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THE LAUDE FRANCESCAE AND THE
DISCIPLINATI OF THIRTEENTH CENTURY
UMBRIA AND TUSCANY: A CRITICAL STUDY
OF THE CORTONA CODEX 91. (VOLUMES I
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THE LAUDE FRANCESCAE AND THE DISCIPLINATI
OF THIRTEENTH CENTURY UMBRIA AND TUSCANY:
A CRITICAL STUDY OF THE CORTONA CODEX 91

A DISSERTATION

Submitted to the Faculty of the
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by

Sister M. Cyrille Barr, F.S.P.A.

Washington, D. C.
1965

This dissertation was conducted under the direction of

Isaac Thomas as Major Professor,

and was approved by Allen M. Ginnell

and A. K. Ziegler as readers.

THE LAUDE FRANCESCAE AND THE DISCIPLINATI
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VOLUME I

PREFACE

Italian music of the middle ages followed a somewhat different course than did that of northern Europe and England. The musician of the transalpine and insular schools carefully recorded not only much of his music, but also treatises on its theory and performance as well. This is perhaps the reason why the troubadour, trouvère, and Minnesinger repertoires have fared so much better in musicological pursuits of modern times than have their Italian counterparts. Studies and transcriptions of French monophonic music in particular have continued to multiply, while conversely, the neglect of Italian secular monody has continued well into our own century, and the English reader still awaits the publication of the first monograph on the subject.

Musicologists have tended to dismiss the laude spirituali with a few brief paragraphs couched in general terms, usually ascribing the laude to the wandering bands of flagellanti which sprang up throughout Italy around 1260. There may be an occasional reference to the role of the Franciscan Order in the early dissemination of the practice of laude singing, but little or nothing has been written about this "pre-flagellanti" phase.

The reasons for this neglect are to some extent related to

the fact that the laude sprang from a social stratum considerably lower than the chanson and the Leich. The troubadour, trouvère, and Minnesinger were well educated, and if not of noble birth were at least in the employ of the aristocracy. What they produced was an esoteric kind of song intended to entertain the restricted circle of the court. The laude, on the contrary, was what might today be termed Gebrauchsmusik, utility music combining the immediacy of the present need with the informativity of daily routine into an art which sometimes attained a truly universal character. The composer of the laude was no nobleman by birth, and his audience was far from courtly. On the contrary, he was most likely an itinerant mendicant friar bent on reaching his illiterate congregation. The few manuscripts he left behind are not the product of an established scriptorium and cannot compare in magnificence with the troubadour chansonnières.

Only a relatively small number of these Italian laudario manuscripts contain the melodies to which the poetry was sung. Of these the two most important are the thirteenth-century Laudario 91 of the Biblioteca del Comune e dell'accademia Etrusca of Cortona, and the MS Magliabechiano II I 122 of the Biblioteca Nazionale Centrale of Florence. Still less is known of the manner in which the hymns were performed. The mediaeval Italian wrote very sparingly about his music, and the only treatises which have come down from this period are related to

learned music and the problems of singing polyphony, such as those illustrated by Guido of Arezzo in his Micrologus.

This paucity of recorded information relative to the lauda and its performance has caused the subject to be more widely studied by philologists and students of literature than of music. Periodicals of romance philology published in the years just following Italy's unification witness to the sudden surge of interest in this national form. Yet not until 1935 did there appear a complete musical study of the two above mentioned manuscripts. In this year Fernando Liuzzi published his two-volume work entitled La Laude e i primordi della melodia italiana. Musicology owes much to his labors, though today the rhythmic fancies of Liuzzi's transcriptions are quite unanimously rejected as being both unrealistic and inartistic, and his claims for the importance of the ballate form are disputed. Nevertheless, the work remains a monument, published in all the elegance of a facsimile edition of the mid-thirties. The present work, while taking issue with Liuzzi's transcriptions and other of his theories, is greatly indebted to his redaction of the text, which was the result of collating thirteen different sources--not all of which were available to this writer in the original. Throughout the present dissertation the version of the lauda texts used is generally that of Liuzzi. Any departures from or disagreements with his text are cited in the accompanying notes.

In approaching the study of the lauda one is faced with the question as to why the Italian in the middle ages seldom

recorded anything about his music and indeed wrote down only a limited amount of the music itself. The answer would seem to lie in the fact that for people to whom music was so essential an element of daily living, the recording of hymns would have been about as necessary as committing the Pater Noster to manuscript to insure preservation. But for the student who turns his interest to this repertoire the absence of sources poses a formidable obstacle, though not an insuperable one. The researcher is obliged to forage through chronicles, annals, papal bulls, ecclesiastical legislation and directives, letters, sermons, statutes of confraternities and religious orders, and from time to time a vita or passio of some saint. Occasionally valuable bits of information are discovered in paintings, manuscripts illuminations, and not least of all in popular legends, which in the present work have proved so valuable to the unraveling of obscure textual references. The research takes on somewhat the character of an archeological expedition and the material amassed must be sifted, rejected, or accepted, until the whole hypothesis emerges as something homogeneous but cemented together from bits and scraps of information from a variety of sources.

Since no musicological investigation of popular art can be divorced from the circumstances which gave it birth this study purposes to examine the lauda in the setting of its own time. It is hoped that such an investigation will contribute

to our knowledge of the daily life of the mediaeval townsfolk. These early laude, designed as they were to meet the spiritual needs of the common man, constitute a considerable revelation of his religious awareness, and certainly provide some insight into the mind of the poet musician who invented them. For this reason the study will be concerned with the hymn texts as well as the music. It will concentrate solely on the Laudario 91 of the Biblioteca del Comune e dell'accademia Etrusca of Cortona. The choice of the manuscript is based upon its position of primacy as the oldest known source containing both the poetry and music of the laude.

The present dissertation is submitted 1) as an attempt to determine the nature of the group to which the Cortona Laudario 91 belonged; 2) to search for evidence within the poetry which might point to origin, age, and authorship of the work; 3) to provide a transcription of the music more in keeping with the simplicity of the poetic text; and 4) to present for the first time an English translation of these simple and charming hymn texts. In doing so it is hoped that the laude will offer a fresh insight into the tender, personal, and indeed, sometimes earthy manifestations of the mind and heart of the mediaeval man as he spoke to God.

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To Reverend Patrick Howard, O.F.M., Holy Name College, Washington, D.C., I am grateful for making available the collection of Franciscan sources owned by the college. A very special note of thanks is due to Mr. Raphael Urciolo, Ph.D., for his kind interest and most generous assistance in the final preparation of the Italian text and translation.

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CHAPTER I

LAUDA SINGING IN THE CONFRATERNITIES
OF MEDIAEVAL ITALY

CHAPTER I

LAUDA SINGING IN THE CONFRATERNITIES OF MEDIAEVAL ITALY

As the early middle ages witnessed the organic growth of the liturgy and the compilation of a rich corpus of liturgical music so did the later middle ages observe the rise of another repertoire, neither strictly liturgical nor purely secular. Its healthy roots were sunk in a soil of distinctly popular nature, but the fruit it bore was distinguished by a religious spirit be-speaking a long tradition of deep spiritual awareness. Much has already been written of the more learned mediaeval music and of the theoretical treatises emerging for the most part from the monastic scriptorium. But the popular religious music of thirteenth century Italy remains in many respects as obscure to us today as the unrecorded names of the many who cut and carried the stone for the cathedrals, or who lost their lives in the crusades, and whose immortality in stone and poetry remains an anonymous one. This may be due in some measure to that tendency of the mediaeval man towards the anonymity of communitarian life.

The phenomenon of collective endeavor may be observed on

many levels of his existence.¹ It occurred in the economic sphere in the formation of the guilds, and on the political-social scene in the emergence of the commune. Spiritually it manifested itself in the formation of numerous pious lay confraternities which multiplied rapidly and soon filled the open field that had been created by the polarity between life in the cloister and life in the world. The fervor of thirteenth century Italy was definitely an evangelical one--but so also was it a singing one.

Although the idea of popular hymn singing did not originate with the mendicant friars these itinerant preachers were quick to recognize its effectiveness as an organ of teaching. Thus the pedagogical method of the evangelizing friars bore a causal relationship to the rapid growth of the custom of popular hymn singing in the thirteenth century. As the period progressed and confraternities tended to organize themselves on a more permanent basis, the singing of vernacular hymns, or *laude*² as they are known, was firmly ensconced as an abiding tradition.

¹Pierre Mondonnet, "Les Origines de l'ordo de Poenitentia," Compte rendu du IVe Congrès Scientifique international des Catholiques, Sciences historiques, ed. Paul Sébatier. (Fribourg: 1898), 183.

²Earlier writings contain variants in the spelling of the word *lauda* (laude, singular and laudi, plural) but the present work follows the generally accepted forms employed by present-day musicologists, lauda, singular and laude, plural.

The Period of the *Laudesi* and Tertiaries

The practice of popular hymn singing in the middle ages divided itself into three general phases which, for purposes of both utility and clarity, will be followed here. The earliest of these extended from the late years of the twelfth century until the third quarter of the thirteenth and was undoubtedly a time when lauda singing was carried on under some type of clerical sanction. During these years the *laudesi* and tertiaries were primarily responsible for the dissemination of the practice. The activities of both groups were characterized by orderliness and by the absence of self-inflicted scourging.

Our knowledge of the origin of these religious, singing groups in Italy is very fragmentary and relies largely on the records of early chroniclers, yet it is sufficient to prove their existence as early as the precommunal period.³ An examination of the sources for the religious confraternity of this period witnesses to the similarity of purpose and structure of such organizations. Likewise it attests to the wide dispersion of the confraternity over the peninsula and to the charitable nature of its apostolate.⁴

³L. Muratori. Antiquitates Italicae Medii Aevi sive Dissertationes. (2d ed. rev.; Arezzo: Typi Michaeli Bellotti, 1773-80), Vo. XVI, col. 12. [All subsequent reference will be cited Antig. Ital. Dis.]

⁴Gennaro Maria Monti, Le Confraternite medievali dell'alta Italia, (Venice: Ed. la Nuova Italia, 1927). p. 70ff.

There is evidence that singing was incorporated into the activities of these religious societies as early as the tenth century in Italy⁵ but nothing is known of the manner in which this was implemented. In the late twelfth and early thirteenth centuries Florentine chronicles in particular begin to mention societies of lay people, specifically popolo bordone, who gathered before the figure of the Madonna at the end of the day's work and addressed to her their prayers and songs.⁶ Because of the nature of the "praise songs" which they sang, the groups were given the name laudesi.⁷ The first such company recorded with any certainty was the Compagnia dei Laudesi della Beata Vergine Maria in Florence in 1183.⁸ It was attached to

⁵Muratori, op. cit., col. 41.

⁶Johannis Villani, Historia universalis a condita Florentia. Vol. XIII of Rerum italicarum scriptores, (Mediolani: Typographia Societatis palatinae, 1729), col. 342. [All subsequent references to this work will be cited Rer. Ital. Script., with numbers designating the volumes in the series.] Cf. also Annibale Tenneroni, Inizii de antiche Poesi italiene religiose e morali con prospetto dei codice che contengono et introduzione alle Laudi Spirituali. (Florence: Leo Olschki, 1909), p. ix.

⁷There is confusion in the use of the term laudesi due to the fact that some of these groups adopted the practice of the discipline after 1260 and changed their names to disciplinati. The confusion is incremented by the tendency of modern writers to use the terms laudesi, disciplinati, and battuti interchangeably.

⁸Enrico Battazzi, Notizia di un laudario del secolo XIII, (Arezzo: Stabilimento Tipografia Bellotti, 1890), p. 14. It is worthy of note that laudesi groups nearly always were dedicated to the Virgin and contained her name in their title,

the parish of Santa Reparata and was known to gather together on the eve of all feasts of the Blessed Virgin to sing laude in her honor.⁹ As early as 1211 Bologna possessed a similar society known as the Compagnia della Vergine,¹⁰ and between 1223 and 1233 Florence witnessed the rise of several more. One of the most important of these was the group which eventually evolved into the Order of Servites.¹¹

These peaceful and well organized companies of laudesi were never given to the practice of self-inflicted scourging, and their songs retain the lyric quality of a purely devotional hymn repertoire totally free of both dramatic effect and all reference to flagellation. In this they bear a closer relationship to the tertiary groups affiliated with the mendicant orders than to any other of the mediaeval singing societies.

There was apparently little to distinguish the tertiary from the laudesi in the early thirteenth century. Each was bound by a rule and marked by certain external observances which had much in common. Like the statutes of the laudesi, the rule of the third order made no reference whatsoever to the practice of the discipline. But unfortunately neither does it speak of the

whereas, the later disciplinati more frequently adopted the name of the saint who was the patron of the parish with which they were affiliated.

⁹Ibid.

¹⁰Ibid., p. 15.

¹¹Ibid.

role of hymn singing in the functions of the group, and no tertiary rituali is known to exist. But in 1247 Pope Innocent IV ordered the Franciscans to assume the direction of the penitent groups of all Italy and Sicily, with the result that the character of the fraternities guided by the Friars Minor became hardly distinguishable from the tertiaries. On the basis of the strong likeness between the third order and other confraternities, which we know placed so much emphasis on the practice of lauda singing, it is safe to assume that in this, too, the resemblance is carried out. It would indeed seem unlikely that the singing of laude, generally acknowledged to be disseminated by the Friars Minor, should not have been found in the tertiary groups which are bound by an even closer relationship to the order than are the confraternities. Yet up to the present no musicologist has been able to label a laudario as that of a third-order group. One solitary shred of evidence to uphold the lauda-singing tradition of the tertiaries exists in that precious fragment at the close of the letter "a tutti i fedele," intended by Saint Francis as an exhortation to the people of his time.¹² Vicinelli believes that it embodies, for the first time in writing, the founder's idea of the third order.¹³ The letter closes with

¹²Augusto Vicinelli, Gli scritti di San Francesco e i fioretti. (Verona: Arnoldo Mondadori, 1955), p. 146. The version of the letter quoted here is that prepared by Vicinelli from the two most famous manuscripts in which it is contained, MS 338 of Assisi, and that of the Convent of Ognissanti in Florence.

¹³This was about the year 1215.

the beautiful words,

. . . it is necessary that everyone adore him, adore him in the spirit of truth. And let us sing to him laude, and let us pray day and night, saying: 'Our Father who art in heaven,' because we must pray always and without becoming tired.¹⁴

Apart from the hymns themselves, the only secure bit of information which can be produced to prove the laude singing of the third order is contained in these words of Francis, "and let us sing to him laude."

The Flagellanti

Although the thirteenth century was marked by the establishment of tertiary orders attached to the orders of mendicant friars, and the multiplication of laudesi companies, the third quarter of that century was characterized by events of a seriously disruptive nature. The tertiaries had achieved a sufficiently stable character to safeguard them from the metamorphosis through which many laudesi groups passed, only to emerge with a character entirely changed. The phenomenon which brought about the revolution in the nature of the confraternity is that commonly called the flagellanti movement of 1260. It was initiated in Perugia, presumably at the instigation of one man, but soon spread rapidly throughout nearly all of northern Italy. Without considering the restlessness of mid thirteenth-century Italy it is difficult to conceive

¹⁴ibid., p. 149.

how one hermit's cry of penitenza could incite the populace to such extremes of self-inflicted scourging that the chronicler could say that in those days "Italian blood flowed like water."¹⁵ Yet the picture becomes more credible if we recall the climate created by Waldenses, Cathari, and various itinerant evangelizers commonly known to the people. A state of expectancy had been created by the Joachites disseminating the dreams of their spiritual forefather.

Although the figure of Joachim of Flora (b. 1132, d. 1202) properly belongs in twelfth century Calabria, his influence reached far beyond his own time and native province. Dante placed the revered old man in the company of those great lights, Hugh of St. Victor, Rabanus Maurus, and Anselm, claiming for him a prophetic spirit.¹⁶ Likewise the Bollandists found fit to include his life in the Acta Sanctorum.¹⁷ But irreproachable as Joachim's life may have been, it was his writings which caused a near crisis for the church in the thirteenth century.¹⁸

¹⁵Reu. Ital. Script., VIII, col. 699.

¹⁶Dante Alighieri, Divina commedia, (London: J.M. Dent and Sons, Ltd., 1962), Paradiso, Canto XII, v. 139, p. 150.

¹⁷Acta Sanctorum, (ed. Bollandists, 68 vols, Paris: Ed. Victor Palme, 1967), Maii, Tom 7, pp. 87-144.

¹⁸"Joachim of Flora," DIC, VIII², cc. 1425-1458.

However, in all justice to Joachim it must be said that the extent of his influence was due to those who enlarged upon his thesis, notably the spiritual Franciscans. They avidly seized upon Joachim's idea of a contemplative and evangelical band of barefoot friars as a prefiguring of their mission and a justification of their attitude toward the rigid observance of the rule. But the writings of Joachim were in themselves vague, and it was only by freedom of interpretation and the attribution of anonymous and apocryphal works to him that the zealots were able to arouse such a furor.¹⁹

The most controversial of Joachim's works was the Eternal Gospel, an exposé of his theory of an organic and developing church as opposed to what he considered a static foundation. His inspiration for the book came from the Apocalypse, XIV, 6, "And I saw another angel flying through the midst of heaven having the eternal gospel to preach unto them that sit upon the earth and over every other nation, tribe, and tongue, and people." In the work he devised an elaborate system of calculations whereby he divided history into three periods. The first of these was the age of God the Father, extending from the time of Adam to Christ; the second was that of the Son and was calculated

¹⁹ Francesco Russo, "San Francesco e i francescani nella letteratura profetica gioachimita," Miscellanea Franciscana, XLVI (June, 1946), 233.

to be forty-two generations of thirty years each, or one thousand two hundred and sixty years. Each age had its hero, its precursor, and its book of life. The age of the Father was enlightened by the Old Testament and had Adam as the herald of Abraham. Similarly the Baptist was the precursor of Christ and as such ushered in the era of the New Testament. Now as the year of 1260 approached Italians were warned of the coming of the age of the Holy Spirit. The herald, Benedict, had long since passed, and the people apprehensively awaited the appearance of the new hero.

Into such a setting the figure of Raniero Fasani emerged from his cave outside the city of Perugia and began to preach his message of penance. According to popular legend the Blessed Virgin had revealed to the old man that unless he preached penance to the city and gave its citizens a public example of the discipline he had long practiced in private, Perugia would be lost.²⁰ Several accounts of the incident exist, and various theories have been propounded regarding the identity of Raniero but they are of little consequence here.²¹ All that is known

²⁰Cf. Arnaldo Fortini, Le laude in Assisi e le origini del teatro italiano. (Assisi: A Cura della Società Internazionale di Studi Francescani, 1961), p. 14ff.

²¹These hitherto unknown theories are contained in an unpublished inventory of the private collection of the Archivio del Pio Sodalizio Braccio Fortebracci (Perugia), now in the possession of the Archivio di Stato, Perugia, p. 341ff.

with any degree of certainty is that Raniero did inaugurate the flagellanti movement in 1260 and that he was responsible for the formation of the first disciplinati society, that of Gesù Cristo.

Several important chronicles of the middle ages record the event with unusual vividness and detail, and are quick to relate that a multitude of other Italian cities followed the example of Perugia. Taken together these accounts supply an amazingly complete narrative of the events surrounding the rise of the flagellanti. We are told that whenever the movement spread, men and women, clergy and laity, and civil and ecclesiastical officials alike joined in the penitential processions initiated by Raniero.²² These demonstrations were known to be of thirty-three day duration,²³ and were continued throughout the night,²⁴ and in spite of rain and cold alike.²⁵ Solemnly the penitents walked from one church to another²⁶ while scourging themselves, and singing hymns.²⁷ The movement spread with great rapidity

²² Muratori, Rer. Ital. Script., VIII, col. 712; IX, col. 704; and col. 49.

²³ Ibid., VIII, col. 712.

²⁴ Ibid., Cf. IX, col. 50.

²⁵ Ibid.

²⁶ Ibid., IX, col. 49; VI, col. 527.

²⁷ Ibid., VIII, col. 1121.

but was always characterized by these same invocations imploring peace and mercy for the people.²⁸ Several chroniclers record the actual invocations used, but the specific mention of singing is by far more valuable to the musicologist. Two chroniclers in particular relate that the petitions sung were in praise of God and the Virgin,²⁹ and the passion of Christ.³⁰ Furthermore, the Chronicon Patavini makes it clear that these lugubrious songs were the only music allowed at this time, saying specifically that both musical instruments and love songs were silenced.³¹ Only the "angelic songs of the penitents were to be heard, repeated over and over again."³²

Fra Salimbene, with his usual eye for detail, has left one of the most colorful accounts of the phenomenon of the flagellanti. He describes their songs thus:

. . . in their mouths sounded words of God and not of men and their voice was as the voice of a multitude: and men walked in the way of salvation, and composed godly songs of praise in honor of the Lord and the Blessed Virgin; and these they sang as they went and scourged themselves.³³

What is most significant is his use of the verb "componebant"

²⁸ ibid., IX, col. 704. and col. 134. Cf. also XVIII, col. 271, and VI, col. 527.

²⁹ ibid., VIII, col. 1121.

³⁰ ibid., XV, col. 334.

³¹ ibid., VIII, col. 713.

³² ibid., IX, col. 49.

³³ Monumenta Germaniae Historica, The Chronicle of Salimbene, Script XXXII, (ed. Oswald Holder-Egger; Hanover: 1890), p. 71. [All further references will be indicated MGH.]

which would seem to imply an element of improvisation in the performance. Elsewhere in his chronicle Salimbene provides one of those rare descriptions of mediaeval performance when he recounts the story of an itinerant preacher known as Benedetto. The bearded evangelizer is described as going about in a long cloak and carrying a trumpet which Salimbene describes as "frightful, and not beautiful." The chronicler was undoubtedly an eyewitness of the incident which he relates with such vividness, for Benedetto visited the town of Parma while Salimbene was still living there.

(Benedetto) said aloud in the vernacular: "Praised and glorified be the Father!" And the children repeated it after him aloud. And then he repeated the words, adding: "and so also be the Son!" After that the third! And after that, he added--Alleluia, Alleluia, Alleluia. Then he played on his trumpet. . .³⁴

From the account of Salimbene it is clear that the responsorial manner of performance was already employed in the singing of these vernacular hymns. The same description is given by the chronicler Riccardo of San Germano, but with the added note that Benedetto used his trumpet as a means of announcing his presence and summoning the people to the piazza.³⁵

Although the scene described above occurred previous to the flegellanti movement it is possible to reconstruct from it

³⁴ Ibid., p. 71.

³⁵ Ibid., XIX, col. 370.

some idea of the manner in which this popular singing of laude was executed. In addition it is a testimony of the use of crude instruments even in this early stage of development. Many laude of a later period, upon examination of both text and music, give evidence of antiphonal, responsorial, or even dialogue performance. And illuminated laudario manuscripts of the fourteenth century contain representations of figures with musical instruments--a fact which has led some musicologists to hold the opinion that the laude were probably accompanied by some crude instruments. But, unfortunately, Salimbene does not describe the manner of performance of the laude during the flagellanti period.

Within a year after the outbreak of the penitential mania both the papacy and civil authorities had forbidden the processions. Out of the great upheaval many temporary truces had been made, and long standing enmities resolved, at least apparently. Prisoners were freed and vendettas abandoned, and not least of all, new confraternities came into being. But wise rulers legislated against such disturbances more for the sake of order than out of impiety as some contemporary chroniclers charged.³⁶ In the face of such opposition the more fanatic element fled from Italy into northern Europe. Soon their like was to be

³⁶Muratori, Rer. Ital. Script., XVI, col. 47; Antiq. Ital. Dis., XVI, col. 46; and Rer. Ital. Script., VIII, col. 713.

found in the Midi, and as far north as Holland and Poland. The rapid spread of the movement after it crossed the Alps is attested by Salimbene's statement that "this devotion flew like an eagle after its prey." And in Germany particularly, it left in its wake a new musical repertoire known as the Geisslerlieder.

In the relative quiet that settled over Italy after the passing of the flagellanti several elements of their actions remained. Although the public demonstrations had ceased, at least temporarily, the singing of laude hymns was now an institution, and the practice of the discipline continued in a more temperate manner. The consequent development of the religious confraternity after the denunciation of the flagellanti is characterized by a movement out of the open and into the church; away from the spontaneous and violent uprising and toward the more ordered and quiet devotion of resident groups which flourished under the watchfulness of the mendicant friars. In the period which followed the ecclesiastical censure of the flagellants, numerous companies of laudesi assumed this quieter and more modified form of penitential life. They began the practice of self-inflicted scourging, while continuing their long established custom of laude singing, and in many instances changed their title to disciplinati. It was this very withdrawal into sedentary, quasi-religious communities which ushered in the next era in the development of the hymn-singing confraternity.

The Disciplinati

A new stability was insured when the penitential bands attached themselves to urban parishes, where they carried on their rites under the direction of an official visitor, usually either Franciscan or Dominican. This period of imposed order soon bore fruit in the form of written documents governing the whole existence of the disciplinati from the time of entrance into the order until death and even after. It is significant that the papacy granted to these lay religious groups the privilege of canonical approbation. The sanction was not without precedent, for the tertiaries of an earlier period had been given similar recognition. The action thus taken by the Holy See in behalf of the disciplinati resulted in granting them autonomous juridical status based on the canonical principle of exemption. But more than this, it imparted a permanence to the fraternity which insured its continuance and permitted an expansion of creative expression within its ritual. Just what direction that expansion assumed may be seen from an examination of the statuti, rituali, and laudari. Taken together they constitute an invaluable source of information relative not only to the growth of the confraternity and the lauda, but to that of the Italian theater as well. The songs of the flagellanti had been devotional in character, and even when dialogue performance may have been employed, the nature of the penitential processions made it highly improbable that there should

have been any great spectacle involved. But the new stability of the disciplinati allowed for the acquisition of properties and costumes, and clearly the lauda now moved in the direction of the devozione or rappresentazione. Manuscripts of the period show evidence of this in the replacement of Latin rubrics with scenic annotations in Italian.³⁷

Furthermore, it is possible to reconstruct from these manuscripts a reasonably accurate picture of life in the confraternity. The documents chosen for that purpose are six, three laudari and three statuti, all of Umbrian origin. They are;

1. MS Vol A 26 of the Biblioteca Vallicelliana, Rome;
2. MS 955 of the Biblioteca Augusta Comunale di Perugia;
3. MS 478 of the Biblioteca Nazionale, V. Emanuele, Rome;
4. MS 78, Statuti della confraternita di San Stefano of the Archivio della cattedrale di San Rufino, Assisi.
5. MS 76, Ordinamento della confraternita di San Lorenzo, Assisi, also from the cathedral archives;
6. MS 75, Statuti di San Rufino, of the same archives.³⁸

³⁷ It should be noted that the Umbrian laude tended to become dramatic whereas the Tuscan remained always more lyric in nature.

³⁸ The six manuscripts mentioned will be abbreviated according to the following key wherever cited. 1) MS Vol A 26; 2) Per. 955; 3) V. Em. 478; 4) Stat. San Stef.; 5) Ord. San Lor.; 6) Stat. San Ruf. Number 1) is the laudario of the Compagnia di San Simone e Firenze in Perugia. The work is a palimpsest of rather modest dimensions, written in clear gothic script with Latin rubrics. Number 2) contains both the statutes and the laudario of the Disciplinati di San Domenico of Perugia. Manuscript number 3) is the laudario of the oldest of the confraternities of Assisi, that of San Stefano. It is sometimes

These sources indicate that in origin, organization, and government most disciplinati groups had much in common. The penitents who established themselves in Perugia in 1260 in many respects set a precedent for later societies. This was true not only of their name, which numerous others adopted, but of their internal administration as well. In their fanatic zeal the early companies grew so large that religious and civil authorities alike feared their power. Thus the original company of Disciplinati di Gesù Cristo of Perugia was forced to divide into several smaller and therefore less powerful companies. In the same fashion that the "mother confraternity" was divided and divested of strength, so too were the others. Soon the Umbrian valley was dotted with numerous disciplinati groups bearing the names of a variety of popular saints.

In general the confraternity of this period was sufficiently well established to maintain the prerogative of upholding a high standard of conduct as requisite for entrance into its ranks. If a prospective aspirant to the life of the disciplinati was not barred from entrance by outright prohibitions stated in the rule,³⁹

referred to in older sources as the Codex Frondini (Cf. Tenneroni, op. cit., p. 10) but since its removal to the National Library in Rome it is named for its present abode. It is dated 1327, but this is believed to be the year of canonical approbation of the confraternity rather than that of its inception. The work is made up primarily of lamentations and devozione for Holy Week and contains many rubrics indicating the dramatic character of the manuscript.

³⁹Stat. San Ruf., p. 2r. The statutes deny entrance to the lazy, dissolute, sodomites, and usurers.

he might proceed in his desire, submit to examination, and receive the habit.⁴⁰ The rituali contain explicit instruction for the ceremony of investiture,⁴¹ and the statuti spell out in detail the duties of the disciplinati life of prayer and penance.

But what of the laude which we know were sung as an adjunct to the religious services of the confraternity? Unfortunately the three manuscripts discussed in this connection contain only the hymn texts and the reader is left to speculate over the music. But the fact that the melodies for the hymns were not recorded suggests that the tunes employed must certainly have been familiar to the singers. The collating of texts has brought to light frequent repetitions of certain hymns and in a few instances has supplied the melody for these. But even in the absence of such evidence it is possible to gain some insight into the manner of performance of the laude, and to determine its functional role in the life of the disciplinati. The rituali, MS 21 of the Cathedral Archives in Assisi, describes a semi-liturgical, private service during which the discipline was taken. The codex, written in Latin and Italian, contains

⁴⁰Ord. San Lor., p. 4r-5v contains a description of the investiture, relating that the aspirant donated a pound of pure wax in payment for the sacco which he would wear and the scourge he would use.

⁴¹Laudario della Oliveriana contains in number XIII a hymn proper to the investiture service. It begins, "Guarda bene, disciplinati, tu ch'è Cristo amore...."

prayers, collects, and annotations to enunciate the ceremonial aspects of worship.⁴² From it and others like it we learn that the fratelli possessed a modified version of an office for the dead into which were incorporated laude designated in the laudario manuscripts as "pro defunctis." MS Vol A 26, for example, contains eleven such hymns. A detailed description of the demise of the brethren is contained in MS 120 of Cortona, the Capitoli della confraternità di Santa Croce, which advises the fratelli to sing the lauda on death while accompanying the corpse to the grave.⁴³

The incipits and rubrics of MS Vol A 26 are valuable comments on the dramatic tendencies of the lauda of this period. Hymn strophes are divided, assigning parts to various characters by means of rubrics such as "dicunt angeli," "Christus ad Mater," and "Mater ad filium." On the whole the dramatizations appear carry out the theme of the Gospel for the day and generally occur on Sundays, feasts of Our Lord and Our Lady, and the ferial days of Lent, rather than on feasts of the sanctoral cycle.⁴⁴ In

⁴²P. 4r. Elsewhere, in MS Ord. San Lor. there is a description of the service during which the brothers took the discipline. It was held on Fridays and Sundays, and carried out in an orderly fashion and for a specific length of time which was to be indicated by the prior

⁴³Pp. 9r-11r.

⁴⁴This pattern is rarely broken but when it is the exception usually serves to identify the patron of the confraternity.

much the same manner MS V. Em. 478 contains many indications of characters⁴⁵ and stage instruction, and is given to lengthy dialogue treatment of the laude.⁴⁶

Religious orders were particularly active in the development and dissemination of this type of dramatic lauda. While the secular clergy were occupied with concerns of church government the young mendicant orders were becoming increasingly involved in the mission of reaching the poor in a language which they might readily comprehend. Dramatization of the type described was a useful organ of instruction and soon religious houses of Franciscans and Dominicans became veritable theaters. MSS Vol. A 26, V. Em. 478, and Per. 955 all manifest this dramatic tendency and at the same time preserve the identity of the order to which they belonged. In the case of the first mentioned, the Dominican character of the manuscript is underscored by the occurrence of a remarkably beautiful dramatic lauda for the feast of Saint Dominic and another for the thirteenth-century martyr of the order, Peter of Verona. The manuscript points out the little recognized role of the Friars Preachers in the development of the representazione in the fourteenth century. Perhaps the most

⁴⁵The lauda contained on pp. 12v-16r, for example, lists the characters as Mary the mother of Jesus, John, Magdalene, Mary the mother of James, and Joseph of Arimathea.

⁴⁶Lauda VIII, pp. 24v-29v contains a fine example of dialogue in the account of the bargain between Caiphas and Judas.

remarkable document of this sort is MS Per. 955 which belonged to the Confraternità di San Domenico in Perugia. The laudario contains an addendum in the form of an inventory list which bears the date 1339. Its title, "nuovo inventario," suggests that there had been an earlier redaction. Within its lists of items there are many examples of what might be considered properties and costumes. By comparing actual hymn texts of the accompanying laudario with the items of the inventory it is possible to find here both the properties and their specific mention in the rubrical directions found with the poetry.⁴⁷

A document of equally evident Franciscan influence is found in MS V. Em. 478. Apart from its laude of the passion which are markedly Franciscan in their affective emphasis on the humanity of Christ, the manuscript contains two laude to St. Francis, and orations for the feasts of Francis and Clare. The close association of the Franciscans with the practice of laude singing, especially in its earlier phase, is well known. And by the fourteenth century that fact is further strengthened by documentary evidence of another sort. A diploma of Bishop Tebaldo of Assisi, dated 1325, contains the words, "fratrum minorum gerunt in cordibus eorum." The warm feeling must have been reciprocated by the Friars Minor, for they assumed the role of visitor to many confraternities of disciplinati at about this time. A member-

⁴⁷For a selected list of those items pertinent to the laude cf. Appendix A, pp. 104-7.

ship roll dated 1336 includes the names of numerous "frate."⁴⁸ And since the title does not appear indiscriminately before all the names as it does in a roll dated 1407, it is possible to interpret this to mean that some members of the disciplinati were at the same time Franciscans,⁴⁹ though this relationship is not clearly defined.

Summary

The religious confraternities of Umbria and Tuscany were both numerous and active throughout the thirteenth and fourteenth centuries, and from them came the hymns which comprise the Cortona Laudario 91. Whether or not the manuscript was the hymnal of a group of laudesi, tertiaries, flagellanti, or disciplinati can only be determined by examining it in the light of the information yielded from these brief considerations of the various types of mediæval confraternity. A comparatively large number of such groups were known to have existed in the little town of Cortona. Therefore, before turning to the laudario manuscript under consideration, it is necessary to examine the fragmentary Cortonese documents which remain, in the hope of discovering among them some evidence to indicate the origin of this precious hymn collection.

⁴⁸MS 80 of the Archivio della cattedrale di San Rufino, Assisi, p. 9r.

⁴⁹Ibid., p. 12r.

CHAPTER II

THE CORTONESE CONFRATERNITIES

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Part I

Problems of Identity

The richness of Cortona's past signifies that her position at the border of Umbria and Tuscany is more than a mere geographic point of meeting. The mingling of cultural elements from both provinces is reflected in her remarkable art treasures--not least among them this most ancient of lauda collections.

Although the city dates back to Etruscan times, the great flowering of Cortonese culture as it is known today came about in the first half of the thirteenth century and is a history inseparably linked with the Franciscan order, which established itself there very soon after, if not almost simultaneously with its settlement in Assisi.¹ In 1210 Francis himself went to Cortona to preach to the people of the city. Among them was

¹The rule of the Friars Minor was given oral approval in 1210 by Pope Innocent III, and in 1211 the young order achieved something of a permanent basis in Assisi through the donation of a small plot of land and a tiny chapel later to be called Maria degli Angeli.

one Guido Vagnotelli; for the annals of the order relate that in the following year Guido distributed his possessions, donated his property outside the city to Francis to use as a hermitage,² and received the habit of the order from the founder himself.³ Thereafter the rapid growth of the Franciscan order in Cortona is attested by both the material monuments which remain today, and the numerous documents establishing the transfer of property to the order. Throughout the remainder of the thirteenth century and well into the fourteenth the activities of the Friars Minor in the little city were intimately related with the growth of the various lay confraternities which came into being there.

A brief consideration of the enigmatic figure of Brother Elias is of some value in this connection, since there is sufficient documentary evidence concerning him to establish certain dates essential to this study. It is especially significant that Elias, himself a layman, should have been so influential in Cortona at precisely this time.⁴

The much debated issues of Elias' life and the evaluation

²This property was the famous hermitage of the Celle.

³Cf. Acta SS., June Tom. III, p. 97.

⁴Cf. Edward Lempp, Frère Élie de Cortone. (Paris: Librairie Fischbacher, 1901), p. 146.

of his actual role in the order are of little concern here.⁵ But the fact of his deposition as general of the Franciscan Order in 1239 is of great consequence, for from that time until his death in 1253 Elias passed his time alternately in the town of Cortona and at the court of Frederick II. He had, in fact, been sent at one time by Pope Gregory IX as legate to the emperor.⁶ Attracted by the intellectual climate of the court, Elias sought asylum there after his great humiliation and by 1240 he was fighting in the ranks of Frederick's army both at the siege of Faenza and at that of Ravenna. This open transference of allegiance from the pope to the emperor merited for Elias both expulsion from his order and excommunication from the church.

On his periodical returns to Cortona Elias was followed by various intellectuals of the court of Frederick--a fact of some significance, because the court of the emperor was the center of the so-called Sicilian school of poetry and had become, after the siege of Toulouse in 1218, the refuge of several troubadours. But there were others who followed Elias to Cortona as well. The Chronicle of the Twenty-Four Generals relates

⁵"Elia di Cortona," Enciclopedia italiana, v 13, p. 719

⁶The incident is related in the Speculum Vitae.

that some friars remained faithful to the deposed general,⁷ and there is documentary evidence that among them was one Giovanni delle Laude, so-called because of his ability to compose in that genre.⁸ The identity of this lay brother is well established in various sources of early Franciscan history and he is perhaps best known for having been selected by Francis himself to care for him after the saint had received the stigmata.⁹

But despite his closeness to Francis, Giovanni remained a faithful follower of Elias, and after the latter's death retired from Cortona to the little village of Bettona where he remained until the end of his life.¹⁰ After his death two laude were found in the old convent where he had made his home.¹¹ It is

⁷Analecta Franciscana, ed. Brothers of Quaracchi; (Florence: Typographia Collegio San Bonaventura, 1951), III, p. 232. [All subsequent references will be cited AF.]

⁸MGH Script., XXXII, p. 158. Cf. Annales Minorum, ed. Luke Wadding, 3d ed. Joseph Fonseca; (Florence: Tipografia Barbera, 1931), IV, p. 299. [All subsequent references will be cited AM.]

⁹AF. Ibid., p. 225. Cf. also X, p. 619, and Legenda Maior, XIII, 8.

¹⁰The monastery where Giovanni was buried is now only a deserted shell.

¹¹According to Fortini (cf. supra, p. 8, n. 40) the two laude of Giovanni are now in the possession of the Conventual Friars in Rome. However, a thorough search of the archives of Santi Apostoli, the general curia of the Conventuals in Rome, has produced no such evidence. Neither the present archivist, Father Antonio Coccia, nor the past archivist and well-known historian, Father Joseph Abate, knew of the document.

not possible to determine if they are his, nor is it advisable to claim that the laude of Cortona MS 91 are the work of Giovanni. But his activity in Cortona does coincide with the years in which the laudario was taking shape and it is possible that at least some of the hymns in it were composed by him. However, Salimbene speaks of several other Franciscan friars in the area of Tuscany and Umbria who were gifted in both performance and composition.¹² It is equally possible that they may have had some part in the composition of the laude of the Cortona MS.

Elsewhere in his writings Salimbene gives vent to his dislike for Elias and pours forth numerous charges against the deposed general. There is, despite the writer's coloring of fact, a certain grain of truth in Salimbene's charges that Elias showed extreme favor to the laity. During his superiorship he had received unusually large numbers of lay brothers into the order and had even appointed these to positions of authority as ministers and guardians. As a result there were sometimes more lay brothers at the chapters of the order than there were clerics.¹³ It is not surprising that this concern for the laity won from the townspeople of Cortona a support and enthusiasm which were demonstrated in the form of generous donations to the early friars.

¹²Cf. MGH Script. XXXII, pp. 181 ff. Salimbene mentions specifically Brother Enrico da Pisa whom he says composed many hymns; Brother Vita Lucchese, and Brothers Giovanni da Parma, Giacomino Olle da Parma, Bonagiunta da Fabriano, Guidolini da Parma and Guglielmo piemontese.

¹³Cf. Lempp, op. cit., p. 115.

Under Elias the Franciscans cared for the sick of the city, buried the dead in the cemetery of the order, assumed the direction of a group of laudesi, and supplied for them an oratory.¹⁴

This oratory was incorporated into the church of San Francesco which Elias built in Cortona. It is possible to establish with certainty the date of the erection of the church. In 1244, just after Elias' second excommunication, Frederick sent him on a mission to Constantinople whence he brought back to Cortona a large relic of the true cross.¹⁵ Upon his return the people of the city presented to him the plot of land known as Bagno della Regina, where, with characteristic dispatch, Elias set about building a church which was to enshrine his coveted relic of the Holy Cross. Before the year 1245 had ended this now famous chiesa di San Francesco was well under way.

After the renaissance the little oratory beneath the church was abandoned and eventually forgotten until fairly recent times. It was re-discovered in 1887 when the commune ordered the search for the bones of Luca Signorelli (1450-1523), a native Cortonese who was believed to have been buried in the church of San Francesco. The search for the remains of the great artist proved to

¹⁴Girolamo Mancini, Cortona nel Medio Evo. (Firenze: Tip. G. Carnesecchi e Figli, 1897), pp. 106 ff.

¹⁵The story of the relic is told in the Speculum Vitae but a fuller reference is contained in the Vita of Guido of Cortona in Acta SS, June III, p. 98. The Bollandist adds to the description that the relic "was one of the largest relics of the Holy Cross in all of Italy." Cf. also Lempp, op. cit., p. 150.

be fruitless but the excavations were not without reward, for in the digging the small subterranean chapel of the laudesi was discovered, and was identified as a part of the original construction completed some time between 1245 and 1250. Like the great basilica of San Francesco which Elias had built in Assisi¹⁶ the little church was actually a double structure with one church superimposed over the other. The lower chapel had been walled up in the sixteenth century when the interior of the upper church was renovated and four large alters installed along the lateral walls of the nave. After the excavations of 1887 the oratory was again closed, but one small reminder of it may still be seen in the slightly rounded arch of a door frame protruding above the stone pavement to the left of the entrance of the church.¹⁷ If this oratory was truly that of a laudesi group, Cortona must have possessed such a singing group as early as 1245 when the church was begun.¹⁸

This immediately provokes the question of the identity of the confraternity to which the oratory might have belonged. The town of Cortona had a number of such societies which are

¹⁶Elias is believed by many to have been the architect of the basilica in Assisi. Whether this is true or not, he was in charge of the building, and in that capacity undoubtedly had much to do with the plans.

¹⁷Cf. Appendix B, Plate I, p. 109.

¹⁸Mancini, ibid.

recorded in Iacomo Lauro Romano's Historia di Cortona.¹⁹ Several of these date from the fourteenth century and a few even earlier. He enumerates them thus:

- 1) The Confraternità di San Nicolo, whose special duty it was to pay the dowry of needy girls;
- 2) The Confraternità del Gesù, which assumed the duty of accompanying the priest with the Blessed Sacrament when he visited the sick of the parishes of the duomo and Sant'Andrea;
- 3) The Confraternità di Sant'Antonio e Honofrio, which cared for prisoners;
- 4) The Confraternità della Santissima Trinità, which offered lodging to pilgrims, and sponsored an elaborate procession through the city on Holy Thursday, carrying a statue of the naked Christ at the pillar;
- 5) The Confraternità di Maria delli Alemanni (della Manna), which was responsible for the grand procession on Good Friday during which the image of the dead Christ was carried through the streets in a coffin;
- 6) The Confraternità di Maria della Misericordia,²⁰ which carried the statue of the risen Christ in procession on Holy Saturday. Among these last three mentioned there was apparently some rivalry for the historian speaks of their "having a contest to determine which of them could produce the most smoke (presumably incense) and the most music."²¹

¹⁹Pietro Ridolfini, Historia di Cortona di Iacomo Lauro Romano, (Rome: Appresso Lodovico Grignani, 1639), p. 15v. Ridolfini was a canonist and historian of repute. Some of his counsels as a canon lawyer have come down to modern times in the manuscripts of the Roman Rota, CC484, CC489, and CC500. As an historian Ridolfini produced a work on the city of Rome, and this volume on Cortona, his birthplace. His Historia di Cortona, published with the name Lauro Romano, first appeared in 1633. Today the work is very rare, for only a very limited number of books were printed in each of the five impressions which it received. This 1639 edition is in the Biblioteca Vaticana.

²⁰This confraternity owes its origin to the combined efforts of St. Margaret of Cortona and the podestà Uguccio Casali. It was established about 1286.

²¹Ridolfini, op. cit., p. 15v. ff.

- 7) The Confraternità di Santa Croce;
- 8) The Confraternità dello Spirito Santo in the church of San Stefano;
- 9) The Confraternità di San Stefano in the church of San Bartolomeo;
- 10) The Confraternità di San Giovanni Evangelista in San Benedetto parish;
- 11) The Confraternità del Santissimo Salvatore;
- 12) And finally the Confraternità di San Giovanni Battista.²²

A search for the documents identifying these confraternities has brought to light bulls of approval, statutes, and partial reforms of statutes as early as the fourteenth century. The oldest of these is that entitled Capitoli della Compagnia di Santa Croce del 1300.²³ The fraternity appears to have been one of the more stable ones, for there are later adaptations of the rule which indicate that the group was still active at the end of the sixteenth century.²⁴ The antiquity of the original statutes, and certain references contained within it, raise the inevitable question of a relationship between this Confraternity of the Holy Cross and the Cortona Laudario MS 91.

²²Ibid., 16r.

²³MS 120 of the Biblioteca del Comune e dell'accademia Etrusca, in Cortona.

²⁴The manuscript contains in addition to the statutes of 1300 a partial reform of 1325, a supplement in 1514, a bull of papal approval also bearing the date 1514, a partial reform of 1526, and further ecclesiastical approval in 1583.

Part II

The Capitoli della Compagnia de Santa Croce del 1300

On reading the capitoli one is impressed with four particularly distinctive features:

- 1) the high degree of organization in them, which would seem to indicate stability and an acquaintance with other rules;
- 2) the fact that the rule is definitely that of a disciplinati group;
- 3) that it was a lay confraternity under the direction of a priest; and
- 4) that its chief devotion and raison d'être was the veneration of the Holy Cross.

These marks are best observed in a few extractions from the capitoli to be considered under the four headings just enumerated.

1) The high degree of organization. The statutes show a similarity with the rules of other confraternities of its time as well as with the rules of religious orders. In the opening chapter the directives for the election of the prior and other officials of the organization are extremely detailed, and indicate that this is not an untried system but rather the codification of a practice of some standing. The prior, four counsellors, a camerlingo and two infirmarians were elected four times a year, therefore, holding office for three months and beginning their terms on the kalends of January, April, July, and October.²⁵

²⁵MS 120, Cortona. p. 2r. "Ordenamo et fermamo che en questo compagnia debia essere uno Priore et iiij Conseglieri et uno camerlengo et ij Enfermieri, et en che modo debiano essere electi quarto

The chapter was convoked with all the secrecy befitting the occasion.²⁶ The members of the association obviously wore a habit which is described in detail in the chapter on investiture. Each candidate was to have a cape of poor quality coarse cloth, a discipline, and a capuche.²⁷

2) The group was definitely one of disciplinati. The above reference to the discipline is enlarged upon in the chapter which prescribes the proper obsequies of the fratelli. A deceased man, upon condition that he lived a good life and observed the rules of the confraternity, might be permitted burial in his cappa and with his discipline in hand.²⁸ At the funeral itself some of the fratelli carried the bier while singing the lauda on death. The remainder of the company walked before the cross disciplining themselves all the way to the church.²⁹ They scourged

volte l'anno, cioè ne lo dicembre per lo genario. L'offitio debia durare tre mesi et debiano incomencare el loro offitio in calende genario et aprile e luglio et ottobre"

²⁶ Ibid., p. 2v. "... et questo camarlengo stia enn un luogo secreto et scriva delatamente; el priore che sirà per lo tempo vada secretamente al decto camarlengo et dica piano...."

²⁷ Ibid., p. 9r. "Et quello cotale che fosse recevuto debia essere de compiuta età almeno XX anni; et ciascuno puoi che sarà receuto debia far fare una cappa de conovaccio vile, et una disciplina con una corda anodata, et ello capuccio"

²⁸ Ibid., p. 10. "Ancho ordenamo, quando alcuno passasse de la nostra compagnia de questa misera vita, debia avere ordenato de volere essere sepillito con quella cappa et disciplina con la quale esso andava a processione, salvo ch'l priore debia vedere se egli è stato de buona vita et portatose oestamente et obediti ei capitoli"

²⁹ Ibid., p. 11r. "... quelli de la compagnia che vengano bene alla sua sepultura, chi vorrà: e quelli che verranno vengano vestiti e actenti de desciplina, et vadano de dietro a quelli de

themselves at the grave and again return to the house after having recited the required prayers for the deceased.

3) The confraternity was under the direction of a priest. The group was obviously made up of laymen, since every allusion to Masses celebrated in common speaks of the prior securing a priest to conduct the services. In addition, Chapter XII, in discussing the punishment for various infractions of the rule, refers to the practice of accusing one another secretly and to the prior, but adding, "or to the priest who was over them."³⁰

4) The fraternity was in a special manner devoted to the veneration of the Holy Cross. This is clear from the last chapter of the rule which is devoted entirely to a detailed account of the manner in which the feast of the Holy Cross should be celebrated. According to the directives a special mass was offered, processions were formed and alms given to the poor on the day of

la fraternità disciplinandose en fine a la casa del morto. A piei de l'uscio e al pigliare del catalecto facciano essa disciplina ini al morto, e aitallo ad arcare vadano duo de loro cum quelli de la frat[e][r]nita, e quattro vengano ad arcarlo colloro, li altritucti vadano denangi a la croce disciplinandosi in fine alla ghiesa, e ive stieno d'allato dei preti in silenco tanto chi sarà facto la predicatione poi rimangano iver sopra la sepoltura disciplinandosi tanto che sarà sepellito, ed allora se ne vengano dicendo ciascuno XII pater nostri per l'anima sua; e poi che saron tornati a la chasa, overo ghiesa, lo priore lo raccomandandi a tucti quanti, che sempre l'abbiano en raccomandato, e sia scripto ello libro de la compagnia"

³⁰ Ibid., p. 13r. "E ki contra facesse ciascuno d'acusare l'unno l'altro secretamente al nostro priore, o vero al sacerdote ke fosse posto sopra cio."

the feast. In addition there were devotions throughout the octave and preaching on all eight days.³¹

At this point it is possible to suggest a relationship between the capitoli and the Cortona Laudario 91 which contains in hymn number XXV a remarkably beautiful lauda to the Holy Cross. Both the refrain and the first strophe of the hymn makes a clear reference to the fraternity in these words:

Iesù Cristo, la fraterna
tu la cresce e la governa
de la gloria sepiterna
per la virtù della croce.³²

It is indeed possible that the word verace, as used in the lauda, was meant in its most literal sense to refer to the relic of true Holy Cross. Inasmuch as the oratory in the crypt of the church built by Elias belonged to an unidentified group of laudesi, and the church housed the treasured relic of the true cross brought back from the East, it has been suggested that there may have been a relationship between these three--the laudario, the capitoli, and the oratory.³³ But to advance such a theory of relationship on the basis of what is hardly more than speculation would be to project hypotheses all too tenuous

³¹ Ibid., p. 18r.

³² Cort. 91, p. 57v. Cf. Vol. II, p. 266. for transcription and translation of the complete hymn.

³³ Cf. Zefferino Lozzeri, "I Capitoli della Compagnia dei disciplinati di Cortona, Anno 1300, e il Laudario dell'Accademia etrusca," Primo Annuario dell'Accademia Etrusca di Cortona XII-XIII (1934-5), 147.

to have real value. There are serious discrepancies between the two manuscripts which would require resolution before such a theory could be accepted. The capitoli are dated 1300 and contain many indications that they belonged to a group practicing the discipline. The laudario, on the other hand contains no hint whatsoever to the practice of self-inflicted scourging. On the contrary, the hymns are purely devotional, and of the laudesi character. This difference in age is born out by the linguistic behavior of the two documents which exhibit common Cortonese origins but divergent practices of two distinct periods.

Therefore, at best it can only be said that these three, the laudario, the capitoli, and the oratory did, and indeed still do exist. No valid conclusions may be drawn from this fragmentary evidence. But even as unrelated expositions of fact they are invaluable testimonies of the nature of the activity of the mediaeval confraternity in Cortona. It is only by careful examination of the Laudario 91 itself that we can hope to discover some indication of the identity of the owner of the manuscript.

CHAPTER III

LAUDARIO 91 OF THE BIBLIOTECA DEL COMUNE E
DELL'ACCADEMIA ETRUSCA DI CORTONA

CHAPTER III

LAUDARIO 91 OF THE BIBLIOTECA DEL COMUNE E DELL'ACCADEMIA ETRUCA DI CORTONA

There is an element of mystery about the MS Cortona 91 which despite the efforts of philologists and musicologists will probably always remain inviolate. Certain of its folios exhibit signs of much use but the general poor condition of the entire codex is the result of a period of loss and utter neglect. It was in 1876 that Girolamo Mancini, librarian and curator of the Biblioteca del Comune, discovered the precious document under a stairway in a tiny room used to store kindling wood and coal, and which served at the same time as a roost for pigeons. For how many years this oldest of lauda collections lay hidden under layers of dirt and dust no one will probably ever know.¹ There was no title page or identification of the manuscript and the first folios are badly deteriorated.² So also are the edges of

¹Mancini, as curator and librarian at the Biblioteca del Comune, devoted his entire life to the search for and study of documents relative to the history of Cortona. It is his opinion that the manuscript was removed from the monastery of San Francesco to the library at the time of the suppression of the Italian monasteries and convents. But no one knows why it should have been relegated to the coal bin.

²Cf. Appendix B, Plate II, p. 110.

the vellum. Mancini, recognizing the value of the document, cleaned it, bound it, and entered it into the library's catalog of manuscripts as number ninety-one.³

Description of the Manuscript

The manuscript is divided into two distinct parts, the first of which is of greater antiquity. It is written on better vellum than the last half of the work and is slightly larger in size, measuring 231 by 174 mm. The calligraphy is large Gothic in style and is much clearer than the small script of the newer section. The later portion of the manuscript measures 220 by 165 mm. and is in part illegible.⁴ Neither section of the work contains any illumination, although the older part is ornamented with initial letters executed alternately in red and blue. But the most notable difference lies in the musical notation found only in the first part. The music is in square black plainsong notation on staves of red and with vertical lines of red marking off the margins. Fine arabesques of red decorate the left hand margins above and below the initial letters. As in troubadour manuscripts the music appears with the first strophe of the text, and all subsequent strophes are collected at the end.

³Cf. I Manoscritti della Libreria del Comune e dell'Accademia Etrusca di Cortona. (Cortona: 1884), p. 51. [All further references will be cited thus: Mancini, I Manoscritti. . .]

⁴Cf. Appendix D, Plates VIII, IX, and X, pp. 124, 125, and 128.

In both dimension and workmanship Cortona 91 is a modest manuscript. Neither calligraphy nor notation can be assigned to a particular school or scriptorium, and both contain many discrepancies which indicate clearly that this is not a connoisseur's manuscript of the refined character of Las Huelgas or Chansonner Cange'. Yet its value both as literature and as music is not diminished by this fact. There is a sense of harmony between the simplicity of the texts and the unstudied manner of the calligraphy and notation, which are probably the work of two different scribes.

