanzas 1-3 only; music).  
U = Paris, Bibliothèque Nationale, ms. fr. 20050, fols. 74v-75.  
Edited here from photographs of CT and the facsimile of U (ed. Meyer and Raynaud). Base U:

## Bibliography

Bartsch II 14. Spanke 1702 = Linker 132-4.

## Author and Date

The poem is anonymous in CTU and in Bartsch, but is attributed to Jean Bodel in M, fol. 98. On Jean Bodel see Poem 20.

## Verse Form

Eight *coblas singulares* of 10 lines:

a a a a b b a b b a  
6' 6' 6' 6' 6' 6' 6' 6' 6'

Stanzas 1-4 have the same rhymes. Mölk 127,3.

## Variants

1 L'autrier] un main T; quant] me CT. 3 trovai] et truis T. 4 ou ele gardoit] k'en ki gairde sa C, el vert gardoit sa proie el vert gardoit sa T. 6 c'un] fors un T. 9 son] un C; se li rant un moton T. 10 lo] ne le C. 11 Elle] Cele T. 12 om. T. 14 m'en aloie] ting ma voie C, tor ma voie T. 15 grant pitie en avoie quant mirai sa faïçon T. 16 sa boiche] son vis T. 18 lors] pues C. 19 k'elle laist C. 20 sa proie] son moton T. 21 celle ke molt c'esmaie C. 21-23 ele ki s'effroie/ ne set ke faire doie/ dist ke se li rendoie T. 25 lors moef a entençon T. 27 au trespas d'une voie T. 28 om. T. 29-30 le leu ens el caon/ k'a terre mort l'envoie T. 32 j'oi rescous] rescouse ou C. 36 aide C. 37 deloie] des com salen loie C. 38 en sa chançon] a sa raixon C. 39 qu'el] ke C. 40 me foloie] me puet des flavoie C. 43 errant en la bru eire C. 48 la iki vostre aveis C. 50 requiere--ant per C. 53 seux a ffigu amie C. 56 o ignor toy C. 57 senroie U, seroie C. 58 conui lo] persu son C. 60 n'eschapez] ne m'eschapeis C. 62 om. C. 66 quan que U, tant ke C. 68 vait] vint C. 70 lors] et C. 72 o] en C. 73 voit C, om. U. 75 ont grant joie ambedui C. 76 lors] pues C.

## Note

74 de pic-en-pance] Tobler-Lommatzsch 7.873.

## 22

Anonymous  
En may, quant dait e foil e fruit  
(French and Latin, 1100-1300)

## Version O

## Manuscript

O = Oxford, Bodleian Library, Douce 137, fol. 111v.  
Text from Meyer.

## Bibliography

Meyer, "Mélanges" no. 8. Discussion: Harvey 74-75; Pillet, "Studien" 102-03.

## Author and Date

Anonymous. The manuscript was "written in the 13th cent. in England" (Madan, no. 21711).

## Verse Form

Stanzas 1-6: a b a b a b a b  
8 8 8 8 8 8 8 8

The a-lines are in French, the b-lines in Latin with stress on the antepenult. The last line of each stanza is the beginning of a hymn (see notes). In stanza 7 the French lines rhyme differently:

a a b a b c c b c c b  
4' 4' 8 3' 5' 8 4 4 8 3 5 8

## Variants

3 tus O, Meyer ("corr. tuit"). 11 recoverir O, Meyer. 13 parrat O, purrait Meyer ("corr. purroit?"). 17 et cor gent O, et le cors gent Meyer. 19 le s. O, les s. Meyer. 21 se O, ses Meyer. 23 Si n'a O, Meyer. 29 chemin O, Meyer ("fausse la rime, corr. aler?"). 31 enresuner O, Meyer. 39 de amur O, Meyer. 45 me O, mei Meyer; ne O, Meyer; avez O, Meyer.

## Notes

- 8 Beginning of a pseudo-Ambrosian hymn which was widely imitated; see Raby, *Oxford Book* no. 41.  
16 Hymn by Saint Ambrose, Raby, *Oxford Book* no. 11.  
23 bele] monosyllabic (cf. variants and Poem 68.10 note); compare *saynt Marie* 52.  
24 The abecedarian hymn by Caelius Sedulius is in Raby, *Oxford Book* no. 30.  
32 *Analecta Hymnica* 2:83, no. 112, etc.  
34 Several hymns begin *Jesus redemptor omnium* or *Christe redemptor omnium*.  
36 *Analecta Hymnica* 4:198, no. 367, etc.  
40 *Analecta Hymnica* 51:68, no. 68.  
44 Meyer placed a query after this line; I read it literally as "the public property of the street ...." On *commune* in senses related to "public property," see Niemeyer, *Mediae Latinitatis Lexicon Minus*, under *communia*.  
48 Anonymous hymn from the ninth century in Raby, *Oxford Book* no. 88.  
60 *Analecta Hymnica* 43:93, no. 153, etc.

## Version A

## Manuscript

A = Asti, Biblioteca del Seminario, folio discovered in a binding, fols. Av-B.  
Text from Fontanella.

## Bibliography

Fontanella.

## Author and Date

Fontanella regards the hand as German, and implies that the author may have been a Goliardic poet of the 12th or 13th c.

## Verse Form

Six stanzas corresponding to Version O, stanzas 1, 4, 5, 6, x, y. The form is basically the same, but a number of rhymes depart from the scheme (vv. 5, 7, 21, 35, 39) and several lines lack one syllable (1, 19, 35, 41, 47).

## Variants

3 esforces A, Fontanella. 45 Above the line a second hand has inserted: Mon vit en son g. g. luy mis, "My prick I put in her . . ." (the words abbreviated g. g. are unclear, but the meaning is not).



## Notes

For the allusions to hymns see also notes to Version O.

5 The stanza lacks an independent verb.

38 Cf. *Cum autem benignitas et humanitas apparuit Salvatoris nostri Dei*, "But when the goodness and kindness of God our Savior appeared . . .," Tit. 3.4.

40 The anonymous hymn for vespers is in Raby, *Oxford Book* no. 37.

45 arliesse] Possibly a variant of *erluisse*, "folly," Tobler-Lommatzsch 3:759; or to be emended as *ardiesse*, "audacity, temerity," 4:908.

48 *Analecta Hymnica* 2:50, no. 51, etc.

## 23

Richard de Semilly (fl. c. 1200)  
Je chevauchai l'autrier la matinee (French)

## Manuscripts

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 174-75 (music).

N = Paris, Bibliothèque Nationale, ms. fr. 845, fols. 83v-84 (music).

P = Paris, Bibliothèque Nationale, ms. fr. 847, fol. 97-97v (music).

V = Paris, Bibliothèque Nationale, ms. fr. 24406, fol. 47-47v (music).

X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fols. 124v-25 (music).

Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NPX. Base K.

## Bibliography

Bartsch III 12. Steffens, "Semilli" 337. Spanke 527 = Linker 224-4.

## Melody

Gennrich, *Die altfranzösische Rotrouenge* 54. Pascale 603-04. Rosenberg and Tischler no. 110.

## Author and Date

Richard de Semilly left eleven lyric poems in various genres; three of them are set in the environs of Paris, where he may have lived. His name perhaps refers to Semilly (Aisne, comm. Laon). See *DLFMA*; Petersen Dyggve, *Onomastique*.

## Verse Form

Five *coblas singulares* of 10 lines:

a a b b b c D D D C  
10' 10' 6 6 7 6' 6 6 7 6'

In stanzas 1 and 5, c = a. In stanza 1, the third b-rhyme counts 6. Mölk 480,1.

## Variants

4 mes] si N. 16 vous] om. X. 17-20, 27-30, 37-40 ma tres K. 35 me geta P, me gete un douz ris X. 41 j'oi de li fet tot quan N. 43-44 puis dist qu'en l'en assaut / Robin son ami en haut X. 48-50 om. K.

## Note

7-10 Van den Boogaard 1299.

## 24

Richard de Semilly (fl. c. 1200)  
L'autrier tout seus chevauchois mon chemin (French)

## Manuscripts

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, p. 176 (music).

N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 84v (music).

P = Paris, Bibliothèque Nationale, ms. fr. 847, fol. 172-72v (music).

V = Paris, Bibliothèque Nationale, ms. fr. 24406, fol. 48 (music).

X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fols. 125v-26 (music).

Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NPVX. Base K.

## Bibliography

Bartsch I 64. Steffens, "Semilli" 352. Spanke 1362 = Linker 224-6.

## Melody

Gennrich, *Die altfranzösische Rotrouenge* 56.

## Author and Date

See Poem 23.

## Verse Form

Six *coblas singulares* of 7 lines:

a a a b C C B  
11 11 11 6 7 4 6

Mölk 255,1.

## Variants

4 noter] chanter N. 10 dira P. 10-14 pour quoi ... blasmer om. V. 12-14, 19-21, 26-28, 33-35 Dame K. 24 et] si N. 25 le om. V. 29-35 st. 5 om. P. 32 nus KNX, nului V. 36 vouloit V. 38 mes puis V. 42 om. K.

## Note

5-7 = Van den Boogaard 437.

## 25

Walther von der Vogelweide (c. 1170-c. 1228)  
Nemt, frowe, disen kranz (German)

## Manuscripts

A = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 357, fol. 13a.

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fols. 136a, 142c.

E = Munich, Universitätsbibliothek, Cod. Ms. fol. 731, fol. 171-71v.

Stanza order:

A	134,	135,	136,	138,	137
C	262,	263,	264,	373,	372
E	51,	52,	53,	—,	54.

Text from Maurer, because Lachmann and Sayce reverse the order of stanzas 2 and 3, needlessly in my opinion.

## Bibliography

Lachmann 74,20. Maurer no. 65. Sayce no. 103. Among scholars who have debated the order of stanzas, one may mention Willson and Hahn, who accept the mss. order of stanzas 2 and 3, and Wapnewski and S. Brinkmann (177-93), who reject it.

## Author and Date

Walther von der Vogelweide was born around 1170, and died around 1228.

Maurer supposes this poem was written after 1205 ("Inhalt").

## Verse Form

Five stanzas of eight lines, rhymed as follows:

a	b	a	b	c	d	d	c
3m	6m	3m	6m	4f	3f	3f	4f,

where *m* indicates a masculine rhyme and *f* a feminine rhyme. Anacrusis occurs in the first, third, fifth, and eighth lines. Toubert 29.

## Variants

5 vil edel *C*, golt und edeles *E*. 9 Frowe ir *ACE*. 11 so iz *E*, daz aller beste daz ich han *AC*. 12 Wiz gruene unde roter bluomen vil *E*. 13 niht verre an iener gruenen heide *E*. 15 die cleinen *AC*. 22 do *C*, doch *A*, doch neic ich ir vil schone *E*; si mir vil *AC*. 24 wart mir *E*. 25 nie *Lachmann*, ie *AC*. 36 vinde ich neine. so ist mir aller sorgen buoz *E*. 37 Owe geschehe ez under crantze *E*. 40 waz ob sie get an disme tanze *E*.

## Note

17-18 "What the poet seems to find worthy of mention is that this beautiful girl, whom he thinks worthy of grand jewels, should blush like a child at being offered his p̄dor garland, not that a simple peasant-girl should react to it like a high-born maid" (McLintock 39). McLintock challenges the common assumption that the girl was of low social class; see also Brinkmann 184-85.

26

Gavaudan (fl. 1195-1211)  
Dezampartz, ses companho (Occitan)

## Manuscripts

*C* = Paris, Bibliothèque Nationale, fr. 856, fol. 319-19v.  
*R* = Paris, Bibliothèque Nationale, fr. 22543, fol. 98v.  
Edited here from microfilms of *CR*; base *C*.

## Bibliography

Audiau no. 3. Guida no. 1. Discussion: Köhler, "Die Pastourellen des Trobadors Gavaudan." Pillet-Carstens 174,4.

## Author and Date

The poet's name refers to the county of Gévaudan in the department of Lozère, but he seems to have lived in the contiguous region of Rouergue, department of Aveyron. In other poems he refers to events which occurred from 1195 to 1211. See Guida 37-83.

## Verse Form

a b a b c d e e c  
8 8 8 8 8 8 8 8

Eight stanzas of nine lines, with two tornadas of three lines. *Coblas unissonans*. Frank 433:1.

## Variants

2 iratz] del tot *R*. 4 marritz] iratz *R*; tristz] del tot *R*. 6 pastorela *R*. 12 li mento *C*, li moto *R*. 14 cossiu *C*. 23 mos *C*, mon *R*; cors *CR*, cor *Guida*. 31 et espos *R*. 34 quenbadas vos es essarratz *R*. 48 Salamos *CR*. 49 amor *C*, amors *R*. 52 quan] tan *R*. 56 de sus *R*. 57 anc] ja *R*. 58 bonal *C*. 60 cor joy] joy cor *R*. 62 o-m] e-m *R*. 63 Messenc *C*, mseno *R*. 67 et] ni *R*. 68 espec *C*, espenc *R*. 69 comgi *CR*. 70 vos] o *R*. 77 tot] tan *R*. 78 lastenc *CR*.

## Notes

29 Na Malafos] Opposite to the idiom *na Bonafos*, "Lady Good."  
32 That is, I'll strike you with it.  
41 Whether you wish me to tell you yes or no about those false women.  
63 Mount Mézenc, highest point in the Cévennes range, on the border of the departments of Haute-Loire and Ardèche.

78 gola de 'Las tenc!'] Literally, "throat of 'I've got them [feminine]!" My translation is somewhat strained, but has the advantage of fidelity to both manuscripts. Guida accepts Crescini's emendation to *blastenc* and translates the phrase *bocca maledica*, "slandering mouth."

27

Gavaudan (1195-1211)  
L'autre dia per un mati (Occitan)

## Manuscripts

*C* = Paris, Bibliothèque Nationale, fr. 856, fol. 318.  
*R* = Paris, Bibliothèque Nationale, fr. 22543, fol. 98.  
Edited here from microfilms of *CR*; base *C*.

## Bibliography

Audiau no. 4. Riquer, *Trovadores* no. 209. Guida no. 2. Discussion: Köhler, "Die Pastourellen des Trobadors Gavaudan." Pillet-Carstens 174,6.

## Author and Date

See Poem 26.

## Verse Form

a b a b c d d c  
8 8 8 8 8 7' 7' 8

Six stanzas of eight lines, with one tornada of four lines. *Coblas unissonans*. Frank 421:29.

## Variants

2 sus pel] per un *R*. 3 dejos] de sus *R*. 10 gragelh *R*. 16 cara] boca *R*. 17 nonz endormi *R*. 20 crey que m'o parelh *C*, m'o aparelh *R*, crey m'o aparelh *Guida*. 26 mais] om. *R*. 27 Pus] Mas *R*. 33 suy *C*, sey *R*. 35 An *C*, Anc *R*. 36 li] om. *R*; prezeron *R*. 40 estera *R*. 41 ami per trastot bon desti *C*, ami per bon endesti *R*. 44 dous] om. *R*. 48 e ja amors e mi nostret *C*, et amors en mi no-s pecquet *R*. 49 na Seva *R*. 50 lo *C*, los mairamens *R*. 52 muz'e *C*, muza en *R*.

## Notes

5-6 In Guida's interpretation, this girl is the same as the heroine of Poem 26; but it is more satisfactory to understand that she resembles the poet's lost mistress of lines 29-32, if only because he "used to see" her (*vezer solia*), surely on more than one occasion. In stanza 5, which Guida fails to explain, we discover (as does the poet) that in fact she is the lost mistress, whose translation into the country setting provides the meaning of *joy de cambra en pastori*, "bedroom joy in a meadow" (v. 43). In this view the heroines of Gavaudan's two pastourelles are unrelated.

32 res] Nothing or no one, no person, no woman.

48 no-s tret] I interpret the reading in *C*, *tret*, as the third-person singular perfect of *traire*, *trar*, treated exceptionally as a first-conjugation verb like *anar*, *anet* (v. 45). For the infinitive form *trar* and the meaning of the reflexive ("se rendre, se diriger") see Levy, *Petit Dictionnaire*, p. 368. Guida emends, following *R*, to *pecquet*: "And love has not sinned (erred) in me."

## 28

Neidhart von Reuenthal (c. 1180-1236)  
Wie sol ich die bluomen überwinden (German)

## Manuscripts

R = Berlin, Staatsbibliothek Preußischer Kulturbesitz, germ. fol. 1062 (formerly in the library of the castle of Riedegg, Austria), fol. 56.

c = Berlin, Staatsbibliothek Preußischer Kulturbesitz, germ. fol. 779.

Order of stanzas:

R	31.1,	2,	3,	4,	5
c	82.1,	2,	3,	4,	5.

Text from Wiessner.

## Bibliography

Text from Wiessner 66-68. Variants from Haupt-Wiessner 76-78.

## Author and Date

Neidhart probably lived between about 1180 and 1236. Born in Bavaria, he participated in a crusade to Syria and settled in Austria (Simon 15-35).

## Verse Form

Five stanzas of ten lines, rhymed as follows:

a	b	c	a	b	c	d	e	e	d
5f	4m	7m	5f	4m	7m	5f	4m	6m	5f.

No anacrusis occurs. Toubert 27.

## Variants

2 gar c, om. R. 3 nu om. R, der empfind ich nyndert als mans im c. 6 sie was hewer fuer c; ein uil gut dach c. 7 nu ist sie lauben c. 9 der der haid uil der liechtenn plumen nam c. 10 hewer stunden lobesam c. 11 Ratet lieben freund c. 15 sis zu dem leczten c. 16 gar ze] ze R, gar zu c. 17 dô] da R. 18 yedoch c. 19 buc] pvch R, puchs c; buc Haupt-Wiessner, Wiessner in *Wörterbuch*; bûz Wiessner ed. 20 lieber siczet vnd last c. 22 als mich mein fughait hies c. 23 stundic R, suezz c. 24 do tett sie mir kunt c. 25 in dem tavsche R, mit den füessen c. 26 mit der vevste gen R, sere sein c. 27 laider wistechte R, laider wuoteschnn c. 29 erforschet c; chevt R, tut c. 30 mit euch mere gezencke c. 32 wir dô] om. R. 33 mit ein ander] om. c. 34 brien wir vns bej dem fewer c. 35 die liebe c. 36 da labten wir vns baide mitt c. 40 tumber] armer hewer aber c. 41 Lange rede c. 42 wie es vmb den schimpff ergieng c. 43 junges c, om. R. 44 irs vngelimpffen must ich lachen c. 45 was mir] geschah mir c. 46 si ouch sit] ich seit mir ir c. 47 hinter irer muter haus c. 48 om. R. 49 do ward ir meins leibs der beste tail c. 50 den layhe ich den schonen safftenegke c.

## Notes

- 18 Yet I tested hers (that is, her struggling) enough (to know that she could beat me). Compare Wiessner, "Kritische Beiträge" 157.
- 23 stundic] "Reif" (Haupt). *Schündic* (?) "attractive, exciting," Wiessner, *Wörterbuch*. *Stündic* Wiessner 1955; the *Wörterbuch* suggests the meaning "greedy." Form and meaning are uncertain, but we may guess with some confidence which parts of the woman were involved.
- 24 dicke] Normally "often"; I render "right away" in view of the narrative context.
- 27 vüdestecke] Cf. Wiessner, *Wörterbuch* s.v. witestecke 351, wundstecke 361; vulgar Modern German *Fotzenstecker*, "penis." For other compounds on *Fotz* see Lexer, *Mittelhochdeutsche Handwörterbuch* 3: 486; Grimm, *Deutsches Wörterbuch* 4: 42-46; H. Klüpper, *Wörterbuch der deutschen Umgangssprache* 2:110.
- 28 ungeseit] "Unsaygar schlimm?" Haupt. "Not worth the trouble" Gellinek.

38 in mîn ouge] "Wahrhaftig?" Wiessner.

46 derreblahn] A cloth on which flax was dried after swingling (Wiessner, *Wörterbuch*), or perhaps a bleaching-ground for linen where young women would spend the night to prevent theft, and where they might receive young men (Brinkmann 233-34).

50 Siuftenecke] "'Seufzenegg' [Sigh-Harrow?]. . . Scherzname eines endichteten Gutes" Wiessner, with an obscene connotation; or "Seufzereck" [Sigh-Corner], suggesting that the girl became pregnant (Brinkmann 234-35).

## 29

Anonymous  
Quant escavalcai l'autrer (Occitan, 1218-20)

## Manuscript

Q = Florence, Biblioteca Riccardiana, ms. 2909, fols. 4v-5.

Edited here from Bertoni.

## Bibliography

Diplomatic transcription in Bertoni 8-9. Pillet-Carstens 461,200.

## Author and Date

The poem must have been written in the period 1218-20, after the term "Jacobin" had come to be applied to members of the Dominican order and before the death of William of Malaspina (see notes to vv. 3, 47). The place of composition was probably in the latitude of Florence, where the manuscript is now held; to the west lie the lands of the Malaspina family, and to the east lies Montegiano (v. 2).

## Verse Form

a	a	a	a	b	a	b	a	b	a
8	8	8	8	10'	8	10'	8	10'	8

Five stanzas of ten lines. *Coblas doblas*. Imperfect rhymes in vv. 1, 2, 3, 41. Frank 26:1.

## Variants

1 eu om. Q. 6 Lau Q. 9 alimibreta Q, corr. Bartsch (1880) 503. 12 meta Q. 13 que Q; qirat Q. 18 la qual cosa no Q. 19 farai Q; tant Q. 23 qsto Q. 25 auronada e Q. 26 trestant Q. 35 plaz Q. 37 m'aviaç] uos mainaç Q. 38 força Q. 41 sel ue plaugues Q. 44 frere Q. 46 coat Q. 47 ma sina Q, Malaspina Bertoni. 50 e de Q.

## Notes

- 2 Montegiano, a village near Mombaroccio, about 15 kilometres south of Pesaro on the Adriatic.
- 3 Jacobin] A Dominican friar. The usage arose after 1218, when the order was housed at Paris in the hospice of Saint James of Compostela (Lavaud 163).
- 47 William, Marquis of Malaspina and Massa (1194-1220), who was mentioned by several troubadours as a generous patron. See Shepard and Chambers 17-18.

## 30

Hue de Saint Quentin (fl. 1219-21)  
A l'entrant del tanz salvage (French)

## Manuscripts

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 81v (stanzas 1-4; ed. Beck, fol. 71v; music).

T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 43 (music).  
 Edited here from the facsimile of M (ed. Beck) and photograph of T. Base T.

**Bibliography**

Bartsch III 10. Petersen Dyggve, *Trouvères* 81-84. Serper no. 3. Spanke 41 = Linker 113-1.

**Melody**

Gennrich, *Lateinische Liedkontrafactur* 1:10, 2:13.

**Author and Date**

Huè de Saint Quentin wrote two poems referring to events of the fifth crusade, 1219-21 (see Paris, "L'auteur de la *Complainte de Jérusalem*;" Bédier and Aubry 145-46). This poem is attributed to *Hue de Saint Quentin* in T and in M index, against *de Viés Maisons* in M and Giles de Vies-Maisons in Bartsch. Petersen Dyggve (*Trouvères* 84) identifies the rhyme *droite* 38/ note 40 as characteristic of the dialect of Burgundy.

**Verse Form**

Five *coblas singulares* of 8 lines with an envoi of 4 lines (on new rhymes):

a b a b b c b c  
 7' 4 7' 4 7 5' 7 5'

Stanza 4: a b c b b c b c

Stanza 5: a b c b b a d a

There are assonances in stanza 2 such as *corneille/ blanchete, coll-ot*. Mölk 1026,22.

**Variants**

2 s'esclot M. 4 chantent] *om. T*. 9 nous T, ners M. 10 lou col M. 12 *om. M*. 18 si li dis M. 20 ici M. 24 capelon T, m'apele on M. 26 si ne M. 28 et si M. 32 com T, que M.

**Notes**

14 sorelle] "soleiller, dorer, colorer" Petersen Dyggve.

## 31

Jocelin (fl. c. 1220)

Quant j'o chanteir l'aluete (French)

**Manuscripts**

C = Bern, Stadtbibliothek, ms. 389, fols. 195-95v.  
 I = Oxford, Bodleian Library, Douce 308, fol. 205v.  
 Edited here from photographs of CI. Base C.

**Bibliography**

Bartsch III 52. Nissen 26-28. Spanke 968 = Linker 166-2.

**Author and Date**

The text is attributed to *Jocelins* by C, and is anonymous in I. The author may be Jocelin de Bruges (fl. before 1225; thus Bartsch) or Jocelin de Dijon (fl. c. 1220). See *DLFMA*.

**Verse Form**

Seven *coblas doblas* (1 = 2, 3 = 4) and *ternas* (5 = 6 = 7) of 10 lines, with an envoi of 5 lines:

a b a b b a a b a b  
 7' 7 7' 7 7 7' 7' 7 7' 7

Mölk 865,10.

**Variants**

3-4 Que li dous tens s'aparaill/ por venir a sa saixon I. 7 Adelinette I. 9-10 Kant j'oi lai chansonette/ si me tres vers lou dous son I. 14 Cist] Si I. 16 mete] messe I. 18 Se m'est vis] Con estes I. 20 Moul] Trop I. 23 Kaireis aillors vostre proie I. 24 est fais li dons I. 32 Si m'aist Dex I. 34 Por ces viloniés fellons I. 35 Se de vos] se j'avoir I. 36 De vostre gent cors poioie I. 39 plus ke I. 40 de ces vilonies felons I. 41-50 *om. I*. 43 tout] toul C. 55 n mait C, si mait I. 56 Torneis I. 57-59 *om. I*. 62 Kant vi venir I. 65 vigor] iour I. 66 toizet et tire I. 67 d'un pilet I. 72 Arrier retorneis I.

## 32

Bestourné (fl. 1200-50?)

An mai a dous tens novel (French)

**Manuscripts**

C = Bern, Stadtbibliothek, ms. 389, fols. 11v-12.  
 I = Oxford, Bodleian Library, Douce 308, fol. 200.  
 Edited here from photographs of CI. Base C.

**Bibliography**

Bartsch III 47. Spanke 576 = Linker 23-1.

**Author and Date**

Bestourné came from the North of France or Lorraine, and was active during the 13th c., according to *DLFMA*. "Première moitié du XIIIe siècle? Une de ses chansons est contenue dans un manuscrit de 1254" (Dragonetti 658).

**Verse Form**

Seven *coblas singulares* of 13 lines:

a a b a a b c c d e D F D  
 7 7 5' 7 7 5' 7 7 4 7 4 4 7

Line 6 counts b6'. Mölk 339,1.

**Variants**

2 arbrexel ] li praelz I. 13 diues I. 23-26 j'ai ameit *only C, likewise* 36-39, 49-52, 62-65, 75-78. 26 Deus] duez de joli cuer duez I. 27 O bien I. 31 se dist C, si me dit I. 32 que I, *om. C*. 44 s'amor mi fait I. 53 m'ait dit I. 54 en] per I. 55 otroie CI. 66 la braissai C, l'ambrassai I. 69 Hé *om. I*. 79 cleir vis I. 85 vie I, men C. 89-91 *om. I*.

**Note**

10-13 Van den Boogaard 904.

## 33

Anonymous

Pastourelle (French, 1200-50)

**Manuscripts**

I = Oxford, Bodleian Library, Douce 308, fol. 196v.  
 U = Paris, Bibliothèque Nationale, fr. 20050, fol. 131v-132.  
 Edited here from photograph of I and the facsimile of U (ed. Meyer and Raynaud). Base I.

**Bibliography**

Bartsch II 25. Rivière no. 3. Japanese trans. Sato. Spanke 605 = Linker 265-1317.

**Author and Date**

Located in Picardy, Wallonia, Champagne, or Lorraine, and dated before 1250 by Wichert (32, 56).

**Verse Form.** Five *coblas singulares* of eight verses:

a b a b b c c b  
3' 7 3' 7 7 3 7 7

Mölk 1045:48. Model (or imitation?) of a pious chanson by Gautier de Coinci, Mölk 1045:49.

**Variants**

2 les] lonc *U*. 8 receveis moi de cest don *I*, resevez de moi cest don *U*. 9 E biaux *I*, Biaz *U*. 17 Pastore *I*, Pastorelle *U*. 18-20 in *U*:

vos me tenes molt por vain;  
c'est folie,  
je seus fils a chastelain!  
[You consider me very vain;  
This is madness,  
I am the son of a châtelain!]

22 Je] et *U*. 23 ke ne faites atre amin *U*. 25-40 *Stanzas 4-5 om. U*.

**Note**

18 sor frain] The cautious rider in rough country keeps his mount on a short rein; cf. Tobler-Lommatzsch 3:2228.

## 34

**Anonymous****En ma forest entrai l'autrier (French, 1200-50)****Manuscripts**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, p. 410 (music).  
U = Paris, Bibliothèque Nationale, ms. fr. 20050, fol. 162v.  
Text edited here from photograph of K and the facsimile of U (ed. Meyer and Raynaud). Base K.

**Bibliography**

Bartsch II 28. Spanke, *Liedersammlung* 239. Rivière no. 59. Spanke 1257 = Linker 265-627.

**Melody**

Gennrich, *Exempla* 19-20. Gennrich, *Altfranzösische Lieder* 2:2-4.

**Author and Date**

Set in Picardy or Wallonia and dated before 1250 by Wichert (28, 56).

**Verse Form**

Six *coblas singulares* of 5 lines:

a a b a b  
8 8 6' 8 6'

Mölk 346,4.

**Variants from U**

1 En ma] leiz la; entrai] m'alai. 3 si truis] trovai. 4 en] leiz. 5 desouz] selons. 6 sourcot] cote. 7 guimplete] guimple au chief. 8 estoit] iere. 9 la gorge ait blanche. 11-15 = stanza 3 in *U*:

Je li dis, "Belle, car m'ameiz!"  
Et elle dist, "Laissez m'ester!"  
De vos jues n'ai cure;  
laissez moi mes aignias garder,  
si ferez cortoisie!"

16-30 *om.*

## 35

**Anonymous****Qant pert la froidure (French, 1200-50)****Manuscript**

U = Paris, Bibliothèque Nationale, ms. fr. 20050, fols. 46v-47 (music).  
Edited here from the facsimile of ms. U (ed. Meyer and Raynaud).

**Bibliography**

Bartsch II 19. Rivière no. 45. Spanke 2103 = Linker 265-1472.

**Melody**

Gérolde, *Musique qu moyen âge* 116-17. Zink 125-28 (with score, translation).

**Author and Date**

Located in Picardy or Wallonia and dated 1200-50 by Wichert (27, 47). Rivière considers the structure popular but late.

**Verse Form**

Five *coblas singulares* of 18 lines:

a a b a a a b a b a b a a a b a a b  
5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 7' 5' 5' 5' 5' 5' 5' 5'

Mölk 271,1.

**Variants**

64 segure *U*. 69 ele *U*. 73 ramponioe *U*.

**Notes**

1 pert] The infinitive is *partir*, a byform of *partir* analogous to the noun *partir* "départ," Rivière 42.1. Godefroy 6:9.

46 Compline, the last canonical hour, said after nightfall or, in monasteries, just before retiring.

## 36

**Anonymous****Je me chevalchoie (French, 1200-50)****Manuscript**

U = Paris, Bibliothèque Nationale, fr. 20050, fol. 47-47v (music).  
Edited here from the facsimile of U (ed. Meyer and Raynaud).

**Bibliography**

Bartsch II 20. Rivière 46. Spanke 1706 = Linker 265-881.

**Melody**

Zink 129-30 (with score, translation).

**Author and Date**

Located in Picardy or Champagne and dated before 1250 by Wichert (30, 56). Rivière considers the form courtly.

**Verse Form**

Six *coblas singulares* of 9 lines:

a b a b a a b b a  
5' 5' 5' 5' 5' 5' 5' 5' 5'

Stanza 2 was identified as a fragmentary stanza, and not a refrain, by Rivière. Cf. Mölk 649,1.

**Variant**

50 ele *U*.

**Notes**

45 biotte] See Rivière, "Remarques" 393.



50 Saint Blaise, "patron of wool-combers, of wild animals, and of all who suffer from affections of the throat" (Butler, *Lives of the Saints*, February 49). There may be a suggestion in *tel notte* 48, after the unbarring of the metaphorical door, that the girl has cleared her throat.

37

Anonymous

L'autre jour en un jardin (French, 1200-50)

**Manuscript**

V = Paris, Bibliothèque Nationale, ms. fr. 24406, fol. 95v (music).  
Edited here from photograph of V.

**Bibliography**

Bartsch II 75. Rivière no. 75. Spanke 1322 = Linker 265-993.

**Author and Date**

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated 1200-50 by Wichert (33, 48).

**Verse Form**

Five *coblas unissonans* of 9 lines:

a	b	a	b	b	b	c	c	c
7	7	7	7	3	7	5	7	5

Mölk 1007,1.

**Note**

1 Spanke suggested altering *jardin* to *vergier* for the rhyme, apparently overlooking *vergier* 3.

38

Thibaut de Blaison? (†1229)

L'autrier quant me chevaçoie (French Motet, c. 1220-29)

**Manuscript**

T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 193 (music).  
Edited here from photograph of T.

**Bibliography**

Bartsch II 107. Raynaud 2:83. Gennrich, *Bibliographie* no. 402 = Linker 265-1036.

**Author and Date**

The motet is anonymous in T, but its first two lines also introduce a poem by Thibaut de Blaison (Spanke 1705), who died in 1229; Wichert attributes the present text to Thibaut (M 60), and Petersen Dyggve is inclined to agree (*Onomastique* 240). Anonymous in Bartsch.

**Verse Form**

Motet of 19 lines. Mölk 1198,1.

**Variants**

13 en] ens T.

**Note**

2 Perhaps Blaison (Maine-et-Loire, arr. Angers, cant. Les Ponts-de-Cé) and Mirebeau-en-Poitou (Vienne, arr. Poitiers, ch.-l. cant.); see Petersen Dyggve, *Onomastique*.

39

John of Garland: *Parisiana poetria* (Latin, c. 1220-35)  
Carmen elegiacum, amabeum, bucolicum, ethicum**Manuscripts**

B = Bruges, Bibliothèque Municipale, ms. 546, fols. 145v, 148v-74v.  
C = Cambridge, Eng., University Library, Ll. 1. 14, fols. 55-69.  
O = Oxford, Bodleian Library, Lat. misc. d. 66, fols. 1-40v.  
P = Paris, Bibliothèque Nationale, lat. 11867, fols. 46-57v.  
Text from Lawler; the translation is his as well, with slight modifications.

**Bibliography**

Lawler, Book One, lines 394-456. Discussion: Faral, "La pastourelle" 249-58.

**Author and Date**

John of Garland (c. 1195-1272?) was a prolific poet and grammarian, born in England, who had a long career as a teacher at the University of Paris. Internal evidence suggests that he composed the *Parisiana Poetria* originally about 1220 and revised it around 1231-1235. See Lawler xi-xv.

**Verse Form**

Leonine couplets grouped by the refrain into four stanzas of twelve lines with an envoi of two lines; set within the prose of John's treatise.

