

19. *Olim sudor Herculis*

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BIBLIOGRAPHY: Chevalier 21832; Walther 20521; Anderson 1972-5, L. 53; Ludwig, 328.

Schumann, 71-3; AH 20: 57 (no. 28); Gillingham, 49-50.

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*Olim sudor Herculis*fo. 5^r [f. 300^r]

This sequence song is an impressive exercise on a familiar topos, the passionate love which destroys manly reputation. Hercules is presented as a type of the lover-hero who despite his amazing 'labours' succumbs to the allurements of Iole; the poet concludes that flight is the only way to overcome love.

MUSIC: Staves 3 to 9 have a B₁ serving as clef; possibly also stave 2. The left-hand margin is damaged; see Presentation. The underlay of the (b) versicles is often very imprecise; lack of coincidence even at the end of the stave occurs from strophe 2 onwards. In the transcription I have realigned the (b) versicles to fit the syllabic pattern. There is only one vertical (10.3/4). The transcription of the wave-notes is very difficult in this song.

1a O - lim su - dor Her - cu - lis 2 mon - stra la - te con - te - rens
1b 19 I - dra, dam - pno ca - pi - tum 20 fa - cta lo - cu - ple - ti - or,

3 pe - stes or - bis au - fe - rens 4 cla - ris lon - ge ti - tu - lis
21 om - ni pe - ste se - vi - or, 22 red - de - re sol - li - ci - tum

5 e - ni - tu - it.
23 non po - tu - it

6 Sed tan - dem de - flo - ru - it 7 fa - ma pri - us ce - le - bris
24 quem pu - el - la do - mu - it. 25 lu - go as - sit Ve - ne - ris

8 ce - cis clau - sa te - ne - bris 9 Y - o - les il - le - ce - bris
26 vir qui ma - ior su - pe - ris 27 ce - lum tu - lit hu - me - ris

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10 Al - ci - de ca - pti - va - to.
28 Ath - lan - te fa - ti - ga - to.

Refr. 11 A - mor fa - me me - ri - tum 12 de - flo - rat. 13 A - mans tem - pus per - di - tum 14 non plo - rat

15 sed te - me - re 16 de - flu - e - re 17 sub Ve - ne - re 18 la - bo - rat.

Ila 29 Ca - co tri - stis a - li - tus 30 et flam - ma - rum vo - mi - tus
Ith 39 lu - go ces - sit te - ne - ro, 40 som - pno qui le - ti - fe - ro

31 vel fu - ga Nes - so du - pli - ci 32 non pro - fu - it.
41 or - ti - cu - sto - dem di - vi - tis 42 im - pli - cu - it.

33 Ge - ry - on He - spe - ri - us 34 ia - ni - tor - que Sti - gi - us,
43 Fron - tis A - che - lo - e 44 cor - nu de - dit Co - pi - e.

35 u - ter - que for - ma tri - pli - ci, 36 non ter - ru - it
45 A - pro, le - o - ne do - mi - tis 46 e - ni - tu - it.

37 quem ca - pti - vum te - nu - it 38 ri - su pu - el - la sim - pli - ci.
47 Thra - ces e - quos im - bu - it 48 cru - en - ti ce - de ho - spi - tis.

Refr. A - mor fa - me.
A - mor fa - me.

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 IIIa 49 An - te - i li - bi - ci 50 lu - ctam su - sti - nu - it.

 IIIb 61 Tan - tis flo - ru - e - rat 62 la - bo - rum ti - tu - lis



 51 Ca - sus so - phi - sti - ci 52 frau - des cho - i - bu - it

 63 quem blan - dis car - ce - rat 64 pu - el - la vin - cu - lis.



 53 ca - de - re dum ve - tu - it 54 sed qui sic ex - pli - cu - it

 65 Et dum lam - bit os - cu - lis 66 ne - ctar huic la - bel - lu - lis



 55 lu - cte no - do - sos ne - xus 56 vin - ci - tur et vin - ci - tur 57 dum la - bi - tur

 67 ve - ne - re - um pro - pi - nat. 68 Vir so - lu - tus o - ci - is 69 ve - ne - re - is



 58 ma - gna lo - vis so - bo - les 59 ad Y - o - les 60 am - ple - xus. Refr. A - mor.

 70 la - bo - rum me - mo - ri - am 71 et glo - ri - am 72 in - cli - nat. Refr. A - mor.



 IVa 73 Sed Al - ci - de for - ti - or 74 a - gre - di - or

 IVb 85 Dul - ces no - dos Ve - ne - ris 86 et car - ce - ris



 75 pu - gnam con - tra Ve - ne - rem. 76 Ut su - per - em 77 hanc fu - gi - o.

 87 blan - di se - ras re - se - ro. 88 De ce - te - ro 89 ad a - li - a



 78 In hoc e - nim pre - li - o

 90 dum tra - du - cor stu - di - a,



 79 fu - gi - en - do for - ci - us 80 et me - li - us 81 pu - gna - tur

 91 O Li - co - ri, va - le - as 92 et vo - ve - as 93 quod vo - vi:

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82 sic - que Ve - nus vin - ci - tur. 83 Dum fu - gi - tur 84 fu - ga - tur.
94 ab a - mo - re spi - ri - tum 95 sol - li - ci - tum 96 re - mo - vi.