Apart from the pleonasm and lack of clear definition in grammar and syntax in the text, the manuscript abounds in difficulties of a more purely mechanical nature. Numerous complications arise from the lack of proper alignment of music and text. At times the scribe was forced to employ guide lines to indicate the proper placement of syllables,⁵ while in other instances the editor is left with the task of establishing the best possible distribution of music and text.⁶

The amanuensis of the music lapsed into frequent inaccuracies in the placement of clefs. Examples of forgotten clefs or of disagreement between the clef and the preceding custos are many. In

⁵Cf. Appendix B, Plate III, p. 111. In the fourth system the scribe (or perhaps the singer) has drawn a guide line from the beginning of the word bascio to the proper note which is actually over the wrong word.

⁶Cf. Appendix B, Plate IV. Compare the solution on p. 285 with Liuzzi's transcription, Appendix C, p. 122.




the latter case it has been found that the *custos* is a more reliable guide. Not infrequently notes are omitted, or conversely, are repeated unnecessarily. Similarly one can find examples of poor alignment which force the musical scribe to extend the notes into the margin where they hang in campo aperto without extension of the staff.⁷























The plainsong notation of the music manifests a complete absence of any of the usual pre-franconian forms and symbols. The shapes of the virga and punctum appear more or less indiscriminately and there is no use of the forms sine proprietate or sine perfectione, nor of the cum opposita proprietate. The ligatures used are the simple neume forms of gregorian notation; the podatus, clivis, bivirga, scandicus, torculus, porrectus, and climacus. The last named, however, often exceeds the usual three note form and the downward pattern is lengthened by added rhomboidal-shaped notes to form conjuncturae. Compound neumes corresponding to the gregorian forms of the podatus sub-bipunctis, torculus resupinus, scandicus flexus, and climacus resupinus are found. No liquescent neumes appear in the manuscript but the plicæ form is rather frequent and always occurs with a downward tail.




One of the most fascinating aspects of the notation of Cortona MS 91 is the inconsistency of neume forms in repeated melodies.



⁷Cf. Appendix B, Plate V, p.113 . NB last system.

It is not uncommon to find identical melodic turns written in several different ways, and sometimes taking on a strangely awkward appearance in a neume which might have been written much more simply.

In Laude XLI the form  , occurs. It is an upside-down torculus which would normally have taken the form of a porrectus. Laude XIII uses the shape  , where a torculus would have been proper. When the phrase is repeated in the fifth system the neume takes its correct form. Laude XXI contains a four-note ligature written thus  , when a torculus resupinus form would be more common in gregorian notation. Such examples are too numerous to bear mention, but by way of summary the following figure repetitions indicate to some degree the variations in neume forms which appear commonly throughout the manuscript.

Laude IX				
second system	pi- e- tan- ca			
third system				
fourth system	cia-scun re- gno			
seventh system				
	quan- do se- gno			
				
	no-bli- an- ca			
Laude XXVI				
fourth system	di- e			
fifth system				
	Ma-ri- e			

Lauda XXXVIII	
fourth system	o- ma- re
sixth system	
seventh system	for- ga- re
	
	for- ma- re

Liuzzi has remarked that the final notes of certain laude are the only indications of exact measurement. He refers to numbers XII, XXVI, XXIX, XXX, XXXVII, and XLV. In all these instances the long note occurs at the end of the strophe, indicating thus no repetition of the refrain. But in numbers XX and XXVII it is placed at the cadence of the ritornello, thus insuring its repetition. The shape of the notes differs from  to , and they are not given the significance of the duplex longa here, but are rather taken to be indications of a visual nature to represent to the mediæval singer the notion of a relative length at the point of rest.

Examination of Content

In treating the tonality of the lauda it is possible to say that they are definitely rooted in gregorian tradition. But this statement must be tempered with some reservations, for the frequent use of the b flat necessitated by tritones in the melodic line gives a strong suggestion of major-minor tonality when it occurs in the tritius and protus modes. There are only two instances of an accidental written into the melody, and that very lightly and perhaps in another hand. The finals most

frequently used are the protus and tritus, with a considerable number in tetrardus. An occasional example lies within the ambitus of the ionian or aeolian mode. Frequent inner cadences on the dominant strengthen the quasi-tonal feeling of tonic-dominant polarity, and triadic figures in the melodies add to the tonal direction of the music.

Unlike the gregorian repertoire the laude employ intervals of the sixth, tenth, and occasionally the seventh. Regarding the matter of range it may be observed that some laude remain confined to a narrow ambitus suggesting a plagal mode, while others, especially those employing a joyous text, may utilize an unusually wide range for monophonic music of this period.

The formal elements of the lauda are the refrain (ritornello) and the strophe (stanza).⁸ The latter may be divided into the piedi and volta. It is quite characteristic of the lauda to repeat one or more of the melodic members of the ritornello in the strophe. However, this repetition is more often a derivation than an exact restatement. There is considerable variety in the melodic scheme to discredit the exaggerated emphasis which Liuzzi places on the so-called lauda-ballata form, A b b a A. Actually only a very few of the forty-six examples

⁸The terms refrain and strophe will be used interchangeably with the alternate forms indicated in parentheses here.

in the manuscript can be reduced to this formula.

The musical form is here represented by letters (each corresponding to a verse of text) thus: A B c d a b. Capital letters indicate the refrain sung by the chorus and small letters the piedi and volta sung by soloists in the manner of the round dance. Whenever the last lines of the strophe utilize the melody of the refrain, as in numbers IX, XXXI, and XXXVI, the melody is said to turn in upon itself¹⁰ and the scheme may be reduced to that of the ballata, thus:

- 1) A B c c a b A B c c a b A B etc.
 └──┬──┘ └──┬──┘ └──┬──┘ └──┬──┘
 A b b a A b b a A etc.¹⁰

Of the relatively small number of laude which follow this procedure most examples tend more to variation of the theme than to simple restatement of it and thus lose the dance character of the true ballata.¹¹ Perhaps the best means of disproving Liuzzi's claims is to examine the skeletal framework of the hymns in the form of a graph. The diversity of their forms is immediately discernible.

⁹Liuzzi calls this the coble capfinida.

¹⁰The letters of 1) each represent one musical phrase which corresponds with one line of verse. In 2) one letter only is used to represent the refrain and one letter for the corresponding section as it appears at the end of the strophe. The refrain and strophe alternate in an interlocking fashion creating a ballata effect.

¹¹The ballata is considered here in its strictest definition, as a six line form.

TABLE 1

THE MUSICAL FORM OF THE LAUDE FROM MS CORTONA 91
WHICH ARE COMPOSED OF SIX MELODIC MEMBERS¹²

<u>Type I.</u>	<u>Refrain of two members; strophe of four members</u>	
Form		Number of Lauda
A B	c d a b	I, XII, XLII
A B	a c d b	II
A B	c d e b	III, XXI, XXV
A B	c b a b	V, XIV
A B	a a c b	VI
A B	c c d e	VII, X, XVII
A B	a b a b	VIII, XX, XXIV, XXX
A B	c c d b	XI
A B	c d b a	XIII
A B	c c a b	IX, XXXI, XXXVI
A B	c d c e	XV
A B	c d e f	XVI, XIX, XXIX, XLIII
A B	c d c d	XXVII
A B	c c d b	XXVIII
A B	a c a b	XXXV
A B	b a c b	XXXIX
A B	c c d e	XL
A B	a a a b	XLIV

¹²The hymns have been classified by graph, on the basis of the number of verses (and melodic members) in each.

TABLE 2

THE MUSICAL FORM OF THE LAUDE FROM MS CORTONA 91
WHICH ARE COMPOSED OF MORE THAN SIX MELODIC MEMBERS

Type II. Twelve members; refrain of four, strophe of eight.

Form	Number of Lauda
A B C D e f c d g h c d	XVIII
A B A B c d c d a b a b	XXII
A B C D e f e f a b c d	XXVI
A B C D e f g h a b c d	XXXIII
A B A C d b d b d b a c	XLI

Type III. Seven members; refrain of three, strophe of four.

A B C a b a d	XXXVII
A B C d d b c	XXXIV

Type IV. Twelve members; refrain of three, strophe of nine.

A B C d e d e d e a b c	XXXVIII
-----------------------------------	---------

Type V. Ten members; refrain of four, strophe of six.

A B C D a b a b c d	XLVI
-------------------------------	------

Type VI. Nine members; refrain of two and strophe of seven.

A B c b c b d a b	XXXII
-----------------------------	-------

Incomplete

A B C D	IV
A B c c d ()	XXIII
A B C D d e d e (- - -)	XLV

Regarding the poetry of the manuscript one can observe a wide variety in rhyme scheme, although the greater number of laude employ the a a b b b a pattern. The second largest group is that using the a b c c c b scheme. Several of the texts contain a rather elaborate pattern of internal rhyme as exemplified by the following:

Lauda IVa Dio te mandòe - san Gabriello
ke t'aportòe - 'l soluto bello,
e annuntidòe - ke de novello
eri da Dio madre ordenato.

Lauda IX O Maria, - d'omelia - se' fontana
fior e grana: - de me aia pietanza.
Gram reina, - chi inchina - ciascum regno,
si m'affina - la curina - quando segno,
io non degno, - 'n core tegno - tu figura
chiar'e pura, - ch'ongne mal m'e'n oblianza.¹³

A few of the hymns employ a device comparable to the rhetorical practice of anadiplosis, thus effecting an interlocking pattern between the last word of the strophe and the beginning of the next.¹⁴ Metrically the laude tend to regularity, and most examples contain a pattern in the number of syllables to the line of verse, thus:

Lauda III	La virtù celestiale	8
	colla gratia supernale	8
	en te, virgo virginale,	8
	discese benignissima.	8

¹³Others are Laude VII, X, XVIII, and XXXVIII

¹⁴They are Laude I, XXII, XXVI, XXXII, XXXIII, XXXIV, and XL. In lauda V every strophe begins with the word "ave" and in lauda XII with the words, "O Maria." Similarly every verse of number XXV ends with the word "croce."

TABLE 3

POETIC FORM OF THE LAUDE OF CORTONA 91

Type I. Six verses; refrain of two lines, strophe of four.

Form	Number of Lauda
a a b b b a	II, III, VI, XIII, XIV, XV, XVI, XVII, XX, XXI, XXIV, XXV, XXVII, XXVIII, XXIX, XXX, XXXI, XXXV, XXXVI, XXXIX, XL, XLIV.
a b c c c b	I, V, VII, VIII, X, XI, XII, XIX, XXIII, XLII, XLIII.
a a b b a a	IX
a b a a a b	IVb

Type II. Twelve verses; refrain of four, strophe of eight.

a b b a c d c d d e e a	XXII, XXXIII
a b b a c b c b b c a a	XXVI
a b b a c d c d d e e b	XLV
a b a b b c b c b c c b	XLI
a b c d d e f e g e f g	XLVIII

Type III. Seven verses; refrain of three, strophe of four.

a a b c c c b	XXXIV, XXXVII
-------------------------	---------------

Type IV. Twelve verses; refrain of three, strophe of nine.

a a b c d c d c b e e b	XXXVIII
-----------------------------------	---------

Type V. Ten verses; refrain of four, strophe of six.

a b c b a d a d d b	XLVI
-------------------------------	------

Type VI. Nine verses; refrain of two, strophe of seven.

a b c d c d c d b	XXXII
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Theories of Origin and Age
of the Manuscript

News of the discovery of a laudario reputed to be from the mid-thirteenth century attracted several scholars to Cortona to examine it. Their attention to the codex resulted in the publication of several studies which appeared in journals of Italian philology and literature. These discussions and disputations, all concentrated in the last decade and a half of the nineteenth century, are characterized by two especially significant features. The first of these is that none of the scholars writing about the manuscript concerned themselves with the music. It is incredible that Bartholomæis, writing nearly half a century after the discovery of the manuscript should have cause to lament

the absence of one of the most helpful instruments of critique, which would be able to resolve so many doubts, that is, the knowledge of the music which accompanied these songs.¹⁵

The second observation is that the arguments adduced by the authors of these studies are based only on isolated aspects of the manuscript. In fact, the claims of three of them revolve entirely around one issue, namely, the presence (or absence) of laude to Blessed Guido Vagnotelli, and Saint Margaret (both of

¹⁵Vincenzo de Bartholomæis, Le origini della poesia drammatica, (Bologna: Zanichelli, 1924), p. 241.

Cortona) in the manuscript. Significant as this may be in determining the approximate age of the codex, it is only a part of the argument and does not in itself present indisputable evidence.

Mancini, in designating the laudario as a mid-thirteenth century work¹⁶ was basing his hypothesis upon the absence of laude to Guido and Margaret in the early part of the document. In doing so he cites the great enthusiasm of the Cortonesi for their two saints (an enthusiasm still very truly alive)¹⁷ and recalls that within a year of Margaret's death the people of the town had already erected a church in her honor.¹⁸

Guido, according to his Vita in the Acta SS., was twenty-four years old when he received the habit of the Franciscan Order in 1211. He died at sixty, which would fix the date of

¹⁶Mancini, I Manoscritti. . . , p. 51.

¹⁷The Cortonesi still observe the feast of Saint Margaret Margaret twice annually, the first time on February 22, and the second with a grand festa on May 10. For many years they kept two feasts for Guido too, one celebrating the finding of his head (after the sacrophagus containing his body had been smashed) and the other commemorating the loss of the rest of the body. Cf. Acta SS. June Tom. III, p. 97.

¹⁸Cf. Margaret's Vita written by her Franciscan confessor, Fra Giunta. Acta SS. Feb. Tom III, pp. 302-363. Other editions are those of Ladovico de Pelago, 1793, E. Crivelli, 1897. More recent works are A Tuscan Penitent, Cuthbert, 1907; Marquerite de Cortona, L. di Cherance, 1927; Margherita da Cortona, la sua Leggenda e la storia, M. Nuti, 1923; and Margaret of Cortona, François Mauriac, 1947.

his death at approximately 1247.¹⁹ This accords with Wadding's statement that by 1250 there was a popular cult in Guido's honor. If the Vita is trustworthy his cult was of immediate and spontaneous origin.²⁰

The vitality of Cortonesi devotion to the two saints is the basis of Mancini's argument for dating the Laudario 91. He notes that the older part of the codex contains no hymn to either of these two local saints. It does, however, include two laude to St. Francis and one to St. Anthony. From this he deduces that the collection of hymns must have been compiled after the death of the latter two saints, but before that of Margaret and Guido, that is to say, between 1231 and 1250.²¹

The first reaction to Mancini's theory came from Rodolfo Renier in the form of an article, published in 1888, in which he voices an opinion completely at variance with Mancini's.²² In it Renier emphatically states, "I am convinced that it

¹⁹Cf. Acta SS., June Tom. III, p. 97.

²⁰For fuller discussion of the origin of his cult see the supplementary notes contained in Appendix D, p. 127.

²¹Mancini, I Manoscritti. . ., p. 51.

²²Rodolfo Renier, "Di un antico codice di flagellanti nella biblioteca di Cortona," Giornale storico della letteratura italiana XI (1888), 109-124.

(laudario) cannot be from before the first decade of the fourteenth century."²³ His contradiction of Mancini is based upon the partially deteriorated laude to Guido and Margaret which he found on folios 139r and 164v. But Renier fails to mention the fact that the hymns occur only in the latter half of the codex (without music)--a part of the manuscript already well known to Mancini who had previously admitted its fourteenth century origin. In this Renier's argument has no validity, as Mancini was quick to point out in his rebuttal.²⁴

The two men are equally at variance in their attribution of the laudario to the confraternity. From the beginning Mancini had insisted that it belonged to a laudesi group, while Renier ascribed it to a disciplinati association. The titles of the two men's articles provide a noteworthy example of the confusion in the use of terms which has so complicated the issue for the student coming after them. In spite of claims for laudesi origin Mancini entitles his letter in Miscellanea Francescana, "Laudi Francescane dei disciplinati di Cortona." And Renier, holding forth for disciplinati origins, entitles his, "Di un antico codice di flagellanti nella biblioteca di

²³ Ibid., 109.

²⁴ Girolamo Mancini, "Laudi Francescane dei disciplinati di Cortona," Miscellanea Francescana, IV (1889), 48. [All further references will be cited thus: Mancini, Laudi . . .MF].

Cortona."²⁵

There is an inconsistency in Renier's argument that the first part of the manuscript was from the fourteenth century. He admits that the "first section could be from the end of the thirteenth (century). The frequent use of the k for ch which is found here does, in fact occur more especially in the vernacular manuscripts of that century."^{25a} Actually this primitive use of the k occurs more than ninety per cent of the time in the part of the manuscript which contains the music. But Renier dismisses the issue briefly, ending his provocative study with two indexes and the reproduction of six laude from the manuscript.²⁶

The article by Renier served as a catalyst to ensuing debate, and the chain of polemics was continued by other scholars. Next came the study of Guido Mazzoni²⁷ who accepted some of Mancini's theories while defending also some of Renier's.

²⁵Cf. Renier, op. cit., 111.

^{25a}ibid.

²⁶The laude which Renier chose to transliterate (without much editing) are: II, VI, VII, XIX (which in the present system of numbering is XVIII), XXXVI (XXXV), and XXXVII (XXXVI). His version of Lauda XIX (XVIII) includes the Franciscan interpolation which is obviously in error. Cf. Vol II. p. 240.

²⁷Guido Mazzoni, "Laudi Cortonesi del secolo XIII," Il Propugnatore, NS II, (1889-90), 205-270; and NS III (1889-90), 5-48. The work appeared later in the form of a separate volume bearing the same title. Published in Bologna: Tipografia Gargnani, 1890.

Mazzoni admits using the year of Margaret's death (1297) to establish one date of the possible boundary of the laudario's origin, but denies using the year of Guido's death to determine the other. He justifies this stand by claiming that Guido was not well enough known and loved to have aroused the immediate cult which Margaret had. Thus he denies the possibility of origin before 1250. In attempting to fix the earlier date of this boundary Mazzoni falls into the same error as did Renier, namely, the belief that the group to which the laudario belonged was one of disciplinati or battuti. Both men call upon the argument of Cortona's proximity to Perugia in an attempt to justify such claims.²⁸ As testimony Mazzoni calls attention to the drops of wax that still remain on the manuscript--signs, he claims, of their use during penitential processions of the flagellanti.²⁹ This comment has little meaning in view of the fact that processions were one of the main activities of the laudesi in a period decades earlier.³⁰ The attribution of Cortona 91 to flagellanti or disciplinati betrays a lack of investigation into the history of the early confraternities of Italy, an area now acknowledged to be of the utmost importance for the development of mediæval popular hymnody in that country.

²⁸Ibid., p. 6; Cf. Renier, op. cit., 111.

²⁹Mazzoni, Ibid. ³⁰Cf. Tenneroni, op. cit., p. ix.

The eminent lauda scholar of the present day, Dottoressa Angela Terruggia, has aptly pointed out:

A great help in this research comes to us from the most intimate knowledge of the activities of the fraternities which had employed the lauda in the vernacular, injecting these songs into the Devozione and thus preserving them for the people.³¹

Such studies would go far to unravel some of the entanglements caused by an all too casual confusion in the use of terms on the part of earlier writers.

Enrico Bettazzi, the last of the four polemicists of the 1890's, approached the codex with the eyes of a philologist. He comments rather briefly on the possible origin and age of the work but then takes up the matter of Cortonese origin, a fact which the other three men seem to have assumed without question. By comparing the manuscript with documents of the notary, Ermanno, dated 1244-45, he is able to establish their Cortonese identity, and to point out at the same time certain usages of definite Tuscan origin, others of Umbrian, and still others which by 1300 were already defunct.³² Like Mancini he favors the laudesi origin of the laudario.

³¹Angela Terruggia, "Lo sviluppo del dramma sacro visto attraverso i codici di Assisi," Atti del centro studi origini del teatro italiano (1957-59), 43.

³²Enrico Bettazzi, Notizia di un Laudario del Sec. XIII, (Arezzo: Tip Bellotti, 1890), pp. 10 ff.

With the passing of the year 1890 the Cortona MS 91 again settled into comparative obscurity, having had little more effect on the musicological world than to make its existence known. How true this is is testified by the words of the eminent British musicologist Edward Dent, who, in addressing the Musical Association of Great Britain in 1916, could say that "about it (the mediæval lauda) hardly anyone knows anything."³³

By 1930 attention was again focused on the Cortona laudario and Italian reviews and periodicals were publishing new studies of the manuscript. They were nearly all the work of one man, Fernando Liuzzi, of Florence. Appearing in a variety of publications,³⁴ his articles presaged the magnificent facsimile publication of 1935 which was to make him famous. In an study in Archivum Romanicum (1930) Liuzzi quoted generously from the laudario and in doing so gave to the public its first glimpse of the hymns of Cortona 91.³⁵ The Christmas and Epiphany

³³Edward J. Dent, "The Laudi Spirituali," Proceedings of the Musical Association, (1916), 64.

³⁴Fernando Liuzzi, "Melodie musicali inedite del duecento," Archivum Romanicum XIV, (1930); "Ballate e lauda alle origini della lirica musicale italiana," Annuario della R. Accademia di Santa Cecilia (1930-31); "I primi canti italiani per la natività e l'infanzia de Cristo," Illustrazione Vaticana XV, (1931); and "Jacopone da Todi; una lauda nell'intonazione del codice 91 di Cortona," Solaria (1931).

³⁵Cf. supra., p. 34.

laude of the collection then appeared in a study of 1931.³⁶ And in 1932 he published a compilation of selected laude with instrumental accompaniment.³⁷

In 1935, the year in which Liuzzi's monograph appeared, Gilberto Brunacci published an article concerning the Cortona laudario. It contained no new theories but is worthy of mention here if for no other reason than the poor musical taste exhibited in the transcription of the hymns accompanying the article. Nicolo Garzi, the editor of the music, has taken great liberty in his rendering of the rhythm and the insertion of accidentals. His additions of markings such as con sentimento are at best suspect.³⁸

The only really scholarly approach to the entire manuscript, text and music, is the beautiful facsimile publication of Liuzzi which crowned his years of study and research. An evaluation of the work is a less difficult task today than it would have been a quarter of a century ago. The thirty years which have intervened since the publication of La laude e i primordi melodia

³⁶Cf. supra, n. 34.

³⁷La Passione nella intonazioni del laudario 91 di Cortona, (Rome: A. di Santis, 1932). The accompaniment is scored for 2 flutes, 1 oboe, 2 trumpets, 2 harps, organ, and strings. Cf. Appendix C, pp. 118-120.

³⁸Gilberto Brunacci, "Le laude del laudario Cortona secondo la trascrizione dell'acc. can. Don Nicolo Garzi," Secondo annuario dell'accademia etrusca di Cortona, XIII - XIV (1935), 13-36; and the music, 37-84. For example Cf. Appendix C, p. 117.

italiana³⁹ have, according to the inscrutable ways of time, made it the object of both praise and criticism. Today most musicologists agree in their rejection of Liuzzi's transcription of the music,⁴⁰ but are at the same time equally at one in commending him for at last bringing the lauda into a position of recognition. It appears now that Liuzzi's greatest contribution lies in his painstaking preparation of the texts. His emendation is the result of collating no less than ten manuscripts, all of which he attributes to the fourteenth century.⁴¹ In addition he recognizes the efforts of his predecessors and sometimes calls upon their editions to help clarify obliterated passages or lacunae in the text.

In his edition Liuzzi sets the poetry in its correct stanzaic form, and by means of vertical lines indicates to the reader just where the line endings occur in the manuscript.

³⁹Published by the Libreria dello stato, 1935.

⁴⁰Cf. Jack Westrup, "Medieval Song," New Oxford History of Music, Vol II, ed. Dom Anselm Hughes (London: Oxford University Press, 1954), p. 267; Archibald T. Davison and Willi Apel, The Historical Anthology of Music, (Cambridge: Harvard University Press, 1957), Vol I, p. 216, n.21; Higinio Anglès, La Música de las Cantigas de Santa María del Rey Alfonso Sabio, (Barcelona: Diputación Provincial de Barcelona, 1943), p. 47. More generally endorsing the use of free rhythm in mediaeval song, cf. Curt Sachs, Rhythm and Tempo, (New York: W.W.Norton and Co., 1953).

⁴¹It should be noted that in his attribution of the MS Ars 8521 to the fourteenth century he stands in contradiction to Tenneroni, op. cit., p. 25, who assigns it to the fifteenth century.

Unlike earlier editors he adds the necessary punctuation and diacritical markings. In addition, wherever internal rhyme occurs he sets it off by using the sign ~ to separate the rhyming word from that immediately following.

It is, however, difficult to understand how after such careful attention to the text, Liuzzi should have failed to recognize the broad outlines of the codex. The manuscript falls into four general sections, the first of which is made up of fifteen Marian hymns. There follow two seemingly misplaced laude to saints, and then the second large section which comprises the liturgical cycle. The third is devoted to hymns of a homiletic and didactic nature and the last primarily to the saints. Yet Liuzzi persists in dissecting the beautifully clear outlines of the liturgical year by dividing the manuscript into small cycles and individual pieces.

Furthermore, in his labeling of several of the laude he falls into error. He designates the first of the two added hymns at the end of the manuscript as a hymn to all the saints, when in reality it is addressed to the twelve apostles. Similarly he mistakenly identifies Lauda XLII as one addressed to John the Evangelist, instead of John the Baptist. It seems incredible that he should have failed to see the names of Zachary and Elizabeth in the first and second strophes respectively.

Regarding the controversial issue of the manuscript's age Liuzzi writes in a style uncommonly succinct, in contrast to

his usual manner. With dispatch he dismisses the issue, saying clearly that the codex definitely originated after 1270 and before 1297. He arrives at the first date by rather circuitous and not altogether sound arguments. In collating texts he observed that *Lauda IV* of the Cortona MS occurs also in the laudario belonging to the confraternity of Battuti from Udine. In the latter collection the hymn includes four strophes describing in a very graphic manner the act of self-flagellation.

- Strophe 11 lo s'ì son stado peccadore
 et ai offeso al mio signore,
 battome per lo suo amore
 ch'el me debia perdonare
- Strophe 12 Et alegro e gaudente
 batome le spalle e' l ventre,
 per descazar quel serpente
 che me volea devorare.
- Strophe 14 Oimé, carne topinella,
 come tu e' fresca e bella,
 tu dei andar sotto la terra
 e li vermi t'avera a manziare.
- Strophe 15 Non sia nessun s'ì duro
 che si vergogni d'andar nudo;
 Jesu Cristo fo batudo
 per li peccatori salvare.⁴²

⁴²Quoted in Liuzzi, La lauda. . ., p. 246
 Strophe 11. I have been such a sinner/ and have offended my lord,/ and so I scourge myself for his love/ so that he must pardon me.
 Strophe 12. And Joyously and happily/ I scourge my shoulders and belly/ in order to escape the serpent/ who wants to devour me.
 Strophe 14. Alas, miserable flesh/ how fresh and beautiful you are,/ (but) you must go under the earth/ and the worms will have you to eat.
 Strophe 15. Let nothing be so hard/ that you be ashamed to go naked; Jesus Christ was beaten/ in order to save sinners.

On the basis of this Liuzzi claims that hymn no. IV of the Cortonā Codex must have belonged to the flagellanti of 1260, and consequently that the entire manuscript must date from after that time. But the lauda in question, as it appears in Cortona 91, not only does not contain these strophes, it contains no evidence of any sort to substantiate his theory. Liuzzi seems to discount entirely the fact that the document in which he finds these verses is, in fact, known to have its origin sometime after the year 1356.⁴³ It simply represents, therefore, the type of accretion so common in that period of more than a century of dissemination. Countless other examples of this type could be cited if one chose, for the hymns of the Cortona codex appear frequently in later manuscripts and with sizeable additions in text. Furthermore it must be remembered that large numbers of laudesi became disciplinati after 1260. It is entirely understandable that their hymns should reflect this metamorphosis. In this Liuzzi's argument is entirely untenable, resting as it does, on evidence drawn from a work at least a century removed from the issue.

But having established to his own satisfaction the notion that Cortonā 91 was a post-flagellanti document, he goes on to insist that the date 1260 must be moved forward another decade. This allegation he bases on another unproved and unqualified attribution, namely the assigning of lauda XXXII to Jacopone da

⁴³Cf. Tenneroni, op. cit., p. 10.

Todi. Since the Franciscan friar's conversion occurred in 1268, Liuzzi reasons that the lauda could hardly have been written before 1270. In this, too, Liuzzi's claims are suspect, for the hymn to which he refers is contained in a number of mediaeval manuscripts, several of which ascribe it to a Tuderino.⁴⁴

Furthermore, recent scholarship has revealed that a vast amount of the poetry once attributed to Jacopone is really not his but should more correctly be designated as "pseudo-Jacopone." One might well point out in this connection the striking similarity between *Lauda XXV*, strophes eight to eleven particularly, and the famous poem of Jacopone, Donna del paradiso.⁴⁵ Again the hypothesis underlying Liuzzi's theory is weak.

His views on the form of the laude are well known,⁴⁶ and the theory regarding the ballata form has already been discussed. But it should be mentioned that Liuzzi believes the laude have their prototype in Latin ecclesiastical forms. In his opinion

⁴⁴Cf. Renier, op. cit., 111. It should be noted that Liuzzi makes some other errors of this nature. He places Marchettus of Padua's work in 1274 rather than after 1300; he situates Anonymous IV at the opening of the fifteenth century instead of around 1280, and insists upon attributing the Speculum musicae to Jean de Muris, whereas it is generally assigned to Jacobus of Liège.

⁴⁵For comparison of these two texts cf. notes after *Lauda XXV*, Vol II, p. 269.

⁴⁶Cf. Apel, Harvard Dictionary, p. 294; Reese, Music in the Middle Ages, p. 237.

those hymns which contain the exact repetition of the refrain within the stanza have their roots in the litany form. He notes specifically that in these cases the last line of the ripreso and the last of the strophe always rhyme. In the Cortona laudario there are four such exact examples, VIII, XX, XXIV, and XXX. At the extreme opposite end of the scale he places those laude which contain no repetition whatsoever. They are, according to Liuzzi, patterned after the Latin hymn compositions. The best examples are XIX, XXIX, and XLIII. Midway between these two designations lie the more numerous examples in which the repeated sections must more truly be considered variations of the original melody. These he calls the sequence laude.

Whatever value these designations may have is doubtful. Formally a good deal of mediæval monody can be reduced to such patterns. But even if we admit the influence of Latin prototypes it is impossible to determine to what extent this was intentional. It is more likely that the influence was of a subconscious nature--resulting from repeated hearing of liturgical song. The popular element in the very environment of lauda is too prominent to discount, and present-day Italian musicologists are inclined to favor the theory of popular influence more than that of liturgical.⁴⁷

⁴⁷Notably professors Ghisi and Fabri, from remarks in personal interview and lectures at the Conservatorio Luigi Cherubini, in Florence.

But the real "Achilles hell" of Liuzzi's theory is his system of transcription of the music. He justly rejects the Franconian solution for the following reasons:

- 1) that it was intended for use in polyphonic music primarily;
- 2) that the manuscript contains none of the usual Franconian symbols; and
- 3) that where the system is tried it proves inartistic.⁴⁸

The solution which he suggests instead rests upon a two-fold principle enunciating his primary concern for fidelity to the rhythm of the word. It may be described as follows:

In the usual disposition of elements in the lauda a musical phrase normally coincides in length with a verse of text (as a rule the pattern is one of eight syllables). This phrase in turn falls into four smaller rhythmic groups comparable to four measures in modern notation. Each of these in turn comprises two units of time, one strong and one weak, or onethetic and onearsic. Upon this alternation of strong and weak beats Liuzzi begins his work. But whereas French monody could be rendered in the alternating longs and breves of modal notation, the laude transcriptions rest upon the equality of syllables. Applying the rhythmic modes to Italian verse would do violence to the rhythm of the text which is not accentual but tonic.

Madame Rokseth remarks that in an accentual language such

⁴⁸Liuzzi, La lauda. . ., p. 192.

as French, the corset de fer of the inflexible rhythmic modes serves to support and underscore the text.⁴⁹ But in the case of Italian lyric poetry the rhythm of the verse is sufficiently marked to eliminate the need of underscoring the accent by such a device as the prolongation of notes.

Liuzzi proceeds with a scrupulous but Procrustean manipulation of the music, bending it, stretching it, and contracting it in such a manner that the primary accent of the word must always coincide with thethetic beat of the music. Whatever lies between these strong beats must accommodate itself to the amount of space left. For all his foreswearing of the Vierhebigkeit theory, the result of his method cannot but have strongly "Riemanesque" overtones. This manipulation of music to suit text is far from the type of procedure which was very likely employed in the actual singing of the laude in the thirteenth century. Such an academic approach is not in keeping with the simplicity of purpose of the lauda. The problem of rhythmic alterations becomes even more complicated in stanzas with an uneven verse length, and is twice confounded by the eleven-syllable strophic pattern.

⁴⁹Yvonne Rokseth, "Le laude et leur edition par M. Liuzzi," Romania, LXV (1939), 385. More recent works would take issue with Madame Rokseth in calling French poetry accentual. Best known is the opinion of Curt Sachs (Cf. Rhythm and Tempo, 1953, p. 178). Dr. Sachs claims that the rhythm of French verse is numerical rather than metrical or accentual.

The harmonizing of syntactic structure with music is one of the basic laws of form in all early music. In gregorian psalmody, for example, the individual word is of little relevance. It is the entire sentence with its caesura and its cadence which represents the musical unit. Madame Rokseth observes that there is a tripartite rule to be applied in the transcription of old music, and its three axioms are to be employed according to a certain hierarchy of importance. The music must always be considered first. Therefore, the prime concern of the transcriber is to preserve the melodic contour without distortion. Only then is the metric system of the text called into play, and wherever the two may come into conflict it is the consideration of the music which takes precedence. Finally, the last principle to be applied is the alignment of thetic beat with tonic accent.

Liuzzi, on the contrary, calls upon these rules in reverse order, with the result that the text remains inviolate and the music is sometimes subjected to real deformity. This is particularly true of those laude containing melismatic figures. Perhaps the strongest argument against such a method lies in its inability to handle the succeeding verses of the hymn in a framework carefully constructed to fit the first strophe. Mazzoni had once believed that only the initial stanza of the laude was sung and the others were simply performed in declamatory style. The theory never found credence, yet Liuzzi's transcriptions treat the laude as if he believed this to be true.

His rhythmic, mensural versions show little or no regard for succeeding strophes of the hymns.⁵⁰

No one would deny the possibility of corruption during the period in which the laude were being transmitted orally, and certainly the likelihood of some error on the part of the scribe must be admitted. There is, therefore, an inevitable need for correction on the part of the transcriber of such music. Liuzzi has attended to such editings in text, and has not hesitated to inject, not altogether tastefully, an abundance of accidentals into the transcriptions. He has, however, shown a certain reluctance to rectify even small errors in the music, when in actuality only a slight adjustment would both enhance the musical sense and clarify the distribution of text.⁵¹ His system works well in the case of certain syllabic hymns whose rhythm is particularly obvious, as in the case of VII and X. But its weakness appears most obviously in the laude of a more melismatic character. By almost mechanically confining ligatures to the space of the

⁵⁰ Madame Rokseth calls attention to this and offers corrected version of several laude. (Cf. Rokseth, 391-393). But both she and Liuzzi are criticized by Raffaello Monterosso in his Musica e ritmica dei trovatori. (Milano: Giuffrè, 1956), pp. 66-75. Monterosso's objection is that while Rokseth's corrected versions presume to be an improvement they are still mensural and therefore equally as unacceptable as those of Liuzzi.

⁵¹ For example cf. resolution of Lauda XXIX, Vol II, p. 285. Compare this with Liuzzi's version, Appendix C, p. 122.

unit note, Liuzzi presents in his transcriptions some jarring sequences of rapid, measured semiquavers which would require a trained singer to execute artistically. This becomes particularly unsatisfying when the melismas occur on the last syllables.⁵²

Yet with all its weakness, La lauda e i primordi della melodia italiana has filled a large hiatus in the history of mediaeval non-liturgical monody and will remain a monument.

By way of contrast the most recent excursion into the study of the lauda represents a complete reversal of the mensuralist approach of Liuzzi. It is the work entitled Quarantadue Laude Francescane dal laudario Cortonese XIII secolo. The transcription by Padre Antonio Canuto is (with the exception of four laude) completely in the free rhythm of chant. The accompaniment supplied by Padre N. Praglia is in the modal style but not bound by the rules of strict chant harmonization. In the words of the editor the harmonization is that "with which the polyphonic composers of the fourteenth, fifteenth, and sixteenth centuries clothed their melodies."⁵³ The application of the fluid rhythm of the chant to this music with its regular

⁵²Cf. Appendix C, p. 121.

⁵³Antonio Canuto, and N. Praglia. Quarantadue laudi francescane del laudario Cortonese XIII secolo, (Rome: Edizioni N. Praglia, 1957), p. 4.

and usually very rhythmic poetic meter results in an unsatisfactorily amorphous character which shows too little regard for the rhythm of the text. Furthermore, the editors have taken the liberty of altering the texts, sometimes almost completely. However, in view of their intention to produce a practical hymnal for present day use, such textual emendation would be justified, since both the archaisms of the poetry and the crudity of certain passages would render it impractical for use in any less forthright age than the mediaeval. In their behalf it must be said that neither Father Canuto nor Father Praglia makes any claim to present a critical edition of the manuscript, but rather a practical one.

In thus reviewing the amount of "plastic surgery" to which Cortona 91 has already been subjected one hesitates to suggest still another theory. But the writer believes that the complete investigation of the text, for content as well as merely mechanical behavior, can be of some enlightenment. And together with the study of the developing mediaeval confraternity in Italy it points to the need for a system simple enough to reconstruct the lauda according to the specifications imposed upon it by the very society that brought it into existence. Out of this conviction the present work has evolved.

CHAPTER IV

PROBLEMS OF EDITING

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Part I

Editing the Music

Despite the proliferation of musicological investigation in the last century the problem of rhythm in mediaeval monody remains a controversial one. Suggested solutions range from the application of modal rhythm to the other extreme of the free rhythm of the chant, depending largely upon the taste of the individual transcriber. The present transcription issues from a conviction that any sophisticated realization of the laude would be completely out of harmony with their simplicity of content and expression as well as that of the people for whom they were intended. Therefore, on the basis of both musical and sociological reasons the laude have here been presented in the simplest rendition possible, with the hope of preserving their original popular character.

There is a rusticity endemic to the lauda which is violated by the Procrustean methods of certain fixed academic approaches to the transcription of the music. Fundamental to any study of this repertoire is the understanding that it is music which constitutes perhaps the final stages in the evolution of neumatic

notation, and can neither be attributed to any specific school or scriptorium, nor be given an unequivocal realization. There is, therefore, little to be gained by comparing manuscripts. Even within the same work the discrepancies encountered from page to page frequently present problems in notational practice which are not easily solved. The individual is thus left with the task of devising his own best method for the specific work under consideration.

The question of origin poses a problem to the transcriber. The absence of music in nearly all the lauda manuscripts which have been preserved from the middle ages, points to the obvious fact that the melodies employed in singing them must have been well known to the people. Considering the evangelical and didactic nature of the laude it is unthinkable that the itinerant friar should have had to employ anything so academic as solfeggio or even repetitious rote methods in presenting the hymns to his outdoor congregation. The reason for this dearth of written music may lie in the fact that its source was popular song, and popular art of the past has always been poorly recorded. But it may also be ascribed to the sheer force of circumstances. Vellum was costly; and the little town of Cortona undoubtedly had very few citizens who could have acquired the knowledge of music and the skill in calligraphy needed to record this music. Italian was not yet taught in the schools and the scribe had to rely on his knowledge of Latin to record the vulgar texts as he

heard them. In all probability this was the work of a cleric.

Admittedly the surveillance of the mendicant friars over the lay confraternities of the middle ages may have caused an element of the clerical to enter into the musical style of the laude, but the Cortona manuscript offers little evidence of this nature. Only one lauda from the codex exhibits certain signs of borrowing from a gregorian source and it is unquestionably a later addition to the manuscript. It is Lauda XLV, Benedicti e llaudati, which clearly draws upon the chant theme of the Pueri hœbræorum from the Palm Sunday liturgy.¹ Padre Canuto claims that the opening line of the Lauda XXV, Onne homo ad alta voce, is derived from the gregorian Vexilla Regis.² In view of the fact that both compositions are in praise of the Holy Cross it is possible that there might be some association, if only an unconscious inspiration. But the resemblance is confined to a mere six note pattern at the end of the first line--hardly sufficient evidence to substantiate claims of chant origin.

There is in the laudario 91 evidence of a tendency to draw upon a common fund of melodic fragments. Perhaps the most frequently encountered pattern in the manuscript is the following:



¹For differences in calligraphy cf. Appendix B, Plate VII, p. 115 . Cf. also Vol. II, p. 404

²Note from personal interview with Padre Canuto, Cortona, Italy, May 11, 1964. For purposes of comparison cf. Lauda XXV, vol II, p. 266, and Liber Usualis, p. 575.

Although this fragment occurs in many examples of gregorian chant it cannot be considered a borrowing from it, for it is found in numerous other sources as well.³ Above all these few fragmentary similarities cannot justify the rhythmic rendition of the laude in the manner of the chant repertoire.

The present transcription of the music rejects the mensural, modal, and gregorian solutions of the rhythmic problem of the Cortone 91. The hymns have here been rendered in a rhythm free enough to respect the natural melodic curve without the jarring juxtaposition of slow and rapid groups which occur in the Liuzzi version, and yet rhythmically regular enough to preserve the meter of the poetry. In texts of a decidedly regular meter the system followed here necessarily results in a hymn of the same metric quality. To preserve the rhythm in these instances it is sometimes necessary, or at least advisable, to make certain alterations in the text and in the manner of singing; alterations which were probably automatically applied by the singer in much the same manner as the unwritten musica ficta. Such alterations are not necessary in the hymns of a recitative nature such as XXIII, or in those possessing a weaker and less regular pulse. In general these alterations may be divided

³The phrase quoted may be found in graduals of the chant, hymns, antiphons of the office and in the Ordinary of the Mass. But they are likewise contained in the contigas, the Leich, and the carol. For more complete discussion cf. Jack Westrup, NOHM, II, p. 239.

according to those made in text, those in music, and those in both simultaneously. They are the following:

Alterations in Text

1. Elision. A word which ends in a vowel and precedes a word beginning with a vowel may sometimes unite with that word. In this case the two syllables united are treated as one, sharing one note of music. In all cases the alteration is indicated in the transcription by a curved line connecting the syllables united.

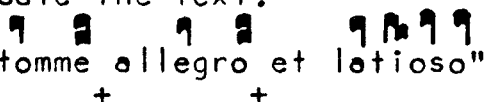
"madre^e filia"

Alterations in Music

1. Synæresis. This is the uniting of single notes which would ordinarily receive one pulse each, in the manner of a ligature. They contract to share the value of the unit note. It occurs only in hymns of reasonably regular meter and is employed in order not to interrupt the rhythmic flow. It is indicated by the use of a pointed arch connecting the syllables concerned.

"Gloria[^]n cielo[^]e pace'n terra."

2. Diæresis. This is the opposite procedure, by which the music is expanded to fit the syllables of text. It occurs very infrequently and when it does, takes the form of breaking ligatures into single notes in order to accommodate the text.



 "Stomme allegro et latioso"

Simultaneous Alteration of Text and Music

1. The combination of elision and synæresis occurs very commonly in the laude, particularly in those of a decidedly rhythmic character. It results in the simultaneous treatment of single notes as ligatures (in the sense of contracting them into approximately the space of the unit note), and the contracting of vowels into one sound. It is indicated by the simultaneous use of the symbols proper to each, thus:

"Onne homo $\hat{\cup}$ ad alta voce"

"Quanto $\hat{\cup}$ e digna de laudare"

Unaccented Words

1. All initial unaccented syllables, as well as proclitic words at the beginning of lines are rendered as an anacrusis in the music.

In the present edition all signatures, bar lines, and the usual indications of a regular pattern of stress have been avoided. It may be noted that generally a phrase of music corresponds with a phrase of text and a cadence to a pause in the thought of the poetry. There are a few exceptions, usually to be found in the long narrative type poems, in which the thought continues from the end of one strophe to the beginning of the next without interruption or even punctuation. In these cases the repetition of the refrain after each stanza would be incorrect.

Throughout the transcription the \blacksquare , the q , and the p are reduced to the d of modern notation, with the obvious exception of the alterations previously noted. Ligatures are transcribed as quarter notes and appear under brackets thus:



The plica is infrequently transcribed as such, in virtue of the fact that the scribe seems to have used it practically indiscriminately with the breve and the longa. Comparison of identical passages reveals that this is frequently the case. For this reason the plica has not been taken too seriously, and in nearly every instance those transcribed have been passing tones.

Dotted vertical lines extending above and below the staff are placed in the exact location in which rubric slashes occur in the original manuscript. Since there are no signs of mensuration in the music these vertical dashes are not given the value of puncti divisioni nor of bar lines in the modern sense. Their placement at the middle and end of verses indicates that they are more likely simple indications of breathing places. However, laude VII and X present a particular problem in the frequency with which the lines occur. They are too close to indicate pauses or breath marks. Yet it is possible to discredit completely any suggestion of the notion of bar line. It is immediately obvious that such an interpretation would result in a horrendous conflict between the natural accent of the text and the strong pulse of the music. The vertical lines in number X appear thus:



Re- gi- na so- var- na de gram pi- e- tan- ça

The placement of rubrical signs in the above-mentioned hymn is not consistent. After occurring in close sequence in the opening system they nearly disappear entirely from the last four systems. The lines are perhaps no more meaningful than the strange inconsistencies already noted in ligature forms or in spelling.

Small solid lines above and below the staff are used to set off the beginning of new groupings and occur before the natural accent of the word, except in those few cases in which this is in contradiction to the melodic structure. In those instances the music takes precedence over the word accent. These indications are meant to be interpreted, not as a musical accent or a regular pulse in the sense of a bar line, but rather as an indication of *élan* marking the new impulse at the beginning of a rhythmic group. The rhythm thus alternates in groups of two, three, or more. It must be repeated, however, that some particularly regular patterns of poetic meter combine with syllabic musical style to form a very regular and rhythmic hymn tune. The number of such examples is fairly large.

Above all it must be emphasized that the ligatures are not meant to be interpreted as occupying strictly the same amount of time as the unit note. They are not strict mathemat-

ical subdivisions of the tactus into duplets, triplets and quadruplets, but are to be rendered freely, and with a sense of broadening rather than of contracting exactly into the space of the unit note. This is especially necessary in the hymn such as number XI in which each phrase ends with a melisma. These florid portions are intended to retain the quality of free vocalization, and should not be strictly measured. In short, the notation is only an approximation of the true sound.

All ligatures and single note shapes are indicated on a dry line above the staff, as are also the accidentals. This application of musica ficta is necessary in order to avoid the tritone, but only rarely is the chromatic alteration written into the manuscript itself. In these few cases the accidental is placed on the staff in the transcription.

Part II

Editing the Text

Liuzzi's careful preparation of the laude texts of Cortona 91 has already been considered. It is his edition of the poems (with a few exceptions which are clearly noted) that has been followed throughout in preparing this translation. Therefore, both the pages of the manuscript and those of Liuzzi's monograph occur in the upper right hand corner of each transcription. The writer has worked from both the manuscript and the printed edition of the laudario, and has consulted numerous other manuscripts

which might clarify certain textual emendations. Whenever the manuscript sources were not available to the writer, the necessary texts were located in secondary sources. In addition, several manuscripts not used by Liuzzi were employed in this transcription.

All textual emendations necessitated either by corruption, omission, or obliteration of text are clearly indicated as such in the translation, and the source of the correction is given in the accompanying notes. Similarly certain obscure usages or philological problems are clarified in the notes collected at the end of each translation. A key to these and other abbreviations is contained in the introductory section of Volume II.⁴

The purpose of the translation has been to render the poetry into sufficiently readable English to permit comment on content matter which is relevant to the question of origin and authorship of the manuscript. No attempt has been made to render the laude into verse but rather every effort has been made to keep them as literal as is possible. Necessarily the writer has been forced to be free in some instances where literal interpretations remain vague today.

Frequently etymological explanations are required to clarify particularly difficult passages. At the same time the

⁴Cf. p. 153ff.

dialectal traits evidenced here are extremely significant in determining the background of the manuscript. Some general and uncomplicated patterns of linguistic behavior may be commented on collectively. The manuscript shows throughout a fairly consistent tendency to the following usages.

1. The homorganic m (or n). Before labials, "p," "b," and "m" the "n" becomes an "m." Conversely, before dentals, "t," and "d," the "m" becomes an "n."
2. The sibilant "c." When "c" precedes a palatal vowel it is written with the cedilla and appears thus: merçede, dolçe, dolçore.
3. The use of "g" for "c." This is common in words such as seguro, for securò. The same is true of the use of the "d" for "t," and the "v" or "b" for "p." emperadore for emperatore, and savia for sapia.
4. The intrusion of "n" or "m" before "gn." This is very frequent in words such as ogne (ongne).
5. Ecclesiastical Latinisms. These may be in the form of Latin word endings such as entia, or antia, or in the borrowing of entire words such as juxta, lux, etc.
6. The preservation of the tonic "o." Throughout the codex the tonic "o" is rarely transmuted into a diphthong. For example, fuoco remains foco, cuore, core, and uomo, om.
7. Frequent substitutions. The "e" for "i," and vice-versa, the "l" for "gl," and the "sc" for "g."

Finally some general mention should be made of the literary sources known to the composer of the laude. Allusions occurring

most commonly are those to Scripture. They may be in the form of a simple reference or a more elaborate paraphrase. Investigation has shown that often, when obscure Old Testament passages are alluded to, they are texts which occur in the Divine Office of the time and were probably well known to the scribe through this intervening source.

Wherever the Bible ceased to supply what the poet sought to find he turned to the other half of his literary source, popular legend. This happens most often in laude to the saints, and is discussed individually in each case. By way of general comment it may be said that the work most frequently consulted was the famous Legenda Aurea of the Dominican friar, Jacobus de Voragine. But it appears that other legends were known also. Occasionally the stories drawn from these legends have been recorded in paintings of the middle ages. These, like literary references, are indicated in the notes assembled at the end of the individual translations.

Each of the four divisions of the manuscript is preceded by a brief introductory section dealing with the background helpful in understanding the respective groups of hymns. In addition each individual lauda transcription is accompanied by a citation of the other manuscripts in which the hymn may be found.

And finally, regarding the translations, the writer makes no claim to philological excellence. Rather it is sincerely

hoped that this first English translation of the beautiful laude of Cortona 91 may prompt the philologist to a more perfected version of these texts which so deserve to be read and understood.

CHAPTER V

FINDINGS AND CONCLUSIONS

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This discussion of the Cortona Laudario 91 has been based upon an investigation which might be called simultaneously analytical and synthetical. The former process has brought to light innumerable and fascinating aspects of the codex which indicate its age and origin. At the same time the compounding of elements from what appear initially to be extraneous sources, yields a kind of synthesis of material which serves as a touchstone to assist in identifying the origin and inspiration of the manuscript. It is in the convergence of these two processes that the conclusions to such an investigation begin to emerge.

The Text: Content

The general formal pattern of the manuscript is almost immediately discernible to the examiner. Its distinct four-fold division is too clear to have been merely fortuitous. The scribe, obviously a man of considerable ability and good taste, manifests a pleasing sense of balance and organization in his arrangement of the codex. In this disposition of parts the fifteen Marian laude appear first, probably on the basis of their chronological primacy. The liturgical cycle which follows illustrates how invalid the label "secular monody" is when attached to the laude

repertoire. In spirit these hymns carry the theme of the liturgical season into the daily life of the townspeople and would more correctly be designated as "extra-liturgical." In the third division, the homiletic laude, there is manifested a forthright intention to didacticism, for the hymns are clearly intended to instruct, edify and admonish. And finally the laude to the saints contain striking overtones of Franciscan influence.

Apart from these general observations of formal arrangement the investigation points to certain indications of authorship, ranging from the actual naming of an author to vague hints of assignments to a particular group or confraternity.

Specific designation of author. The manuscript contains four laude (VII, XIII, XXIX, and XLIV), which bear the name of Garzo, who appears to have been the author of the poems. The actual identity of the poet is not known, since none of the oldest documents of the archives of Cortona contain any record of the name.¹ The first of these is a set of proverbs written in verse, discovered in the Biblioteca del Comune of Cortona. They designate the author as Garzo, and since their style is similar to the laude it is logical to suppose that they may be

¹There is at present a family in the town of Cortona by the name of Garzi, but according to the head of the family, the ancestral line originated in Spain, and the family came to Italy only in the sixteenth century.

the work of the same man.²

Another poem bearing the name of Garzo is contained in the MS I II 4 of the Biblioteca comunale di Siena. It reads:

A lui fie le gratie che fa li doni
cioè il grande signore che e sono bene,
di cui sempre fa laudore;
e Garzo amen ora.

It is followed in the manuscript by the lauda Ave donna santissima, which also contains his name as author. It is worthy of note that this latter hymn is found in the Cortona manuscript without Garzo's name, a fact which might indicate that he is conceivably the author of some of the hymns which contain no such specific identification.

Garzo is believed by some scholars to have been the paternal grandfather of the poet Petrarch.³ This is based on a register containing the name of Garzo, a notary reputed to be the father of Parenzo who was the father of Petrarch. Although the evidence is not conclusive there is some reason to believe that the two poets were related.

²The Proverbs of Garzo appear in two modern publications. They are included in the Mazzoni's edition of the Cortona laude, (Pub. Gargnani, 1890), 114-138. A later edition may be found in Poeti del duecento, Vol. II of La Letteratura italiana storia e teste. Edited by Raffaello Mattioli, Pietro Pancrazi, and Alfredo Schiaffini. (Milan: Riccardo Ricciardi Editore), pp. 295-313.

³Among them Mazzoni, Liuzzi, and Pirrotta.

General references. Several of the laude of the codex mention a company or fraternity which may have sung the hymn in common. One of these, Lauda XXV, in honor of the Holy Cross, has received perhaps undue emphasis--to the extent that some writers assign the entire codex to the Confraternity of the Holy Cross in Cortona. This is untenable for several reasons. Those who make such attributions have clearly failed to note that two other laude in the manuscript also speak of a company or brotherhood. They are Lauda XXX to the Holy Spirit, and Lauda II to the Blessed Virgin. In view of the fact that Cortona possessed a Confraternity of the Holy Spirit, and another dedicated to the Blessed Virgin, it is equally possible to assign the laudario to one of these.

Anonymous laude. By far the majority of the hymns of the codex are not attributed to any author. But this does not automatically preclude the possibility of determining at least some hints of origin from the text. These may be in the form of positive assertions, or simply omissions. The argument "ex silentio" is not without relevance here. On the side of the positive inference must be counted the many brief but important allusions revealing Franciscan influence. Perhaps the most impressive of these is the three-fold reference in Lauda XXXVI and XXXVII to the three distinct branches of the order. The latter of the two mentioned hymns devotes an entire strophe to the praise of the third order, and in a later stanza

closes with the invocation of Francis as "padre." Less obvious but no less significant is the allusion to St. Francis contained in Lauda XXX to the Holy Spirit. In addition the manuscript contains hymns for two feasts which were introduced into the Roman calendar primarily through the efforts of the Friars Minor, namely, the Visitation, and the feast of the Holy Trinity. The inclusion of hymns to Francis and Anthony in the fourth section of the laudario is a testimony obvious enough to require no comment.

The "praise" character of the Marian Laude must not be overlooked. These beautiful hymns, the simplest and undoubtedly the oldest in the collection are frequently in the form of a litany of laudatory invocations of the Virgin. Their character is markedly that of a laudesi hymn repertoire.

The argument "from silence" provides two important observations. The absence of any reference to the act of self-inflicted scourging is very significant. All the manuscripts of laude from the period of the flagellanti and disciplinati contain at least some references to taking the discipline, and provide laude designated to be sung at these penitential meetings. They are likewise more realistic in imagery, and more affective in expression than the hymns of Cortona 91.