**Variants**

*Prose headnote:* oppressit] inuenit P ("how a youth ruined a nymph" becomes "found"). *Poem title:* Ethicum] omitted in B. 9 Dampnidis B. 11 Daphnia B. 13 est] omitted in B. 17 utrum B. 22 sim B. 29 lavabo BC ("or wash you"). 30 ne] non B. 44 tectus] semper O ("under cover" becomes "always").

**Notes**

*Prose headnote:* "Words cognate to the subject" which may be found in the poem include the shepherd's names and terms such as *oves* "sheep," *fago* "beech tree," *gregem* "flock," *fistula* "pipe." Late Latin *amoebaeus* meant "responsive," "alternating," applied to poetic dialogue as in Virgil's third and eighth eclogues; but for John it means "amatory" and derives from *amari*, as his orthography indicates.

7 Phyllis, the beloved shepherdess in Virgil's Eclogues V and VII.

9 Daphnis, the ideal shepherd in Eclogue V; here used allegorically of Christ.

21 Corydon, the shepherd smitten with hopeless love in Eclogue II.

40

Anonymous

Hyer matin a l'enjornee (French Motet, c. 1220-36)

**Manuscript**

Wo = Wolfenbüttel, Herzog August Bibliothek, ms. 1206, fol. 234-34v (music).  
Edited here from the facsimile of Wo (ed. Dittmer).

**Bibliography**

Stümpling 89-90. Gennrich, *Bibliographie* no. 764 = Linker 265-771.

**Melody**

Gennrich, *Altfranzösische Lieder* 2:29-34. Tischler, *Earliest Motets* no. 57-3 (score 1:422-35).

**Author and Date**

Model of Poem 41, Gautier de Coinci (†1236), *Hui matin a l'ajornee*. Ms. Wo was compiled in the mid-13th c. (Tischler, *Style* 2:142).

**Verse Form**

Motet of 21 lines. Mölk 759,1.

## Note

14-15 Van den Boogaard 1882.

41

Gautier de Coinci (1177/78-1236)  
Hui matin a l'ajornee (French, c. 1220-36)

## Manuscripts

A = Blois, Bibliothèque Municipale, ms. 34.  
B = Brussels, Bibliothèque Royale, ms. 10747.  
D = Paris, Bibliothèque de l'Arsenal, ms. 3517-18.  
L = Paris, Bibliothèque Nationale, ms. 22928.  
N = Paris, Bibliothèque Nationale, ms. fr. 25532.  
O = Rome, Biblioteca Apostolica Vaticana, Palatine lat. 1969.  
R = Leningrad, Fr. F. v XIV9.  
S = Paris, Bibliothèque Nationale, n. a. fr. 24541.  
Text and variants from Koenig. Base L.

## Bibliography

Bartsch xiii-xv. Koenig 3:292-96. Spanke 491a = Linker 72-8.

## Melody

Chailley 138 (music), 179-81. Gennrich, *Altfranzösische Lieder* 2:29-37. Tischler, *Earliest Motets* no. 57.3 (score 1:422-35).

## Author and Date

Gautier de Coinci, born in Coinci (Aisne, arr. Château-Thierry), became a monk of Saint-Médard in Soissons, then prior at Vic-sur-Aisne, finally grand-prieur in the church of Saint-Médard in Soissons. His *Miracles de Notre Dame* combine lyric songs in honor of the Virgin with verse narratives retelling miracles attributed to her. See *DLFMA*.

## Verse Form

Six *coblas singulares* of 19 lines:

a b a b a b a b c c c D E D E E E E E  
7' 5 7' 5 7' 5 7' 5 3 4 7 3 4 2 6 6 4 4 8

Cf. Mölk 760, l. Religious contrafactum of Poem 40.

## Variants

1 Hui] Un A. 3 par une] a val la D. 5 de] et de D. 13 Qui l'aint N. 14 Ou i L;  
Ooooo D. 16 voir] om. LD; mot] mont B. 17 m'ot] moult B. 18 voit et mar LR.  
20 Mariete] om. S. 21 Je chant de] om. S. 22 an par fine dete L; doi de dete D. 23  
Li doi une raverdie L. 26 tele] te B; tele odeur] tel douchour D. 30 a] est LR. 39  
Chant] Quant R. 41 chantez] chates A. 43 ces] les LR. 44 Et ces vieilles notes A,  
ces villes riotes B, vieilles notes L, vieilles ruioles D. 45 chantons beilles  
chançonettes O. 48 sejour] seignor B. 49 Chantant B. 61 coloye] foloye A. 62 bele]  
bele et S; sage] sade A. 63 douce] symple LR. 64 tant] om. S. 65 Nuli qui ne S.  
78 fleur] rose LR. 79 Espirs] Esperis LS. 80 N'i a] Qui a D. 81 l'] om. LR. 83  
Ainz] om. S. 87 Cil qui LR. 97 dame] rose LR. 98 est] om. S; doys] doys et S;  
pechine] mecine B. 100 elle alait N. 101 et monde O. 102 bien] si N; fine] pure D.  
105 ça souz N. 106 daint] om. D.

## Notes

10 vers dusqu'a sis] The six stanzas of the present song.

12-19 Van den Boogaard 343.

39 *ronbardeles*] A *ronbardel* is a "jeune homme recherché dans sa toilette et ses manières, qui assistait aux fêtes appelées 'ronbardies' (danses accompagnées de chants, sous la feuillée, dans la verdure)" according to Rivière (3: 161).

42

Simon d'Authie (fl. 1222-32)  
Quant li dous estés define (French)

## Manuscripts

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 123a (ed. Beck, fol. 116).  
T = Paris, Bibliothèque Nationale, ms. fr. 12615, fols. 37v-38 (music).  
U = Paris, Bibliothèque Nationale, ms. fr. 20050, fols. 62v-63 (music).  
Edited here from facsimile of M (ed. Beck), photograph of T, facsimile of U (ed. Meyer and Raynaud). Base T.

## Bibliography

Bartsch II 23. Gennrich, "Simon" 84-87. Spanke 1381 = Linker 252-6.

## Melody

Zink 139-40 (with score, translation).

## Author and Date

Simon d'Authie was a canon, then dean, at the cathedral of Amiens, and represented the abbey of Saint-Vaast in several legal matters; he is attested in charters 1222-32. We have three versions of his personal seal. See Gennrich 50-55. This song is attributed to Simon d'Authie in MT, but is anonymous in U and in Bartsch.

## Verse Form

Five *coblas doblas* of 12 lines:

a b a b c c d d e F e d  
7' 7' 7' 7' 7' 7' 7' 7' 3 4 7'

Mölk 1247, l.

## Variants

1 Quant la douce saisons fine U. 2 que li fel U. 3 et] que U; sovien] tient U. 8 de ma] d'une U. 9 Aielot U. 10 et *passim* Dorenlot U. 16 vos] tot U. 19 volés] dangniez U. 20 reube] ceyntur U. 24 bien bien M. 25-48 om. U. 29 Tournez vous, fuies de ci M. 32 autrui] nul home M. 42 merci vous cri M. 48 a l'autre] au vostre M. 49 Sire or m'avez U. 51 maint T, mainte MU. 52 ci ne l'avez pas U. 53 nen ici ne lo U.

## Notes

10 = Van den Boogaard 1882.

18 m'acuel] Cf. Tobler-Lommatzsch 1:92.

43

Thibaut IV, Count of Champagne, King of Navarre (1201-53)  
J'aloie l'autrier errant (French)

## Manuscripts

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 2-3 (music).  
M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 13 (ed. Beck, fols. Mt IV-II; music).  
N = Paris, Bibliothèque Nationale, ms. fr. 845, fols. 2v-3 (music).  
O = Paris, Bibliothèque Nationale, ms. fr. 846, fol. 57 (music).  
S = Paris, Bibliothèque Nationale, ms. fr. 12581, fol. 375v.  
T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 2.  
V = Paris, Bibliothèque Nationale, ms. fr. 24406, fol. 1v (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 9-9v (music).  
Edited here from facsimiles of K (ed. Jeanroy and Aubry), M (ed. Beck), O (ed. Beck), and photographs of NTX. Base K.



**Bibliography**

Bartsch III 4. Wallensköld 177-79. Spanke 342 = Linker 240-27.

**Melody**

Rosenberg and Tischler no. 146.

**Author and Date**

Thibaud became count of Champagne in 1214, and inherited the crown of Navarre in 1234; he participated in an unsuccessful crusade in 1239-40 and made a pilgrimage to Rome in 1248. We have 61 of his lyric poems. Dante honors him as one of the *doctores* of French, Occitan, and Italian in *De vulgari eloquentia* 1.9.3. See *DLFMA*.

**Verse Form**

Five *coblas doblas* of 12 lines:

a b a b a b a b c c c b  
7 4 7 6 7 4 7 6 7 7 7 6

Mölk 757,2.

**Variants** (Mss. SV as reported by Wallensköld)

3 pensant] anlant NX. 4 A] Por X; une] om. S. 7 du] d'un S; enfançon T. 9 si anfes S; si] om. V. 10 n'eüst] qu'il n'eüst SV. 11 n'] om. O. 13 maintenant] en riant O. 14 l'a] la a KNSVX, l'ai a M. 15 dites] por Deu dites B; moi] moi por Dieu S. 16 Pour Dieu] om. SO; vous] om. V. 17 Et] om. X; tout errant K, maintenant MNTX. 18 son] un S. 20 la] om. S. 22 Je n'ai O. 23 Car KX; mult] om. O; plus] plus ami T. 24 Quanque j'aime V. 25 Lors fu esraee S. 27 qu'el] k'ele TOX, que MSV; mi K, me MNT; daigna SNX; regarder S. 29 Commence a porpenser M. 30 conmant S. 31 illegible M; m'i S. 33 Arariere lez S. 34 com O, Et regat V. 38 mult] tout V. 39 qu'ele me S; regarder S. 40 autre] bel V. 42 itant] tantost S. 43 Je] om. OX; vos puis] vous os V; puis plus X; esgarder KNOVX, escouter MT; regarder S. 45 di KX, dis M. 46 Ma] Hé S. 48 Vos faites paour la gent O, Dites pas a la gent S. 50 de] om. V. 51 et] om. S; droit] om. T. 52 vers] lez O. 53 esgardai O. 55 deus] dels K, .ii. MNTX; pastouriaus S. 57 levoient TS; haut KNVX, grant MT. 58 fis plus] fu plus bele S. 60 je n'oi S.

## 44

Thibaut IV, Count of Champagne, King of Navarre (1201-53)  
L'autrier par la matinee (French)

**Manuscripts**

B = Bern, Stadtbibliothek, ms. 231, fol. 7 (music).

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, p. 31 (music).

M = Paris, Bibliothèque Nationale, ms. fr. 844, fols. 66v-67 (ed. Beck, fols. Mt IXv-X; music).

T = Paris, Bibliothèque Nationale, ms. fr. 12615, fols. 14v-15.

V = Paris, Bibliothèque Nationale, ms. fr. 24406, fol. 16 (music).

X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 28-28v (music).

Edited here from facsimiles of K (ed. Jeanroy and Aubry), M (ed. Beck), and photographs of BTVX. Base K for vv. 1-50, M for vv. 51-53.

**Bibliography**

Bartsch III 5. Wallensköld 180-83. Spanke 529 = Linker 240-33.

**Melody**

Rosenberg and Tischler no. 147.

**Author and Date**

See Poem 43.

**Verse Form**

Five *coblas doblas* of 10 lines with an envoi of 3 lines:

a b a b b c c b b c  
7' 7' 7' 7' 7' 7' 7' 7' 7' 7'

Mölk 1053,1.

**Variants**

2 bois en un X. 5 un son MT, en son BKX, el son V. 7 m'en tor MT, me tor KXV, m'en cours B. 11 demoree] demore M, demorer V. 12 me tendi V. 13 fresche] simple V; et BMT, om. KX. 16 ator] acort B. 18 li] sil B. 20 menteor MT, tricheor K, gengleour B. 21 Bele] Bene M. 28 en vos B. 32 en] om. MT; parle or por M. 33 auront] ont or B; trichiee K, trichie BMTX, trichier V. 35 faus] fol T, fous M; mal et faus X. 36 que] de MT. 37 m'en vois T; en ma MT. 38 car] que MT; Perrins B; qui m'i BV. 40 Laissez M. 42 Qui me voloit B; eschaper MTVX. 43 Mult] Mes X. 44 n'i poi rien MTVX. 46 haut] grant T. 48 a] om. B; huper] huer TV. 51-53 om. K. 52 si me dist] ele dist VX, elle B; par] pour T.

**Note**

6 = Cf. Van den Boogaard 534 c.

## 45

*Carmina Burana* (manuscript c. 1230)  
Si linguis angelicis (Latin)

**Manuscript**

B = Munich, Bayerische Staatsbibliothek, Clm. 4660, fols. 31v-33v.

Edited here from the facsimile (ed. Bischoff).

**Bibliography**

Schumann, no. 77. Dronke, *Medieval Latin* 318-31 (text and discussion).

**Author and Date**

Anonymous. On the date of the manuscript see Bischoff, ed. 1:17.

**Verse Form**

Thirty-three stanzas of four lines, the line comprising two hemistichs of seven syllables stressed on the antepenult and six syllables stressed on the penult; rhymed a a a a.

**Variants**

9 virgultu B. 16 Pluto] plicio B. 19 laeta B, sata Schumann, laete Dronke. 28 floxu B. 31 lumen] mundi B. 33 respondens B. 39 hoc supplied by Dronke. 41 sit B. 51 extendit B, exscendit Schumann, excedit Dronke. 60 aromana B. 63 gemmabant B. 67 spiriter B. 70 vita supplied by Dronke. 82 solarium B. 84 ymaginariam B. 86 quantas B. 87 nunc supplied by Dronke. 90 exaltabo B. 92 pacior B. 129 grata] amara B. 130 labooribus B. 132 speret B.

**Notes**

1 Cf. 1 Corinthians 13:1: "If I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal" (Douai).

3 The opposition of Christian and profane implies that the former refers specifically to clerics, and so casts the poem in the tradition of debates over which is the better lover, a cleric or a knight. In one such poem (*Le Jugement d'amour*) the cause of the cleric is championed by Blancheflor, to whom the poet compares his lady in v. 32. See Faral, *Recherches sur les sources latines* 191-303.

5 *Pange, lingua* is the opening of a famous and often imitated hymn to the Cross by Venantius Fortunatus, who died c. 610; see Raby, *Oxford Book* no. 54.

- 29 For a brief catalog of titles of the Virgin, several of which recur in this poem (gem, light, rose, star), see Davies, *Medieval English Lyrics* 371-78.
- 32 Blancheflor, the name of several heroines including the wife of Perceval in the Grail legend (cf. note to verse 3 above). "She is Blanchefleur and Helen, the heroine of East and West, of the new world and the old, the Christian and the pagan," Dronke 324.
- 98 On mirror and window as images for the angels see Dronke 326.
- 75 The Ambrosian hymn *Aeterne rerum conditor* is in Raby, *Oxford Book* no. 9.

## 46

*Carmina Burana* (manuscript c. 1230)  
Estivali sub fervore (Latin)

## Manuscript

B = Munich, Bayerische Staatsbibliothek, Clm. 4660, fol. 34-34v (music).  
Edited here from the facsimile (ed. Bischoff).

## Bibliography

Schumann no. 79. Walsh no. 22. Discussion: H. Brinkmann, "Pastourelle" 84; Dronke, "Poetic Meaning" 127.

## Author and Date

See Poem 45.

## Verse Form

a a a a a B  
8 8 8 8 8 6

Stressed on the penult. The b-rhyme is constant. Six stanzas of six lines. Matches the verse form of Poem 50.

## Variants

5 ardore *B* (repeating v. 3), sudore *Schumann*. 9 fontem sita *B*. 11 pixisset *B*. 17 scio loca *B*, loca scio *Schumann*. 22 formam. 33 suevi ("Suebi, Schwabians").

## Notes

- 4 The olive tree may be found also in several French poems (Bartsch II 27, 36, 44, 89, 116). There may be a reminiscence of Virgil, who in Eclogue 8:16 depicts Damon leaning on his *tereti olivae*, "smooth olive-staff," or of Classical rhetoric (Curtis, *European Literature* 184).
- 11 Plato describes a similar pleasant place in *Phaedrus* 229-30. On the commonplace of the *locus amoenus* see Curtius, *European Literature* 183-202.
- 30 Flora, goddess of flowers.

## 47

*Carmina Burana* (manuscript c. 1230)  
Exiit diluculo (Latin)

## Manuscript

B = Munich, Bayerische Staatsbibliothek, Clm. 4660, fol. 38v (music).  
Edited here from the facsimile (ed. Bischoff).

## Bibliography

Schumann no. 90. Discussion: H. Brinkmann, "Pastourelle" 87; Dronke, "Poetic Meaning" 117-21.

## Melody

The melody is preserved incomplete in a second manuscript (Munich, Bayerische Staatsbibliothek, Clm. 5339, fol. 35r-v), and complete--with a religious text--in a third, the Spanish codex de Las Huelgas, fol. 93r-v. For an edition of the melody see Lipphardt, "Unbekannte Weisen" 128.

## Author and Date

Anonymous. Perhaps composed in southern France around 1150, as Lipphardt claims on musicological grounds ("Unbekannte Weisen" 127-28).

## Verse Form

a b a b  
7" 6' 7" 6'

(The symbol " indicates stress on the antepenult, the symbol ' stress on the penult.) Three stanzas of four lines. The rhymes are the same in stanzas 1-2, and new in stanza 3. The final verse is 7". Schumann treats the third stanza as spurious; cf. discussion in Dronke, "Poetic Meaning," 117-21.

## 48

*Carmina Burana* (manuscript c. 1230)  
Florent omnes arbores (Latin and German)

## Manuscript

B = Munich, Bayerische Staatsbibliothek, Clm. 4660, fol. 58v.  
Edited here from the facsimile (ed. Bischoff).

## Bibliography

Schumann nos. 141-141a. Discussion: H. Brinkmann, "Pastourelle" 83.

## Author and Date

See Poem 45.

## Verse Form

Nine stanzas of four differing types. (Schumann assumes a lacuna of two lines after v. 18, which produces a regular stanzaic pattern in stanzas 1-6; but in view of the variation of form in stanzas 7-9, I prefer to acknowledge that stanza 5 has only two lines.) Stanzas 1-4, 6:

a a a a  
7" 7" 7" 7"

## Stanza 5:

a a  
7" 7"

## Stanzas 7-8:

a a a a b b  
6" 3" 3" 7" 7" 7"

(The symbol " indicates stress on the antepenult.)

The final German stanza:

a a a a  
4m 4m 4m 4m

Schumann considers the final German stanza a separate poem, but the manuscript suggests no such division. Note that the German lines paraphrase verses 1-5; the song ends as it began.

## Variants

20 volo iungere *B*, me coniungere *Schumann*. 21 complice *Schumann*, tam publice *B*. 37 volgele *B*.

## Note

21 According to legend the only existing phoenix would live for five hundred years, then die in flames to be reborn from its own ashes.

49

*Carmina Burana* (manuscript c. 1230)

Tempus adest floridum, surgunt namque flores (Latin and German)

**Manuscript**B = Munich, Bayerische Staatsbibliothek, Clm. 4660, fols. 58v-59.  
Edited here from the facsimile (ed. Bischoff).**Bibliography**

Schumann nos. 142-142a.

**Author and Date**

See Poem 45.

**Verse Form**

Three Latin stanzas followed by one in German which is treated by Schumann as a separate poem despite the lack of any distinction in the manuscript. Cf. Poem 48.

The Latin stanzas:

a	a	a	a
7"-6'	7"-6'	7"-6'	7"-6'

(The symbol " indicates stress on the antepenult, ' on the penult.) The unrhymed half-line counts 8" in vv. 2, 5, 10; the second half-line counts 7' in v. 5.

The German stanza comprises eight lines rhymed as follows:

a	b	a	b	c	b	c	b
4m	3f	4m	3f	4m	3f	4m	3f

Anacrusis in lines 1, 3, 4, 5.

50

*Carmina Burana* (manuscript c. 1230)

Lucis orto sidere (Latin)

**Manuscript**B = Munich, Bayerische Staatsbibliothek, Clm. 4660, fol. 63v.  
Edited here from the facsimile (ed. Bischoff).**Bibliography**

Schumann no. 157. Walsh no. 21. Discussion in H. Brinkmann, "Pastourelle" 83; Dronke, "Poetic Meaning" 121-27.

**Author and Date**

See Poem 45.

**Verse Form**

a	a	b	a	b
7"	7"	6'	7"	7"

(The symbol " indicates stress on the antepenult, the symbol ' on the penult.) Seven stanzas of five lines.

**Variants**

9 vitat Schumann, intrat B. 13 regie B, regie Schumann.

**Notes**1 In the pseudo-Ambrosian hymn *Iam lucis orto sidere* (Raby, *Oxford Book* no. 41), the faithful pray to remain free of the vices of the flesh. Their plea that God bridle and restrain their tongues (*linguam refrenans temperet*) contrasts with verse 12 and particularly with verse 28.13 Cf. the antiphon *Salve, regina misericordiae* (Raby, *Oxford Book* no. 141), addressed to the Virgin.17 Cf. Luke 1:34, "And Mary said to the angel: How shall this be done, because I know not man?" (Douai) (*quoniam virum non cognosco*).

18 ex quo [tempore].

51

*Carmina Burana* (manuscript c. 1230)

Vere dulci mediante (Latin)

**Manuscript**B = Munich, Bayerische Staatsbibliothek, Clm. 4660, fols. 63v-64.  
Edited here from the facsimile (ed. Bischoff).**Bibliography**

Schumann no. 158. Discussion in Bate 26-28; H. Brinkmann, "Pastourelle" 84-85; Dronke, "Poetic Meaning" 127.

**Author and Date**

See Poem 45.

**Verse Form**

a	a	a	a	a	B
8	8	8	8	8	6

Stressed on the penult. The a-rhyme is the same in stanzas 1-2; the b-rhyme is constant throughout. Six stanzas of six lines. Matches the verse form of Poem 46, with different rhyme sounds.

**Variants**

2 malo B. 10 viso] visto corrected to iusto B. 15-16 reversed in B. 28 mihi supplied, tibi Schumann. 33 acer B, ater Schumann.

52

## Anonymous

Par un matin me levai (French Motet, c. 1220-50)

**Manuscripts**

La = Paris, Bibliothèque Nationale, n.a. fr. 13521 [chansonnier La Clayette], fol. 380 (= p. 751).

Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 49v-50v-51v.

T = Paris, Bibliothèque Nationale, fr. 12615, fol. 182-82v (music).

Wo<sub>1</sub> = Wolfenbüttel, Herzog August Bibliothek, ms. 1206, fol. 210-10v.Wo<sub>2</sub> = Wolfenbüttel, Herzog August Bibliothek, ms. 1206, fol. 240-40v.

Edited here from the facsimiles of La (ed. Gennrich), Mo (ed. Rokseth), and Wo (ed. Dittmer), and photographs of T. Base Mo.

**Bibliography**Bartsch II 96. Raynaud 1:24. Rivière no. 78. Gennrich, *Bibliographie* no. 522.**Melody**Tischler, *Codex* no. 32 (score 2:60-62, trans. 4:9). Tischler, *Earliest Motets* no. 143-3 (score 2:962-72).**Author and Date**Datable from the beginnings of the motet form through compilation of ms. La, c. 1235-50 (Tischler, *Style* 2:142). Set in the North by Wichert (M 59).**Verse Form**

Motet of 23 lines. Mölk 905,1.

**Variants**

1 leva *Mo*, levai *LaT*. 5 de fier] legier *LaTWo<sub>1</sub>*. 8 regardai *La*, ou regardoit *Wo<sub>1</sub>*. 9 m'ajostoi *LaWo<sub>1</sub>*, m'acostai *TWo<sub>2</sub>*. 10 si la] je la *La*, sel *TWo<sub>2</sub>*. 11 et] et si *Wo<sub>2</sub>*. 15 cuer *Wo<sub>1</sub>Wo<sub>2</sub>*. 17 d'un trop] d'endroit *Wo<sub>1</sub>*. 18 ma foi *LaT*. 19 ja més] que ja *LaTWo<sub>1</sub>*. 21 tel jeu] tres jeu *Mo*, bel sire *Wo<sub>2</sub>*, dist sire *La*, dit sire *Wo<sub>1</sub>*, dist ele *T*; see note. 23 je aim *La*, cui jou aim *T*.

**Notes**

3 Blangi] Blangy (Calvados) or Blangy (Seine-Inférieure) according to Wichert.  
21 tel jeu] Despite the transcriptions of earlier editors ("Dist el" Raynaud and Rivière; "Dit sire" Tischler, *Codex* and *Earliest Motets*; "dist sire" Bartsch, who used only mss. *La* and *T*), the facsimile of *Mo* clearly reads: t<sup>e</sup>s/ ieu. The superscript <sup>e</sup> normally abbreviates -re-, but I cannot construe "tres," and it is possible that the superscript was required by lack of space. Hence I interpret "e" as "e," and emend "s" to "l," in order to read "tel jeu."  
22-23 Van den Boogaard 59.

53

Anonymous

El mois d'avril qu'iver vait departant  
(French Motet, c. 1220-50)

**Manuscripts**

*La* = Paris, Bibliothèque Nationale, n.a. fr. 13521 [chansonnier La Clayette], fols. 380v-81 (= pp. 752-53; music).  
*Mo* = Montpellier, Bibliothèque de l'École de Médecine, H 196, fol. 63v (music).  
*Wo* = Wolfenbüttel, Herzog August Bibliothek, ms. 1206, fols. 195-96.  
Paris, Bibliothèque Nationale, fr. 2193, fol. 12.  
Edited here from the facsimiles of *La* (ed. Gennrich), *Mo* (ed. Rokseth), and *Wo* (ed. Dittmer). Base *Mo*.

**Bibliography**

Raynaud 1:31. Gennrich, *Bibliographie* no. 318 = Linker 265-586.

**Melody**

Tischler, *Codex* no. 36 (score 2:1-4, trans. 4:12-13). Tischler, *Earliest Motets* no. 71-8 (score 1:492-537).

**Author and Date**

Datable between the beginnings of the motet form and compilation of ms. *La*, c. 1235-50 (Tischler, *Style* 2:142).

**Verse Form**

Motet of 48 lines. Mölk 239,1.

**Variants**

2 chant] *om. La*. 4 moi alai *La*, m'en alai *Wo*. 5 m'en alai] m'entrai *La*, m'en entrai *Wo*. 6 quant vers amours avoie tel pensé *La*. 12 que] qui *Mo, om. La*. 14 qu'] *om. La*; ne fust resbaudis] fust repleniz *Wo*. 15 l'esproon] li proiers *Wo*; li praieres et l'alouete *La*. 16 tout ensement *Wo*. 17 je] *om. La*; toz ces *La*, ces *Wo*. 25 ovoit *Mo*, avoit *La*. 26 mielz] mut *Mo*, nul *Wo*, mielz *La*. 28 ot la] de *La*. 39 brunes *Mo*, brunez *La*, brun nes *Wo*, brunis Raynaud. 41 sa] si a *La*. 41-42 sa grant biauté ne puet bouche raconter ne penser *Wo*. 44 sospirant] doucement *LaWo*. 45 aimi aimi *La*. 47-48 que j'ai loial ami *La*.

**Notes**

21 Van den Boogaard 175.  
45-48 Van den Boogaard 47.

54

Anonymous

Trés douce pensee (French Motet, c. 1220-50)

**Manuscript**

*La* = Paris, Bibliothèque Nationale, n. a. fr. 13521 [chansonnier La Clayette], fol. 383 (= p. 757; music).  
Edited here from the facsimile of *La* (ed. Gennrich).

**Bibliography**

Raynaud 2:45. Rivière no. 115. Gennrich, *Bibliographie* no. 528d = Linker 265-1688.

**Melody**

Tischler, *Earliest Motets* no. 225-1 (score 2:1276-80).

**Author and Date**

Datable from the beginnings of the motet form through the compilation of ms. *La*, c. 1235-50 (Tischler, *Style* 2:142).

**Verse Form**

Motet of 19 lines. Mölk 1047,1.

55

Anonymous

Par un matinet l'autrier (French Motet, c. 1220-50)

**Manuscripts**

*Ba* = Bamberg, Staatliche Bibliothek, Lit. 115 (*olim* Ed.IV.6), fol. 23 (music).  
*I* = Oxford, Bodleian Library, Douce 308, fol. 219.  
*La* = Paris, Bibliothèque Nationale, n. a. fr. 13521 [chansonnier La Clayette], fol. 389-89v (= pp. 769-70; music).  
*Mo<sub>1</sub>* = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 27v-28v-29v (music).  
*Mo<sub>2</sub>* = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 195v-96v (music).  
*Wo* = Wolfenbüttel, Herzog August Bibliothek, ms. 1206, fols. 208v (= 2<sup>o</sup>), 226v-27.  
Edited here from the facsimiles of *Ba* (ed. Aubry), *La* (ed. Gennrich), *Mo* (ed. Rokseth), *Wo* (ed. Dittmer), and photograph of *I*. Version *Mo* = mss. *BaLaMo<sub>1</sub>Mo<sub>2</sub>Wo*; base *Mo<sub>1</sub>*. Version *I* = ms. *I*.

**Bibliography**

Bartsch II 115. Raynaud 1:6-8. Rivière no. 76 (1<sup>o</sup>). Gennrich, *Bibliographie* no. 658, 659, 657 = Linker 265-1314.

**Melody**

Tischler, *Codex* no. 22 (score 1:41-42, trans. 4:3-4). Tischler, *Earliest Motets* no. 141 (score 2:949-56).

**Author and Date**

Datable between the beginnings of the motet form and the compilation of ms. *La*, c. 1235-50 (Tischler, *Style* 2:142). Wichert found no evidence of locale (58).

**Verse Form**

Version Mo: 1<sup>o</sup> First part of a quadruple motet of 12 lines. Mölk 507,1. 2<sup>o</sup> Motet of 17 lines. Mölk 426,1. 3<sup>o</sup> Motet of 14 lines. Mölk 969,1.

Version I: Motet of 14 lines; motet of 16 lines.

**Variants: Version Mo**

3 esmeü] mout imis *Ba*. 4 qu'il] qui *Ba*. 6 .ii. *Mo*<sub>1</sub>. dous *Ba*, douz *Mo*<sub>2</sub>. *om. La*. 7 []] qui *Mo*<sub>2</sub>. 8 vilanie *Mo*<sub>2</sub>. 11 car quant bele dame aime, m'aimme *Ba*. 13 Hé *om. La*, Et *Wo*; que] qui *La*. 13-29 *om. BaMo*<sub>2</sub>. 23 car] et *La*. 26 nul] mes *La*. 28 n'onques nul] c'onques mais *Wo*. 29 si com je sent] mes orendroit *La*, mes or les sent *Wo*. 31 de toi] repeated *Mo*<sub>2</sub>. 32 bele amie] bone vie *BaLa*. 34 qu'] *om. La*. 35 ne trouvai *Ba*. 38 qui] que *Mo*<sub>1</sub>. 38-39 *om. Mo*<sub>2</sub>.

**Notes**

11-12 Van den Boogaard 1540.  
28-29 Van den Boogaard 1424.  
41-43 Van den Boogaard 659.

**56****Anonymous**

Hui main au dolz mois de mai (French Motet, c. 1220-50)

**Manuscripts**

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 206v (ed. Beck, fol. 199v; music).

Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fol. 234v (music).

T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 185v (music).

Wo = Wolfenbüttel, Herzog August Bibliothek, ms. 1206, fols. 234v-35 (music).

Edited here from facsimiles of M (ed. Beck), Mo (ed. Rokseth), Wo (ed. Dittmer), and photographs of T. Base M.

**Bibliography**

Bartsch II 99. Raynaud 1:164. Gennrich, *Bibliographie* no. 122 = Linker 265-779.

**Melody**

Tischler, *Codex* no. 184 (score 3:6, trans. 4:67). Tischler, *Earliest Motets* no. 179 (score 2:1086-88).

**Author and Date**

Datable between the beginnings of the motet form and the compilation of ms. Wo in the mid-13th c. (Tischler, *Style* 2:142).

**Verse Form**

Motet of 11 lines. Cf. Mölk 824,1.

**Variants**

2 desouz *Mo*; levant] luisant *Wo*. 3 un *MoT*, *om. M*. 4 desouz *MoT**Wo*. 10 atouchiés *T*.

**Note**

10-11 Van den Boogaard 135.

**57****Gottfried von Neifen (fl. 1234-55)**

Ich wolde niht erwinden (German)

**Manuscript**

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fol. 38a.

Stanza order: 113, 114, 115, 116.

Text from Kraus, except that Kraus reverses the second and third stanzas (113, 115, 114, 116); following the arguments of Brinkmann (135-46), I have restored the order in C.

**Bibliography**

Kraus 1: 111-12, 2:123-25.

**Author and Date**

Gottfried von Neifen (Hohenneufen bei Urach, Kuhn) is attested 1234-55 (Sayce).

**Verse Form**

Four stanzas of seven lines rhymed as follows:

a	a	a	a	a	a	b
3f	3f	3f	3f	3f	3f	3m

The b-rhyme is the same in stanzas 1, 3 and in stanzas 2, 4. No anacrusis. Toubert 9. Ranawake suspects that the meter has been influenced by French forms including those employed in pastourelles, but adduces no certain proof (317-20).

**Variants**

8 ich] diu C.

**Notes**

4 Winden] The manor Winden, on the road from the castle of Hohenneufen to the city of Neuffen (Schröder cited by Kuhn). South of Stuttgart.

10 That is, in every way.

17 "Der Sinn ist: 'wir beide haben unter der Linde (zum Blumenbrechen) nichts zu suchen'" (Uhl quoted by Kuhn).

20 Botenloben] Bodenlaube near Kissingen, north of Würzburg.

23-24 "Kriec deutet auf den Zwist zurück, den sein Vorgehn hervorgerufen hat; das scheiden ist auch sonst immer nur Sache der weiblichen Person (oder der Minne)..." Kuhn.

**58****Gottfried von Neifen (fl. 1234-55)**

Uns jungen mannen sanfte mac (German)

**Manuscript**

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fol. 40b.

Stanza order: 160, 161, 162.

Text from Kraus.

**Bibliography**

Bartsch, *Deutsche Liederdichter* 36:185-202. Kraus 1:121, 2:146-48.

**Author and Date**

See Poem 57. Kraus felt some doubt about the attribution (2:146), but his discussion fails to persuade Brinkmann (149).

**Verse Form**

Three stanzas of six lines:

a	b	a	b	C	C
4m	3f	4m	3f	2m	4m

Anacrusis in the first four lines. See Toubert 10.



## Variants

1 sanfte] in line 2 after frouwen C. 3 kan C. 10 Dar in so muost C. 11-12 Only Wan si C. 13-14 hie en ist der wibe. Niht ir s. u. gegangen C. 15-16 E iuwer w. an minem libe. Ergienge ich sehe C. 17-18 Etc. C.