A - mor fa - me.

Refr. A - mor fa - me me - ri - tum.

1.1: note torn or worn away 1.2: faint and obscure 1.5: erased or badly rubbed; supplied from F 2.3: single note, not a clivis; the mark at the end of the down-tail is, it appears, a defect in the inking of the staff line 5.4-6.2: the flat and note *g* (5.4) are clearly visible to the left of the v-shaped MS tear, but 6.1 is not identifiable 10.6: last note (*f*) cramped, small, and dubious 11.1: tail removed by hole 15.1: last three notes of neume blurred 43: the melody has the correct number of syllables; the text is one syllable short 49.1-3: blurred and obscure 58.5-7: MS clear as transcribed; the three notes were originally written below as *ga b* and then crossed through 73.1: cramped and confused; possibly as many as six pitches were involved 79.4: new staff, note blurred in margin 81.2: plica + pes in darker ink. The scribe has attached the plica (prompted by the *gn* of *pugnatur*) to the pes following as a single compound neume. This notational solecism avoids a hypermetrical melodic phrase.

TEXT

- | | | |
|-----|--|----------|
| i a | [O]m sudor Herculis
monstra late conterens
pestes orbis auferens
claris longe titulis
enituit. | 5 |
| | Sed tandem defloruit
fama prius celebris
cecis clausa tenebris
Yoles illecebris
Alcide captivato. | 10 |
| | <A>mor fame meritum
deflorat.
Amans tempus perditum
non plorat
sed temere
defluere | 15 |
| | sub Venere
laborat. | |
| i b | [d]<r>a, dampno capitum
facta locupletior,
omni peste sevir,
reddere sollicitum
non potuit
quem puella domuit.
Iugo assit Veneris
vir qui maior superis | 20
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harsh breath and vomit of flame availed nothing; to Nessus, the traitor, flight (availed nothing); Geryon, from the west, and the Stygian gatekeeper, both triple-headed, could not terrify him whom a girl held in thrall by her simple smile. (ii b) He yielded to the gentle yoke—he, who wrapped the guardian of the rich garden in happiness-bringing sleep. He gave the horn from the forehead of Achelous to Copia. He distinguished himself in overcoming the wild boar and the lion. He sprinkled the Thracian horses with the slaughter of (his) bloody host. (iii a) He held out against the wrestling attack of the Libyan Anteus and restrained the wiles of his cunning fall by preventing him from falling; yet he who unravelled the knotty embraces (of the giant) is fettered and defeated when he slips—he, the great offspring of Jove—into the embrace of Iole. (iii b) He had blossomed in the many titles of his 'labours', he, whom a girl imprisons in pleasing chains. And while she smothers him with kisses, she administers to him the nectar of Venus with her delightful lips. The man (Hercules) dissolved in the pleasures of Venus abases the memory and glory of his labours. (iv a) But stronger than Alcides come I to fight against Venus. In order to conquer her, I take flight; for in this battle, one fights more bravely and effectively by flight. And that is how Venus is conquered. Fled from, she is herself made to flee. (iv b) I loosen the sweet knots of Venus and the bars of her alluring prison. In the future, while I am led away to other pursuits, be strong, o Lycoris, and vow what I have vowed: I have drawn back my careworn heart from love.

CONCORDANT SOURCE(S): *Olim sudor Herculis* was well known and is attributed elsewhere to Peter of Blois (Dronke, 'Peter of Blois', no. 27); the poem survives in four other sources, of which only F has music (1 voc.). They are: CB, fos. 23^v–24^r; F, fo. 417^{r-v}; O, fo. 70^r; MS Vatican Reg. lat. 344 (early 13th c.), fo. 36^r, containing an anthology of Latin poems and the *Anticlaudianus* of Alanus de Insulis.

PRESENTATION: *Olim sudor Herculis* occupies the whole of fo. 5^r. The page is a dirty yellow colour and is clipped across the top but without much loss. The heavy stains and the damage of the verso (which at some time was the exposed and vulnerable side of the leaf) show through strongly, and the left-hand margin is somewhat obscured. The nine staves are tidily but not always accurately drawn; they are all of four lines, except the last, which has five. A fragmentary fifth black line above the top four-line stave seems to be caused by dirt. It has no musical function.

COMMENTARY: The music is uncommonly difficult to characterize. It has some fifty distinct units, each corresponding to a verse line (as is normal in monophonic song of the period). However, the shorter text and melody units, i.e. of three or four syllables only, are often run together. But this still leaves nearly forty individual phrases of melody, individual in the sense that no two are exactly identical and few are clearly related as variants. The marked absence of precise correspondences does not mean any lack of homogeneity: the song has this, it seems, almost to the point of monotony. Melodically, *Olim sudor Herculis* has little in common with the numerous