From this examination of textual content the following conclusions may be drawn:

1. The Cortona Laudario contains a set of hymns of laudesi origin.

2. It is found to contain also the hymns of certain other confraternities.
3. The frequency of Franciscan references suggests that some of the hymns of the manuscript were intended for a group of tertiaries of the Order of Friars Minor.
4. It follows from this that the Cortona Laudario 91 is certainly, in the most literal sense, a compilation of laude from a variety of sources.
5. The absence of all references to scourging, as well as the freedom from the extreme realism of the flagellanti hymns, indicates origins prior to the penitential mania of 1260.

The Text: Form and Expression

The diversity of origins manifested by the textual content of the laudario is borne out by the variety of forms employed in the hymns. Although the four-line, octosyllabic strophe is the most common, the hendecasyllabic strophe and the stanza of uneven verse length do appear with some frequency in the manuscript. There is a great stylistic uniformity in the earlier hymns of the collection while the homiletic laude and those to the saints manifest a sense of greater individuality in both style and form.

Dialectal behavior. The hymns of the codex are in the Umbrian dialect, but there is reason to believe that the scribe who wrote them was a Tuscan--perhaps Sieneese. This is betrayed by his spelling of certain forms. Throughout the manuscript his Latin training is evident; not only in the borrowing of whole Latin words, or Latin suffixes, but in hyper-correction

as well.⁴ In view of the fact that Italian was not yet taught in the schools the scribe had to improvise the best he could with his knowledge of Latin, and simulate the sound of the vernacular to the best of his ability. In this he succeeded, and with much originality. His texts draw together the dialectal usages from Sicily, Umbria, Tuscany, and even those common to the little city of Arezzo. But throughout, Latinisms appear with regularity. Such words as ogne are frequently spelled with an "m" - omgne, suggesting the unconscious intrusion of omnes.

The poet sometimes employed words of Tuscan origin such as avenente, moia, quinci, valli (still used in Tuscan dialects), and aulire (from the Latin *olire*). But he preserves the tonic "i" with some degree of consistency where the more typical Tuscan usage would substitute an "e." A few words are of Sicilian origin, and many, such as possamo, and sirave, are definitely not Tuscan but rather southern. Taken in its entirety the manuscript is a beautiful example of the flexibility evident in the early vernacular.

There is little to characterize the palaeography of the manuscript except to say that the almost consistent use of "k" for "ch" bespeaks definite thirteenth century origin. By 1300

⁴For example the word pertiscione for perdizione.

the custom had become defunct.

On the basis of these observations it is possible to conclude that:

1. The authors of the poetry were well instructed in Latin (as well as theology, scripture, and the sources of legend);
2. That the scribe too manifested thorough Latin background;
3. That they (poets and scribe), were familiar with the Umbrian dialect, but knew also the Tuscan and perhaps the Sicilian as well. It is likely that the scribe who recorded the laude may also have been the author of at least some of them.

The Music: Notation

The problem faced by the amanuensis of the text was essentially the same as that encountered by the writer of the music, namely, how to capture the aural impression of an unwritten musical repertoire and represent it to the eye, still employing the tools of a past style. It is quite certain that the music of the laude was not sung according to the rules of plainsong--which was the style of notation in which the scribe, of necessity, expressed himself. Notational practice in the thirteenth century was passing through subsequent stages of development so rapidly that the theorists hardly had sufficient time to codify the rules regulating the interpretation of such methods, before they had passed into obsolescence and been superseded by another more modern method. Hence the rhythm of monody in the pre-franconian period proves a special problem

to the transcriber. It is altogether possible that it may have been a problem to the scribe as well. For this reason it is useless to claim that an unequivocal transcription can be made into modern note values. The amanuensis simply employed the familiar neumes of chant notation, knowing that the singer was familiar with the melodies, and would not be inclined to interpret them in the manner of the plainchant.

The lauda repertoire is essentially an unwritten one and exists totally independent of the manuscript. Therefore, we may conclude that:

1. The music, as well as the poetry, of Cortona Laudario 91 are at best visual approximations of the actual aural expression of this hymnody;
2. that these laude preserved a certain freedom and flexibility which defy reduction to the absolute note values of modern mensural notation; and
3. that the singer probably never saw the manuscript.

It follows from these observations that the transcriber of such a popular repertoire must prudently correct, amend, and interpret the music according to his understanding of the literature and his sense of musical taste.

The Music: Performance

A question which invariably arises in the discussion of any type of mediaeval monody is that of instrumental accompaniment. There is no indication of such accompaniment in the Cortona MS yet there is every reason to believe that some crude type of instrument, or complex of instruments may have been

employed in the performance of these laude.

Musicologists have at times based such claims on the appearance of figures with instruments in the illumination of manuscripts.⁵ This has little bearing on the laude of the thirteenth century, for several reasons. The only illuminated laudario MSS are later specimens and are of far greater elegance than the Cortona laudario. The instruments represented in them are as a rule the vielle, the psaltery, the rebec, and the portable organ--instruments beyond the means of the simple folk for whom these hymns were intended. Furthermore, an investigation of the laude containing such illuminations reveals that the text frequently makes some allusion to an instrument, and the artist was very likely inspired to convey a pictorial image of the thought contained in the poem.⁶

Far more convincing is the testimony of Salimbene in which he describes the manner in which old friar Benedetto employed his trumpet in the singing of the threefold blessing described in chapter 1. Coming from Salimbene, who boasted of his cultivated musical ear, the remark that Benedetto's trumpet was

⁵Cf. Appendix E, Plate XI, p. 132.

⁶A case in point is the lauda of Magl¹, p. 6v. which relates the description of the last judgment and speaks of the angel who summons the dead from the four corners of the earth with his trumpet. The illumination contains a long trumpet.

"terrible sounding" and "not sweet," is first hand evidence of the crude and make-shift character of the instruments used by the people of the town in that era.

The mere fact that no notation is provided for an accompaniment is irrelevant, inasmuch as the manuscript contains only the bare bones of the performance. It is certain that the pipe and tabor were used in accompanying the troubadour songs yet their chansonnier's contain no music for these instruments. In reality the instrumental part only doubled the vocal line and at best allowed for a few improvised elaborations on it. It is conceivable that some simple rhythm instruments of the tabor or cymbal type may have been used. If harmony was desired it was probably supplied by the drone of the bagpipe or the open fifths of some crude string instrument.

It is fairly certain that the singing of the laude was carried on in a responsorial manner with a soloist or small group of soloists performing the piedi and volta, and the chorus singing the refrain. However, it is difficult to imagine that in the case of certain of the simpler laude, the congregation should not have participated in the singing of the strophe as well as the refrain.

The music, like the text of the laudario, presupposes a scribe of considerable intellectual stature. In the small town of Cortona it is unlikely that such a person should have been found outside the walls of the monastery. Hence the music veri-

fies what has been said of the clerical origin of the text.

Recapitulation

On the basis of the evidence assembled here in summary, the conclusions of this study may be stated briefly thus:

1. The codex 91 is the work of two scribes, one who copied the music and one the text.
2. It is truly a compilation, drawing from a variety of sources, and representing some divergence in age and style, though not a great one.
3. The poets, as well as the scribe were well versed in Latin, theology, Scripture, and popular legend. These qualifications combine to suggest that he was a cleric.
4. The recurrence of Franciscan references indicates that at least some of the hymns were the work of one (or more) of the Friars Minor who were active in Cortona at this time.
5. The first fifteen hymns of the manuscript are praise songs to the Blessed Virgin, typical laudesi hymns. They may possibly have been the same hymns sung by the laudesi of San Francesco for whom Elias built the oratory beneath the church.
6. Since the manuscript includes hymns to Francis and Anthony it could not have been written before their deaths in 1226 and 1231.
7. And finally, the obvious absence of all trace of flagellanti and disciplinati usage can indicate one of two things, namely,

- a. that the codex was written before the flagellanti outbreak in 1260, or
- b. that it was the property of a group sufficiently stable to remain unchanged by the penitential mania. Such a group would almost certainly have been one of tertiaries.

Therefore, the Cortona Codex 91 had its origin in the monastery of San Francesco. It was written by a fairly learned friar, probably more for the purpose of preservation than to be used by the tertiaries themselves. At most it would have been found in the hands of the friar who acted as cantor in the performance of these hymns. It is likely that the laude were written at about the time of the flagellanti outbreak or slightly before. It is impossible to determine the date of the writing of the codex on grounds of either palaeographical or notational practice. Neither is it possible to determine it entirely on the basis of content alone, since the hymns must have existed long before they were recorded in the laudario. Therefore, we may only suggest a span of years during which the manuscript was very likely written. This would have been sometime between 1250 and 1265.

Whatever the intervening history of the laudario may have been, it is fairly certain that the hymns contained in it were not the exclusive repertoire of the Franciscan tertiaries themselves, but the common fund of popular hymnody sung by the other confraternities of the little town of Cortona as well. Thus

the Cortona Codex 91 represents a collection of the best endeavors of the mediaeval Italian Christian. The remainder of its story must be pursued in the simple beauty of the hymns themselves.

A P P E N D I X A

INVENTORY OF THE CONFRATERNITY
OF SAN DOMENICO; ADDENDUM TO THE
MS PERUGIA 955

Quisto si è lo Eventario nuovo de tute le mesarie che sonno de la fraternetà nostra, e tutte ei comorlenghe sonno tenute de ronderne ragione ai loro successore. Fatto en le MCCCXXXVIIIJ, al tempo de Giovagne d'Amatuccio priore, e de Matiuccio d'Andruccio sopriore.

.....

- 29 Ancho uno mantello nero da Devozione
- 30 Ancho uno velo de zendado nero
- 31 Ancho tre vegli nere de lino

.....

- 33 Ancho doie veste nere de zendado nero da Angnoli
- 34 Ancho uno mantello de zendado roscio con frasce ad oro
- 35 Ancho una benda con capeta ad oro
- 36 Ancho quattro bende de seta bianche
- 37 Ancho una benda de seta brunetta

.....

- 39 Ancho quattro vegli de sette brunette
- 40 Ancho uno velo de seta biancho
- 41 Ancho tre bende de banbagio con capetta de seta

.....

- 48 Ancho una camiscia del Signore del Venerdì Santo
- 49 Ancho una veste nera da Madonna
- 50 Ancho seie veste nere, l'una e dal nemico

.....

- 52 Ancho seie berette, bianche con creste roscia
- 53 Ancho tre berette, l'una bigia, l'altra bianca, l'altra gialla
- 54 Ancho una barba e una capella de lino ciascuna con pelo nero
- 55 Ancho doie barve de palo, l'una biancaccia e l'altra nera
- 56 Ancho uno paio de quante segnate de roscio

.....

- 59 Ancho tre livora de laode, doie e pecorino e l'altro de banbagio

.....

- 65 Ancho tre borsole da Magie piccoline

.....

- 75 Ancho una sedia da sedere e una stella de leno

.....

- 79 Ancho una croce con doie fruste, con la lancia e con gli chiavegle

This is the Inventory of all the things which belong to our fraternity, and all that the stewards must render account of to their successors. Made in the year 1339, during the office of Giovanni D'Amatuccio, prior, and of Matiuccio d'Andraccio, sub-prior.

-
- 29 Also one black mantel for the devozione
- 30 Also one veil of black taffeta
- 31 Also three veils of black linen
-
- 33 Also two black robes of taffeta, for angels
- 34 Also a mantel of red taffeta with gold fringe
- 35 Also a band with a little cap of gold
- 36 Also four bands of white silk
- 37 Also a band of brown silk
-
- 39 Also four veils of brown silk
- 40 Also a veil of white silk
- 41 Also three bands of cotton-wool with a little cape of silk
-
- 48 Also a shirt for the Lord for Good Friday
- 49 Also a black dress for the Madonna
- 50 Also six black gowns, one for the enemy
-
- 52 Also six white birettas with red crests
- 53 Also three birettas, one gray, one white and one yellow
- 54 Also a beard and a wig of linen, each with black skin
- 55 Also two beards of leather, one white and the other black
- 56 Also a pair of gloves embossed with red
-
- 59 Also three books of laude, two of vellum, and one of cotton¹
-
- 65 Also three small purses for the little magi
-
- 75 Also a chair for sitting on (throne?) and a wooden star
-
- 79 Also a cross with two scourges, with the lance and with the nails

.....

82 Ancho doie paia d'agli da Agnoglie cun la vosta de saccho

.....

92 Ancho uno livero de carte de pecora el quale se chiama
la Disciplina degle Spirituagle.

-
- 82 Also two pairs of angel wings with a loose fitting gown
.....
- 92 Also a book of vellum which is called the Disciplina
degli Spirituali

¹Bandagio = 'bambagio'. When used in reference to manuscripts it signifies a type of material used in place of vellum. It was erroneously believed to be made of cotton.

A P P E N D I X B

PHOTOGRAPHIC PLATES OF THE CHURCH
OF SAN FRANCESCO AND
THE CORTONA LAUDARIO 91, PART I

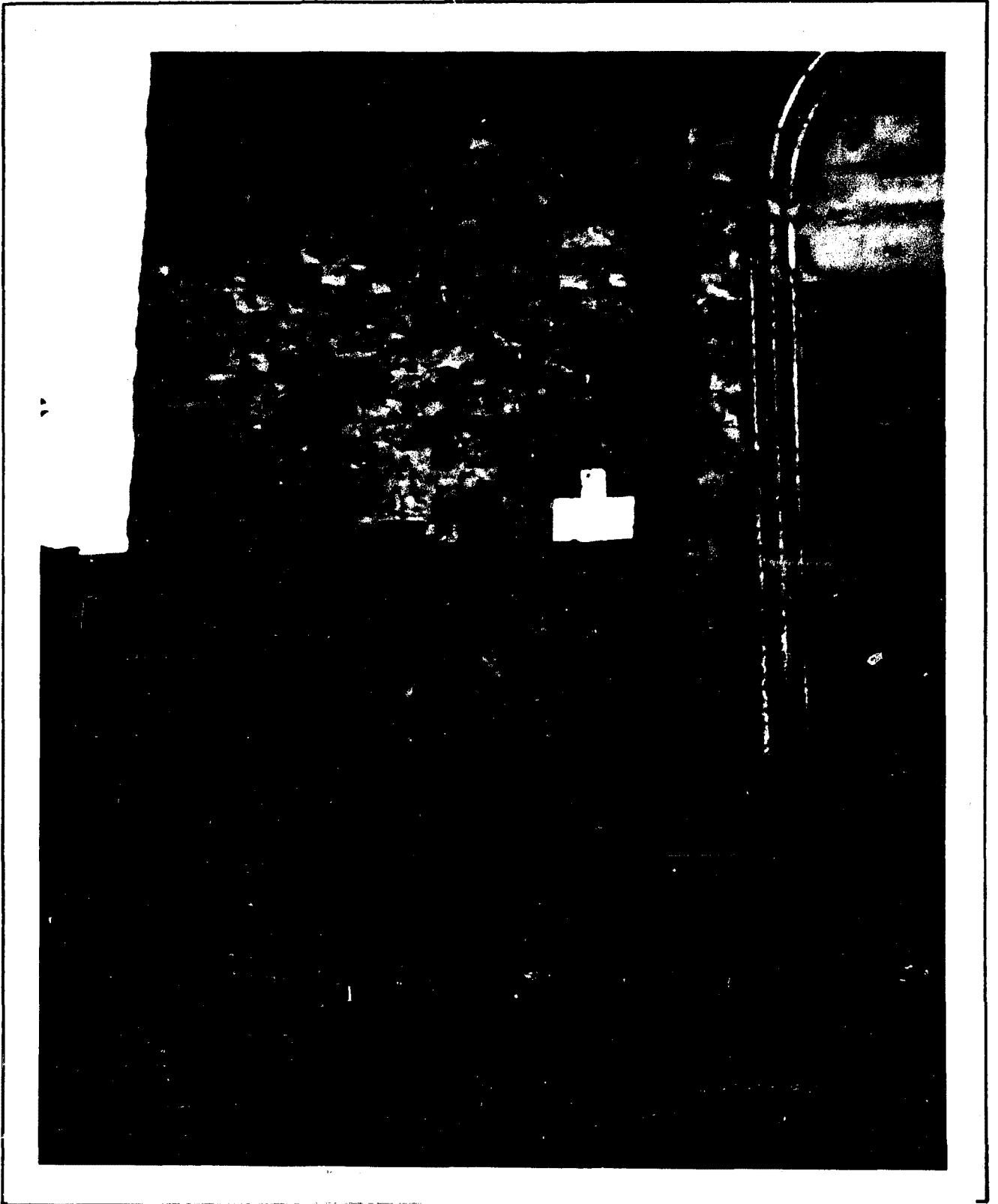


PLATE I

Entrance of the church of San Francesco in Cortona,
with partially visible door frame of the sub-
terranean chapel of the laudesi.

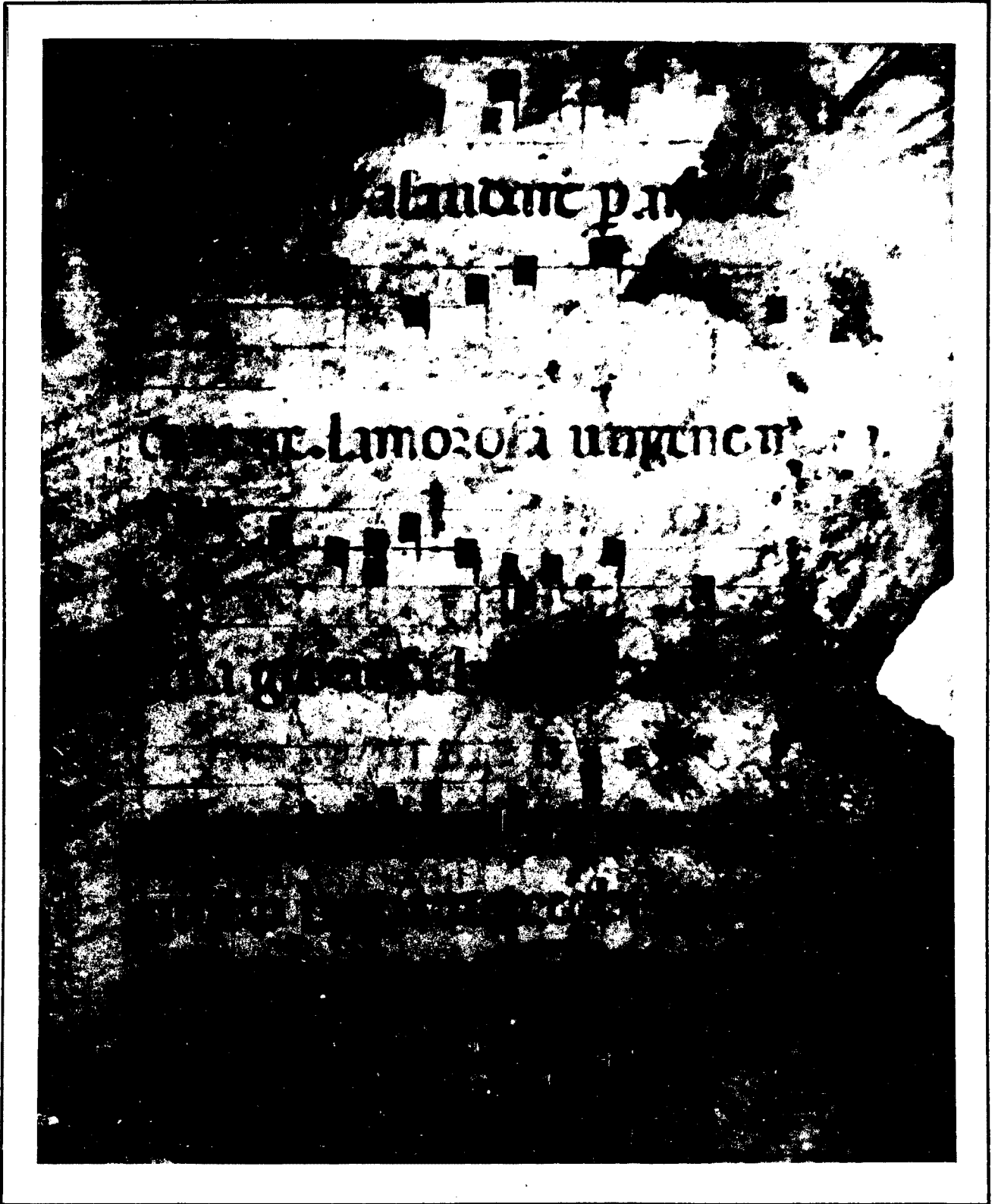


PLATE II

The deteriorated first folio
of the MS Cortona 91

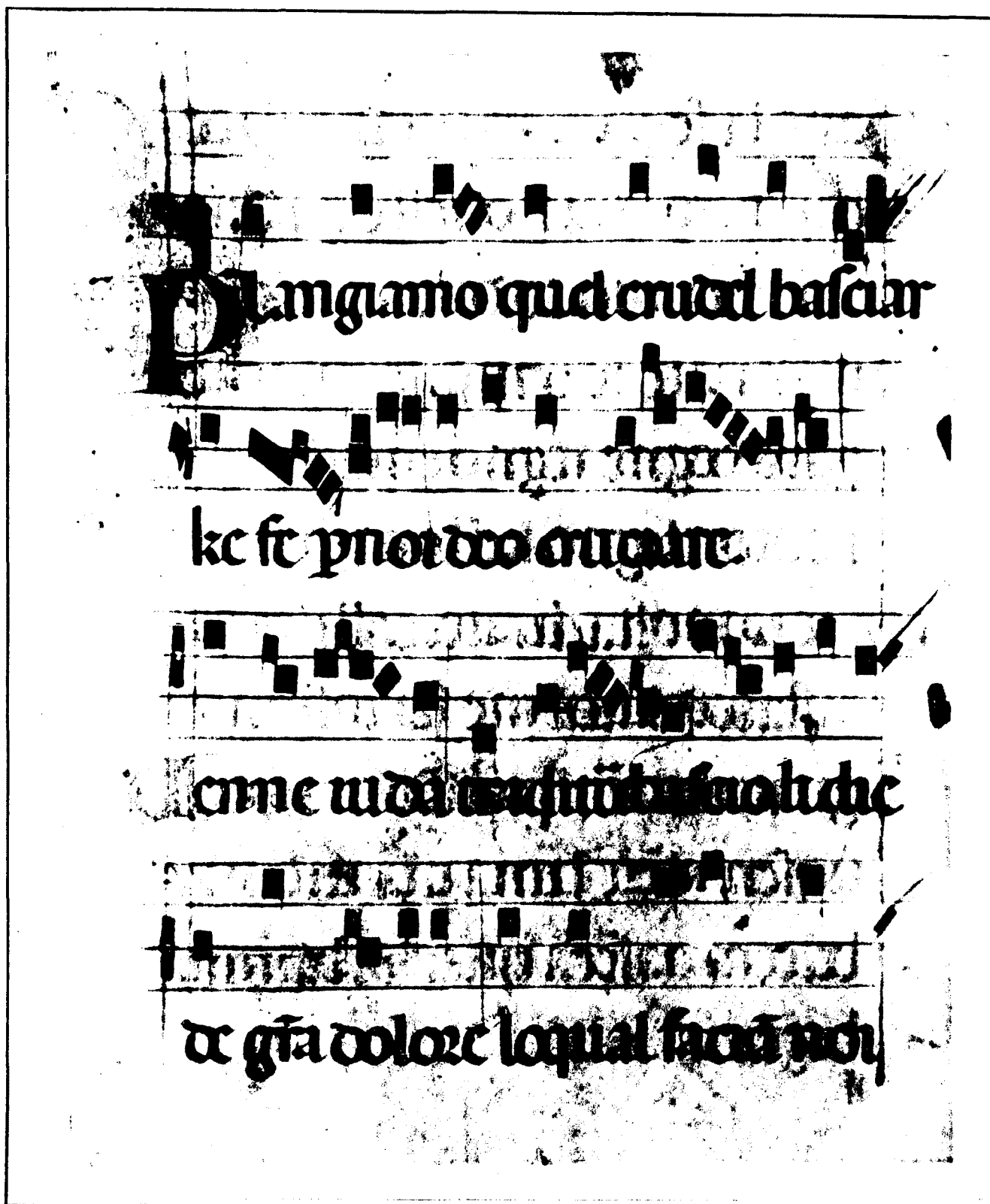


PLATE III

Folio 46v,

illustrating the use of guide lines
 in the music

Ke cōgnū dolcore uenisti lipūcco
 ste cōpisti hī discipuli impūstī
 dē dno amor gaudētia
 Colla nūmū pūccū dēgū
 forū dē dno dē dno dē dno
 uenī dē dno dē dno dē dno

PLATE IV

Folio 65r

illustrating faulty alignment
of text and music

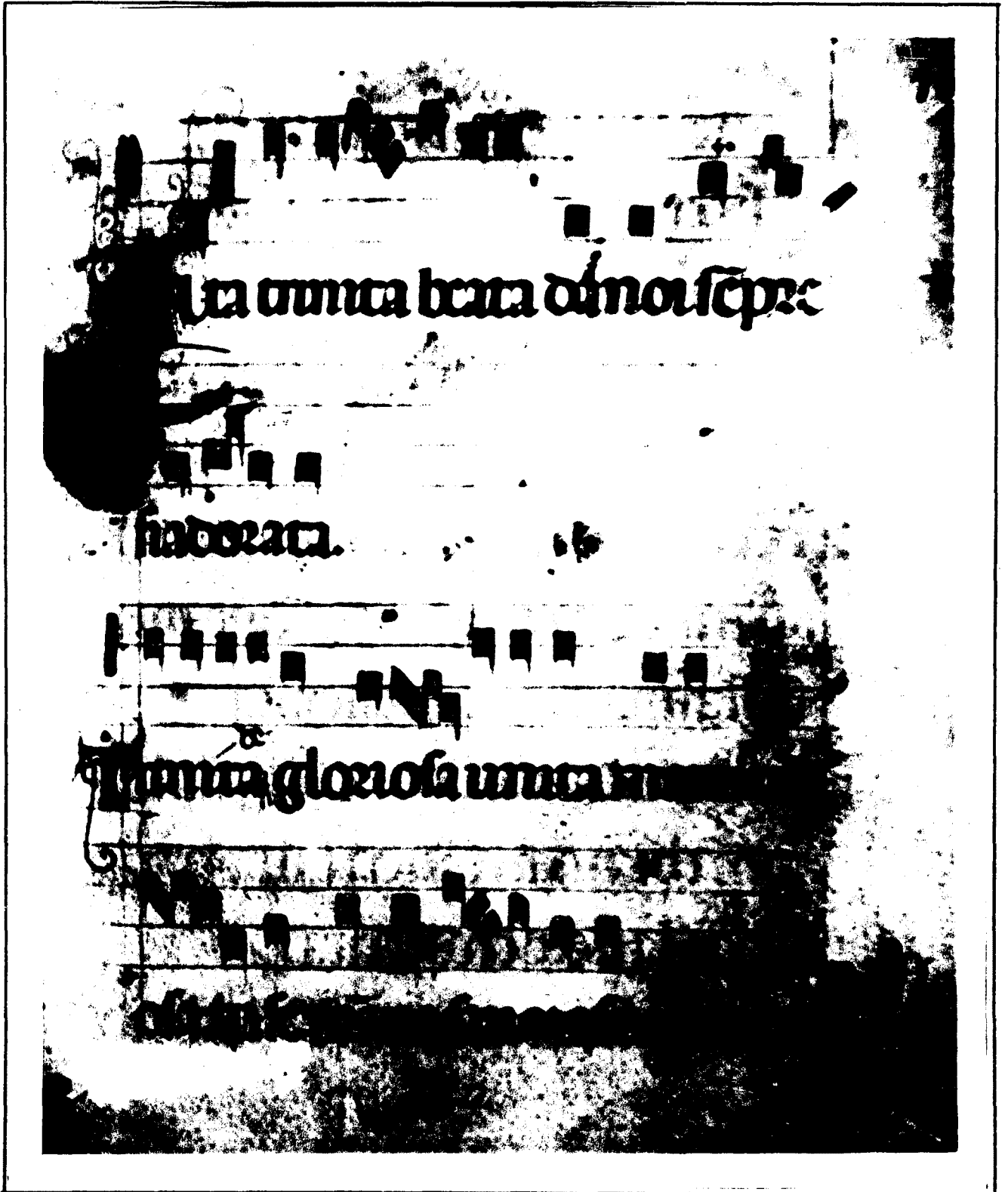


PLATE V

Folio 70r,
 illustrating notes
 in campo aperto

et humilitate dimittit pro
 ca ke. aludicio fia dal dritto
 lato. am.

Magdalena degna dal laudare

sepe dege dio p noi pregare.

Bone degna de fite laudata ke

PLATE VI

Folio 100v,

The most perfect example
 from MS Cortona 91

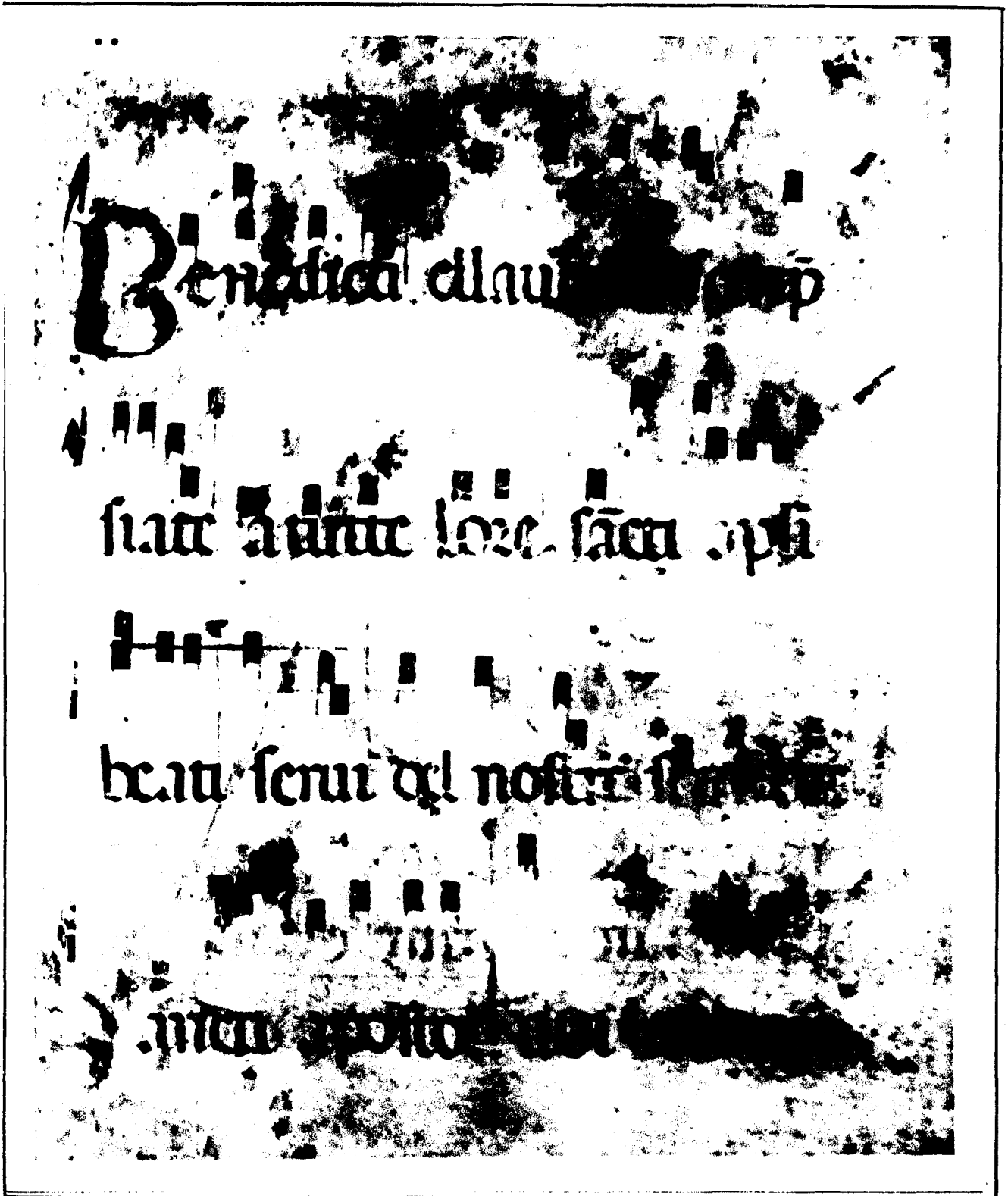


PLATE VII

Folio 123r,
 A later addition to
 the manuscript

A P P E N D I X C

VARIOUS TRANSCRIPTIONS OF THE LAUDE
FROM THE CORTONA MANUSCRIPT

LAUDA VII, of CORTONA LAUDARIO 91, TRANSCRIBED BY

Nicolo Garzi

Refrain

Con sentimento

Al-tis- si- ma lu- ce col gran- de splen- do- re.

in voi dol- ce a- mo- re a- giam con- so- lan- ça.

Strophe

A- ve, Re- gi- na pul- cel- la a mo- ro- sa.

Stel- la ma- ri- na ke non stai na- sco- sa.

Lu- ce di- vi- na vir- tu gra- ti- o- sa

bel- le- ça for- mo- sa di Di- o sem blan- ça.

La Passione nelle intonazioni del Laudario 91 de Cortona
transcribed by Fernando Liuzzi

I (number XVIII in the manuscript)

Sostenuto Declamato-solennemente

Cri- sto é na- to et hu- ma- na- to per salvar la

The first system of the musical score consists of a vocal line on a single staff and piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "Cri- sto é na- to et hu- ma- na- to per salvar la". The piano accompaniment provides harmonic support with chords and moving lines.

gen- te k'é- ra per- du- ta e de- sco- du- ta nel primer pa-

The second system continues the musical score. The vocal line has the lyrics "gen- te k'é- ra per- du- ta e de- sco- du- ta nel primer pa-". The piano accompaniment continues with similar harmonic structures.

ren- te etc. Per-ke fol- len- ti e non ser-

The third system concludes the musical score. The vocal line has the lyrics "ren- te etc. Per-ke fol- len- ti e non ser-". The piano accompaniment ends with a final chord and a fermata over the bass line.

ven- ti ma de- ser- vi- do- ri- e- ra- mo

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "ven- ti ma de- ser- vi- do- ri- e- ra- mo". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features chords and moving lines that support the vocal melody.

fac- ti da cu- lui tra- cti k'e tu- tor fa-len-te

The second system of music also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "fac- ti da cu- lui tra- cti k'e tu- tor fa-len-te". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with chords and moving lines, ending with a fermata over the final notes.

IV (number XXXIX of manuscript)

Lento, *dolcissimo*

Mag- da- le- na de- gna da lau- da- re, sempre degge

(Harp)

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes in the first measure. The middle and bottom staves are for the harp, with a bass clef and a key signature of one sharp. They contain a series of chords and arpeggiated figures.

Di- o per noi pre- ga- re. Ben e de- gna d'es- se- ra lau-

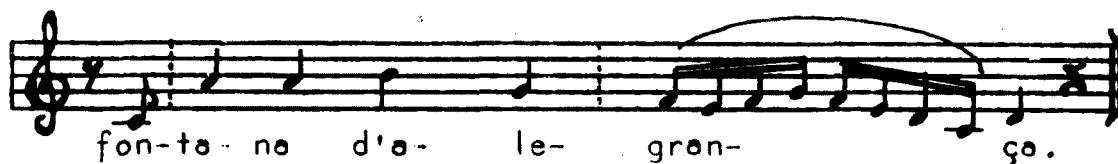
The second system continues the musical score with three staves. The vocal line (top staff) continues the melody, featuring a triplet of eighth notes. The harp accompaniment (middle and bottom staves) provides harmonic support with chords and arpeggios.

do- ta, ke fo- e pec- ca- tri- ce no- mi- na- ta.

The third system concludes the musical score with three staves. The vocal line (top staff) ends with a wavy line, indicating a fermata or a soft ending. The harp accompaniment (middle and bottom staves) also concludes with a wavy line.

TRANSCRIPTIONS FROM LA LAUDA E I PRIMORDI
DELLA MELODIA ITALIANA, BY FERNANDO LIUZZI.

Refrain



Strophe



Refrain

Spi- ri- to san- cta glo- ri- o- so

so- vra noi sia gra- ti- o- so

Strophe

Ke con gran dol- cor[e] ve- ni- sti,

la pen- te- co- ste tu con- pi- sti;

li di- sci- pu- li rin- pi- sti

del tuo a mo- re gau- di- o- so.

A P P E N D I X D

PHOTOGRAPHIC PLATES OF THE LAUDE
TO SAINT MARGARET OF CORTONA AND BLESSED GUIDO;
AND ADDITIONAL TEXTS

oislamo luto.

Benso nobile quello fiore che
 tuolse tenere lo suo corpo pie-
 no d'amore co' scorto nell'al-
 tate, orlandiamo uenemate
 di agiata in libate aogo de
 in un fante cu' s'edimo su
 olo capo.

Menchienama esubiammo
 eficiali reuerenza, al corpo so-
 o d'io amore pieno dignita-
 e allenza de sua benedictia
 si ce tebia reschiate elama
 e molliate p'andate alreigno
 uento.

Quoto onto su tanta
 so' guido sia laudato.

PLATE VIII

Folio 164v,

Hymn to Blessed Guido found
 in Part II of the Cortona Laudario

Quia laudato amice lore
 quello scò frate confessor
 chiamato era frate meno
 restanto alluogo suo orde-
 nato.

Scò guito si amava ser-
 uita xpo eno mancaua
 lingua silaconfessaria, de-
 stelle feruo nel suo scyto.

Scò guito fo feruente de-
 seuit xpo eno obediante.

no poteva mutare niente
 del mal nemico de sechato.

Quanto uenit el punto glo-
 ria dio glia presento corona
 enuita eterna colui remora
 ai scò frate eno adpalligato.

PLATE IX

Folio 165r,

from the hymn to

Blessed Guido of Cortona

LAUDA TO BEATO GUIDO VAGNOTELLICortona 91, part ii,folios 164v-165r

Buono canto sia canta
sancto Guido sia laudato.

Sia laudato a tucte l'ore
quello sancto frate confessore
chiamato era frate minore.
Stando al luogo suo ordenato.

Sancto Guido si adorava
serviva a Christo e non mancava
l'angelo si lo confortava
che stesse fermo nel suo stato.

Sancte Guido fo servente
de servire Christo era obedente
non poteva mutare mente
che i mal nemico e descociato.

Quando venne el punto e l'ora
Dio gli apresento corona
e'n vita eterna co llui demora
cum sancto Francesco ene acompagnato.

Cf. Appendix B, Plates IX and X.

THE CULT OF BLESSED GUIDO OF CORTONA

Supplementary Notes

On hearing of his death, the citizens of Cortona immediately gathered together for a public Council, and determined unanimously that his body must never be taken from them but should be buried in a suitable sepulcher within the province. Then in an ardent sea of people, men and women, boys and girls, all waving palm branches and singing hymns they walked in procession to the Celle. From there they carried the corpse back to Cortona and reverently laid it out in the church. Then when the Office had been recited, they met to decide what manner of sepulcher ought to be erected for the deceased. Suddenly a rustic plowman rushed in and said: "O men of Cortona, come and see the miracle!" They asked what had happened. "Behold, while I was plowing my oxen fell to their knees and nothing can budge them." Therefore, many ran out to see this thing and when they came to the spot where the oxen were genuflecting, they began to dig a little. They uncovered a most lovely marble sepulcher, and immediately the oxen rose. Without hesitation, all agreed that God had miraculously provided for the burial of Guido, and thus they immediately lifted that sepulcher into a cart and the very same oxen pulled it into the city. There it was received with great joy and placed above the altar containing the body of Blessed Guido whose soul no one doubted to be among the saints in heaven.

Translated from the Vita of Beato Guido contained in the Acta Sanctorum, June, Tom. III, p. 100.

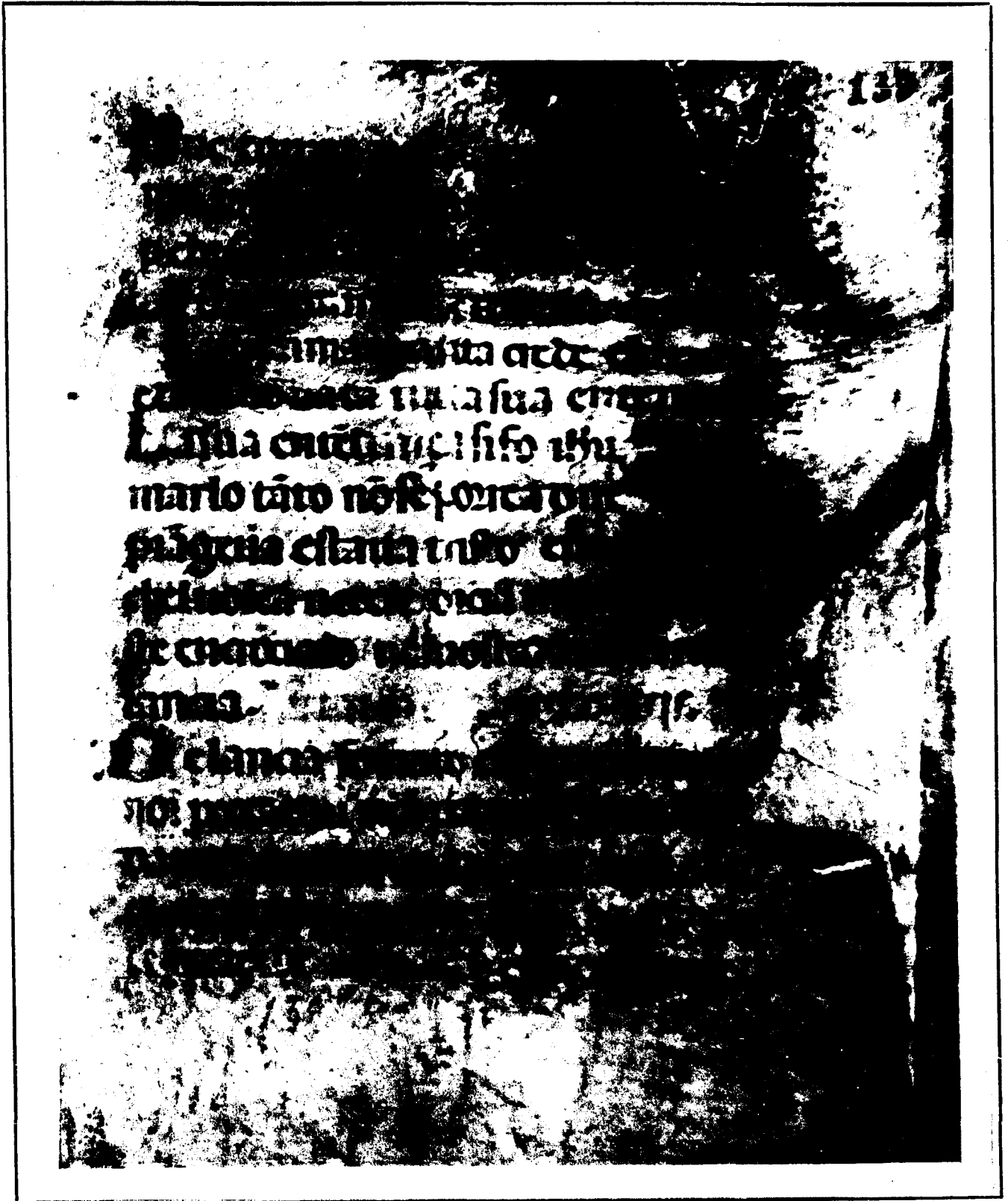


PLATE X

Folio 139r,

Opening of the hymn to
 Saint Margaret of Cortona, found in
 Part Two of the Cortona Laudario

LAUDA TO SAINT MARGARET OF CORTONACortona 91, part ii,folios 139r-141r

Allegromente e de buon[cor con fede]
 chi a margarita crede [e liberato]
 et el[li] donta ducta sua entanda[nza.]

La sua entendanza si fo ihesu christo
 d amarlo tanto non se porrea dire
 el suo core piangeva e stava tristo
 e va gridando che l volea vedere
 dicio mesere vo[i fo]ste encrociato
 n[el v]ostro lato fe[r]ito da] lancia.

De lancia fu ferito [signore mio]
 [per] noi peccato ri recoperare
 [aceto e fiele datote amore mio]
 de questa peccatrice che sirane]
 [voive pregare che n agiate merzede]
 [ch io abbo en voi grande fede et] gran speranza.

Si gr[an]de speranza abbo en voi mesere
 piu ch io non dico ne porria contiare
 a voi me rendo in colpa per mercede
 che voi me deggiate perdonare
 ch io so nel mare e veggiome perire
 se l vostro amore non me dona baldanza.

A grande baldanza se mosse el signore
 quelli che pieno di tucta caritade
 a sancto francesco en croce se mostrone
 aparechiato per comunicare
 or non pensare margarita mia
 tu se ella e donote alegranza.

Con alegranza a liei se dimostrone
 biene e stata fervente e llo suo nome
 el di e la nocte stava ad oratione
 piangendo il suo peccato con dolore
 e dice peccatori che non piangete
 quando vedete si grande cordoglianza.

Si grande cordoglio faceva margarita
 de la passione non se porrea dire
 scalza e nuda quella e la sua vita
 e l suo corpo pena assai sentire
 del suo savere tuctora dice humili
 o margarita pien de maturezza.

F[ate p]reghierò o sancta margarita
 o yhesu christo per li [cor]tonesi
 [ch]e le mantegna in pace et [in] buona [vita]
 et per le vostri [meriti sieno] defesi
 [et sieno] acesi de l amore divino
 [che] al [pun]cto [st]remo aggion consol[on]za.

En poso stai e salita en grand[ezzo]
 e n te bellezza porto se de mare
 chi a alcuno male c a voi s'acomando
 christo li manda la sua medicina
 e forte pena senza dubitare
 e ralegrarse po cun grande baldanza

Grande baldanza sete margarita
 in cielo salita devante al signore
 e la madonna se fa molta lieta
 e san francesco suo amadore
 ch amasti lui sopra onni sancto
 ora staite in canto e n alegranza

Grande alegranza faceva maragrita
 denante al viso de la maiestade
 el dire l'alegranza e l gioco e l riso
 chi a quel [b]allo e preso bene ne [va]
 [en] vita et[erna] e sta sen[za] longo[re]
 [en] verdura ed en grande alegranza.

Amen.

Cf. Appendix B, Plate VIII.

The translation is taken from Mancini, Laudi
. . . Cortona, MF. p. 53. The poor condition of
 the folios containing this particular hymn made
 it necessary for Mancini to seek clarification
 elsewhere. Hence all parts of the text contained
 within brackets are those which he has interpolated
 with the aid of the Antica leggenda della vita de
s. Margherita di fra Giunta Bevegnati, part II,
published in Lucca, 1793, p. 174. The work was
 based on a manuscript vita.

A P P E N D I X E

FOURTEENTH CENTURY FLORENTINE

LAUDARIO ILLUMINATION

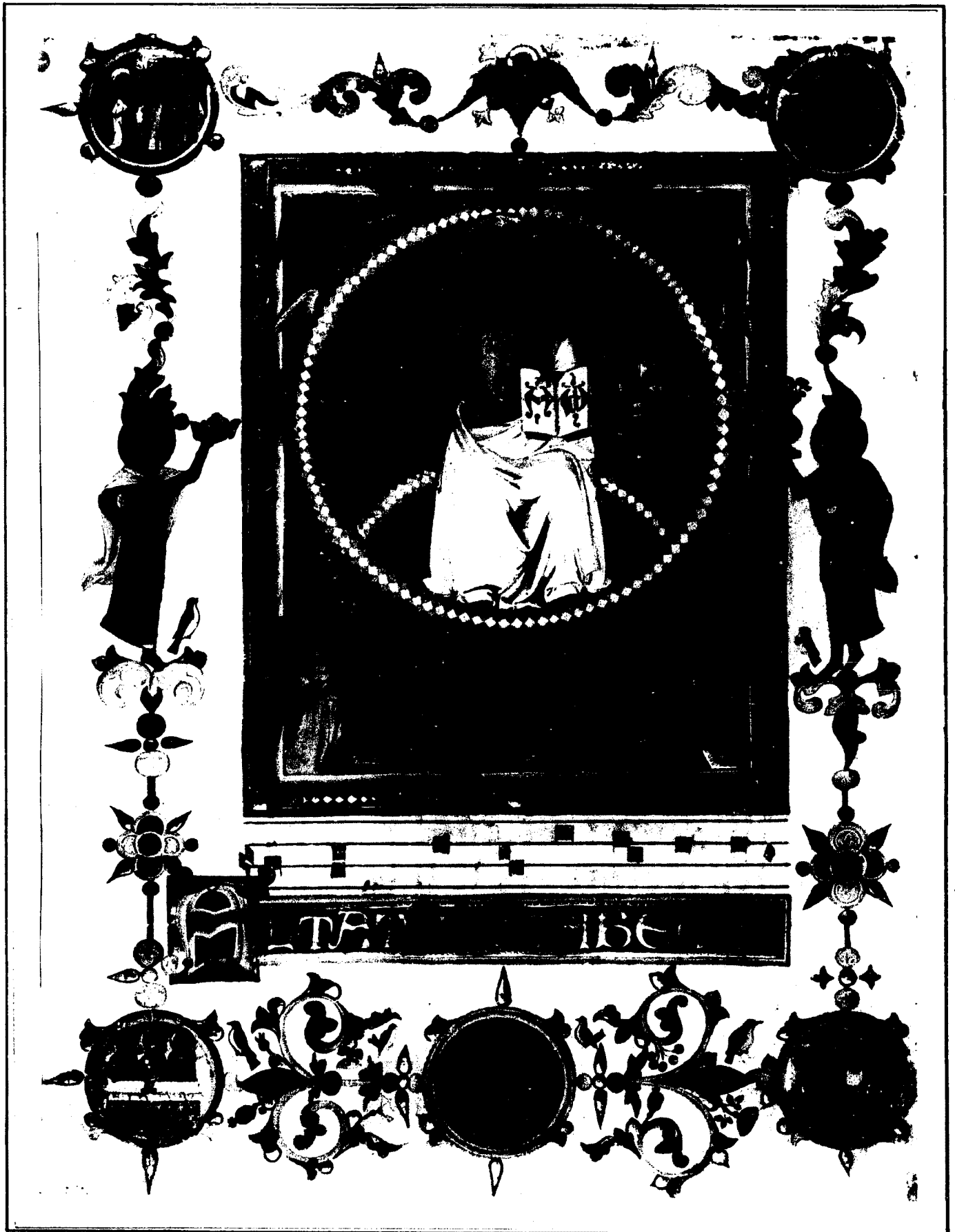


PLATE XI

MS 742 of the Pierpont Morgan Library, New York City.
An illumination from a fourteenth century Florentine Laudario

B I B L I O G R A P H Y

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Single leaf from an illuminated fourteenth-century
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THE LAUDE FRANCESCANE AND THE DISCIPLINATI
OF THIRTEENTH CENTURY UMBRIA AND TUSCANY:
A CRITICAL STUDY OF THE CORTONA CODEX 91

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KEY TO ABBREVIATIONS IN EDITING

<u>Abbreviation</u>	<u>Manuscript Source</u>
Aret	<u>MS 180 della Biblioteca della Fraternità dei Laici d'Arezzo</u>
Ars	<u>MS 8521 of the Bibliothèque Arsenal Paris</u>
Magl ¹	<u>MS Magliabechiano II I 122, Biblioteca Nazionale Centrale, Florence</u>
Magl ²	<u>MS Magliabechiano II I 212, Biblioteca Nazionale Centrale, Florence</u>
Mod	<u>MS della Congregazione di Carità di Modena</u>
Pis	<u>Fogli degli Statuti nel Archivio de Stato a Pisa</u>
S Sep	<u>MS del Archivio dell'ospedale di San Bartolomeo in Borgo San Sepolcro</u>
Ud	<u>MS della Confraternità di Santa Maria dei Battuti, ora dell'ospedale di Udine e depositato nella Biblioteca Civica</u>
Fior	<u>MS della Compagnia de San'Eustachio, Florence. The manuscript is now lost and the writer was forced to depend upon the monograph of E Ceccone <u>Laudi di una compagnia fiorentino del sec XIV.</u></u>
LA	<u>Jacobus de Varagine, <u>Legenda aurea vulgo Historia lombardice dicta.</u> Edited by Thomas Graesse. Lipsiae: Librariae Arnoldianae, 1846.</u>
Liu	<u>Fernando Liuzzi, <u>La lauda e i primordi della melodia italiana.</u> Rome: Libreria dello Stato, 1935.</u>
Mazz	<u>Guido Mazzoni, "Laudi Cortonesi del secolo XIII," <u>Il Propugnatore.</u> NS II (1888-9), p. 205-270; and NS III (1889-1890), p. 5-48.</u>
Bett	<u>Enrico Bettazzi, <u>Notizia di un laudario del sec. XIII.</u> Arezzo: Tip. Bellotti, 1890.</u>

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Scriptural References

All references and quotations from the Bible are taken from the Douay-Rheims Challoner edition.

Symbols

- [.....] Indicates an omission in the text in the manuscript version.
- [] When brackets are used to enclose words they indicate that the portion of text thus set off is an emendation necessitated by deterioration of parts of the manuscript. All such emendations are noted in the remarks collected at the end of the respective laude.

- () Occasionally articles, adverbs, or conjunctions have been added to the English translation in order to clarify meaning. When such words are not actually found in the Italian version they are noted in the English by being enclosed in parentheses.
- ' ' Words thus enclosed are the modern Italian equivalents of old forms.
- " " Words set off with quotation marks are quotations from manuscript sources other than Cort 91.
- Words underlined are old forms
- Med Indicates mediæval usage
- XIII Common in thirteenth century
- XIV Found predominantly in the fourteenth century
- / Diagonal lines in the Italian text indicate the end of a page in the manuscript.
- 46v Small numbers appearing in the left hand margin of the Italian text are page numbers in the manuscript

P A R T I

The Marian Loude

TRANSLATION AND TRANSCRIPTION OF THE
CORTONA LAUDARIO 91

The Marian Laude

With the writings of Anselm (d.1109) and Bernard of Clairvaux (1091-1153) Marian devotion began to assume an affective quality hitherto unknown in mediaeval piety. The tendency received impetus from the rapid growth of the Order of Friars Minor, for from the very outset St. Francis and his sons had preached a spirituality which placed great emphasis on the humanity of Christ. And as qualities of human sonship were emphasized it followed that the mother should enter the picture in a more human manifestation also. The Franciscan mission was one of popular preaching, and veiled imagery was of little avail to the itinerant evangelizer if his audience could neither read nor write. But the images of the mother and child were tangible realities which could penetrate where mere concepts might never gain entrance.

Soon the affectivity of the preaching friars' message was reflected in visual representations. In time Mary ceased to be the enthroned, hieratic, strong but dispassionate mother holding a crowned figure with the form and expression of a man shrunken down to the proportions of a child. Instead the thirteenth-century madonna gradually assumed a more realistic appearance.

It was Émile Mâle who developed the theory of relationship

between this affective type of devotion disseminated by the Friars Minor and the affective quality found more and more prominently in painting of the time.¹ Mâle calls the anonymous Franciscan author of the Méditations sur la vie de Jesus-Christ a painter with words, whose picturesque descriptions suggested many a tender scene to the artist of the time. The same human qualities which Mâle finds in the painting are evident in the laude texts of the Cortona manuscript. The imagery used is simple and direct and always appealing to the common fund of every-day experience. Most commonly in the Marian laude of the manuscript the images appear in the fashion of a litany of invocations of the virgin under various laudatory titles. But always the human condition of Christ and Mary is present most tenderly. Mâle remarks that as the twelfth century representations of the Christ child always picture him in a long tunic and pallium, those of the thirteenth present him in the garments of a baby, or by the end of the century, as a naked babe. Nativity scenes of this type represent the virgin kneeling in adoration before her son and the anonymous Franciscan meditations likewise exhort the reader to approach him lovingly.

Quand tu auras reconnu l'Enfant, agenouille-toi, baise ses petits pieds, puis prends-le dans tes bras, et,² pleine d'une douce quiétude, demeure quelque temps avec lui.