## Notes

- 1-2 sanfte ... misselingen] An ironic oxymoron: "fail gently," "fail blissfully," "fail pleasingly."  
 5 A swingle is "a wooden instrument like a large knife, about two feet long, with one thin edge, used for beating and cleaning flax." The verb means "to clean by beating with a swingle; to separate away the coarse and woody parts of" (*Webster's New International Dict.*, 2d ed.).  
 8 She bowed in such a way as to express imminent departure, according to the interpretation of Kraus (2:147).  
 9 Interpreted as an allusion to the line *Doch neic si vil schone*, "Yet she bowed very prettily," in Walthers von der Vogelweide, "Nemt, frowe, disen kranz" (Poem 25:22) by Brinkmann (147).  
 10 The ms. reading, accepted by Bartsch (*dar in sô muoste ich kêren*, "so I had to go in there") and by Moret, suggests that the scene occurs "dans un intérieur campagnard" (Moret, "Mythe" 191).

## 59

Jean de Braine, Count of Mâcon and Vienne (†1239/40)  
 Par dessoz l'ombre d'un bois (French)

## Manuscripts

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 79 (ed. Beck, fol. 12v; includes ll. 1-14).  
 T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 43-43v (music).  
 Edited here from facsimile of M (ed. Beck) and photographs of T. Base T.

## Bibliography

Bartsch III 1. Spanke 1830 = Linker 137-1.

## Melody

Gennrich, *Exempla* 20-21. Gennrich, *Altfranzösische Lieder* 2:22-24.

## Author and Date

Jean de Braine (the name refers to Braine in Aisne, arr. Soissons), Count of Mâcon and Vienne, was the patron of the trouvère Moniot d'Arras. He died on crusade in 1239 or 1240. See *DLFMA*.

## Verse Form

Eight *coblas singulares* of 7 lines:

a a b a b a C  
 7 7 7 7 7 7 2

Mölk 360,1.

## Variants

10 pour la fredor M. 13 Garinet end of folio in M; following folio is missing. 36 promesse T, covent Bartsch.

## 60

Andrieu Contredit (†1248)  
 L'autrier quant je chevauchioie (French)

## Manuscripts

C = Bern, Stadtbibliothek, ms. 389, fol. 133.  
 K = Paris, Bibliothèque de l' Arsenal, ms. 5198, pp. 347-48 (music).  
 N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 168-68v (music).  
 U = Paris, Bibliothèque Nationale, ms. fr. 20050, fol. 113v.  
 X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 227-27v (music).  
 Edited here from the facsimiles of K (ed. Jeanroy and Aubry) and U (ed. Meyer and Raynaud) and photographs of NX. Base K.

## Bibliography

Bartsch III 32. Spanke, *Liedersammlung* 123. Spanke 1699 = Linker 7-13.

## Author and Date

The knight and minstrel Andrieu Contredit died in 1248, leaving some two dozen lyric compositions in various genres. One is addressed to the Puy of Arras. See *DLFMA*.

## Verse Form

Five *coblas unissonans* of 9 lines:  
 a b a b b a a b b  
 7 7 7 7 7 7 7 7 7

Mölk 870,32.

Variants (Ms. C as reported by Spanke, *Liedersammlung*)

1 quant] om. C; je] om. NX, me CU. 2 droit] sous C; vers] a NU. 3 et trovi en mei ma voie U. 4 Deus, tant belle n'esgairdai C, pastorelle a cuer gai U. 7 la nos C, lou nos U. 9 cortoise U; estes] estes X, sambleis C; dira U, durai N. 10 en] sor C. 11 soer KN, deleis li seoir m'alai C. 12 Si] et U, pues C; dist N. 13 Bele] Touse U; sera U. 14 faudrai] harai U. 15 et drap] et dras U, d'un drap C. 16 fermaus] anialz C; huve et corroie CU. 17 traseurs cuevrechiez ai U, blans gans anialz vos donrai C. 18 maix ke vostre amins serai C; ganz] grans X. 19 cheveliers se dist C. 20 de tant C; mersiera U. 22 Rogait U, roignet C. 23 il m'eime de fist lou sai U, il m'aime ke bien lou sai C. 25 vos jeux soffrir ne poroie U, ne soffrir ne vos porroie C. 26 trierai N, a fierai C. 27 james jor] ke jamais UC. 29 Car] ke UC; rognat UC. 30 S'i me trovoit ke UC. 33 il la prant et si la ploiet U; je l'enbresce elle se ploie C. 34 fist N; se la getait an l'erboie, lou jeu li fist toute voie U. 37-45 om. CU. 37 el N. 41 l'en] la N. 43 pucele N.

## Notes

2 Arras (Pas-de-Calais), Douai (Nord), about 25 kilometers apart.  
 16 huves] Dialect term, see Rivière, "Vocabulaire dialectal" 308-09.

## 61

Jean Erart (fl. 1240-54)  
 L'autrier une pastorele (French)

## Manuscript

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 101 (ed. Beck, fol. 174; music).

Edited here from the facsimile of M (ed. Beck).

## Bibliography

Bartsch III 17. Newcombe, *Poésies* no. 10. Spanke 606 = Linker 154-15.

## Melody

Newcombe, *Songs* 11.

**Author and Date**

Jean Erart was a member of the *Conférie des jongleurs et des bourgeois* at Arras; his activity can be dated 1240-54 (Newcombe 12-18).

**Verse Form**

Four *coblas doblas* of 8 lines:

a b a b b a b b  
7' 7' 7' 7' 7' 7' 7' 7'

Mölk 923,15.

**Variants**

3 bele et graille et droite *M.* 16 *om. M.*

**Note**

23 pensement] Context suggests the translation "control," although the word usually means "thought, reflection, meditation" (Godefroy 6:86, Tobler-Lommatzsch 7:666-68).

62

Jean Erart (fl. 1240-54)  
Lés le brueill (French)

**Manuscript**

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 101-01v (ed. Beck, fol. 174-74v; music).

Edited here from the facsimile of M (ed. Beck).

**Bibliography**

Bartsch III 18. Newcombe, *Poésies* no. 4. Spanke 993 = Linker 154-16.

**Melody**

Newcombe, *Songs* 4.

**Author and Date**

See Poem 61.

**Verse Form.**

Three stanzas of 15 lines (stanzas 1 and 3) or 13 (stanza 2), plus variable refrains.

Stanza 1: a a a b b c c c d d d e c e d R  
3 3 7 7 7 7 3 7 7 7 3 7 7 7

Stanza 2: a a a b b c c c d d b b v R  
3 3 7 7 7 8 7 8 7 3 7 7 7

Stanza 3: a a b c c d d d e e e f f v R  
7 7 4 7 7 7 3 7 7 7 7 3 7 7 7

Cf. Mölk 243,1.

**Notes**

16-18 Van den Boogaard 1682.

18 Doëte] Apparently the name of the shepherdess (cf. v. 45); also the name of an aristocratic heroine of the *chansons de toile*, beloved of Count Doon (*Bele Doëte* in Spanke 1352, *la bele Doe* in Spanke 744).

31-32 Van den Boogaard 322.

48-49 Van den Boogaard 133.

63

Jean Erart (fl. 1240-54)  
L'autre ier chevauchai mon chemin (French)

**Manuscript**

M = Paris, Bibliothèque Nationale, ms. fr. 844, fols. 101v-02 (ed. Beck, fols. 174v-75; music).

Edited here from the facsimile of M (ed. Beck).

**Bibliography**

Bartsch III 19. Newcombe, *Poésies* no. 1. Spanke 1361 = Linker 154-13.

**Melody**

Newcombe, *Songs* 1.

**Author and Date**

See Poem 61.

**Verse Form**

Three stanzas of 18 lines (stanza 1) or 19 (stanzas 2, 3).

Stanza 1: a b b b b b b b b b b b b b c c b  
9 5 9 4 4 10 2 3 10 8 8 10 4 5 8 5 5 5

Stanza 2: a b a b b b b b b b b b b b b b b b  
8 4 8 4 4 10 2 3 10 5 8 10 5 5 3 8 5 5 4

Stanza 3: a b c d b e b b b b b b b b b b b b  
8 4 8 3 5 8 4 2 3 10 8 9 10 5 5 6 5 5 5

Cf. Mölk 988,1. Newcombe introduces a number of emendations which regularize the form at the risk of overriding an intentional diversity, not to mention the inherent risk of conjecture.

**Variant**

15 qui inserted between *vois* and *retentist M.*

**Notes**

12 fraisnel] "Ash," a dialect form which was apparently in use throughout the North of France from east to west (Rivière, "Vocabulaire dialectal" 307-08).

52 Perhaps the meaning is "You will have worse lovers," "You will have others less proficient"--which the girl contradicts at once.

64

Jean Erart (fl. 1240-54)  
Dalés Loncpré u boskel (French)

**Manuscripts**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 204-05 (music).

N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 98v (music).

P = Paris, Bibliothèque Nationale, ms. fr. 847, fol. 83-83v (music).

a = Rome, Biblioteca Apostolica Vaticana, Regina 1490, fols. 112v-113 (music).

Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NPa. Base a.

**Bibliography**

Bartsch III 26. Newcombe, *Poésies* no. 3. Spanke 570 = Linker 154-5.

**Melody**

Newcombe, *Songs* 3.

**Author and Date**

This song is attributed to Jean Erart in KNP, but to Gilebers de Beneville in ms. a and in Bartsch. On Jean Erart see Poem 61.



**Verse Form**Six *coblas unissonans* of 12 lines:

a b a b c c d d D E E E  
7 5 7 5 7' 7' 5 5 7 5 7 7

Mölk 1227,2.

**Variants**

1 Dehors *KNP*; u] el *KNP*; bosquet *KNP*. 2 estoie *P*; l'autrier *N*. 5 d'une *KNP*. 6 sage et plesant et jonete *NP*; jonete *K*. 7 enbeli *KNP*. 9 touse *KP*, touse *N*. 10 commence *KNP*. 13 la saluai plus *KNP*. 14 soi *N*. 15 si *KNP*. 17 ma *P*. 20 la *KNP*; mi] li *a*, mi *KNP*. 21-24 et la tousi etc. *N*; et la tose tot ensi *P*. 21 touse *K*. 24 *om. a*. 25 les] soz *KNP*. 26 la *KNP*; vi *K*, vueil *NP*. 29 jounete *KNP*. 30 povre de dras et nueete *KNP*. 33 Et la touse tout ensi *K*. 33-36 et la touse etc. *N*, et la tose tot ensi *P*. 34 *om. K*. 36 *om. a*. 39 u] el *KNP*. 42 li doucete] la touse *KNP*. 43-44 *reversed KNP*. 45 et la touse *K*. 45-48 et la tose etc. *N*, et la tose *P*. 46 *om. K*. 47-48 Robin cui *only a*. 50 Bele] sire *P*. 52 et a ce coumencier *KNP*. 54 la *KNP*. 55-56 *reversed KN* (mie n'i *N*). 56 aconplir *a*, aconpli *KNP*. 57-72 et la touse *K*, et la touse tout ensi/ commence a chanter/ Robin qui je doi amer etc. *N*; et la tose tot ensi *P*. 60 *om. a*. 69 reconce *a*.

**Notes**

1 Loncpré] Perhaps Longpré-les-Corps-Saints (Somme, arr. Abbeville, cant. Hallencourt) (Petersen Dyggve, *Onomastique*).  
11-12 Van den Boogaard 1630.  
61 Loncjamuel] Perhaps Longjumeau (Seine-et-Oise, arr. Corbeil-Essonnes).

## 65

Jean Erart (fl. 1240-54)  
Au tens pascor (French)

**Manuscripts**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 205-06 (music).  
N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 99-99v (music).  
P = Paris, Bibliothèque Nationale, ms. fr. 847, fols. 192-93 (music).  
T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 84-84v (music).  
Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NPT. Bases K for vv. 1-75, T for vv. 76-84.

**Bibliography**Bartsch III 21. Newcombe, *Poésies* no. 8. Spanke 2005 = Linker 154-3.**Melody**Newcombe, *Songs* 9.**Author and Date**

See Poem 61.

**Verse Form**Five *coblas unissonans* of 15 lines:

a a b a a b c c d d e e f G F  
4 4 6' 4 4 6' 8 8 6' 6' 8 8 6' 8 6'

Cf. Mölk 338,1.

**Variants from base mss.**

24 *om. K*, et ma cote faudee *N*. 29-30, 44-45, 59-60 *om. K*. 38 la] les *K*. 74-75 cibalala duriak *K*. 76-84 *in T only*. 76 les] *om. T, supplied*; vi] ving *T*. 83 la] la *T*. 84 la] la *T*.

**Variants from NPT**

3 pré] ries *T*. 4-5 por la verdor en un destor *T*. 7 *First et om. T*. 11 de la cloke *T*, cheurete *N*; dun frestel *T*. 12 et de et de sa*T*; a la muse *N*. 13 fera] mera *P*; le *T*. 16-18 Dist Guis atour aurai millor ke ien coire juoie *T*. 19 de de *P*. 22 je voil *T*; bons sollers] cordouans *T*. 23 aura *T*, pronier *T*. 24 me *T*; fausee *P*. 25-26 nus miex de moi de la contree ne bale au rabarder *T*. 27 bien *PT*. 28 lestanpie *P*. 31 Roubin *N*. 32 dist ke s'amor *T*. 33 donrai *P*; Sarain *PT*. 36 ator lir *P*. 38 robin *N*; biau *N*; li *T*; laissier *T*. 40 esponsee *N, om. T*. 42 taburel *T*. 43 envoisie] tesie *T*. 46-47 Au depart dou destor *T*, estor *N*. 48 avoie *NPT*. 51 Guiot] Perrot *T*; arbroie *N*. 53 meschines] baiselles *T*. 57 chalemale] flahutel *PT*. 58 leur *T*. 63 lors] et *T*; ne *PT*. 64 nule *NPT*. 65 cest *T*. 68 se] en *T*. 71 ribaude] kaurenel *T*. 72 ot *NP*. 74 chabala *N*.

**Notes**

13 rabardie] "Danse accompagnée de chant" (Newcombe).  
14-15 Van den Boogaard 1880.  
24 faudee] "Pleated"; apparently the term arose in the technical vocabulary of cloth-making in the Picard dialect (see Rivière, "Vocabulaire dialectal" 307).  
68 corratier] "Intermediary," by extension "busybody"; on the origin of the term in Flemish see Rivière, "Vocabulaire dialectal" 304-05.

## 66

Perrin d'Angicourt (fl. 1245-50)  
Au tens nouvel (French)

**Manuscripts**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 160-61.  
N = Paris, Bibliothèque Nationale, ms. fr. 845, fols. 57-57v (music).  
V = Paris, Bibliothèque Nationale, ms. fr. 24406, fol. 94 (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 115-15v (music).  
Edited here from the facsimile of K (ed. Jeanroy and Aubry), photographs of NX.  
Base K.

**Bibliography**Bartsch III 42. Steffens, *Perrin* 250-53. Spanke 573 = Linker 192-2.**Melody**

Fétis 5:41.

**Author and Date**

The poet's name refers to either Angicourt (Oise, arr. Clermont, cant. Liancourt) or Achicourt (Pas-de-Calais, arr. and cant. Arras). See Petersen Dyggve, *Onomastique* 195-96.

**Verse Form**Five *coblas doblas* of 9 lines plus variable refrains:

a a b a a b c c d R  
4 4 5 4 4 5 7 7 5

Mölk 334,1.

**Variants (Ms. V as reported by Steffens)**

3 hetié] joli *V*. 4 bosquet *V*. 9 mout] tant *NX*. 16 vo] un *V*. 19 penses *K*. 24 c'est] tout *V*. 25 qu'] *om. V*. 31 n'en jorra] n'amerai *V*. 33 Robin m'a] *om. NV*. 41 fui *KNX*; esmai] effroi *V*. 51 me sui *KN*, m'en sui *VX*. 52 je] gen *X*. 54 Marguet *NVX*.

**Notes**

10-11 Van den Boogaard 1235.  
21-22 Van den Boogaard 250.

32-33 Van den Boogaard 1633.

41 quaresmel] "Lent," modern *carême*; the diminutive form was preferred in the Picard and Walloon dialects (see Rivière, "Vocabulaire dialectal" 309).

43-44 Van den Boogaard 240.

54-55 Van den Boogaard 1478.

## 67

Raoul de Beauvais (fl. c. 1250)  
Quant la seson renouveau (French)

## Manuscripts

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 210-11 (music).

N = Paris, Bibliothèque Nationale, ms. fr. 845, fols. 101v-02 (music).

P = Paris, Bibliothèque Nationale, ms. fr. 847, fols. 126v-27 (music).

Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NP. Base K.

## Bibliography

Bartsch III 25. Newcombe, "Raoul de Beauvais" 323-26. Spanke 613 = Linker 213-4.

## Author and Date

The name of the poet refers perhaps to Beauvais (Oise) rather than to other cities of the same name. The association of his texts in the mss. with the poems of Jean Erart suggests that he may have been active around the mid-13th c. See Newcombe, "Raoul de Beauvais" 321-23.

## Verse Form

Five *coblas doblas* of 12 lines:

a b a b c c d d e e F F  
7 7 7 7 7 5' 5' 5 7 7 7

Mölk 1241,3.

## Variants

1 la seson] li douz tens P. 2 d'avril P. 4 et] que N; gâins] biau tens P. 14 fu] finez N. 17 la requis om. N. 19 prepresente N. 23-24 Et dist Douce only K, et dist etc. N. 29 vrai] gai P. 30 vous servirai] om. N. 35-36 Et dist only K, et dist douce only N. 37-60 stanzas 4-5 om. P. 46 fet ele] om. N. 47-48 et dist douce only N. 48 om. K. 54 seur] vers N. 55 car] que N. 59-60 Lors dist douce only K.

## Notes

11-12 Van den Boogaard 240.

## 68

Anonymous  
L'autrier matin el moys de may (French and Latin, c. 1250)

## Manuscript

i = Paris, Bibliothèque Nationale, fr. 12483, fols. 54b-55b (music).

Edited here from ms. i.

## Bibliography

Jubinal, 2:200-1. Bartsch, "Geistliche Umdichtung" 573-76. Jeanroy, *Origines* 489-91. Järnström-Långfors no. 127. Maillard, *Charles* 63-66. Spanke 89a = Linker 46-3.

## Melody

Maillard, *Charles* 64.

## Author and Date

The introductory passage seems to say that the pastourelle was sung by Saint Louis, king of France 1226-70, though the identity of the king's song with the present text is not explicit.

## Verse Form

a b a b a b a b  
8 8 8 8 8 8 8 8

The a-lines are in French, the b-lines in Latin with stress on the antepenult. The last line of each stanza is the beginning of a hymn (see notes). The form repeats that of Poem 22. The introduction is in octosyllabic couplets except for v. 11, which lacks a rhyme.

## Variants

22-29 *The first letter of each line has been cut away partially or entirely by the binder. The damage extends to* (L)'autrier 30, (et)erni 31, (m)e 32, (e)n 34, psal(m)os 35, (d)ieu 36. 41 *Cut away.* 49 *temigne i.* 51 *rete loquentur i.* cf. *justo locantur Poem 22.22.* 52 *juques en i.* 54 *voit i.* 74 *soit i.* 83 *Dampn(a)nt damaged.* 97 *crebretque pro me genitus i, cribret te per me genitus? Bartsch.* 108 v. *metes en i.* 148 *otroit i, Bartsch.*

## Notes

5-6 The pun contrasts the syllables *moy* and *vou*, suggestive of "me" and "you."  
7 Hockets, songs using "a contrapuntal technique of the 13th and 14th centuries, which effects the dovetailing of sounds and silences by means of the staggered arrangement of rests between two or more voices" (*New Grove Dictionary*); cf. French *hoquet*, "hiccup."

10 *mere*] Monosyllabic, as are *dame* 17, *haute* 25, *bele* 52, *Ele* 86. Cf. Poem 22:23 note.

20 The anonymous hymn is in Raby, *Oxford Book* no. 71 ("c. 9th cent.").

37 = Poem 22.8; Raby, *Oxford Book* no. 41 ("c. 6th cent.").

38-53 Stanzas 2 and 3 closely resemble the corresponding passage in Poem 22.

45 = Poem 22.16; Saint Ambrose in Raby, *Oxford Book* no. 11.

53 = Poem 22.24; Caelius Sedulius in Raby, *Oxford Book* no. 30.

61 *Analecta Hymnica* 2:33, no. 13, etc.

62-77 Stanzas 5 and 6 closely resemble Poem 22, stanzas 4 and 5.

69 = Poem 22.32; *Analecta Hymnica* 2:83, no. 112, etc.

77 = Poem 22.40; *Analecta Hymnica* 51:68, no. 68.

85 *Analecta Hymnica* 4:51, no. 77, etc.

93 Prudentius in Raby, *Oxford Book* no. 16.

100 *sert*] imperative of *sartir*, "to set" a jewel in a bezel, etc. The form *sertir* is usually dated from the 14th c. (Bloch-Wartburg).

101 = Poem 22.48; Raby, *Oxford Book* no. 88.

107 *Analecta Hymnica* 9:55, no. 68, etc.

109 *Analecta Hymnica* 5:162, no. 55 in 2. *Vesperis*, etc.

117 *Analecta Hymnica* 2:49, no. 49, etc.

125 Raby, *Oxford Book* no. 38.

133 *Analecta Hymnica* 2:35, no. 18, etc.

141 *Analecta Hymnica* 4:110, nos. 195-96, etc.

149 *Analecta Hymnica* 2:31, no. 6, etc.

69

Castra of Florence (fl. c. 1250)  
Una fermana iscoppai da Cascioli (Italian)

## Manuscript

Rome, Biblioteca Apostolica Vaticana, lat. 3793.  
Text from Contini.

## Bibliography

Crocioni. Contini 1:913-18, 2:859.

## Author and Date

In *De Vulgari Eloquentia* I xi 3, Dante attributes the poem to *quidam Florentinus nomine Castra*, "a certain Florentine by the name Castra." The manuscript, however, gives the text as the work of *Messer Osmano*. The family name Osimani, from Osimo, a commune south of Ancona, is common in the Fermo region where the poem is set. Considering that Dante understood the poem as a mockery (*improperium*) of the Fermo dialect, Contini accepts the argument that *Messer Osmano* refers to the fictitious narrator and that Castra of Florence wrote the poem. The family name is attested in records from 1215 to the 1260s.

## Verse Form

A *canzone* in five stanzas rhyming abababdcdd. The meter must be poorly preserved, since Dante praised its perfection in the text as he knew it. As it stands the poem is predominantly decasyllabic with a number of hendecasyllables which Contini refrains from correcting, although he modifies verses of eight, nine, or twelve syllables.

## Variants

1 formana *ms.*, fermano *ms. index*, fermana *Dante*. 5 trecioli. 7 caba. 9 mal fai che *ms.*, lo ... l'om *supplied by Contini*; caba. 13 i qual. 17 scatoni. 21 tuto. 25 creto dogluto. 28 se non *ms.*, già *Contini*; prendi *ms.*, prendessi *Contini*. 29 Esciona. 31 O *supplied by Contini*. 38 sucotata *ms.*, a- *Contini*. 40 adochia. 41 borito ... aterato. 43 battisaco. 45 tuto. 46 gito. 47 apatovito. 48 vi altr *ms.*, quando *Contini*. 49 Mai fai com *ms.*, lo ... tu *Contini*.

## Notes

Since Dante took the poem as mockery of the local dialect of Fermo, it is not surprising that it contains a number of dialect terms the nuances of which are difficult to ascertain today. Contini cites dialectal evidence concerning meaning or form in *iscoppai* 1, *pignoli* 3, *cabba* 7; *cabba* 9, from the root *gab* as in Old French *gaber* "to mock"; *ài* 11, third person singular from *aver*; *comannato* 11, a local assimilation of the *-nd-* in *commandare*; *cote* 14 from *cogitare*; *truffo* 15, *scatoni* 17, *farfiata* 18, *farfione* 18; *timiccio* 22, *cretto* 25; the rhymes in *-chi* in stanza 4, which correspond to standard *-ti* (*acconsenti*, *denti*, *Chienti*); *rubusto* 37, *asucotata* 38; *scena* 44, *iscionito* 49.

1 fermana] From Fermo in central Italy, south of Ancona and near the Adriatic Sea. *iscoppai*] Crocioni mentions *scopai* "I had intercourse with (vulgar), I screwed," only to reject it; but there seems to be the possibility of a pun. Cascioli] Unidentified place name.

6 samartina] "Of Saint Martin's cloth" (?): possibly with reference to the feast or the fair of the saint.

8 scarponi] Diminutive of *scarpa*, "shoe."

15 vin misticato] Wine mixed with water or spices.

22 à Satanai] The speaker was scared as Hell (Crocioni); Contini considers this reading unsatisfactory but leaves the text *asatanai* without interpretation, only conjecturing *l'assaltai*, "(I did not) assault her."

28 "Catch me with a hazel-nut," which would be difficult if not impossible; cf. "put salt on my tail."

33 Blackberries are still used as a dentifrice among peasants of the region.

35 The river Chienti marked the border of the Fermo region.

39 Pirino] French Perrin, as in French pastourelles; see Index of Proper Names.

48 Compare "Onkes maix ... je ne vi si bel enfant," Poem 86:14-15; also Poems 113:11-12 and 114:19, 39-40.

70

Joan Airas de Santiago (fl. c. 1250)  
Pelo souto de Crecente (Galician-Portuguese)

## Manuscripts

B = Lisbon, Biblioteca Nacional, Cancioneiro Colocci-Brancuti, no. 967.

V = Rome, Biblioteca Vaticana, lat. 4803, no. 554.

Text from Rodríguez.

## Bibliography

Nunes no. 280. Rodríguez no. 23. Tavani, "Indice dei poeti" 63,58.

## Author and Date

Joan Airas, burgher of Santiago, left eighty-one poems--second in number among the Galician troubadours only to the canon of King Denis. On the uncertain period of his activity see Rodríguez 15-21; cf. Jensen 168-69.

## Verse Form

a b a b c c b  
7 7 7 7 7 7 7

Four stanzas of seven lines. *Coblas singulares*. Tavani, "Repertorio metrico," 101:65.

## Variants

B contains only verses 1-5. 3 de om. B. 4 tantar V. 21 non starey V, non 'starey Nunes, em. non estarey Rodríguez.

## Notes

1 Crecente, a village near the Sar in the parish of Conjo. As a common noun the word means "heat, ardour, vehemence."

7 The Sar, a small river near Santiago.

71

Der Kol von Niunzen (fl. c. 1250)  
Nu jãrlanc stêt vil hô min muot (German)

## Manuscripts

A = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 357, fol. 22a.

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fol. 319d (C<sup>1</sup>), fol. 396c (C<sup>2</sup>).

Version C<sup>2</sup> is illustrated with a painting on fol. 395r, where it has been inadvertently assigned to the preceding entry for Rubin von Ruedeger (see plate).

Text from Kraus.

## Bibliography

Kraus 1:218, 2:264-66.

**Author and Date**

Kuhn speculates on linguistic and literary grounds that the poem may have been written in the 1240s or 1250s (in Kraus 2:265), but Brinkmann criticizes his evidence (154).

**Verse Form**

Two stanzas of seven lines with various internal rhymes and variation in the rhyme-scheme. Stanza 1:

a b a b c c c  
7m 7m 7m 7m 7m 7m 7m

except that the a-rhymes are assonances (*sanc: kranz*), the b-rhyme is anticipated at the caesura of line 1 (*muot*), and lines 5 and 6 rhyme internally (*stân: gân*). Stanza 2:

a a b b c c c  
7m 7m 7m 7m 7m 7m 7m

except that the b-rhymes are assonances (*stic: wip*) and lines 3-4 rhyme internally (*breit: gemeit*), as do lines 5-6 (*gras: las*). The c-rhyme is constant in the two stanzas, and the last two lines use the same rhyme-words in inverted order (1 *dorn, zorn*; 2 *zorn, dorn*). Cf. Toubert 12.

**Variants**

12 grüene] schone A, schöne C<sup>1</sup>. 13 daz waz ir ein wenic AC. 14 harte om. C<sup>1</sup>.

72

Colin Muset (fl. 1230-70)  
Volez oir la muse Muset? (French)

**Manuscripts**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 238-39 (music).  
N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 116-16v (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 162-62v (music).  
Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NX. Base K.

**Bibliography**

Bartsch I 73. Petersen Dyggve, "Personnages... : Colin Muset." Bédier no. 1. Spanke 966 = Linker 44-17.

**Melody**

Gennrich, *Exempla* 26-27.

**Author and Date**

The minstrel Colin Muset was active in the area of Champagne, Burgundy, and Lorraine. His twenty poems treat the courtly themes dear to other trouvères with a witty playfulness and sensuality which set him apart from most of his rivals, and have earned him the esteem of modern readers. See *DLFMA*.

**Verse Form**

Four *coblas doblas* of 19 verses (18 in stanza 1):

a a a b a b a b a b c c c d c c c d d  
8 8 8 4 8 4 8 4 8 4 4' 5' 4' 5' 4' 5' 4' 5' 5

V. 1 has 9 syllables. Vv. 12, 68, and 72 have 6 instead of 5, but as Bédier explained, their initial vowels may elide with the preceding lines. There seems to be a line missing (c4') after v. 16. Cf. Molk 183,1.

**Variants**

16 si me N; Muset] musete X. 20 la viele et] om. X. 27 cuer] cors NX. 28 si] plain X. 31 mult me N. 42 volenté] om. X. 44 m'a donné] om. X. 55 partir] par N.

**Notes**

- 1 [a muse] Generally, a bagpipe; but Colin Muset presents himself with viol and bow in v. 20. There is play on his name (*muset* = "shrew-mouse").  
23-24 Apparently, the beginning of another song by Colin Muset, no longer extant. The present song may be considered an extensive commentary on the earlier one (thus Bédier).

73

Colin Pansace (13th c.)  
L'autrier per une sentelle (French)

**Manuscripts**

C = Bern, Stadtbibliothek, ms. 389, fol. 122.  
Edited here from photograph of C.

**Bibliography**

Bartsch III 50. Spanke 617 = Linker 45-1.

**Author and Date**

Ms. C attributes the poem to *Colins Pansace de Cambrai*. The ms. dates from the end of the 13th c. or the beginning of the 14th (Jeanroy, *Bibliographie sommaire des chansonniers français*). Nothing else is known of the poet.

**Verse Form**

Three *coblas singulares* of 9 lines (stanzas 1 and 3) or 7 (stanza 2), with two envois of 5 lines.

St. 1,3 a b a b b b b a b  
7' 7' 7' 7' 7' 3 7' 7'

St. 2 a b b b b c b  
7 7 7 3 7 7 7

St. 4 a a a b a  
7 3 7 7 7

St. 5 a a b c b  
7 3 3 7 7

Bartsch brought stanza 2 up to 9 lines by assuming a lacuna of two lines after v. 11. Cf. Molk 979,6.

**Variants**

30 au vrai Bartsch, aurai C.

**Notes**

19 Bartsch emended *amie* to *belle* for the rhyme; cf. v. 29.

74

Ernoul de Gastinais (13th c.)  
Por conforter mon corage (French)

**Manuscripts**

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 102v (ed. Beck, fol. 175v; music).  
Wo = Wolfenbüttel, Herzog August Bibliothek, ms. 1206, fols. 240-41 (stanza 1 only; music).  
Edited here from the facsimiles of M (ed. Beck) and Wo (ed. Dittmer). Base M.

**Bibliography**

Bartsch III 6. Maillard 32-34. Gennrich, *Bibliographie* no. 415 = Spanke 19 = Linker 59-3.

**Melody**

Maillard, *Lais* 32.

**Author and Date**

Ernoul, surnamed *le vielle* ("the old"? "the fiddler"?) of the Gâtinais, a province between the Seine, the Loire, and the Loing, was a contemporary of Rutebeuf in the generation of Saint Louis. See Maillard 9-13.

**Verse Form**

Three irregular stanzas of 23 lines.

1: a b a b c c b b b b d d e e f f d G d G h R  
 7' 5' 7' 5' 3' 3' 5' 3' 3' 5' 7 8 7 8 3' 3' 6 3 7 3 5  
 2: a b a b c c b d d b e e f f g g f H c H i R  
 7 5' 7 5' 3 4 6' 3' 3' 5' 7 8 7 8 3' 3' 5 3 7 3 5  
 3: a b a b c c b d d b e e f f g g h I h I j R  
 7 5' 7 5' 3' 3' 5' 3' 4' 5' 7 7 7 7 3 4 6 3 7 3 5

Cf. Mölk 1017,1.

**Variants**

2-3 qi d'amer l'autrier serons un rivage *Wo.* 6 gente] cointe *Wo.* 7 truis et simple] vi simplete *Wo.* 8 en] sor *Wo.* 12 vermellete *Wo.*; oel] *om.* *Wo.* 13 noirs] neis *Wo.* 14 col blanc *Wo.* 18 o e o *Wo.* 19 frestel] flajol *Wo.*; prist *Wo.* 21 chantoit en ses lais *Wo.* 27 tig *M.* 59 fui *M.*

**Notes**

22-23 Van den Boogaard 1154.  
 45-46 Van den Boogaard 1632.  
 67-68 Van den Boogaard 1715.

## 75

Ernoul de Gastinais (13th c.)  
 Pensis chief enclin (French)

**Manuscripts**

M = Paris, Bibliothèque Nationale, ms. fr. 844, fols. 102v-03 (ed. Beck, fols. 175v-76; music).

Edited here from the facsimile of M (ed. Beck).

**Bibliography**

Bartsch III 7. Maillard 35-37. Gennrich, *Bibliographie* no. 677 = Spanke 1365 = Linker 59-2.

**Melody**

Maillard, *Lais* 35.

**Author and Date**

See Poem 74.

**Verse Form**

Five *coblas singulares* of 12 lines with an envoi of 8:

a b a b c D c D c D c E  
 5 5' 5 5' 5 1 5 3 5 1 5 3

Mölk 1266,1.

**Variants**

4 de jou *only M.* 5-15 *excised from M.* 37 j'oi parler *M.*

**Notes**

8 Van den Boogaard 1877.  
 12 Van den Boogaard 1882.

## 76

Ernoul de Gastinais (13th c.)  
 Quant voi le tans avrillier (French)

**Manuscript**

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 103 (ed. Beck, fol. 176).  
 Edited here from the facsimile of M (ed. Beck).

**Bibliography**

Bartsch III 8. Maillard 38-39. Spanke 1258 = Linker 59-4.

**Author and Date**

See Poem 74.

**Verse Form**

Four *coblas doblas* of 10 lines:

a b a b a a c c a b  
 7 7' 7' 7' 7' 7 4 7 7 7'

Mölk 665,1.

**Variants**

1-10 *excised from M, fol. 103; line 1 from the table, fol. E (ed. Beck Mi IV).* 12 ai povre despueille] *top half cut away in M.* 16 tieg *M.* 24 poig *M.*

**Note**

35 semence de Renart] "The seed of Renard the fox," figuratively "guile, deception."

## 77

Ernoul de Gastinais (13th c.)  
 Trespensant d'une amorete (French)

**Manuscript**

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 103v (ed. Beck, fol. 176v).  
 Edited here from the facsimile of M (ed. Beck).

**Bibliography**

Bartsch III 9. Maillard 39-40. Spanke 973 = Linker 59-6.

**Author and Date**

See Poem 74.