¹Émile Mâle, L'Art religieux de la fin du moyen âge en France, (Paris: Librairie Armand Colin, 1925), p. 34.

²Quoted in Mâle, op. cit., p. 144.

In somewhat the same attitude Lauda XIX³ describes the scene of the mother and baby:

She gave him birth with a song,
full of the Holy Spirit,
In her arms she mantled him
with greatest fervor.

In the strophe which follows immediately there is contained a word picture comparable to the paintings of the young madonna suckling the child, at first timidly and then openly. The same anonymous meditations describe the scene, reflecting

Avec quelle joie elle l'allaitait! On peut croire
qu'elle ressentait en⁴ l'allaitant une douceur incon-
nue aux autre femmes.

The composer of the lauda says simply:

Then the glorious mother,
the clear luminous star
with great sweetness
suckled the high desirous Sun.

The lack of mannerism and the tenderness of address found in the laude simply intensify the impression that this is the young, fresh poetry of an unlettered people, in a language which has not yet produced a corpus of literature. But in its utter lack of affectation and its directness of approach, it constitutes a precious chapter in what might be called the layman's mariology.

³Strictly considered, Lauda XIX belongs to the section of the laudario devoted to hymns for the liturgical cycle. Cf. p. 234.

⁴Mâle, op. cit., p. 149.

Refrain

Ve-ni- te a lau- da- re, per a- mo- re can- ta- re
l'a- mo- ro- sa ver- ge- ne Ma- ri- a.

Strophe

Ma- ri- a glo- ri- o- sa bi- a- to,
sem- pre si' mol- to lau- da- ta:
Pre- ghiam ke ne si' a- vo- ca- to
Al tuo fi- liol, vir- go pi- a.

Venite a laudare per amore cantare
l'amorosa vergene Maria.

1v Maria gloriosa biata,
sempre si' molto laudata;
pregiam ke ne/si' avocata 5
al tuo filioli, virgo pia.

Pietosa regina sovrana,
conforta la mente ch'è vana;
grande medicina ke sana,
aiutane per tua cortisia. 10

Cortese ke fai grandi doni,
l'amor tuo mai non ci abandoni:
pregón-te che tu ne perdoni
tutta la nostra villania.

2v Villani peccatori semo stati 15
amando la carne e li peccati;/
vidén ke n'è'l mondo engannati; *
defendane la tua gran bailia.*

Bailia ne dona e potentia,
O madre, de far penitentia: 20
volemo a te fare obedientia
e stare a la tua signoria,

Signoria k'afranchi lo core.
Dio, è la tua madre d'amore: 25
se'l sapesse lo peccatore
a te, donna, retornaria.

2v Retorni a tua gran fidanza
l'omo cum grande speranza/
ke tu li farai perdonanza 30
più k 'adomandar non saperia.

Sapesse la gente cristiana
k'è sconoscente e villana
gustar de te, dolçe fontana,
d'amante più gran sete avarea*

Avén-te per nostra richeça, 35
volén-te sovrano belleça;
ki tua non sente dolceça,
tropp'è la sua vita ria.

Come to praise and for love to sing
to the lovable Virgin Mary.

5 Blessed and glorious Mary
may you always be greatly praised:
We pray that you be our advocate
with your Son, compassionate Virgin.

10 Merciful sovereign queen,
comfort and mind which errs.
Great medicine which heals,
out of your kindness help us.

Kind one who gives great gifts,
in your love never abandon us:
We pray that you pardon us
all of our baseness.

15 Low sinners we have been,
loving the flesh and sins.
Since we have been deceived by the world
may your great power defend us.

20 Give us power and strength
in order to do penance, O mother:
We want to be obedient to you
and remain under your domain,

25 a domain which frees the heart.
God is the origin of your love,
and if every sinner could know this
he would come back to you, lady.

30 May he return to your full confidence,
the man with great hope,
You will forgive him more than
he would actually dare to ask.

Could the low and ignorant
Christian only taste of you,
sweet fountain, he would have
a greater thirst for you.

35 We have you for our riches,
we want you for our sovereign beauty.
Too miserable is the life of those
who do not feel your sweetness.

3r Ria vita dei peccatori
 che non pensano nelli lor cori, 40
 de tanto gaudio son fuori
 ke lingua/contar nol porrea.*

Potrebbebet'over per amonça
 e tutta sentir delectança
 chi ben ti portasse liança* 45
 nel cuor si come dovrea.

Dovrebbe ciascum rifrutare*
 per te tutto'l mondo d'amare,
 e te, dolce madre, laudare
 col più dolce filioli che sia. 50

3v Siate a piacere, gloriosa,
 ke canta tua lauda amorosa,
 de farli la mente studiosa,/
 ke laudi ben nocte e dia.*

Diona stella lucente, 55
 letitia de tutta la gente
 tutto'l monde è perdente
 sença la tua vigoria.

Vigorosa potente beata,
 per te è questa laude cantata: 60
 tu se' la nostra avocata,
 la più fedel ke mai sia.

17 ENGANNARE - XIII CENT. 'INGANNARE'

18 BAILIA - XIII CENT. 'BALIA'

34 AVAREA - ENDING SHOULD BE 'IA' IN ORDER TO PRESERVE THE RHYME.

42 PORREA - AGAIN BREAKS THE RHYME SCHEME. CF. SUPRA, 34

45 LIANÇA - XIII CENT. 'LEANZA'

47 RIFRUTARE - EXAMPLE OF HYPER CORRECTION

54 DIA - MEDIAEVAL USAGE FROM THE LATIN, 'DIES'

NOTE THE USE OF THE RHETORICAL DEVICE OF ANADIPLOSIS USED HERE BETWEEN THE LAST WORD OF THE REFRAIN AND THE FIRST WORD OF THE STROPHE; THEREAFTER, BETWEEN THE LAST WORD OF ONE STROPHE AND THE FIRST WORD OF THE STROPHE IMMEDIATELY FOLLOWING.

40 Miserable is the life of sinners
who do not think in their heart,
who are so much outside of happiness
that no human tongue could tell.

45 He who is completely faithful
of heart, as he should be,
could have you as a lover
and feel all delight.

50 Everyone ought to refuse
to love all the world (in order)
to praise you, sweet mother,
with the sweetest Son there is.

May he please you, glorious one,
who sings your loving lauda.
Make the mind anxious to praise
you well night and day.

55 Shining morning star,
joy of all the people,
all the world is lost
without your vigor.

60 Vigorous, powerful, blessed one,
for you this lauda is sung:
You are our advocate,
the most faithful ever.

Refrain

Lau- da no- vel- la si- a can- ta- ta
a l'al- ta don- na en- co- ro- na- ta.

Strophe

Fre- sca ver- ge- ne don- gel- la,
Prim- mo fior, ro- se no- vel- la,
Tut- to'l mon- do a te s'a- pel- la;
Nel- la bo- nor fo- sti na- ta.

TEXT OCCURS ALSO IN AREZZO MS. THERE IS A TRANSPOSITION OF CLEF: MISSING ON THE THIRD SYSTEM OF THE MANUSCRIPT BEFORE THE WORD 'NULLA'. THE CLEF SHOULD BE MOVED FROM THE THIRD TO THE SECOND LINE IN ORDER TO PRESERVE THE MODE. THE LAST THREE NOTES OF THE HYMN HAVE 'IN CAMPO APERTO'.

- 4a Laude novella sia cantata/
a l'alta donna encoronata.
- Fresca vergene donçella,
primo fior, rosa novello,
tutto'l mondo a te s'apello; 5
nella bonor fosti nata./
- 4v Fonte se' d'acqua surgente,
madre de Dio vivente;
tu se' luce de la gente,
sovra le angeli exaltata. 10
- Tu se' verga, tu se' fiore,
tu se' luna de splendore;
voluntà avemo e core
de venir a te, ornata.
- Tu se' rosa, tu se' gillio, 15
tu portasti el dolce fillio:
però, donna, si m'empillio
de laudar te, honorata.
- Archa se' d'umilitade,
vaso d'ogne sanctitade; 20
en te venne deitade;/
5a d'angel foste salutata.
- De la vergin se'verdore,*
de le spose se' honore;
a tutta gente port'amore, 25
tanto se' ingratiata.
- Nulla lingua pò contare
come tu se' da laudare;
lo tuo nome fa tremore
Sathanas a mille fiata.* 30
- Pregot', avvocato mio,
ke ne metti en bona via:
questa nostra compagnia*
siate sempre commendata.
- 5v Commentán-te questa terra 35
che/la guardi d'ogne guerra:
ben s'enganna e trop'erra
ki t'afende,* o beata.

23 'VERDORE' FROM 'VERDE', LITERALLY GREENESS, SPROUT, BUD ETC.

30 'FIATA' SHOULD BE 'FIATE'? PROBABLY CONSIDERED A NEUTER PLURAL E.G. 'GAUDIA'

Let a new lauda be sung
to the exalted, crowned lady.

5 Fresh virgin damsel,
first flower, new rose
all the world implores you:
In a blessed hour you were born.

10 You are a spring of water,
mother of the living God.
You are the light of the people,
exalted above the angels.

You are the staff, you are the flower,
you are a moon of splendor.
We have both the will and the courage
to come to you, adored one.

15 You are the rose, you are the lily;
you bore the sweet son:
For that, lady, I commit myself
to praise you, honored one.

20 You are the ark of humility,
the vessel of all sanctity:
In you the godhead came (when)
you were greeted by the angel.

25 You are the freshness of virgins,
you are the honor of brides.
To all people you bear love,
so full of grace are you.

30 No tongue can tell how
you are to be praised.
Your name makes Satan
tremble a thousand times.

I pray you my, advocate,
that you place us in the right path:
May this, our company,
always be commended to you.

35 We commend to you this earth
that you guard it from all war.
He is completely deceived, and astray
who offends you, O blessed one.

33 NOTE REFERENCE TO THIS COMPANY, 'QUESTO COMPAGNIA.'

38 'AFENDE' FOR 'OFFENDE' AN EXAMPLE OF THE TENDENCY TO EMPLOY THE 'A' FOR UNACCENTED INITIAL SYLLABLES.

Refrain

A- ve, don- na san- tis- si- ma,
Re- gi- na po- ten- tis- si- ma.

Strophe

La ver- tù ce- le sti- a- le
Col- la gra- ti- a su- per- na- le
en te, vir- go vir- gi- na- le,
di- sce- se be- ni- gnis- si- ma.

TEXT ONLY OCCURS IN MSS ARET., ARS., FIOR., AND MAGL². THE DO CLEF ON THE LAST SYSTEM OF THE MANUSCRIPT HAS BEEN CHANGED TO A FA CLEF IN ORDER TO PRESERVE THE MODE. THE PRECEDING CUSTOS IS CORRECT. THE PENULTIMATE SYLLABLE OF POTENTISSIMA IS HERE CARRIED UNDER THE CLIVIS FIGURE, RE-DO, BECAUSE OF THE ANALOGOUS FIGURES OCCURRING ON THE WORDS SANTISSIMA AND BENIGNISSIMA.

Ave, donna santissima,
regina potentissima.

6R La virtù celestiale
colla gratia/supernale
en te, virgo virginale,
discese* benignissima. 5

La nostra redemptione
prese encarnatione
k'è sença corruptione,
de te, donna sanctissima. 10

Stand'al mondo sença'l mondo
tutto fo per te iocondo,
lo superno e'l profondo,
e l'aere suavissima./

6V Quasi come la vitrera,
quando le rai del sole la fiero,*
dentro passa quella spera
k'è tanto splendidissimo, 15

stando colle porte kiuse
en te Cristo se renchiuse: 20
quando de te se deschiuse
permansisti* purissima.

Altresì per tua munditia
venne'l sol de la iustitia
in te, donna di letitia,
sì foste preclarissimo. 25

7R Tu se' porta e tu se' domo,
di te naqqe Diu* et homo;
arbore* col dolce pomo
ke sempre sta/ florissimo. 30

Per la tua scientia pura
conservasti la scriptura:
tutta gente s'assicuro
a te, donna purissima.

Dimandasti per pietença
de li apostoli consolança,
a la tue transmutança*
lor compania carissima. 35

Hail, most holy lady,
queen most powerful.

5 The celestial virtue
with divine grace
descended on you, maidenly
virgin, most benign.

10 Our redemption
took flesh which is
without corruption
of you, most holy lady.

Being in the world though not of it
all was (made) for your joy,
the sublime and the lowly
and the sweetest air.

15 Almost like a pane of glass
when the rays of the sun strike it,
inside passes that light
which is so brilliant.

20 With the doors remaining shut,
in you Christ enclosed himself:
When he came forth from you
you remained most pure.

25 And so for your purity
the son of justice came
in you, lady of joy.
You were so brilliant.

30 You are the door, you are the house,
of you was born God and man;
Tree with sweet apple
which is always blooming.

In your pure wisdom
you kept the contract:
(Now) all people take refuge
in you, purest lady.

35 Out of pity you asked the apostles
for their mercy and consolation
(in) your passage to another life
in their dearest company.

- Però k'el eran giti*
per lo mondo dispariti. 40
per tuo prego fôr rediti
davant'ò te, gaudissimo.
- 7v Quando tu stavi in orare
si fôr facti adunare;
non dove'* più/dimorare, 45
regina gentilissima.
- Cognoscesti* ben per certo
ke lasciavi lo deserto:
su nel cielo k'era aperto
a(n)dasti,* dilectissimo. 50
- In lor mani ti mutasti:
credo ke t'adormentasti:
ad altra vita translatasti*
sempre mai securrissimo.
- A costume k'era usitato, 55
si ebbero collocato
lo suo corpo consecrato
cum pietà grandissimo.
- Sanc' Tomasso veramente
non era co llor presente: 60
si venia tostamente
davan/te a la bellissima.
- 8v Quando nel monte venia
vidde la donna ke salia;
le angeli sua compania, 65
tutta l'aire plenissima.
- Ed elli plange e kiamò molto;
de lacreme si lava'l volto:
"Thesauro ke me se' tolto,
gemmò pretiosissima!" 70
- Giamai quince* non me muto,
si non mi dà del tuo aiuto;
fò' si ke mi siò creduto,
donna laudabilissima."

40 Even though they were gone,
dispersed over the world,
at your request they came back
before you, joyous one.

45 When you were in prayer
they gathered together.
You no longer had to dwell
here, most gentle queen.

50 You surely knew that you
were leaving this desert:
Up into the open sky
you went, dearest one.

In their hands you were changed:
I believe that you fell asleep,
translated to another life
for evermore secure.

55 According to the custom followed,
they thus prepared
your blessed body
with greatest reverence.

60 Truly, holy Thomas
was not with them:
He came immediately
before the most beautiful one.

65 When he came up the mountain
he saw the lady who was ascending;
The angels, her escort,
filled all the air.

70 And he wept and lamented much,
his face bathed with tears,
"Jewel that is taken from me,
most precious gem."

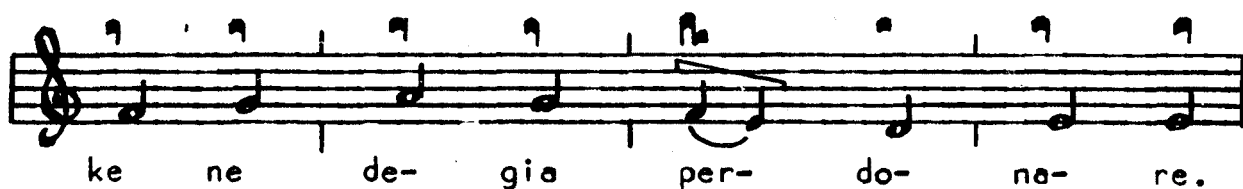
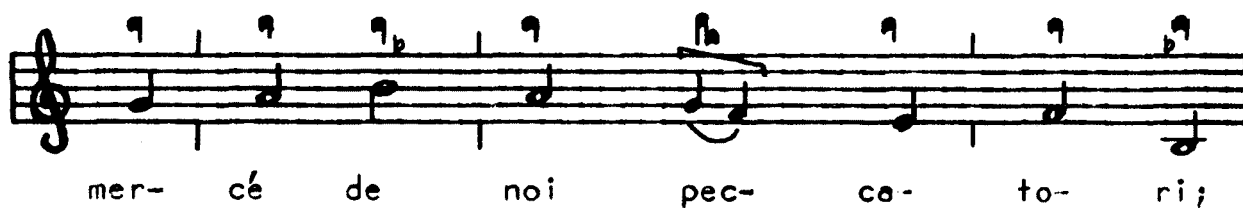
"Never can I move from here
if you do not give me your help.
Grant that I may be believed,
lady most praiseworthy."

- 8v La roina se destrenghe,* 75
vidde* ben ke non s'infigne;*
in presente si discinge,
ké tanto è cortesissima.
- "Tomasso, questo te ne porto,* 80
colli apostoli ti conforta;
de' k'io so' viva, non so' morta;
non fui mai sì baldissima."
- Ben si move a questo pacto 85
per contar tutto lo facto,
come areca' l grand'acatto
di la più nobilissima.
- 8 DISCESE - MEDIAEVAL USAGE FOR 'DISCENDERE.'
- 16 FIERA - FROM 'FIEDERE'. CF. 'CHIEDERE,' 'RICHIEDERE,' ETC.
- 22 PERMANSISTI - BETRAYS THE SCRIBE'S FAMILIARITY WITH LATIN.
- 28 DIU - VERY RARELY USED FORM FOR 'DIO'.
- 29 ARBORE - NOT A LATINISM AS IT APPEARS ON FIRST READING, BUT RATHER A WORD OF COMMON USAGE IN SOUTH CENTRAL ITALY.
- 36-46 THE THOUGHTS CONTAINED IN THESE THREE STROPHES WHICH TELL OF MARY'S DESIRE TO BE CONSOLED BY THE COMPANY OF THE APOSTLES AS HER LAST HOURS APPROACHED, ARE A PARAPHRASE OF THE WELL KNOWN PASSAGES CONTAINED IN THE LEGENDA AUREA OF JACOBUS DA VARAGINE. CF. P.335. THE SAME ACCOUNT IS PORTRAYED PICTORIALLY IN THE FRESCOS OF GROTTO IN THE SCROVEGNI CHAPEL IN PADUA.
- 37 TRANSMUTANÇA - 'TRANSMUTARE'
- 39 PERO K'EL ERAN GITI - IN THE MANUSCRIPT THE EL' IS FOLLOWED BY AN ERASURE.
- 45 DOVE - SHORTENED FORM OF 'DOVETE' DROPPING THE FINAL 'TE' OF THE SECOND PERSON PLURAL ENDING IS NOT SO RARE AS IT MIGHT SEEM.
- 46 COGNOSCESTI - FOR 'CONDOCESTI'.
- 50 ANDASTI - THE MANUSCRIPT HAS 'ADASTI' WITHOUT THE SIGN OF THE NASAL.
- 53 TRANSLATASTI - PURE ECCLESIASTICAL LATINISM.
- 59-82 THE DRAMATIC ACCOUNT OF THOMAS' ABSENCE FROM THE SCENE OF THE ASSUMPTION AND HIS CONSEQUENT DOUBT AND SORROW IS INSPIRED BY THE LEGENDA AUREA, CF. P. 509. "THOMAS AUTEM CUM ABESSET . . . FUISSET ASSUMTA."
- 64 VIDDE - VIDUIT 'VIDE' STILL COMMON DIALECTICAL FORM USED IN TUSCANY AND ALL POINTS SOUTH.
- 71 QUINCI - TYPICALLY TUSCAN USAGE.
- 75 DESTRENGE - CF. 'RISTRINGE'
- 76 INFIGNE - MEDIAEVAL 'INFINGERE' THIRTEENTH CENTURY MEANING SIMILARE
- 76 VIDI,- 'VIDE' CF. SUPRA, 64
- 79 THE MEANING OF THIS TEXT WOULD BE MOST OBSCURE WERE IT NOT FOR THE LEGENDA AUREA WHICH INSPIRED SO MANY PAINTINGS OF THE MIDDLE AGES TOO. THE ACCOUNT OF THE VIRGIN THROWING HER BELT DOWN TO THE DOUBTING AND SORROWFUL THOMAS BELOW MAY BE FOUND IN NUMEROUS PAINTINGS. THE VATICAN MUSEUM ALONE CONTAINS EXAMPLES BY GOZZOLI, ANTONIO DA VITERBO, RAPHAEL, AND NICOLO FILOTESIO.

75 The queen was so overwhelmed
(when she) saw that he did not feign:
immediately she ungirded herself,
so great is her kindness.

80 "Thomas, take this away;
with the apostles comfort yourself
in that I am living, I am not dead;
I was never so alive."

(He was) completely moved at this
covenant to tell the whole story,
85 to announce the great deed
of the most noble one.



TEXT IS CONTAINED ALSO IN MSS ARET., MAGL.², AND UD., ONLY THE FIRST THREE SYSTEMS CONTAIN MUSIC, WHILE THE LAST THREE REMAIN EMPTY.

- 9R Madonna santa Maria,
mercé de noi peccatori;
faite* prego/al dolce Cristo
ke ne degia perdonare.
- Madonna sancta Maria, 5
che n'ai mostrata la via,
ore scacia ogne resia,*
receve ki vol tornare./
- 9v Misericordia, patre Deo,
de tutto'l peccato meo: 10
e' so' quel malvoscio* reo
ke sempre volsi mal fare.
- Peccatori abhominati,*
pensiam li nostri peccati:
taupinelli,* andate al padre, 15
metteteve'n suo iudicare.
- O taupinella* e folle gente,
tornate a Dio omnipotente,
ke ne fece de niente
ed a lui dovem tornare. 20
- Te ne prego, Ihesu Christo,
allegro lo mio cor k'è tristo,
e scampone da quel ministro
ke Lucifer/se fa kiamare. 10R
- Penetentia, penetentia, 25
domandola con reverentia:
omgn'om pensi la sententia*
ke non se dia mai revocare,
- Iesù Cristo, manda pace;
scampone da la fornace 30
la qual gemai altro non face
che i peccatori atormentare.

3 FAITE - NOT MERELY AN ANALOGY TO 'DATE' BUT AN EXCELLENT EXAMPLE OF THE INTERMEDIATE STAGE OF < FACITE.

7 RESIA - COMMON THIRTEENTH CENTURY TUSCAN USAGE FOR 'ERESIA,' IN THE LIGHT OF THE NUMEROUS HERESIES CURRENT IN THE DUGENTO THE REFERENCE IS ESPECIALLY MEANINGFUL.

11 MALVASCIO - MEDIAEVAL FOR 'MALVAGIO'. CF. XII, 5 FOR USE OF 'SC' IN PLACE OF THE MODERN 'G'.

12 VOLSI - 'VOLLI' STILL USED IN THE TUSCAN DIALECTS.

13 ABHOMINATI - THE SCRIBE USES THE 'H' AFTER THE 'B' IN THIS LEARNED WORD UNDOUBTEDLY TO INSURE THAT THE PLOSIVE SOUND NOT BECOME 'V' AS WAS COMMONLY DONE AT THE TIME.

15 TAUPINELLA - < TALPA - 'TOPO', LITERALLY 'MOLES'

17 TAUPINELLI - CF. SUPRA, 15

27 SENTENTIA - XIII SEC. 'GIUDIZIO'

Madonna holy Mary,
 have mercy on us sinners;
 Pray to sweet Christ
 so that He forgive us.

5 Madonna, holy Mary,
 you who have showed us the way,
 now drive away all heresy (and)
 receive him who wants to return.

10 Have mercy, God the Father,
 on all of my sin:
 I am that wicked, guilty one
 who always wanted to do wrong.

15 Abominable sinners,
 let us think of our sins:
 Miserable wretches, go to the Father,
 place yourself in his judgment.

20 O mad and miserable little people
 return to almighty God
 who made us out of nothing
 and to whom we must return.

I pray you, Jesus Christ,
 make my sad heart happy
 and free me from that agent
 who calls himself Lucifer.

25 Penitence, penitence,
 ask it with reverence.
 Every man must think of the judgment
 which will never be revoked.

30 Jesus Christ, send us peace,
 free us from the furnace
 which never does anything
 but torment sinners.

- 10v Ave Maria, gratia plena,
vergene/madre beata.
- Ave Maria, - gratia plena,
stella diana, - luce serena,
de vita via - per cui de pena 5
è la gente liberata./
- 11r Grand'alegrança - cun umeltade
fo enturbança - in tua bonitade,
quando in posança* - de la deitade 10
fosti madre annuntiate
- Vergene pura - per cui diviso
fuor de rangura* - fo'l mondo miso,
porta segura - del paradiso,
ch'er'a Ioseppo sposato.
- Dio te mandòe - san Gabriello 15
ke t'aportòe - 'l saluto bello,
e anuntidè - ke de novello
eri da Dio madre ordenata./
- 11v In Naçareth - de Galilea
l'angelo stette - ke resplendea; 20
tua fede'l credette - quando dicea:
"De Dio sirai obumbrata."
- Maravegliosa - fo'n suo parvente*
sì alta cosa, - stella lucente;
dolce resposo - desti'n presente, 25
poi ke fosti salutata.
- Per tutto'l mondo - voce suave
desti dicendo: - "Come sirave*
quello ch'intendo? - Ben senbra grave;
non sono ad omo contata." 30
- Response a tant' - alto messaio
in suo bel canto: - "Rosa de maio
12r Spiritu sancto - /si è'l tuo donajo;
verè in te, don'amorate.
- Tu incignerai,* - et più che gillio 35
pura sirai; - dolce filio
parturirai: - per te mi n'empillio,
de quale gratia t'è donata.

Hail Mary, full of grace,
Blessed Virgin mother.

5 Hail Mary, full of grace,
morning star, clear light,
way of life by whom man
is freed from punishment.

10 Great joy with humility,
you were disturbed in your goodness
when in (your) tranquility you
were saluted the mother of God.

Pure virgin by whose wish the
world was put outside of enmity.
Sure gate of paradise who
was espoused to Joseph.

15 God sent to you Saint Gabriel
who brought you the beautiful greeting
and announced the news that you had
just been ordained a mother by God.

20 In Nazareth of Galilee stood
the angel who was shining.
Your faith believed when he said,
"By God you will be overshadowed."

25 Marvelous (he) was in his appearance,
such a heavenly thing, shining star:
Sweet answer you made immediately
after you were greeted.

30 For all the world your sweet voice
spoke saying: "How can this be,
what I hear? This is difficult,
I am untouched by man."

He answered to such a high message
in his beautiful song, "Rose of May,
the Holy Spirit is thus your gift.
He will come in you, beloved lady.

35 You will be pregnant, yet you will
be purer than the lily. A sweet son
you will bring forth: For you I shall speak
of the grace which is given to you.

Non dubitare, - ché Dio potente
 lo pò ben fare - lo suo placente:* 40
 fillio kiamare - enfra la gente
 non sie turbata.

Fie* figlo degno - de l'alto Dio:
 però lo 'nsegno - k'è Naçario,
 entro e(n) regno - del signor mio 45
 ke non fin'alcuna fiata./

82v Or guarda bene - grande certeça,
 gratia ke venne - k'e[n] suo vechieça
 o'l fillio e tene - ogn'alegreça
 Elisabet cognata."* 50

Alor respondisti, - bella donçella,
 poi lo'intendesti, - vera novella;
 sì che dicesti: - "lo sone quella
 de l'alto Dio cui sono donata"

9 POSANÇA - 'RIPOSANÇA'

12 RANGURA - 'RANCORE'

18 ERI - MS HAS 'ERA'

21 MS IS MISSING THE NASAL SIGN OVER THE 'DE' OF 'CREDETTE'

23 PARVENTE - XIII 'PARVENZA'

28 SIRAVE - 'SAREBBE' THIS FORM IS DEFINITELY NOT TUSCAN

34 MS HAS 'DONA MORATA' MAZZONI'S SUGGESTED CORRECTION IS "DONA INORATA".

35 INCIGNERAI - FROM 'INCIGNERE' MEDIAEVAL USAGE OF 'INCINGERE'

40 PLACENTE - 'PIACENTE'

43 FIE - FROM < FIAT

47 OR GUARDA - MS HAS 'ORGIARDA' THE CORRECTION USED HERE IS THAT SUGGESTED BY MAZZONI

50 COGNATA - THE MEDIAEVAL USAGE MEANING SIMPLY 'RELATIVE'. FROM THE LATIN CUM (G) NATUS; IT. CONGIUNTO DI SANGUE. Cf. VI, 47.

50 D'ELIZABET - MS IS MISSING THE 'D' WHICH IS SUPPLIED HERE.

NB THE DRAMATIC DIALOGUE MANNER OF THE LAUDA AS IT RELATES THE STORY OF THE ANNUNCIATION FROM VERSE 15 TO THE END.

40 Have no fear, because the powerful
God can certainly do his pleasure
to call his son among the people.
Do not be disturbed.

45 He will be the worthy son of the high God:
For this reason I teach that he is a Nazarene
who enters the kingdom of my lord,
which will have no end.

50 Now observe well, (with) absolute certainty,
the grace which has come to Elizabeth
your relative, that in her old age
she bears a son with every joy."

Then you answered, beautiful damsel,
when you understood the true message;
Thus you said: "I am the servant
of the high God to whom I am given."

Refrain

A- ve, re- gi- na glo- ri- o- sa,
ple- na d'o- gne con- so- lan- ça.

Strophe

A- ve, pul- chra mar- ga- ri- ta,
splen- di- da lu- ce cla- ri- ta,
Fre- sca ro- sa et au- lo- ri- ta,
no- stro gau- di- o et a- le gran- ça.

ONE OF THE FEW HYMNS OF THIS MANUSCRIPT WHICH IS NOT FOUND IN ANY OTHER LAUDARIO. THE SYSTEM UPON WHICH THE REFRAIN IS NOTATED CONTAINS NO CLEF BUT ITS POSITION MAY BE DEDUCED BY ANALOGY WITH THE SAME MELODIC FIGURE WHICH OCCURS AT THE END OF THE FOURTH SYSTEM.

- Ave, regina gloriosa,
plena d'ogne consolanza./
- 13r Ave, pulcra margerita,
splendida luce clarita,
fresca rosa et aulorita,* 5
nostro gaudio et alegrança.
- Ave, regina adorata,
virgene madre beata;
poi ke fosti salutata,
madre se' de gran pietanza./ 10
- 13v Ave, scala per la quale
descese la deitade
et prese in te umonitade
per dare segurança.*
- Ave, relucente stella, 15
virgene madre donçella:
alor che ti chiamasti ancilla
fece in te Dio riposança.
- Ave, virgo imperiale: 20
madre se' de gran pietade;
tu se' quella per la quale
noi semo for di dubitança.
- Ave, paradisi* porta,
di la quale luce è crta:*
ki ennil* tuo nome si conforta, 25
ben s'aprende o buono omança./
- 14r Ave, flore cum bello odore,
fructo cum dolçe savore,
stella cum grande splendore,
madre de nostra salvança.* 30
- Ave, virgo pretiosa,
più de nulla amorosa,
tutta iocunda et gioiosa,
madre de gran delectança.
- Ave, madre incoronata, 35
sovra i cieli exaltata,
da tutti li sancti venerata;
dei peccatori se' sperança.

Hail, glorious queen,
full of every consolation.

5 Hail, beautiful pearl,
resplendent clear light,
fresh and fragrant rose,
our joy and our happiness.

10 Hail, adored queen,
holy virgin mother;
Since you were saluted, you
are the mother of great compassion.

Hail stairway by which
descended the godhead
and in you took on humanity
in order to give us security.

15 Hail, resplendent star,
virgin mother, damsel;
When you called yourself a handmaiden
God took his repose in you.

20 Hail, imperial virgin,
you are the mother of great piety:
You are the one because of whom
we no longer have any fear.

25 Hail, gate of paradise
from which light has arisen:
He who takes comfort in your name
attaches himself to a good lover.

30 Hail, flower of beautiful fragrance,
fruit with sweet flavor,
star of great splendor,
mother of our salvation.

Hail, precious virgin,
more loving than anything,
all happy and joyous
mother of great delight.

35 Hail, crowned mother,
exalted above the heavens,
venerated by all the saints;
you are the hope of all sinners.

- Ave, porto de salute;
 ki ben t'amo tu l'aiute; 40
 guàrdane di far cadute,
 tràici for di dubitança./
- 14v Ave, dice* lli tuoi amanti
 quando ti stanno davanti;
 laude cum dulçi bei canti 45
 cantam cum grán iubilança.*
- Ave, virga di radice,*
 di Ihesù dolce nutrice:
 ke le tue laude dice,
 dàlli de te consolança. 50

5 AULORITA - LAT. 'OLIRE'; IT. 'AULIRE', COMMON IN TUSCANY IN XIII CENT. CF. X, 7; XIII, 6; XIV, 2.

14 SEGURANÇA - 'SICUREZZA'

23 PARADISI - PURE LATIN GENITIVE

24 ORTA - PURE LATINISM. 'LIGHT HAS ARISEN FIGURE FOR BIRTH.

25 KI ENNIL - SHOULD THIS BE 'KIE NNEL'? THE LATER ITALIAN 'NEL' IN TRANSITION. CF. LAUDA VI, 18

30 SALVANÇA - XIII CENT. FROM 'SALVARE'

43 DICE LLI - NO LACK OF CONCORDANCE BETWEEN THE SUBJECT AND VERB HERE. THE 'N' HAS BEEN ASSIMILATED INTO THE FOLLOWING 'L'.

46 IUBILANÇA - XIII CENT. 'GIUBILANÇA', FROM 'GIUBILARE'

47 VIRGA DI RADICE - OBVIOUS REFERENCE TO THE SCRIPTURAL 'RADIX JESSE' CF. ISAIAAS XI, 1

40 Hail, harbor of salvation;
you help him who loves you well:
Guard us from falling, (and)
draw us out of (our) fears.

45 Hail, say your lovers
when they stand before you;
With great jubilation they
sing praise with sweet beautiful songs.

50 Hail, branch from the root,
sweet nurse of Jesus:
(to) him who speaks your praises
give of your sweet consolation.

Refrain

Da ciel ven- ne mes- so no- vel- lo
ciò fo l'an- gel Go- bri- el- lo.

Strophe

Nel- lo ci- tà di Go- li- le- o
lo' v'e- ro la gen- te lu- de- o,
fo- vel- la- vo- no in len- gua e- bre- o
in ci- tà et in co- stel- lo.

THE TEXT IS CONTAINED ALSO IN MSS MAGL¹., ARET., FIOR., AND ARS. BOTH TEXT AND MUSIC ARE FOUND IN MAGL². THE MANUSCRIPT IS MISSING A NOTE ABOVE THE ELISION WHICH OCCURS ON THE SYLLABLES 'FAVELLANO IN', THE NOTE SUPPLIED HERE IS SOL.

Da ciel venne messo novello
ciò fo l'angel Gabriello.

- 15r Nella città di Galilea
là v'era la gente Iudea,
favellavano in lengua ebraea 5
in città et in castello
- 15v ch'è kiomanta Naçareth,*
là u' la vergene naque et stette;
sponsata era a Iosephe,
secondo la legge, / coll'onello.* 10
- L'angelo fo messo da Dio,
ben començò* et ben finio;
saviamente sença rio
annuntio lo suo libello:*
- "Ave Maria, gratia plena; 15
Dio ti salvi, stella serena;
Dio è con teo che ti mena*
ennel* paradiso bello.
- Fra le femene se' benedecta
più ke null'altra ke sia decta: 20
Spiritu sancto sì t'ài electo
per la melio sença ribello.
- 16r Del tuo ventre uscirà tal fructo/
ke salvirà lo mondo tutto,
unde'l diavolo avirà corocto, 25
sì parrà grande'l flagello."
- La donna fo tutta turbata,
la reina incoronata,
et dieisi* gran mirate
di quel ke disse Gabriello. 30
- "Come fie quel che tu ài decto?
no'l credo a torto né a dritto,
e ben ne posso far disdetto;
non cognosco hom vechio né fancello."
- 16v L'angelo disse: "Non temere, 35
tu se' a Dio sì a piacere,
altra madre non/vole avere
se non voi con k'io favello.

From heaven there came a new messenger;
It was the angel Gabriel

5 In the city of Galilee,
there where the Jewish people lived
they spoke the Hebrew language
in the city and in the country

10 which is called Nazareth,
where the virgin was born and lived;
She was espoused to Joseph
according to the law with a ring.

The angel was a messenger from God
who began well and ended well:
Wisely and with due propriety
he announced his declaration.

15 "Hail, Mary, full of grace,
God keep you, clear star:
God is with you, who leads
you into beautiful paradise.

20 Among women you are blessed
more than any other that has been said:
Thus the Holy Spirit has elected you
the best woman, without contradiction.

25 From your womb will come such fruit
that it will save all the world.
Where the devil will have corrupted
the disaster will appear great.

30 The lady was much disturbed,
the crowned queen,
A great marvel occurred at that
which Gabriel said:

"How can it be, what you have said?
I do not believe it one way or the other.
And I can clearly deny it (for)
I know not man, neither old nor young.

35 "Have no fear," the angel said.
You are so pleasing to God that
no other mother does he wish to have
if not you with whom I am speaking.

Filiol* di l'altissimo fie chiamato
 lesù Christo in onì lato: 40
 per lui fi' 'l mondo salvato
 et tracto de le man del fello.*

Tu se' regina et elli è reie;
 virgo Maria, crede a mèie:
 non avrò fine, il dico a teie, 45
 lo so regno altissimo e bello.

17R Elysabeth tua cognata*
 in sua vekieça è 'ngravidato:
 non è /impossibile cosa nata*
 fare al re Manuello." 50

Respose la kiaro stella:
 "lo son qui ke so' su' ancella:
 sia secundo la tua favella,
 cusì mi chiamo et apello."

Questa donna intercedente 55
 oia mercé de la gente:
 Pregi 'l*padre omnipotente
 ke possiamo* essere con ello.

WITH THE EXCEPTION OF THE CLOSING STROPHE THE ENTIRE LAUDA IS A DRAMATIC VERSION IN DIALOGUE FORM, OF THE GOSPEL STORY OF THE ANNUNCIATION AS FOUND IN LUKE 1, 26-38.

- 7 NOTE THAT THE SENSE OF THE TEXT CONTINUES WITHOUT EITHER PAUSE OR PUNCTUATION BETWEEN THE CLOSE OF STROPHE NUMBER 1, AND THE BEGINNING OF STROPHE NUMBER 2. OBVIOUSLY THE REPETITION OF THE REFRAIN AFTER THE FIRST STROPHE WOULD INTERRUPT THE MEANING OF THE POETRY AND WOULD SEEM UNCALLED FOR HERE.
- 10 NB. THE REFERENCE TO MARY BEING ESPOUSED TO JOSEPH 'ACCORDING TO THE LAW, WITH A RING,' THIS RATHER QUIRKY ALLUSION WAS A FAVORITE SUBJECT OF MEDIAEVAL PAINTING AND WE SEE PORTRAYED IN MANY INSTANCES THE MARRIAGE OF MARY AND JOSEPH, IN WHICH CEREMONY THE HUSBAND IS CLEARLY SEEN TO PLACE A RING ON MARY'S FINGER. AN EXAMPLE IN THE VATICAN MUSEUM IS THE CANVAS OF SANA DA PIETRA, AND A MORE FAMOUS PICTURE IS THAT OF BEATO ANGELICO IN THE MUSEO DI SAN MARCO, FLORENCE. THE SIGNIFICANCE ATTACHED TO THE MATERIAL SYMBOL OF THE RING IS STILL ALIVE IN ITALY, MORE SPECIFICALLY IN PERUGIA WHERE THE MOST COVETED RELIC OF THE CATHEDRAL IS THE ALLEGED WEDDING RING OF THE VIRGIN. TRADITION HAS IT THAT IT WAS BROUGHT THERE BY A LEVANTINE MERCHANT IN THE MIDDLE AGES.
- 12 GOMENÇO - XIII CENT. 'COMINCIARE'
- 14 LIBELLO - MEDIAEVAL USAGE, 'BREVE SCRITTO' LITERALLY.
- 17 MENA - MS HAS 'MINA'
- 18 ENNEL - CF. V, 25.
- 29 DIEISI - 'SI DIEI', (DIEDE)

40 The son of the most high will be
called Jesus in every place:
By him the world will be saved and
drawn from the hands of the evil one.

45 You are the queen and he is the king;
Virgin Mary, believe me:
I tell you, it will have no end,
his high and beautiful kingdom.

50 Elizabeth your cousin has become
pregnant in her old age:
For the king, Emmanuel
nothing is impossible."

The clear star answered,
"Behold me who am his handmaiden:
May it be done according to your words.
Thus I call and declare myself."

55 May this lady intercede
and have mercy on the people:
May she pray the omnipotent father
that we may be with him.

39 FILIOL - MS HAS 'FFILIOL'

42 FELLO - XIII CENT. EQUIV. 'CATTIVO'

47 COGNATA - CF. IVA, 50

57 PREG(H)IL -

58 POSSAMO - DEFINITELY NOT TUSCAN

Refrain

Al- tis- si- ma lu- ce col gran- de splen- do- re,
in voi, dol- çe a- mo- re a- giam con- so- lan- ça.

Strophe

A- ve, re- gi- na, pul- çel- l'a- mo- ro- sa,
stel- la ma- ri- na ke non stai na- sco- sa,
lu- ce di- vi- na vir- tù gra- ti- o- sa;
bel- le- ça for- mo- sa di Dio se' sem- blan- ça

TEXT ALSO IN MSS MAGL¹, ARET., FIOR., S. SEPT., V. EM. 360. TEXT AND MUSIC BOTH IN MAGL²,
NB THE RELATIONSHIP BETWEEN THIS LAUDA AND NUMBER X OF THE SAME MANUSCRIPT. THE TWO ARE
NEARLY IDENTICAL: THE MELODIC MATERIAL OF THE FIRST TWO MEMBERS OF THE STROPHE IS JUST
REVERSED IN ORDER.

- 17v Altissima luce - col grande/splendore,
in voi, dolce amore, - ogiam consolanza.
- 18r Ave, regina, - pulzell' amorosa,
stella marina - ke non stai nascosa,*/
luce divina, - virtù gratiosa; 5
belleça formosa, - di Dio se' semblanza.*
- Templo sacroto, - ornato vasello
annuntiato - da san Gabriello;
Christo* incarnato - nel tuo ventre bello,
fructo novello - cum gran delectanza. 10
- 18v Verginitade - a Dio promettete,
umanitade* - co llui coniungeste,*
cum puritade/ - tu sì 'l parturisti,
non cognoscesti* - carnal delectanza.
- Fosti radice* - in cielo plantata, 15
madr'e nutrice - a Dio disponsata:
imperadrice - tu se' deficata,*
nostra advocata - per tua pietanza.
- Fresca rivera - ornata di fiori,
tu se' la spera - di tutti colori; 20
guida la skiera - di noi peccatori
sì c'asavori - de tua beninanza
- 19r Ave Maria, - di gratia pleno,
tu se' la via - c'a vita ci mena;
di tenebria/ - traesti et di pena 25
in gente terreno - k'ere'n gran turbança,
- Dona placente - ke sì foste humana,
fonte surgente - sovr'ogne fontana,
istievi a mente - la gente cristiana,
ke non sia vano - la nostra speranza. 30
- Humiliasti - la summa potença;
quando incillasti* - la tua sapientia;
signorigiasti - cum grande excellença
sì c'ài licença - di far perdonanza.
- 19v Vergene pura - cum tutta belleça, 35
sença misura - è la tua grandeça:
nostra/natura - recasti a frankeça
k'era a vileça - per molta offesanza.*

Highest light with great splendor,
let us have confidence in you, sweet love.

5 Hail, queen, lovely damsel,
star of the sea which is never hidden,
divine light, gracious virtue;
Comely beauty, you are the likeness of God.

10 Sacred temple, adorned vessel,
saluted by Saint Gabriel;
Christ took flesh in your beautiful womb,
the new fruit of great delight.

You promised virginity to God,
you united humanity to him.
With purity you so gave birth
(that) you did not know carnal delight.

15 You were the staff planted in heaven,
mother and nurse espoused to God:
Empress, you are godlike.
(Be) our advocate out of your mercy.

20 Fresh riverbank adorned with flowers,
you are the light of all colors;
Guide the legion of us sinners
that we may taste of your benignity.

25 Hail, Mary, full of grace,
you are the way which leads us to life:
Out of darkness and sorrow you drew the
people of earth who were in great distress.

30 Pleasing lady who was made a human,
flowing fountain above every other fountain,
bear in mind the Christian people,
that our hope be not in vain.

You humbled the high power
when you made a servant of your wisdom;
You commanded with such excellence
that you have the right to grant pardon.

35 Pure virgin with all beauty,
your greatness is without measure:
You brought to freedom our nature which
was base because of our many offences.

De la dolçore - ke'n te è tanta
 lingua né core - non pò dicer quanta.
 Garço* doctore - di voi, donna, canta,
 virgene sancta - cum tutto honorança.

40

- 4 STELLA MARINA - NOTE THE LIKENESS TO THE FIGURE COMMON IN LATIN HYMNS OF THE MIDDLE AGES, 'MARIS STELLA.'
- 6 SEMBLANÇA - XIII CENT. 'SEMBIARE.'
- 9 CRISTO - HAS BEEN ADDED TO THE MANUSCRIPT LATER AND IN ANOTHER HAND.
- 12 UMANITADE - THE MS ACTUALLY READS 'IMANITA' THE CORRECTION IS JUSTIFIED BY REASON OF ANALOGY WITH THE PREVIOUS LINE WHICH READS 'VERGINITADE' AND ALSO TO PRESERVE THE REGULAR ELEVEN SYLLABLE STRUCTURE OF THE VERSE THROUGHOUT THE LAUDA.
- 13 PURITADE - MS READS 'PURITA' FOR CORRECTION CF. SUPRA. 12.
- 14 COGNOSCESTI - MS READS 'COGNOSCENDO'. BOTH LIUZZI AND MAZZONI CORRECT IT THUS IN ORDER TO PRESERVE THE PATTERN OF INTERNAL RHYME.
- 15 RADICE - AGAIN THE 'RADIX JESSE' FIGURE FROM ISAIAS. CF. v, 47.
- 17 DEFICATA - 'DEI FICATA'
- 32 INCILLASTI - MEANING NOT CLEAR. LIUZZI SUGGESTS THAT IT MIGHT BE 'ANCILLASTI'
- 38 OFFESANÇA - XIII CENT. 'OFFESA.'
- 41 GARÇO - THIS IS THE FIRST OF THE FOUR LAUDE OF OUR MANUSCRIPT WHICH BEAR THE NAME GARÇO. FOR DISCUSSION OF HIS POSSIBLE IDENTITY, AND THEORY OF HIS RELATIONSHIP WITH THE POET PETRARCH CF. CHAPTER V, P. 91. ALSO CF LAUDE XIIIx 41; XXIX, 91; AND XLIV, 77.
- NB, THE SAME TEXT OCCURING IN MS S. SEP. REPLACES THE WORDS 'GARÇO DOCTORE' WITH 'GRAN(DE) DOCTORE.'

40 Of the sweetness which is so great in you
neither tongue nor heart can tell enough.
Garzo, the doctor, sings to you, lady,
holy virgin with all honor.

Refrain

Fa- mi can- tar l'a- mor di la be- a- ta,
 quel- la ke de Cri- sto sta gau- den- te.

Strophe

Da- mi con- for- to, ma- dre de l'a- mo- re,
 et met- te fuo- co et fiam- ba nel mio co- re;
 K'i t'a- mas- se tan- to a tut- te l'o- re.
 K'io ne trans- mor- tis- se spes- sa- men- te.

- Fami cantar l'amor di la beata,
quella ke de Cristo sta gaudente./
- 20r Dami conforto, madre de l'amore,
et mette fuoco et fiomba* nel mio core;
k'i 't'amasse tanto a tutte l'ore 5
k'io ne transmortisse* spessamente./
- 20v Femina gloriosa sì benigna,
null 'altra se ne trova tanto degna
come se' tu, madonna, c'ài la 'nsegna 10
del creatore altissimo vivente.
- Spendiente luce d'ogne mondo
diffin lo cielo disopra et in profondo,
und'ogne core sta'llegro e iocundo
di quel' c'anno la mente a Dio intendente,
- Confortami de te, madonna mia,
et giorno et nocte a l'ora de la dia;* 15
come se' dolçe a chiamar, Maria,
ke par ke rimbaldisca tutta gente./
- 21r Vergine bella, fior sovr'ogni rosa,
sença carnal amore se' dilectosa; 20
amata fosti et se' sovr'ogni cosa,
nel paradiso se' la più piacente.
- Per voi ne piangon molti sospirando,
kiedendo lo tuo amore van gridando,
levan li occhii in alto amirando: 25
or ti ci dona, gaudio della gente.
- Cominciamento fosti, madre bella,
di stari casta virgene donçella:
per voi fioresc'il mondo et rinovella,
reina sovra li angeli resplendente./ 30
- 21v Poma col dolçe fructu savorito,
l'anime ke t'asaggria per smarito;*
non cura mia d'este presente vita,
per ciò ke'l tuo savor suave sente,
- Vergene piena di tutto l'amore, 35
kui fe' si'n voi la gloria cum dolçore,
sospiri sì ti mando col mio core
ke tu d'amor me facci stare ardente.

Let me sing the love of the blessed one,
the one who is joyful in Christ.

5 Give me comfort, mother of love,
and put in my heart fire and flame,
that I may love you so much at all times
that I swoon frequently.

10 Glorious lady so benign,
no other exists so worthy as you
who have the sign of
the highest living creator.

Shining light of all the world,
from out the sky above and in the deep,
because of whom every heart is cheerful and gay
of those who have the mind to comprehend God.

15 Comfort me with yourself, my lady,
and day and night, at the hour of the day,
how sweet it is to call, Mary,
by whom all people become more cheerful.

20 Beautiful virgin, flower above every rose,
you are full of delight without carnal love:
You have been and are loved above all things.
In paradise you are the most pleasing.

25 For you many weep, sighing deeply,
Calling on your love they go shouting.
They lift their eyes on high, gazing at you:
Now give yourself to us, joy of the people.

30 (From) the beginning you were, beautiful mother,
to remain a chaste virgin damsel:
The world flowers and is renewed because of you,
resplendent queen above the angels.

Apple with sweet savory fruit,
the soul who tastes of you seems confused:
It never more cares for the present life
because it tastes your sweet savour.

35 Virgin full of all love, which
made in you glory and sweetness,
such sighs I send you with my heart
that you may make me ardent with love.

Voi ke vivete col carnale amore,
 captivi ke dormite in amore,
 non cognoscete Dio nostro signore
 quei ke dolc'è sovra dolçor potente./ 40

22r Or vi confortate in alegrança,
 voi k'avete in Dio lo grän speranza:
 Madonna cum lesù nostra baldança* 45
 tuttor a lo patre sonno presente.

Madre de Cristo piena de scientia,
 in voi è solaço, gioi'e sapiença;
 per pietà ci dona cognoscença,
 ke sempre teco sia la nostra mente. 50

4 FIAMBA - THE 'MB' IS NEITHER TUSCAN NOR SOUTHERN

6 TRANSMORTISSE - XIII CENT. USAGE MEANING 'TRAMORTIRE'

16 DIA - COMMON XIII CENT. UMBRIAN AND SICILIANS FROM LATIN <DIES. (FREQUENT IN JACOPONE)

32 SMARITA - LITERALLY 'ASTRAY'

45 BALDANÇA* - CF. LAUDA X, 10; XI, 10

40 You who live in carnal love,
captives who sleep in bitterness,
you do not know our lord God
who is sweetest above strong sweetness.

45 Now comfort yourself in joy,
you who have greatest hope in God,
Our lady, with Jesus our pride,
are always present to the Father.

50 Mother of Christ, full of knowledge,
in you is solace, joy and wisdom:
Out of compassion give us understanding;
May our minds be always with you.

Refrain

O Ma-ri-a, d'o-me-li-a se' fon- ta- no,
fior e gra na: de ma oia pi- e- tan- go.

Strophe

Gram re- i- na chi in- chi- na cia- scun re- gno,
sì m'af- fi- na lo cu- ri- na quan- do se- gno,
lo non de- gno'n co- re te- gno tu- o fi- gu- ra
chia- r'e pu- ra, ch'on- gne mal m'è'n o- bli- on- go.

TEXT IN MS ARET. THE POSITION OF THE CLEF MISSING IN THE LAST LINE HAS HERE BEEN ASCERTAINED FROM THE CUSTOS NOTE OF THE PRECEDING LINE. CURIOUS ALTERATIONS OF NEUME SHAPES OCCUR IN THE NOTATION OF ANALOGOUS CADENCES. CF. CHAPTER IV, P. 60.

- 22v O Maria, - d'omelia - se' fontana,
fior e grana: - de me sia pietanza.
- 23r Gram reina, - chi inchina - ciascun regno,
sì m'affina* - la curina* - quando segno,
io non degno, - 'n core tegno -/tuo figura 5
chiar'e pura, - ch'ongne mal m'è'n oblianza.*
- Ros'aulente* - splendente,* - fa' venire
me fallente - tuo servente - obedire,
cum çechire - reverire, - te laudando
honorando: - ogia de te consolanza. 10
- 23v Chiara spera, - gram lumera,* - dà conforto
k'io non pera - stando nera - nel mal/porto.
Ben è morto - chi nonn è acorto* - [a] servire;
mai saglire - non porrà in alegranza.
- Rocca forte - sença porte - dà'n soccorso 15
ché [la] sorte - de la morte - vien de corso.
Io sum [smorso]* - sal' ch'un sorso - di sapore
del tu'amore - non me viem mia dolça amanza.
- Gran rugiata* - candidata* - pur'e necto,
anti nata - per beata - da Di' electa, 20
tu m'aspecta - ch'io remetta, - ch'io sum ciso
mal assiso, ch'io non vada'n perdanza.
- 24r Dolç'aurora - fresc'et sora - riserena*/
la memoria - ke m'acor' - e mal me mena;
la catena - m'enterrena - d'esto mondo: 25
si'l secondo,* - merçé, damme spreçanza.*

Amen.

- 4 AFFINA - XIII CENT, 'RIDURRE ALLA FINE,' LITERALLY, TO REFINE.
- 4 CURINA - 'CORONA' ROSARY.
- 6 OBLIANÇA - 'OBLIARE' XIII CENT. USAGE, 'DIMENTICARE.'
- 13 ACORTO - 'ACCORTO'
- 16 SMORSO - NOT ACTUALLY FOUND IN THE MANUSCRIPT BUT SUPPLIED HERE BY LIUZZI.
- 17 SORSO - LITERALLY A SIP, A DRAUGHT OF A SAVORY BROTH.
- 19 RUGIATA - MEDIAEVAL USAGE FOR 'GUAZZA MATTUTINA,' 'MORNING DEW.'
- 19 CANDIDATA - FROM 'VESTITO IN BIANCO' OR 'DRESSED IN WHITE' DERIVED FROM THE PRACTICE OF CANDIDATES FOR ADMITTANCE INTO A RELIGIOUS SOCIETY WEARING A WHITE GARMENT WHEN PRESENTED FOR ACCEPTANCE.

O Mary, you are the fountain of homilies,
flower and grain: have compassion on me.

5 Great queen, before whom every kingdom bows down,
though I am not worthy to bear in my heart your
pure, clear image; when I sign myself in the rosary
make me so keen that I may forget every evil.

10 Fragrant shining rose, allow me,
your erring servant, to come to you,
to obey you blindly, to revere you, praising you,
and honoring you. Grant us consolation.

Clear light and great lamp, give comfort
that I may not perish, being black in the evil port.
He is really dead who is not wise to serve you;
Never will he be able to ascend to bliss.

15 Strong fortress without entrance, give us aid
because the fate of death comes quickly.
I am parched if a sip of the savor of your love
does not come to me, sweet love.

20 Great white morning dew, pure and clean,
before birth you were elected blessed by God.
You must wait for me, that I recover, for I am dead;
I am badly situated, (wait) that I go not into perdition.

25 Sweet dawn, fresh and simple, calm my
memory which soddens me and hurts me;
The chains of this world hold me to earth.
Hence I will bear it. Mercy! Give me hope.
Amen.

23 RISERENA - FROM 'SERENA'

26 SI' L SECONDO - HAVING THE MEANING OF 'SO BE IT.'

26 SPREFAÇA - LAPSIS CALAMI FOR 'SPREFAÇA, OR PERHAPS SUBCONSCIOUS INTERVENTION OF 'PREIÇA,' JOY.

11 LUMERA - XIII, 'LUMIERA' A HANGING LAMP WITH MANY LIGHTS. CF. XIII, 71.

Refrain

Re- gi- na so- vre- na de grām pi- e- tā- de,

en te, dol- ğe ma- dre, a- ğiam re- po- san- ğa.

Strophe

Stel- la chia- ri- ta col grām de splen- do- re.

gen- te sma- ri- ta tra- he- ste d'er- ro- re;

reg- gi la vi- ta sī ch'ō tut- te l'ō- re

re- ser- vīam le- on- ğa.

TEXT FOUND ALSO IN MSS MAGL¹., FIOR., ARET., AND ARS. Cf. LAUDA VII, p. 192, FOR SAME MELODIC MATERIAL DISPOSED IN SLIGHTLY DIFFERENT ORDER.

- Regina sovrana - de gram* pietade,
en te, dolçe madre, - ogiam resposança.
- 24v Stella chiarita - col grande splendore /
gente smarita* - traheste* d'errore:
reggi la vita - sì ch'a tutte l'ore 5
reserviam leança.*
- Orto lucente - e aulita* rosa,
a tutta gente - se' madre pietosa:
non è perdente - ke en te se reposa,
ma sta gran baldança.* 10
- 25R Fructo piacente - col grande splendore/
sotia la mente, - reempe lo core:
siamot'a mente, - fontana d'amore.
Et agge pietança.
- Giardin ornato - de fresca verdure, 15
fosti serrato - de forte clausura;
tuo fructo nato - non pose natura
ma grande speranza.
- Bel gillio d'orto, - cristallo splendente, 20
l'om ch'era morto - facesti vivente:
se' gran conforto - e l'om penitente,
e dalli fermaça.
- 25v Alta raina* - de sol amantata,
corona/ fina - se stelle t'è data;
gratia divina - t'è facta amato, 25
ke t'àn' venerança.
- Tu retrovasti - el thesauro smaruto,*
tu retrovasti - l'om k'era caduto,
quand'ascoltasti - lo dolçe saluto
cum grande fidança.* 30
- Arbor frondosa - ke fai dolçe fructo,
de Cristo se' sposa - k'è nostro conducto.*
Dacci riposa - de questo gran lucto,
et don'alegrança. Amen.

1 GRAM - THE 'M' IS MERELY HOMOGRAPHIC. CF.

7 AULITA - CF. V, 5; XIII, 6; XIV, 2.

4 SMARITA - MS HAS 'SMARITE' CF. INFRA, 27.

10 BALDANÇA - CF. XI, 10; VIII, 46.

4 TRAHESTE - LITERALLY, 'DREW'

6 LEANÇA - CF. I, 45.

Sovereign queen of great compassion,
in you, sweet mother, let us have repose.

5 Bright star, with great splendor,
you led a lost people out of error:
Rule our life so that at every hour
we may remain faithful.

10 Shining garden and fragrant rose,
to all people you are a mother of compassion:
No one is lost who takes rest in you,
be he is in great courage.

Pleasing fruit with great splendour,
you satisfy the mind and fill the heart:
We bear you in our minds, fountain of love.
Have compassion (on us).

15 Garden adorned with fresh foliage,
you were sealed as a strong cloister:
Your fruit cannot be born of nature
but of great hope.

20 Beautiful lily of the garden, shining crystal,
you revived the man who was dead:
You are a great comfort to the repentent man
and you give him steadfastness.

25 Exalted queen clothed with the sun,
a fine crown of stars was given to you:
Divine grace has made you beloved
who holds you in reverence.

30 You found again the lost treasure,
you recovered the man who had fallen,
when you heard the sweet salutation
with great confidence.

Leafy tree which bears sweet fruit,
you are the spouse of Christ who is our guide.
Give us rest from this great mourning
and give us happiness. Amen.

23-24 NB. REFERENCE TO THE FIGURE FOUND IN APOC. XII, 1., THE WOMAN "CLOTHED WITH THE SUN" AND HAVING "A CROWN OF STARS" ABOUT HER HEAD.

27 SMARUTO - CF. SMARITA, SUPRA., 4. USUAL READING 'SMARRITA.'

30 FIDANÇA - XIII CENT. FOR 'FIDUCIA' THE MEDIAEVAL LATIN FIDANTIARE, MEANING TO RENDER SECURE.

32 CONDUCTO - HAVING LITERALLY THE MEANING OF 'VIATICUM.'

32 CONDUCTO - MS HAS 'CONDUCTA' CORRECTED HERE TO PRESERVE THE RHYME.

Refrain

A- ve, De-- i ge- ni- trix,
fon- ta- na d'a- le- gran- ça.

Strophe

A- ve, fon- te con- si- gna- ta,
de la stir- pe Do- vid na- ta:
Più de null' al- tra se' be- a- ta:
A- ve- sti'n De- o ve- ro- ce- a- man- ça.

THIS LAUDA IS NOT FOUND IN ANY OTHER KNOWN MANUSCRIPT. THERE IS A TRANSPOSITION OF CLEF MISSING IN THE FOURTH SYSTEM, BETWEEN THE WORD 'SE' AND 'BEATA'. SIMILARLY THE DO CLEF OF THE LAST SYSTEM MUST BE READ AS A FA CLEF. IN BOTH INSTANCES THE CORRECTION IS DEDUCED FROM THE PRECEDING CUSTOS. THE LAST SYLLABLE OF 'ALEGRANÇA' HAS BEEN CARRIED UNDER THE FINAL NOTE OF THE MELISMA BY REASON OF ANALOGY WITH 'AMANÇA.'

- 26r Ave, Dei genitrix,*/
fontano d'alegrança.
- Ave, fonte consignato,
de la stirpe David nata:*
più de null'altra se' beata: 5
avesti'n Deo verace amança./
- 26v Amotti certo veramente
l'alto Dio onnipotente,
che per saluto de la gente
suo filioli in te prese baldança.* 10
- Variò forte natura
quando'n te, vergene pura,
lo signor prese figura
sença carnal delectança.
- A Iosep desponsato, 15
quando fosti salutato
concepisti fecundato*
lo re k'è pien de pietança.
- Regina vergene del mondo,
lo re celestial iocondo 20
portasti nel tuo corpo mondo,
ke ne trasse d'ogne pesança./
- 27r Vergene pura parturisti
e depoi partu permansisti
vergene, perké credesti 25
a Gabriel sença follança.
- Tu se' columba sença fele;
dolçe a gustar più ke mele,
porta de cui Ezechiel[e]
disse ke sempre ero'n clausança.* 30
- Donna, de laude se' degna,
ké portasti l'alta'nsegna,
lo salvator ke viv'et regna
per cui sem for de malignança.

1 AVE DEI GENITRIX - PURE LATINISM

4 DE LA STIRPE DAVID NATA - INTERESTINGLY ENOUGH THE GOSPELS DO NOT SPEAK OF MARY'S BELONGING TO THE HOUSE OF DAVID. TWICE THERE IS MENTION OF JOSEPH BELONGING TO THE LINE OF DAVID. CF. MATT. 1, 1-17; AND MATT. 1, 20. THE BOOK OF NUMBERS DOES, HOWEVER, STATE THAT ALL MEN MUST TAKE WIVES FROM WITHIN THEIR OWN TRIBE AND CLAN. CF. NUMBER, XXXVI, 8.

10 BALDANÇA - CF. VIII, 48, AND X, 10.

Hail, mother of God,
fountain of Joy.

Hail, fountain set apart,
born of the line of David:
5 More than any other you are blessed:
You had in God a true lover.

He surely loved you truly,
the high omnipotent God,
that in order to save the people
10 his son took courage in you.

He changed nature greatly
when in you, pure virgin,
the lord took flesh
without carnal pleasure.

15 Espoused to Joseph
when you were greeted,
you conceived and were pregnant
with the king full of compassion.

20 Virgin queen of the world,
you carried in your pure body
the heavenly and joyful king
who freed us of every worry.

25 Virgin pure, you gave birth
and after childbirth remained
a virgin because you believed
of Gabriel without error.

30 You are a dove without gall;
sweeter than honey to taste;
door of whom Ezechiel said
it was always closed.

Lady, you are worthy of praise,
you who bore the high sign.
the savior who lives and reigns,
through whom we are outside of harm.

17 FECUNDATA - LITERALLY 'IMPREGNATED.'

29-30 THE WRITER BETRAYS HERE IN HIS REFERENCE TO EZECHIAL ANOTHER FINE EXAMPLE OF HIS FAMILIARITY WITH THE SCRIPTURE AND PARTICULARLY THE OLD TESTAMENT. CF. EZECH. XLIV, 2. "SHUT THIS GATE MUST EVER BE, THE LORD TOLD ME, NOR OPEN ITS DOORS TO GIVE MAN ENTRANCE AGAIN, SINCE THE LORD, THE GOD OF ISRAEL ENTERED BY IT."

Refrain

O Ma- ri- o, De- i cel- la,
si- o voi lu- ce sem- pi- ter- na.

Strophe

O Mar- ri- o sa- via d'e- mo- re,
Sì fort' o- mo- sti Di- o si- gno- re,
Ke de te fe- ci su- o ma- scio- ne
al- lor ke pre- se al- ber- go'n ter- ra.

THE TEXT IS FOUND ALSO IN MS FIOR. THE CLIVES FIGURE ON THE WORD 'VOI' IS NOT CLEAR. IT MIGHT BE READ AS DO-TI OR AS RE-TI. THE FORMER READING HAS BEEN CHOSEN HERE BY REASON OF ANALOGY WITH THE CLIVIS DO-TI ON THE SYLLABLE 'KE.' THE THIRD NOTE ON THE WORD 'SAVIA' IS DISCOLORED TO THE POINT OF BEING ALMOST INVISIBLE IN THE MANUSCRIPT.

THE LAUDA IS IN THE FORM OF A MODIFIED COBLA CAFFINIDA, THE REFRAIN THEREFORE (IN AN ELABORATED MANNER) RE-APPEARING IN THE LAST TWO LINES OF THE STROPHE. THIS THEORY IS STRENGTHENED BY THE OCCURRENCE OF THE LONG NOTE, ~~RE-APPEARING~~ AT THE END OF THE STROPHE; UNDOUBTEDLY THE SCRIBE'S WAY OF INDICATING TO THE SINGER THAT THE REFRAIN SHOULD NOT BE SUNG AFTER EACH STROPHE AS IS ORDINARILY WAS.

- 27v O Maria, Dei cello,*
sia a voi luce/semperiterna.
- 28n O Maria, savia* d'amore,
sì fort'amasti Dio signore,
ke de te feci sua mascione* 5
allor ke prese/albergo'n terra.
- O Maria, cum' fort'amasti
ke l'alto Dio asediasti,*
ke de cielo ad te'l chiamasti,
sì forte te fasti bella. 10
- O Maria, cum't'adornasti
a Dio piacent'asutilliasti*
ke sovra i cieli a lui mandasti
per trarer inde nova stella.
- O Maria, cum umilitate
venceste la summa citade,
Ierusalem si fa chiamare;
per te v'intramo e possedèllo.
- 28v O Maria, virgene madre,
sempre/a te voliam dir ave, 20
perké tu a la trinitade
aparechiasti nova cella.*
- O Maria, fresca rosa,
de te fece Dio sua sposa
perké tu fosti gratiosa 25
d'essere pura donçella.
- O Maria, cui anuntidone
san Gabriello, ke lo mandone
Dio de ciel e i comandone
te salutar, te sua sposella. 30
- 29n O Maria, cum' recevesti
lo dolçe saluto c'avesti
cum gram paura/respondesti:
"Eccome, k'io sum su' ancella."*
- O Maria, virgene pura,
porta se' del cielo sicura;
ki* per te v'entra non trova muro
né serrame ke lo retegna.

O Mary, God's cell,
eternal light be to you.

5 O Mary, learned in love,
you loved the lord God so strongly
that he made his house in you
when he took his lodging on earth.

10 O Mary, you loved so strongly
that you besieged the high God,
and from heaven you called him to you.
You made yourself so very beautiful.

O Mary, you adorned yourself
and made yourself so extremely pleasing to God
that above the heavens you sent to him
in order to draw a new star from there.

15 O Mary, with humility
you conquered the great city
which is called Jerusalem;
Through you we enter there to take possession.

20 O Mary, virgin mother, to you
we always wish to say "hail"
because you prepared for
the Trinity a new cell.

25 O Mary, fresh rose,
of you God made his spouse,
because you were (so) gracious
as to be a pure virgin.

30 O Mary, to whom Saint Gabriel
announced, because he had been sent
from heaven by God and commended
to salute you, his little spouse.

O Mary, as you received
the sweet salutation
with fear you responded,
"Behold me, I who am his handmaiden."

35 O Mary, pure virgin,
you are the sure gate of heaven:
Who enters through you does not find walls
or a lock to impede him.

O Maria, cum gram* pietade
 a voi kiamam cum humilitade,
 ke tu ce debia sempr'aitare
 dal nimico ke non ce prenda.

40

- 1 CELLA - MS FIOR. READS "ANCELLA"
 3 SAVIA - XIII CENT. USAGE FOR 'SAPIA,' LEARNED, WISE.
 5 MASCIONE - 'MAGIONE' CF. IV, 11 FOR USE OF 'SC FOR 'G'
 8 ASEDIASTI - XIII CENT. TUSCAN FOR 'ASSEDIARE', TO BESIEGE.
 12 ASUTILLIASTI - 'ASSOTIGLIASTI'
 22 CELLA - CF. SUPRA. 1.
 34 MARY'S WORDS ARE HERE AN EXACT PARAPHRASE OF THE LATIN "ECCE ANCILLA DOMINI." CF. LUKE 1, 38.
 37 KI - MS HAS KE
 39 GRAM PIETADE - HOMORGANIC 'M' CF. X, 1.

40 O Mary, with great piety
to you we call with humility,
that you should always help us
from the enemy, that he may not seize us.

Refrain

A- ve, ver- ge- ne gau- den- te,
ma- dre de l'on- ni po- ten- te.

Strophe

Lo si- gnor per ma- ra- ve- gla
de te fei- ce ma- dre e fi- lis,
ro- sa bi- am- ch'e ver- me- gla
so- vr'ogl' al- tro fio- re au- len- te.

THE TEXT OCCURS ALSO IN MS PIS. THE FOURTH SYSTEM CONTAINS ONLY ONE NOTE FOR THE SYLLABLE 'DRE' OF 'MADRE' AND THE 'E' OF THE WORD WHICH FOLLOWS. LIUZZI HAS DIVIDED THE VALUE OF THE NOTE INTO TWO HALVES OF THE VALUE. THE PRESENT TRANSCRIPTION INSTEAD USES AN ELISION OF THE WORDS THUS: 'MADRE E', IN THIS MANNER AVOIDING THE DIVISION OF THE UNIT NOTE AND AT THE SAME TIME NOT INTERRUPTING THE FLOW OF TEXT.

- 29v Ave, vergene gaudente,
madre / de l'onnipotente.
- Lo signor per maravegla*
de te feice madre e filia,
rosa biamch'e vermegla 5
sovr'ogl'altro fiore aulente,*
- 30r Eravamo'n perdimento
per lo nostro/fallimento;
tu se' via de salvamento,
chiara stella d'oriente. 10
- Stella sovra la luna
più resplende ke neuma;
in te Cristo, virgo pura,
incarnòe Dio vivente.
- O beata ke credesti 15
al messaggio ke vedesti,*
lo saluto retinesti
colla gratia fervente.
- Fosti l'eska et Cristo l'amo
per cui fo difiso Adamo; 20
perk'Eva prese el como*
del freno ke fo talliente.
- 30v Si dignò per noi venire
lesù Cristo / nostro sire;
volle morte sofferire 25
per recomparar la gente.
- Senç'alchun'offensione
sì sostenne passione
per trarer di possessione
lo'nvidioso serpente. 30
- Quando tu'l vedesti morto
e'n croce'l* tuo diporto
la speranza fo conforto
de te donna cognoscente.
- Quella pena t'er'amora 35
ke'l videve stare in ora:
com'agnello ke se spara,
stava molto paziente.

Hail, joyous virgin,
mother of the omnipotent.

5 The lord, for a great miracle
made of you a mother and daughter,
a rose white and red,
fragrant above every other flower.

10 We have been lost
because of our error;
You are the way of salvation,
clear star of the East.

Star above the moon,
more resplendent than any other;
In you, pure virgin, Christ,
the living God took flesh.

15 O blessed one who believed
in the message which you understood,
you dwelt upon the greeting
with fervent grace.

20 You were the bait and Christ the fishhook
by whom Adam was divided:
Because Eve took the bit from
the bridle which was sharp.

25 He deigned to come for us,
our Lord, Jesus Christ;
He wanted to suffer death
to ransom the people.

30 Without any offence he
sustained such suffering in order
to draw us from the possession
of the envious serpent.

When you saw him dead
and on the cross, your
hope was a comfort
to you, knowing lady.

35 That pain was bitter to you
who saw him on the altar;
Like a lamb that is slaughtered
He remained very patient.

- 31r Quel te fo dolor de parto
ke'l videvi/conficto'n* quarto, 40
tutto'l sangue li era sparto
de la gran piaga repente.
- Quel dolor partecipasti;
gaimai no l'abandonasti;
nostra fede confirmasti 45
perké non fosse perdente.
- Le lagrime del tuo pianto
turbâr lo mondo tutto quanto;
tenebre fuôr facte intanto,
ke le luce fuôro spente.* 50
- Terra et aer commosse,*
tutta l'acqua si riscosse
per temo de le percosse
ke sofrîo il signor potente.
- 31v O Maria, virgo pura, 55
molto fosti/fort'et dura,
non fallèsti [per paura]*
perké tam eri prudente.
- Sovra nnoi avea facto
lo nimico grand'acatto:* 60
tu li desti scacco matto,
tal ke sempre sta dolente.
- Benedicta tu, reino,
colla gratia divina,
archa piena de doctrina, 65
c'abundantia corrente.
- Tu se' fede, tu speranza
de cui viene co[n] solança;*
ben è gioia et allegrança,
e chi del tuo dolçor sente. 70
- 32r Li rai de la tua lumera*
splendente/se smerà;*
di te ['l] sol prende la spera*
però ke se, relucente.

40 That was for you the pain of
 childbirth (when) you saw him quartered.
 All the blood was spilt
 suddenly from the great wound.

You shared that sorrow;
 you never abandoned him;
 45 you confirmed our faith so
 that it might not be lost.

The tears of your weeping
 disturb the whole world;
 Meanwhile it became dark when
 50 the light was extinguished.

Earth and air were shaken,
 all the water was disturbed
 from fear of the blows
 which the powerful lord had suffered.

55 O Mary, pure virgin, you
 were very strong and courageous.
 You did not fail [out of fear]
 because you were so prudent.

60 Over us the enemy
 had taken great toll:
 You check-mated him so
 that he is still grieving.

Blessed (are) you, queen,
 with divine grace;
 65 ark full of doctrine
 flowing in abundance.

You are the faith, you are the hope
 from which comes consolation;
 He is really joyous and happy
 70 who feels your sweetness.

The rays of your lamp
 in shining purify themselves:
 The sun is a reflection of you
 because you are so resplendent.

	Honorata se' del padre di cui tu se' filia et madre; in trinità sancta quadre, in sustantia luce ardente.	75
	Tu thesauro, tu ricchezza, tu virtude, tu larghezza, tu se' 'imperial forteza per corona resplendente.	80
	O Maria, virgo degna, priega Cristo ke ne tegna; al suo regno, ne sovegna, per noi sia entercedente.	85
32v	Garço* canta cum dolçore per te versi/cum laudore. Sì sse' plena de savore,* cielo e terra fai fluente.	90

- 1 MARAVEGLA - 'MARAVIGLIA' IN THE XII CENT. USAGE HAVING THE MEANING OF WONDER.
- 6 AULENTE - Cf. V, 5; X, 7; XIV, 2.
- 16 VEDESTI - LITERALLY SAW, BUT HERE HAVING THE MEANING OF UNDERSTOOD, AS COMMON IN THE ENGLISH COUNTERPART, TO SEE, TO UNDERSTAND.
- 21 CAMO - XIII FIGURE HAVING THE MEANING OF A MORAL BRIDLE.
- 32 E'N CROCE'L - MS HAS NE CROCEL. THE CORRECTION IS LIUZZI'S
- 40 CONFICTO - 'CONFITTO' LITERALLY DRIVEN IN.
- 40 QUARTO - LITERALLY QUARTERED.
- 50 SPENTE - FROM 'SPEGNERE' IN MEDIAEVAL USAGE MEANING 'MORTO UCCISO,' KILLED, MURDERED.
- 51-54 Cf. GOSPEL ACCOUNT, MATT XXVII, 51, AND LUKE XXIII, 44-45.
- 57 PER PAURA - MISSING IN THE MANUSCRIPT BUT SUPPLIED BY LIUZZI FROM THE MS PIS.
- 60 ACATTO - HAVING THE MEANING OF 'HAS MADE GREAT PROGRESS.'
- 68 CONSOLANÇA - MANUSCRIPT READS COSOLANÇA, WITHOUT THE SIGN OF THE NASAL.
- 71 LAMERA - Cf. IX, 11
- 72 SMERA - FROM SMERARE, XIII CENT. TO PURIFY, TO CLEAN.
- 73 DI TE'L SOL - MS READS DI TE SOL. THE CORRECTION IS MADE BY LIUZZI.
- 87 GARÇO - ON GARZO OF VII, 41, AND CHAPTER IV, P. 92.
- 89 SI SSE' PLENA DE SAVORE. CORRECTED FROM MS PIS.

75 You are honored by the Father
of whom you are (both) daughter and mother;
In the framework of the blessed Trinity,
in substance burning light.

80 You (are) a treasure, you (are) wealth,
you (are) virtue, you (are) liberality.
You are the imperial fortress
for the resplendent crown.

85 O Mary, worthy virgin,
pray Christ to keep us with Him;
To his kingdom aid us, (and)
make intercession for us.

90 With sweetness Garzo sings
for you verses of praise.
You are so full of flavor that
you make heaven and earth flowing.

Refrain

O di- vi- na vir go, flo- re
au- lo- ri ta d'o- gne au- lo- re.

Strophe

Tu se' flor ke sem- pre gra- ne,
mol- ta gra- tia in te per- ma- ne;
Tu por- ta- sti' l vi- no e pa- ne,
ciò è' l no- stro re- dem- pto- re.

O divina virgo, flore
 aulorita* d'ogne aulore.*

33r Tu se' flor ke sempre grane,*
 molta/gratia in te permone;*
 tu portasti'l vino e pane,
 cid è 'l nostro redemptore. 5

Ave, vergene benigna,
 tu ke sola fosti degna
 di portar[e] l'alta'nsegna
 de l'altissimo segnore. 10

Tu es sacra virgo pia,
 tu, dulcissima Maria,
 tu ke se' la drecta* via
 per venir ad salvatione./

33v Per* te Deo n'ave* victoria 15
 de la supernale gloria:
 la tua corona imperia
 cum Cristo imperadore.*

Tante sono li tue virtude
 ke cielo e terra e mare conclude: 20
 tutti so' di gratia ingnudi,
 kiunque de te si' en errore.

Tant'abunda per te gratia
 ke tuto'l cielo se ne solatia:
 unque de te non se satiano 25
 l'angeli de far laudure.

De quel canto glorioso
 fanno coro delectoso.
 Ciascun rendi gaudioso,/ 30
 speranç'è de lo tuo amore.

Tutti pòrtan reverentia
 cum molta gent'et ubidença
 a te, donna de potentia,
 in cui regna tutt'onore.

Per la tua beatitudine 35
 de lo sempiternal lumine,*
 fontana ke se' flumine,
 pietade per amore.

O divine virgin, flower,
 fragrance of every perfume.

5 You are the flower which always bears seed;
 Much grace abides in you.
 You bore the wine and the bread
 that is our redeemer.

10 Hail, benign virgin,
 you who alone were worthy
 to bear the high sign
 of the most high Lord.

You are a holy loving virgin,
 you, sweetest Mary,
 you who are the straight path
 to come to salvation.

15 Through you God derives the
 victory of supernal glory:
 Your crown governs with
 Christ the emperor.

20 So many are your virtues that
 they fill heaven and earth:
 All are stripped of grace,
 whoever is in error of you.

25 So abundant is your grace that
 all heaven takes comfort in you
 so that the angels never tire
 of singing your praises.

30 Of that glorious song
 they make delightful chorus.
 You make everyone joyous
 who (has) hope in your love.

Many people bear
 reverence and obedience
 to you, lady of strength,
 in whom reigns all honor.

35 Because of your blessedness
 by the eternal light,
 you who are a fountain
 be pitiful out of love.

O dolçor, de te s'afina*
 per la maiestà divina, 40
 per la tua santa doctrina,
 sì reluce'l tuo splendore.

34v Tu se' via de veritade
 scala se' d'umilitade;*
 de te prese humanitade 45
 lesù/nostro redemptore.

Tu se' gloria del paradiso,
 sempre pare'n te diviso;
 tu [se']* gloria, tu se' riso,
 tu se' rosa cum dolçore, 50

Ave, virgo incoronata,
 ave, Dei obumbrata,
 ke'm ciel se' encoronata
 madre d'ogne peccatore.

2 AULORITA; AULORE - Cf. V, 5; X, 7; XIII, 6;

3 GRANE - XIII, 'GRANELLO'

4 PERMANE - 'PERMANERE'

13 DRICTA - 'DRITTA'

15 AVE - FROM <HABET

15 MS HAS INITIAL P OCCURING TWICE

18 IMPERADORE - MED. 'IMPERATORE'

36 LUMINE - MS HAS LUME. THE CORRECTION HAS BEEN MADE TO PRESERVE BOTH THE RHYME AND THE RHYTHM.

39 S'AFINA - Cf. IX, 4

49 MS IS MISSING THE 'SE' OF TU SE' GLORIA.

40 O sweetness in you so refined
by the divine majesty,
your splendor shines thus
by your holy doctrine.

45 You are the way of truth,
the stairway of humility.
Of you Jesus our
redeemer took humanity.

50 You are the glory of paradise,
(which) always appears manifested in you;
You (are) glory, you are joy,
you are a rose of sweetness.

Hail, crowned virgin,
Hail, God o'er shadowed
who in heaven is crowned
mother of every sinner.

Refrain

Sol- ve, sol- ve, vir- go pi- o,
ge- mo splen- di- da, Ma- ri- o.

Strophe

Or can- tiam cum gram di- le- cto
de l'a- mor no- stro per- fe- cto,
ke pre- chi pro no- bis Cri- sto
ke sia no- stra lux et vi- o.

THE LAUDA IS NOT FOUND IN ANY OF THE OTHER SOURCES. THE CLEF MISSING FROM THE SECOND SYSTEM IS EASILY DETERMINED FROM THE PRECEDING CUSTOS SIGN.

Salve, salve, virgo pia,
gema splendida, Maria./

- 35r Or cantiam cum gram dilecto*
de l'amor nostro perfecto,
ke prechi pro nobis Cristo 5
ke sia nostra lux et via./
- 35v Voi k'avete'n ciel la mente,
or cantate dolçemente
Cristo iusta* voi presente 10
e la vergene Maria.
- De quel amor s' gioioso
ogn'on* canti glorioso;
ciascun de noi steas'amoroso
o servillo tuttavia.
- Or cantiamo con alegrança 15
de la bella nostra amança,
k'ell'è nostra consolança;
sempre benedicta sia.
- Alta donna gloriosa,
madre de lesù pietosa, 20
del paradiso tu se' rosa,
la più bella ke ni sia.*
- 36r Più se' bella di stella,*
casta filia sovrana;
in [te] l'amor fior' e grana,* 25
de te fa sua drudiria.
- Engratiata fosti in tutto:
de te n'è quel dolçe fructo
k'espugnòne l'amor lucto 30
de la infernal tenebria.
- Regina bella d'alegrança,
de noi agia pietança:
lasciar volemo ongn'altr 'amança
et servir a voi tuttavia.
- Ki di te à sentimento 35
non cur'auro né argento,
s'è grande lo flamento/
36v de servir a tuo bailia.*

Hail, hail, pious virgin,
Mary, shining gem.

5 Now let us sing with great
delight of our perfect love,
who prays for us to Christ
that he be our light and our way.

10 You who have minds in heaven,
now sing sweetly.
Christ is present near you
and the Virgin Mary.

Of that love so joyous let
everyone sing gloriously:
Let each of us be so loving
as to serve him always.

15 Now let us sing with joy
of our beautiful love,
she who is our consolation:
May she be always blessed.

20 Exalted, glorious lady,
merciful mother of Jesus,
you are the rose of paradise,
the most beautiful that could be.

25 You are more beautiful than a
star, chaste sovereign daughter.
In you love blossoms and bears seed;
of you he makes his spouse.

30 You were favored in all things.
Of you we have that sweet fruit
which conquered the bitter mourning
of infernal darkness.

Beautiful queen of joy,
have compassion on us:
We want to leave every other
love to serve you always.

35 He who understands you
cares for neither gold nor silver,
so great is the desire
to serve your authority.

El cor nostro fa' pensare,
 di te dolçe sospirare; 40
 facte tanto te amare,
 nul'altra cos'al cor sia.

Ad te, amor, avèn cantato:
 bella, col santo portato
 facci star dal dextro lato,* 45
 possiam forte compagnia.

- 3 DILECTO - FROM 'DILETTARE'; XIII CENT. 'GODIMENTO'
- 9 IUSTA - <JUXTA XIII CENT. MEANING OF 'PRESSO'
- 12 ON - IS THE 'ON' FROM 'UN' OR FROM 'OM'? '(U)OM'
- 22 MS READS 'KE NI SIA' WHICH MAZZONI READS AS 'KEM SIA' THE ORIGINAL IS PREFERRED HERE.
- 23 'BELLA BI STELLA' BREAKS THE OTHERWISE STEADY RHYME SCHEME. IN ORDER TO PRESERVE THE PATTERN OF THE RHYME MAZZONI SUGGESTS THAT THE LINE READ 'STELLA DEANA' TO RHYME WITH 'SOVRANA' AND 'GRANA.'
- 25 'GRANA' CF. XIV, 3.
- 38 BAILIA, CF. I, 18.
- 45-46 THE CORRECTION PRESENTED HERE IS THAT HELD BY BOTH LIUZZI AND MAZZONI. THE MANUSCRIPT READS, 'FACTI STAR DAL DEXTRO LATO, POSSIAR FAR TECO.'

40 Our heart makes us think
of you, sweet sigh;
It causes us to love you so that
no other thing can be in our hearts.

45 To you, love, we have sung,
beautiful one with the holy one you bore.
Make us be on his right side
(so that) we may be in your company.

P A R T I I

The Liturgical Cycle

The Liturgical Cycle

With lauda XVIII⁷ we meet the first of the hymns of the liturgical cycle. Since the lauda in question is actually a nativity hymn, it is possible to argue for the inclusion of certain of the preceding Marian laude into the cycle, since their emphasis on the annunciation theme might well qualify them as Advent hymns. However, for practical purposes we will consider the liturgical cycle to begin with lauda XVIII and to extend to lauda XXXI, inclusively. The hymns are distributed over the liturgical year thus:

Laude XVIII, XIX	Nativity
Lauda XX	Ephiphany
Laude XXI, XXII, XXIII, XXIV, and XXV	Passiontide
Lauda XXVI	Easter
Lauda XXVII	Ascension
Laude XXVIII, XXIX, and XXX	Pentecost
Lauda XXXI	Holy Trinity

Although the laude may in no way be considered liturgical music, there are, even in early manuscript sources of popular hymnody, evidences of liturgical influence. The arrangement of the feasts in this manner indicates some surveillance of a clerical nature. Furthermore, it is possible to discover at least something

⁷At the end of the collection of Marian laude there appear two seemingly misplaced hymns, number XVI and XVII, in honor of Saint Catherine of Alexandria and Saint Mary Magdalene, respectively. They will be discussed with the laude honoring the saints, in the introduction to Part IV of this volume.

of the nature of this particular influence, since in the thirteenth century religious orders, like dioceses, retained the right to make considerable alterations in liturgical practices and the ordinances governing them.

The influence of the Franciscans on the liturgy of the middle ages may be said to divide itself into two channels, distinct but certainly related. The first, and purely ecclesiastical facet of Franciscan activity in the liturgy is that which resulted in the abridgement of the Roman Office. The second, and more distinctly popular manifestation, was the trend to introduce new devotions and new feasts, many of which eventually found a place in the Roman calendar.

Fortunately there are numerous ordos and missals of Franciscan origin still extant, and by means of these it is possible to determine to some degree the relationship between the actual liturgical practice of the order and the popular devotion disseminated by it.⁸ The rapid growth of the Friars Minor and the evangelical nature of their mission equipped them well for the spread of such fervor, albeit a popular one.

The abbreviated version of the Office used by the friars was one shaped by necessity. The life of the mendicants was such that the

⁸The works consulted are those quoted in writings of the two Fathers Van Dijk in Franciscan Studies. Both writers quote generously from early ordos, missals and breviaries of the order.

Stephen A. Van Dijk, O.F.M., "Some Manuscripts of the Earliest Franciscan Liturgy," Franciscan Studies, NS XVI (1956), pp. 60-101. "The Calendar in the Breviary of St. Francis," Franciscan Studies, NS VIII (1948), pp. 26-40.; "The Breviary of Saint Clare," Franciscan Studies, NS VIII (1948), pp. 351-387.

Aurelian Van Dijk, O.F.M., "The Breviary of St. Clare," Franciscan Studies NS VIII (1948), pp. 40-6; "The Litany of the Saints in the Breviary of the Roman Curia and the Friars Minor before Haymo of Faversham," Franciscan Studies NS VII (1947), pp. 426-438.

recitation of the canonical hours in choir was an impossibility. John Béleth related in his Rationale divinatorum officium⁹ that the proper observance of the hours would require a liturgical library containing the antiphonary, the Old and New Testaments, the Passionary, the Legendary, the Homiliary, the Sermologus, the Psalterium, and the Martyrology, as well as a Collectarium of prayers. Such a collection was beyond the means of the early order. But even more important was the desire of St. Francis that his brothers should be free of the time-consuming choir service in order to devote themselves to apostolic aims different from those of the older contemplative monastic orders.¹⁰ Therefore, he prescribed that his friars should recite the shorter version of the breviary then used by the Roman curia. In addition Pope Gregory IX ordered Haymo of Faversham,¹¹ later Minister General of the order (1240-44) to make further changes and abbreviations in this breviary. By 1280 Pope Nicholas III declared it the official version to be used by all the churches of Rome. With the transference of the papal curia to Avignon in the next century the abridged breviary became known in France and by the end of the trecento was recognized as the official Office of the entire Roman Church.¹²

⁹Cf. DACL, "Jean Beleth," II¹ cc. 649-650; LTK, "Johannes Beleth," V, c. 1009.

¹⁰Cf. Heribert Holzappel, O.F.M., The History of the Franciscan Order translated by A. Tibesar, O.F.M. and G. Brinkmann, O.F.M. (Teutopolis, Ill.: St. Joseph Seminary, 1948), p. 183.

¹¹Cf. Catholic Encyclopedia, VII, p. 161.

¹²Cf. Dom Jules Baudot, The Roman Breviary: its Sources and History, (St. Louis: B. Herder and Co., 1909, p. 112. ff.

There is a reciprocity between liturgical practice within the order and the popular devotions propagated by it. The characteristic Franciscan emphasis on the humanity of Christ flowers in the establishing of new feasts in the calendar and in those appealing devotions of the mysteries of the life of the God-man on earth, the crib, and the Way of the Cross. In this period only a few saints were venerated within the order, and these were, significantly, figures from the New Testament - those who were near Christ here on earth. From the earliest days of the order Mary Magdalene and Michael the Archangel have been the object of a special cult. It was only in the later period that abuses set in and the sanctoral office began to encroach upon the ferial days. In addition, feasts of saints were given precedence over other higher ranking festivals.

Although the Franciscans were responsible for the introduction of certain feasts into the cycle (most notably perhaps the Trinity), it is especially in the devotions of an "extra-liturgical" nature that we find a relationship in spirit with our manuscript.

Completely in accord with the spirit of their founder, the Franciscans devoted themselves chiefly to the veneration of the Redeemer; more particularly, they sought to bring the human side in Christ home to the people, placing the easily

It should be mentioned that the Franciscans did also follow the popular trend of the time to introduce rhythmic and rhymed offices. The main composer of these was Julian of Speier, (d. 1250) who before entering the order was employed as maestro de cappella under both Philip Augustus and Louis VIII of France. His most famous rhymed offices are those for the feasts of Francis and Anthony, and he is reputed to have written part of the office for the feast of St. Dominic. Cf. Catholic Encyclopedia, VIII, p. 558.

grasped and more appealing features in the foreground. "Crib, Cross, Sacrament"--the most evident proofs of the divine love, were preferably placed before the people for their veneration by the Minorites. The Christmas-crib was, indeed, already known before, but since the beautiful crib celebration which St. Francis had at Greccio, the Order zealously took upon itself the spread of this devotion, . . . Of greater practical importance was the fostering of the devotion to the Passion of Jesus, which likewise passed over from the founder of the Order to his children. Saint Bonaventure composed a special office on the Passion of the Lord, and the preachers and confessors were charged to lead the people more and more to the knowledge and imitation of the suffering Savior.¹³

The Cortona Laudario 91 is an excellent testimony of how this mission was implemented. One after the other the hymns of the manuscript unfold in their tender, human, and picturesque poetry. It is not difficult for the imagination to reconstruct the manner in which the itinerant friar must have used the hymns to drive home a lesson. Their language is simple and graphic enough to make its impression, yet it cannot be denied that the composer of the laude at times captured the most sublime of all thoughts within his limited means. It is best to let the hymns speak for themselves in their unstudied beauty.

¹³Holzappel, op. cit., p. 181.

Refrain

Cri- sto è na- to et hu- ma- na- to
per sal- var la gen- te.
K'e- ra per- du- ta e des- ca- du- ta
nel pri- ner pa- ren- te.

Strophe

Na- to è Cri- sto per fa- re a- qui- sto
de noi pec- ca- to- ri

K'e- ram per- ti- ti e dis- par- ti- ti
dai suoi ser- vi- do- ri.
Per- ché fol- len- ti e non ser- ven- ti
ma des- ser- vi- do- ri.
E- ro- mo fa- cti da cu- lui tra- cti.
k'è tu- tor fol- len- te.

THE LAUDA APPEARS IN MAGL¹ BUT THE FOLIO CONTAINING THE BEGINNING OF THE HYMN HAS BEEN LOST. ARS. CONTAINS THE REFRAIN WITH THE FIRST THREE STROPHES AND FIOR CONTAINS THE REFRAIN WITH ONLY THE FIRST STROPHE. OUR MANUSCRIPT HAS A STRANGE INTERLOPATION BEGINNING WITH FOLIO 41 RECTA TO 43 RECTA. THE TEXT OF THE INTERPOLATED SECTION IS THE SAME AS THAT FOUND IN LAUDA XXXVII IN HONOR OF SAINT FRANCIS. THE STAVES WITH THE INTERPOLATION ARE EMPTY AND ARE EXECUTED IN BLACK RATHER THAN RED. ACCORDING TO THE SCHEME OF ALTERNATING RED AND BLUE INITIALS LETTERS THE CAPITAL LETTER N ON FOLIO 41r SHOULD BE RED INSTEAD OF BLUE.

BEGINNING WITH THIS LAUDA, LIUZZI HAS PUBLISHED A CYCLE CONTAINS SELECTIONS REPRESENTATIVE OF THE BIRTH AND PASSION OF CHRIST, UNDER THE TITLE, LA PASSIONE, NELLE INTONAZIONE DEL LAUDARIO 91 DI CORTONA. (1932) IT IS A HIGHLY QUESTIONABLE VERSION SCORED FOR ORGAN, TWO FLUTES, ONE OBOE, TWO TRUMPETS, TWO HARPS, AND STRINGS.

- 40R Cristo è nato et humanato
per salvar la gente
k'era perduta/e descaduta
nel primer parente.
- Nato è Cristo per fare acquisto 5
de noi peccatori
k'eram partiti e dispartiti*
dai suoi servidori;*
40V perché fallen/ti e non serventi 10
ma desservidori
eramo facti, da cului tracti
k'è tutor fallente.
- Lo fresco gillio bianco e vermiglio
nat'è'n questo mondo 15
per dar consiglio de fugir pillio
de quel/gran profundo;
41R degnò venire per noi sofrire
la morte dannosa*
la qual gioiosa era gravosa
42V noi primeramente. 20
- In Bellem nat'è'l signor beato
de virgine pure;
annuntiato, prefigurato
fo da la scriptura;
mediatore e redemptore 25
direct'e verace,
re [de] gran pace k'a ciascum piace,*
ki à vera mente.
- Summ'a alegrezza summa forteça,
Cristo è nato'n terra; 30
summa forteça per cui se spreçça
ben ongn'altra guerra/*
43V de lo nimico serpente, antiquo
nostro ingannatore;
de cui valore doni a tutt'ore* 35
a ki li consente.

7 DISPARTITI - FROM DISPARTIRE, TO SEPARATE

8 SERVIDORI - 'SERVITORE' THE -D- HERE TENDS TO INDICATE THAT THE AMENUENSIS WAS NOT SOUTHERN.
MS READS "DEI SERVIDORE" THE VERSION HERE IS THAT OF LIU MADE FROM MSS ARS AND FIOR WHICH
BOTH READ "DISSERVIDORI"

18 DANNOSA - XIV MEANING 'DOCUMENTO'

27 MS READS "RE GRAN PACE KA CIASCUM PACE"

32 MS HAS "GRERRA"

35 MS HAS THE OLD FORM TUTUTTORE.

Christ is born and become man
 in order to save the people
 who were lost since their first
 parents had fallen.

5 Christ is born to
 ransom us sinners
 who had departed and were
 separated from his servants;
 because we failed you and
 10 did not serve you, but had
 become deserters, drawn by him
 who still now transgresses.

The fresh white and red lily
 is born into this world
 15 in order to counsel how to flee from
 stealth, from that great abyss;
 he deigned to come to suffer for us
 that painful death, that joyful (death)
 which for us in the beginning
 20 was most grievous.

In Bethlehem the blessed Lord
 was born of the pure virgin:
 (He was) announced and prophesied
 in the scriptures:
 25 the mediator and redeemer,
 upright and true,
 the king of peace who pleases
 everyone of true understanding.

Highest joy, greatest strength,
 30 Christ is born on earth;
 Greatest strength, because of whom
 we disparage every other battle
 with the serpent enemy,
 our old deceiver:
 35 Always give of this valor to
 whomever consents to it.

Refrain

Glo- ria [^]n cie- lo [^]e pa- ce'n ter- ra
nat' è'l no- stro sal- va- to- re.

Strophe

Na- t'è Cri- sto glo- ri- o- so,
l'el- to Di- o me- re- vel- li- o- so;
Fact' è hom de- si- de ro- so
lo be- ni- gno cre- a- to- re.

THE SAME TEXT APPEARS IN MAGL¹ BUT WITH A DIFFERENT MELODY. THE POETRY ALONE APPEARS IN ARET. AND FIOR. THE CORRECT PLACEMENT OF THE CLEF MISSING FROM THE THIRD SYSTEM IS DEDUCED FROM PRECEDING CUSTOS. THERE IS A FLAT TRACED LIGHTLY BEFORE THE "e" ON THE SYLLABLE "si" OF "DESIDERIO" IN THE FOURTH SYSTEM.

- Gloria'n cielo e pace'n terra.
nat'è'l nostro salvatore.
- 44r Nat'è Cristo glorioso,
l'alto Dio mare/vellioso; 5
fact'è hom desideroso
lo benigno creatore.
- De la vergene sovrano,
lucente stella Diana,
de li erranti tramontana,* 10
puer nato de la fiore.
- Pac'n terra sia cantata,
gloria'n cielo desiderato;
la donçella consecrata
parturit'è'l* salvatore./
- 44v Nel presepe era beato 15
quei ke in* celo e contemplato,
dai santi desiderato
reguardando el suo splendore.
- Parturito l 'à cum canto,
pieno de lo spìritu santo: 20
de li brac[c]ia* li fe' manto
cum grandissimo fervore.
- Poi la madre gloriosa,
stella cla[ra]* e luminosa
l'alto sol desiderosa* 25
lactava* cum gram dolçore.

- 5 FACTE - MS READS "FACCE" HOWEVER THREE OTHER MSS (MAGL¹, FIOR, AND ARET) ALL READ "FACT'È."
- 9 TRAMONTANA - 'STELLA POLARE' TO THE END OF THE XIII CENT. LITERALLY POLE STAR, OR NORTH STAR, BUT IN POETIC USAGE, STAR OF THE WANDERING.
- 14 MAZZ - "PARTURI TAL" - LIU - "PARTURIT'AL."
- 16 KE IN - MS READS "KEN IN"
- 21 BRAC[C]IA - THE MS READS "BRACIA" BUT IN VIEW OF THE FACT THAT THIS MEANS "EMBERS" THE WORD IS BETTER WRITTEN WITH THE SECOND "C" ADDED.
- 24 CLAR[RA] - THE MS READS SIMPLY "CLA".
- 25 L'ALTO SOL - THE MS READS "LATO". THE CORRECTION IS LIUZZI'S.
- 26 LACTAVA - MED ALLATARA - 'ALLATTARE.' CF. VOL. II, P. 159, N.6.

Glory be in heaven and peace
on earth. Born is our savior.

5 Born is the glorious Christ,
the marvelous high God.
The benign creator has
become man by his own desire.

10 Of the sovereign virgin,
the shining morning star,
guiding star of the wandering,
The boy is born of the flower.

Peace be sung on earth,
glory in heaven desired.
The consecrated virgin has
brought forth the savior.

15 In the manger was the blessed one
who is contemplated in heaven,
desired by the saints,
gazing at his splendor.

20 She gave him birth with a song,
full of the Holy Spirit.
In her arms she mantled him
with greatest fervor.

25 Then the glorious mother,
the clear, luminous star
with great sweetness
suckled the high desirous sun.

Refrain

Stel- la nuo- va'n fra la gen- te
K'a po- rui- sti no- va- men- te.

Strophe

Stel- la k'ap- par' ri- st'al mun- do
quan- do naq- que'l re io- con- do,
Stett' e[n] meç- ço a tut- to'l mon- do
per a- lu- mi- nar la gen- te.

THE TEXT ONLY OCCURS IN MSS ARET., AND MAGL². THE FIRST SYSTEM CONTAINS NO CLEF AND THE OCCURRING AT THE END OF THE REFRAIN RATHER THAN THE STROPHE INDICATES THAT THE REFRAIN WAS MEANT TO BE REPEATED HERE.

- 45R Stella nuova'n fra la gente
k'aparuiesti novamente.
- 45V Stella k'apparist'al mundo
quando nagque'l re iocondo,
stett'e[n]/ meçço a tutto'l mondo 5
per aluminar la gente.
- Le tre Magi l'abber veduto,
tosto l'ebber congnoosciuto;
diser: "Nat'è lo saluto
Dio padre omnipotentz" 10
- Ciaschedun col suo reame
sì lo prese a seguitare
co'r ricc'offerte da laudare,
la qual fo molt'avenente.*
- 46P Da la stella se cansâro,* 15
ritt'o rre'Rode capitâro,*
toi novelle li portâro
ke'l fecer molto dolente.
- Et Erode a lor dicio*
che da loro saper volia 20
dov'è* nato quello Messia
el qual da re si fa venente.
- Dissar: "Nat'è re benigno,
quei k'è'imperio d'ogne regno:
en ciel n'è apparito'n segno 25
k'ell'è nato veramente."
- El re fo molt'adirato,
colli savi contrastato:*
"Da voi me sia tosto'nsegnato
lè've pote star nasente." 30
- Pousen* mente in una via
[et in una profetia]:
vider ke'n Beleem nascea
quei k'alumina la gente.

14 AVENENTE - XIII TUSCAN FOR 'PIACEVOLE'

15 CANSÂRO - FROM 'CANSARE,' MEANING TO DEVIATE

16 CAPITÂRO - FROM 'CAPITARE,' TO PRESENT ONESELF

19-22 THIS ENTIRE STROPHE WAS ADDED LATER. IT APPEARS IN ANOTHER HAND, CROWDED INTO THE MARGIN.

21 DUV'È - DUVELLE - THE MODERN 'IN QUALSIASI LUOGO.'

You are a new star who has
appeared lately among the people.

5 The star which appeared to the world
when the joyful king was born
stayed in the midst of all the world
in order to enlighten the people.

10 The three magi saw it,
they recognized it at once,
saying: "Born is the savior,
God the omnipotent father."

Each one with his realm
thus began to follow,
with rich offerings to give praise
which was very pleasing.

15 They turned away from the star,
they went to king Herod.
They brought him such news
that it made him very sorrowful.

20 And Herod said to them
that he wanted to know from them
where that messiah was born
who comes as a king.

25 They said, "Born is the benign
king who is the emperor of every realm.
In heaven has appeared the sign
that he is truly born."

30 The king was very angry,
and argued with the wise men:
"By you I must immediately be
shown where the newborn can be."

They thought of a way
(and of a prophecy):
They saw that in Bethlehem was
born the one who enlightens the people.

28 CONTRASTATO - MS READS "CONTASTATO."

31 POUSEN - FROM "POSUERUNT"

THE FAMILIAR STORY OF THE MAGI BEFORE HEROD FOLLOWS HERE MATT211-8, AND IS TREATED FREELY IN
DIALOGUE MANNER. IT APPEARS TRUNCATED, ENDING WITHOUT RESOLVING THE COMPLICATIONS IN THE PLOT -
AND AVOIDING THE STORY OF THE INNOCENTS.

Refrain

Plan- gia- mo quel cru- del ba- scio- r[e]
ke fé per noi De- o cru- cio- re.

Strophe

Ven- ne Ju- da tra- di- to- re,
ba- scio li di- e- d'e gran do- lo- re;
Lo qual fa- ciam noi per e- mo- re
o lu- i fo si- gno di pe- na- re.

THE LAUDA DOES NOT APPEAR IN ANY OF THE OTHER MSS COLLATED. THE LAST SYLLABLE OF THE WORD "CRUCIARE" IN THE SECOND SYSTEM HAS BEEN CARRIED UNDER THE LAST NOTE OF THE VOCALIZATION IN ORDER TO MATCH WITH THE ANALOGOUS PHRASE IN THE FIFTH SYSTEM UNDER "PENARE." IN THE THIRD SYSTEM THERE IS A GUIDE LINE EMPLOYED BEFORE THE WORD "BASCIO" IN ORDER TO INSURE ITS CORRECT ALIGNMENT WITH THE MUSIC. Cf. PLATE III, APPENDIX, P. 111. IN THE FIFTH SYSTEM THE SYLLABLE "RE" OF "ANDRE" HAS NO NOTE AND MUST BE SUPPLIED.

- 46v Plangiamo quel crudel basciar[e]
ke fè per noi Deo cruciare.
- 47r Venne Juda traditore,
bascio li died'e gran dolore;*
lo qual faciam noi/per amore 5
a lui fo signor di penare.*
- Quel fo signo ai Juderi:
non cognoscevan suo misteri,*
luda li feci veri:
per um suo bascio lo fece piliare. 10
- Ad Anna principe el menâro;
inudo nato lo spoliâro,
battirlo forte et sî'l legâro
et fêrlo tutto insanguinare.
- 47v Anna sî l'ebbe mandato 15
a Chayfasso* prelato,
quelli ke'l mandò a Pilato/*
per lui più vituper fare.
- Pilato ad Arode el mandòe,*
perkè molto el domandòe; 20
cercò molto e nol trovòe;
poi lo fe' rappresentare.

4 MAZZ READS "BASCIO LI DIE DE GRAN DOLORE."
CF. MATT 26:48-49; MARK 14:44-45

6 PENARE - THE LAST SYLLABLE WAS ADDED TO THE MS LATER

7 MISTERI - FROM THE LAT. MINISTERIUM. IN XIII CENT, MESTIERO, MEANING OFFICE, WORK, MINISTRY.

11 CF. JOHN 18:13

16 A CHAYFASSO PRELATO - CF. JOHN 18:24; MATT 26:57; MARK 14:53; AND LUKE 22:54. THE LATTER TWO DO NOT NAME THE HIGHPRIEST BUT ONLY REFER TO HIM BY HIS TITLE.

17 KE'L MANDO A PILATO - CF. JOHN 18:28; MATT 27:2; MARK 15:2; AND LUKE 23:1.

19-22 REFERRING TO HEROD'S DESIRE TO SEE CHRIST WORK A MIRACLE, CF. LUKE 23:7-8.

THIS IS THE SHORTEST LAUDA OF THE ENTIRE MANUSCRIPT BUT DISPLAYS IN ITS FEW VERSES AN UNUSUALLY IMPRESSIVE KNOWLEDGE OF THE SCRIPTURAL ACCOUNT OF THE STORY HERE TOLD. NO ONE OF THE FOUR GOSPELS CONTAINS ALL THE INCIDENTS, AND ALL FOUR ARE DRAWN ON HERE BY THE POET.

Let us lament that cruel kiss
by which God was crucified for us.

5 The traitor Judas came;
a kiss he gave and great sorrow:
What we do out of love
was to him a sign of pain.

10 That was a sign to the Jews.
They did not know his purpose,
Judas made it known: (?)
By his kiss he caused him to be seized.

To Annas the prince they led him;
they stripped him naked,
they hit him hard and then tied him
and made him all full of blood.

15 Thus Annas had him sent
to Caiphas the priest,
who sent him to Pilate
for him to revile him more.

20 Pilate sent him to Herod
because he desired it greatly;
he searched much and never found him;
now he made a spectacle of him.

Refrain

Ben è cru- de- le e spi- e- to- so
 ki non si mo- ve a gran do- lo- re
 de la pe- na del sal- va- to- re
 che di noi fo sì a- mo- ro- so.

Strophe

a- mo- ro- so ve- ra- men- te
 fo di noi cum gram pie- tan- ço

poi- che d'alt'- on- ni- po- ten- te
 di- sce- se ad no- stro dem- blan- ça.
 Or non fo gran- de di- si- on- ça
 per noi pren- der hu- ma ni- ta- de
 et dar- si in al- trui po- de- sta- de
 quei k'e so- vr'o- gne po- de- ro- so?

THE TEXT APPEARS IN MS MAGL¹ BUT WITHOUT THE MUSIC. THE FORM EMPLOYED IN THE GOLLA CAPPINIDA WHICH WOULD INDICATE THAT THE REFRAIN IS NOT MEANT TO BE REPEATED. THE PODATUS FIGURE ON THE WORD "QUEI" HAS A FLAT TRACED BEFORE IT. BOTH A "DO" AND A "FA" CLEF APPEAR IN THE SECOND AND THIRD SYSTEMS BUT THEY ARE NOT IN CONFLICT.

Ben è crudele e spietoso
 ki non si move a gran dolore
 de la pena del salvatore
 che di noi fo sì amoroso./

48r Amoroso veramente 5
 fo di noi cum gran pietanza,
 poiche d'alt'onnipotente
 discese ad nostra semblanza.*

48v Or non fo grande disianza* 10
 per noi/prender humanitate
 et darsi in altrui podestate
 quei k'è sovr'ogne poderoso?