**Verse Form**

Five *coblas singulares* of 10 lines:

a b a b c c c d d d  
 7 3 7' 3 7 7 7 7 7 7

Mölk 1197,2.

**Variants**

1-11 *excised from M fol. 103v; line 1 from the table, fol. E (ed. Beck fol. Mi IV).* 18 vostre] vos *M.* 34 a affubler *M.* 46 Car *supplied.*

## 78

Gavaron Grazelle  
 L'autrier lou premier jor de mai (French, 13th c.)

**Manuscript**

C = Bern, Stadtbibliothek, ms. 389, fol. 129-29v.  
 Edited here from photographs of C.



**Bibliography**

Bartsch I 69. Spanke 88 = Linker 78-1.

**Author and Date**Gavaron Grazelle is otherwise unknown; ms. C dates from the end of the 13th c. or beginning of the 14th (Jeanroy, *Bibliographie sommaire des chansonniers français*).**Verse Form**Six *coblas doblas* (1-2, 3-4) of 8 lines:

a	b	a	b	c	b	c	b
8	8	8	8	8	8	8	8

In stanzas 5 and 6, the fifth line rhymes in a instead of c. Mölk 1124,3.

**Variants**15-16 *om. C. 47 pas] om. C, supplied by Bartsch.***Note**

7-8 Van den Boogaard 1330.

79

Robert de Reins (13th c.)

L'autrier dejouste un rivage (French)

**Manuscripts**

X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fols. 189v-90 (music).

Copy of X: Paris, Bibliothèque de l'Arsenal, BLF 120A, p. 779.

Edited here from photographs of X.

**Bibliography**

Mann 99-100. Spanke 35 = Linker 231-4.

**Author and Date**

Although Mann dated the activity of Robert de Reins in the late 12th c. (113-14), Jeanroy rejected his evidence and proposed instead the mid- or late 13th c. See Dragonetti 693.

**Verse Form**

Three stanzas of 15 lines:

St. 1	a	b	a	b	b	a	b	c	b	b	b	b	d	b
	7'	7'	8	7'	7'	6	7	6	7	6	7	8	7	6

St. 2	a	b	a	b	b	a	b	a	b	a	b	b	a	c
	7	7	7	8	7	7	6	7	6	7	6	7	8	7

St. 3	a	b	a	b	a	a	b	a	b	a	b	a	b	c
	7	7	7	8	7	7	6	7	6	7	6	7	8	7

Mölk 937,1.

**Variants**4 reconforter *Mann*, conforter *X. 7 tres Mann, om. X. 17 li maintenant Mann, li tout maintenant X. 25 je aim Mann, jaim X. 29-30 onques d'amer ne senti/ les maus, mes or les sent Mann. 32 mes faites X, faites Mann. 34 par X, por Mann. 38 ne le X, nel Mann. 40 arriere X, arrier Mann.*

80

Anonymous

Belle Aelis, une jone pucelle (French, 13th c.)

**Manuscript**

C = Bern, Stadtbibliothek, ms. 389, fols. 32v-33 (neumes without notes).

Edited here from photographs of C.

**Bibliography**

Bartsch II 3. Rivière no. 32. Spanke 1508a = Linker 265-211.

**Author and Date**

Set in Picardy or Wallonia and dated in the 13th c. by Wichert (27, 51).

**Verse Form**Five *coblas singulares* of 9 lines with variable refrains:

a	a	b	b	b	a	b	b	a	(v)	R
10'	10'	4	7	3	7'	7	7	7'	7	

The optional verse linking stanza to refrain (v) occurs in stanzas 2, 3, and 4. In stanza 2 the fourth line is b4. Cf. Rivière's analysis, which unnecessarily inserts a lacuna of one line into every stanza, and that of Mölk (1189,2), which recognizes an imperfect structure of *coblas doblas* at the expense of positing several imperfect rhymes.**Variants**

5-6 tint un mastin C. 44 Lors li ai C. 46 A cuer me tient C. 49 Couze C. 53 pues dix C.

**Notes**7 Isengrim, the wolf in the *Roman de Renard* and other beast fables.

10-11 Van den Boogaard 1823.

18 Saint Martin of Tours, who shared his cloak with a beggar; cf. vv. 19-20.

23-24 Van den Boogaard 1061.

34 Van den Boogaard 1690.

45-46 The conjectural material has been provided from the refrain of Poem 121:

Amis, au cuer me tient por vous
amours qui me mestrie.

Van den Boogaard 124; cf. 144, 145, 1226, 1233.

56-57 Van den Boogaard 382.

81

Anonymous

Chevachai mon chief enclin (French, 13th c.)

**Manuscripts**

C = Bern, Stadtbibliothek, ms. 389, fol. 41-41v (neumes without notes).

I = Oxford, Bodleian Library, Douce 308, fols. 205v-06.

Edited here from photographs of CI. Base C.

**Bibliography**

Bartsch II 4. Rivière no. 33. Spanke 1364 = Linker 265-356.

**Author and Date**

Set in the North or East of France and dated 13th c. by Wichert (33, 56).

**Verse Form**Five *coblas singulares* of 12 lines:

a	b	a	b	b	a	a	b	b	a	a	b
7	7'	7	7'	7'	7	7	7'	7'	7	7	7'

Stanza 2:

a	b	a	b	b	c	c	b	b	c	c	b
---	---	---	---	---	---	---	---	---	---	---	---

Stanza 5 has an extra line (v. 57):

a	b	a	b	b	a	a	b	a	b	a	a	b
---	---	---	---	---	---	---	---	---	---	---	---	---

Mölk 873,3.

**Variants**9 doucement] douce voix I. 16 sa] ma I. 35 a] et I. 40 soulete] si soulette I. 45 boscaige] herbaige I. 49-60 *om. I. 60 n'en]* sen C.

## Notes

Imitated by Gautier de Murs in Poem 148, "Ge me chivaujoy l'autrier" (Occitan).  
20 viselle] The spiral lacing of her bodice. See Rivière, "Remarques" 387.  
40 On the hiatus in *soulete en*, see Dragonetti 483.

## 82

Anonymous  
De Saint Quatin a Cambrai (French, 13th c.)

## Manuscripts

C = Bern, Stadtbibliothek, ms. 389, fol. 53v (neumes without notes).  
I = Oxford, Bodleian Library, Douce 308, fols. 205-05v.  
Edited here from photographs of Cl. Base C.

## Bibliography

Bartsch II 5. Rivière no. 34. Spanke 61 = Linker 265-489.

## Author and Date

Set in Picardy (Saint-Quentin, Cambrai, v. 1) and dated 13th c. by Wichert (22, 56).

## Verse Form

Three *coblas unissonans* of 12 lines with refrain:

a b a b b a a a c D D C  
7 7 7 7 3 7 3 5 5' 7 4 6'

Mölk 859,1.

## Variants

3 bousson esgardai] vert boix choixit ai I. 4] i om. I. 10, 22 En en deu I. 16 vos doinst] dent hui I. 19 si li plait I. 21 doucete] touzette I. 23-36 om. I. 29 son C.

## Notes

1 Saint-Quentin (Aisne); Cambrai (Nord), about 40 kilometres distant.  
10-12 Van den Boogaard 669.  
36 pria] Eastern form (Rivière 1:38).

## 83

Anonymous  
L'autrier chevachai pensis (French, 13th c.)

## Manuscript

C = Bern, Stadtbibliothek, ms. 389, fols. 128v-29 (neumes without notes).  
Edited here from photographs of C.

## Bibliography

Bartsch II 11. Rivière no. 39. Spanke 1586 = Linker 265-1012.

## Author and Date

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated 13th c. by Wichert (31, 52). Rivière identifies the rhyme in vv. 44 and 46-47 as Picard. He considers the piece early.

## Verse Form

Described by Mölk (1034,88) as 5 *coblas singulares* of 7 lines with variable refrain:

a b a b b c c R  
7 5' 7 5' 5' 7 7

The syllable-count varies in the fifth line, which has 7 syllables in stanzas 1 and 4.

The rhyme-scheme varies considerably, with only stanzas 3 and 5 faithful to Mölk's formulation.

Stanza 1: a b a b c c d

Stanza 2: a b c d d c c

Stanza 4: a b a b c c c

Rivière emends v. 7 ("Chanteis et respondeis...") for seven syllables, uniform with the syllable-count in the seventh line of other stanzas; but considering that vv. 8 and 10 have 6', and in view of the freedom of the poem's form in general, it seems wiser to avoid emendation.

## Variants

34 sa..ries C, saveries Bartsch, saveriez Rivière.

## Notes

9-10 Van den Boogaard 791.  
20-21 Van den Boogaard 1078.  
30-31 Van den Boogaard 916.  
41-42 Van den Boogaard 1020.  
51-52 Van den Boogaard 1631.

## 84

Anonymous  
Or voi yver defenir (French, 13th c.)

## Manuscript

C = Bern, Stadtbibliothek, ms. 389, fols. 171v-72 (neumes without notes).  
Edited here from photographs of C.

## Bibliography

Bartsch II 15. Rivière no. 41. Spanke 1394 = Linker 265-1286.

## Author and Date

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated in the 13th c. by Wichert (31, 52). Rivière identifies *die* 35 and *siee* 39 as Picard forms.

## Verse Form

Six *coblas doblas* of 10 lines:

a b a b c c d d c d  
7 7 7 7 7' 7' 7 7 7' 7

In stanzas 5 and 6, d = b. Mölk 1221,3.

## Variants

24 se ni C.

## 85

Anonymous  
Ou pertir de la froidure (French, 13th c.)

## Manuscript

C = Bern, Stadtbibliothek, ms. 389, fols. 173v-74 (neumes without notes).  
Edited here from photographs of C.

## Bibliography

Bartsch II 16. Rivière no. 42. Spanke 2101 = Linker 265-181.

## Author and Date

Set in Picardy or Wallonia and dated 13th c. by Wichert (27, 52).



**Verse Form**

Five *coblas singulares* of 8 lines with variable refrains:

a b a b b b c c v R  
7' 5' 7' 5' 6' 6' 8 8

Mölk 1004,9.

**Variants**

3 ja supplied by Rivière. 7 i supplied by Rivière.

**Notes**

10-11 Van den Boogaard 1670.

21-22 Van den Boogaard 99.

32-33 Van den Boogaard 909.

41 Saint Germanus, bishop of Paris, for whom the church of St-Germain-des-Prés is named. "Throughout his episcopate St Germanus strove to check the licentiousness of the nobles. He did not scruple to reprove and even to excommunicate King Charibert for his shameless immorality" (Butler, *Lives of the Saints*, May 335).

43-44 Van den Boogaard 1314.

54-55 Van den Boogaard 1745.

## 86

## Anonymous

Quant fuelle chiet et flor fault (French, 13th c.)

**Manuscript**

C = Bern, Stadtbibliothek, ms. 389, fols. 194v-95 (neumes without notes). Edited here from photographs of C.

**Bibliography**

Bartsch II 17. Rivière no. 43. Spanke 392 = Linker 265-1420.

**Author and Date**

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated 13th c. by Wichert (31, 53).

**Verse Form**

Four *coblas singulares* of 11 lines with an envoi of 4:

a b a b c c d d e d e  
7 7 7 7 7' 3 7' 7 7' 7

The rhymes are constant in stanzas 1 and 2, and in the first six lines of stanza 3; but then they change. Mölk 1231,1.

**Note**

8 The verse is incomplete; Rivière conjectures *en mi la pree* "in the meadow." 25 Proverbial; cf. Poem 104:21 and *Teus cuide gaingnier qui pert*, "Some think they'll win who lose," in Morawski, *Proverbes français antérieurs au XVe siècle*, no. 2347.

## 87

## Anonymous

Quant noif remaint et glace funt (French, 13th c.)

**Manuscript**

H = Modena, Biblioteca Estense, Alpha R.4.4, fol. 218v. Edited here from the facsimile of H (ed. Bertoni 323).

**Bibliography**

Bartsch I 46. Petersen Dyggve, "Moniot" 133-35. Spanke 1916 = Linker 265-1470.

**Author and Date**

This portion of the ms. seems to have been copied in the 13th c. Earlier scholars interpreted the ms. as attributing the text to Moniot d'Arras, but see Petersen Dyggve 126-27.

**Verse Form**

Five *coblas ternas* of 8 lines, with two *envois* of 2 lines apiece:

a b a b b a a b  
8 8 8 8 8 8 8 8

Stanza 6: a b

8 8

Stanza 7: a a

10 10

Mölk 860,85.

**Variants**

4 des tens H. 5 arboisiel H, arboisiel Bartsch [=B], arbrisiel Petersen Dyggve [=PD]. 7 re H, ke B, ce PD. 10 chante H. 16 ver H, vert PD ("green cloak"). 34 est] et H. 35 cest] cet H. 42 Ne partirai mais nul jor PD (lacks one syllable; a nul jor H). 44 eles] eses H.

**Notes**

41-42 Cf. Van den Boogaard 167:

Amour m'est el cuer entrée,  
ja n'en partirai nul jour.

43 Van den Boogaard 114.

## 88

## Anonymous

L'autre jor je chevachioie (French, 13th c.)

**Manuscripts**

I<sub>1</sub> = Oxford, Bodleian Library, Douce 308, fol. 196.

I<sub>2</sub> = Oxford, Bodleian Library, Douce 308, fol. 226.

Edited here from photographs of I; base I<sub>1</sub>.

**Bibliography**

Bartsch II 29. Rivière no. 1. Spanke 974 = Linker 265-995.

**Melody**

Gennrich, *Rondeaux, Virelais und Balladen* no. 243.

**Author and Date**

Set in the Center, North, or East of France, and dated before 1300 by Wichert (35, 56).

**Verse Form**

Two *coblas unissonans* of 12 verses:

a b a b b c d C D D C C  
7' 7 7' 7 5 5 5' 5 4' 6' 8 8

Mölk 1104,1.

**Variants**

1 je] moi I<sub>2</sub>. 7 verse om. I<sub>1</sub>I<sub>2</sub>. 10 compaignete] baicelette I<sub>2</sub>. 11 doneiz lou moi I<sub>2</sub>. 20 auerez I<sub>1</sub>. 23-24 om. I<sub>1</sub>.

## Notes

- 12 A palfrey is a saddle horse as opposed to a war horse or *destrier*.  
18 niket] On the meaning "blow" see Rivière, "Remarques" 391-92.

## 89

Anonymous

L'autre jour par un matin/ sous... (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 196-96v.  
Edited here from photographs of I.

## Bibliography

Bartsch II 30. Rivière no. 2. Spanke 1374 = Linker 265-1007.

## Author and Date

Set in Picardy in the 13th c. by Wichert (22, 53).

## Verse Form

Five *coblas singulares* of 10 verses with variable refrains:

a b a b c c b c b d R  
7 5' 7 5' 7 7 5' 7 5' 7

Mölk 1175,1.

## Variant

47 oit I.

## Notes

- 3 P. Meyer suggested correcting *paistoriaus* to *pastorins* for the rhyme.  
11 Van den Boogaard 1724.  
17 reis] "King of the shepherds," the handsomest and the best dancer at a shepherd's ball; see FEW 10:368b.  
22 Van den Boogaard 893.  
26 eschesses] "Stilts, stilt-like legs, spindly legs;" cf. Godefroy 3:360 s.v. *eschace*, Tobler-Lommatzsch 3:825.  
33-34 Van den Boogaard 520.  
35-38 The refrain expresses gluttony, as does that of stanza 2. dou dent] Either masculine or feminine in Old French.  
44 giperel] "Vêtement rustique" (Rivière 3:151), presumably related to *jupe* (Tobler-Lommatzsch 4:1872).  
45 Van den Boogaard 1890.  
55 veirelit] Virelay, a dance-song; the etymon is *vire* "to turn" or "twist" (*New Grove Dictionary*).  
56-57 Van den Boogaard 1754.

## 90

Anonymous

L'autre jour par un matin/ m'aloie... (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 196v.  
Edited here from photograph of I.

## Bibliography

Bartsch II 31. Rivière no. 4. Spanke 1373 = Linker 265-1006.

## Author and Date

Written in Wallonia in the 13th c., according to Wichert (24, 53); but Rivière finds traces of Lorraine orthography (*jairt* 9, a 32 first-person singular).

## Verse Form

Five *coblas singulares* of 9 verses:

a b a b b c c d c  
7 5' 7 5' 7' 7 7 7' 7

The c-rhyme is constant, as is the d-rhyme except that in stanza 5, d = b. Lines 22 and 31 have an extra syllable. Mölk 1074,2.

## Variants

6 je *supplid*. 16-18, 25-27, 34-36 *om. I*. 29 je vos I. 41 je me met I.

## Notes

- 7 Liegairt] The name of the shepherdess (v. 24).  
7-9 Van den Boogaard 724.  
32 j'ai] "J'ai," Lorraine form; cf. *ai* at the rhyme in vv. 42 and 45.

## 91

Anonymous

L'autre jour moi chivachai (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fols. 196v-97.  
Edited here from photographs of I.

## Bibliography

Bartsch II 32. Rivière no. 5. Spanke 72 = Linker 265-1002.

## Author and Date

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated 13th c. by Wichert (32, 53). Considered archaic by Rivière.

## Verse Form

Five *coblas singulares* (but stanza 2 = stanza 3) of 5 verses:

a a a B B  
7 7 7 7 9

In stanza 1, a = B. Mölk 192,19.

## Variants

9-10, 14-15, 19-20 *duez enmi ai ai I*. 18 *elle I*. 24 *j'ai supplid*.

## Note

4-5 Van den Boogaard 27.

## 92

Anonymous

L'autrier mi chivachois (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 197.  
Edited here from photograph of I.

## Bibliography

Bartsch II 33. Rivière no. 6. Spanke 1703 = Linker 265-1024.

## Author and Date

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated 13th c. by Wichert (32, 53). Rivière identifies *vairoie* 29 as a Lorraine form, and *so* 30 as Eastern.

## Verse Form

Five *coblas singulares* (but stanza 4 = 5) of 6 verses:

a b a b c c  
6' 6 6' 6 10' 10'

The c-rhyme is constant; in stanza 1, a = c. Mölk 1143,18.

## Variants

19 O belle I. 23 je *supplied*. 25 de *supplied*. 28 deffenderai I.

93

Anonymous

L'autre jour me chivachioie (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fols. 199v-200.  
Edited here from photographs of I.

## Bibliography

Bartsch II 34. Rivière no. 8. Spanke 1707 = Linker 265-999.

## Author and Date

Set in Lorraine (or perhaps Wallonia, or Franche-Comté) and dated 13th c. by Wichert (26, 53). Rivière identifies *j'a* 32 as a Lorraine form.

## Verse Form

Five *coblas unissonans* of 7 lines with variable refrains:

a b a b c c d R  
7' 5' 7' 5' 7 7 7

Mölk 1199,3.

## Notes

8-9 Van den Boogaard 127.  
17-18 Van den Boogaard 1619.  
26-28 Van den Boogaard 1642.  
36-37 Van den Boogaard 1525.  
45-46 Van den Boogaard 1168.

94

Anonymous

Ambanoiant l'autre jor m'an aloie (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 202v.  
Edited here from photograph of I.

## Bibliography

Bartsch I 44. Spanke 1682 = Linker 265-590.

## Author and Date

The ms. was compiled at the beginning of the 14th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*).

## Verse Form

Five *coblas unissonans* of 7 lines:

a b a b b a b  
10' 10 10' 10 10 10' 10

Mölk 901,40.

## Variants

6 celui] *ciz* I. 7 nulz I. 18 donoir I. 27 sor I.

## Notes

32 confessei] There is a pun on *con* "cunt" and *fesse* "thigh."

95

Anonymous

Enmi Deus, vrais Deus (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 203.  
Edited here from photograph of I.

## Bibliography

Bartsch II 35. Rivière no. 10. Spanke 79 = Linker 265-643.

## Author and Date

Set in the North or East of France, 13th c., by Wichert (33, 53).

## Verse Form

Three *coblas singulares* with an initial refrain. Stanzas 1 and 2 have 12 lines:

a a b a a b a a b a a b  
7' 3' 7 7' 3' 7 5' 5' 5 5' 5' 5

Stanza 3, with 9 lines, appears to be incomplete. Mölk 280,1.

## Variant

23 deruerie I.

## Note

26 praigniere] Tobler-Lommatzsch 7:1693 s.v. praigniere.

96

Anonymous

De Mes a friscor l'autre jour (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fols. 203v-04.  
Edited here from photograph of I.

## Bibliography

Bartsch II 38. Rivière no. 12. Spanke 1991 = Linker 265-482.

## Author and Date

Located in Lorraine (Metz, v. 1) and dated 13th c. by Wichert (26, 54).

## Verse Form

Five *coblas singulares* of 8 verses with variable refrains:

a b a b c c d d R  
8 8 8 8 8 8 8 8

In stanza 3, the d-rhymes have 6 syllables. The rhymes a, b, and c are constant; d changes with each stanza. In stanzas 1 and 5, d = b. Mölk 1143,12.

## Notes

6 de cuer joliet] *de cuer* "sincèrement" (Rivière 3:144; cf. Tobler-Lommatzsch 2:1116-17).

9-11 Van den Boogaard 374.

20-22 Van den Boogaard 145.

31-33 Van den Boogaard 1164.

42-44 Van den Boogaard 89.

52 ambrassait] Third person singular, as in other texts which shift the point of view from first person to third; or one may emend to *ambrassai*.

54 j'a] Lorraine form.

53-54 Van den Boogaard 1046.

97

Anonymous

Je chivachioie l'autrier (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 204-04v.  
 Edited here from photographs of I.

## Bibliography

Bartsch II 40. Rivière no. 14. Spanke 1254 = Linker 265-867.

## Author and Date

Placed in the Center, North, or East of France, and dated 13th c. by Wichert (35, 54). Rivière identifies *so* 22 as a Lorraine form.

## Verse Form

Five *coblas singulares* of 11 verses:

a b a b c c D e c e c  
 7 7' 7 7' 5 5 1 7' 5 7' 7

The D-rhyme is a word refrain. Mölk 1251,1.

## Variants

34 Elle I. 51 *om. I.* 52 *an proie I.*

## Note

7 Van den Boogaard 1913.

98

Anonymous

L'autre jor par un matin/ juweir... (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fols. 204v-05.  
 Edited here from photographs of I.

## Bibliography

Bartsch II 42. Rivière no. 16. Spanke 1372 = Linker 265-1005.

## Author and Date

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated 13th c. by Wichert (32, 54). *J'a* 39 is a Lorraine form. Rivière considers the form and rhymes to be of an early type.

## Verse Form

Four *coblas unissonans* of 7 lines with variable refrains:

a b a b a a c R  
 7 5 7 5 7 7 5

The c-rhyme varies to link with the refrain. Mölk 610,3.

## Variant

3 *abe espin I.*

## Notes

8-10 Van den Boogaard 1203.  
 18-20 Van den Boogaard 1645.  
 28-29 Van den Boogaard 27.  
 37-40 Van den Boogaard 495.

99

Anonymous

D'Arés a Flandres alloie (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 206.  
 Edited here from photograph of I.

## Bibliography

Bartsch II 43. Rivière no. 17. Spanke 1683 = Linker 265-441.

## Author and Date

Set in Picardy and dated 13th c. by Wichert (23, 54). Rivière considers the text of the very beginning of the courtly period.

## Verse Form

Three *coblas unissonans* of 10 lines:

a b a b b a c d c c  
 7' 7' 7' 7' 7' 7' 7' 6' 6' 6'

The a-rhyme varies in stanza 3. Mölk 955,1.

## Variants

17-20 *om. I.* 30 *elle m I.*

## Notes

8-10 Van den Boogaard 914.

100

Anonymous

L'autrier chivachioie/ leis un boix... (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 207.  
 Edited here from photograph of I.

## Bibliography

Bartsch II 46. Rivière no. 19. Spanke 1694 = Linker 265-1013.

## Author and Date

Set in the Center, North, or East of France, and dated before 1300 by Wichert (35, 56).

## Verse Form

Five *coblas unissonans* of 8 lines:

a a b b c c c c  
 5' 6' 8 7 5 3 8 7

Mölk 501,3.

## Variants

12 *por cai aleiz I.* 14-16, 22-24, 30-32, 38-40 *om. I.*

## Note

5-8 Van den Boogaard 1767.

101

Anonymous

Trop volentiers ameroie (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 207-07v.  
 Edited here from photographs of I.

## Bibliography

Bartsch II 47. Rivière no. 20. Spanke 1686 = Linker 265-1714.

**Author and Date**

Set in Picardy and dated 13th c. by Wichert (23, 54).

**Verse Form**Five *coblas unissonans* of 8 lines:

a	b	a	b	c	c	d	D
7'	7'	7'	7'	7'	7'	7'	5'

Mölk 1209,97.

**Notes**

- 8 Van den Boogaard 1355.  
 20 Saint Peter's confession of faith in Christ was followed by a denial of his master which he repeated three times (Butler, *Lives of the Saints*, June 376).  
 21 One syllable extra; Bartsch and Rivière emend *tote to tot* for the meter, but the translation is then unclear. "Doit-on comprendre: 'je t'aime plus que tout (plus que) celles d'Artois?'" (Rivière).  
 21 Artois, the region around Arras.

**102****Anonymous****An Haichicourt l'autre jour chivachoe** (French, 13th c.)**Manuscript**I = Oxford, Bodleian Library, Douce 308, fol. 207v.  
Edited here from photograph of I.**Bibliography**

Bartsch II 48. Rivière no. 21. Spanke 1701 = Linker 265-174.

**Author and Date**

Set in the North or East of France, and dated 13th c. by Wichert (33, 55). Rivière considers the poem early.

**Verse Form**Three *coblas unissonans* of 6 lines:

a	a	a	b	B	B
10'	10'	10'	7	6	7

Mölk 217,10.

**Variants**2 *nanoit I. 10 je supplied by Rivière. 12 om. I. 17 en mi en mi I.***Notes**

- 1 Haichicourt, probably Achicourt (Pas-de-Calais) near Arras (Petersen Dyggve, *Onomastique*).  
 3 *cadroie*] "Sorte de bois," Rivière 3:142; I have translated the word as a form of *codroie*. On a possible meaning of *cadroie*, "un bois formé d'arbres susceptibles de fournier divers matérieaux," see Rivière, "Remarques" 396-97.  
 5-6 Van den Boogaard 35.  
 9 One may read *se Deux me voie* for the sake of the rhyme (Rivière).  
 10 o] First person singular, perfect, of *avoir* (Lorraine form).

**103****Anonymous****Pencis l'autrier alloie mon chamin** (French, 13th c.)**Manuscript**I = Oxford, Bodleian Library, Douce 308, fol. 208-08v.  
Edited here from photographs of I.**Bibliography**

Bartsch II 51. Rivière no. 24. Spanke 1360 = Linker 265-1322.

**Author and Date**

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated before 1300 by Wichert (33, 56). Rivière considers the poem early.

**Verse Form**Five *coblas unissonans* of 8 lines:

a	a	a	b	C	B	C	B
10	10	10	6	4	6	4	6

Mölk 253,1.

**Variants**14-16, 22-24, 30-32, 38-40 *om. I.***Note**

5-8 Van den Boogaard 803.

**104****Anonymous****Je me levai ier matin** (French, 13th c.)**Manuscript**I = Oxford, Bodleian Library, Douce 308, fol. 209-09v.  
Edited here from photographs of I.**Bibliography**

Bartsch II 56. Rivière no. 30. Spanke 1369 = Linker 265-885.

**Author and Date**Set in Champagne before 1300 by Wichert (20, 56). The form of *Bair* at the rhyme in v. 2 is identified by Rivière as Lorraine.**Verse Form**Three *coblas doblas* of 9 lines:

a	b	a	b	b	c	c	d	D
7	8	8	8	8	7'	8'	7	9

The rhymes c and d are constant. Mölk 1079,43.

**Notes**

- 2 Langres (Haute-Marne).  
 3 Bar-sur-Aube (Aube), at a distance of some 60 kilometers from Langres.  
 8 motet] The medieval motet was "a polyphonic composition in which the fundamental voice (tenor) was usually arranged in a pattern of reiterated rhythmic configurations, while the upper voice or voices (up to three), nearly always with different Latin or French texts, generally moved at a faster rate" (*New Grove Dictionary*).  
 9 Van den Boogaard 1634.  
 21 Proverbial; cf. Poem 86.25 note.

## 105

Anonymous

J'antrai en lai ruwelette (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fols. 234v-35.  
 Edited here from photographs of I.

## Bibliography

Stengel 90. Zink 32-33. Spanke 984 = Linker 265-785.

## Author and Date

Ms. dated beginning 14th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*).

## Verse Form

A ballete in four *coblas singulares* of 7 lines:

a a a b C D E  
 7' 7' 7' 9 7 8 8

In stanzas 3 and 4, the b-rhyme counts 14'. Cf. Mölk 265,1.

## Variants

13-14 dont dieus dont dieus *only I*. 20-21 don dieus dieus hurelivai *I*.

## Notes

2 beguine] A beguine is a member "of certain lay sisterhoods which began in the Low Countries in the 12th century, who devoted themselves to a religious life, but did not bind themselves by strict vows, and might leave their societies for marriage" (*OED*). In Old French the meaning of the word ranges from "beguine" to "hypocrite" (Tobler-Lommatzsch 1:900-02, s.v. *beguin, beguine*).

5-6 Van den Boogaard 896.

7 Troie] Probably Troyes (Aube).

11 Cors] Suggested by the first syllable of *corroie* 10; *cors* may mean either "body, person" or "course."

## 106

Anonymous

Je me levai ier main par un matin (French, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fols. 223v-24.  
 Edited here from photographs of I.

## Bibliography

Zink 32. Rivière no. 30bis. Spanke 1376 = Linker 265-887.

## Author and Date

Rivière considers the piece probably early. Ms. dated beginning of the 14th c. by Jeanroy, *Bibliographie sommaire des chansonniers français*.

## Verse Form

A ballete in 6 *coblas singulares* of 6 lines including the refrain:

a a a b C D  
 10 10 10 7 10' 6

The a-rhyme changes with each stanza; b = *on* throughout, C = *dame*, D = *donne*. Cf. Mölk 248,3.

## Variants

11-12, 17-18, 23-24, 29-30, 35-36 Sa delaridon darion *I*. 16 et ki *I*. 34 namerai *I*.

## Note

5-6 Van den Boogaard 1892.

## 107

Anonymous

On dit ke trop suis jone (French Ballete, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 227.  
 Edited here from photograph of I.

## Bibliography

Spanke 1069 = Linker 265-1234.

## Melody

Gennrich, *Rondeaux, Virelais, und Balladen* 202-03.

## Author and Date

Ms. I was compiled at the beginning of the 14th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*).

## Verse Form

Ballete; three *coblas unissonans* of 11 lines (including the refrain), with a refrain at the beginning.

a b a b b c c D C E C  
 8 6' 8 6' 6' 4 8 6' 4 6' 4

Mölk 1075,1.

## Variants

12-15, 23-26, 34-347om. *I*. 20 je an *I*. 22 juweiz *I*.

## Note

1-3 Van den Boogaard 1414.

## 108

Anonymous

Prés d'un boix et lons de gent (French Ballete, 13th c.)

## Manuscript

I = Oxford, Bodleian Library, Douce 308, fol. 235.  
 Edited here from photograph of I.

## Bibliography

Gennrich, *Rondeaux, Virelais und Balladen* 241-42. Spanke 680 = Linker 265-1380.

## Melody

Gennrich, *Rondeaux, Virelais und Balladen* 241-42.

## Author and Date

Ms. I was compiled at the beginning of the 14th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*).

## Verse Form

Ballete; three *coblas unissonans* of 9 lines (including refrain), with a refrain at the beginning:

a b a b c c d D D  
 7 7 7 7 5 7 7 7 7

Mölk 1223,2.

## Variants

2 l'autrier om. *I*, supplied by Gennrich. 15 celle *I*, ce elle Gennrich. 16 dis teis *I*, diteis Gennrich. 18 om. *I*.

## Notes

8-9 Van den Boogaard 1873.

16 diteis] Ms. *dis teis*; Tobler-Lommatzsch 2:1962-63 s.v. *ditier, diter*.



## 109

Anonymous

Quant voi nee (French, 13th c.)

## Manuscripts

C = Bern, Stadtbibliothek, ms. 389, fol. 114-14v (neumes without notes).  
 K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 306-07 (music).  
 N = Paris, Bibliothèque Nationale, ms. fr. 845, fols. 145v-46 (music).  
 Occitan ms. G = Milan, Biblioteca Ambrosiana, R 71 sup., fol. 143.  
 Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of CNG; base K.

Bartsch and Rivière base their editions on ms. C, which contains four stanzas (incomplete in Rivière's assumption) totalling 85 lines. Mss. KN contain 77 lines of the first four stanzas, and add a fifth stanza of 14 lines. Since the meaning is satisfactory, I have preferred to regard the stanzaic form as highly flexible rather than introduce lacunae, as Rivière does, in order to bring each stanza to 25 lines.

## Bibliography

Bartsch II 6. Spanke, *Liedersammlung* no. 6. Rivière no. 35. Spanke 534 = Linker 265-1507.

## Melody

Spanke, *Liedersammlung* 414-15. Gennrich, *Lateinische Liedkontrafaktur* 1:18, 2:19. Gennrich, *Musikalische Nachlass* 3:26-27.

## Author and Date

Set in the Center, North, or East of France, and dated 13th c. by Wichert (35, 51).

## Verse Form

Five irregular *coblas singulares*. Cf. Mölk 116,1.

## Variants from K

24 esfree. 27 esfree. 46 effree.

## Variants from N

4 ne que gelee. 6 par] a. 30 et] om. 44 l'ai et vers moi serree. 82 Robin] om. 85 par ci] de ci.

## Substantive variants from C (cf. eds. by Bartsch, Rivière).

5 A ce douz tens] L'autrier m'en. 7 toute seule] trestout droit. 9 saluai tantost] salue a briés mos. 10 elle me respont tantost (elle ne ... Rivière). 11 du] a. 12 plux bel ke pout. 14 ce qu'] tant. 15 encontree] si trovee. 19-20 Sus see, vatee! 21-22 Robins, Perrins, Thieris, Abris. 23 trop m'avez] aveis moy. 24 effraihee. 27 effraihee. 28 enamee. 29 en ma pensee] et desiree. 30-38:

et sachiez ou ke je soie  
 toute ma pensee  
 est en vous, toute autre joie  
 en ai entreobliee.

Quant l'o tant mokee,  
 chiflee, bobee,  
 elle me rist

puiz si me dist,  
 "Sire, or m'aveis gabee."

44 l'ai a mes brais serree. 45 et quant vit. 49-60:

Entre mes biaux brais la prix  
 sors la frexe herbe l'aisis,  
 pues en fi  
 kan ke moy cist,  
 toute ma pensee.

Toute asi plaixant la truis

et asi savoree  
 comme se fust fille a duc  
 de sa femme espousee.  
 Quant l'o despucelee  
 molt en fut effraihee.

65 a pris] saixit. 67 Estes, estes] Esteis arrier. 68 Aveis me vos guillee (voleis me vos guillee Rivière). 70 devant moi] om. 71 avecques moi] om. 72ab:

Lai sereis vos bien vestue  
 et richement pairee.