Poderoso fe' discesa,
 chiusamente fe' messaggio
 ad quell'amoros'appresa 15
 donna di grand'umiltaggio:
 annuntiolle con messaggio

49r l'angelo/Gabriel beato 20
 et dixit: "Cristo [à] ordinato*
 in te, donna, venir rinchiuso.*"

Rinchiuso questo cum serà,
 puo, ke d'om non ài sabenza,*
 spirito santo in te verrà 25
 quei k'ài in sé ongne potenza:
 et agia questo per sententia."
 Altor disse la dolce polçella:
 "De l'alto Dio mi teng'ancella;
 sia de me com'ài resposo."*

Resposo tal, concepeo 30
 Iesu Cristo salvatore;
 lo qual essa parturio
 fuor de pena e de dolore.
 49v In gran viltà/chotal signore 35
 ci venne per noi dare exemplo:
 non ci trovò magion né templo
 ov'ei potesse aver reposo.

Riposo, camin et forte 40
 ci trovò ciascuna dia.
 Picciol fonte, i volse morte
 dar Erode cum fellunia;
 Cristo e Ioseppo cum Maria
 fuggiêro in terra d'Egipto
 et campâr per tal respicto
 de li mani del niquitoso.

He is very cruel and pitiless
 who is not moved to great sorrow
 by the pain of the savior
 who was so loving to us.

5 Truly, with great compassion
 he was lovable to us,
 since from his high omnipotence
 he descended to become man.
 10 Now was that not a great desire
 to take on humanity for us,
 and to submit himself to authority,
 he who is powerful above every other?

Being omnipotent, he came down to earth;
 15 In secret he made his message
 to that lovable, apprized
 lady of great humility.
 The blessed angel Gabriel
 announced his greeting
 and said, "Christ has ordained, lady,
 20 that he be enclosed in you.

Since you do not know man, this
 will happen by the Holy Spirit
 who will be in you, and who
 has every power within himself.
 25 Let this be a sign:(and judgment):
 Then the sweet maiden said,
 "I declare myself the handmaiden of the high God;
 Be it done to me as you have said."

She answered thus, and she
 30 conceived Jesus Christ the Savior;
 whom she brought forth
 without pain or sorrow.
 Such a lord came here in great
 lowliness to give us an example.
 35 He did not find here a mansion or temple
 where he could have rested.

Rest, work and strength
 he found here each day.
 With perfidy Herod wanted
 40 to kill the little babe:
 Christ with Joseph and Mary
 fled into the land of Egypt
 and escaped by such a way
 from the hands of the wicked one.

	Niquitoso, fals'e reo trovò'l popolo iudaico, predicando'l vero Deo ciascum farisei et laico.	45
50R	Più fôr duri/k'aciao indonaco d'intendor quella gente prova: quant'esso più miraculava, ciascun gli era più invidioso.	50
	Invidiosi miscredenti, quando Cristo iniuriaste! Sanicando, vostre gente suscitando, l'accusaste	55
	ad Pilato, et puoi pigliaste, comperandolo dal traditore, ke suo ministr'er e factore, per tormentar lo glorioso.	60
	Glorioso, forte pene v'ordinâr, com'i'rimmenbro, ke nudo ne le catene vi battêr per ongne membro,	
50V	per/più tormenti far, essenbro dar ad voi et far vergonna; et legârv'a la colona: empi'è ke non è doloroso.	65
	Doloroso flagellando incoronâro di spino, vis, et corpo sanguinando de voi fêr gran disciplina;	70
	cum gram tempesta, cum ruina mi fecer la croce portare, et menârv'ad iustitiare ad guisa de ladron otioso.	75
	D'omtios'et forte iudicio fust 'ad morte condempnato, et messo ad grande supplicio nella cruce'nchiavellato;	80
51R	d'aceto et di fel potato, et cum duo ladroni crucifixo; inferno'l senti enn abisso. e tutto'l mondo tenebroso.*	

8 SEMBLANÇA - XIII SEMBLARE - 'SEMBIARE,' 'SEMPRARE'

9 DISIANÇA - XIII DISIARE - 'DESIDERARE'

19 CHRISTO A ORDENATO - MS READS "CRISTO ORDINATO" Cf. LUKE 1:31

20 VENIR RENCHIUSO - NOTICE THE USE OF "VENIR" AS AN AUXILIARY VERB. 'VENIR[E]' = 'ESSER[E]'

45 Wicked, false and evil
 he found the Jewish people;
 each pharisee and layman
 preaching the true God.
 They were harder of understanding
 50 than the sword, those depraved people.
 The more miracles he performed
 the more each of them was jealous.

Envious and miscreant,
 how much you outraged Christ!
 55 Healing, and raising your dead
 to life, you reported him
 to Pilate, and then you seized him,
 buying him from the traitor,
 who was his minister and steward,
 60 in order to torment the glorious one.

Glorious one, great pain they
 ordained for you, as I remember;
 nude and in chains they beat
 your every limb, in order to
 65 torment you more, to make of
 you an example, and dishonor you;
 And they tied you to a column:
 Impious is he who is not sorrowful.

Painful scourging,
 70 they crowned you with thorns,
 (your) face and body all bloody,
 they scourge you severely;
 With great agitation, with fury
 you are made to carry the cross,
 75 and you are led to judgment
 as if you were an idle thief.

Shameful and bitter judgment,
 you were condemned to death,
 and put to great torture by
 80 being nailed to the cross.
 You drank of the vinegar and gall
 and with two thieves you were crucified.
 Hell felt it in the abyss
 and all the world was in darkness.

22 SÁBENÇA - XIII SAVERE - 'SAPERE' MS READS "PUO KE DO...." BUT MAZ HAS "FOO' KE D'EO...."
 HERE INSTEAD, "PUO, DE D'OM...."

27-28 Cf. LUKE 1:38

81-84 Cf. MATT 27:48; MARK 15:36; LUKE 23:27; AND JOHN 19:29-30

Refrain

De lo cru- del mor- te de Cri- sto
on' hom pian- ga o- ma- ra- men- te.

Strophe

Quan- do' lu- de- ri Cri- sto pil- liâ- ro,
d'o- gne par- te lo cir- cun- dâ- ro;
le sue ma- ne stre- cto le- gâ- ro
co- mo la- dro vil- lo- na- men- te.

THE POETRY OF THIS LAUDA APPEARS IN THE MSS ARET., AND ARS. THERE IS NO CLEF ON THE THIRD, FOURTH, AND FIFTY SYSTEMS. THE ENTIRE LAST LINE IS BLANK AND THE CONDITION OF THE FOLIO INDICATES MUCH USE. LIUZZI SUGGESTS THE USE OF THE MELODY OF THE SECOND MEMBER OF THE STROPHE TO SUPPLY WHAT IS MISSING IN THE LAST LINE. THIS IS ARBITRARY BUT THE RESULT IS MUSICAL AND HAS BEEN EMPLOYED HERE ALSO.

De la crudel morte de Cristo
on'hom piango amaramente.

51v Quando' iuderi Cristo pilliâro,
d'ogne/parte lo circondâro;
le sue mane strecto legâro
como ladro villanamente 5

Trenta denar fo lo mercato
ke fece Juda, et fo pagato.*
Mellio li fôra non esser nato
k'aver peccato sî duramente. 10

52r A lo colonna fo spoliato
per tutto'l corpo flagellato,*
d'ogne parte fo'n/sanguinato
comme falso amaramente.

Po'il menâr a Pilato;
a nel consellio adamandato,*
da li luder fo condempnato,
de quella falsa ria gente. 15

Tutti gridâro'alta voce:
"Moia'l falso, moia'l veloce!*"
sbrigitamente sia posto en croce
ke non turbi tutta la gente." 20

Nel suo vulto li spurtâro
e la sua barba sî la pelâro;
facendo beffe, l'imputâro*
ke Dio s'è facto falsamente 25

52v Poi ke'n croce fo kiavellato,
da li/luderi fo designato:
"Se tu se' Cristo de Dio mandato,
descende giù securamente."* 30

Lo santo lato sangue menâo
et tutti noi recomparâo*
da lo nemico ke'ngonnâo
per uno pomo sî vilmente.

San Iovanni lo vangelisto
quando guardava suo maïestro,*
vedïelo'n croce; molt'era trïsto
et doloroso de la mente.* 35

For the cruel death of Christ
let every man weep bitterly.

5 When the Jews seized Jesus Christ
they surrounded him from all sides:
They bound his hands tightly,
villanously, as if he were a thief.

10 Thirty denarii was the bargain
which Judas made and was paid.
Better that he had not been born
than to have sinned so grievously.

At the column he was stripped
(and) all his body scourged.
In every part he was blood-stained,
bitterly, as if he were an imposter.

15 Then they led him to Pilate, and
in the council he was questioned;
he was condemned by the Jews,
those false and wicked people.

20 All screamed in a loud voice,
"Let the imposter die, let him die at once.
Quickly let him be placed on the cross
so that he may not disturb all the people."

25 They spat in his face and
they plucked his beard;
Mocking him they charged him
that he falsely made himself God.

30 After he was nailed to the cross
he was pointed out by the Jews;
"If you are the Christ sent from God
come down (from the cross) safely."

The holy side poured forth blood
and (thereby) redeemed all of us
from the enemy who deceived so
basely by means of an apple.

35 Saint John the Evangelist
when he looked at his master,
saw him on the cross: He was very
sad and sorrowful of mind.

53r Li soi compagni l'abandonaro,
tutti fugiero e lui lasciaro, 40
stando tormento forte et amaro
de lo suo corpo/per la gente.

Molt'era trista sancta Maria,
quando'l suo figlio en croce veda;
cum gran dolore forte piangeva 45
dicendo: "Tristo, lassa, dolente!"*

7-8 CF. MATT 27:35

11-12 CF. MATT 27:28; MARK 15:15; LUKE 23:22; AND JOHN 19:1-2

16 ADEMANDATO - FROM DEMANDARE - 'DOMANDARE'

20 MOIA - DEFINITELY TUSCAN

CF. MATT 27:23; MARK 15:13; LUKE 23:21; AND JOHN 19:26

25 CF. JOHN 19:2-3; LUKE 22:63-65; MARK 14:66; AND MATT 27:29-31

29-30 CF. MATT 27:40; MARK 15:30; LUKE 23:37

31 CF. JOHN 19:34

36 MAIESTRO (SIC) - RHYMING WITH EVANGELISTO, 'EVANGELISTA' AND 'TRISTO' IS NOT AN ERROR HERE
BUT AN ATTEMPT AT LATINIZING. IT IS STILL A PERFECT RHYME BECAUSE EVEN TODAY SEVERAL ITALIAN
DIALECTS SAY 'MAISTRO' WHICH IS THE PERFECT INTERMEDIATE FORM FOR MASTRO, MAST ETC.

35-46 THIS IS CONTAINED ONLY IN THE ACCOUNT OF JOHN, 19:25-26

38 THE "Do" IS REPEATED IN THE MANUSCRIPT.

40 His companions abandoned him,
they all fled and left him
(there) among the people, with
his body in great and bitter torment.

45 Very sad was holy Mary when
she saw her son on the cross.
With great sorrow she wept much
saying: "Sad, tired, and sorrowful."

Refrain



Da- mi con- for- to, Di- O, et A- le- gran- ça,
et ca- ri- tà per- fe- cta et a- mo- ran- ça.

Strophe



Da- mi con- for- to, Di- o et ar- do- re:
A ca- ri- ta- de le- ga lo mio co- re,
Ke non mi sia ve- ta- to lo tuo a- mo- re:
In me non pos- se nul- la rie in- di- gran- ça.

THE TEXT OF THIS LAUDA APPEARS ONLY IN ARET. THE WORDS "ME" AND "NON" IN THE FIFTY SYSTEM ARE WRITTEN IN AN A DIFFERENT HAND AS IS THE "TA" OF "CARITA" IN THE THIRD SYSTEM.

- Dami conforto, Dio, et alegrança,
et carità perfecta et amorança, /
- 53v Dami conforto, Dio, et ardore:
a caridade lega lo mio core,
ke non mi si^e vetato lo tuo amore; 5
in me non possa nulla ria indignança.
- 54r Dami letitia, gaudio et diporto,
e nnel mio cor[e] de' pianto di conforto;
k'io sospiri et canti et stia sⁱ docto,
k'io non perda la tua fin'amança. 10
- O grande bene, dilecto di l'amanti
solazo, gaudio et dolceça dei sancti,
ke fai li cenni tali et li senblanti*
di tutto'l mondo fai far rifiutança.*
- O grande bene, di quello di paradiso, 15
ralumina'l mio cor del tuo bel viso,
ke me ne stia la mente e'l core aceso:
54v dami faglita* d'ogni altra/delectança.
- Rammentame la pena ke portasti,
amor, e quando a la croce andasti: 20
fusti battuto et tutto ensanguinasti,
oimé lasso, de tal dolorança.
- Fosti battuto e spoliato e skirrito,
e da'ludei fortemente colpito,
e d'una lancia ennel cor ferito, 25
e per invidia fuô tal arogantia.
- Piangete meco, sponse inamorate,
voi ke vivete caste adoctrinate;
venite, amanti et virgine beate; /
55r de Cristo faciam gaudio et iubilança. 30
- E fuoco et fianba stia nel nostro core,
renfreskese la rosa coll'amore;
et lo spiritu sancto parli'n noi,
e'l padre ne confirmi per pietança.

Amen.

13 SENBLANTI - XIII FOR 'SEMBIANTE', - SIGNS, GESTURES

14 RIFIUTANÇA - 'RIFIUTARE' - TO DENY

18 FAGLITA - MS READS "SAGLITA" - THE CORRECTION IS THAT OF MAZZ.

Give me comfort, God, and joy,
and perfect charity and love.

5 Give me comfort, God, and ardor.
Bind my heart to charity,
(so) that your love be not refused me,
Let there be no wicked sin in me.

10 Give me joy, gladness, and pleasure,
and in my heart give tears of comfort;
that I may sigh, and sing, and be learned,
so that I may not lose your exquisite love.

O great good and delight of lovers,
solace, joy, and sweetness of the saints,
you who make such signs and gestures
cause (men) to abandon all the world.

15 O great good that is in paradise,
illumine my heart with your beautiful face.
Let my mind and heart be inflamed;
(and) let every other delight fail me.

20 Recall to me the pain which you bore,
O love, when you went to the cross:
You were beaten and in such suffering,
alas, you covered everything with your blood.

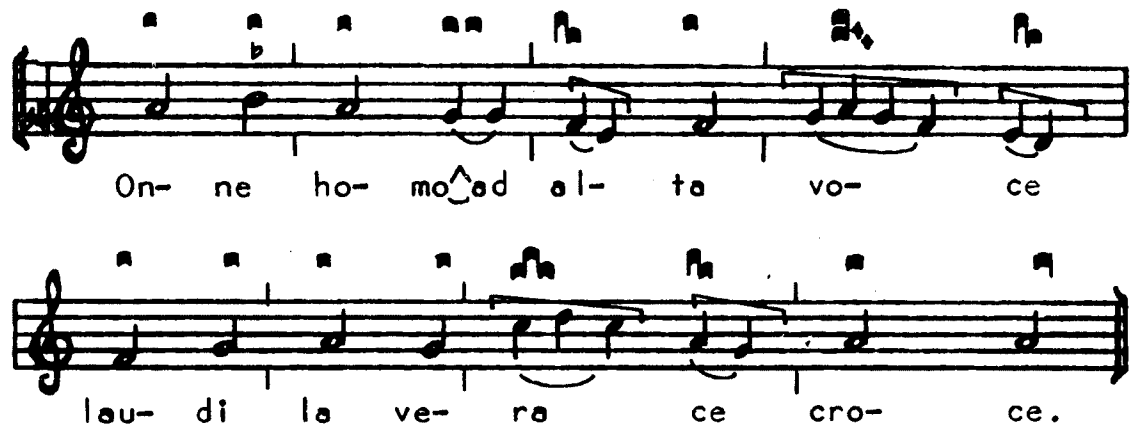
25 You were scourged, stripped, and mocked,
and gravely struck by the Jews;
and wounded in the heart with a lance.
Such arrogance was wrought out of envy.

30 Weep with me, spouses in love,
(and) you who live instructed in chastity;
Come, lovers and blessed virgins;
In Christ let us make joy and jubilation.

And fire and flame be in our heart,
let the rose be refreshed with love;
and let the Holy Spirit speak in us,
and the Father confirm us out of compassion.

Amen.

Refrain



On- ne ho- mo ad al- ta vo- ce
lau- di la ve- ra ce cro- ce.

Strophe



Quan- to è di- gno da lau- da- re,
co- re no lo po pen- sa- re,
len- gua no lo po con- ta- re,
la ve- ra- ce san- cta cro- ce.

THIS HYMN IS FOUND ALSO IN MAGL¹ AND THE TEXT APPEARS IN ARET., FIOR., AND ARS. TO PRESERVE THE MODE THE CLEF BEFORE THE WORD "VERACE" HAS BEEN MOVED FROM THE SECOND TO THE THIRD LINE. THIS IS ANALOGOUS TO THE END OF THE REFRAIN. THE MELODY AT THE END OF THE REFRAIN BEARS A RESEMBLANCE TO THE LATIN HYMN "VEXILLA REGIS."

- Onne homo ad alta voce
laudi la verace croce, /
- 55v Quanto è digno da laudare,
core no lo pò pensare,
lengua no lo pò contare, 5
la verace sancta croce.
- Questo legno pretioso
è di legno virtuoso,*
lo nimico è confuso
per la forza de la croce. 10
- 56r Poi ke Cristo fo pillato,
strictamente fo ligato;
d'ogne parte fo tormentato
e donato a la croce.
- Iesu Cristo redemptore 15
come falso bufadore,*
come latro* e traditore,
fo donato a la croce.
- Le sue membra delicate 20
fuôro stese e tirate,
tutti quante insanguinate
e kiavato in su la croce.
- San Ioanni evangelista
lo suo core multo era tristo,
quando vidde'l* suo maestro 25
stare innu/do* in sulla croce.
- 56v La sua madre è dolente,
multo tristo la sua mente:
piange e dole amaramente,
stando a piede de la croce.* 30
- La sua madre cum dolore
kiama e dice: "Dolçe amore,
omié, fillio e signore,
perké fosti posto in cruce?"
- La sua madre dice: "O fillio 35
aulorito più ke gillio
perké fo questo consillio
ke morisse nella croce?"*

Let every man in a loud voice
praise the true cross.

5 How worthy is it to praise,
no heart can think,
nor tongue can tell,
the true holy cross.

10 This precious wood
is a virtuous wood.
It has confounded the enemy
by the force of the cross.

After Christ was seized
he was tightly bound.
In every part he was tormented,
and (then) given to the cross.

15 Jesus Christ, redeemer,
like a false buffoon,
like a thief and traitor,
was given to the cross.

20 His delicate limbs were
stretched and pulled,
all stained with blood
and nailed to the cross.

25 Saint John the Evangelist's
heart was very sad
when he saw his master
(there) naked upon the cross.

30 His mother was sorrowful,
(and) very sad of mind.
She weeps and moans bitterly
standing at the foot of the cross.

His mother with sorrow
calls and says, "Sweet love,
alas, son and lord,
why were you crucified?"

35 His mother says, "O son,
more fragrant than the lily,
why was this counsel that
you must die on the cross?"

- 57ⁿ Dice Cristo: "O madre mia,
quest'è/l'obediènza mia:
ke se compia in questa dia
k'io moia nella croce." 40
- Lo suo fillio la favella:
"Or si compie questa guerra;
lo nimico è dato in terra
per la forza de la croce." 45
- Questo disse Ysaia
in sua vera prophetia;
come agnello si tondea
et ponias'innella croce.* 50
- Questo pianse Yseremia
quando keomava e dicea:
"Voi c'andate per la via,
vedete la pena de la croce."* 55
- 57^v Kiama e piange duramente,
e a Cristo/ti converte;
per te sta a bracia aperte
su nel legno de la croce. 60
- lesu Cristo, la fraterna
tu la cresce e la governo
de la gloria sempiterna
per la virtù della croce.*

7-8 BOTH ARS. AND FIOR. READ "QUESTO È LEGNO PREZIOSO / ED È SEGNO VIRTUOSO."

16 BUFADORE - XIII BUFFATORE - BUFFOON

17 LATRO - 'LADRO'

26 VIDE - 'VIDE' Cf. III, 61 AND 77.

26 STARE INNUDO - THE MANUSCRIPT IS NOT CLEAR HERE AND COULD BE READ EITHER "STAREN" OR "STARERI."
THE CORRECTION EMPLOYED HERE IS THAT OF LIU.

26-30 THE ACCOUNT OF MARY LAMENTING AND MOANING AT THE FOOT OF THE CROSS IS IN ACCORD WITH THE
OBSERVATION OF ÉMIL MALE, THAT ITALIAN PAINTINGS OF THE PERIOD WERE THE FIRST TO REPRESENT
HER AS LANGUISHING BENEATH THE CROSS. Cf. VOL II, P. 158.

31-38 THESE TWO STANZAS CONTAIN A REMARKABLE LIKENESS TO THE POEM OF JACOPONE DA TODI ENTITLED
DONNA DEL PARADISO.

O FIGLIO, FIGLIO, FIGLIO!
FIGLIO AMOROSO FIGLIO,
FIGLIO CHI DA CONSIGLIO
AL COR MIO ANGUSTIATO?

O SON, MY SON, MY SON!
OF LILIES, LOVELIEST ONE.
HELP, CONSELLOR IS NONE
FOR MY HEART DISTRESSED.

FIGLIO, OCCHI GIOCONDI
FIGLIO, CO NON RESPONDI
FIGLIO, PERCHÉ T'ASCONDI
DAL PETTO OVER SE' LATTATO?

SON, WITH SWEET EYES THAT SMILED
WHERE NO THINE ANSWERS MILD?
WHY DOST THOU HIDE, MY CHILD
FROM THY MOTHER'S BREAST.

(QUOTED FROM
JACOPONE, POET AND
MYSTIC, BY EVELYN
UNDERHILL, PP. 220-
221.)

40 Christ says: "O my mother,
this is my obedience:
which is fulfilled this day
that I die on the cross."

Her son speaks to her:
45 "Now this warfare is fulfilled,
the enemy is struck to earth
by the power of the cross."

This is what Isaias said
in his true prophecy.
50 "Like a lamb was sheared
he was laid upon the cross."

This Jeremias lamented
when he called and said,
"You who pass by the way
observe the anguish of the cross."

55 Call and weep bitterly
and be converted to Christ.
For you he remains with open arms
(there) upon the wood of the cross.

60 Jesus Christ, the brotherhood
you increase and govern
with sempiternal glory
by the virtue of the cross.

47-50 Cf. ISAIAS: 52:7

51-54 Cf. JEREMIAS LAM. 11:18-20

59-62 NOTE THE REFERENCE TO A FRATERNITY HERE. FOR FURTHER DISCUSSION OF THIS Cf. CHAPTER III,
PP. 51-66.

Refrain

le- su Cri- sto glo- ri- o- so,
o te sia lau- de et ge- chi- men- to,
ke per noi sur- re- xi- men- to
fa- ce- sti vi- cto ri- o- so.

Strophe

Vi- cto- ri- o- so el ter- go di- e
fa- ce- sti sur- re- xi men- to;

per un-ger le-tre Ma-ri-e
 lo-tu-o cor-po-al mo-ni-men-to
 an-dâr cum per-ti-o-s'un-guen-to:
 L'an-gel di-xe "Nonn è qui-e.
 In Go-li-le-a, ké sur-re-xi-o,
 voi pre-ce-de-rè gra-ti-o-so."

THE LAUDA OCCURS ALSO IN MAGL¹, AND THE TEXT IN ARS. IN THE FIFTH SYSTEM THERE SHOULD BE A "DO" CLEF SUPPLIED ON THE SECOND LINE JUST BEFORE THE WORDS "PER UNGER." THERE IS A REDUNDANT CLEF IN THE SECOND SYSTEM AND THE "FA" CLEF ON THE SIXTH SYSTEM SHOULD BE MOVED TO THE FIRST LINE IN ORDER TO PRESERVE THE MODE. THIS IS DEDUCED FROM BOTH THE PRECEDING CUSTOS AND BY THE ANALOGOUS MELODY ON "FACESTI SURREXIMENTO." THE FORM MAY BE CONSIDERED A COBLA CAPFINIDA EVEN THOUGH THERE SLIGHT ELABORATIONS OF THE MELODY OF THE REFRAIN WHEN IT APPEARS AT THE END OF THE STROPHE. THIS IS CONFIRMED BY THE PLACING OF THE ~~musical symbol~~ AT THE END OF THE STROPHE TO INDICATE THAT THE REFRAIN IS NOT MEANT TO BE REPEATED EACH TIME.

- 58r Iesu* Cristo glorioso,
 a te sia laude e gechimento,*
 ke per noi/surreximento
 facesti victorioso.
- Victoriouso el terço die 5
 facesti surreximento;
 per unger le tre Marie
 lo tuo corpo, al monumento/*
 58v andâr cum pretios'unguento:
 l'angel dixè: "Nonn è quie;*" 10
 in Galilea, ké surrexiò,
 voi precederò gratioso."
- Gratios'essendo'n via
 apparbe a la Mmagdalena;
 nell'orto dixè: "Maria"* 15
 poi raparbe inn altra mena./
 59r A tutti schiarò la serena,
 che i pèi non* se lassò toccare:
 "Gi't'ad li apostoli contare;
 d'andar a lor so desioso." 20
- Desiose lor contâro*
 ciò ke Cristo dect'avea:
 lo lor decto despreççâro,
 crediano fosse fantasia.* 25
 Poi raparbe'n quella dia;
 a duo discipuli fe' cena;*
 al castello d'Emau, apena
 l'avisâr,* lo'* fo nascoco.
- Ascoso lui, recordârse 30
 ciò ke redixe* al camino,
 quando co llui adunârse
 parendo lor pelegriño.
 59v Disser:/ "Bem fo'l summo divino!"
 A li apostoli fêr conto,
 anco* non credetter punto 35
 de ciò ognun era pensoso.
- Pensosi fra lor* essendo,
 l'apparbe'l signor verace;
 dixè: "Non andate temendo
 de me, k'io non so' fallace 40
 Sempre aviate in fra voi pace,
 et cercate la kiavadure,
 ke le mente aviate pure:
 di me ogn'on sia copioso."

Glorious Jesus Christ
 to you be praise and acclamation,
 who for us made a
 victorious resurrection.

5 You arose victorious
 on the third day;
 to anoint your body the
 three Mary's went to the grave
 with precious ointment.
 10 The angel said, "He is not here,
 he arose and will precede you
 graciously into Galilee.

Being gracious along the way
 he appeared to Magdalene;
 15 in the garden he said: "Mary."
 Then he reappeared in different mein.
 To all he made it clear that he
 did not allow anyone to touch his feet.
 "Go to the apostles and tell them
 20 (that) I am desirous to go to them."

Anxiously they told them
 what Christ had said:
 They scorned their saying,
 they believed it was a fantasy.
 25 Then he reappeared that day;
 he had supper with two of the
 disciples in the town of Emaus.
 They scarcely noticed him for he was hidden.

He concealed himself. They remembered
 30 what he had repeated along the way
 when they joined his company,
 appearing to them as a pilgrim.
 They said, "Surely he was most divine."
 They related it to the apostles,
 35 and even they did not believe,
 (but) each pondered over it.

While pondering among themselves
 the true lord appeared to them.
 He said, "Do not go about fearing me,
 40 for I am not deceitful.
 Always keep peace among yourselves,
 and search for the lock (so)
 that you have pure minds.
 Let every man be (made) bountiful in me.

Copioso si partio 45
 pesce* prima mangiato.
 Thome non v'era, poi redio
 e'l convente i fo contato.
 60R "Si no i/metto [ke] li mani el lati,"
 dixè, "non ne serò credente." 50
 Poi raparbe solamente
 per lui k'era sì dubitoso:

 "Dubitoso e incredulo, viene,
 cerca le mie ferute;*
 non sia'ncredulo ma fedele, 55
 mai per cose non vedute:
 k'è magiur merito e virtude
 de credor quello k'è absente
 ke de quello k'è presente;
 e'n ciel ne fi' piu gaudioso." 60

- 1 IESU - MS READS IIESU
- 2 GECCHIMENTO - THE LAUDA OCCURS IN MAGL¹ IN WHICH THE WORD IS RENDERED AS "GECCHIMENTO"
 PROBABLY FROM "GECCHIRE" WHICH HAS THE MEANING OF 'DICHIARE' - TO DECLARE, ACCLAIM.
- 8 LO TUO CORPO AL MONIMENTO - MS READS "DE LO TUO CORPORAL MONIMENTO." THE EMENDATION IS
 MADE FROM MSS MAGL¹ AND ARS, AND FITS THE MOLODY CORRECTLY.
- 10 QUIE - RUSTIC TUSCAN
 CF. MATT 28:6-7; MARK 16:6-7; AND LUKE 24:5-6
- 14-15 CF. MARK 16:9; AND JOHN 20:15-16
- 18 NON - APPEARS IN THE MARGIN OF THE MANUSCRIPT.
- 21 CONTÂRO - THE MANUSCRIPT READS "CONTARE."
- 21-24 CF. MARK 16:10-11
- 26-35 THE INCIDENT RELATED HERE IS RECORDED IN LUKE 24:13-25. SEE ALSO MARK 16:12
- 28 AVISAR - FROM 'AVVISARE' - HAVING CONNOTATION OF A FACE TO FACE ENCOUNTER
- 28 LO' - 'LORD'
- 30 REDIXE - THE MS READS "RODIXE."
- 35 ANCO - OLD FORM FOR 'ANCHE' - ALSO, EVEN
- 37 FRA LOR - THE MS READS "FA LOR."
 THE STORY AS RELATED FROM HERE TO THE END IS TAKEN FROM MARK 16:14; LUKE 21:36-42;
 AND JOHN 20:19-29.
- 46 PESCE - MS READS "PESCET".
- 54 FERUTE - MED FERUTO - 'FERITO' - WOUND.

45 He went away satisfied
after having eaten the fish
Thomas was not there; then he returned
and was told of the fact.
"If I do not put my hand into his side,"
50 he said, "I will not believe."
Then he reappeared solely for
him who was so full of doubt.

"Doubting and disbelieving one,
come, search my wounds;
55 Do not lack faith because of the
things which you have not seen.
But believe in them, for it is greater
virtue and merit to believe in that which
is absent than in that which is present.
60 And in heaven there will be greater rejoicing."

Refrain

Lau- da- mò la re- sur- re- cti- o- ne
e la mi- ra- bi- le a- scen- si- o- ne

Strophe

de le- su Cri- sto fi- liol de Di- o
ch'al su- o pa- dre se ne gi- o
e'n co- tal di en ciel sa- li- o:
San Mar- co'l di- ce in su- o ser- mo- ne.

THE HYMN OCCURS IN MAGL¹, AND THE TEXT ALONE IN FIOR., ARET., AND ARS. THE WORDS "E LA" AND THEIR CORRESPONDING NOTES OCCUR TWICE, AT THE END OF THE FIRST SYSTEM AND AGAIN AT THE BEGINNING OF THE SECOND. THE LATER VERSION IS TAKEN HERE TO BE THE CORRECT ONE.

60v	Laudamo la resurrectione/ e la mirabile ascensione	
61r	de Iesù Cristo filioli de Dio ch'al suo padre se ne giò, e'n cotal* dì en ciel salio: san Marco'l dice in suo/sermone.*	5
	Ad veggente delli suoi frati,* li apostoli sanctificati nella fede fuôr confirmati; alora'l disse e comandòne:	10
	"Per tutto'l mondo ve n'andate e'l mio evangelio predicate, e nel mio nome baptigate con grande benedictione.	
61v	E non debiate aver paura; predicate ad ogni creatura. Ke crede/et [non] avrà paura avirà salvatione.	15
	Ki non crederà sirà perduto, condempnato e battuto: mai non avirà'l mio aiuto e andarà'n perditione.	20
	Nel* mio nome resuscitate morti; e i leprosi mundate, e l'infermi si curate sanando le lor persone.	25
	Ki crederà non sirà vano: a cui voi porrete mano, sempre sirà salvo e sano, et avirà bon guidardone.	30
	La nostra fe' non se remove, avarete lingua nuova; ogn'omo perde/rà la prova, ki farà offensione.	
	Io vi darabbo rikki doni: sirete miei testimoni, caciarete la demoni ke danno temptatione.	35

Let us praise the resurrection
and admirable ascension

5 of Jesus Christ, the son of God
who on a glorious day ascended into
the sky and went to his father.
St. Mark tells it in his discourse.

10 In the sight of their brothers
the apostles were blessed
and confirmed in the faith;
Then he spoke and commanded:

"Into all the world, go,
and preach my gospel,
and in my name baptize
with great blessing.

15 And you must not be afraid;
Preach to every creature.
He who believes and is not afraid
will have salvation.

20 He who will not believe will be
lost, condemned, and beaten:
Never will he have my help
and he will go into perdition.

25 In my name raise the dead
and cleanse the lepers,
and cure the sick
healing their bodies.

30 He who believes will not be vain:
He upon whom you place your hands
will always be safe and sound,
and will receive a good reward.

Our faith will not be shaken,
you will have new tongues.
Every man who commits offences
will fail the test.

35 I will give you rich gifts:
You will be my witnesses;
you will chase out devils
who give temptations.

	Tollarete li serpenti e veneno enfra le gente: salvi fien li miei credenti ke del peccot'on pertiscione."*	40
	Li angeli comenciàrono a dire ke profano gran sàvere a lesu Christo nostro sire là uv'è la sua mascione.	45
62v	Voi de Galilea, or guardate in cie/lo, cotal maravilliate:* lesu Cristo ne va'l suo padre, ed è nostra redemptione.	50
	Al lato dritto del suo padre s'asedde l'umanitade insieme colla deitade, Dio et homo, ogni stascione.	
	In terra rimasi* la gloriosa, la vergine madre pretiosa; santa Maria pietosa, k'è nostra consolatione.	55
63r	Li apostoli poi n'andâro, per tutto'l mondo predicâro. La vita eterna/e'l regno caro Dio ne dea per guidardone.	60

Amen.

5 COTAL - LITERALLY "SUCH" HAS BEEN TRANSLATED FREELY HERE.

6 ST. MARK IS THE PATRON OF THE CITY OF CORTONA.

7 AD VEGGENTI DELLI SUOI FRATI - THE MS READS "POI GENTE DICE A LI SUOI FRATI." THE CORRECTION IS TAKEN FROM AN.

23 NEL - THE MS HAVE "VEL."

40 VENENO - 'VELERO' - VENOM

42 PERTISCIONE - 'PERDIZIONE' THIS IS AN EXAMPLE OF HYPER-CORRECTION ON THE PART OF THE SCRIBE.

47-48 VOI DE GALILEA, OR GUARDATE - IN CIELO - THE PASSAGE BEARS STRIKING LIKENESS TO THE LITURGY FOR THE FEAST OF THE ASCENSION. INTROITS "VIRI GALILAEI, QUID ADMIRAMINI ASPICIENTES IN CAELI,"²⁰ AND AGAIN THE FIRST ANTIPHON OF SECOND VESPER OF THE FEAST. "VIRI GALILAEI, QUID ASPICITIS IN CAELUM?"²⁰

56 RIMASI - XIII RIMASA - HAVING THE MEANING OF 'PERMANENZA' - REMAIN

40 You will take away the serpents
and venom from among the people:
My believers will be saved, those
who merited perdition because of sin. (?)

45 The angels who have great
knowledge began to speak to
Jesus Christ our lord, there
where his mansion is in heaven.

50 Look now, you of Galilee,
up in the sky, (see) such a marvel:
Jesus Christ goes to the father
and is our redeemer.

At the right hand of the father
the humanity seats himself
together with the divinity,
God and man at every season.

55 On earth remained the glorious one,
the precious virgin mother;
Holy merciful Mary
who is our consolation.

60 The apostles then went away
and preached to all the world.
God give us eternal life and
the dear kingdom for a reward.

Amen.

IT IS WORTH NOTING THAT THE ENTIRE LAUDA (WITH THE EXCEPTION OF THE FIRST SIX LINES) IS A NEARLY PERFECT PARAPHRASE OF THE ACCOUNT OF THE ASCENSION AS FOUND IN THE GOSPEL OF ST. MARK WHICH THE POET SAYS HE IS QUOTING. Cf. MARK 16:15-18.

"GO INTO THE WHOLE WORLD AND PREACH THE GOSPEL TO ALL CREATION. HE THAT BELIEVES AND IS BAPTIZED WILL BE SAVED; HE THAT DOES NOT BELIEVE WILL BE CONDEMNED. AND IN THE WAY OF PROOFS OF THEIR CLAIMS, THE FOLLOWING WILL ACCOMPANY THOSE WHO BELIEVE: IN MY NAME THEY WILL DRIVE OUT DEMONS; THEY WILL SPEAK IN NEW TONGUES; THEY WILL TAKE UP SERPENTS IN THEIR HANDS, AND IF THEY DRINK SOMETHING DEADLY, IT WILL NOT HURT THEM; THEY WILL LAY THEIR HANDS ON THE SICK AND THESE WILL RECOVER."

Refrain



Spi- ri- tu san- cto dol- ce a- mo- re,
Tu se' no- stro gui- da- to- re.

Strophe



Lo spi- ri- tu san- cto è fo- co ar- den- te,
lo cor a- lu- mi- na e la men- te;
Ch'el- li è l' al- to a- mor po- ten- te
lo quel pas- sa om- gne dol' go- re.

- Spiritu sancto, dolçe amore,
tu se' nostro guidatore.
- 63v Lo spiritu sancto è foco ardente./
lo cor alumina e la mente;
ch'elli è l'alto amor potente 5
lo qual passa omgne dolçore.
- Li apostoli ne fuôr ripieni,
discipoli de Cristo veri;
però fuôr forti e fedeli
e tutte entésaro* le scripture. 10
- 64r Null'omo puote bene amare
se'n peccato vole stare:
lo spiritu sancto l'à per male,
daralli pena e dolore.
- Getteral nella fornace 15
là uve son l'ardente brasce*
e l'enfernal foco penace
ke sempr'arde'l peccatore.
- Due son li mal carbone 20
k'abbruscian li peccatori:
et ivi son li acusatori
ke don spavento a tutte l'ore.
- Spiritu sancto benedecto,
guardane da questo decto;* 25
e menone al dolce Cristo
lo qual è nostro redemptore./
- 64v O beata trinitade,
O divino maiestade,
per la tua gran pietade
rempiene del tuo amore.* 30
- Lo mondo è falso e desliate;
Sathanas ne fa far male;
lo corpo no vole'ngannare:
e tu n'aiuta, creatore.

10 ENTÉSARO - FOR "INTESA" FROM 'INTENDERE' - TO UNDERSTAND

16 BRASCE - FOR 'BRASCE' - LIVE COAL

18 THE SIGN OF THE NASAL IS MISSING OVER THE WORD SEMPRE - "SEPRE".

Holy Spirit, sweet love,
you are our guide.

5 The Holy Spirit is a burning fire.
He illumines the mind and the heart;
He is the mighty, exalted love
which surpasses all sweetness.

10 The apostles, true disciples
of Christ, were filled with it.
Therefore, they were strong and faithful
and understood all the Scripture.

No man can love well if
he wants to remain in sin.
The Holy Spirit considers it evil
and will give him pain and sadness.

15 He will throw him in the furnace
where there are burning coals
and the infernal tormenting fire
which always burns the sinner.

20 Two are the evil coals
which burn the sinners:
And the accusers are there,
(they) who are dreaded at all times.

25 O blessed Holy Spirit,
guard us from this (place):
and lead us to sweet Christ
who is our redeemer.

30 O Blessed Trinity,
O divine majesty,
from your great holiness
fill us with your love.

The world is false and disloyal;
Satan makes us do evil;
the body wishes to betray us:
And you help us, O creator.

24 DECTO - FOR 'BETTO'

30 HERE THE MANUSCRIPT ANTICIPATES THE "LO MONDO" WHICH IS THEN REPEATED IN THE NEXT VERSE.

Refrain

Spi- ri- to san- cto glo- ri- o- so,
 so- vra noi sia gra- ti- o- so.

Strophe

Ké con gran dol- çor[e] ve- ni- sti,
 la pen- te- co- ste tu co- pi- sti;
 li di- sci- pu- li rin- pi- sti
 del tuo a- mo- re gau- di- o- so.

MS Magl¹ CONTAINS THIS SAME TEXT BUT WITH A DIFFERENT MELODY. THE TEXT ALONE OCCURS ALSO IN FIGO., ARS., AND PIS. IT IS NOTEWORTHY THAT THE [] APPEARS AT THE END OF THE STROPHE RATHER THAN THE REFRAIN. THERE ARE NUMEROUS ERRORS IN THE HYMN. THE WORD "NOI" APPEARS TWICE, AT THE END OF THE FIRST LINE AND THE BEGINNING OF THE SECOND. THERE ARE TWO CUSTOS SIGNS AT THE END OF THE THIRD SYSTEM, ONE INDICATING THE PITCH "d" AND THE OTHER "c". THE FIRST IS HELD BY LIUZZI TO BE THE CORRECT ONE SINCE IT AGREES WITH THE CLEF FOLLOWING. IN THE FOLLOWING SYSTEM THE WORD "TU" HAS BEEN ADDED IN A DIFFERENT HAND. IN ORDER TO PROVIDE A NOTE FOR IT LIUZZI DIVIDES THE CLIVIS FIGURE "c - b" BETWEEN THE SYLLABLES TU AND CON OF THE WORD COMPISTI. THE PRESENT TRANSCRIPTION HOLDS RATHER THAN THE PODATUS FIGURE HANGING IN THE MARGIN BEYOND THE TEXT BELONGS TO THE FINAL STE OF PENTECOSTE WHICH IS INCORRECTLY WRITTEN ON THE NEXT LINE. BY TRANSCRIBING THE MUSIC THUS IT IS NOT NECESSARY TO BREAK THE CLIVIS FIGURE AS LIUZZI WAS DONE. THE DISTRIBUTION OF TEXT IS MORE SATISFYING THAN IT WOULD BE WITH A LONG MELISM WHICH WOULD RESULT ON THE WORD PENTECOSTE. THE CHANGE WOULD BECOME MORE PRESENT OF THE TWO CUSTOS SIGNS ON THE PRECEDING LINE. THE SECOND CUSTOS IS THEN THE CORRECTION.

- Spirito sancto glorioso,
sovra noi sia gratioso./
- 65a Ké con gran dolçor[e] venisti,
la pentecoste tu conquististi;
li discipuli rinpisti
del tuo amore gaudioso. 5
- Colla tua virtù potente
del gran sono* ke fo repente*
le splendore venne ardente
ke fo molto pauroso. 10
- 65v Allor si fo [a] tutto aperto;
omni lingua parlò certo;*
ké lo spiritu [con] coverto
ciascun fece copioso.
- Tutto'l mondo s'è renfresco
lingua hebrea e francesca
e latina e gregesca:
ogn'omo era timoroso. 15
- Tutta gente s'asutillia
de la grande maravillia;
ké ciascuno s'asimillia
suo linguaggio proprioso.* 20
- Laudiam Cristo veramente,
l'alto padre omnipotente
de [lo] spiritu fervente*
ke fo* tanto delectoso. 25
- 66a Tu spiritu paraclito,
tu ni dà pace et habito;
ciò ke ti sia placito
al tuo regno spatioso. 30
- Già null'omo stia turbato:
lesu Cristo sia laudato,
sempre sia glorificato,
ké m'è dolçe et amoroso.
- De l'umanità del servo
tu predesti carne e nervo;
come a la fontana'l cervo*
venisti desideroso.. 35

Glorious Holy Spirit,
be gracious to us.

5 You who came with great sweetness
fulfilled the pentecost;
you filled the disciples
with your joyous love.

10 With your powerful strength
the splendor came burning
in the great sudden sound
which was very frightful.

Then everything was open;
you spoke every language surely,
so that the unseen spirit made
everyone rich with understanding.

15 All the world is refreshed,
the Hebrew and French,
and Latin and Greek:
Every man was fearful.

20 Men's minds were sharpened
by the great miracle;
(so that) each understood
in his own proper language.

25 Let us praise Christ truly,
the high omnipotent father
of the fervent spirit
who makes such delight.

30 You, Holy Paraclete, give
us peace and dwelling place;
(and) whatever may be pleasing to
you in your great kingdom.

Now let no man be troubled:
May Jesus Christ be praised,
and may he be glorified, he
who is sweet and loving to me.

35 You took flesh and nerve of
the humanity of the servant.
As a stag comes to the fountain
so you came, desirous.

- Di nui ti prenda pietade;
tu signor d'umilitade,
per la tua benignitade
sempre se' di noi geloso./ 40
- 66v Ké donasti pace al mondo
tu, signor fresch'e iocondo;
tu ne guarda del profundo
di quel logo tenebroso.* 45
- Là'v'è nulla luce,*
ogne reo vi si conduce,
ki vi cade tutto cuoce;
 giamai non starà otioso. 50
- Al tuo regno ne conduca
san Matheo, Marco et Luca,
san Iohanni, quei k'è duca,
ke per te è virtuoso:
- ke possiam teco regnare,
colli sancti te laudare,
et veder glorificare/
67n l'omo k'è mo' ruinoso.* 55
- È gioia ke sempre grana
la'ncarnatione humana
per la vergene sovrana,
di ke sempre sta gioioso. 60
- La divinitade* pura
prese, homo, in te natura;
nostra fede non si scura
perké se' sì pietoso. 65
- Cristo, non ti sia disdegno
perché tu se' nostro pegno;
danne parte del tuo regno,
de quel fructo savoroso. 70
- Di quel cibo spiritale
ke sirà sempiternale,
vivo pane sustantiale/
67v cum dolçe aulor* pretioso.

40 Have compassion on us;
 Lord of humility; out of
 your benignity you are
 always zealous for us.

45 You gave peace to the world,
 lord, fresh and gay;
 You guard us from the abyss
 of that place of darkness.

50 Every sinner is led there
 where there is no light,
 (and) he who falls in is burned;
 Nevermore will he be idle.

Saint Matthew, Mark and Luke,
 and Saint John who is the leader,
 to your kingdom conduct the
 one who to you is virtuous;

55 that we may reign with you (and)
 praise you with the saints,
 and see glorified the
 man who is now in sin.

60 The human incarnation
 by the sovereign virgin is
 a joy which always bears seed
 and by which (man) is always joyful.

65 In you, O man, the pure divinity
 took on (human) nature;
 because you are so compassionate
 our faith is not obscured.

70 Christ, do not be disdainful,
 because you are our security;
 in your kingdom give us a
 share of that savory fruit,

of that spiritual food
 which will be everlasting,
 substantial, living bread
 with sweet precious fragrance.

	Tutti i sancti foi gaudere; cum tanto amor permanere, ke ciascun à' l suo volere di nullo bene invidioso.	75
	Multo fanno gran laudore, tanto i tene in grand'onore, come ricco creatore d'anni ben delitioso.	80
	Li angeli cantan gloria; lesù, dolce memoria, spiritu de victoria terribile e abundoso.*	85
68a	Tu, dolçore cum dolçeça, tu, suave cum piageça, tu,* potente per forteça, come signor ponderoso.*	90
	Garço dà la gran speranza* a te, Cristo, per pietança: tu n'ài facti a tua semblança, prego ke ne dea riposo.	

2 NO:-- IS REPEATED IN THE MANUSCRIPT

9 SONO - 'SUONO' XIII USAGE
CF. ACTS 2:2

12 CF. ACTS 2:4

22 CF. ACTS 2:6-8

25 LO IS MISSING FROM THE MANUSCRIPT BUT IS SUPPLIED FROM MAGL².

26 MAGL² READS "FA" FOR "FU".

37 MS READS "COM A LA FONATNL NAL CERYO" THE FIGURE SUGGESTS THE OPENING LINE OF PSALM XLI.
"AS THE HIND LONGS FOR THE RUNNING WATERS, SO MY SOUL LONGS FOR YOU, MY GOD."

46 TENEBROSO - MS READS "TENEBROBROSO"

47 MS READS LÀ V'À NULLA LUCE. MAGL² HAS "LA OVE NOMN AI LUCE."

58 RUIOSO - LATINISM FOR "ROVINOZO"

63 DIVINITADE - MS HAS "DIVITADE" - CORRECTION BY MAZZ

74 AULOR - CF. V, 5;

86 ADUNOSO - FOR 'ABUNDOSO'

88 PIAGEÇA - FROM XIII "PLACERE"

75 You make all the saints rejoice;
to abide in such love that
each in his own will is
envious of nothing.

80 Many make great praise, so much
is he held there in honor,
as the creator of
every good pleasure.

85 The angels sing gloria;
Jesus, sweet memory,
spirit of victory,
terrible and abundant.

90 You, sweet one with sweetness,
you, gentle one with complacence,
you, powerful one, with strength,
(are) like a powerful lord.

May Garzo have great hope in you,
Christ, because of your compassion:
You have made us in your likeness,
(and) I pray that you give us rest.

89 MS READS "TO" FOR "TU".

90 PONDEROSO - SHOULD PROBABLY READ "PODEROSO"

91 MAGL² READS GARZO CO LA GRAN SPERANCA. FOR NOTE ON GARZO, CF. VII, P. 195, N. 41.
THE "DE" HERE SHOULD BE "DI" FOR "DIA."

Refrain

Spi ri- to san- cto da ser- vi- re,
dann' al co- re de te sen- ti- re.

Strophe

Spi- ri- tu di ve- ri- ta- de,
e fon- ta- no de bo- ni- ta- de,
per lo tu- o be- ni- gni- ta- de
lo tu- o vi- o ne fa se- gui- re.

THE HYMN IS CONTAINED IN MS MAGL¹, AND THE TEXT IS FOUND IN ARET. THE INTERVAL OF THE SEVENTH AFTER THE WORD "BONITADE" IS WORTHY OF NOTE.

	Spirito sancto da servire, dann'al core de te sentire.	
68v	Spiritu di veritade, e fontana de/bonitade, per la tua benignitade la tua via ne fa seguire.	5
	Spiritu de pietade,* flamma ardente et caritade, ben pò stare in securitade. ke a te vole obidire.	10
	De l'alto Dio se' donamento, fonte viva et ungimento; spiritu d'entendimento tu ne degi mantenere.	
69r	Spiritu consilliadore, d'ogne veritade se' doctore; ke te lauda cum bon core mai non porrea* perire.	15
	Spiritu del sancto timore, ke converti ei peccatori tu se' casto e dolce amore più ke lingua non pò dire.	20
	Spiritu de sapiença, de forteça e de sciença, la tua compagnia ke presença tu la degi mantenere.	25
	Ei profeti amaistrasti et la vergene obunbrasti Tutta la santificasti ennel tuo sancto venire.	30
69v	Tu mostrasti a san Francesco el seraphin crucifixo; le piaghe de Iesu Cristo in lui facesti refflorire.	
	Li discipuli mundasti, confortasti et infiambasti;* le lor lingue tu mutasti per ogne lingua sàvere.	35

Holy Spirit, in order to serve you
give to our heart feeling for you.

5 Spirit of truth,
and fountain of goodness,
out of your benignity
make us follow your way.

10 Spirit of piety,
burning flame and charity,
he who wills to obey you
can truly be secure.

You are the gift of the high God,
living fount and anointing;
spirit of understanding,
you must maintain us.

15 Spirit of counsel,
you are a doctor of all truth;
who praises you with a good heart,
he could never perish.

20 Spirit of holy fear,
you who convert sinners,
you are a love sweet and chaste,
more than any tongue can tell.

25 Spirit of wisdom, of
fortitude and of knowledge,
you must sustain your company
which is here present.

30 You taught the prophets,
you overshadowed the virgin:
You sanctified her completely
in your holy coming.

You showed Saint Francis
the crucified seraph;
you make the wounds of Jesus
Christ bloom again in him.

35 You cleansed, comforted
and inflamed the apostles;
you changed their tongues
to know every language.

L'anima ke te sente
 ben pò stare a legromente: 40
 di te amar non se pente,
 per cui pensa ben finire.

De li iusti se' dolçore,
 patre de li peccatori;
 l'anime fai sancte et pure 45
 et a gloria pervenire.

7 NOTE HERE THE BEGINNING OF THE ENUMERATION OF THE "GIFTS OF THE HOLY SPIRIT"
 WHICH WILL BE COMPLETED BY LINE 24.

18 PORREA - THE MS READS PORRE. THE "A" IS ADDED LATER, CROWDED IN ABOVE THE TEXT.

36 INFIAMBASTI - THE MS IS MISSING THE SIGN OF THE NASAL OVER "INFIABASTI."

40 The soul who hears you
can truly be very glad:
He does not repent of loving you
for he will come to a good ending.

45 You are the sweetness of the just,
and the father of sinners;
You make souls holy and pure
and attain to glory.

Refrain

Al- to tri- ni- tà be- a- to,
da noi sem- pre si- o- do- ra- to.

Strophe

Tri- ni- tà- de glo- ri- o- sa,
u- ni- tà ma- ra- vil- li- o- sa,
Tu se' man- na sa- vo- ro- sa
o tut' or de- si- de- ra- to.

THE LAUDA OCCURS ALSO IN MAGL¹, AND THE TEXT IS CONTAINED IN MAGL², AND FIOR. IT IS FOUND LIKEWISE IN THE FRAGMENT OF THE PIERPONT MORGAN LIBRARY, NEW YORK. IN THE THIRD SYSTEM THE SYLLABLE "DE" OF "TRINITADE" AND THE CORRESPONDING NOTE HAVE BEEN ADDED LATER AND IN A DIFFERENT HAND. THE CLEF IS MISSING FROM THE FOURTH LINE.

70r	Alta trinità beata, da noi sempre si'adorata.	
	Trinitade gloriosa, unità maravilliosa, tu se' manna savorosa	5
70v	a tut'or/desiderata.*	
	Da voi, maiestad'eterna, deitade sempiterna, la citad k'è superno klaramente è luminata.*	10
	Noi credem sença fallança, ferment[e] cum speranza, tre persone, una sustantia, da li sancti venerata.	
	Li animali oculati* ke vangelisti som chiamati, lauda l'alta potestate* cum la voce concordata.	15
	Abraam en trinitade* intense la deitade:/	20
71r	li angeli li fôr mostrasti en figura humanata.*	
	Quando vidde tre figure odorò un creatore; e'imperciò da te,* signore, la so fe' fo confirmata.	25
	En tutte le creature si' reluce'l tuo splendore come dicon le scripture, et è verità provata,	30
	La potença in creando, sapiença in ordinando, bonità in gubernando, ogne cosa tutto fiato.	
71v	Tu padre celestiale, per lo guardar/d'ogne male, el filiolo a te uguale mandast'a gente insanata.	35

May the exalted Blessed Trinity
always be adored by us.

5 Glorious Trinity,
 marvelous unity,
 you are a delightful manna
 desired at every hour.

10 Eternal majesty,
 everlasting deity,
 the city which is divine
 is clearly illumined by you.

We believe without error,
firmly, and with hope,
(in) three persons, one substance,
venerated by the saints.

15 The wise animals (by) which
 the evangelists are represented,
 praise the exalted power
 with one voice.

20 Abraham in Trinity
 understood the deity:
 The angels were shown to
 him in human form.

25 When he saw the three figures
 he adored one creator;
 By you, Lord, therefore,
 was his faith confirmed.

30 In all creatures is
 reflected your splendor,
 as the Scriptures say.
 And that is proven true.

Everything (tells) at all times
of your power in creating,
wisdom in ordering, and
goodness in governing.

35 You, celestial Father,
 sent to this mad people
 a son equal to you to
 guard them from all evil.

Nella vergene descese,
 stect'ellei* nova mese; 40
 pura carne di lei prese,
 per noi molto tormentata

Spiritu sancto, amor iocundo
 ke rempisti tutto'l mondo,
 tu ne guarda del profundo 45
 et perdona li peccata.

Ki te amo crede sempre
 tutto'l mondo per niente;
 alt'e fort'è la sua mente,
 più ke rocca k'è fidata. 50

72ⁿ O verace trinitade
 fa'per la tua/pietade
 ke nostra humilitade
 en vito eterno si'exaltata.