75 Et] om. 75ab:

a coi bec;  
 lors me montai, si m'en alai.

78-79:

Dolente et esgairée  
 la laissai en la pree.

80-89 om.

Occitan ms. G (illegible in photograph; Rivière reads text as follows).

Can voi nea  
 la flor en la prea,  
 plus m'agrea  
 de neu ni celea.  
 ... matin cevalcoi  
 long une ramea.  
 Tota sola en me la voia  
 pastura o trovea.

je li dis un me mot;  
 mi respos tantost:

....

"Sire, que vos agrea?  
 Pois ke sole en ceste voie  
 m'aves encontrea,  
 non cuit que per vos soie  
 onie ni v'gog'e  
 fusea clamea:

"Sing compagno  
 qi avoie  
 m'an trasto lasie!  
 Cani, Perin, Martin  
 Garin, Sarin,  
 m'an oblie."

## Note

73 saint Liefroi] Saint Leufroi or Leutfrid, 8th-century founder of a monastery near Evreux (Butler, *Lives of the Saints*, June 282-83).

## 110

Anonymous

Hui main par un ajornant (French, 13th c.)

## Manuscripts

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 307-08 (music).  
 N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 146-46v (music).  
 P = Paris, Bibliothèque Nationale, ms. fr. 847, fol. 160-60v (music).



X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fols. 194v-95 (music).  
 Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of  
 NPX. Base K.

**Bibliography**

Bartsch II 61. Rivière no. 53. Spanke 292 = Linker 265-781.

**Melody**

Spanke, *Liedersammlung* 416. Gennrich, *Lateinische Liedkontrafactur* 1:15,  
 2:18. Gennrich, *Altfranzösische Lieder* 2:2-4. Rosenberg and Tischler no. 24.

**Author and Date**

Set in Picardy or Wallonia and dated 13th c. by Wichert (28, 55).

**Verse Form**

Nine *coblas singulares* of 4 lines:

a a a a  
 7 7 11 11

Stanza 9: a a b b  
 Mölk 2,10.

**Variants**

3 gente X. 5 pastorele X. 6 si] mes NPX. 8 Onc P; si] plus P. 10 reno N. 13 mult  
 m'en est] ce m'est molt P. 15 assez] om. X. 18 lez a lez] om. X. 22 ai] a NP. 24  
 onc X. 25-36 om. P. 26 qui] quant NX. 28 vo] vostre N. 29 se] que N. 31 que]  
 que je N; en plus haut lieu proie que ne seroie X. 33 Pastore X.

**Notes**

21 saint Simon] Perhaps Saint Simon of Crespy (died c. 1080), who is said to  
 have avoided marriage twice out of desire to become a monk  
 (Butler, *Lives of the Saints*, September 389).

**111****Anonymous**

En mai, la rousee, que nest la flor (French, 13th c.)

**Manuscripts**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, p. 318 (music).  
 N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 152 (music).  
 P = Paris, Bibliothèque Nationale, ms. fr. 847, fol. 166-66v (music).  
 X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fols. 200v-01 (music).  
 Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of  
 NPX. Base K.

**Bibliography**

Bartsch II 62. Rivière no. 54. Spanke 1984 = Linker 265-632.

**Melody**

Gennrich, *Altfranzösische Lieder* 2:8-10. Rosenberg and Tischler no. 21.

**Author and Date**

The language is that of the Center or East of France; all four mss. date from the late  
 13th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*). Attributed  
 to Thibaut de Champagne (*Sire Champenois* 17), who lived 1201-53, by Wichert  
 (18).

**Verse Form**

Five *coblas singulares* of 8 lines:

a a b b a b b a  
 10 10 5' 6' 6 5' 6' 6

In stanza 4, the sixth and seventh lines rhyme cc. Mölk 422,1.

**Variants**

8 per] om. X. 9 est NPX. 10 a] out P; la] om. N. 13 bien] qu'ele N, ele P. 14  
 destre] terre P. 16 amor] a amor P. 18 folie] proiere PX; aurez N. 19 car fui N. 25  
 priere X. 26 coucha P. 28 blanche] planche P. 34 sus] seur P; maintenant] om. N.

**112****Anonymous**

Quant je chevauchois (French, 13th c.)

**Manuscripts**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 351-52 (music).  
 N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 170v (music).  
 X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fols. 229v-30 (music).  
 Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of  
 NX. Base K.

**Bibliography**

Bartsch I 49. Spanke, *Liedersammlung* no. 68. Spanke 1698 = Linker 265-1425.

**Melody**

Spanke, *Liedersammlung* 455.

**Author and Date**

All three mss. were compiled in the late 13th c. (Jeanroy, *Bibliographie sommaire  
 des chansonniers français*).

**Verse Form**

Four *coblas singulares* of 12 lines plus variable refrains:

a b a b a b a b c c d d v R  
 5' 4 5' 4 5' 4 5' 4 7' 7' 6 6

Mölk 763,1.

**Variants**

17 ele N. 25 ele X. 26 que] om. KNX. 27 mes] om. N. 30 sire] om. N. 31 bele et  
 gente KNX. 34 et la nuit et le jor KN, la nuit et le jor X. 36 verdure X. 37 nostre  
 N. 40 a] om. X. 42 solaz] degres X. 47 grever N. 47 renvoisee X. 54 li] lui NX.  
 59 fet trop N. 60 et s'aim NX; trop] om. X.

**Notes**

14-15 Van den Boogaard 1396.  
 29-30 Van den Boogaard 1348.  
 44-46 Van den Boogaard 438.  
 60-61 Van den Boogaard 961.

**113****Anonymous**

A l'entrant de mai (French, 13th c.)

**Manuscript**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 404-05 (music).  
 Edited here from photographs of K.

**Bibliography**

Bartsch II 71. Spanke, *Liedersammlung* 228. Rivière no. 58. Spanke 85 = Linker  
 265-39.

**Melody**

Gennrich, *Altfranzösische Lieder* 2:4-6.

**Author and Date**

Set in the Center, North, or East of France, and dated before 1300 by Wichert (36, 56).

**Verse Form**

Four *coblas doblas* of 13 lines plus variable refrains:

a b a b a b a b b a b a a v R  
5 5' 5 5' 5 5' 5 5' 7' 7' 7' 7 5

Stanza 1 lacks the thirteenth line. Mölk 732,1.

**Variants**

17 Lez] *Initial supplied*. 51 Orgueilleusement] *Initial supplied*.

**Notes**

16-17 Van den Boogaard 358.  
32-33 Van den Boogaard 1689.  
49-50 Van den Boogaard 1633.  
66-67 Van den Boogaard 911.

## 114

## Anonymous

**L'autrier en une praele (French, 13th c.)****Manuscript**

K = Paris, Bibliothèque de l' Arsenal, ms. 5198, pp. 414-15 (music).  
Edited here from photographs of K.

**Bibliography**

Bartsch II 72. Spanke, *Liedersammlung* 245. Rivière no. 60. Spanke 608 = Linker 265-1021.

**Melody**

Aubry, *Plus anciens monuments* 11-13. Rosenberg and Tischler no. 23.

**Author and Date**

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated before 1300 by Wichert (33, 56).

**Verse Form**

Five stanzas of 9 lines including variable refrains:

a b a b b a a b B  
7' 7' 7' 7 5 7' 7 5 5

The rhymes and refrains are identical in stanzas 1-3 and 4-5. In stanzas 4-5, the last two lines rhyme CC. Mölk 870,38.

**Variant**

38 en] e K.

**Notes**

9 Van den Boogaard 1920.  
21 vizelle] "Visière d'une coiffure," Rivière 3:165; derived from *vis*, "spiral" (Latin *vitis*, "vine"), "la coiffe étant maintenue sur la tête par un laçage en spirale" (Rivière, "Remarques" 387).  
35 Cf. Van den Boogaard 75, 76.

## 115

## Anonymous

**Quant voi la flor nouvele (French, 13th c.)****Manuscripts**

K = Paris, Bibliothèque de l' Arsenal, ms. 5198, p. 308 (music).  
N = Paris, Bibliothèque Nationale, ms. fr. 845, fols. 146v-47 (music).  
P = Paris, Bibliothèque Nationale, ms. fr. 847, fols. 160v-61 (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 195-95v (music).  
Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NPX. Base N.

**Bibliography**

Bartsch II 67. Spanke, *Liedersammlung* 14. Rivière no. 61. Spanke 599 = Linker 265-1493.

**Melody**

Spanke, *Liedersammlung* 416-17. Rosenberg and Tischler no. 22.

**Author and Date**

Set in Picardy in the 13th c. by Wichert (24, 56).

**Verse Form**

Seven *coblas singulars* of 8 lines:

a a a a a b a B  
6' 6' 6' 6' 7' 5 7' 5

Mölk 75,4.

**Variants**

8 que] qu'en P. 11 ai KPX, a N. 13 mi] me P; lamelete durer N, la mamelete KPX. 14 que n'i puis KPX, om. N. 19 om. X. 21 car j'ai touz jorz oï dire K. 22 reconter X. 25 avance] avoie P. 26 oïr] avoir K. 27 vi bele et blonde P. 28 par la main l'alai prendre K. 34 seur l'erbe dure P. 39 m'] om. P. 40 la KPX, om. N. 41-48 om. KPX. 49-56 om. KP. 53 je ne fui X. 56 je amasse X.

**Notes**

1 The analogy of other pastourelles suggests that stanza 1 is spoken by the narrator, but the uninterrupted continuity with stanza 2 suggests it may be the girl who speaks.  
7-8 Van den Boogaard 1662.  
15-16 Van den Boogaard 1624.  
23-24 Cf. Van den Boogaard 1391.  
37 lecheüre] On the sense "lechery" see Rivière, "Remarques" 394.

## 116

## Anonymous

**Li lais de la pastorele: L'autrier chevauchoe (French, 13th c.)****Manuscript**

N = Paris, Bibliothèque Nationale, ms. fr. 845, fols. 186-86v, then 185-85v (the folios are bound in reverse order). Music. The title occurs in the right-hand margin of fol. 186.  
Edited here from photographs of N.

**Bibliography**

Bartsch II 79. Rivière no. 64. Spanke 1695 = Linker 265-1014.

**Melody**

Gennrich, *Altfranzösische Lieder* 2:10-14.

**Author and Date**

Set in the North or East of France and dated 13th c. by Wichert (34, 56).

**Verse Form**

Nine stanzas. The rhyme-scheme, syllable-count, and even the number of lines varies with each stanza, as is characteristic of the *lai*.

1. a b a b b a b a b b  
5' 6 5' 6 7 5' 6 5' 6 7
2. a b a b b c b a b b  
7' 6 7' 6 7 7' 6 7' 6 7
3. a b a b b a b a b b  
7 7 7 7 7 7 7 7 7 7
4. a a b a a b b c c b c c b b  
4 4 6 4 4 6 7 4 4 6 4 4 6 7
5. a a b b b c c a a b b b c c  
4 4 7 4 4 7 7 4 4 7 4 4 7 7
6. a a a b b a a a b b  
8 8 8 7 7 8 8 8 7 7
7. a a a a a a a a  
7 7 7 7 7 7 7 7
8. a a a b a a a b a a a b a a b c a a b' b  
4 4 4 3 4 4 4 3 4 4 4 3 4 4 7 8 8 8 7 7
9. a b a b b a b a b b  
5' 6 5' 6 7 5' 6 5' 6 7

Contrafactum of Linker 265-1096 (*Lai des hermins*).

**Variants**

58 ...elez *N*; Atant delez *Rivière*.  
86 pinnentor *N*.

**Notes**

9 latin] Latin; speech, dialect; birdsong (Tobler-Lommatzsch 5:229-33).  
17 flor de pin] The pine tree bears a white flower.

**117****Anonymous**

Au douz mois de mai joli (= L'autrier defors Picarni, ms. C)  
(French, 13th c.)

**Manuscripts**

C = Bern, Stadtbibliothek, ms. 389, fols. 121v-22 (neumes without notes).  
O = Paris, Bibliothèque Nationale, ms. fr. 846, fols. 11v-12 (music).  
Edited here from photographs of C, facsimile of O (ed. Beck). Base O.

**Bibliography**

Bartsch II 7. *Rivière* no. 36. Spanke 1050 (om. Linker).

**Author and Date**

The version in C was set in Picardy, on the basis of the reference to Picarni (v. 1), by Wichert, who dates the poem in the 13th c. (22, 51).

**Verse Form**

Four *coblas unissonans* of 8 lines:

- a b a b b a B B  
7 5 7 5 5 7 5 5

Mölk 923,24.

**Variants**

1 L'autrier defors Picarni C. 3 oï] choisi C. 8 home] nullui C. 9 si tost com j'oï lou cri C. 11-12 deleis un airbre foillit/ la belle trovai C. 12 conforta O. 16 om. O. 17 La pastore] et elle C. 19 d'autrui ke C. 20 prist C. 22 ke nel puis mettre en obli C. 23-24 james *only* O. 27 A Robin *twice* O. 28 car de voir lou sai C. 29 trois foix la baixai C. 30 et elle onkes pues ne dist C. 31-32 james *only* O. 33-40 om. C. 35 et mout O.

**Notes**

7-8 Van den Boogaard 992.  
34 mignot] See *Rivière*, "Remarques" 390.

**118****Anonymous**

Quant pré reverdoient, que chantent oisel (French, 13th c.)

**Manuscript**

S = Paris, Bibliothèque Nationale, ms. fr. 12581, fol. 87v.  
Edited here from photograph of S.

**Bibliography**

Bartsch II 76. *Rivière* no. 70. Spanke 583 = Linker 265-1475.

**Author and Date**

Set in Picardy in the 13th c. by Wichert (24, 56). *Rivière* considers the text early.

**Verse Form**

Five *coblas doblas* (stanza 1 = 2, 4 = 5) of 9 lines:

- a a b b b a B b a  
10 10 5' 5' 5' 5 5' 5' 5

In stanza 1, B = C. Mölk 447,1.

**Variants**

1 cil oisel S. 2 par delez S. 3 par om. S. 12 toute seule S. 40 banche S.

**Note**

7 Van den Boogaard 1827.  
8-9 The sleeve as a love-token, commonly given by a lady to a knight who wore it as a badge on his arm, helmet, shield, or lance (Tobler-Lommatzsch 5:1022-23 s.v. *manche*).

**119****Anonymous**

Chevauchioie lez un bruel (French, 13th c.)

**Manuscript**

U = Paris, Bibliothèque Nationale, ms. fr. 20050, fol. 46-46v (music).  
Edited here from the facsimile of ms. U (ed. Meyer and Raynaud).

**Bibliography**

Bartsch II 18. Zink 123-24 (with musical score, translation). *Rivière* no. 44. Spanke 994 = Linker 265-357.

**Author and Date**

Wichert found no distinctive dialectal features, and dated the text before 1300 (36, 56). Rivière considers the form archaic.

**Verse Form**

Three *coblas singulares* of 13 lines:

a a a a b B b b b b b b  
7 7 7 7 3 12 7 7 4 4 4 8 8

Mölk 135,1.

**Variants**

32 o e dorenlo de U. 35 se volz U.

**Notes**

6 Van den Boogaard 1888.

23 The rhyme may be corrected by a conjectural reading such as *mes bestes ja* (Rivière).

## 120

## Anonymous

Unques jor de ma vie (French, 13th c.)

**Manuscripts**

C = Bern, Stadtbibliothek, ms. 389, fols. 169v-70.

U = Paris, Bibliothèque Nationale, ms. fr. 20050, fol. 80-80v.

Edited here from photographs of C and the facsimile of U (ed. Meyer and Raynaud). Base U.

**Bibliography**

Bartsch I 37. Spanke 1226 = Linker 265-1249.

**Author and Date**

Ms. C was compiled at the end of the 13th century or the beginning of the 14th; ms. U, in the mid- or late 13th century (Jeanroy, *Bibliographie sommaire des chansonniers français*).

**Verse Form**

Seven *coblas singulares* of 10 lines:

a a b a a b b c c b  
6' 6' 6' 6' 6' 6' 8 8 6'

Mölk 316,1.

**Variants**

9 *verse om.* C. 10 *veroeie*] *rogie C.* 14 *l'ai saluee UC.* 19 *avez a nului U,* *aveis vos en nul leu C.* 25 *verse om.* C. 26 *auroie U,* *iert moie C.* 28 *poez veer U,* *poeis doneir C.* 29 *maix ne me poeis veer C.* 38 *car U,* *ke C.* 39 *atarjant U,* *estariant C.* 40 *moins en plaist C.* 43 *ke m'aies contee C.* 46 *quej car C.* 49 *lo U,* *le C.* 59 *ke vos m'amisiez loialment C.* 69 *d'acointement]* certainement C.

**Notes**

10 *color veroeie]* The lady wears no cosmetics.

24 *saint Denise]* Dionysia, a 5th-c. African saint, was "a lady remarkable for beauty, zeal, and piety;" she "was scourged in the forum, till her body was covered with blood" (Butler, *Lives of the Saints*, December 89). On the form cf. *saynt Marie*, Poem 22, Version O, 52.

70 *enverree]* Tobler-Lommatzsch 3:704 s.v. *enverrer*.

## 121

## Anonymous

L'autrier contre le tenz pascor (French, 13th c.)

**Manuscript**

V = Paris, Bibliothèque Nationale, ms. fr. 24406, fol. 57 (with music).

Edited here from photographs of V.

**Bibliography**

Bartsch I 50. Spanke 2009 = Linker 265-1015.

**Author and Date**

Dated by the ms., which was compiled at the end of the 13th century and the beginning of the 14th (Jeanroy, *Bibliographie sommaire des chansonniers français*).

**Verse Form**

Three *coblas singulares* of 6 lines:

a a a b C B  
8 8 8 6' 8 6'

Mölk 248,7.

**Variants**

9 *en tout ce V.* 10 *tant est V.* 11-12 *amis au cuer etc. V.* 17-18 *amis etc. V.*

**Note**

5-6 Van den Boogaard 124. Cf. Poem 80:46-47 note.

## 122

## Anonymous

C'est en mai au mois d'esté que florist flor  
(French, 13th c.)

**Manuscript**

X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 216-16v (music).

Edited here from photographs of X.

**Bibliography**

Bartsch I 52. Spanke, *Liedersammlung* 84-85. Spanke 439a = Linker 265-298.

**Melody**

Rosenberg and Tischler no. 80.

**Author and Date**

Manuscript compiled in the late 13th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*).

**Verse Form**

The form is irregular, but is described by Mölk 499,1 as five *coblas singulares* of 7 lines:

a a b b c c c  
11 13 11 13 12 12 7

In stanzas 1 and 3, b = c; in stanzas 2 and 4, b = a. In stanza 3 the final three lines count 11c, 13c, 7c; in stanza 4, the corresponding lines are 11c, 7d, 7d; in stanza 5, the second line is 10a. For Spanke's conjectural improvements see Variants.

**Variants**

10 *No indication of lacuna in X.* 25 *por cela]* neporquant Spanke. 26 *trenbler]* trenbler sanz nul confort Spanke. 30 *di]* diras Spanke. 33 *ele X.*

123  
Anonymous  
C'est en mai quant reverdoie (French, 13th c.)

**Manuscripts**

N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 160 (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fols. 217v-18 (music).  
Edited here from photographs of NX. Base X.

**Bibliography**

Bartsch II 78. Spanke, *Liedersammlung* no. 46. Rivière no. 65. Spanke 1203 = Linker 265-299.

**Author and Date**

Place unknown, written by 1300 (Wichert 37, 56).

**Verse Form**

Four *coblas unissonans* of 8 lines:

a b b a a a b a  
7' 7 7 7' 7' 7' 7 7'

Mölk 1298,3.

**Variants**

1-5 *om. N.*; the text begins *et metric. 5 semont mestrie X. 6 bone] par N. 9 mie] om. N. 10 atargier X. 15 qui n'ist X. 30 Spanke conjectures: el plus ne contredist mie ["she refused no more"]; no indication of lacuna in NX.*

124  
Anonymous  
Au parissir de la campagne (French, 13th c.)

**Manuscript**

a = Rome, Biblioteca Apostolica Vaticana, Regina 1490, fol. 112 (neumes without notes).

Edited here from photograph of ms. a.

**Bibliography**

Bartsch II 60. Rivière no. 68. Spanke 47 = Linker 265-180.

**Author and Date**

Set in Picardy, Wallonia, Champagne, or Lorraine, and dated before 1300 by Wichert (33, 56).

**Verse Form**

Five *coblas doblas* of 9 lines:

a b a b b b a b  
8' 8 8' 8 4 4 8 8' 8

Stanza 5 is incomplete. Mölk 979,4.

**Variant**

26 *encor a.*

**Note**

14 le] Northern feminine form.

125  
Anonymous  
L'autre jour juer alai (French, 13th c.)

**Manuscript**

f = Montpellier, Ecole de Médecine, ms. 236, no. 4.  
Text from Boucherie.

**Bibliography**

Ed. Boucherie 323-24. Zink 33. Spanke 57a = Linker 265-996.

**Author and Date**

Jeanroy dates the text as 13th c., though it was transcribed in the 15th (*Bibliographie sommaire des chansonniers français*).

**Verse Form**

Three *coblas unissonans* of 9 lines:

a b a b b c c d D  
7 7 7 7 7 7 7 7' 7'

In stanza 2, the fifth line is c7. Mölk 1079,46.

**Variants**

16 *che que doi] que je doi f. 18 malavisés et cetera f. 21 che je Boucherie; que supplied. 27 que malavisés f.*

**Note**

9 Van den Boogaard 1279.

126  
Anonymous  
Als I me rode this endre dai (English, 13th c.)

**Manuscript**

London, Lincoln's Inn, Hale 135, fol. 138b.

Text from Brown, with slight modifications in spelling (including "th" for the letter "thorn"), capitalization, and indentation; Brown does not give the full refrain at each repetition.

**Bibliography**

Brown no. 62. Davies no. 19. Silverstein no. 22. Brown and Robbins, *Index and Supplement* no. 360. Explication in Reiss 44-49.

**Author and Date**

The anonymous poem was presumably entered in the manuscript at least as early as 1302-03, the date of the subsequent entry.

**Verse Form**

A carol in three stanzas of ten lines, rhyming as follows:

Stanza 1 a b a b b b a A C A  
Stanza 2 d e d e e a a A C A  
Stanza 3 d f d f f f a A C A

The stress pattern is in general this:

4 2 4 2 2 4 2 2 4 2

ACA constitute the refrain, which occurs also at the head of the text.

**Variants**

1 No spris. 4 this endre dai als i me rode. 5 *pleyng* supplied by Brown. 6 se i hwar. 8 clingges. 9 louue lgge. 15 yider. 16 in supplied by Brown. 29 thiif.



## Notes

Sandison (47-48) calls attention to the resemblance between this poem and Poem 117, which, however, adds a stanza reporting that the poet wooed the maiden with success. Although some critics suppose this poem had a similar conclusion, now lost, one may adduce another parallel such as Marcabru's "A la fontana," Poem 10, in which the dialogue simply comes to a stop.

7 bigan] "Emphasizing the occurrence of an event or act denoted by the following infin." (*Middle English Dictionary* 2:825 art. 6).

8 clot] "The human body as consisting of matter; a corpse" (*MED* 3:346 art. 3), a sense derived from the word's primary denotation "lump of earth, clod." clingge] "Of a corpse: to shrivel, waste away" (*MED* 3:330 art. 2b, citing this line and others). The line has usually been translated "May the earth cling to him" or the like.

24 swote] Adverb.

27 of] Partitive genitive.

## 127

Pseudo-Neidhart von Reuental (13th c.)  
Mir ist hiure widervarn ein saelikeit (German)

## Manuscript

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fols. 277d-78a.  
Stanza order: 198, 199, 200.

Text from Haupt-Wiessner.

## Bibliography

Haupt-Wiessner XLIV, 25-XLV, 8.

## Author and Date

Placed among the *unechte Lieder* of Neidhart by Haupt-Wiessner. Neidhart probably lived between about 1180 and 1236. Ms. C was compiled by about 1300.

## Verse Form

Three stanzas of six lines rhymed as follows:

a	b	a	b	c	c
6m	9f	6m	8f	7f	8f

Anacrusis is permitted in all lines.

## Variants

2 trünne *Wackernagel*, trut C. 5 dâ wir wâren gar] wir waren da C. 8 ob mir sîn got gesage C, ob mir sing od gesage *Singer*. 10 gar om. C. 14-16 no lacuna C. 17 hei hey C.

## Notes

3 des wart ich wol inne] "I was happy to learn." Compare Haupt-Wiessner 48,9 *des wart ich wol inne* "I learned that for certain" (with a different sense of *wol*); 27,37 *über al müezen sîn die liute werden inne*, perhaps "Anyway, people will have to find out."

5 spende] "Austeilung von Gaben" according to Wiessner, *Vollständiges Wörterbuch zu Neidharts Liedern*. Samuel Singer proposed an emendation to *swende* "open place, clearing" in his *Neidhart-Studien* 15.

6 Singer pointed out, in relation to the game motif in the last two lines of the poem, that hunting hazelnuts figures as a child's amusement in a number of German songs. The symbolism of the two nuts calls for no commentary; the one hazelnut represents the pudenda, as may the base word *Nuss*.

7 Singer explains *zinzel* as a form of *zisel* "finch," with erotic connotations referring to the pudenda.

8 *wern* recurs in *weren* 10, *werte* 11, *weren* 14; evidently play on the word provides much of the poem's substance. Its primary sense throughout the poem is undoubtedly *befriedigen* "gratify, satisfy, please" (so Wiessner in his *Wörterbuch* and Singer). Wiessner points out that in Nithart's poetry in general the word also has the meanings *gewähren*, *bezahlen* "give, pay"; the connotation of exchanging goods, either voluntarily or for value received, serves in this poem to relate the meaning of sexual gratification to other themes. Related elements occur from *spende* 5 and *geben zwô für eine* 6. The girl will give her finch to the man, *geben* 7; if it sings, he must give her back what is appropriate, must pay her, must gratify her (*wern* 8). He repeats that he will be delighted to do just those interrelated things (*weren* 10, *werte* 11). If he withholds anything he owes her for the bird, he will make up the difference out of his own wages—for he has, too, his own vigorous resources (v. 12).

8 Compare Guido Cavalcanti: *Quando l'augel pia, allor disia'l me' cor drudo avere* "Whenever a bird coos, my heart longs to have a lover" (Poem 161:13-14).

17-18 Singer suggests a children's game in which the player who is caught by the ear becomes the fool, that is, becomes It.

## 128

Pseudo-Gottfried von Neifen (13th c.)  
Rife und anehanc (German)

## Manuscript

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fol. 38c.  
Stanza order: 125, 126, 127.

Text from Kraus.

## Bibliography

Kraus 1:113-14, 2:129-32.

## Author and Date

Kuhn finds metrical and linguistic reasons to doubt the attribution to Gottfried, who flourished between 1234 and 1255. Ms. C was compiled by about 1300.

Kuhn interprets the poem as a parody of *niedere Minne*: "Der Verfasser will zeigen, wie Walthers schlichtes Mädchen in Wirklichkeit fühlt und denkt: ein Schilling und ein Hemd sind ihr wichtiger als die *minne*. Sie ist so wenig idyllisch dargestellt wie etwa die Figuren bei Nestroy."

## Verse Form

Three stanzas of fourteen lines rhymed as follows:

a	b	c	d	a	b	c	d	e	f	e	f	e	a
3m	3f	3m	3m	3m	3f	3m	3m	3m	3f	3m	3f	3m	3m

The last e-rhyme is an orphan in stanzas 2 and 3. Anacrusis is permitted in the second, fourth, sixth, eighth, eleventh, twelfth, and fourteenth lines. Toubert 10.

## Variants

2 Hat die heide C. 4 Ist nach jamer C. 6 mit froiden wol C. 11 mir herter om. C. 20 Mir was sorge C. 26 Daz ich alles muoz C. 40 were alles mir C.

## Notes

- 15 Kuhn takes this literally, while pointing out that elsewhere the broken jug has sexual symbolism. His reason for rejecting a symbolic reading here, only that the girl can still cause the poet love's grief (vv. 10-11), does not seem persuasive. The symbolic meaning is at least implied. I follow Kuhn's interpretation that the poet broke the girl's jug (in whatever sense) yesterday, so that her mistress beat her (vv. 27-28); now he feels relieved that she is not angry (*si daz vertruoc* 19).
- 27, 41 Kuhn indicates with a dagger that these lines are metrically defective.

## 129

Tannhäuser (fl. 1245-70)  
Welt ir in ganzen fröuden sin (German)

## Manuscript

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fols. 265a-b.  
Text from Siebert.

## Bibliography

Siebert 86-89. Thomas 102-10.

## Author and Date

Tannhäuser hailed from the region of Nürnberg, and refers in his poems to events which occurred between 1245 and 1270 (Sayce 319-20).

## Verse Form

Twenty-seven stanzas; stanzas 1 and 16 have two lines rhymed a a, the rest have four lines rhymed a b a b. Four stresses per line. Anacrusis is permitted in any line.

## Variants

1 Went C. 7 kan C. 9 daz C. 10 swant C. 13 kan C. 16 al Siebert, om. C. 31 kan C. 33 genan C. 58 soz] so daz C. 72 sol C. 83 und kle C. 93 ich] ist C. 94 C reads only grüne heide with blank spaces before and after.

## Notes

- 55 "Sollte es nicht möglich sein, die Wendung mit lone empfan so zu verstehen, daß es bedeutete: eine Gabe annehmen und belohnen?" (Siebert).
- 66 "ich nam si bi der wizen hant steht hier nicht im eigentlichen Sinne, wie schon der Vergleich mit V. 61 zeigt, sondern ist die übliche, in der späteren Volksdichtung so beliebte Formel für die Liebesumarmung" (Siebert).
- 67 gevelle] "Glück, Gelingen" or even "Gefallen, Gefälligkeit" Siebert. Also "fall, sturz (spec. fall im kampf ...)". Lexer. The erotic suggestion is plain. Margarete Lang argues for the meaning "Zufall ... also ein deutsches Wort für Chance = glücklicher Fall der Würful, im übertragenen Sinne gebraucht" (196).
- 81 Si] That is, *frouwen güete* 79.

## 130

Tannhäuser (fl. 1245-70)  
Der winter ist zergangen (German)

## Manuscript

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fols. 265b-d.  
Text from Siebert.

## Bibliography

Siebert 89-94. Thomas 110-19.

## Author and Date

See Poem 130.

## Verse Form

Twenty-seven stanzas, in Siebert's edition, in varying rhyme-schemes and meters. Brinkmann (208-14) has demonstrated the close relation with Colin Muset's "Volez oïr la muse Muset," Poem 72.

## Notes

- 56 der strit] "das streben, begehren nach etw." Lexer.  
60 contrate] French *contrée*, from popular Latin \*(*regio*) *contrata*; cf. Italian *contrada*.  
88 Palermo] "Nur scherzhafte Lokalisierung allgemein üblichen Tuns" (Siebert).  
95 granze] Old French *gréance*, "agreement" (Godefroy 4:343, Tobler-Lommatzsch 4:603).  
126 Daz] Referring to *daz herze* 124 ("My heart is broken").

## 131

Henri III, Duke of Brabant (c. 1230-61)  
L'autrier estoie montez (French)

## Manuscripts

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 242-43 (music).  
N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 118-18v (music).  
P = Paris, Bibliothèque Nationale, ms. fr. 847, fols. 90v-91 (music).  
V = Paris, Bibliothèque Nationale, ms. fr. 24406, fol. 69-69v (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 164v (music).  
Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NPVX. Base K.

## Bibliography

Bartsch III 14. Henry 75-83. Spanke 936 = Linker 56-2.

## Melody

Pascale 604-05. Rosenberg and Tischler no. 161. For the melody of a Latin contrafactum see Hughes 6.

## Author and Date

Henri III, Duke of Brabant (ruled 1248-61), composed several lyric poems and was the protector of Adenet le Roi, author of several romances. See Henry 14-21; *DLFMA* s.v. Duc de Brabant.

## Verse Form

Five *coblas singulares* of 12 lines:

a b a b b c c b b b d d  
7 7 7 7 5 3' 5' 5 3 3 3 7

Mölk 1052,2.

## Variants

1 L'autri X; m'estoie V. 7 par mi V. 12 et] puis P. 14 je ai X. 19 vous] om. X. 24 j'ai aillors N. 26 conseil] seil N. 31-32 cloee de soie/ ouvree d'argent X. 40 que] om. N. 58 bonement NP.

## Notes

- 44 Cf. (*ne*) *si ne si*, "unter keinen Umständen" (Tobler-Lommatzsch 9:620).  
48 *prameteus*] Tobler-Lommatzsch 7:1969 s.v. *prometos*.  
59 *sentu*] A recognized variant form of the participle; see Fouché 372.



132  
Anonymous  
L'autrier m'estoie levels (French, 1250-1300)

**Manuscript**

Metz, Bibliothèque municipale, ms. 535 (destroyed in 1944), fol. 165 (music).  
Text from Meyer.

**Bibliography**

P. Meyer, "Notice" 68-69. Henry 83-84. Spanke 934a = Linker 265-1028.

**Author and Date**

The ms. was apparently written at Metz in Lorraine about 1300 (Meyer 43). The poem is a contrafactum of Poem 131.

**Verse Form**

Two *coblas singulares* of 12 lines:

a b a b b c c b b b d d  
7 7 7 7 5 3' 5' 5 3 3 3 7

Mölk 1052,1.

**Variants**

7 Li proie ms. 17 la a ms. 23 depri ms.

133  
Johann von Brabant (1253-94)  
Eins meien morgens vruo was ich uf gestan (German)

**Manuscript**

C = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 848, fol. 18c.  
Edited here from the facsimile of C (ed. Sillib et al.).

**Bibliography**

Hagen 1: 15-16. Henry 109-10. Van den Boogaard. Willaert.

**Author and Date**

Johann I, Duke of Brabant, was born in 1253 and ruled 1267-94. He was the son of Henri III de Brabant, who wrote Poem 132.

**Verse Form**

Three stanzas; stanza 1 has seven lines, stanzas 2 and 3 have six lines. Rhyme scheme:

a a a (a) b B B  
7m 7m 4m (4m) 4m 7m 3m

Anacrusis is permitted in the first through the fifth line. Note that in stanza 3 the rhymes are imperfect: *stuont-stunt-munt, stan-fa-fa* (recalling *ufgestan-gan-stan-wolgetan* in stanza 1).

Boogaard observed the resemblance of the rhyme-scheme to that of the Arabic *zéljel*, and Willaert likened the stanzaic structure to that of the French *ballette*. Both these scholars regard the syllabic measure as free; the number of stresses, however, seems regular to me, as is conventional in German verse.

**Variants**

12-13, 18-19 Harba lor fa *only C*.

**Notes**

4 Van den Boogaard prints this line as I have given it, but remarks in a note that for metrical reasons the line must be deleted or considered as the second hemistich of line 3, with ornamental internal rhyme.