- 6 DESIDERATA - THE WORD IS REPEATED AT THE TURN OF THE PAGE
- 10 LUMINATA - THE LAST SYLLABLE IS OMITTED IN THE MS
- 15 OCLATI - FOR 'OCULATO,' XIV - WISE, SHREWD
 THE REFERENCE SEEMS TO BE THE PASSAGE IN EZECHIAL, 1:10, WHICH SPEAKS OF THE ANIMALS WHICH
 ARE STILL USED IN REPRESENTING THE EVANGELISTS, NAMELY, THE OX, THE LION AND THE EAGLE.
- 17 THE ORIGINAL MANUSCRIPT CONTAINS NO APOSTROPHIES. THEREFORE, IN ADDITION TO INSERTING
 ONE AFTER THE "L" OF "L'ALTA" WE SHOULD INSERT ONE AFTER THE "A" OF "LAUDA." (?)
- 17 POTESTATE - THE MS READS POTESTE.
- 19-22 THIS STROPHE REFERS TO THE OLD TESTAMENT STORY OF THE THREE ANGELS WHO APPEARED AT THE
 DOOR OF ABRAHAM'S TENT, Cf. GENESIS 18:2. THE SYMBOL OF THE THREE ANGELS WAS USED IN
 THE MIDDLE AGES TO REPRESENT THE TRINITY, AND IS ALMOST CERTAINLY THE MEANING HERE.
 FOR REPRESENTATION IN MANUSCRIPT ILLUMINATION, Cf. APPENDIX F, P. 132 . THE UPPER LEFT
 HAND MEDALLION CONTAINS THE FIGURES OF THE THREE ANGELS AT THE TENT OF ABRAHAM. THE
 FOLIO IS THE OPENING OF THE HYMN "ALTA TRINITA" BUT THE MELODY IS NOT THE SAME AS
 THAT OF THE CORTONA.
- 18 TRINITADE - MS READS TRINIDE
- 25 DA TE - THESE WORDS ARE REPEATED IN THE MANUSCRIPT.
- 40 STEC'ELLEI - FOR 'STETTE IN LEI' THE "CT" HERE IS AN EXCELLENT EXAMPLE OF HYPERCORRECTION.
 Cf. 'OTTO' < OCTO

IT IS NOTEWORTHY THAT THE FEAST OF THE BLESSED TRINITY WAS ONE OF THOSE WHICH HAD BEEN POPULARIZED
 BY THE FRIARS MINOR. ALTHOUGH THE VOTIVE MASS OF THE TRINITY DATES BACK TO THE SEVENTH CENTURY,
 AND THE OFFICE WAS COMPOSED BY STEPHEN OF LIÈGE ALREADY IN THE TENTH CENTURY, IT WAS THE FRANCISCANS
 WHO SPREAD THE DEVOTION. THROUGH THEIR EFFORTS THE FEAST WAS EXTENDED TO THE ENTIRE CHURCH IN 1334
 BY POPE JOHN XXII.

40 In the virgin he descended,
he stayed in her nine months
and took pure flesh of her,
suffering greatly for us.

45 Holy Spirit, joyous love,
you who filled all the world,
guard us from the abyss
and pardon us (our) sins.

50 He who loves you always believes
(that) all the world is as nothing;
High and strong is his mind, more
than the fortress in which he has faith.

O true Trinity,
out of your compassion
make our lowliness be
exalted in eternal life.

P A R T I I I

THE HOMILETIC LAUDE

THE HOMILETIC LAUDE

It cannot be said that the designation homiletic laude represents a homogeneous grouping for the four hymns considered in this section are extremely varied in style and content. Two are sermons on love, expressed in the most intense and emotional of figures. The remaining two treat of the last things, of death, judgement, heaven, and hell, in the most realistic fashion.

The first of the exhortations to charity is noteworthy for its use of figures employing sense images. One is struck by the close succession of such words as taste, smell, and feel; or again, savor, bitterness, warmth, and coldness. The poet runs the gamut of the five senses in attempting to present an intense image. In effect, God and love become something to be seen, felt, heard, touched, and even smelled.

As the laude on love take us to the height of the affective element in our manuscript, so do the two hymns on death and judgment reach the ultimate in realism. In language almost as graphic as the famed mosaics in the baptistry of Florence, the laude issue grim reminders of the ravages of death, and speak in almost "Dantesque" manner of the three fires which the soul may know; one to torture, one to purify, and one to enlighten.

Yet these four, admittedly the most affective hymns of the entire collection, are far removed from the extreme realism to be encountered in the hymns of flagellanti and other later penitential fraternities.¹ And still less are they in any way like the songs of those confraternities dating from the time of the Black Death. The lauda on death does, indeed, remind us of the universality of its subject, and even speaks realistically of the effect of death on the body. But never does it, (or any of our laude) dwell on the macabre aspects depicted so realistically in the art of the period of the Black Death, or in the hymns of later origin.

These four homiletic laude present more convincing proof of the utilitarian nature of the hymns than perhaps any other examples in the entire Cortona manuscript. They are so designed that their didactic intent is evident in every line of verse. And while they do at times represent a higher degree of skill in composition, they are simple and vivid enough to serve well to teach the illiterate people for whom they were intended.

For all his lack of finesse at times, the mediaeval man remained close to reality and in doing so retained to a remarkable degree the sense of sin. He undoubtedly learned well

¹Cf. Example quoted in Vol. 1, pp. 64-65.

the lesson taught in the simple songs he sang, and could make
his own the words of lauda XIII,

There seems to me no greater deceit
than to desire what is impossible to find;
and it seems to me the greatest folly
to strive for the unattainable as does
the soul which is outside the way. He
believes the world can fill him, and he
makes of it a new law. But the world
cannot for it is inferior.

Refrain

Trop- po per- de' l tem- po ke ben non t'a- ma
dolç' a- mor, le- sù, sovr'ogn'a- mo- re

Strophe

A- mor, ki t'a- ma non sta o- ti- o- so,
tan- to li par dol- çe de te gu- sta- re:
Ma tut- ta- sor vi- ve de- si- de- ro- so
co- me te pos- sa stre- cto più a- ma- re;

Ké tan- to sta per te lo cor gio- io- so

ke nol sen- tis- se nol sa- prie par- la- re

quant' è dolç' a gu- star lo tuo sa- vo- re.

THE LAUDA OCCURS IN NUMEROUS MANUSCRIPTS. MANY PARTS OF THE TEXT HAVE BEEN OBLITERATED AND ARE HERE RECONSTRUCTED FROM THE MS ARS. 8521.

Troppo perde'l tempo ke ben non t'ama,
dolç'amor, lesù, sovr'ogn'amore./

- 72v Amor, ke t'ama non sta otioso,
tanto le par dolçe de te gustare;
ma tuttasor vive desideroso. 5
come te possa stretto più amare;/
- 73r ké tanto sta per te lo cor gioioso,
ke nol sentisse nol saprie parlare
quant'è dolç'a gustar lo tuo savore.
- 73v Savor cui no si trova similliança,* 10
O lasso! lo mio cor poco t'asaggia;
null'altra cosa non m'e consolança,
se tutto'l mondo avesse e te non agio.
O dolç'amor, lesù, in cui ò speranza, 15
tu regi'l mio cor ke da te non caggia,
ma sempre più ristringa'l tuo dolçore.
- 74r Dolçor ke tolli força ad ogni amaro
et ogni cosa muti in tua dulceça;
questo sanno li sancti ke'l provâro
ke feciâro dolçe morte in amariçça; 20
ma confortolli el dolçe latovare*
di te, lesù, ké vensar ogn'aspregça,
tanto/fosti suave in li lor core.
- Cor che te non sente ben pò star tristo,
lesù, letitia et gaudio de la gente: 25
solaço non pot'essar sença Cristo;
taupino ch'eu non t'amo ben fervente.
Ki far potesse totto ogni altro aquisto,
et te non agia, di tutt'è perdente; 30
et sença te sirebbe in amaro.
- 74v Amaro in nullo core puote stare
cui tua dulceça dona condimento:
ma tuo savor, lesù, non pò/gustare
ke lassa te per altro intendemento. 35
Non sa né può lo cor terreno amare
sì gran celestiale delectamento:
non vede lume, Cristo, in tuo splendore.
- Splendor ke doni a tutto'l mondo luce,
amor, lesù, de li angeli belleça,
cielo et terra per te se conduce 40
et splende in tutte cose tuo forteça:
ognunque creatura* a te s'aduce,
ma solo'l peccator el tuo amor spreça,
et partise da/te, suo creatore. 75R

He loses too much time, who does not love you,
sweet love, Jesus, above every other love.

Love, he who loves you is not idle,
so sweet it seems (to him) to taste you;
5 but at all times he lives desirous of
being able to bind himself closer to love;
for the heart is so joyous with you
that he who does not feel it cannot say
how sweet it is to taste of your savor.

10 Savor with which no other can compare,
alas, my heart tastes of you too little;
no other thing is consolation to me,
if I had all the world and did not have you.
Sweet love, Jesus, in whom I hope,
15 rule my heart lest it should fall.
But always bind me closer to your love.

Sweetness which mitigates every bitterness
and changes everything into your sweetness;
all saints who experienced it know this,
20 they who died a sweet death in their anguish;
but you comfort them with (your) sweet electuary,
of yourself, Jesus, who comforted every harshness--
so sweet you were in their hearts.

The heart which does not feel you must be very
25 sad, Jesus, gladness and joy of all mankind.
There cannot be any solace without Christ.
Miserable am I who do not love you fervently.
He who could acquire every other thing
and yet does not have you, loses everything,
30 and without you he would be in bitterness.

No bitterness can exist in the heart
to which your sweetness gives spice.
He cannot taste your savor, Jesus,
who abandons you for other pursuits.
35 Neither can the earth-bound heart know
(how) to love so heavenly a delight:
He does not see the light, Christ, in your splendor.

O splendor which gives light to all the world,
Jesus, love, beauty of the angels,
40 heaven and earth are guided by you, and
your strength shines through in all things.
Every creature is brought to you, but
the sinner alone despises your love,
and separates himself from you, his creator.

- Creatura humana, scognoscente 45
 sovr'ogn'altra terrena creatura,
 comme ti puoi partir sì per niente
 dal to*factor cui tu se' creatura?
 Ei [ke] ti chiama cusì amorosamente
 che torni a lui, ma tu pur li stài dura 50
 et non ài cura del tuo salvatore.
- 75v Salvatore ke de la vergene nascesti,
 del tuo amor darne non ti sia desdegno,
 ké gran segno/d'amor alor ci desti
 quando per noi pendesti en sullo legno. 55
 Nelle tue sancte magne* ci descrivisti
 per noi salvare et darci lo tuo regno:
 lege la tua scriptura buon scriptore.
- Scripti sul sancto libro de la vita,
 per tua pietà lesù, ne representa: 60
 la tua scriptura ià non sia fallita,
 el nome ke portam de te non menta.
 La menta nostra fa' di te condita
 dulcissimo lesù, sì ke te senta/
 76a et [s] trictamente*t'ami con ardore. 65
- Ardore ke consumi ogni freddura,
 [et] purghi et illumini la mente,
 ogn'altra cosa fai parer obscura
 la qual non vede te presentemente;
 et giamai [se non] teco amar non cura* 70
 per non cessar l'amor da te niente
 et non retempera* dal tuo calore.
- Calor, sì fai l'anima languire
 et struggere lo cor di te infiammato,
 ke non è lingua ke'l potesse dire/ 75
 né cor pensare, se noll'à provato.
 76v Oimé lasso, fomme te sentire;
 riscalda lo mio cor di te gelato,
 ke non consumi in tanto freddore!
- Freddi peccatori, el grande fuoco 80
 nello inferno v'è aparechiato,
 se questo breve tempo, k'è sì poco,
 d'amor lo vostro cor non è scaldato:
 però ciascun si studi in onni luogo
 d'amor di Cristo essar abbraciato 85
 e confortato del suave odore./

45 O human being, more ungrateful than
 every otherearthly creature
 how can you leave, for nothing,
 the maker whose creature you are?
 He calls to you so lovingly to return
 50 to him, but you remain hard and
 have no care for your savior.

Savior, you who were born of the virgin,
 do not disdain to give us your love,
 for you gave us a great sign of love then
 55 when you hung on the cross for us.
 In your holy hands you wrote it in order
 to save us and give us your kingdom:
 Read the writing, good writer.

Written in the book of life, out of
 60 compassion, Jesus, represent us there.
 Your scripture is never in error:
 do not belie the name we bear of thee.
 Our minds have been seasoned with you,
 sweetest Jesus, so that they feel you
 65 and earnestly love you with ardor.

Ardor which consumes every coldness,
 and purifies and enlightens the mind,
 you make every other thing seem obscure
 which does not see your presence (in it).
 70 And he will never think of loving anyone
 but you. Never will he cease to love you
 and he is not tempered by your warmth.

Warmth, you make the soul languish so much
 that you melt the heart inflamed by you,
 75 (and) there is no tongue that could tell, nor
 heart which can imagine it unless he has experienced it.
 Alas, wretched me, make me feel you;
 warm my heart which is so frozen towards you
 that it be not consumed in such coldness.

80 Cold sinners, the great fire
 in hell is prepared for you, if in
 this short time, which is so brief,
 your heart is not warmed by love.
 Therefore, each must do his utmost at all
 85 times to be embraced by the love of Christ
 and comforted by his sweet fragrance.

- 77r Odor trapassi ogn'aulimento,
 lesù, ke ben non t'ama fa gran torto;
 chi non sente el tu' odoramento
 od illi è pugelente od illi è morto. 90
 E' fiume vivo del delectamento,
 ke lavi ogni fetore et dàì conforto,
 et fai tornare lo morto in suo vigore.
- Vigorosamente li amorosi
 àno quella via en tanta dolceça, 95
 gustando quelli morselli savorosi
 77v kè dona Cristo a quelli k'àno sua/ conteça;
 ke tanto sono suave e delectosi:
 ki bene l'asagia tutto lo mondo despreça,
 e quasi en terra perde suo sentore. 100
- Sentiamoni, O pigri, O negligentì,
 [e] bastane el tempo c'agiamo perduto.
 Oimè lasso, quanto siamo stati sconoscente,
 c'al più cortese non aviamo servito
 [cului] ke ce [ne] enpromette celestiale presente. 105
 A cui l'impromette già no l'è falluto,
 78r e ki lui ama li stane/buono servidore.
- Servire a te, lesù mi 'amorosa,
 più [suov'è]* ke nul altro delecto;
 [non può saper chi di te sta otioso 110
 quant'è dolce ad amar te con affecto:]*
 Gemai el core non trova altro riposo
 si non se en te, lesù, amor perfecto,
 ke de li tuoi servi se' consolatore.
- Consolare non pò terrena cosa 115
 l'amina k'è facta a tua semblança:
 più ke tutto'l mondo è pretiosa
 e nobile sopra ogni altra sustantia;
 e solo tu, lesù, li pòì dare posa
 e rimpierre sua bastança;/ 120
 78v emperciò ke tu se' solo suo maiure.
- Maiure engano non me pare ke sia
 ke de volere, quello ke non se trova,
 [et pare sovr'ogni altra gran follia
 di quel che non può essere farne prova;]* 125
 como [fa] l'anima k'è fuore de la via,
 crede ke'l mondo l'empia e fare ne vole lege nova
 ma non pot'essere, kè'l mond'è minore.

O fragrance which surpasses every perfume,
 Jesus, he who does not love you sins greatly;
 He who does not smell your fragrance,
 90 is either dead or he is corrupt.
 It is a living river of delight which
 washes away every stench and gives comfort,
 and makes the dead return in his vigor.

Vigorously the lovers have (chosen)
 95 that way in so much sweetness,
 tasting those savory morsels which
 Christ gives to those he enlightens:
 They are so sweet and delicate that he
 who tastes them will despise all the world
 100 and almost lose his senses on earth.

Let us taste of it, O lazy and negligent,
 for we have wasted enough time here.
 Alas, how ungrateful we have been, who
 have not served that most courteous one
 105 who promises us his celestial gifts.
 To whom he promises it he never fails (to give it)
 and he who loves him remains a good servant.

To serve you, Jesus, is my delight,
 more sweet than any other pleasure;
 110 he who is idle cannot know how
 sweet it is to love you with affection.
 Never can the heart find other repose
 if not in you, Jesus, perfect love,
 who are the consoler of your servants.

No earthly thing can console the soul
 which is made to your likeness:
 It is more precious than all the world,
 and nobler than any other substance;
 and you alone, Jesus, can give it
 120 repose and fulfill its needs;
 because only you are greater than it.

There seems to me no greater deceit
 than to desire what is impossible to find,
 and it seems to me the greatest folly
 125 to strive for the unattainable, as does
 the soul which is outside the way.
 He believes the world fills him, and he makes of it
 a new law. But it cannot be, for the world is inferior.

- Minorare se vole el core villano
 ke del mondo se kiama contento; 130
 volere to, lesu, amore sovrano
 79r cambiare e' llo terreno entendemento:/
 ma se lo suo palato fosse sano
 a gustare si [a] gran delectamento,
 sovr'ogn'altro sireste lo meglare. 135
- Megliore cosa de te, [amor lesu,]
 nulla mente non po desiderare:
 emperico dovarebbe el core con teco laisu
 [mai] sempre colla mente conversare;
 [et] onni creatura de quagiu 140
 per lo tuo amore, [e] niente reputare,
 et solo te pensare, dolce signore.*
- Signore, ke te vole dare la mente pura
 79v non te dea dare altra/compagnia:
 spesse fiade per la troppo cura 145
 la mente da te se desvega e si disvia.
 Dolce'e [ad] amare la creatura
 ma'l creatore piu dolce ke mai sia:
 empercio se dea temer cum gran tremore.
- Tremore e gilosia porta la mente 150
 ki ben t'ama, e'mperico ke non te despiacia,
 partese da tutta* l'altra gente
 e solo te, lesu, ei suo core abraia:
 [et] onni creature e per niente
 80r enverso la belleca/di tua faccia, 155
 tu ke d'ogne belleca se' factore.
- Fama solo te, lesu, per pensare*
 ed ogn'altro pensiero dal mio core scacia;
 en tutto questo mondo io non posso trovare
 creatura ke me satisfacia. 160
 O dulce lesu, famme to amare
 e doname gratia ke'l mio amore te piacia
 tu ke d'ogne gratia se' datore.
- Dame tanto amor, lesu, de te ke me basti
 80v ad amare quanto io/so' tenuto: 165
 per lo grande preco ke per me pagasti
 per me da voi sia reconosciuto.
 O dulce creatore, quanto m'obligasti
 ad amare piu k'eo non o pututo
 ne non posso, senca voi confortatore. 170

130 The vile heart which declares itself content
with the world, wants to diminish itself;
to want you, Jesus, sovereign love, (is)
to change the earthly understanding:
But were his palate healthy enough
135 to taste of such delight, above every
other you would satisfy him best.

No better thing than you,
Jesus, can man desire:
Therefore the heart should always
mentally commune with you in the heights;
140 and every creature here below, for
love of you is reputed as nothing,
and only thinks of you, sweet lord.

Lord, he who wants to give you a pure mind
must not be given to other company:
145 Oftentimes because of too much worry the
mind is severed from you and led astray.
It is sweet to love a creature, but better
still to love the sweetest creator who is,
Therefore we must tremble with great fear.

150 The mind which loves you well lives in
fear, jealous of displeasing you ever.
It flies from all mankind, and embraces
you alone, sweet Jesus, in its heart.
And every other creature counts for nothing
155 in comparison with the beauty of your face,
you, who of all beauty are the maker.

Make me think of you only, Jesus, and
expel from my heart every other thought;
in all this world I cannot find
160 a creature which satisfies me.
O sweet Jesus, make me love you and give
me the grace that my love may please you,
you, who of all graces are the giver.

165 Give me so much love for you, Jesus,
that I may love you as I am loved.
May the great price which you have paid
for me be fully appreciated by me.
O sweet creator, you have obliged me to
170 love you so much more than I ever could
or ever can without you, O comforter.

- Conforto lo mio core ke per te languesca
 ke sença te non vole altro conforto.
 Oi mè lasso, più degiuno endebelesce,*
 el core ke tu non pasci el vive morto;*
 81r ma se de lo tuo/amore asagiasse, revivisce, 175
 ed or me aiuta*, amore, en questo porto,
 tu ke se' sopra ogne altro aitatore.
- Aitame, amore, ch'e' non perisca;
 amore dolce, ke per amore io t'adomando;
 pràgote ke'l tuo amore non me fallasca, 180
 receve li miei sospiri ke io te mando:
 81v se tu voli ke io per te languesca,
 fa' ke me piacia, k'io vollio morire amando
 per lo tuo amore,/O dolce redemptore.
- Redemptore, questo è mio volere
 d'amante e de servire quanto io potesse:
 O dulce Cristo, debiate piacere
 ke'l mio core del tuo amore s'empisse;
 quella ora fallame vedere
 ke tu, lesù, il mio core tegnesse, 190
 e de me fosse cibo pascitore.
- Pasceme, O panè celestiale,
 e d'ogn'altra cosa fame enfastidire;
 O cibo de vita sempre'eternale,
 82r ke ben/t'assaggia maio non pò morire 195
 famme questo dono spetial
 k'i'te [dolçe]* lesù, possa sentire
 et per pietança, O largo donatore,
- Doname del tuo amore desiderato;
 del tuo dolce amore famene asagiare; 200
 desopra ogne altro cibo è delicato,
 e tutto'l mondo vollio degiunare.
 La lengua ke l'asaggia in lo palato
 82v lacte/et melle fàli distillare 205
 e renovare la mente cum fervore.
- Fervente amore le dàì, lesù,
 ki canta lo delecto di si grande alteça:
 e ffine ki vive in terra de qua giù
 tu regi la sua vita en gran necteça;
 solaço li dàì de te, lesù, 210
 e poi li doni gioia de la tua conteça
 e regna teco tutte l'ore.

Comfort my heart which languishes for you,
 which without you wants no other comfort.
 Alas, more fasting weakens me, and the heart
 which you do not nourish is living in death.
 175 But if it tastes your love, it revives,
 so now help me, love, to this port of rest,
 you who are above every other helper.

Help me, love, so that I may not perish;
 sweet love, I ask you (this) out of love.
 180 I pray you that your love never fails me,
 and you receive my sighs that I send you.
 If you want me to languish for you,
 make it please me to want to die loving
 you, love, O sweet redeemer.

Redeemer, this is my will, to love
 you and serve you as much as I can:
 O sweet Christ, it must please you that
 my heart be filled with your love;
 Now make me see that you, dear
 190 Jesus, hold my heart--and must be
 to me a giver of nourishment.

Feed me, O celestial bread, and
 make me weary of every other thing.
 O food of eternal life, he who
 195 tastes of you will never die.
 Give me this special gift, that
 I can feel you, sweet Jesus.
 Out of compassion (be) a great giver.

Give me your desired love;
 200 Make me taste of your sweet love.
 It is more delicate than any other food.
 From all other worldly food I want to fast.
 The tongue which tastes you on its palate
 has milk and honey distilled there
 205 and has the mind renewed with fervor.

Jesus, give to them a fervent love
 to sing the delight of such great height:
 And as long as he lives here on earth
 regulate his life with great propriety.
 210 Give them solace of yourself, Jesus, and
 then give them the joy of your knowledge
 in order to reign with you at every hour.

- 10 SIMILLIANCA - FOR SIMIGLIARE (XIII-ANZA) - TO RESEMBLE
- 21 LATOVARE - FROM "LATTOVARE" - MED USAGE MEANING "ELETTUARIO," OR ELECTUARY
- 27 TAUPINE - Cf. IV, 15
- 42 MS READS "CRATURE."
- 44 AT THE TURN OF THE PAGE THE SCRIBE HAS REPEATED THE SYLLABLE "TE"
- 48 DAL TO -- IN THE MS READS 'LALTO' THE CORRECTION IS MADE FROM MS ARS.
- 56 MAGNE--SHOULD PROBABLY READ 'MAND'
- 86 MS READS "ET TRICTAMENTE" THE CORRECTION IS FROM MS ARS WHICH HAS "ET STRECTAMENTE."
- 70 MS ARS READS INSTEAD, "ET GIA MAI ALTRO AMORE NON CURA."
- 72 RATEMPARAL--MS READS "ET NON RATEMPARALLO" WHEREAS ARS HAS "E NON RATTEPIDAR LO TUO CALORE."
- 109 MS ARS READS "SOAV'E"
- 110-111 MISSING COMPLETELY FROM THE MANUSCRIPT BUT SUPPLIED HERE FROM MS ARS.
- 124-125 MISSING ENTIRELY BUT SUPPLIED FROM MS ARS.
- 136-142 ALL THE BRIEF EMENDATIONS WITHIN THIS STROPHE ARE SUPPLIED FROM MS ARS.
- 152 DA TUTTA IS REPEATED IN THE MS
- 157 MS READS 'PER PENSARE'
- 173 ENDEBELESCE - FROM 'INDEBOLIRE'
- 174 MS READS "EL VIVO E MORTO" CORRECTION IS FROM MS ARS.
- 176 MS READS AVITA FOR 'AIUTA'
- 197 DOLCE IS ADDED FROM ARS.

Refrain

Stom- me al- le- gro, et la- ti- o- so

que - sto mon- do de- le- ctan- do:

Ma' l' iu- di- cio ri- men- bran- do

sto do- len- te e pau- ro- so.

Strophe

Pa- u- ro- so è di fal- lan- ça

Que- sto mon- do pien d'er- ro- re:

Si- gnor, fai- te pe- ni- ten- tia
 ke s'a- proc- cia' l' grand er- ro- re
 k'el ni- mi- co o- rà' l' va- lo- re:
 Ciò fie a la fi- ne del mon- do
 ke cia- scun si- rà re- mon- do
 d'e- sto^ di- le- cto fe- to- ro- so.

THE LAUDA IS NOT FOUND IN ANY OF THE OTHER MANUSCRIPTS COLLATED. THE WORD "QUESTO" OF THE FOURTH LINE IS OBVIOUSLY ADDED LATER AND IN A DIFFERENT HAND. THE FORM IS COBLA CAPPINIDA BUT THE LAST MEMBER OF THE STROPHE CADENCES ON A "G" RATHER THAN "F" AS DOES THE REFRAIN.

- 83r Stomme allegro et latioso/
questo mondo delectando:
ma'l iudicio rimembrando
sto dolente e pauroso.
- 83v Pauroso è di fallanga 5
questo/mondo pien d'errore:
signor, faite* penitentia
ke s'aproccia'l grand'errore:
ke'l nimico arà'l valore;
ciò fie a la fine del mondo,/ 10
- 84r ke ciascum sirà remondo*
d'esto dilecto fetoroso.
- Fetoroso* foco et martirio
giù de lo'nferno salirà;
un altro del purgatorio, 15
lo terço da ciel verrà:
lo primo li dampnati ardarà,
l'altro purgarà ke fie salvato,
et per lo terço fie purgato
tutto'l mondo luminoso./ 20
- 84v Luminosi splendenti
angeli da ciel verranno;
le corpora de la gente
tutte quante riferanno:
altri cum tube sonando 25
diranno ai morti: "Surrexite!
dinançi al iudice venite
di render rascion d'ogn'otioso."
- O[tio]samente suscitati
seranno quasi in un momento 30
in duo parti raunati,*
per audir lo parlamento.
Quei c'andran a dannamento
staran in terra a man sinistra,
le iusti staranno a dextra 35
cum ti/mor marvellioso.
- 85r Marvellioso con fervença
quando verrà a iudicare
con angelica sequença,
Cristo starà in su nell'aire: 40
non fie si iusto ke tremare
non facia quando darà sententia:
ki no li avarà fact'ubidentia
duvrarà benessare timoroso.

I am happy and comfortable
 delighting in this world:
 But remembering the judgement
 I become sorrowful and afraid.

5 Fearful (it) is of failure,
 this world full of error:
 Do penance, sir, for great
 error is approaching, and
 the enemy will have power
 10 which will be at the end of the world.
 Then each will be cleansed
 of this fetid delight.

Fetid fire and torture will
 ascend from the inferno below;
 15 and another from purgatory, and
 a third from heaven will come:
 The first will burn the damned,
 the other will purify that he may be saved,
 and the third will purify and
 20 enlighten all the world.

Bright and shining angels
 will come from heaven;
 They will renew again
 the bodies of all the people.
 25 Others, sounding trumpets,
 will say to the dead: "Arise!
 come before the judge and render
 an account of your idleness."

You arouse the idle ones and
 30 in a moment they will find
 their two parts reunited
 in order to hear the judgement.
 Those who will go to damnation
 will be in the earth at the left hand,
 35 and the just will be on the right
 with terrible fear.

A miracle of fervor (he will
 work) when he will come to judge
 with the angels following him.
 40 Christ will be up in the clouds.
 He does not make the just tremble with
 fear when he will give sentence:
 Those who will not have been obedient,
 they will have to be fearful.

Timorosa pietanza 45
 la corona fie a vedere,
 la croce, i chiovi et la lancia,
 co' 'i patì gran martire,
 l'aceto e'l fele k'ebbe a bere
 86v che i fo/dato colla spongia, 50
 quando in croce fece pugna
 per noi misericordioso.

Misericordioso non già,
 ma sirà ciascun meritato,
 secundo ke servito avarà 55
 la u'l bene e'l male fie ritrovato.
 Chiamarà quel dal diricto lato:
 "Del mio padre benedècti,
 voi ke sete puri et necti,
 venite a regno delitioso." 60

- 7 FAITE - CF. IV, 3.
 11 REMONDO - LITERALLY RE-CLEANSED
 13 MS READS 'FETOSO'
 31 RAUNATI - FROM 'RAUNARE'

45 With fearful compassion
the crown will be seen
the cross, the nails and the lance,
with the sufferings of the great marytr;
the vinegar and gall which he had to drink,
50 which were given to him on a sponge,
when on the cross he fought the fight
out of mercy for us.

Not only will he be merciful, (but)
each one will receive his reward
55 according to the way he will have served,
there where good and evil is rewarded.
He will call to those at his right
side, "Blessed of my father,
you who are pure and clean,
60 come to the delightful kingdom."

Refrain

Oi mè las- so, e fred- do lo mio co-re.
 ke non so- spi- ri tan- to per a- mo- re
 ke tu mo- ris- se?

Strophe

Mo- ri- re do- va- re- sti, falso sconoscente,
 vil- la- no, cie- co, pi- gro e ne- gli- gen- te,
 ké per a- mor non vi- ve fer- ven- te
 Sì ke lan- gui- sce.

THIS LAUDA OCCURS IN NUMEROUS MANUSCRIPTS OF THE MIDDLE AGES AND HAS AT TIME BEEN ATTRIBUTED TO JACOPONE. IT IS IN THE FORM OF A COBLA CAPFINIDA WITH THE LONG NOTE APPEARING AT THE END OF THE STROPHE RATHER THAN AT THE END OF THE REFRAIN.

- 86R Oi mè lasso, e freddo lo mio core,/
ke non sospiri tanto per amore
ke tu morisse?
- 86V Morire dovaresti, falso sconoscente
villano, cieco, pigro e negligente,/
ké per amor non vive fervente
sì ke languisce. 5
- Languisci ripensando la tua noia,
ké de l'amore lesù t'a tolta gioia;
prego, cor mio, la mia vita croia*
più non seguisse. 10
- 87R Séguita l'amor ke pò valere
più ke tutto'l mondo a possedere:/
sotilliate, cor mio, a ben videre
or non fallisse. 15
- Fallir, cor mio, spesso te retrovo
se de l'amor [mio] lo desiderio trovo:
s' tu de' pensar lui esser pena provo
or no'nd'oscisse.*
- Uscir ne converrea d'entr'a la gente
e restrégnar tutto enella mente;
de tuto'l mondo non parlare niente
et no'nde udisse. 20
- 87V Odi e intende, bel mio core;
acónciate* a gaudere de l'amore;
vorrea ke/Deo pensare a tutte l'ore
maio non fenisse. 25
- Fine pon a la tua sconoscenza,
a la tua gran pigrizia et negligentia:
vorrea ke de l'amore obediença
non te partisse. 30
- Pàrtete da ogni entendemento
ke non te pò dar se non perdemento:*
faratte stare l'amore de sé contento,
se l'obedisce. 35

Alas, wretched me! My heart is cold.
Why do you not sigh so much out of love
that you die?

5 You should die, false, ungrateful and
vile one--blind and negligent.
Why do you not live so fervently
that you languish?

10 Languish pondering your weariness, because
Jesus has taken from you the joy of love.
I beg of you, my heart, do not follow anymore
this cruel life.

15 Follow the love which can have more value
than the possession of all the world:
Become acute, my heart, in order to see well so
that you do not fail now.

Often I find you failing, my heart,
whenever I find the desire of love.
I experience pain if you must worry about it.
May it now leave me.

20 We had better go out among the people
and keep everything in our minds;
Do not speak anything about the world and
you will not hear of it.

25 Hear and understand, O my beautiful heart;
prepare yourself to enjoy love;
I should like to think of God at all times.
May it never end.

30 Put an end to your ingratitude,
to your great laziness and negligence:
I should want nevermore to part
from the obedience of love.

35 Depart from all understanding which
can give you only damnation:
Love will make you remain content,
if you obey it.

- 88r Obedesce e sta' aparechiato
 al grand'amore, lesù desiderato:
 se viene/non sia più da te caciato,
 e' non fugisse.
- Fuge, cor mio, ke se' messo en caccia; 40
 la carne e'l mondo e'l diavolo te menaccia:
 ma porgate l'amor lesù li braccia,
 ke non perisse.
- Perire potaresti si non se' defeso 45
 dal grande amore lesù da cui se' ateso:
 vòlta abbracciare e sta en croce desteso,
 s'a lui venisse.
- 88v Vienne, cor mio, andiamone a la croce:
 sospira e piange et lassa sì/grande boce 50
 ke fendo el pulmone infine a la foce
 e transmortisse.
- Transmortisci, cuore, e va' gridando;
 e pure amore amore amore amando,
 ke no l'ài puramente amato va' dolorando,
 e parturisce. (?) 55

10 CROIA - XIII FOR 'CRUDA'

18-19 THE MEANING IS VERY OBSCURE AND TRANSLATION HERE DOUBTFUL.

25 ACONCIATE - FROM ACCONCIARE - XIII - 'ADATTARE, ACCOMODARE'

33 MS READS KE NON TE PODARA SE NONE PERDEMENTO. THE CORRECTION IS LIUZZI'S

Be obedient and remain prepared for
(that) great love, the desired Jesus:
If he comes you must no longer chase him away,
and do not fly from him.

40 Fly, my heart, which is sent on the hunt:
The flesh, the world and the devil menace you:
But purify yourself and embrace the love of Jesus
that you do not perish.

45 You could perish if you do not defend yourself
with the great love of Jesus, by which he awaits you.
He wants to embrace you and is lying on the cross
if you come to him.

50 Come, my heart, let us go to the cross:
Sigh and weep, and emit such a loud cry that
it may cleave your lungs even to the mouth--
and be stunned.

55 Swoon, my heart, and go shouting aloud;
and go loving, love, love, love--
because you have not loved purely.
Now suffer and give birth.

Refrain

Chi vòl[e] lo mon- do de- spreç- go- re
sem- pre la mor- te dea pen- sa- re.

Strophe

La mor- te è fe- ra e du- ra e for- te,
run- pe mu- re e pas- sa por- te;
El la è [ne] sì co- mu- ne sor- te
ke neun [o] ne pò cam- pa- re.

THE MELODY AND TEXT BOTH OCCUR IN MAGL¹, AND THE TEXT ALONE IN MSS MAGL², FIOR., ARET., ARS., AND PIS. THE MISPLACED CLEF ON THE FIFTH SYSTEM OF THE MANUSCRIPT IS CORRECTED BY MEANS OF ANALOGY WITH THE SAME MELODY IN THE REFRAIN. THE CLEFS ON THE FIFTH AND SIXTH SYSTEMS SHOULD BE ON THE FOURTH LINE RATHER THAN THE THIRD. THE WORD "VOLE" OF THE OPENING LINE CONTAINS ONLY ONE NOTE. LIUZZI BELIEVES THAT THE FINAL "E" WAS DROPPED IN SINGING - HENCE IT IS INDICATED IN BRACKETS HERE. MISSING NOTES HAVE BEEN SUPPLIED BY ANALOGY.

- Chi vòl[e] lo mondo despreççare
sempre la morte dea pensare.?
- 89r La morte è fera* e dura e forte,
runpe mure e passa porte;
ella è[ne] sì comune sorte 5
le neun[o] ne pò campare./
- 89v Tutta gente cum tremore
vive sempre cun gran timore,
emperciò ke son securi 10
di passar per questo mare.
- Papà collo'nperadori,
cardinali e gran signori,
iusti et sancti et peccatori
fa la morte ragualliare.
- La morte viene come furone, 15
spoglia l'omo come ladrone,
satolli et freschi fa degiuni*
e la pelle remutare
- 90r Non receve donamente,
le recheçe/à per niente: 20
amici non vole né parenti
quando viene al separare.
- Contra liei non vale forteçça,
sepiença né belleçça
turre né palaçço ne grandeçça; 25
tutte le fa abandonare.
- A l'omo k'è ricco e bene asciato*
a l'usurieri ke mal fo nato,
molto è amaro questo dectato,
ki non se vole emendare./ 30

3 FERA - 'FIERA' - WILD BEAST

17 SATOLLI ET FRESCHI FA DEGIUNI - THE LITERAL MEANING SEEMS TO BE, THAT WHETHER A MAN BE BIG AND ROTUND OR SMALL AND DELICATE, DEATH STRIKES THE SAME BLOW TO ALL WITHOUT EXCEPTION.

27 ASCIATO - FROM XIII, ASCIARE - TO BE SAD, SORROWFUL

IN ALL THOSE WORDS WHICH CONTAIN A DOUBLE "Z" SOUND, THUS 'çç', ONLY THE SECOND 'C' IS GIVEN A SEDILLA IN THE MANUSCRIPT, THUS: 'çç'

He who wants to despise the world
must always think of death.

5 Death is fierce, is hard,
and strong. It breaks walls
and passes through doors. It is
a common fate which no man escapes.

10 All men live always in
great fear and trembling
since they are certain of
passing through this sea.

The pope and the emperors,
cardinals and great lords,
just and saints and sinners,
are all made equal in death.

15 Death comes with fury and
despoils man like a thief.
It strikes great and small alike
and causes the skin to change.

20 It accepts no gift (whatsoever),
and considers riches as nothing.
Neither friends nor relatives does it
want when the separation comes.

25 Against it there is no
strength, nor beauty nor wisdom;
no tower, nor palace nor grandeur.
It causes all to be abandoned.

30 To the man who is rich and well off
to the userer who was ill fated,
and to him who does not want to reform,
this is a very bitter saying.

P A R T I V

THE LAUDE TO THE SAINTS

THE LAUDE TO THE SAINTS

Unlike fourteenth century laudario manuscripts which are so rich in hymns to the saints, the Cortona codex contains only a very limited number of such laude. It is therefore all the more significant that the only saints chosen to be honored in the collection are, with one exception, figures from the New Testament or Franciscan saints. It is that single exception which is met first in *Lauda XVI*, a seemingly interrupted account of the life of Saint Catherine of Alexandria whose cult was widely diffused in the Middle Ages.¹

If one generalization may be made regarding these laude it is this: the hymns honoring such celebrated biblical figures as John the Baptist or John the Evangelist adhere closely to Scripture whereas those to the other saints lean heavily upon popular legend. The two hymns to Francis exhibit a familiarity

¹Veneration of Catherine began early in the East but her cult was not introduced into the West until the eleventh century. Practically nothing is known of her life with certainty, but there have been highly fanciful and unreliable legends which were to a great extent responsible for her extreme popularity in the Middle Ages. The degree of her veneration is attested by the frequency with which she appears in mediaeval iconography. She may be found in the periphery of nativity scenes nearly as often as such well loved mediaeval figures as Francis and Dominic.

Cf. Schreiber, Die Legende des heilige Catherine von Alexandria, (1931); LTK, "Katharina," VI, cc. 60-61.

with the historical accounts of his life, while that to Catherine, and one of the two to Magdalene² are unmistakably indebted to the famous Legenda Aurea of the thirteenth-century Dominican, Jacobus de Voragine.³ His primary object in the Legenda was undoubtedly not the composition of reliable biography but rather the diffusion of inspirational tales adaptable to the needs of the simple people of his day. That he succeeded in this is vividly attested by the degree to which some of the legends have inspired later mediaeval

²Magdalene, too, was a popular subject of both legend and painting in the Middle Ages, and was most often represented as a penitent. The extent of her popularity is indicated by an incident recorded in the Vita of Margaret of Cortona written by her confessor, Fra Giunta. (Cf. Acta SS., Feb. III, pp. 302-363). Tormented by her past life of sin, Margaret asked Christ one day in prayer if Magdalene were among the virgins in heaven. Fra Giunta relates that Our Lord assured her, "Except for Mary the Virgin, and Catherine the martyr, there is none among the virgins higher than Magdalene." Whether or not the incident is authentic is of little relevance here. If it is simply the creation of Fra Giunta it is all the more significant of the mediaeval viewpoint on the subject. Cf. LTK, "Maria Magdalena," VII, c. 39; and DACL, "Lazare," VIII² cc. 2010-2086.

³The date of Voragine's birth is not known with certainty but it is believed to be either 1228 or 1230. He entered the Dominican Order in 1244, and after proving himself a successful preacher was appointed in 1267 as master of all Dominican houses in Lombardy. In 1288 he was named Definitor of the province and in 1292 became the Archbishop of Genoa. In the course of his busy life he wrote much--a Chronicle for the City of Genoa, an Ecclesiastical History, Sermons, and Eulogies on the Virgin. But perhaps his best known work is the Legenda Aurea. It is believed to have been completed around 1255 while he was still a young professor of theology. In it he never mentions Thomas Aquinas, who by this time was becoming one of the lights of the order. He fails to mention the Dominican pope, Alexander IV, who ascended the papal throne in 1254. He does write of Peter Martyr of Verona, calling him "the new." Peter's death occurred in 1252. Cf. LTK, "Jacobus da Voragine," V, 849-50.

art and literature. L'abbé J. B. M. Rozé points out in his introductory remarks to the French edition of the Legenda (1902), that to understand the great sculpture and bas-reliefs of the centuries between the thirteenth and sixteenth, one must have recourse to two sources, the Bible, and the Legenda Aurea.⁴ To a great degree this is true of those laude in the Cortona manuscript which are not purely lyrical and devotional prayers, as are many of the Marian hymns of the first section.

The breviary of the eleventh century already contained lessons which might be said to compare to the chapters of the Legenda Aurea. As a learned professor Varagine probably knew the Rationale divinatorum officium of Jean Beleth.⁵ But this and other works of its type were addressed to monks, whereas Varagine obviously intended to reach the laity. The Golden Legend was an attempt at what has been described as "the laicization of the science of religion."⁶

An examination of certain of the laude of the Cortona Manuscript reveals that several of the hymns contained in it relate the same apocryphal tales found in the Legenda Aurea. In the

⁴Published by Edouard Rouveyre, (Paris: 1902), p. xxi.

⁵Cf. DACL, "Jean Beleth," III, cc. 649-650; LTK, "Johannes Beleth," V, c. 1009.

⁶Cf. Legende Dorée, ed. T. deWyzewa, Paris: Librairie Académique Didier Perrin et c., 1902), p. xvi.

case of the lauda to Saint Catherine of Alexandria there is almost complete reliance upon the legend for subject matter, since no authoritative Vita has come down to us from her time. Slightly different is the case of Lauda XXXIX, addressed to Mary Magdalene. The author of the latter hymn relied upon the Gospel accounts, again following the western tradition of identifying Mary the penitent with Mary the sister of Martha. But at the point of the ascension, beyond which Scripture no longer speaks of Magdalene, the author of the hymn sought his inspiration in the well known legend contained in Veragine. Thus the lauda to Magdalene becomes a fanciful blending of fact and fiction.

The situation is altered, however, in the case of those laude texts of Franciscan subject. In these the poet displayed an amazing fidelity to historical and legendary sources of the early period of the order. The two hymns to St. Francis relate in a charming manner a multitude of facts found in the oldest sources of Francescana. Their author revealed a tendency to draw parallels between the life of Christ and that of Francis-- a proclivity which he shared with various painters of the period.⁷

Whoever the author of Lauda XXXVIII may have been he betrays a remarkable familiarity with the events of the life of Saint

⁷The lower church at Assisi is one of the earliest representations of this tendency to draw parallels between the life of Christ and that of Francis. The work along the nave is by an unknown artist.

Anthony of Padua. Anthony's story is not told by *Varagine*, but it does appear in several other mediæval legends, the most famous of them being the Legenda Prima seu Vita Antiquissimi.⁸ The second most important biographical source is the work of Julian of Speier⁹ (d.1250), published in the Acta SS¹⁰ under the title Vita auctore anonymo valde antiquo. The Bollandists used this version though they knew that an older one existed. Their work was published in 1689 and it was only in 1888 that the first legend was discovered.¹¹ Upon this legend, published by the Bollandists, Julian had based his rhythmic office for the feast of St. Anthony. But the likeness between these and the Legenda Prima seu Vita Antiquissima indicates that he was well acquainted with the older source. It is evident from the similarity between the lauda to Saint Anthony contained in the Cortona MS, and the above mentioned legends, that the author of the hymn knew at least one of these sources, if not more.¹²

The hymns to the two Johns, to Michael the Archangel, and to all saints do not rely upon any source other than scripture.

⁸Kervel, Léon de, Sanctii Antonii de Padua vitae duae quarum altera hucusque inedita. (Paris: Librairie Fischbacher, 1904).

⁹Cf. p. 237, note 12. ¹⁰June III, p. 198-202.

¹¹Cf. note 11, p. 366. ¹²Cf. note 12, p. 367.

The poet of the very lengthy lauda to the apostles called upon the Legenda Aurea only in a few instances in which he needed information relative to the manner of martyrdom suffered by the various apostles.

Lauda XLIV, Amore dolce sença para, does not by definition belong under the heading "Laude to the Saints." But in view of the fact that the two hymns which follow it were appended to the manuscript later,¹³ its position at what once was the end of the codex is not difficult to understand. Rather does it attest to the good taste of the scribe, who was obviously not an uncultured person. The design of the laudario is otherwise a well-ordered one and this seemingly displaced hymn is no mere accident. With good reason the amanuensis saved this gem of the entire collection for the climax of his work.

¹³Cf. Appendix B, Plate VII, p. 115 for difference in calligraphy.

Refrain

Ver-ge-ne don-çel-la da Dio a-ma-ta,
Ka-ta-ri-na mar-ti-re be-a-ta.

Strophe

Tu fo-sti be-a-ta da fan-ti-na,
per-ké fo'n te la gra-ti-a di-vi-na.
Na-ta fo-sti en ter-ra a-le-xan-dri-na,
in om-ni sci-en-ti-a col-lau-da-ta.

THE HYMN OCCURS IN MAGL¹, AND THE TEXT IS FOUND IN MAGL², ARET., AND ARS. THERE IS AN UNNECESSARY "DO" CLEF ON THE THIRD SYSTEM AND THE WORD "DONCELLA" HAS BEEN ADDED LATER.

- Vergene donçella da Dio amata,
Katarina martire beata.
- Tu fosti beata da fantina,*
perké fo'n te la gratia divina.
Nota fosti en terra alexandrina, 5
in omni scientia collaudata.
- 37v Fillia fo de re e de raina*
la beata santa Katerina,
de li erranti gram medicina,
disputando da lor venerata.* 10
- Standò nel palaggo gratiosa*
tutta fosti de Dio amorosa;
cum gran voluntà desiderosa
a lesù dilecto disponsata.*
- Quel amor te fece iocundare 15
lo qual tu predesti per amare;
per lui sapia spender e donare;
ké de sé te fece renfiammata.
- 38r Un crudel tiranno pien d'errore*
per la terra mandò el banditore 20
ke ciascun venisse a falli honore,
già non fosse in sì longa contrata:*
- ke venissar a dà llo tributo
al suo Dio k'era sordo e muto;
a null'om per sé po dare aiuto 25
e quest'è la verta provata.
- E lo'mperadore sacrificando,
tutta l'altra gente sequitando,
la Katerina udio metter lo bando
e'montenente* fo maravelliata. 30

1 DONÇELLA - ADDED LATER IN ANOTHER HAND AND CROWDED IN ABOVE THE TEXT.

3 FANTINA - MED DIMINUTIVE OF 'FANTE'

7 Cf. LA, p. 789. "CATHERINA COSTI REGIS FILIA . . . FUIT."

9-10 Cf. LA, p. 790. "CUMQUE DE FILLI INCARNATIONE SAPIENTER PLURIMA DISPUTASSET, STUPEFACTUS CAESAR NON VALUIT AD HOC RESPONDERE . . ." THE ACCOUNT GOES ON TO RELATE THE CONVERSATION BETWEEN CATHERINE AND THE EMPEROR. IMPRESSED BY THE YOUNG GIRL'S WISDOM HE CALLS IN FIFTY OF HIS SAGES FROM DIFFERENT PROVINCES. Cf. p. 791. "ADDUCTI SUNT IGITUR DE DIVERSIS PROVINCIIS L ORATORES, QUI OMNES MORTALES IN OMNI MUNDANA SAPIENTIA EXCELLEBANT. QUIBUS INTERROGANTIBUS, CUR DE TAN REMOTIS PARTIBUS EVOCATI FUISSENT, CAESAR RESPONDIT: EST APUD NOS QUaedam PUELLA SENSU ET PRUDENTIA INCOMPARABILIS, QUAE OMNES SAPIENTES CONFUTAT ET DEOS OMNES DAEMONES ESSE AFFIRMAT."

Virgin damsel, beloved of God,
blessed martyr, Catherine.

5 You were blessed from childhood
because divine grace was in you.
You were born in Alexandria,
renowned in every science.

10 She was the daughter of a king and queen,
the blessed holy Catherine.
To the errant (she was) a great curative;
she was venerated by them for her arguments.

Dwelling graciously in a palace
you were all lovable to God;
with a great will anxious to be
betrothed to sweet Jesus.

15 That love which you embraced out
of love made you joyous.
For him she knew how to spend and give;
so that he rekindled you with himself.

20 A cruel despot full of error
sent a town crier through the land
that everyone should come to honor him
if not from too far away:

25 that they should come to give tribute
to his god who was deaf and dumb.
No man can help himself,
and this is the proven truth.

30 And the emperor sacrificing,
all the other people following,
Catherine listened to the proclamation
and immediately was astonished.

11 STANDO NEL PALAZZO GRATIOSA - Cf. LA, p. 790. "CATHERINA CUM ESSET ANNORUM DECEM ET OCTO ET IN PALATIO DIVITIIS ET PUERIS PLENO SOLA REMANSISSET . . ."

13-14 Cf. LA, p. 792. ". . . EGO ME CHRISTO SPONSAM TRADIDI, ILLE DULCEDO ET DILECTIO MEA, AB EJUS AMORE NEC BLANDIMENTA NEC TORMENTA ME POTERUNT REVOCARE."

19-24 THE ACCOUNT OF THE EMPEROR SUMMONING HIS SUBJECTS TO OFFER SACRIFICE TO THE IDOLS IS RELATED IN LA, p. 789-798. "CUM AUTEM MAXENTIUS IMPERATOR OMNES TAM DIVITES QUAM PAUPERES AD ALEXANDRIAM CONVOCARET, UT YDOLIS IMMOLARENT, ET CHRISTIANOS IMMOLARE NOLENTES PUNIRET."

22 CONTRATA - XIII CONTRADA. THE USE OF THE "I" HERE INDICATES THAT THE SCRIBE WAS OF TUSCAN TRAINING.

28 THE WORD 'GENTE' IS WRITTEN IN THE MARGIN OF THE MANUSCRIPT.

30 MANTENENTE - XIII HAS THE MEANING OF 'SUBITO'. THE MANUSCRIPT READS MANTENTE, OMITTING THE SIGN OF THE NABAL.

ICONOGRAPHY OUR HYMN ENDS WITHOUT TELLING US ANYTHING OF HER SUFFERING AND DEATH.
THIS CAUSES THE LAUDA TO HAVE SOMETHING OF AN INTERRUPTED AND UNFINISHED QUALITY.

Refrain

pec- ca- tri- ce no- mi- na- ta,
Ma- da- le- na da Di- o a- ma- ta.

Strophe

Ma- gda- le- na de- cta ste- sti
dal ca- stel nel qual no- sce- sti:
Mar- ta per so- ro- re a- ve- sti
nel van- ge- lio a- sai lo- da- to.

MS MAGL¹ CONTAINS THIS LAUDA WITH A DIFFERENT MELODY. THE POETRY ALONE IS FOUND IN MAGL², FIOR., ARS., AND ARET. THERE IS AN ERASURE ON THE WORD NOMINATA. ALTHOUGH PARTIALLY VISIBLE THE NOTE HAS NOT BEEN TRANSCRIBED HERE SINCE IT DOES NOT OCCUR IN THE ANALOGOUS PHRASE ON THE FOURTH SYSTEM. IN THE FIFTH SYSTEM THE SCRIBE FORGOT TO COPY THE CLEF AND BEGAN TO RECORD THE MELODY A THIRD TOO LOW. IT HAS BEEN ERASED AND CORRECTED.

- 38v Peccatrice nominata,
Magdalena da Dio amata.
- 39a Magdalena decto stesti*
dal castel nel qual nascesti:
Marta per sorore/avesti* 5
nel vangelio esai lodata.
- Laggaro fo tuo fratello,
santo, iusto, buono e bello;
Cristo amò sença ribello* 10
poi k'è lui fosti tornato.
- Fosti piena de peccato;*
gisti a Cristo re beato:
nel convito l' a' trovato,
de Symon ke t'è spresciata.
- Andasti dentro cum timore; 15
plangesti cum gram dolore;
basciast'i piei cum grand'amore
per la gratia k'ài trovata
- 39v In te è flume diventato* 20
per lavar lo tuo peccato,
scudo saldo l'ài trovato
de tutto ciò ke se' acusata.
- Font'è a ter per ben lavare,
padre sancto a perdonare,
amico saldo a dispansare,* 25
ne la vita k'ài trovata.
- 3 STESTO - MS READS STECTI
- 5 CF. LUKE 10:38-39
- 7-8 JOHN 11:1-2 MARY IS HERE IDENTIFIED AS THE SISTER OF LAZARUS AND MARTHA, AND AS THE
SAME MARY WHO ANOINTED CHRIST. IN IDENTIFYING HER WITH THE PENITENT THE LAUDA IS FOLLOW-
ING THE COMMON WESTERN TRADITION IN CONTRAST TO THE EASTERN CHURCH WHICH VENERATES HER
AS ANOTHER DISCIPLE, GIVING HER THE TITLE "APOSTOLA APOSTOLORUM."
- 11-18 LUKE: 7:36-38; MATT 26:6; AND MARK 14:3
- 19 IN TE É FUME MS READS "LINTÉ" BUT MAZZ EDITS IT "S'INTE...." - BETT READS
"LINTEA," REMEMBERING THAT MARY HAD WASHED CHRIST'S FEET WITH HER TEARS AND DRIED THEM
WITH HER HAIR. MS ARET READS "EN TE E FUME," AND IS THE SOURCE OF THE CORRECTION
- 26 DISPANSARE - XIV, DISPOSARE - 'SPOSARE,' - TO ESPOUSE

Magdalene, called a sinner,
(you are) beloved of God.

5 You were called Magdalene
from the country in which you were born.
You had a sister Martha, who is
highly praised in the Gospel.

10 Lazarus was your brother,
holy, just, good and handsome.
He loved Christ without rebellion,
since you returned to him.

You were full of sin; you went
to find Christ, the blessed king.
You found him at the banquet of Simon
who disdained you.

15 You went inside with fear.
You wept with great sadness
and you kissed (his) feet with love
for the grace you have found.

20 In you (it) has become a river
to wash away your sin.
You found in him a stout shield
against all of which you were accused.

25 He is for you a fount to wash well,
a holy father to pardon you,
a constant friend to espouse you
in the life which you have found.

Refrain

Lau- dar vol- lio per a- mo- re
lo pri- mer fra- te mi- no- re.