6 If the refrain is not simply onomatopoeic, it may deliberately or unknowingly represent Occitan *Alba lor i fa* "Il leur y fait l'aube," "It dawns on them." In Occitan *arba* occurs as a variant of *alba*. Van den Boogaard suggests that the linguistic rupture between Middle Dutch (or Middle High German in the text as we have it) and Occitan corresponds to a generic shift from the pastourelle to the *alba*, in the connotation of the refrain.

134  
Guiraut Riquier (fl. 1254-92)  
La Primeira Pastorella d'en Guiraut Riquier... (Occitan, 1260)

**Manuscripts**

C = Paris, Bibliothèque Nationale, fr. 856, fols. 306v-08.  
Edited here from microfilm of C.

**Bibliography**

Audiau no. 9. Riquier, *Trovadores* no. 347. Pillet-Carstens 248,49.

**Author and Date**

Born in Narbonne, Guiraut Riquier spent his long career in the courts of his native city, in other towns in southern France, and in Toledo, capital of the kingdom of Castille. According to a rubric ms. C was copied directly from the poet's own book, which was written in his own hand and included the date for each of the six pastourelles. See Riquier, *Trovadores* 3:1609-12.

**Verse Form**

a b c a b c b b c b b c c c  
5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5'

Six stanzas of fourteen lines, with one tornada of eight lines. *Coblas singulares*. Frank 770:1.

**Notes**

65 *Belh Deport*, "Good Conduct," is the *senhal*, or secret name, used by Guiraut Riquier to designate an unidentified lady in many of his other poems.

86 Sir Bertran d'Opian, a knight of Narbonne attested in 1229 and 1242; see Anglade 33.

135  
Guiraut Riquier (fl. 1254-92)  
La Segunda Pastorella d'en Guiraut Riquier... (Occitan, 1262)

**Manuscript**

C = Paris, Bibliothèque Nationale, fr. 856, fol. 308-08v.  
Edited here from microfilm of C.

**Bibliography**

Audiau no. 10. Riquier, *Trovadores* no. 348. Pillet-Carstens 248,51.

**Author and Date**

See Poem 134.

**Verse Form**

a b a b a c c a a c  
10 10'10 10'10 10 10 10 10 10

Six stanzas of ten lines. *Coblas singulares capcaudadas*. Frank 285:1.

**Variants**

6 per *Audiau, Riquer* (= *AR*). 20 *yeu om. AR*. 22 no li *poiria AR*. 60 vos *CA*, nos *R*; *sautran C*, *aut'an AR*.

## 136

Guiraut Riquier (fl. 1254-92)

La Terssa Pastorella d'en Guiraut Riquier... (Occitan, 1264)

**Manuscript**

C = Paris, Bibliothèque Nationale, fr. 856, fols. 308v-09.  
Edited here from microfilm of C.

**Bibliography**

Audiau no. 11. Riquer, *Trovadores* no. 349. Pillet-Carstens 248,32.

**Author and Date**

See Poem 134.

**Verse Form**

a b c a b c b b c b b c c c  
5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5'

Five stanzas of fourteen lines with a tornada of eight lines. *Coblas singulars*. Frank 770:2.

**Variants**

4 *caut C*. 10 *via] guia C*, *via Audiau*.

## 137

Guiraut Riquier (fl. 1254-92)

La Quarta Pastorella d'en Guiraut Riquier... (Occitan, 1267)

**Manuscript**

C = Paris, Bibliothèque Nationale, fr. 856, fol. 309.  
Edited here from microfilm of C.

**Bibliography**

Audiau no. 12. Riquer, *Trovadores* no. 350. Pillet-Carstens 248,50.

**Author and Date**

See Poem 134.

**Verse Form**

a b c a b c c b b c c b  
7' 7' 7' 7' 7' 7' 7' 7' 7' 7' 7' 7'

Six stanzas of twelve lines. *Coblas singulars capcaudadas*. Frank 773:1.

**Variants**

15 *ops om. C*, *supplied by Rohegude*.

**Notes**

14 *plazen paria] cf. Poem 8:19*.

## 138

Guiraut Riquier (fl. 1254-92)

La Quinta Pastorella d'en Guiraut Riquier... (Occitan, 1276)

**Manuscript**

C = Paris, Bibliothèque Nationale, fr. 856, fol. 309-09v.  
Edited here from microfilm of C.

**Bibliography**

Audiau no. 13. Riquer, *Trovadores* no. 351. Pillet-Carstens 248,22.

**Author and Date**

See Poem 134.

**Verse Form**

a b c a b c a b c a b c c d c d  
5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5'

Five stanzas of sixteen lines. *Coblas singulars capcaudadas*. Frank 769:1.

**Variant**

26 *Senhes C*.

**Notes**

- 1 Astarac, a region in the department of Gers, formerly a county with its capital at Mirande. Cf. Poem 139:98.
- 2 L'Isle-Jourdain (Gers).
- 20 The shepherdess has gained absolution by completing a pilgrimage to Santiago de Compostela.
- 26 Anglade (158-59) takes this passage as an allusion to the expedition of Alfonso X of Castile against Granada in 1281, and so corrects the date in the rubric to mcccxxxii. Riquer answers that the allusion is put in the mouth of the shepherdess, and interprets the narrator's response as casting doubt on what she says ("I don't think *he is*").
- 55 In translating *vilhura* as "old age" I follow Riquer and Levy against Audiau, who interprets it as "bassesse." Cf. *vilheza* "old age" in Poem 139:77.

## 139

Guiraut Riquier (fl. 1254-92)

La Sesta Pastorella d'en Guiraut Riquier... (Occitan, 1282)

**Manuscript**

C = Paris, Bibliothèque Nationale, fr. 856, fols. 309v-10.  
Edited here from microfilm of C.

**Bibliography**

Audiau no. 14. Riquer, *Trovadores* no. 352. Pillet-Carstens 248,15.

**Author and Date**

See Poem 134.

**Verse Form**

a b c a b c b b c b b c d c d c  
6' 5' 6' 6' 5' 6' 6' 6' 6' 6' 6' 6' 6' 6' 6'

Six stanzas of sixteen lines with a tornada of ten lines. *Coblas singulars*. Frank 771:1.

**Variant**

77 *fer C*.

**Notes**

- 1 Department of Hérault.
- 63 See Poem 138:2.
- 97 Bernart IV, count of Astarac (1249-1291), who participated in a *partimen*, or debate poem, with Guiraut Riquier. Cf. Poem 138:1.

## 140

Hugh, Count of La Marche (fl. 1256-70)  
L'autrier chevauchois seus (French)

## Manuscripts

K = Paris, Bibliothèque de l' Arsenal, ms. 5198, pp. 289-90 (music).  
N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 140v (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fols. 176v-77 (music).  
Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NX. Base X.

## Bibliography

Bartsch III 3. Petersen Dyggve, "Personnages ...: Le comte de la Marche" 136-39. Spanke 2046 = Linker 49-1.

## Melody

Aubry, *Plus anciens monuments* 16.

## Author and Date

Hugh XII, Count of La Marche (assuming with Petersen Dyggve that the author was not his father Hugh XI), inherited the seignory of Lusignan and the county of La Marche and Angoulême. Attaining majority in 1256, he distinguished himself by his violence toward the bishop and clergy of Angoulême, but departed on crusade in 1270 with Saint Louis never to return. See Petersen Dyggve, "Le comte de la Marche" 131-34.

## Verse Form

Seven stanzas of 7 lines:  
a b a b a a b  
7 5' 7 5' 7 7 5'

The rhymes are identical in stanzas 1-2 and in stanzas 3-7. Mölk 626,33.

## Variants

5 a cue X, au cuer KN. 6 chantoit XN, disoit K. 9 ai X, oi KN. 10 corajous X, amoros KN. 13 por XK, a N. 20 vueillier K, ne vous voilliez N. 24 et XN, el K. 25 esfree XKN. 26 me ester X. 27 ne vueill joer] n'ai que parler K. 29-35 stanza 5 om. K. 35 tost] vos N. 37 et] ne N. 39 trop] molt N. 40 e moi X, en moi KN. 43 crier X, huchier KN. 44 haute X, grant KN.

## 141

Cerverí de Girona (fl. 1259-85)  
Entre Lerida e Belvis (Occitan)

## Manuscripts

Sg = Barcelona, Biblioteca de Catalunya, ms. 146, no. 87.  
Text from Riquer, *Cerverí*.

## Bibliography

Audiau no. 19. Riquer, *Cerverí* no. 11; *Trovadores* no. 332. Pillet-Carstens 434,7c.

## Author and Date

Cerverí de Girona was the pseudonym adopted by a Catalan troubadour, Guillem de Cervera, who served the king of Aragon, the viscount of Cardona, and the count of Rodez in France. His surviving work is the most extensive of any troubadour. See Riquer, *Trovadores* 3:1556-64.

## Verse Form

a a b a a b b b a a b  
8 8 7' 8 8 7' 7' 7' 8 8 7'

Five stanzas of eleven lines with three tornadas of five, five, and three lines. *Coblas singulares*. Frank 100:1.

## Variants

17 fetz fetz Sg. 18 fasia Audiau, plazia Sg. 28 irada Levy, Audiau, nuda Sg. 33 nom tem Sg. 38 loin car Sg. 39 cutxas Sg, cutxos Levy. 41 patxia Sg.

## Notes

- 1 Lérida, about 130 kilometres west of Barcelona; Bellvís, about 16 kilometres east-northeast of Lérida.
- 2 The river Segre.
- 27 The shepherd must have departed.
- 38 venut] Catalan form, cf. Occitan *vendut*.
- 65 The Infante Peter, later Peter III of Aragon, was celebrated by Cerverí from 1262 to 1277.
- 66 Sibila d'Empúries, wife of Ramon Folc V, viscount of Cardona 1241-76.

## 142

Cerverí de Girona (1259-85)  
Entre Caldes e Penedes (Occitan)

## Manuscript

Sg = Barcelona, Biblioteca de Catalunya, ms. 146, no. 88.  
Text from Riquer.

## Bibliography

Audiau no. 20. Riquer, *Cerverí* no. 12. Pillet-Carstens 434,7b.

## Author and Date

See Poem 141.

## Verse Form

a b a b a b a b  
8 6' 8 6' 8 6' 8 6'

Six stanzas of eight lines with three tornadas of four, four, and two lines. *Coblas singulares*. Frank 225:1.

## Variants

16 can Sg. 47 per com nous deu sius vol retener Sg, per c'om no-us deu si-us vol tener Audiau.

## Notes

- 1 Caldas de Malavella, about 15 kilometres south of Gerona; Penedes, a short distance north-east of Caldas.
- 2 Santa Seculina, north-east of Caldas; given to the poet by James I of Aragon (cf. v. 35).
- 14 The scenes of Poems 141 and 142 are more than 160 kilometres apart.
- 34 gens] "aimablement" Audiau; "para nada" Riquer, but the negative particle is lacking.
- 56-57 On the Infante and the viscountess see Poem 141, notes.

## 143

Paulet de Marseille (fl. 1262-68)  
L'autrier m'anav'ab cor pensiu (Occitan, 1265-66)

## Manuscript

E = Paris, Bibliothèque Nationale, fr. 1749, pp. 169b-70b.  
Edited here from microfilm of E.

**Bibliography**

Lévy, pp. 280-84. De Bartholomaeis, 2:215-21. Ugolini, *Poesia provenzale* no. 41. Riquer, *Trovadores* no. 304. I. de Riquer no. 5. Pillet-Carstens 319,6.

**Author and Date**

Paulet de Marseille was a court poet who served Viscount Barral dels Baus of Marseille, the Infante Peter of Aragon, and Alfonso X of Castile (see Riquer, *Trovadores* 3:1447-48; I. de Riquer 139-43). It is clear from verses 33-34 that the pastourelle must have been written after Charles of Anjou, count of Provence, had begun his Italian expedition against Manfred, but before Manfred's death at the battle of Benevento; that is, between April 25, 1265, and February 26, 1266.

**Verse Form**

a b a b a b c d c d c d c d  
8 8 8 8 8 8 7 7 7 7 7 7 7

Eight stanzas of fourteen lines with four tornadas of four lines. *Coblas doblas*. Frank 280:1.

**Variants**

*The manuscript contains two large lacunae, here filled within square brackets with Lévy's conjectures.* 3 pastora ab E. 5 gardava anhels E. 20 ioioios E. 27 tan om. E. 38 dartes E. 47 ques E. 56 ceran E. 61 r. e j. E. 73 nou E. 74 Lo sieu sei e. E. 84 doctor E. 86 notbl E. 93 si om. E. 96 ceran E. 103 auraun E. 110 al E. 114 Peire et E. 123 Seraun E. 126 notble E.

**Notes**

- 30 Charles of Anjou became count of Provence by marriage in 1246, and soon turned his rule there into a complete despotism.  
34 Manfred, the last Hohenstaufen to occupy the throne of Sicily (1258-66).  
38 Robert I, count of Artois, brother of Charles of Anjou, was slain by Egyptian Saracens in 1250.  
39-42 Charles of Anjou made war in Hainaut as an ally of his sister Marguerite; the specific allusion has not been explained.  
45-46 Pope Urban VI sought an alliance with Charles against Manfred. "Whetstone and steel": to sharpen his sword.  
58 Peter, son of James I of Aragon, later Peter III (1276-1285), had a genealogical claim to the county of Provence.  
61 In 1265 the Infante Peter was fifteen years old, but already remarkable for his height and his corpulence.  
84 Perhaps the generous Hector le Brun, father of Galehout in some versions of the *Tristan*.  
85 Edward, son of Henry III of England, later Edward I (1272-1307), descended on his mother's side from the house of Provence.  
103-4 The French will never respect any rightful king or emperor again, if James permits Charles of Anjou to usurp Sicily.  
125-27 Conjectures taken from Lévy's note.  
128 Conjecture by Ugolini.

144

Guilhem d'Autpol (fl. 1269-1270)  
L'autrier a l'intrada d'abril (Occitan)

**Manuscript**

C = Paris, Bibliothèque Nationale, fr. 856, fol. 380-80v.  
Edited here from microfilm of C.

**Bibliography**

Appel 122-25. Audiau no. 22. Pillet-Carstens 206,3.

**Author and Date**

The poet's name may refer to Hautpoul, in the department of Tarn. Perhaps he was a minstrel (see vv. 25, 61). If he refers in the pastourelle to friar Pierre-Jean Olive (see v. 77, note), the poem was probably written somewhat later than 1270. See Riquer, *Trovadores* 3:1519.

**Verse Form**

a b a b a b a b c c b c c c b d d c d  
8 8 8 8 8 8 8 4'5'5'5' 4'5'5'5' 7 7 7 7

Four stanzas of twenty lines with two tornadas of four lines. *Coblas doblas*; exceptionally, the tornadas introduce new rhymes. Frank 244:1.

**Variants**

9 bella es C. 37 Ja de C. 45 nou vestimen C. 47 negu C, paren C. 55 bruneta escura C. 61 lesernimen C. 65 laculhimen C. 67 sen C. 81 Na toza C. 83 Qui no C.

**Notes**

- 58 Two syllables lacking.  
77 The Franciscan theologian and reformer Pierre-Jean Olive, who was born in the diocese of Béziers and died at Narbonne (1247-98), and whose works were censured as heterodox in 1278. On his praise of virginity see *Histoire Littéraire de France* 21 (1847, rpt. 1896) 53.  
82 Cato of Utica, to whom was attributed a collection of maxims called the *Disticha Catonis*.

145

Moniot de Paris (fl. 1250-1300)  
A une ajornee (French)

**Manuscripts**

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, p. 191 (music).  
N = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 91v (music).  
P = Paris, Bibliothèque Nationale, ms. fr. 847, fols. 58v-59 (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 135v (music).  
Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of NPX. Base K.

**Bibliography**

Bartsch III 43. Petersen Dyggve, "Moniot" 192-94. Spanke 492 = Linker 186-1.

**Melody**

Gérolde, *Musique* 131. Gennrich, *Altfranzösische Rotrouenge* 52-53. Gennrich, *Musikalische Nachlass* 3:25.

**Author and Date**

To judge by his name ("Little Monk") and his use of ecclesiastical musical forms, Moniot must have received a monastic education. The manuscripts in which his work is preserved suggest by their dates of composition that he may have been active in the second half of the 13th c. See Petersen Dyggve, "Moniot" 186-91.

**Verse Form**

Five *coblas doblas* of 12 lines:

a b a b a b a b A A A B  
5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5' 5'

Mölk 692,1.

**Variants**

4 pres de *KPX*, delez *N*. 12 flor] rose *X*. 21-24 Bele ert etc. *N*, bele etc. *PX*, om. *K*. 33 mamele *P*. 33-60 Bele ot la mais *X*. 34 om. *P*. 35-60 Bele ot la mais *X*. 35 suer bele *P*. 40 garnement/nement *P*. 42 en *K*, a *NP*. 43 damoise *N*. 44 conmant *KP*, talent *N*. 45-48 om. *NK*; bele etc. *P*. 53 folage *KP*, damage *N*. 58 damage *K*, mon damage *NP*.

**Note**

9-12 etc. Van den Boogaard 241.

## 146

**Moniot de Paris (fl. 1250-1300)**  
**Je chevauchois l'autrier (French)**

**Manuscripts**

*K* = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 192-93 (music).  
*N* = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 92-92v (music).  
*P* = Paris, Bibliothèque Nationale, ms. fr. 847, fols. 171v-72 (music).  
 Edited here from the facsimile of *K* (ed. Jeanroy and Aubry) and photographs of *NP*. Base *K*.

**Bibliography**

Bartsch I 68. Petersen Dyggve, "Moniot" 197-200. Spanke 1255 = Linker 186-3.

**Melody**

Gennrich, *Altfranzösische Rotrouenge* 67.

**Author and Date**

See Poem 145.

**Verse Form**

Five *coblas singulares* of 10 lines:

a b a b a b c c C C  
 7 6' 7 6' 7 6' 11 11 11 11

Mölk 821,2.

**Variants**

15 proie *P*. 17 conmençoit] sonmençoiter *N*; a raconter] om. *N*. 18 conme ses maris la bat pour bien amer *P*. 19-20 j'aim only *K*, j'aim mult only *N*, j'aim etc. only *P*. 21 a paris *N*. 24 pires *K*, pire *N*. 26 miert *P*; sires *K*, sire *N*. 28 car me vueil avec vos aleioer *N*; aler oer *P*. 29-30 j'aim only *N*, j'aim etc. only *P*, om. *K*. 33 qu'a *P*. 35 q'il n'a poier *KN*. 36 tres qu'a *P*. 37 pas] par *N*. 38 amer] amor *N*. 39-40 om. *KP*, j'aim only *N*. 43-44, 45-46 reversed in *P*. 46 el] et *N*; soz] sor *P*. 47 Dame *P*. 48 a] o *NP*. 49 j'aim trop *P*. 49-50 j'aim only *K*, j'aim mult etc. *N*, j'aim trop etc. *P*.

**Notes**

9-10 Van den Boogaard 961.

23 The Grand Pont, bridging the Seine between the Ile de la Cité and the Right Bank.

36 Vincestre] Winchester, city in England.

## 147

**Moniot de Paris (fl. 1250-1300)**  
**Au nouviau tens que nest la violete (French)**

**Manuscripts**

*K* = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 196-97 (music).  
*N* = Paris, Bibliothèque Nationale, ms. fr. 845, fol. 94-94v (music).

*P* = Paris, Bibliothèque Nationale, ms. fr. 847, fol. 102-02v (music).

*U* = Paris, Bibliothèque Nationale, ms. fr. 20050, fols. 157v-158 (music).

Edited here from the facsimiles of *K* (ed. Jeanroy and Aubry) and *U* (ed. Meyer and Raynaud) and photographs of *NP*. Base *K*.

**Bibliography**

Bartsch III 45. Petersen Dyggve, "Moniot" 208-11. Spanke 987 = Linker 186-2.

**Author and Date**

See Poem 145.

**Verse Form**

Three *coblas singulares* of 16 lines plus variable refrains:

a a b a b a b b a b b a b a b a v R  
 10' 10' 7 6' 7 6' 7 7 6' 7 7 6' 7 6' 7 6'

St. 3: a a b a b a c c a c c a d a d a v R

Mölk 358,1.

**Variants**

2 ces prez] les bos *U*. 5 fera *U*. 12 et de *P*. 13 Iluec] Elle *U*. 15 cel] ce *N*, un *U*. 16 chantoit sa chansonete *U*. 17 ci ne demora je plus *U*. 18 Deus tant mal mi fait la gaité *U*. 20 li jors n'est pais venus *U*. 21-41 *Stanzas 2 and 3 reversed in U*. 21 tout belement] Inellemant *U*. 23 bele] cil *U*; bele Dex] Damledex *P*. 31 et en grant labor] por *U*. 35 nuete] jonete *U*; savor] signor *U*. 37 om. *U*. 38-39 vadreu vadreu vadreu va/ vadreu vadreu delle *U*. 40-41 om. *U*. 41 donee] do... worn *P*. 42 La] om. *N*; pastore ert] pastorete *U*; bien fete] bi... worn *P*. 43 cors et *N*; vis] v... worn *P*; ot] ait *U*. 44 ma] m... worn *P*; douce] belle *U*. 49 partir] par... worn *P*, departir *U*. 51 doing] las *U*. 52 qier] veil *U*; repentir] departir *U*. 54 c'est] est *U*; recors *U*. 55 c'est or] ce est *P*, si est *U*. 58 joliete *U*. 60 n'onques] n... ques worn *P*.

**Notes**

18-20 Van den Boogaard 511.

38-41 Van den Boogaard 1828.

59-60 Van den Boogaard 1655.

## 148

**Gautier de Murs (fl. 1250-1300?)**  
**Ge me chivaujoy l'autrier (Occitan)**

**Manuscript**

*C* = Paris, Bibliothèque Nationale, fr. 856, fol. 376.

Edited here from microfilm of *C*.

**Bibliography**

Bartsch 358-59. Rivière 2:15-17. Spanke 1255a.

**Author and Date**

Occitan version of a French original, Poem 81, which was written before 1300. Ms. *C* was written in the fourteenth century (Jeanroy, *Bibliographie sommaire des chansonniers provençaux*). Gautier de Murs, to whom the Occitan version is attributed in ms. *C*, is otherwise unknown. Guillem de Murs was a troubadour from Murs de Barrès near Espalion (Aveyron) who was a contemporary of Guiraut Riquier (fl. 1254-92).

**Verse Form**

a b a b b a a b b a a b  
 7 7' 7' 7' 7' 7' 7' 7' 7' 7'

Five stanzas of twelve lines. *Coblas singulares*. Not included by Frank.



## Variants

The first stanza has been mutilated by cutting out the illumination. 1 Ge Bartsch, *om. C*, cf. 13; 1' Bartsch, *om. C*; 2 pan.(o)s C, pansos Bartsch. 3 a.lespi C, albespi' Bartsch. 5 ..ncha C, blancha Bartsch, noha Rivière. 7 qu..... C, q'un mastin Bartsch. 8 ..... reculhoit sa pro.... C, Rivière, *em. Bartsch*. 9 *om. Bartsch*. 10 que *om. Rivière*. 11 paise Rivière. 13 vers Rivière. 20-22 Verses called for by the rhyme scheme; no lacuna in C. 23 mien Bartsch, Rivière. 25 une Rivière, me Bartsch. 27 confort Rivière. 28 ne mes Rivière. 29 i *om. Rivière*. 30 et, et Rivière. 31 le vi Rivière. 34 serons Bartsch. 36 y *om. Rivière*. 43 ou Bartsch. 51 la Rivière. 52 d'ome le Bartsch, Rivière. 54 l'oyti Bartsch, loysi Rivière. 55 avoyc baton Bartsch. 56 le chine Bartsch.

## Note

10 Robi] The distinctive Occitan form occurred earlier in an augmented pastourelle by Gui d'Ussel beginning "L'autre jorn, per aventura" (Audiau no. 8).

## 149

## Anonymous

## Heu main matin jueir alai (French, 1250-1300)

## Manuscript

I = Oxford, Bodleian, ms. Douce 308, fol. 208.  
Edited here from photograph of I.

## Bibliography

Bartsch II 50. Rivière no. 23. Spanke 57 = Linker 265-780.

## Melody

Rosenberg and Tischler no. 29.

## Author and Date

Set in Wallonia and dated 1250-1300, or possibly 14th c., by Wichert (25, 49). Ms. compiled at the beginning of the 14th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*). Rivière considers the poem a late imitation of an early type.

## Verse Form

Five *coblas similaires* of 8 lines:

a a a b a c D C  
8 8 8 6' 8 8 7' 7'

The a-rhyme, -ai elsewhere, changes to -ei in stanza 4. Mölk 191,1.

## Variants

15-16 les mameletes *only I*. 23-24, 31-32 les mamelettes *only I*.

## Notes

7-8 Van den Boogaard 1222.

7 poignant] Glossed as "grow" ("croître, pousser") by Rivière 3:159, and similarly as "keimen, sprießen" in this passage by Tobler-Lommatzsch 7:2094-95. However, the shepherdess makes clear that the feeling she experiences is not attributable to the process of adolescence in general, but specifically to sexual deprivation (v. 18). Hence I prefer to translate "ache, tingle," a sense attested for Latin *pungere* ("to affect with a tingling sensation," *Oxford Latin Dictionary*) and which survives in Old French figurative usage ("jem. hart zusetzen, jem. quälen; ... Unruhe bereiten," Tobler-Lommatzsch 7:2091-94). Cf. Poems 114:26, 115:13.

## 150

## Anonymous

## L'autrier tout seus chevauchie (French, 1250-1300)

## Manuscripts

K = Paris, Bibliothèque de l'Arsenal, ms. 5198, pp. 370-71 (music).  
X = Paris, Bibliothèque Nationale, n. a. fr. 1050, fol. 241-41v (music).  
Edited here from the facsimile of K (ed. Jeanroy and Aubry) and photographs of X. Base K.

## Bibliography

Bartsch II 68. Rivière no. 56. Spanke 1709 = Linker 265-1038.

## Melody

Spanke, *Liedersammlung* 426-27. Gérold, *Musique au moyen âge* 199.

## Author and Date

Set in Picardy or Wallonia and dated 1250-1300 by Wichert (28, 50).

## Verse Form

Four stanzas of varying form containing, respectively, 8, 9, 11, and 10 lines. The rhyme schemes and syllable-counts appear to be essentially free. Mölk 1540,1.

## Variants

9 El] cele X. 15 exploite] exploite a X. 18 pas pas X. 21 je] *om.* X. 26 si] *om.* X. 36 conme] com X. 37 la honie] honie X.

## 151

## Anonymous

## Hui matin a l'ajornee (French Motet, 1250-1300)

## Manuscripts

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 206 (ed. Beck, fol. 199; music).

T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 185-85v (music).  
Edited here from the facsimile of M (ed. Beck) and photographs of T. Base M.

## Bibliography

Bartsch II 97. Raynaud 2:50. Rivière no. 109. Gennrich, *Bibliographie* no. 217 = Linker 265-782.

## Melody

Tischler, *Earliest Motets* no. 19-2 (score 1:117-21).

## Author and Date

Both mss. were compiled at the end of the 13th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*).

## Verse Form

Motet in 17 lines; Mölk 582,1.

## Variants

7 cortoise et sage T. 9 tig M, ting T. 12 repeated T.

## 152

## Anonymous

## Aveques tel Marion i a (French Motet, 1250-1300)

## Manuscripts

M = Paris, Bibliothèque Nationale, ms. fr. 844, fol. 208v (ed. Beck, fol. 201v; music).

Munich, Staatsbibliothek, 4775, I, fol. 9v.

T = Paris, Bibliothèque Nationale, ms. fr. 12615, fol. 188v (music).  
 Edited here from the facsimile of M (ed. Beck) and photographs of T. Base M.

**Bibliography**

Bartsch II 104. Raynaud 2:55. Stimming p. 105. Gennrich, *Bibliographie* no. 81 = Linker 265-195.

**Melody**

Tischler, *Earliest Motets* no. 260 (score 2: 1398-99).

**Author and Date**

Datable by the composition of mss. M and T at the end of the 13th c. (Jeanroy, *Bibliographie sommaire des chansonniers français*).

**Verse Form**

Motet of 11 lines; Mölk 1404,1.

**Notes**

1 There is ellipsis of a relative *que*, and *i a* is the impersonal idiom: lit. "With such a Marion [as] there is ...."  
 9 tirlot] "?" Tobler-Lommatzsch 10:329, citing only this passage.

**153****Anonymous**

**L'autre jour par un matin dejouste une valec**  
 (French Motet, 1250-1300)

**Manuscript**

Ba = Bamberg, Staatliche Bibliothek, Lit. 115 (*olim* Ed.IV.6), fol. 7-7v (music).  
 Edited here from the facsimile of Ba (ed. Aubry).

**Bibliography**

Stimming 6. Rivière no. 116. Gennrich, *Bibliographie* no. 200 = Linker 265-1004.

**Author and Date**

Datable by the composition of ms. Ba, c. 1280-1300 (Tischler, *Style* 2:160).

**Verse Form**

First part of a triple motet; 23 lines. Mölk 147,1.

**154****Anonymous**

**Au tans d'esté que cil oisel** (French Motet, 1250-1300)

**Manuscripts**

Ba = Bamberg, Staatliche Bibliothek, Lit. 115 (*olim* Ed.IV.6), fol. 5v (music).  
 Bes = Besançon, Bibliothèque Municipale 716, no. 47.  
 London, British Library, Cotton Vespasian A xviii, fol. 164v.  
 Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 30-37 (music).

Edited here from the facsimiles of Ba (ed. Aubry) and Mo (ed. Rokseth). Base Mo.

**Bibliography**

Raynaud 1:11. Gennrich, *Bibliographie* no. 336 = Linker 465-400 no. 3.

**Melody**

Tischler, *Codex* no. 23 (score 1:42-48, trans. 4:5). Tischler, *Earliest Motets* no. 273-1 (score 2:1429-45).

**Author and Date**

Datable by the compilation of ms. Ba, c. 1280-1300 (Tischler, *Style* 2:160).

**Verse Form**

Motet of 36 lines; Mölk 769,1.

**Variants**

8 esjoï] resbaudi *Ba*. 11 si trovai *Ba*. 13 mout fit] fait *Ba*. 25 et puis *Ba*. 30 demener *Ba*. 31 Merci vous proi *Ba*. 35 ne ja ne m'en departirai *Ba*.

**155****Anonymous**

**Quant repaire la verdor** (French Motet, 1250-1300)

**Manuscript**

Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 78v-79v-80v (music).

Edited here from the facsimile of Mo (ed. Rokseth).

**Bibliography**

Raynaud 1:42. Rivière no. 81. Gennrich, *Bibliographie* no. 438 = Linker 265-1477.

**Melody**

Tischler, *Codex* no. 44 (score 2:21-24, trans. 4:17-18). Tischler, *Earliest Motets* no. 29-2 (score 1:205-16).

**Author and Date**

Ms. Mo was compiled about 1300 (Tischler, *Style* 2:159).

**Verse Form**

Motet of 41 lines; cf. Mölk 1134,1.

**Variants**

23 loig *Mo*.

**Notes**

19-21 Van den Boogaard 751.

**156****Anonymous**

**Quant la froidor trait a fin** (French Motet, 1250-1300)

**Manuscript**

Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 147v-48v (music).

Edited here from the facsimile of Mo (ed. Rokseth).

**Bibliography**

Raynaud 1:85. Rivière no. 87. Gennrich, *Bibliographie* no. 226 = Linker 265-1444.

**Melody**

Tischler, *Codex* no. 106 (score 2:112-13, trans. 4:41).

**Author and Date**

Ms. Mo was compiled about 1300 (Tischler, *Style* 2:159).

**Verse Form**

Motet of 16 lines; Mölk 671,1.

**Notes**

15-16 Van den Boogaard 664.



157  
Anonymous

Pour escouter le chant du rossignol (French Motet, 1250-1300)

## Manuscripts

La = Paris, Bibliothèque Nationale, n. a. fr. 13521 [chansonnier La Clayette], fol. 390v (= p. 772; music).

Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 154v-56 (music).

Paris, Bibliothèque de l'Arsenal, ms. 6361, p. 772.

k = Paris, Bibliothèque Nationale, fr. 12786, fol. 76.

Edited here from the facsimiles of La (ed. Gennrich) and Mo (ed. Rokseth). Base Mo.

## Bibliography

Bartsch I 55 (= vv. 11-18). Raynaud 1:92. Gennrich, *Bibliographie* nos. 779, 780 = Linker 265-1365.

## Melody

Tischler, *Codex* no. 112 (score 2:121-22, trans. 4:43-44). Tischler, *Earliest Motets* no. 241 (score 2:1351-53).

## Author and Date

Ms. Mo was compiled about 1300 (Tischler, *Style* 2:159); ms. La, which omits lines 1-10, was compiled c. 1235-50 (2:142).

## Verse Form

1<sup>o</sup> Motet of 10 lines; Mölk 1421,1. 2<sup>o</sup> Motet of 8 lines; Mölk 50,2.

## Variants

1-10 *om. La*. 16 Elle me respont *La*. 17 que toz jors *La*. 18 s'amour la veuil *La*.158  
Anonymous

El mois de mai (French Motet, 1250-1300)

## Manuscript

Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 184v-85v-86v.

Edited here from the facsimile of Mo (ed. Rokseth).

## Bibliography

Raynaud 1:119. Gennrich, *Bibliographie* no. 324 = Linker 265-1418.

## Melody

Tischler, *Codex* no. 135 (score 2:153-56, trans. 4:52-53). Tischler, *Earliest Motets* no. 52-2 (score 1:395-406).

## Author and Date

Ms. Mo was compiled about 1300 (Tischler, *Style* 2:159).

## Verse Form

Motet of 34 lines; Mölk 436,1.

## Variant

9 jonene *Mo*.

## Notes

5, 18 lai] Lay, "an extended song form cultivated particularly in the 13th and 14th centuries. The stanzas--if the poem can be divided in that way--are each in a different form and therefore have different music" (*New Grove Dictionary*).159  
Anonymous

L'autre jour par un matinet (French Motet, 1250-1300)

## Manuscripts

Ba = Bamberg, Staatliche Bibliothek, Lit. 115 (*olim* Ed.IV.6), fol. 22v (music).

Bes = Besançon, Bibliothèque Municipale, 716, no. 44.

Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fols. 284v-85v (music).

Edited here from facsimiles of Ba (ed. Aubry) and Mo (ed. Rokseth). Base Mo.

## Bibliography

Raynaud 1:220. Stimming 28. Gennrich, *Bibliographie* nos. 628, 629.

## Melody

Tischler, *Codex* no. 261 (score 3:79-80, trans. 4:85).

## Author and Date

Datable by the compilation of mss. Ba, c. 1280-1300 (Tischler, *Style* 2:160), and Bes, c. 1270-90 (2:159).

## Verse Form

1<sup>o</sup> Motet of 17 lines; Mölk 995,1. 2<sup>o</sup> Motet of 15 lines; Mölk 353,1.

## Variants

4 plaisant] seant *Ba*. 6 Les li me sui trais maintenant *Ba*. 7 quis] proi *Ba*. 10 preu et hardi *Ba*. 14 je] tant *Ba*. 15 set] si *Ba*. 28 onc] ains *Ba*. 29 rigolee *Ba*.

## Note

29 rigotee] *Rigoter*, "caresser amoureusement une femme" Godefroy 7:198.160  
Anonymous  
Par une matinee el moys joli d'avril  
(French Motet, 1250-1300)

## Manuscript

Mo = Montpellier, Bibliothèque de l'École de Médecine, H 196, fol. 355v (music). Edited here from the facsimile of Mo (ed. Rokseth).

## Bibliography

Raynaud 1:266. Gennrich, *Bibliographie* no. 896 = Linker 265-1312.

## Melody

Tischler, *Codex* no. 309 (score 3:169-70, trans. 4:105). Tischler, *Earliest Motets* no. 217-2 (score 2:1215-26).

## Author and Date

Ms. Mo was compiled c. 1300 (Tischler, *Style* 2:159).

## Verse Form

Motet of 19 lines; Mölk 518,1.

## Note

2 ala] First person singular (cf. Rivière 1:38).

## 161

Guido Cavalcanti (c. 1255-1300)  
In un boschetto trova' pastorella (Italian)

## Manuscripts

- Ca = Rome, Biblioteca Apostolica Vaticana, Chigiani L.viii.305.  
Cap<sup>2</sup> = Verona, Biblioteca Capitolare, ms. 820.  
La = Florence, Biblioteca Medicea-Laurenziana, pl. 41, 34.  
Lb = Florence, Biblioteca Medicea-Laurenziana, pl. 41, 20.  
Mb = Florence, Biblioteca Nazionale Centrale, Magliabechiano VII, 1108.  
Text from Contini (base Ca); Favati lists fourteen manuscripts, but accepts the readings in Ca with a single exception (v. 8).

## Bibliography

Favati 305-08. Contini 2:555-56. Nelson no. 46. For commentary see Bertoni, *Studi* 131-37 (parallels in French pastourelles); Dronke, *Medieval Latin* 1:155-56; Dronke, *Medieval Lyric* 200-01; Hernández Esteban 87; Moleta; Paguni.

## Author and Date

Scion of a wealthy Florentine family, the poet became one of the leaders of the faction of the White Guelphs. Although Dante identifies Guido in the *Vita nuova* (iii.14) as his closest friend, as prior he concurred in the sentence of exile which soon led to Guido's death.

## Verse Form

A *ballata* in five stanzas rhyming ababb(bc), hendecasyllabic, with the last b-rhyme internal; the c-rhyme is constant. The lead stanza or *ripresa* reproduces the last two lines of the rhyme-scheme.

## Variants

8 et adornata Favati. 18 el mio disio con sua pace pigliare Cap<sup>2</sup>LaLb. 20 se le fosse inpiacere Mb. 25 ettanto vesti gioia Mb.

## Notes

- 1, 18 pastorella] The form is a Gallicism in contrast to normal *pastorella* according to Bezzola, "Die Pastourelle" 161. Bezzola also claims that *cavelli* 3 is Gallicised, and that *augel* 13, *augelli* 16, and *audio* 16 show influence from Occitan. Nelson regards *dolzemente* 11 as a Gallicism or Provençalism, *drudo* 14 as "a common Provençalism (from *drut*) with no pejorative connotation," and *dolzore* 25 as a Provençalism.  
2 la stella] Collective (Contini).

## 162

Joan Esteve (fl. 1270-88)  
Pastorella que fes Johan Esteve... (Occitan, 1275)

## Manuscript

C = Paris, Bibliothèque Nationale, fr. 856, fol. 328v.  
Edited here from microfilm of C.

## Bibliography

Audiau no. 15. Pillet-Carstens 266,7.

## Author and Date

Minstrel of Béziers and potter by trade, Joan Esteve left eleven poems (contained only in ms. C) which are dated in their rubrics from 1270 to 1288. See Riquer, *Trovadores* 3:1601.

## Verse Form

abababc ccc d dcd dc  
8 8 8 8 8 4 4 4 4 2'2'8 2'2'8

Six stanzas of sixteen lines with two tornadas of three lines. *Coblas doblas*. Frank 276:1.

## Variants

19 paor Audiau. 37 Audiau deletes second que. 39 ieu Audiau. 53 mi Audiau. 60 trobada C, em. Audiau. 61 fes Audiau. 65 tal Audiau. 67 ricx Audiau. 79 Ses Audiau. 82 Tan C, em. Audiau; Amor Audiau. 96 aitam Audiau.

## Notes

- 99 Guillem de Lodeva] a powerful knight, commander of the French fleet in an expedition against Aragon in 1285, and patron of Joan Esteve.  
102 Belh Rai] "Beautiful Sunlight," a secret name, or *senhal*, for the poet's lady.

## 163

Joan Esteve (fl. 1270-88)  
Vaquieyra que fes Johan Esteve... (Occitan, 1288)

## Manuscript

C = Paris, Bibliothèque Nationale, fr. 856, fol. 329-29v.  
Edited here from microfilm of C.

## Bibliography

Audiau no. 17. Riquer, *Trovadores* no. 342 (reprints Audiau). Pillet-Carstens 266,9.

## Author and Date

See Poem 162.

## Verse Form

ababbc bde e f e e f  
7'7 7'7 7 2'7 5 3'3'5 3'3'5

Five stanzas of fourteen lines with two tornadas of six lines. *Coblas singulares*. Frank 317:1.

## Variants

14 co Audiau. 18 s'orazo Audiau. 38 mon Audiau. 46 vuelh Audiau. 54 sufrire Audiau. 61 no Audiau. 69 no-ns Audiau. 70 mon Audiau. 77 Mon Audiau. 79 beutat Audiau.

## Notes

- 3 Olargues (Hérault).  
47 The Franciscans were noted for their reforming zeal.  
48 On the Beguines see Poem 105:2 note.  
72 Guillem de Lodeva] See Poem 162:99 note.  
77 Belh Ray] See Poem 162:102 note.

## 164

Guillaume d'Amiens (late 13th c.)  
Prendés i garde, s'on mi regarde (French)

## Manuscript

a = Rome, Biblioteca Vaticana, Regina 1490, fol. 136v (music).  
Edited here from photographs of ms. a.

## Bibliography

Bartsch II 122. Van den Boogaard no. 93. Linker 101-11.

**Melody**

Gennrich, *Rondeaux, Virelais und Balladen* no. 50 (score).

**Author and Date**

Guillaume d'Amiens, known as "le Paigneur" ("the Painter"), was active at the end of the 13th c.; he was the author of a *Dit sur l'amour*, of ten *rondeaux*, and of several *chansons d'amour*. See *DLFMA* 345. This song is attributed to Guillaume d'Amiens in ms. a, but was treated as anonymous by Bartsch.

**Verse Form**

A rondeau in the form:

A B c A c b A B  
8' 8' 8' 8' 8' 8' 8'

**Notes**

1-2 Van den Boogaard 1531.

165

Anonymous

L'autriar al quint jorn d'abril (Occitan, late 13th c.?)

**Manuscript**

f = Paris, Bibliothèque Nationale, fr. 12472, fol. 42.

Text from Audiau.

**Bibliography**

Audiau no. 23. Pillet-Carstens 461,145.

**Author and Date**

Anonymous; the text provides no datable reference. The manuscript was written in the first half of the 14th c. (Jeanroy, *Bibliographie sommaire des chansonniers provençaux*).

**Verse Form**

Stanzas 1, 3, 6:       a b c b b b a a a b  
                              7 5'7 5'5'6'4 4 8 6'  
Stanzas 2, 4, 5:     a b a b b b a a a b  
                              7 5'7 5'5'6'4 4 8 6'

Six stanzas of ten lines with one tornada of two lines. *Coblas singulares*. Frank 785:1 and 310:1.

**Variants**

3 espi *Audiau*. 7 humieu, 8 mieu, 9 sarzieu *Audiau*. 15 si est f. 17 Dieus f. 21 gardi *Audiau*. 23 amor *Audiau*. 24 riza f. 28 mati *Audiau*. 29 follows 26 in f. 31 lati *Audiau*. 33 camí *Audiau*. 37 Marti *Audiau*. 39 tutz f, vezi *Audiau*. 45 lo boscage *Audiau*. 46 los ambrajes f, est ombraje *Audiau*. 49 amor *Audiau*. 51 no f. 57 alhor] a lui f. 58 secor *Audiau*. 61 Seinher om. f, autre janglador f. 62 barnaje f.

**Note**

37 sant Martin] Saint Martin of Tours; "the pilgrimage to Tours was one of the most popular in Europe" (Butler, *Lives of the Saints*, November 124).

166

Pedr'Amigo de Sevilha (fl. 1260-1302)  
Quand'eu hun dia fuy en Compostela (Galician-Portuguese)

**Manuscripts**

B = Lisbon, Biblioteca Nacional, Cancioneiro Colocci-Brancuti, no. 1098.

V = Rome, Biblioteca Vaticana, lat. 4803, no. 689.

Text from Marroni.

**Bibliography**

Nunes no. 330. Marroni no. 5. Tavani, "Indice dei poeti" 116,29.

**Author and Date**

Pedr'Amigo de Sevilha was a cleric, eventually a canon, whose activity is documented from 1260 in Galicia to 1302 in Salamanca, where he drew up his will. See Marroni 194-224; cf. Jensen 166.

**Verse Form**

a b a b b a  
10' 10' 10' 10' 10' 10'

Six stanzas of six lines. *Coblas doblas*. Tavani, "Repertorio metrico" 79:12.

**Variants**

4 uy a outra V. 6 e fiz por e ffiz por B. 7 Dixi-lh] Dix BV. 13 E] om. B. 31 en smada V. 34 seõ V. 35 cuydo-m'eu] cuydo BV.

**Notes**

1 Santiago de Compostela, site of the cathedral of the apostle Saint James, was the greatest center of pilgrimage in Europe.

9 Estella in Navarre, on the pilgrimage route from France to Santiago.

10 Rocamadour in France (Lot) attracted pilgrims to its shrine of the Virgin.

12 gonela] The term appears in several of the Occitan pastourelles (Poems 8:5, 11:12, 165:10).

26 The verse apparently has one syllable too many.

34 The Sar, a small river near Santiago. Cf. Poem 70:7.

167

Denis, King of Portugal (ruled 1279-1325)  
Vi oj'eu cantar d'amor (Galician-Portuguese)

**Manuscripts**

B = Lisbon, Biblioteca Nacional, Cancioneiro Colocci-Brancuti, no. 547.

V = Rome, Biblioteca Vaticana, lat. 4803, no. 150.

Text from Lang, modified in v. 1.

**Bibliography**

Lang no. 70. Nunes no. 3. Tavani, "Indice dei poeti" 25,135.

**Author and Date**

Born in 1261, King Denis reigned from 1279 until his death in 1325. See Jensen 179-81.

**Verse Form**

a b a b c c b  
7 7 7 7 7 7 7

Four stanzas of seven lines, with two *findas* of three. The *findas* introduce a new c-rhyme, while repeating the b-rhyme of stanza 4. *Coblas singulares*. Tavani, "Repertorio metrico" 104:63. Denis's verse form resembles that of the pastourelle by Joan Airas, Poem 70, but repeats only one of his rhyme-sounds (-ei in stanza 3).

## Variants

1 Vy BV, Nunes, Oi Lang. 6 dixi] drei V. 28 do Lang, Nunes, no BV; que Lang, Nunes, om. BV.

168

Denis, King of Portugal (ruled 1279-1325)  
Unha pastor se queixava (Galician-Portuguese)

## Manuscripts

B = Lisbon, Biblioteca Nacional, Cancioneiro Colocci-Brancuti, no. 519.  
V = Rome, Biblioteca Vaticana, lat. 4803, no. 102.  
Text from Lang.

## Bibliography

Lang no. 23. Nunes no. 1. Tavani, "Indice dei poeti" 25,129.

## Verse Form

a b a b a b c  
7' 7' 7' 7' 7' 3

Three stanzas of seven lines; the last line of the stanza is a refrain. The first and third b-rhymes in each stanza are the same word (*dia, coita, morte*). *Coblas singulares*. Tavani, "Repertorio metrico" 68:1.

## Variants

1 quei uana V. 8 queirando V. 13 raha coyta V. 17 ancrunhas V.

169

Dante Alighieri (1265-1321)  
Cavalcando l'altr'ier per un cammino (Italian)

## Bibliography

Text from Foster and Boyde no. 20. Discussion: Kiyose.

## Author and Date

The author of the *Divine Comedy* composed the *Vita nuova* of lyric poems describing his love for Beatrice and prose commentaries which he probably wrote not long after her death, perhaps in 1292-93. This sonnet occurs in Chapter 9.

## Verse Form

A sonnet rhyming abba abba cde edc. Hendecasyllables.

## Note

2 novo piacere] A new delight, that, is, another beauty, another lady.

170

Anonymous  
As I stod on a day me self under a tre... (English, early 14th c.)

## Manuscript

London, College of Arms, ms. XXVII, fol. 130a.  
Text from Brandl and Zippel.

## Bibliography

Brandl and Zippel 128. Brown and Robbins, *Index* no. 371.

## Author and Date

The manuscript dates from the reign of Edward II, around 1325.

## Verse Form

After the isolated first line, there follow three stanzas rhyming as follows:

a b a b a b c c

The stress pattern seems to be this:

4 4 4 4 4 4 4 3 4

There are prominent cesuras and abundant alliteration joining the line (1, 12, 19) or within the hemistich (4, 5, 7, etc.).

## Variants

6 shridis. 12 Crist] Xpx. 19 feche (*see note*).

## Notes

8 boke] Presumably her missal (*MED* 2:1019 s.v. "bok" n. [1] 4a).

14-15 yef] Either present subjunctive or past indicative (cf. *OED* 4:G.183 s.v. "give" A 3a, 4). In v. 14, which answers the wish expressed by the lover in 12, it functions as a subjunctive; but in v. 15, answering 13, it is indicative. Syllepsis.

18 bar me fast on hond] *MED* 2:750 s.v. "beren" v. (1) 13h.

19 The rhyme scheme calls for emendation of *feche* to *fet*. The two verbs were partial synonyms, the former gradually replacing the latter. The infinitive form *fet* is attested in several fourteenth-century texts (see *MED* 5:535-36).

25 wille] "Consent, ... good will," *OED* 12:Wh. 130, art. II.7.b.

27 byrd] "Bird" or "maiden," as in v. 8.

28-29 I give these two lines to the lover, because neither is appropriate to the woman. She did not think at first that he looked like a modest fellow; her greeting to him (14-15) accused him of flirtatious deception. But he noticed right away that she was reading, presumably in her missal (8). He has not been persistent; each point in his conversation has been a new one (12, 16, 22--but cf. 17). But she has just denied him her love four different ways (24-27). Notice also that if these lines are given to the woman, this speech (24-31) is considerably longer than the others in the poem.

28 chese you for chast] Language suggesting God's choice of the Virgin for the incarnation.

29 mak hit so tow] *OED* s.v. "tough" 8b.

30 The lacuna may have contained a phrase of address, relatively independent of the syntax of the rest of the line (which seems complete).

171

Anonymous

In a fryht as y con fare fremede (English, early 14th c.)

## Manuscript

London, British Library, Harley 2253, fols. 66v-67.  
Text from Brook (except that I represent the character "thorn" as "th").

## Bibliography

Brook 39-40. Discussion: Moleta, Woolf. Brown and Robbins, *Index* no. 1449.

## Author and Date

Anonymous. The manuscript was dated around 1340 by Ker xxi.

## Verse Form

Forty-eight lines rhyming ABABABAB in eight-line stanzas, with two four-line stanzas (2 and 7) ABAB. The heavy alliteration suggests reading the lines as tetrameters or trimeters. For analysis of prosodic ornamentation see Matonis.

## Variants

31 [th]o. 33 hengren. 47 of[th]unche.

## Notes

- 9 hengest, in helde] As suggested by *MED* 6:605 s.v. helde n. (2), rather than the empty *hendest in helde* of Brook. *Hende* means "gracious, courteous"; as a noun it may mean "gracious lady" or be used of Christ. *Helde* is used especially of God's favor.
- 25 Brook runs the sentence to a question mark after 26, which I fail to construe.
- 26 on [th]e lyht] May mean "alighted on thee" as in Brown, *English Lyrics of the XIIIth Century*, number 77, vv. 11-12. However, I prefer to relate the expression to "come to light," *MED* 8:1007, art. 6 (a).
- 40 Woolf emends the line to read "[th]ah he [th]e slowe ne mihtu him asluppe," giving stanza 6 to the man and so creating a pleasing alternation of stanzas between the two speakers. This alluring hypothesis destroys the girl's spontaneous reversal of position, however, and does so at the expense of textual conjecture. I prefer to stand by the manuscript.

## 172

## Anonymous

*Mentre per una ribiera* (Occitan, c. 1320-33)

## Manuscripts

X = Toulouse, Archives de l'Académie des Jeux Floraux, ms. 500.007, fols. 23 (= X<sub>1</sub>) and 32 (= X<sub>2</sub>).

Y = Barcelona, Biblioteca Central, ms. 239, fols. 102v-03.

Z = Toulouse, Archives de l'Académie des Jeux Floraux, ms. 500.006, fols. 101v-02 (stanzas 1-2 only).

Text from Audiau.

## Bibliography

Gatien-Arnoult 1:178-80 (X<sub>1</sub>), 256-62 (X<sub>2</sub>). Anglade, *Flors* 58-59 (Y). Anglade, *Leys* 2:107-8 (Z). Audiau no. 24 (X<sub>2</sub>). Nelli 339-47. Zufferey 569,29.

## Author and Date

Anonymous, included in the *Leys d'Amors* composed by Guilhem Molinier between 1333 and 1340 (see Gonfroy 187). Presumably written shortly before the *Leys* (Audiau xii).

## Verse Form

Odd stanzas: a b a b c d d c e e f f g  
7'7 7'7 7'7 7 7'7'7'7'7'7'

Even stanzas: a b b c c d e e d f g f g  
7'7'7'7'7'7 7 7'7 7'7 7'

Seven stanzas of thirteen lines with one tornada of five lines. The rhymes of the odd stanzas recur in reverse order in the even ones (*coblas retrogradadas per acordansa*, Gatien-Arnoult 1:256). Frank 426a and 731a.

## Variants

3 gaya] una X<sub>1</sub>YZ. 5 Sopdamen X<sub>2</sub>, Et ades X<sub>1</sub>Y, Mantenen Z. 7 fer] per Y. 12 paus X<sub>1</sub>. 25 envian X<sub>1</sub>. 43 Tam X<sub>2</sub>, Tan Audiau. 57 qui X<sub>2</sub>, que Audiau. 89 dec X<sub>2</sub>, det Audiau.

## Notes

92-94 As Audiau pointed out (p. xv), these expressions resemble traditional epithets of the Virgin and may be addressed to her. Nelli prefers to think of the poet's lady.

## 173

Pseudo-Neidhart von Reuental  
Der Wenglinck (German, 1300-50)

## Manuscript

c = Berlin, Staatsbibliothek Preußischer Kulturbesitz, germ. fol. 779, fols. 136v-37v.

Edited here from the facsimile of ms. c (ed. Wenzel).

## Bibliography

Hagen 3:189-90. On the need for a critical edition see Simon 151.

## Author and Date

"Der Wenglinck" is one of the many imitations of Neidhart contained in ms. c, which was completed in the late 15th c. "Literary activities of reworking old *Neidharte* and composing new ones flourished ... in the first half of the fourteenth century," according to Simon 152, citing Fritz 55.

## Verse Form

Five stanzas of seventeen lines rhymed as follows:

a b a a b c d c c d e e f g g g f  
4m 2f 4m 4m 2f 4m 2f 4m 4m 2f 5f 6f 5f 4m 4m 5f

Irregularities in the rhymes at vv. 15, 30, 34, 40, 58 were corrected by Hagen; see variants.

## Variants

8 kund(e) *Hagen*. 12 sprach (zuo z'in) *Hagen*. 13 wempel *Hagen*, hendel c. 15 ieg(e)licher *Hagen*; ging] gie *Hagen*. 16 [der] *Hagen*. 20 wis(en) *Hagen*. 30 ze zier' ein rosen krenzel uf min houbet *Hagen*. 34 mir erlobet *Hagen*. 40 zwer] zwik *Hagen*. 51 sin] sie c, sin *Hagen*. 56 ich(ß) *Hagen*. 58 verschiebe *Hagen*. 67 [n]ie (me) *Hagen*. 68 (mich) *Hagen*. 80 sich *Hagen*, sie c. 83 kuppffrej c, kupfrin *Hagen*. 85 [so] *Hagen*.

## Notes

Brinkmann (242-44) points out parallels with the pastourelles by Tannhäuser and Walther von der Vogelweide.

Title: Der Wenglinck] The substantive expresses the agent of the verb *wenken*, modern *wanken*, "to shake, sway, waver." The word seems not to be related to English *wang* "penis," since the English word is a 20th-c. usage according to Eric Partridge, *A Dictionary of Slang and Unconventional English*, 8th ed. (New York: Macmillan, 1984); cf. modern Scots *whang* "penis," *Scottish National Dictionary* 10:120. In the poem the word is also spelled *wenling* 10, *wenling* 12, 17, 65, 79, *wenclinck* 46, *wenlinck* 49, *wendling* 57, 62, 68, *wenlinck* 74.

1 fes] Rhymes with *Ges* (*Geis*); presumably a borrowing from French *fei(s)*, modern *foi*, "faith."

3 Ges] "Goat," cf. *Cabrote* in Poem 30:24.

## 174-81

Juan Ruiz, Archpriest of Hita  
*Cánticas de Serrana* from the *Libro de Buen Amor* (Castilian, 1330-43)

## Manuscripts

S = Salamanca, Biblioteca de la Universidad Antigua, ms. 2663.

G = Madrid, Biblioteca de la Real Academia Española (formerly owned by Gayoso).



T = Madrid, Biblioteca Nacional, Vitrina 6-1 (formerly at Toledo; contains only stanzas 950-53 of the *cánticas*).

### Bibliography

Text from Joset. My translation owes a special debt to the English version by Willis. Notes drawn from Joset and Corominas. Discussion: Battesti; Blasi 93-106; Brownlee; Burke; Danielson; Deyermund; Gybbon-Monypenny, "Autobiography"; Kirby; Le Gentil, "A propos des *cánticas de serrana*" and "La serranilla"; Lope; Menéndez Pidal, "Primitiva poesía" and "Sobre primitiva lírica"; Menéndez y Pelayo 1:300; Pardo; Pérez de King; Sanz y Díaz; Stamm; Stegagno; Tate; Walker; Zink 86-96. Bibliographies on the *Libro de Buen Amor*: Gybbon-Monypenny, "Estado actual"; Mignani.

### Author and Date

Juan Ruiz identifies himself in stanza 19 as Archpriest of Hita, a village near Guadalajara in central Spain. He seems to have completed the first version of his poem in 1330 (represented by mss. GT) and revised it in 1343 (represented by ms. S). The *cánticas de serrana* were probably written in 1330 except for stanzas 983-84 and 1016-20, added in the revision. On recent discussion of the dating of the *Libro de Buen Amor* see Linehan.

### Verse Forms

The narrative passages (174 [I], 176 [III], 178 [V], 180 [VII]) are in *cuaderna via*, that is, stanzas of four long lines on the same rhyme comprising hemistichs which are normally heptasyllabic, less frequently octosyllabic.

The lyric passages are in the following forms:

175 (II). Thirteen stanzas of seven octosyllabic lines rhyming ababccb.

177 (IV). An *estribillo* of three octosyllables rhyming aaB, followed by five stanzas of nine octosyllables cdcddcdB. The B-rhyme is constant.

179 (VI). Nine stanzas of seven octosyllables rhyming abababb.

181 (VIII). An *estribillo* of four hexasyllables AAAA, followed by twenty stanzas of five hexasyllables rhyming bbccA. The A-rhyme is constant.

### Variants

952a rebata S, barata GT. 954b u. v. estrecha vaqueros SG. 956b antes que me enoje S. 956c m. moje S, m. te enoje G. 957d pacha S, pancha G. 960c p. barruntas S. 960g o. sanos S. 962c tírate de la c. S. 963c e. el dardo S, abentó el p. G. 965e alae promed a. S. 966e dam m. S. 972b ch. novia S. 973c poblava G. 977c l. chata S. 977d o. fiera S. 980c ca dize la pastrana 'quien non yerra non emieda' G. 986c del bien non digas mal G. 988ef pregutéle cómo andava / así fuera desdoblado G. 989a señora S. 990g el diablo G. 991b diome tras el p. S. 991d derribóme S. 992gh in S, om. G. 995a om. G. 995b por lo que es por g. G. 996c f. tiempo muy fuerte S. 997c en como diçendi del v. G. 997f çinta S. 998d do querria casar d. g. S. 998g f. de grado S, dize b. amigo e f. r. G. 999c g. vacas S. 1002cde om. G. 1003a prendero S. 1004a Dan S. 1012b c. muy negros S. 1012d q. de yegua S. 1014b l. asnudos e m. S. 1015a De pelos mucho negros tiene boço de barvas G. 1015c hufetas daivas G. 1022c Aldara S. 1023e om. G. 1024a Si om. SG. 1025e om. G. 1027e e dan grand s. S, o me da soldada G. 1035a, 1036a, 1037a dan S, dame G. 1040cd om. G, which substitutes 1041ab.

### Notes

950a "Omnia autem probate," wrote Saint Paul (I Thessalonians 5:21: "But try all things").

950d That is, anyone who seeks the impossible.

951a Saint Emeterius and Saint Chelidonius, honored on March 3, were "the patrons of Santander.... Their festival was formerly kept in Spain with great devotion by all ranks of the people, and many strangers came on pilgrimage to venerate their relics" (Butler, *Lives of the Saints*, March 36).

951b The pass of Lozoya in the Sierra de Guadarrama, between Alcala and Segovia. The protagonist sets out from the region of Hita.

957a That is, "when she spins," because spinstresses moistened their tow with saliva.

959b Malangosto] Near Lozoya.

960b Sotosalbos] Village near La Granja, on the Segovia side of the Guadarrama range.

962f Somosierra] Another pass northeast of Lozoya.

963b Saint Julian, patron saint of travellers.

969g The sexual meaning of *lucha* and *luchar* (971b, 982c) occurs also in French *luitier* (Poem 37:30), and in Latin *luctare*, Propertius 2:1:13, 2:12:3; cf. *reluctantem* (Poem 13:59).

972d Rando] Unidentified. No *Moya* near Segovia or Hita is known, but there is a *Moya* in the province of Cuenca, district of Cañete.

973b Images of inexhaustible wealth and happiness, biblical in origin.

973d Proverbial phrase expressing nostalgia for home.

974c La Fuentfria] Pass south of Segovia.

978d According to popular belief, the stork drives its tenth- (or fifth-) born offspring out of the nest.

980a Ferruzo] The cowgirl's companion.

980c Cornejo] "Dogwood," with echoes of *corneja*, "crow," and *cornudo*, "cuckold," according to Corominas and Joset. Possibly *conejo*, "rabbit," since the girl just clubbed the Archpriest like a rabbit (977d).

981d The loser will be Ferruzo.

983c Is Algueva the name of the girl (despite *Gadea* 987c)? Of a river or a place? Does *partirse de Algueva* mean "to skip town"? Perhaps an emendation is required.

985d Ferreros] Now Otero de los Herreros, southwest of Segovia.

987c Riofrio] Village between Segovia and Otero de los Herreros.

992h The hedgehog rolls up to defend himself from enemies, or from rain or dew.

993b El Cornejo] At the foot of La Tablada pass, south of Segovia, Riofrio and Otero de los Herreros.

999-1001 The Archpriest's claim to rustic expertise may amplify the offer made by French poets to become shepherds, as in Poem 150 (Menéndez Pidal 212).

1004g Menga Lloriente] Probably already a traditional rustic name.

1008c On the mountain girl as a figure of fantasy see Spitzer 262. The portrait of her negates the description of the ideal woman by Don Amor in stanzas 441-48 (Lida de Malkiel 123-24). See also Joset 58.

1008d ceñiglo] "White goose-foot," a plant of dusty and dirty appearance which springs up among thickets of spiny plants.

1009d La Tablada] Pass in the Guadarrama range; the name is no longer used.

1022 On the contrast between the narrative and the lyric versions, particularly striking in VII-VIII, see the study by Tate.

1022c Alda] Perhaps related to the fiancée of Roland, sister of his companion Oliver, who dies of grief at the news of the hero's death; or to the heroine of the Latin farce *Alda* by Guillaume de Blois, c. 1170 (ed. Cohen 107-51).

182

Dafydd ap Gwilym (mid-14th c.)  
Fal yr oeddwyn yn myned (Welsh)

**Bibliography**

Parry no. 41. Translations by Clancy 32-33, Bromwich no. 18, Loomis no. 41. Text from Parry, translation from Clancy. Significant divergences in the other translations are given in the notes. For discussion of Welsh analogues to the French pastourelle see Bromwich, *Tradition* 49; Chotzen 271; Gruffydd 35; W. Lewis Jones 135.

**Author and Date**

Now recognized as the greatest medieval Welsh poet, Dafydd ap Gwilym flourished around 1340-50. He seems to have been born near Aberystwyth in a family descended from the native landed nobility, and to have taken minor religious orders; his poetry was a life-long avocation. See Bromwich in Jarman and Hughes 112-43.

**Verse Form**

A *cywydd*, or poem composed in couplets of seven-syllable lines with matching rhymes except that one is stressed and the other unstressed; with *cynghanedd*, or ornamental effects of internal rhyme and alliteration. See Bromwich, ed., xv-xx.

**Notes**

- 2 Direct address to the audience, apparently comprised of monks (Bromwich).  
4 amaeth] "farmer." Bromwich asserts that in the continental pastourelles, "The man is always of superior station, never a countryman."  
5 "a limb of a maiden's"] "A limb of a maiden" Clancy, "a stripling maid" Bromwich.  
7 alarch mwyn] "Gentle swan." "Gentleness is not a characteristic one would easily associate with a swan, but rather the opposite. The ambiguity (probably intentional) is reinforced by *call* in the following line, which can mean both 'wise, discreet, sensible,' and also 'sharp, wily'" (Bromwich).  
11-12 "The frigid lass would not consent / to go with me as maidens go in May" Bromwich; "We walked together like May-girls, / And the cold one wouldn't consent" Loomis.  
13 gosym] "Wild." Lit. "foolish, simple, artless, honest" Bromwich; trans. "straightforward" Bromwich; "pliant" Loomis. *forwyn lân*, "maiden"] trans. "comely girl" Bromwich, "fair girl" Loomis; "*glân* can also mean 'uncorrupted, undefiled' so that it is intentionally ambiguous" Bromwich.  
16 Either "She praises handsome poets" or "Handsome poets praise her," but not, according to Bromwich, "Let handsome poets praise her!" (Loomis).  
17 "There is no obvious explanation of the reference to the wars, unless it is here a side-glance at the role of knight as wooer in the pastourelle" (Bromwich).  
19 "lad of the hillside"] "Country-boy" Bromwich, "boy from the edge of the parish" Loomis.  
21 Lanbadarn] The church of the parish in which the poet is believed to have been born.  
29 diledach do] "Splendid thatch," lit. "generation of noble lineage," here used ironically (Bromwich); trans. "(girl of) high-born stock" Bromwich, "noble descendant" Loomis.

33 dyn eiddig] "Jealous man." The expression recurs frequently in Dafydd's poetry, much like French *jaloux* or Occitan *gilos*.

183

Petrarch (1304-74)  
Non al suo amante piú Diana piacque (Italian)

**Manuscript**

Rome, Biblioteca Apostolica Vaticana, lat. 3195. Text from Chiòrboli.

**Bibliography**

Chiòrboli no. 52. Commentary in Paden.

**Author and Date**

The great poet and humanist continually revised his *Canzoniere* from at least as early as 1349 until his death. Vatican manuscript Lat. 3195 incorporates his last revisions.

**Verse Form**

A madrigal rhymed aba bcb cc. Hendecasyllables.

**Notes**

- 1-3 When Actaeon the hunter chanced upon Diana naked in her bath, the offended goddess turned him into a stag and he was pursued and killed by his own hounds; see Ovid, *Metamorphoses* 3:138-252.  
6 l'aura] Pun on Laura, the poet's beloved. In this sense the line means "to bind Laura's lovely blond hair"; the shepherdess could be Laura's servant, or even Laura herself. "Laura is a shepherdess because the poem is a madrigal," claims Perella (45), adding that since *velo* 5 is a Petrarchan metaphor for the body, Laura appears here--in this reading--as naked as Diana in her bath.

184

Anonymous  
L'aut jorn, au mes d'abriu cortes (Gascon, c. 1373-80)

**Manuscript**

Rome, Biblioteca Apostolica Vaticana, Barberini latini 1862, fol. 102v. Text from Ugolini.

**Bibliography**

Ugolini no. 1. Zufferey 573,1.

**Author and Date**

Anonymous, attributed by Ugolini (398-405) to the period of greatest military activity in Western Languedoc by Bertrand du Guesclin, the constable of v. 38.

**Verse Form**

a b a b b a b a  
8 8' 8 8' 8 8' 8

Eight stanzas of eight lines. Stanzas 1-4 use one set of rhymes (with a number of imperfect rhymes), stanzas 6-7 another. Frank 302, note.

**Variants**

5 totz mas companhes *ms.* 9 lo *ms.* 12 strangers *ms.* 15 tralhe *ms.* 7 m. cum a. *ms.* 19 spes *ms.* 22 bis *ms.* 33 vos qui etz *ms.* 36 companhie *ms.* 43 aquestas *ms.* 49 de quetz bos edz *ms.* 60 stre a mon... *ms.*, Ugolini.

**Notes**

- 3 Sabartès, the region around Sabart (Ariège), formerly in the county of Foix.  
38 Bertrand du Guesclin, constable of France 1370-80.



- 40 Gaston III Fébus, count of Foix 1343-91, the only count of this name whose hostility to the French led to open warfare during the 14th c.
- 41 *Capdau de Buch* was the title of Jean III de Grailly, cousin of Gaston Fébus, until his death in 1377 when he was succeeded by Archambaud de Grailly; both were allies of Gaston Fébus and the English, and enemies of the king of France.
- 57-64 The last stanza is so damaged in the manuscript that Ugolini refuses to attempt a reconstruction of the text or a translation.

## 185

Anonymous

Era tutta soletta (Italian, 14th c.)

## Manuscript

Florence, Biblioteca Palatina, CLXXXIX. Text from Sapegno.

## Bibliography

Carducci no. 87. Sapegno 546-47. Translation in Jeanroy, *Origines* 130.

## Author and Date

Anonymous. In the manuscript, which is of the fifteenth century, the anonymous text is appended to the poems of Petrarch. Carducci assigned it to the fourteenth century. It is the probable source of Poem 203, Carvajal's *A la princesa de Rosano* (Castilian).

## Verse Form

Ballata. Five stanzas ababbccD, with a reprise DccD; heptasyllabics. The D-rhyme is constant.

## Variant

33 E suoi ms., E a' suoi Carducci, *Sapegno* (see note).

## Notes

- 21 On Achilles' fatal love for Polyxena cf. Dante, *Inferno* 5:65-66, and Singleton's note; the ultimate sources are in Dictys Cretensis and Dares Phrygius, the early medieval retellers of the Trojan War.
- 33 According to the ms. reading *e suoi*, "she wove [strands of] her blond hair" with flowers and presented the garland to the poet. Carducci and Sapegno correct to *e a' suoi*, "she wove the flowers in her blond hair," and then disconcertingly presented the garland. The manuscript reading seems preferable.
- 42 Solomon's knot, one that cannot be untied; cf. Dante's "Ben ti faranno il nodo Salamone," ed. Foster and Boyde no. 73.

## 186

Pseudo-Dafydd ap Gwilym

A mi ar deg foregwaith (Welsh, 14th c.?)

## Bibliography

The present text, translation, and notes were prepared in generous response to my request by Thomas Parry, editor of *Dafydd ap Gwilym* (letter dated 24 February, 1969). The poem was previously published by Jones and Owen, no. 197.

## Author and Date

The poem was attributed to Dafydd ap Gwilym by Jones and Owen, but the attribution was rejected by Parry.

## Verse Form

A *cywydd*, or poem composed in couplets of seven-syllable lines with matching rhymes except that one is stressed and the other unstressed; with *cynganedd*, or ornamental effects of internal rhyme and alliteration.

## Notes (by Thomas Parry, except references to Owen Jones and William Owen)

- 20 "Preparing for sowing": Lit. with the seed behind them.
- 23 *nawne noeth*] Though the three words involved here, *naw*, *gne*, and *noeth*, are perfectly familiar, I cannot see their significance in their context.
- 24 *ffordd driniad*] The second word is conjectural. The mss. have *drinaid* "three leaps."
- 30 *diwair*] This should read *ddiwair*, with soft mutation after a feminine noun. It may not be the correct reading, but it makes good sense. "Would have me"] Lit. "would come."
- 31 *hasting*] I have not seen this word anywhere else, but I take it to be a derivative of Engl. *haste*.
- 39 *Dwynwen*] "The daughter of Brychan Yrth; feigned by the bards to be the goddess of love; Llanddwyn in Anglesea is dedicated to her, which was much resorted to in former times, by votaries bringing offerings to procure good offices of Dwywnwen to soften the hard hearts of the objects of their affections" (Owen Jones and William Owen 535). "Then"] Lit. "this year."
- 45 *dirasnwy*] Another complete stranger, which I cannot try to translate or explain.
- 55-58 These four lines are difficult, especially 57-58, but what I have given as a translation does at least appear in the lines. But there is more, which I cannot extract.
- 59 There is trouble here too. *Indeg* is a woman's name, and a well-known one, but it is here treated as a man's name. The meaning of the whole couplet is fairly clear, but my "lover" is not a recognized rendering of *Indeg*. "Indeg, the daughter of Afarwy Hir, a lady of Arthur's court" (Owen Jones and William Owen 539).

## 187

Anonymous

En l'erbetta verdoyant (Franco-Provençal, c. 1400)

## Manuscript

F = Florence, Biblioteca Nazionale Centrale, CL.vii.1040, fol. 52a. Text from Meyer, with modifications.

## Bibliography

Stickney no. 9. R. Meyer, *Französische Lieder* no. 9.

## Author and Date

Anonymous. The manuscript seems to date from the beginning of the 15th c. (Stickney 73; Meyer 1). Linguistic evidence shows that the poems, which must have been copied by an Italian scribe, came originally from the Franco-Provençal region, perhaps from Franche-Comté (Meyer 19-20).

## Verse Form

Rondeau. An initial refrain of two lines in the form:

A B

7 4

followed by five stanzas:

a A a b A B

7 7 7 4 7 4

**Variants**

*The ms. gives the refrain only at beginning and end.* 11, 15 *piusele Meyer.* 17, 21 *lui Meyer.* 18 *moy amer F, Stickney.* 23, 27 *plesamant Meyer.*

**Note**

The speaker says he found several maidens; he spoke to them all, and one answered. Meyer emended the plural forms to singular for consistency (11, 15, 17, 21). He also emended *plenamant* 23, 27 to *plesamant*, but cf. the meanings "vollständig, reichlich" in Tobler-Lommatzsch 7:1133.

188  
Anonymous

Ansi la doy om mener s'amietta! (Franco-Provençal, c. 1400)

**Manuscript**

F = Florence, Biblioteca Nazionale Centrale, CL.vii.1040, fol. 52a.  
Text from Meyer.

**Bibliography**

Stickney no. 11. R. Meyer, *Französische Lieder* no. 11.

**Author and Date**

See Poem 187.

**Verse Form**

Initial refrain of one line, and six stanzas of the form a a A. The second line of each stanza becomes the first line of the next. The lines are decasyllabic, with caesura after the fifth syllable.

**Variants**

*The MS gives the refrain only in lines 1 and 19.* 2 *sui Stickney;* *levée F (according to Meyer), leveya Stickney.* 15, 17 *lors F; pour F.*

189  
Oswald von Wolkenstein (1377-1445)  
Ain jetterin, junck, frisch, frei, früt (German)

**Manuscripts**

A = Vienna, Österreichische Nationalbibliothek, ms. 2777, fol. 43v.  
B = Innsbruck, Universitätsbibliothek, Pergamenthandschrift, fol. 34-34v.  
C = Innsbruck, Museum Ferdinandeum, Papierhandschrift, fols. 70v-71.  
Text from Klein; base B.

**Bibliography**

Klein no. 83. Petzsch. I have consulted the English translation by Jones (*Oswald von Wolkenstein* 47) and the glossary by Townsley. Melody with Modern German translation in Schönmetzler.

**Author and Date**

Oswald von Wolkenstein was born in southern Tirol, near what is now Brunico in northern Italy. His travels took him as far afield as Russia, Ireland, northern Africa, and the Holy Land. Imprisoned repeatedly as a result of a dispute over certain landholdings, he rendered intermittent service to the eventual Emperor Sigismund. See George F. Jones, *Oswald von Wolkenstein*.

**Verse Form**

Three stanzas of 12, 11, and 11 lines, with a refrain of 5, rhymed as follows:

St. 1	a	b	a	b	c	c	d	e	d	e	c	c
	4m	4m	4m	4m	3f	2f	4m	4m	4m	4m	3f	2f
St. 2	4m	4m	4m	4m	3f	--	4m	4m	4m	4m	3f	2f
St. 3	4m	4m	4m	4m	3f	--	4m	4m	4m	4m	3f	2f
Ref.	a	b	c	d	b							
	4m	4m	4m	4m	4m							

In stanzas 2 and 3, the second c-rhyme is missing.

**Variants**

6, 12 *Gar sunder scheuhen A.* 10 *ir om. c.* 23 *wolbedeckt c.* 42 *dick] offt c.* 44 *las frischlich bachen A.*

**Notes**

- 1 *jetterin]* From the verb *jäten* 'to weed'. "The girl is a country wench, presumably a berry picker or gatherer of mushrooms or some other forest produce," Jones, *Oswald* 47.
- 6 The line must refer to what follows (Jones, *Oswald*; Petzsch), not to what precedes, as in Klein's punctuation. Petzsch argues that v. 6 should be regarded as a scribal duplication of v. 12, and so deleted (201).
- 20 A brook called *Lenebach*, on the mountain called Schlern east of Innsbruck (uncertain; see Townsley).
- 34, 40 *voglen]* In Modern German the meaning has specialized to "to screw" (vulgar).

190  
Oswald von Wolkenstein (1377-1445)  
Ain graserin durch külen tau (German)

**Manuscripts**

A = Vienna, Österreichische Nationalbibliothek, ms. 2777, fol. 35v.  
B = Innsbruck, Universitätsbibliothek, Pergamenthandschrift, fol. 31v.  
C = Innsbruck, Museum Ferdinandeum, Papierhandschrift, fols. 66v-67.  
Text from Klein; base B.

**Bibliography**

Klein no. 76. Melody with Modern German translation in Schönmetzler. My translation is heavily indebted to Townsley's glossary.

**Author and Date**

See Poem 189.

**Verse Form**

Three stanza of 9 lines rhymed as follows:

a	b	a	b	c	d	e	e	f
4m	4m	4m	4m	4m	3m	4m	4m	5m

The f-rhyme is constant.

**Variants**

For a different version from a 15th-century printed book, see Klein. 13 *zwaier]* *payder A.* 23 *winden]* *pindn c.*

**Notes**

- 25-27 Klein punctuates these lines so as to indicate that the first two are spoken by one character (presumably the man), and the third by the other; but all three lines seem suitable for the man.

191-98

Iñigo López de Mendoza, Marqués de Santillana (1398-1458)  
Serranillas (Castilian)

**Manuscripts**

Ma = Madrid, Biblioteca Nacional, ms. 3677.  
Sc = Salamanca, Biblioteca Universitaria, ms. 2653 (contains only III).  
Sd = Salamanca, Biblioteca Universitaria, ms. 2655.  
Text from Pérez Priego (based on Sd).

**Bibliography**

Editions: Durán, Langbehn-Rohland, Pérez Priego. Discussion: Blasi 106-17,  
Delgado, Kantor, Lapesa, Swan et al.

**Author and Date**

The most distinguished Castilian poet of his century, Santillana was influenced by Dante, Petrarch, and Boccaccio, as well as by the French and Occitan pastourelle. He was also a patron of letters, and commissioned numerous translations from the Greek and Latin classics. His composition of the *serranillas* has been tentatively dated to the period 1429-1440 on the basis of presumed allusions to events in the poet's life (see notes).

The poems traditionally included among the *serranillas* of Santillana as numbers IX and X are actually excerpts from dialogues with other poets on themes involving mountain girls; since the dialogues differ essentially from the pastourelle, they have not been included here. For the complete texts see Pérez Priego 81-84.

**Verse Forms**

- 191 (I). An *estribillo* of four lines ABAB, four stanzas of eight lines cddcABAB, and a *finida* like the *estribillo*. The A- and B-rhymes are constant. Octosyllabics.
- 192 (II). An *estribillo* of three lines ABA and three stanzas of seven lines cddcABA. The A- and B-rhymes are constant. Octosyllabics.
- 193 (III). An *estribillo* of three lines ABB and three stanzas of seven lines cddcABA. The A- and B-rhymes are constant. Hexasyllabics.
- 194 (IV). An *estribillo* of three lines ABA and six stanzas of seven lines cddcABA. The A- and B-rhymes are constant. Hexasyllabics.
- 195 (V). An *estribillo* of four lines Abba and three stanzas of eight lines cdcddcA. The A-rhyme is constant. Octosyllabics.
- 196 (VI). An *estribillo* of four lines ABBA and four stanzas of eight lines cdcdABBA. The A- and B-rhymes are constant. Octosyllabics.
- 197 (VII). An *estribillo* of four lines ABBA and five stanzas of eight lines cdcdABBA. The A- and B-rhymes are constant; the last two lines of each stanza form a refrain. Hexasyllabics.
- 198 (VIII). An *estribillo* of four lines ABAB and three stanzas of eight lines cdcdABAB. The A- and B-rhymes are constant. Octosyllabics.

**Variants**

- 191 (I) 11 sale el *Ma*. 31 agora *Ma*.  
192 (II) 1 su montanna *Sd*, su montaña *Ma*. 9 Anon *Sd*, Annon *Ma*. 11 apertada *Ma*. 12 muy bien pressa *Ma*.  
193 (III) 1 desque n. *Sc*. 8 de tal la vi *Sc*. 9 me om. *Sd*, *Sc*. 11 For stanzas 3 and 4 *Ma* substitutes Poem IV, stanza 7. 12 de oro p. *Sc*. 14 parecía *Sc*. 16 diciendo loçana *Sc*. 17 e soys vos villana *Sc*. 22 yo le dixé assi *Sc*. 23 iuoro por *Sc*.  
194 (IV) 44 de caba Spinama *Ma*.  
195 (V) 2 nin en navalagamella *Ma*. 34 guardamaña *Ma*.

- 196 (VI) 1 Camena *Ma*. 14 uve saludado *Ma*. 21 señora *Ma*.  
197 (VII) 35 aquella v. *Ma*. 37 Stanza missing in *Ma*.  
198 (VIII) in *Sd* only.

**Notes**

- 191-92 (I-II) Probably written in 1429, when Santillana was engaged in the defense of the Castilian border at Ágreda against a possible attack from Navarre or Aragon.
- 191 (I) 1 Moncayo] The name of a mountain range and of a town near Ágreda.  
7 On their shoulders] Perhaps as protection against rain.  
8 Voxmediano] Near Ágreda.  
17 Sant Payo] Payo is apparently a typical peasant's name, and the expression "Saint Peasant" anticipates the later pastoral comedy.  
27 Pelayo] Perhaps "an individual soldier, belonging to no unit" (Durán); or a typical peasant's name, equivalent to *Payo* 17.  
37 Torellas y el Fayo] Now Torrellas and Los Fayos, villages between Ágreda and Tarazona.
- 192 (II) 1 Somontano, region near the Moncayo range.  
2 Trasmoz, north of the Moncayo; Beratón to the south.  
4 Conejares, quarter in the city of Muros near Ágreda.  
6 Travesaña ("Passage, Crossing"), presumably the name of a pass.  
7 Trasobares, south of Tarazona.  
9 Añón, south of Tarazona.  
13 Extremadura, region in the province of Soria called Extremadura del Duero.  
17 The narrator threatens to take the girl prisoner.  
21 dardo pedrero] "Slingshot dart;" the expression is perhaps a heroic metaphor referring to a simple slingshot such as appears in Poem 175, the *Libro de Buen Amor*, stanza 963.  
24 Morana] In the valley between Añón and Beratón, on the drovers' trail from Zaragoza to Soria.
- 193 (III) Set in the province of Madrid.  
5 Mata el Espino] Perhaps Mata del Pino, near Colmenar Viejo, province of Madrid (Langbehn-Rohland).  
7 Lozoyuela, near Buitrago, the poet's estate.  
17 Juliana, mentioned again in Poem 198 (VIII) v. 20.  
23 Saint Anne, mother of the Virgin Mary, whose cult began to be diffused during the 13th c. (Butler, *Lives of the Saints*, July 366).
- 194 (IV) Perhaps written in 1430, when Santillana visited his possessions in the region of Liébana near Potes, in the province of Santander.  
1-2 Bores, Lama] Villages south of Potes.  
30 Frama] Village south of Potes.  
36 brama] The cry of the male animal in rut (bull, stag, and so forth).  
44 Espinama] Village east of Potes.  
45 encobridores] "Concealment, cover," but also "pimp, procurer."
- 195 (V) Set in the Sierra de Guadarrama like the *serranillas* of Juan Ruiz, this poem was perhaps written between 1430 and 1438, the dates of Poems 194 (IV) and 196 (VI).  
2 The valley of La Gamella, in the Sierra de Guadarrama (Pérez Priego); *Ma* reads *Navalagamella*, south of El Escorial.  
4 Real de Manzanares, near Colmenar Viejo.  
6 El Boalo, near Manzanares.  
10 Or "which burns, O you lovers" (Pérez Priego).  
20 Bustares lies to the northeast, in the province of Guadalajara.

- 28 luchar] Cf. Poem 175, *Libro de Buen Amor*, stanza 969g.
- 196 (VI) Set near the border of Andalucía and the Moorish lands to the south around Granada; probably written in 1438, during the campaign of Huelma near Jaén.
- 1-3 Torres and Bedmar, villages between Baeza and Huelma, east of Jaén. Canena is to the north, across the Guadalquivir river.
- 4 [Sanct Jullán en buen estrena!] Invoked when tasting a new cask of wine; also by travellers, as in Poem 175, *Libro de Buen Amor*, stanza 963b.
- 17-20 Recena and Ximena, villages near Torres and Bedmar (vv. 1-3).
- 24 Guadiana] River which flows from South Central Spain to the border with Portugal.
- 25 Valdepurchena] Perhaps Purchana, to the east (Langbehn-Rohland).
- 26 Abdilbar, one of the principal Moorish commanders of Granada, ambassador to Castille in 1431.
- 33-34 Jamilena and Pegalajar, villages near Jaén.
- 197 (VII) Set in the province of Córdoba, on the border between Andalucía and Moorish territory; perhaps written during the poet's convalescence there in 1431, or during his military service around Jaén in 1438 (cf. Poem 196 [VI]).
- 4 Hinojosa, village on the Calatraveño Pass (v. 6) north of Córdoba.
- 7 Santa María] Perhaps the town now called Pedroche.
- 198 (VIII) Set in the province of Álava in northern Spain; composed, perhaps, in 1440, when Santillana travelled to the border of Navarre to escort Doña Blanca to Madrid for her marriage to Prince Enrique.
- 1 Vitoria, capital of the province of Álava.
- 3 Alegría ("Happiness"), village east of Vitoria.
- 4 Guipúzcoa, province on the Bay of Biscay, northeast of Álava.
- 5 Gauna, south of Alegría; Salvatierra, to the east.
- 13 las de Moncayo] See Poem 191 (I).
- 16 la moçuela de Bores] See Poem 194 (IV).
- 18 la Sumontana] See Poem 192 (II).
- 20 Yllana] See Poem 193 (III).
- 21 la moça de Bedmar] See Poem 196 (VI).

## 199

Fernando de la Torre (fl. 1446-69)  
Serranica (Castilian)

## Manuscript

The single manuscript was discovered, edited, and apparently owned by A. Paz y Méliá, who provided no description of it (see p. xii). Text from Paz y Méliá, with slight modifications.

## Bibliography

Paz y Méliá 149.

## Author and Date

Fernando de la Torre, a native of Burgos, was schooled in Florence and became a courtier in the service of King Henry IV of Castile. See Paz y Méliá v-xii.

## Verse Form

An *estribillo* of four lines ABBA and three stanzas cddcABBA. The A- and B-rhymes are constant; the c-rhyme is identical in stanzas 2 and 4. Hexasyllabics.

## Notes

De la Torre imitates the Marqués de Santillana, Poem 197 (VII), in its most conspicuous rhymes (-ado, -osa) and in several words containing these rhymes.

2 Losa is the name of a mountain in Albacete province, south-eastern Spain.

## 200

Hermann von Sachsenheim (1366/69-1458)  
Die Grasmetze: Wie wol das ich nit junk bin (1450-53)

## Manuscripts

A = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 313, fols. 454-60.  
B = Heidelberg, Universitätsbibliothek, Cod. pal. germ. 355, fols. 138v-45v.  
Be = Berlin, Staatsbibliothek Preußischer Kulturbesitz, germ. qu. 719, fols. 196-200v.  
P = Prague, Nat. Mus., ms. X A 12, fols. 215-19v.  
St = Stuttgart, Landesbibliothek, Cod. poet. et philol. qu. 69, fols. 215-20.  
We = Wernigerode, Stolberg. Bibl. Zb 15, fols. 145-51.  
Wei = Weimar, Landesbibliothek, O 145, fols. 165v-73v.  
Text from Thiele. Base B.

## Bibliography

Haltaus 279-83 (from P). Thiele 100-06 (from B). No critical edition of Hermann von Sachsenheim has yet been published. Many passages in the text are obscure, and in my translation I have often been reduced to groping for possible meanings. "Wieviel kann zudem die Überlieferung verdorben haben! Ich verweise auf die 'Grasmetze'..." (Huschenbett 93).

## Author and Date

Hermann von Sachsenheim, a councillor of Württemberg, has been regarded as a late imitator of the courtly poetry which had been written in Germany around 1200. Apparently he composed this adventure of an aged lover at an age between 84 and 87 (on the date of composition see Huschenbett 117).

## Verse Form

Four-stress lines in rhymed couplets.

## Variants

32 schoenblieb] mein hort *PSt.* 35 si] sú *B.* 43 glich] *om. BePStWei.* 45-46 *inverted BePSt.* 46 danck *B.* 47 sich mich *B.* 62 du] das *B;* och] *om. A.* 66 es ist nit *BePSt.* 70 an truwen *B.* 72 zúcht *B.* 75 so ser *B.* 83 und] mein *St.* 87 Ich geb ein frawen *A.* fenden] fennen *B.* 103 min] mit *B.* 110 und bin u. *Wei.* 115 gaissin *ABePStWeWei.* grysen *B.* 118 min hoesten h. *B.* 121 die] din *B.* 138 schmerzen *B.* 142 machst *B.* 143 gilentz *B.* wol gilm *A.* 159-60 *inverted Wei.* 164 das haist *P.* 169 Man lert michs nach dem nuwen sitten *BeSt.* 172 riest *B.* ridst *A.* 173 dem *B.* boum *B.* 180 du] *om. AB.* 184 An trúwen *B.* Antworten *A;* wol werder *A.* 187 es] er *AB.* 206 zaertlich] zuchtlich *BeSt.* 220 eben] neben *A.* 221 lutzen] leczenn *A.* 238 tusent] ein *A.* 243 hewer] húr nit *BeP.* 251 in dem lettener *BeSt.* 268 magst *A.* manst *B.* 276 ward *A.* war *B.* 294 der mir die zeit nit auff wolt stan *St.* 302 du vngeschaffner Schyntuessel *P.* 310 nach *B.* 314 hab] geb *A;* den blast] din *B. B.* blas *A.* 338 diser spruch] die rede *PSt.*

## Notes

44 schlecht] *S. v. slēht,* "eben, gerad" (*Lexers Mittelhochdeutsches Taschenwörterbuch.*)



- 73 Sant Lutz] Perhaps the Saint Lucius venerated at Chur in Switzerland and at Mainz, or Saint Lucius the Pope, who died in A.D. 253. "In the Schleswig Breviary, published in 1512, the feast of S. Lucius, Pope, M[artyr], was observed on account of the head of a S. Lucius, M[artyr], at Roeskilde ..." (Baring-Gould, *Lives of the Saints*, March 57).
- 78 Translation uncertain.
- 100 Perhaps the expression is proverbial.
- 106 Possibly an allusion to the Adamites, a sect involved in the Hussite Wars who sought to reestablish the law of nature which they believed would include the sharing of wives and complete nudity. The Adamites were exterminated in 1421 (*Dict. de Théologie Catholique* 1:392).
- 107 Secundilla the African queen, beloved of Feirefiz, Parzival's half brother, in Wolfram von Eschenbach's *Parzival*.
- 134 nummer domen] Garbled in *nomine domini*.
- 149 Ram Thiele, *Rom* Haltaus. On Peter's miraculous healing of a cripple see Acts 3:1-10.
- 166 *berswert*, "ein Schwert, mit welchem man auf die Eber Jagd machte" Haltaus 314.
- 168 Der güldin künnst] "That golden art," perhaps prostitution. The girl will not be bought. But the connection with verse 169 escapes me.
- 175 Hotastä] Cf. Modern German *Hott!* "whoa, gee (up)!" Is there a pun on a term of logic, or does the narrator dimwittedly take the rustic term for a scholastic one?
- 201 Aristotle was ridden as a mount by a courtesan according to a tale represented, among other versions, by the 13th-c. *Lai d'Aristote* of Henri d'Andeli (see *Dict. des Lettres Françaises: Moyen Age*).
- 212 trensel] Related to *trensen* "schnauben" by Thiele 243.
- 231 Lußhart] Forest southwest of Heidelberg, Thiele 222.
- 237 Munch hoff] ? Thiele 222.
- 242 bruoeder Tylman] ? Thiele 223.
- 244 Hussin] Hussite, a follower of the Bohemian reformer John Hus, condemned for heresy at the Council of Constance and burnt in 1415 (cf. *consilium* 245). Perhaps the narrator takes the girl's preceding statement (v. 243) as a reference to utraquism, the Hussite insistence on communion wine for the laity.
- 270-71 Unclear.
- 273 *ufbast* "weibliche Schaam," Haltaus 349.
- 276 er] Refers to *uff bast* 273, cf. ms. P: Doch ward der vfpast mir in mund.
- 282-83 Perhaps there is wordplay on *rigeln* and *gantz*.
- 283 *gantz* "cunnus," Thiele 230.
- 296 lame Thiele, lanc? Haltaus.
- 306 Unclear.
- 336 ain altes kemeltier] In animal symbolism "the camel's most conspicuous role was sexual: it was a medieval nymphomaniac ..." (Rowland, *Animals* 49).

201

Pedro de Escavias (fl. 1454-74)  
Serrana (Castilian)

**Manuscript**

OC = Cambridge, Mass., Harvard University, Houghton Library, Cancionero de Oñate-Castañeda. Text from Uhagón.

**Bibliography**

Uhagón 520-21.

**Author and Date**

During the reign of Henry IV of Castile (1454-74), Pedro de Escavias wrote a history of the princes of Spain. Mayor for many years of Jaén in Andalucía, he also left a number of varied poems. See Uhagón 516.

**Verse Form**

An *estribillo* of four lines ABAB and seven stanzas of eight lines cddcABAB. The A- and B-rhymes are constant, except that the B-rhyme *-osa* becomes *-oso* in the last stanza. Octosyllabics.

**Variant**

12 alterado OC.

**Notes**

12 La Peralosa] Mountain in the Sierra de Gredos west of Madrid, situated near Casavieja and Piedralaves in the province of Avila (*Diccionario geográfico de España*).

26 fanosa] The word does not seem to be recognized by lexicographers, but the meaning is indicated by the context, especially verses 1 and 40; presumably related to *afanar* "to toil, to labor," Occitan *afanar*, Italian *affanare*, Old French *ahanner*, although no derivative adjectives are mentioned under *\*afannare* by the *Französisches Etymologisches Wörterbuch* 1:47-48.

47 tenpre] Modern Castilian *temple*, "temperament, medium, due mixture of opposites; frame or disposition of mind," from Latin *temperare*.

202

Carvajal (fl. 1457-60)  
Saliendo de un olivar (Castilian)

**Manuscripts**

M = Madrid, Biblioteca Nacional, Vitrina 17-7, fol. 130v.  
R = Rome, Biblioteca Casanatense, ms. 1098, fol. 109v.  
Text from Scoles.

**Bibliography**

Editions: Foulché-Delbosc no. 990, Scoles no. 10. Discussion of Poems 202-05: Blasi 117-24.

**Author and Date**

Though we know very little about him (the manuscripts call him either Carvajal or Carvajales, and provide no given name), Carvajal was certainly active as a poet, perhaps as a courtier, in the Neapolitan court of Alfonso V of Aragon. See Scoles 21-29.

**Verse Form**

An *estribillo* ABAB and three stanzas cddcABAB; the A- and B-rhymes are constant, and there is a refrain in vv. 3-4 and 27-28. Heptasyllables.

**Variants**

20 nin MR, ni Scoles. 26 sabeys que so M.

203

Carvajal (fl. 1457-60)

A la princesa de Rosano: Entre Sesa e Cintura (Castilian)

**Manuscripts**

M = Madrid, Biblioteca Nacional, Vitrina 17-7, fol. 136v.  
 R = Rome, Biblioteca Casanatense, ms. 1098, fol. 115v.  
 V = Venice, Biblioteca Nazionale Marciana, ms. 268, fol. 26v.  
 Text from Scoles.

**Bibliography**

Scoles no. 18.

**Author and Date**

See Poem 202.

**Verse Form**

An *estribillo* abba and three stanzas ababcdcc; the rhymes of the *estribillo* equal cd in stanza 2, and the c-rhymes are equal in stanzas 3 and 4. Heptasyllables except for the d-rhymes in stanza 3, which are octosyllabic.

**Variants**

8 nuestras MRV, muestras Scoles. 23 nin MRV.

**Notes**

The poem is dedicated to Eleonora of Aragon, natural daughter of Alfonso V and wife of Marino Marzano, whose family purchased the city of Rossano (province of Cosenza) from Alfonso in 1443.

1 Sesa] either Sessa Aurunca (prov. Caserta) or Sessa Cilento (prov. Salerno). Cintura] Unidentified. There may be a pun on *cintura*, "girdle, waist," and *seso*, "sex, sexual organs."

5 Diana, virgin goddess of the hunt.

7 Venus, who won the apple by the judgment of Paris.

18 Paris was first struck by the beauty of Helen in a temple of Aphrodite. Perhaps Carvajal likens that temple to the church of San Niccolò in Bari, often attended by the family of Alfonso V.

21-24 After David fell in love with Bathsheba, he arranged to have her husband Uriah slain in combat. 2 Kings 11, 2-5, 14-17.

27-28 Late versions of the story of the Trojan War say that Achilles was slain after Paris lured him to a temple of Apollo on the pretext that he was to meet his beloved Polyxena there. Cf. Poem 185:21 note.

204

Carvajal (fl. 1457-60)

Andando perdido-- de noche ya era-- (Castilian)

**Manuscripts**

M = Madrid, Biblioteca Nacional, Vitrina 17-7, fol. 138.  
 R = Rome, Biblioteca Casanatense, ms. 1098, fol. 116v.  
 V = Venice, Biblioteca Nazionale Marciana, ms. 268, fol. 27.  
 Text from Scoles.

**Bibliography**

Foulché-Delbosc no. 1001. Scoles no. 22.

**Author and Date**

See Poem 202.

**Verse Form**

An *estribillo* abba, three eight-line stanzas either ababcdcc (st. 2) or ababcdcd (3, 4), and a conclusion abab. *Arte mayor*, that is, a line of (generally) twelve syllables with a strong caesura and two strong beats in each hemistich.

**Variants**

10 tan om. MV. 32 nin RM; con om. MV.

205

Carvajal (fl. 1457-60)

Passando por la Toscana (Castilian)

**Manuscripts**

M = Madrid, Biblioteca Nacional, Vitrina 17-7, fol. 153.  
 R = Rome, Biblioteca Casanatense, ms. 1098, fol. 125v.  
 V = Venice, Biblioteca Nazionale Marciana, ms. 268, fol. 36v.  
 Text from Scoles.

**Bibliography**

Foulché-Delbosc no. 1026. Scoles no. 45.

**Author and Date**

See Poem 202.

**Verse Form**

An *estribillo* abab and five stanzas ababacca (2), or ababbcbc (3), or ababbccb (4), or ababcdcc (5, 6). The line has seven syllables, occasionally eight (20, 22, 28, 29, 37) or nine (21).

**Variants**

27 non MRV, no Scoles. 33 firmando MV. 41 y R. 44 p. de morir R.

**Note**

22 camurra] Unexplained; the word occurs only here. Cf. Modern Castilian *zamarra*, "dress worn by shepherds, made of undressed sheepskins" (*çamarras* in the *Libro de Buen Amor*, 1275c).

206

Josquin des Prés (c. 1440-1521)

Une mousse de Biscay (French and Basque)

**Manuscripts**

A = Paris, Bibliothèque Nationale, fr. 12744, fol. v (music), provides the text edited by G. Paris. Nine other MSS giving the melody but not the text are listed by Smijers 53:x-xii.

Text from Paris and Gevaert.

**Bibliography**

G. Paris and A. Gevaert no. 7.

**Melody**

G. Paris and A. Gevaert, "Musique" no. 7.

**Author and Date**

Josquin Des Prés, the great Flemish composer, was particularly noted for his chansons and motets. The manuscript containing this song was written at the end of the 15th c. (Paris vij).

**Verse Form**

Four stanzas of eight lines:

a B a B B c c B  
 7' 7' 7' 7' 7' 7' 7'

**Variants**

8, 16, 24, ordonarequi A. 12 l'] cest A. 14 toust A. 15 Lors me f. A. 21 noz besongnes A. 25 A. je nen A.

**Notes**

8 On the authentic Basque language of the refrain see Michelena 104, who translates it "Id, id, en hora buena."

## 207

Anonymous

L'autrier quant je chevachos (French, 15th c.)

**Manuscript**

A = Paris, Bibliothèque Nationale, fr. 12744, fol. xxi (music).  
Text from Paris and Gevaert.

**Bibliography**

G. Paris and A. Gevaert no. 29.

**Melody**

G. Paris and A. Gevaert, "Musique" no. 29.

**Author and Date**

The manuscript was written at the end of the 15th c.; Paris (vij-viii) estimates that the songs are no older than the second third of the century.

**Verse Form**

Six stanzas of eight lines:

a a b c b D E E  
7 7 6' 7 6' 4 6' 6'

**Variants**

2 Loree la forest dung b. A. 4 que o. A. 5 corr. araisonnée Paris. 9 la r. A. 11 bee A. 22, 30 Tanderelo Paris. 35 aultre A. 37 voustre A. 43 oseroy A.

**Note**

Contrafactum of *Lucis orto sidere* in the *Carmina Burana* (Poem 49), according to Huisman.

## 208

Anonymous

Si je suis trouvée (French 15th c.)

**Manuscript**

A = text given separate from melody in Paris, Bibliothèque Nationale, fr. 12744, fol. xxxiv.

M = text given with melody in ms. as above.

Source: Meyer, with slight modifications.

**Bibliography**

G. Paris and A. Gevaert no. 50. R. Meyer, *Französische Lieder*, Appendix no. 3.

**Melody**

G. Paris and A. Gevaert, "Musique" no. 50.

**Author and Date**

See Poem 207.

**Verse Form**

Alternation of two stanza-patterns. The first has six lines rhymed a a b c c b, with variable syllable-count (either 5 or 6); the second consists of two decasyllables rhymed a a, with epic cesura. For discussion see Meyer.

**Variants**

2 sur A, soulz M 4 je AM, Paris, om. Meyer. 6ab allez hauvay! / mais loyales interjected by M. 7 L'aultrier m'aloie A, Paris, L'autrier l'autrier M, Meyer. 8 trovai Meyer, rencontra AM, Paris; aigneaux Paris. 9 je la pris A. 19 fleur A. 20 que ou A.

**Note**

1 The first stanza is spoken by the girl, as the feminine *trouvée* indicates.

## 209

Anonymous

L'autrier par ung asserant (French, 15th c.)

**Manuscripts**

A = Paris, Bibliothèque Nationale, fr. 12744, fol. xl (music).  
Text from Paris and Gevaert.

**Bibliography**

G. Paris and A. Gevaert no. 60.

**Melody**

G. Paris and A. Gevaert, "Musique" no. 60.

**Author and Date**

See Poem 207.

**Verse Form**

Five stanzas of six lines. Odd-numbered stanzas are in the form:

a a b a a b  
7 7 7' 7 7 7'

Even-numbered stanzas in the form:

a a b a a b  
7' 7' 7 7' 7' 7

**Variants**

15 neseroye A. 17 vans A. 22 j. je n. A. 23 cueur] amour A. 25 Si] Puis que A.

## 210

Anonymous

Ce moys de may, par ung doux asserant (French, 15th c.)

**Manuscripts**

A = Paris, Bibliothèque Nationale, fr. 12744, fol. xliii.

B = Paris, Bibliothèque Nationale, fr. 9346, fol. 79.

M = Paris, Bibliothèque Nationale, fr. 1597, fol. L.

Text from Paris and Gevaert.

**Bibliography**

Lotrian, fol. LXXIX. G. Paris and A. Gevaert no. 63.

**Melody**

G. Paris and A. Gevaert, "Musique" no. 63.

**Author and Date**

See Poem 207.

**Verse Form**

Four stanzas of four lines in the form:

a b a b  
10 10' 10 10'

Epic cesura except in verses 5, 6, 12 (lyric).



**Variants**

1 Le m. A. 7 f. il a v. d. q. p. A. 8 empris A. 9 ung l. A. 11 que je desire tant B.  
14 Car v. A.

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