Strophe

San Fran- ce- sco, a- mor di- le- cto,
Cri- sto t'è nel suo co- spe- cto
per- hò ke fo- sti ben per- fe- cto
e suo di- ri- cto ser- vi- do- re.

THE HYMN IS NOT FOUND IN ANY OTHER SOURCES. THE CLEF IS MISSING FROM THE FOURTH SYSTEM OF THE MANUSCRIPT BUT IS HERE DETERMINED FROM THE CUSTOS AT THE END OF THE THIRD SYSTEM. THERE IS NO NOTE FOR THE SYLLABLE "LIO" OF VILLIO BUT IT IS DERIVED BY ANALOGY WITH THE SAME MELODY IN THE FOURTH SYSTEM.

- 90v Laudar vollio per amore
 lo primer frate minore.
- 91r San Francesco, amor dilecto,
 Christo t'è nel suo cospecto
 perhò ke fosti/ben perfecto 5
 e suo diricto servidore.
- Tutto el mondo abandonasti,
 novell'ordine plantasti,
 pace in terra annuntiasti
 como fece el salvatore. 10
- In tutte coso lo seguisti,
 vita d'apostoli facesti,
 multa gente convertisti
 a ludare el suo gran nome.
- Tre ordine plantasti,* 15
 li minori in prima vocasti,
 e puoi li donni reservasti,
 li continenti a perfectione./
- 91v Sì fosti pieno de caritade* 20
 ke insignavi a l'animali
 come dovessaro laudare
 lo suo dolçe creatore.
- Tanto fosti amico a Deo
 ke le bestie t'ubidièno;
 l'ucielli in mano a te venièno* 25
 a udire lo tuo sermone.
- Per lo mondo gisti predicando
 et sempre pace anuntiando,
 fede de Cristo confirmando
 et confondendo onni errore. 30
- En Sacacinia tu passasti,*
 senze timore ci predicasti;
 lo martirio desiderasti
 ferveremente per ardore./
- 92r Martirio esso fu per desiderio,* 35
 tanto mortificasti a Deo;
 nullo male te sapea reo
 de patire per lo suo nome.

Out of love I want to praise
the first friar minor.

5 Saint Francis, delightful love,
Christ has you before him and
because of that you were completely
perfect, and were his honest servant.

10 You abandoned all the world,
you founded a new order,
and you announced peace on
earth as did the savior.

In all things you followed him,
you lived the life of an apostle,
you converted many people
to the praise of his great name.

15 Three orders you established.
The minors you called first,
and then the gentlemen you
set apart, the truly continent ones.

20 You were so full of charity
that you taught the animals
how they had to praise
their sweet creator.

25 You were so much the friend of God
that the beasts obeyed you.
The birds came into your hands
in order to hear your sermon.

30 You preached throughout the world
always announcing peace, and
confirming the faith of Christ
and confounding every error.

You passed among the Saracens.
Without fear you preached there.
You desired martyrdom very
fervently, out of ardor.

35 You were a martyr of desire,
so much you were mortified for God.
No evil knew you guilty,
so as to suffer for his name.

- Del suo amore stavi iocundo,
dispregavi tutto'l mondo; 40
dì a nocte andavi atorno
per trovare lo tuo signore.
- Per le selve ei già corendo,
ad alta voce iva dicendo: 45
"O sire, sì a te m'arendo
k'io languesco del tuo amore."
- 92v Del suo amore tanto languisti,
en croce ell'ari lo vedesti:*
culli suoi signi/remanisti,
tanto el portasti in core. 50
- Sì* prendesti Cristo a l'amo
ke piaghe en te si renovâro;
s'illo tuo corpo si trovâro
sì como l'ebbe el salvatore.
- En vita tua santificasti* 55
molti miraculi mostrasti;
quando del mondo tropasesti
[e] in cielo n'aparva grande splendore.
- Celi e troni se ne mutâro
per l'alti segni ke in te trovâro: 60
tutta la corte aparechiâro
per te receiver ad onore.
- 93a Cristo culli angeli tutti quanti
ej la/sua madre colli sancti
venâro per te con dolci canti 65
menartene cun grande honore.
- Facesti la corte realegrare,
dolcissimi versi cantare,
devante l'alta maiestade
reddendo laude cun amore. 70

15 CLEAR ALLUSION TO THE THREE ORDERS.

19-24 ALLUDES TO FRANCIS' LOVE FOR AND POWER OVER ANIMALS. CF. GEL. I, XXVIII, XXIX; BON. LEG. M., VIII, RELATES THE STORY OF THE WOLF OF GUBBIO, (11); THE INCIDENT OF THE LITTLE LAMB, (6); THE PREACHING TO THE BIRDS (8); TO THE FISH (8); SPEC. VIT., CXIII, THE LARKS, AND CXIV, THE INCIDENT OF HIS SPECIAL CONCERN FOR THE ANIMALS ON CHRISTMAS DAY; ACTUS FIOR., XVI, SILENCING THE BIRDS, XXI, TAMING THE WOLF

25 THE PREACHING TO THE BIRDS, CF. BON. LEG. M., VIII, 8; GEL. I, XXI AND ACTUS FIOR., XVI.

31-38 RECOUNTS FRANCIS' DESIRE FOR MARTYRDOM, AND THE INCIDENT OF HIS SOJOURN AMONG THE SARACENS. CF. GEL. I, XX; BON. LEG. M., IX, 4-9; AND ACTUS FIOR., XXIV.

- 40 His love made you merry.
You despised all the world
and day and night you went around
in order to find your Lord.
- 45 Through the woods you went searching,
calling out and saying:
"O Lord, I surrender myself to you
because I languish in your love."
- 50 You languished so much in his love
that you saw him in ecstasy on the cross.
You remained (here) with his marks,
so much you already bore them in your heart.
- You took Christ to love so much
that the wounds were renewed in you.
And they were found in your body
just as our savior had them.
- 55 You were sanctified in your life
and you wrought many miracles.
When you passed from this world
great splendor appeared in heaven.
- 60 Skies and thrones were changed for
the high marks they found in you.
They prepared all the court
in order to receive you in honor.
- 65 Christ with the angels, and
his mother with all the saints
came for you with sweet songs
to lead you there with great honor.
- 70 You made the court merry,
singing the sweetest verses
before the high majesty,
rendering laude with love.

35 MS READS 'MARTIRIO ESSO FA'

48 MS HAS 'EN CROCE ELL'ARI LO VEDESTI'

51 MS CONTAINS 'FI' FOR 'SI'

55 REFERS TO HIS MIRACLES. Cf. CEL I, III, CH. XXIII, XXIV; BON LEG M., XV, 7.

Refrain

Si-ò lau- da- to san Fran- ce- sco,
quel [li] c'a- par- ve en cro- ce fi- xo
Co- mo re- dem- pto- re.

Strophe

A Cri- sto fo con- fi- gu- ra- to,
de le piò- ghe fo si- gna- to,
em- per- ciò k'a- ve- a por- ta- to
scri- pto in co- re lu su-ò- mo- re.

THE HYMN APPEARS IN MAGL¹ WHILE MSS MAGL², ARS., FIOR., AND ARET. CONTAIN THE POETRY.
VERSES 8 TO 43 ARE THE SAME WHICH APPEAR AS THE INTERPOLATION IN LAUDA XVIII, Cf.
THE MANUSCRIPT CONTAINS NO NOTE FOR THE SYLLABLE "LI" OF "QUELLI."

- Sia laudato san Francesco,*
 quel[li] c'aperve en croce fixo
 como redemptore./
- 93v A Cristo fo configurato,
 de la piaghe fo signato, 5
 emperciò k'avea portato
 scripto in core lu suo amore/
- 94r Molti messi avea mandati
 la divina maiestate
 e le gente predicate 10
 como dicono le scripture.
- Entre li quali non fo trovato
 nullo privilegiato
 d'arme nove coredato
 cavalieri a tant'onore. 15
- A la Verna, al monte sancto,
 stava'l sancto cun gran pianto,
 lo qual pianto li torna in canto
 el Seraphyn consolatore.
- 94v Per divino spiramento 20
 folli da/to intendimento
 de salvare da perdemento
 molti k'eran peccatori.
- Quando fo da Dio mandato
 san Francesco lo beato, 25
 lo mondo k'era entenebrato
 recevette grande splendore.
- A laude de la trinitade*
 ordine tre da lui plantate
 per lo mondo delatate 30
 fano fructo cun alore.
- Li poveri frati minori
 de Cristo sono seguitatore
 de la gente son doctori
 predicando sença errore./ 35
- 95r L'altre sono le pretiose
 margarite gratiose,
 vergeni* donne renchiuse
 per amore del salvatore.

Be praised, Saint Francis,
 who appeared to us crucified
 like our redeemer.

5 He was configured to Christ,
 and marked with his wounds,
 because he had born his love
 written in his heart.

10 Many messengers the
 divine majesty had sent,
 to preach to the people
 as the Scripture says.

15 Among them was not found
 any such privileged knight
 equipped with new weapons
 for such an honor (as this).

At La Verna, the holy mountain
 the saint remained weeping much;
 (this) weeping the seraphic
 counselor turned to song.

20 By divine inspiration
 he was given to understand
 how to save from perdition
 the many who were sinners.

25 When he was sent from God,
 that blessed Saint Francis,
 the world, which was in darkness,
 received a great light.

30 To the praise of the Trinity
 three orders were founded by him.
 Throughout the world they grew
 and (always) bore fragrant fruit.

35 The poor Friars Minor
 are followers of Christ,
 and to all men teachers,
 preaching without error.

The others are the precious
 and gracious pearls, the
 virgin ladies cloistered
 for the love of the savior.

- E li frati continenti
coniugati penitenti
stando al mondo* santamente
per servire al creatore. 40
- San Francesco glorioso,
tutto se' desideroso;
de Dio fosti copioso
amoroso cun dolçore. 45
- Per la [tua] virtude sancta
e Dio data tutta quanta,
questa dolçe laude canta
di te, Francesco, franco core./ 50
- 96v [A]ngelo per puritade,
apostolo per povertade,
martiro per volutade,
fosti per lo grand'ardore. 55
- Mostrò la tua sanctitade
et la pura fidelitade
l'ucelli da te predicate*
stando queti et secure.
- Penitentia predicasti,
nova regula portasti,
la passione renovellasti,
clara stella de l'albore. 60
- Molti enferme tu sanasti,*
cieki et retracti tu sanasti,
morti più resuscitasti
dand'a lor vit' et vigore./ 65
- 96r E in terra e in mare et in onne lato
sancto se' vero et provato;*
lo tuo nome è invocato
sanità d'ogne baldore. 70
- Danne, padre, en donamento*
lo tuo ricordamento,
ke lo nostro intendemento
te seguisca, guidatore. 75

40 And the continent brothers,
and the married penitents,
being saintly in the world
in order to serve the creator.

45 Glorious Saint Francis,
you are all desirous;
You are filled with God and
lovable with sweetness.

50 Because of your holy virtue
you give to God everything;
this sweet laude sings of
you, Francis, frank heart.

55 Because of your great ardor
you were an angel of purity,
an apostle of poverty, and
a martyr of desire.

You showed your sanctity
and (your) pure fidelity.
You preached to the birds
(and they were) quiet and secure.

60 You preached penitence,
and brought a new rule.
You renewed the passion,
clear star of the dawn.

65 You healed many sick, and
the blind and feeble you cured.
Even the dead you raised to life
giving them vitality and vigor.

70 On land, and sea, and everywhere
you are proven truly holy.
Your name is invoked, the
health of every boldness.

75 Give us, father, a gift
for your remembrance,
so that our understanding
follow you, our leader.

O lucerna, sole et luce,
 tu ne governa e ne conduce:
 sì sia nostro porto et foce*
 ora, sempre et tutte l'ore.

- 1-8 CLEAR REFERENCE TO THE STIGMATA. Cf. CEL I, PART II, CHIX; BON LEG M., XIII; TRIUM SOC. XVII, AND CONSIDERATIONS OF THE HOLY STIGMATA.
- 28-43 THESE THREE STROPHES CONTAIN A MOST BEAUTIFUL AND REMARKABLE ALLUSION TO THE DIVISION OF THE ORDER INTO THREE PARTS, EACH OF THEM HERE RECEIVING ONE STROPHE TO DESCRIBE IT. MOST NOTABLE IS THE REFERENCE TO THE THIRD ORDER.
- 38 MS READS 'VERDONE' WHICH HAS BEEN CHANGED TO 'VERGINE'
- 42 MS IS MISSING THE SIGN ON THE NASAL OVER 'MONDO'
- 52 MS READS NGLO FOR 'ANGELO'
- 58-69 THE INCIDENT OF THE PREACHING TO THE BIRDS. Cf. CEL I, XXI; BON LEG M., VIII, 8; AND ACTUS FIOR., XVI.
- 64-67 REFERS TO THE MIRACLES OF FRANCIS. Cf. CEL I, PT III, CH. XXIV; BON LEG M., XV, 7; AND ACTUS FIOR., XXV.
- 67 MS READS 'VIR FOR 'VIT'
- 69 MS READS SANCTO SAVERE ET PROVATO WHICH HAS BEEN CHANGED TO "SANCTO SE' VERO ET PROVATO" AS IT READS IN MS ARS.
- 72-75 THE REFERENCE TO FRANCIS HERE AS 'PADRE' MIGHT INDICATE THAT THE HYMN BELONGED TO A TERTIARY ORGANIZATION. CERTAINLY IS OF FRANCISCAN ORIGIN.
- 78 FOCE - HERE HAS BEEN TRANSLATED FREELY. LITERALLY IT WOULD READ "MOUTH".

O lamp, sun, and light,
you govern us and lead us.
Thus may you be our harbor and source,
now, always, and forever,

Refrain

Cia- scun ke fe- de sen- te
ve- gn'a lau- dar so- ven- te
l'al- to sant' An- to- ni- o be- a- to.

Strophe

Cia- scun lau- da- re et a- ma- re
lo de- a de buon co- ra- gio,
ké de ben fa- re sé for- ça- re
vol- se['n] pic- co- lo e- ta- gio

tutt' or[e] per- sa- re for- ma- re
 co- m'ò Di-o fo- re hu- ma- gio
 po- tes- se, d'U- lis- bo- no
 si par- te, se con- suo- no
 la le- gen- do, la un- de fo na- to.

MUSIC AND TEXT FOR THIS HYMN OCCUR IN MAGL¹, WHILE THE TEXT ALONE OCCURS IN MAGL², FIOR., ARS., AND ARET. FORMALLY THE LAUDA IS ONE OF THE MOST BALANCED AND BEAUTIFUL OF THE ENTIRE MANUSCRIPT, EMPLOYING THE COBLA CAPPINIDA. THE "DO" CLEF OF THE EIGHTH SYSTEM IS INCORRECT, AND THE NINTH SYSTEM SHOULD HAVE A "FA" CLEF ON THE SECOND LINE. THE LAST SYSTEM OF THE MANUSCRIPT HAS NO CLEF. CORRECTIONS ARE SUPPLIED FROM THE CUSTOS AND FROM ANALOGY TO PRECEDING MELODY. THE "SOL" ON THE SECOND THREE NOTE GROUPS OF THE WORD "CORRAGIO" HAS BEEN ERASED BUT IS SUPPLIED IN THIS TRANSCRIPTION ON THE BASIS OF ANALOGY TO THE FIGURES ON "ETAGIO" AND HUMAGIO."

- 96v Ciascun ke fede sente
vegn'a/laudar sovente
l'alto sant'Antonio* beato.
- 97r Ciascun laudare et amare
lo dea de buon coragio, 5
ké de ben far/sé forçare*
volse ['n] piccolo* etagio.
Tutt'ore pensare formare
com'a Dio fare humagio
potesse, d'Ulisbona 10
si parte, se consuona*
97v la legenda,/ là unde fo nato.
- Lassò richeça [et] grandeça
k'era de grande valore, 15
e prese aspreça ke spreçça
vanaglori'* e baldore:
volse basseça k'enveça
de salir a grand'altore.
Per tale via volse gire 20
ad alto Dio servire:
monaco divenne regulato.
- 98r Facendo vita compita
di bon facti ordinati,
ebbe audita bandita* 25
ke sette minori frati
da gente e/nita fallita
fôr morti e dicollati
predicando la croce;
udendo quella voce
de martirio fo innamorato. 30
- Fo tale intença partença;
divenne frate minore,
et providença largheça
d'essere predicatore. 35
La miscredença fallença
confonder* e ogni errore,
la [in] terra pagana
e la lege* christiana
[volse] inna[l] çare* per essere tormentato.

Let all the faithful
frequently come to praise
the exalted Saint Anthony.

5 Everyone of good heart
must praise and love him,
who as a little child wanted
to force himself to do good,
and always to think and devise
10 how he might do homage to God.
He left Lisbon, there
where he was born--
if the legend be true.

He left riches and grandeur
15 which were of great value
and took on great severity
despising vainglory and boldness.
Instead he wanted that humility
which aspires to rise to heaven.
20 By such a way he wanted to go
in order to serve the high God.
(So) he became a regular monk.

Leading a life filled with
many good deeds (it happened that)
25 he heard it proclaimed
that seven Friars Minor were
struck down by the people,
were dead--beheaded (by them),
for preaching the cross.
30 Hearing the call of martyrdom
he became enamoured of it.

That in mind--he left;
he became a Friar Minor,
and in the generosity of
35 providence, a great preacher
to confound unbelief, deceit,
failure, and every error.
There in the pagan country he
wanted to exalt the law of
Christ, in order to be tormented.

- Con quello dissuare compire,* 40
 mòssarse, intrâro in nave;
 al nostro sire piacere
 non fo [a lor grave];/*
 98v fallo revenire, currire
 in Cicilia suave; 45
 aportollo in Romagna
 per fare di lui magna
 tutta la chiesa [et] grande [il] chiercato.*
- Ben fo dirictura e altura 50
 avesse in Dio potença:
 con omilitade pura, misura
 ebb'e grande obediença
 d'amore, dura, osscura;
 e per forte astinença
 tene sempre oculata[ta]* 55
 la sciença presciata
 sì fine ke de predicare fone* forçato.
- Grande lumera e spiera
 99n fone a la gente/humana, 60
 cum pura chiara manera
 di scientia fontana.
 Molt'a rivera, [. . .]*
 fe' sì tornare d'errori
 grandi et vio predicando
 la gente; arca testamenti 65
 fo da l'apostolico chiamato.
- In grande amore di core
 Dio l'ebbe omnipotente,
 ke'l fece doctore, victore,
 del faro providente; 70
 e dieli kiarore splendore
 de vedere veramente
 la somma deitade
 nella grande infertade
 de la quale passò el glorificato./ 75
- 99v Buono commencare sperare
 fa laude e'lla finito:
 perseverare fo dare
 gioie compiute et gradita 80
 Possa recreare formare
 de lui k'à ben servita,
 cioè bon compimento,
 lasù en quello convento
 là uv'è ciascuno ben meritato.

40 With the desire to fulfill God's
 plan they moved and entered a ship.
 To please our lord was
 not difficult for them.
 That desire causes him to run
 45 and return to sweet Sicily.
 It brought him to Romagna
 in order to enlarge all the church
 and do great things for the clergy.

Uprightness and exalted thoughts
 50 had their power in God:
 In pure humility and with
 moderation, he was very obedient
 to bitterness, hardship and obscurity.
 And by a strong abstinence he
 55 had always concealed his knowledge
 which was so esteemed that
 he was forced to preach it.

A great light and sphere was
 he to the human race,
 60 in a pure, clear manner,
 the fount of knowledge.
 Many to the bank(.)
 you brought back from great error,
 going and preaching to the people.
 65 You were an ark of the testament
 by (virtue of) the apostolic call.

With a great love of heart did
 the omnipotent God hold him,
 he who made him a victor, a
 70 teacher and a provider of the
 lighthouse. He gave him great
 splendor to see clearly
 the high godhead amidst all
 the great infidelity through which
 75 the glorified one passed here.

With hope he begins a good
 song and has finished it:
 By persevering he causes them to
 give full and pleasant joy.
 80 May he be able to recreate and
 depict them, the one who has
 served well, that is to say,
 May he come to a good end there
 in that assembly where each one is meritorious.

- Sempre a legrança con dança 85
 faccia lo padovano,
 k'e[n] tale orange a legrança
 abbe da Dio sovrano;
 ke dea possança guardança
 di quello humili et piano. 90
 Non volse ke fallisse
 di cid ke predisse
 100r ke Padua/ne starebbe ['n] alto stato.*
- Pregiam laudando cantando
 lo sanctissimo Antonio; 95
 da Dio pregando scusando
 noi a tutti perdoni,
 et sempre stando orando
 c'inpetri quel gran dono: 100
 di paradiso'l regno,
 sì ke ciascun sia degno
 esser cu llui acompagnato.
- Sia gloriata laudata
 l'altissima maiesta; 105
 ringratiata orra[ta],
 ke del mond'è podestà,
 de la beata ornata
 virgo nato con festa.
 100v Lui cum gran/di humilitança
 dimandiam perdonança 110
 ke al iudicio sia dal diricto lato.
- Amen.

- 3 MS IS MISSING THE SIGN OF THE NASAL OVER 'ATONIO'.
- 6 MS READS "SO FORÇARE"
- 7 MS HAS "VOLSE PICCOLO"
- 11 MS HAS "SONSUMA" FOR 'CONSUOMA'
- 16 MS READS "VANAGLORIRI"
- 24 MS READS "BANDITATA"
- 36 MS HAS "CONFONDIERO"
- 38 MS, "ET LA LEGE"
- 39 MS HAS "INNAGARET" FOR 'INNALZARE'. THE WORD "VOLSE" IS MISSING FROM OUR MS BUT IS SUPPLIED FROM MAGL2.
- 40 COMPIRE - 'COMPIERE' - TO ACCOMPLISH, FULFILL, COMPLETE
- 43 MS, NON FO DI LOR' GDU. THE CORRECTION IS FROM MAZZ.
- 48 THE EMENDATION MADE HERE IS TAKEN FROM MS MAGL2.
- 55 MS HAS "OCULTA."
- 57 MS, "SONE" FOR 'FONE'
- 62 THE MANUSCRIPT IS MUTILATED HERE. IT IS LIKELY FROM BOTH THE RHYME AND THE THOUGHT OF THE POEM THAT THE LINE SHOULD READ 'MOLT' A PORTO' A RIVERA'.

85 May the Paduans always
 make joy and dancing,
 that in such honor he received
 so much happiness from God;
 (It) is power and protection
 90 for the humble and the meek
 He did not want to fail in
 that which was fortold, that
 Padua might remain a high state.

95 Let us pray, praising by singing
 to the most high Saint Anthony;
 by praying God to excuse us
 and always remaining in prayer,
 (he) obtains that great gift for
 100 us, the kingdom of paradise,
 so that each one may be worthy
 to be accompanied by him.

105 May the highest majesty
 be praised and glorified;
 may he be thanked and honored
 who is the power of the world,
 of the blessed adorned one,
 virgin-born with great feast.
 And with humility we ask
 pardon of him, that at the
 judgement we may be on the right hand.

Amen.

93

THE CORRECTION IS SUGGESTED BY MAZZ.

THE TEXT OF THIS HYMN IS REMARKABLE FOR ITS ACCURATE ACCOUNT OF THE EVENTS OF ANTHONY'S LIFE. THE AUTHOR BETRAYS A FAMILIARITY WITH THE FACTS ABOUT THE SAINT. EVEN MORE, IT IS POSSIBLE TO DETERMINE TO SOME EXTENT JUST WHICH SOURCES WERE KNOWN TO HIM. AT THE TIME THE BOLLANDISTS COMPILED THEIR VITA OF ST. ANTHONY FOR THE ACTA SS THE OLDEST AND MOST AUTHENTIC OF THE LEGENDS OF THE SAINT'S LIFE HAD NOT YET BEEN DISCOVERED. IT WAS ONLY IN 1886 THAT THE CAPUCHIN FRIAR, HILARY OF PARIS DISCOVERED IN HIS MONASTERY IN LUCERNE THE ANCIENT COPY OF WHAT IS NOW KNOWN TO BE THE LEGENDA PRIMA, OR AS IT IS OFTEN CALLED, THE VITA ANTIQUISSIMA. IT HAD BEEN COPIED IN A WOMAN'S HAND—ACCORDING TO FATHER RAPHAEL HUBER, PROBABLY A POOR CLARE. Cf. ST. ANTHONY OF PADUA, DOCTOR OF THE UNIVERSAL CHURCH. MILWAUKEE: BRUCE PUBL. CO., 1946.) P. 142. THE MANUSCRIPT DISCOVERED BY FATHER HILARY CONTAINED ALSO A LEGEND OF THE LIFE OF ST. FRANCIS. BETWEEN THE TWO LEGENDS WAS AN INSCRIPTION IN OLD GERMAN DECLARING THAT THE LEGEND OF ST. FRANCIS HAD BEEN TRANSCRIBED BY A CERTAIN ELSPECK VON AMERT, WHILE THAT OF ST. ANTHONY WAS COPIED BY A KATHERINE VON PURCHLAUSEN WHO WAS THEN IN HER SIXTY-SEVENTH YEAR. BOTH WORKS WERE FINISHED, SO THE EXPLANATION GOES ON, ON THE EVE OF THE FEAST OF ST. BARTHOLOMEW IN 1337. IT CONCLUDES WITH A LITTLE PRAYER ENDING WITH AN INVOCATION OF FRANCIS AND CLARE. IT IS ON THIS BASIS THAT HUBER CLAIMS THE TWO COPYISTS WERE POOR CLARES. Cf. CB. CIT., P. 101. BOTH VINCENT OF BEAUVAIS AND JULIAN OF SPIRES DRAW UPON THIS OLD LEGEND FOR THEIR WORKS (SPECULUM HISTORIALE, AND THE LIVES AND LITURGICAL OFFICES OF ST. FRANCIS AND S. ANTHONY, RESPECTIVELY) HUBER ARGUES THAT THE LEGENDA WOULD HAD HAD TO EXIST BEFORE THE YEAR 1250—THE DATE OF JULIAN'S DEATH.

THE CHRONICLER ROLANDINO REMARKS IN HIS LIBER CHRONICARUM DE FACTIS IN MARCHIA TARVESINA (WRITTEN AROUND 1260) THAT THE SAINT ACTUALLY LIVED AS HE IS

DEPICTED IN HIS LEGEND—WHICH PRESUMABLY IS THIS VITA ANTIQUISSIMA. Cf. HUBER, 102 AND 129. THE RHYTHMIC OFFICE OF JULIAN OF SPIRE WAS BASED ON THIS LEGEND AND THAT OFFICE WAS ALREADY IN USE IN 1249. HUBER EXPLAINS THAT THE AUTHOR OF THE LEGENDA WAS UNDOUBTEDLY ASKED TO WRITE THE WORK SOON AFTER THE SAINT'S CANONIZATION IN 1231. THE ACTUAL AUTHORSHIP OF THE WORK IS MUCH DEBATED AND NOT OF MUCH RELEVANCE HERE. FOR FULL DISCUSSION, Cf., HUBER, P. 104-7.

THIS LENGTHY DIGRESSION OF THE EARLY SOURCES FOR THE LIFE OF ANTHONY IS IMPORTANT HERE, FOR OUR LAUDA SHOWS A STRIKING FIDELITY BOTH TO THE CONTENT MATTER AND TO THE ORDER OF PRESENTATION OF THE FACTS AS THEY ARE UNFOLDED IN THE VITA ANTIQUISSIMA. SINCE THE WORK OF JULIAN OF SPIRES WAS SEEMINGLY INDEBTED TO THE PREVIOUSLY MENTIONED WORK, IT IS NOT CLEAR WHICH OF THE TWO VERSIONS WAS THE ONE FOLLOWED BY THE POET OF OUR HYMN. FOR PURPOSES OF COMPARISON THE THREE WILL BE SET UP IN COLUMNS BELOW THE LAUDA ON THE LEFT, THE VITA ANTIQUISSIMA IN THE CENTER AND THE WORK OF JULIAN ON THE RIGHT. THE EDITION OF THE VITA ANTIQUISSIMA USED FOR THIS PURPOSE IS THAT OF KERVAL ENTITLED SANCTII ANTONII. FOR JULIAN Cf., ACTA SS, JUNE III, 196-209, UNDER THE TITLE AUCTORE ANONYMO VALDE ANTIQVO.

LAUDE XXXVIII OF THE CORTONA
MANUSCRIPT 91

VITA ANTIQUISSIMA OF KERVAL
EDITION

JULIAN OF SPIRES
ED. ACTA SS.

- | | | | |
|----|---|--|---|
| 10 | D'ULISBONA SE PARTE
NOTE THE STRANGE SPELLING OF
LISBON HERE—ULISBONA—
PROBABLY COPIED FROM THE
LATIN SOURCE. | SPEAKS OF THE SAINT BEING BORN IN
LISBON WHICH HE OBVIOUSLY NEVER
SAW SINCE HE SAYS OF IT, "IN
EXTREMIS MUNDI FINIBUS SITA. . ."
HE SPELLS THE WORD ULYXBONA, AND
INDULGES IN A LITTLE ETYMOLOGIZ-
ING. | THE INCIDENT IS RELATED IN
ALMOST IDENTICAL WORDING.
"IN EXTREMIS TERRAE FINI-
BUS SITA EST."
LISBON IS SPELLED HERE
ULYSBONA. |
| 21 | MONACO DEVENNE REGULATO | (27) "SPRETIS MUNDI OBLECTATIONI-
BUS, SE TRANSTULIT ET CANONICI REGU-
LARIS HABITUM HIMILI DEVOTIONE
SUSCEPIT. | (198 - PAR 2) RELATED
THE SAME INCIDENT IN LIKE
MANNER. |
| 24 | EBBE AUDITA BANDITA KE SETTE
FRATE MINORI DA GENTE ENITA
FALLITA FÔR MORTI E DICOLLATI | (29) POST HAEC AUTEM, QUUM RELI-
QUIAS SANCTORUM MARTYRUM, FRATRUM
VIDELICET MINORUM. . . A MAROCCHIO
DEPORTASSET | (198 - PAR 3) RECOUNTS THE
STORY OF THE RETURN OF THE
RELICS OF THE FRANCISCAN
PROTO-MARTYRS TO COIMBRA
WHERE ANTHONY THEN WAS. |
| 32 | DIVENNE FRATE MINORE | (30) MORABANTUR AUTEM, EO TEMPORE
NON LONGE A CIVITATE COLIMBRIA, IN
LOCO QUI SANCTUS ANTONIUS APPELLATUR,
FRATRES DE ORDINE MINORUM, LITTERAS
QUIDEM NESCIENTES, SED VIRTUTEM LIT-
TERAE OPERIBUS EDOCENTES. | (198 - PAR 4) THE SAME
EVENTS ARE NARRATED HERE. |
| 30 | DE MARTIRIO FO INAMORATO | (30) DISSENTIATQUE IN CORPO SUO: "O
SI ME SANCTORUM MARTYRUM SONUM
CORONAE PARTICIPEM FORE DIGNARETUR
ALTISSIMUS." | (198 - PAR 5) |

LAUDE XXXVIII OF THE CORTONA
MANUSCRIPT 91

40 CON QUELLO DISSUIRE COMPIRE,
MÓSSARSE, INTRÁRO IN NAVE;
AL NOSTRO SIRE PIACERE
NON FO A LOR GRAVE;
FALLO REVENIRE, CURRIRE
IN CICILIA SUAVE;

46 APORTOLLO IN ROMAGNA

49-75 SCATTERED THROUGHOUT
THIS PORTION OF THE LAUDA
THERE ARE SEVERAL ALLUSIONS
TO HIS SUCCESSFUL MINISTRY
AS A PREACHER.

65 ARCHA TESTAMENTI

VITA ANTIQUISSIMA OF KERVAL
EDITION

(33) SENSIM Igitur et per incrementa
zelus fidei eum enixius perurgebat et
martyrii sitis in corde illius accensa
quiescere eum nullatenus permittebat.
Unde factum est ut, juxta promissum data
sibi licentia, terram sarracenorum
festinus adiret. Sed quae sunt homi-
nis cognoscens altissimus in faciem
ei restitit ac intentato gravi morbo
per totum hiemis spatium, acrius fla-
gellavit. Sicque factus est, ut,
quum de proposito suo nihil pros-
pere actum cerneret, pro recuperanda
saltem corporis sanitate ad natale
solum compulsus remearet. Qui, quum
navigando in finibus Hispaniae appli-
care disponeret, in Siciliae partibus
ventorum pulsu se positum cerebat.

(35) Denique vocata in partem fratre
Gratiano, qui tunc in Romaniola
ministerium oratorum gerebat, sup-
plicare coepit servus Dei Antonius
quatenus susceptum se a ministro
generali in Romaniolam duceret et
deductum disciplinae spiritualis
rudimentis informaret.

(42ff) ALL OF CHAPTER X DEALS WITH
ANTHONY'S APOSTOLIC WORK AS A PREACHER.
THE ENTIRE CHAPTER IS ENTITLED, DE
FAMA EJUS ET EFFICACIA PRAEDICATIONIS
EJUS.

(42) Altissimus ut a summo pontifice
et universa cardinalium multitudine
ardentissima devotione audiretur prae-
dicatio illius. Nempe enim talia et
tam profunda de scripturis facundo
eructabat eloquio ut ab ipso domino
papa, familiari quadam praerogativa,
ARCA TESTAMENTI vocaretur.

JULIAN OF SPIRES
ED. ACTA SS.

(198 - 5) Cmq̄ue navigando
ad redeundum in Hispaniam
iter arriperet, contigit ut
in partes Siciliae ventis
non secunde flantibus ap-
plicaret et sic penitus a
proposito se fraudatum com-
spiceret.

(198 - 5)

(200-8) CHAPTER II DE-
SCRIBES HIS STUPENDOUS
GIFT OF PREACHING.

(200 - 19) QUAM PROFUNDA
VERO DE SACRIS ELOQUIIS
ERUCTARET, SUMMUS IPSE
ROMAE SEDIS PONTIFEX
TESTATUR, A QUO VIR
SANCTUS ARCA TESTAMENTI,
PECULIARI QUODAM NOMINE,
VOCABATUR.

IT IS ESPECIALLY SIGNIFICANT THAT NONE OF THE THREE WORKS UNDER CONSIDERATION HERE SPEAK OF THE MOST ACTIVE YEARS OF ANTHONY'S APOSTOLATE IN ANY BUT THE MOST GENERAL TERMS. NOTHING IS SAID OF HIS VIGOROUS PREACHING IN MANY OF THE CITIES OF NORTHERN ITALY (WITH THE EXCEPTION OF PADOVA) AND IN FRANCE. REGARDING THIS LACUNA FATHER HUBER RAISES THE QUESTION "WERE THESE YEARS, FOR SOME REASON OR OTHER, SEPARATED FROM THE ORIGINAL MANUSCRIPT (NOW LOST) SO THAT A COPYIST WAS NEVER ABLE TO TRANSCRIBE THEM (IF EVER WRITTEN) OR DID THE AUTHOR PURPOSELY AVOID WRITING ABOUT THEM BECAUSE, AS SOME CRITICS MAINTAIN (ALTHOUGH FALSELY, IT SEEMS . . .), OR SOME MISUNDERSTANDING BETWEEN ANTHONY AND BROTHER ELIAS, WHO, AT THE TIME OF OUR SAINT'S FERVENT ACTIVITIES, WAS VICAR-GENERAL OF THE ORDER, 1221-1227, OR BECAUSE THE LEGENDA PRIMA WAS PUBLISHED JUST AT THE TIME WHEN ELIAS WAS MINISTER GENERAL, 1232-1239?" Cf. HUBER, OP. CIT., p. 109.

Refrain



Ma- gda- le- na de- gna da lau- da- re,
sem- pre deg- ge Di- o per noi pre- ga- re.

Strophe



Ben è de- gna d'es- sa- re lau- da- to,
ké foe pec- ca- tri- ce no- mi- na- to,
per ser- vi- re fo ben me- ri- to- to,
le- sù Cri- sto vol- se se- qui- ta- re.

THE LAUDA APPEARS IN NO OTHER MANUSCRIPT KNOWN. THE TEXT ALONE IS FOUND IN PART IN MS ARET. FROM THE STANDPOINT OF SCRIPT THIS IS THE MOST PERFECT EXAMPLE IN THE ENTIRE MANUSCRIPT. THE ARRANGEMENT IS CLEAR AND LEGIBLE, AND THERE ARE NO MISTAKES IN THE LAUDA VERSE CONTAINED UNDER THE MUSIC.

Magdalena degna da laudare,
sempre degge Dio per noi pregare.

101a Bene è degna d'essere laudata,
ké/foe peccatrice nominata:
per servire fo ben meritate, 5
Iesù Cristo volse sequitare.

Con molta humilitade lo seguìo
et cum perfecta fede senza rio:
quando Cristo predicare audìo,
del suo amore prese ad inflammare./ 10

101v Lo suo peccato pianse* cum dolore
e del mondo volse uscire d'errore,
et a Cristo cum verace amore
in suoi mani si volse commendare.

Molto dispreggò la sua grandezza 15
per ciò ke se vedea in tanta bassezza:
lo suo corpo molto lo dispreggò,
ké non se credea pietà trovare.

Simon phariseo fece convito,*
a Iesù Cristo fece uno grande convito; 20
ançi ke'l mangiare fosse compito,
Magdalene andava per cercare/

102a di Cristo a cui avea lo suo amore dato;
et tanto lo cercò in ogni lato
ke'n casa de Simon l'ebbe trovato: 25
cum timore prese a dubitare.

Tanta humilitade in lei abunda*
ke a [la] crimare* prese per vergogna;
quando Cristo a mensa se soggiorna,
derietro* se lli pose a genukiare. 30

A li piei de Cristo s'imchinòe
et molto dolcemente le basciòe;
de lagrime tutti li bagnòe,
colli capelli presele aschiugare.* /

102v El phariseo grande invidia avea* 35
di ciò k'a Magdalena far vedea:
verso quelli ke tutto sapea
con falso pensieri credea parlare.

Magdalene, worthy of praise,
should always pray to God for us.

5 She who was called a sinner
is really worthy to be praised.
She merited well to serve Jesus
Christ whom she wished to follow.

10 With much humility she followed him,
and with a perfect and guiltless faith.
When she heard Christ preaching
she became inflamed with his love.

She wept (for) her sins in great sorrow
and wanted to leave this world of error,
and to go to Christ with true love.
She wanted to commend herself into his hands.

15 She despised her greatness (because) she
could see in herself so much baseness;
She disdained her body so much that
she could not hope to find compassion.

20 Simon the Pharisee had a banquet,
for Christ he held a great feast:-
But before the meal was finished
Magdalene went out in search

25 for Christ to whom she had given her love;
She looked so diligently for him everywhere
that she found him in the house of Simon.
In fear she was seized with doubt.

30 Humility abounded in her so greatly
that she was seized with tears of shame.
While Christ remained at the table
she knelt and bent down behind him.

At the feet of Christ she bend down
and (then) very sweetly kissed them;
With her tears she bathed them and
with her hair she dried them.

35 The pharisee was very jealous
at what he saw Magdalene do.
With false thoughts he spoke mentally
to him who knows all things.

- "Se questi è propheta copioso
di scientia non siria coitoso, 40
se sapesse cid c'è en liei nascoso,
no la dignerebbe de guardare.
- se sapesse com'è peccatrice
c'ave d'ogne vitio in se radice;
poi receve dalla meretrice 45
tutto suo servitio per ben fare."/
- 103r Cristo lo represe et feli resposo
"Falso pensiero è in te nascoso;
ben cognosco et so ke li è kiuso
volontà di vene adoparare. 50
- Duo debitori non possono ubedire*
al creditore ke tiene de loro avere:
per pietade volse provvedere,
a ciascuno volse perdonare.
- L'un dovea cinquanta veramente, 55
l'altro cinquecento veramente;
dimando te, perke se' presente:
qual è più degno de lui amore?"/
- 103v "Estimo quello c'a me è paruto:
non quel ke più picciolo dono à'vuto, 60
ma quelli ke maiure l'è ricevuto,
quelli è più degno de meritare."
- Cristo li rispose et fe' i vedere:
"Bene ài iudicato cum sàvere,
perke sia dato man avere 65
non deo però la fede menemare.
- Poi ke nel tuo albergo fui venuto,
non me desti bascio né saluto:
questa rende tutto lo tributo;/
de servire non si pò satiare." 70
- 104r Lo servire face con amore,
stava dubitosa cum temore;
ave'l core afflicto de dolore
ke suo tempo seppe mal portare.

40 "If this man is a full-fledged prophet
he would not be desirous of knowledge.
If he knew what is hidden in her he
would not condescend to look at her.

45 If he knew what a sinner she is, and
that she has the roots of all vice in her,
(he would know that) now he receives from
a prostitute all her services as good deeds."

Christ answered and reprimanded him:
"False thoughts are hidden in you;
I fully recognize and I know that in
50 her is enclosed the desire to do well.

Two debtors cannot comply with the
creditor who holds their goods.
Out of compassion (for them) he wants
to provide and to pardon each of them.

55 The one really owed fifty, and
the other actually five hundred.
I ask you, since you are here,
which is more worthy of love?"

60 I judge, as it seemed to me, not
that one who was given the smaller gift,
(but) the one who has received more.
That one is most worthy of merit."

Christ answered him and made him see:
65 "You have judged with real wisdom;
because one is given less it should
not, therefore, diminish his faith.

70 Since I came into your house you
gave me neither kiss nor greeting.
She renders every tribute (to me):
She cannot serve me sufficiently."

(Though) she was doubtful out of fear,
she renders her service with love.
Her heart was afflicted with sadness,
she ill knew how to bide her time.

- Tanto è nel fino amore nascosa* 75
 ke già unqua non cura d'altra cosa;
 sopra quel tesauo se riposa
 ke per noi se lassò incrociare.
- 104v S'ì fo ferma et forte nel suo amore 80
 c'ave' l core apreso/de l'ardore;
 Cristo cognoscendo lo suo fervore
 con seco la [fe] ce mangiare.
- S'ì ke sua discipola la fece,
 comme la scriptura el conta et dice:
 poi rimase apostola in sua vece 85
 per lo suo vangelio predicare.
- Ben seguì apostolica vita;
 in ciò fo la sua gratia cumpita:
 quella ke de Cristo fo fiurita 90
 con seco la volse compagnare.*
- 105r La vergene madre pretiosa
 fo/de Madalena s'ì amorosa,
 ke con seco a guisa de sua sposa
 nel suo amore la volse conservare.
- Quando Cristo fo passionato,* 95
 coli discipoli era raunato:
 Maria Magdalena in quello stato
 lesù Cristo andò a visitare.
- Magdalena avea seco portato 100
 un onguento [molto] delicato;
 unse lesù Cristo d'ogne lato:
 Giuda falso prese a mormorare.
- 105v Disse: "Questo è grande perdemento/
 ke se fa de questo pretioso unguento: 105
 mello vendare denari trecento,
 et darlo a li poveri per loro consolare."
- Questo fo' l principio e la cascione
 perké Iuda fece tradiscione,
 et a guisa d'un vile schiavone
 vendeo Cristo e fecelo tormentare. 110

75 So great was the love hidden in her
 that she no longer cared for anything else;
 She rests over that treasure who
 allowed himself to be crucified for us.

80 She was so firm and strong in her love
 that her heart overflowed with ardor.
 Christ, recognizing (well) her fervor
 invited her to eat with him.

85 Consequently, he made her his disciple
 as the Scripture relates and says:
 In his stead she remained as an
 apostle in order to preach the Gospel.

90 She followed well the apostolic life;
 (and) in this her grace was perfected:
 She who was the flower of Christ
 he wanted to have as a companion.

 The precious virgin mother
 was so enamoured of Magdalene
 that she wanted to keep her with
 her in the manner of a spouse.

95 When Christ was crucified she
 was in the company of the apostles:
 In that condition, he went
 to visit Mary Magdalene.

100 Magdalene had brought with her
 a very delicate ointment; (and)
 she anointed Christ on every side:
 Deceitful Judas began to murmur.

105 He said: "This is a great waste, what
 she does with this precious ointment.
 It is better to sell it for three hundred
 denarii and give it for relief of the poor."

110 This was the beginning and the
 reason why Judas made his betrayal,
 and sold Jesus like an abject slave,
 and caused him to be tortured.

- 106r Era preso de quello unguento
ke Magdalena fece cum giachimento.*
Cristo soffirio per noi tormento
et morio in croce per noi/ricomparare.
- Puoi ke Cristo fue sepelito,* 115
Magdalena, c'avea'l cor ferito
del dolore ke Cristo avea patito,
unqua non potea requiare.
- Colle Maria andò a lo sepulcro
ove lesù Cristo era sepulto, 120
con unguento pretioso molto
per le sue piaghe ùgnare et curare.
- 107v Quando guardàro verso'l monumento,
viddaro l'angelo chiaro più k'argento,
und'ell ebbaro/grande pavento, 125
L'angelo prese a loro a favellare:
- "Di niente già non dubita[te];*
lesù Cristo ke voi domandate,
suscitat'è per certo lo sapiate,
et io so' qui per ciò denuntiare." 130
- Unde grande conforto a lor fo dato
quando viddaro lo lapide levato:
cio ke l'angelo à dinuntiato,
perké morto lo credean trovare.
- 107r Sola se partio la Magdalena 135
quella k'era del suo amore sì*/piena:
sì la strenghe cum forte catena,
ke'l suo core non potea passare.
- Del suo amore andava cercando
et tuttora già piangendo e lagrimando; 140
de lesù andava dimandando*
kiunque per via potea trovare.
- Poi ke Cristo fo resurrexito*
al terço die, sì come avete udito,
a la Magdalena fo apparito 145
in un orto, per liei consolare./

He was preoccupied with that anointing
 which Magdalene made with such prodigality.
 Christ suffered for us torment, and
 death on the cross to ransom us.

115 Then when Christ was buried
 Magdalene's heart was so wounded
 by the sorrow which Christ had suffered
 that she could nevermore find peace.

120 With the two Marys she went to the
 sepulchre where Jesus was buried,
 with much precious ointment to
 anoint and care for his wounds.

125 When they looked towards the monument,
 they saw the angel brighter than silver,
 whereupon they were very much afraid.
 The angel began to speak to them.

130 "Do not doubt anything anymore.
 Christ Jesus, whom you seek is
 risen. You must certainly know
 it, and I am here to announce it.

It was a great comfort to them
 when they saw the stone taken away:
 (and when they heard) what the angel had
 announced, for they believed him to be dead.

135 Magdalene departed alone, she
 whose heart was so full of love:
 With strong chains (sorrow) bound her so
 tightly that her heart could not beat.

140 She went searching for her love,
 weeping and crying all the time.
 She went asking for Jesus, of
 everyone she met along the way.

145 Inasmuch as Christ had arisen
 on the third day, as you have
 heard, he appeared to Magdalene
 in the garden to console her.

- 108a Quando venne el die de l'ascensione
Cristo s' li fece promissione
de la sua altissima mascione;
in vita eterna sempre dea regnare. 150
- Magdalena s' fo dipartita*
senza alcuno retegno de sua vita:
quasi com'a guisa di remita
nel deserto andò ad abitare.
- Lungo tempo stecte in gran tormento 155
al freddo et al caldo et al vento;
già non li rimasi ventimento,
in pace volse tal pena portare.
- Non pareo creatura humana;
tutta era pilosa commo lana, 160
et giaceo pur en terra piana:
altro albergo già non fece fare.
- Andava pascendo per la landa*
ké ià non avea altra vivanda:
per misericordia Dio li manda* 165
angelico cibo per gustare.
- Che sabbato da vespero innanti,
per li tempi c'è sofferti tanti,
li angeli la portavano cum gran canti
a sentire lo dolce* gloriare./ 170
- 108v Fin o lunedì ke'l sole nasce
de quello cibo gaudioso pasce:
[ke] benedecto lesù ke noi s' lasce
così dolce fructo savorare.
- Molto fo de grande abstinentia 175
ke trenta anni fece penitencia;
contra li vitii mise sua potença,
nullo inver lei potere' durare.
- Ristorò la sua correctione
cum ieiunio et oratione; 180
a questo per asprectione
privilegio li de'/de vergenitade.
- 109m

When the day of the ascension
 came Christ made her a promise
 of his highest mansion;
 150 In eternal life she would reign.

So Magdalene departed without
 retaining anything of her (past) life:
 Almost in the manner of a hermit
 she went to the desert to live.

155 For a long time she was greatly tormented
 by the cold and the heat and the wind;
 She no longer had any clothing left.
 In peace she wanted to bear the pain.

160 She did not seem like a human being;
 She was all covered with hair like wool,
 and lay on the earthen floor, for
 she built no other lodging.

165 She went browsing through the land
 because she had not other food.
 Out of his mercy God sent her
 angelic food for her to taste.

170 (From) Sunday after vespers, for
 the time she had suffered so much,
 the angels, with sweet songs, brought
 her to hear the sweetness of glory.

Until Monday at the sunrise
 she eats that joyous food
 (which) the blessed Jesus has
 left for us to taste such sweet fruit.

175 She practiced great abstinence
 and for thirty years did penance;
 against her vices she put her strength,
 (and) nothing could prevail against her

180 She refreshed her purity
 with prayer and fasting:
 Because of this severity she
 was given the privilege of virginity.

- Sì ke fo ben purificato
 in sé ogni vitio de peccato:
 tutto li era prima perdonato 185
 da cului cui è la terra e'l mare.
- Sì como da Dio fo mandato
 un omo c'avea ordene sacroto;
 a Dio era renduto et commendato:*
 trovò la Magdalena cusì stare. 190
- 109v "Sconiuro te per Dio et sì te dico,*
 si tu se' phantasma o nimico,
 ke tu te parti et non stee più con meco;/
 [....] degime parlare.
- Per lo nome della donna mia* 195
 non te vollio dire k'io sia:
 Maria femena cum tanta villania
 Magdalena mi solliono kiamare.
- Prego te per Dio k'a mi venisti
 ke tu m'arechi el corpo e'l sangue de Cristo, 200
 e'l libro de la fede ke credesti
 e la stola ke lassò la madre."
- 110r "Soro mia, tu se' pres' al porto
 di/gustare suve cum diporto,
 et io sì t'areco quello conforto 205
 ke'l tuo core à preso a desiare."
- In suo mano fo cofess'a ttanto,
 et con molte lagrime de pianto
 puo' recevè il corpo e'l sangue sancto;
 allor a fine non dia più demorare. 210
- De [la] Magdalene pongo fine
 k'è fuore del deserto et de la spine,
 nella eternale gloria sença fine,
 et per restoro d'ogne suo penare./
- 110v A Verdelai* fo'l suo corpo portato; 215
 ine fone composto e consacrato.
 lesù consenta, k'è signor beato,
 ben finire ke fe' questo trovare.

Thus every vice of sin was
 really purified in her.
 185 All was forgiven her immediately
 by him whose are the land and sea.

Thus was sent from God a
 man who had holy orders;
 he gave and committed himself to
 190 God, (and) found Magdalene there.

"I beg of you for God's sake, and I ask
 you if you are an enemy or a ghost;
 go away and do not remain with me.
 You must tell me (this).

195 In the name of my lady I do
 not want to tell you who I am:
 Mary, the woman of great sin;
 they usually call me Magdalene.

I beg you, who have come to me from God,
 200 that you bring me the body and blood of Christ,
 and the book of the faith which you believed
 and the stole which his mother left."

"My sister, you are near to that port
 (where) you (will) taste sweet consolation,
 205 and so I bring to you that comfort
 which your heart so desires."

In his hands she confessed to much
 and wept many, many tears.
 Then she receives the holy body and blood.
 210 (Now) she no longer had to dwell here.

I speak no more of Magdalene who
 is out of the desert and the thorns,
 and in eternal glory without end,
 (where) she is rewarded for all her torment.

215 To Verdelai her body was carried;
 it was prepared there and consecrated.
 Jesus, who is our blessed Lord, allowed
 a happy ending to her who had found him.

THE TEXT OF THE LAUDA FOLLOWS THE TRADITION OF IDENTIFYING MARY THE PENITENT WITH MARY THE SISTER OF MARTHA AND LAZARUS OF BETHANY. IT REPRESENTS A CURIOUS BLENDING OF FACT AND FICTION, ADHERING CLOSELY TO THE GOSPEL ACCOUNTS OF MAGDALENE BUT BEYOND THE POINT OF THE SCRIPTURAL RECORD, THE POET HAD TO SEEK HIS SOURCE ELSEWHERE. HE SEEMS TO HAVE TURNED TO THE LEGENDA AUREA OF VORAGINE, FOR THE TWO ACCOUNTS RUN PARALLEL IN THEIR VERSION OF THE LIFE OF MAGDALENE AFTER THE ASCENSION.

- 11 PIANSE - 'PIANGE'
- 19-26 Cf. LUKE 7:36
- 27-34 LUKE 7:37-38
- 28 MS READS 'CRIMARE' FOR 'LACRIMARE'
- 30 DERIETRO - MED USAGE FOR 'DI DIETRO'
- 34 ASCHIUGARE - FOR 'ASCIUGARE' - TO DRY
- 36-50 LUKE 7:39
- 51-66 LUKE 7:40-50
- 75 MS HAS 'NASCOSSO'
- 90 MS READS 'CON SECO LACE IMAGINARE' - THE CORRECTION IS FROM MAZZ FOR REFERENCE TO HER PREACHING THE GOSPEL, Cf. LA, P. 409
NB FROM HERE TO THE END THE NUMBERING OF VERSES IN THE LIUZZI TRANSCRIPTION IS INCORRECT
- 95 THE LAST SYLLABLE OF 'PASSIONATA' WAS ADDED TO THE MANUSCRIPT LATER.
- 98-115 MATT 26:6-13; MARK 14:3-8; JOHN 12:1-8
- 112 MEANING OF "GIACIMENTO" NOT CERTAIN. PERHAPS FROM 'GECCHIRE' - TO DECLARE. IT HAS HERE BEEN TRANSLATED FREELY.
- 115-143 MATT 28:1-12; MARK 16:1-8; LUKE 24:1-12; JOHN 20:1-13
- 127 MS HAS 'DUBITA' FOR 'DUBITATE'
- 136 MS REPEATS THE 'SI' IN THE TURNING OF THE PAGE
- 141 MS READS 'DIMANOO' FOR 'DIMANDANDO'
- 143-146 JOHN 20:14-18
- 151-158 ON MAGDALENE'S LIFE IN THE DESERT, Cf., LA, P. 413. "INTEREA BEATA MARIA MAGDALENA SUPERNAE CONTEMPLATIONIS AVIDA ASPERRIMUM EREMUM PETIIT ET IN LOCO ANGELICIS MANIBUS PRAEPARATO PER XXX ANNOS INCOGNITA MANSIT."
- 163 LANDA - XIII - FOR UNCULTIVATED LAND
- 163-164 ON MAGDALENE BROWSING FOR HER FOOD, Cf., LA, P. 413 "IN QUO QUIDEM LOCO NEC AQUARUM FLUENTA NEC ARBORUM NEC HERBARUM ERANT SOLATIA, UT EX HOC MANIFESTARETUR, QUOD REDEMPTOR NOSTER IPSAM NON TERRENIS REFLECTIONIBUS, SED TANTUM COELESTIBUS EPULIS DISPOSUERAT SATIARE."
- 165-174 ON THE HEAVENLY FOOD WHICH WAS BROUGHT TO MAGDALENE. Cf., LA, P. 413 "QUALIBET AUTEM DIE SEPTEM HORIS CANONICIS AB ANGELIS IN AETHERA ELEVABANTUR ET COLESTIUM AGMINUM GLORIOSOS CONCENTUS ETIAM CORPORALIBUS AURIBUS AUDIEBAT, UNDE DIEBUS SINGULIS HIS SUAVISSIMIS DAPIBUS SATIATA ET INDE PER EOSDEM ANGELOS AD LOCUM PROPRIUM REVOCATA CORPORALIBUS ALIMENTIS NULLATENUS INDIGEBAT."
- 170 MS READS 'DONCORE' FOR 'DOLCE'
- 189 MS READS 'ERRA RENDUTO ET E COMMENDATO'
- 191-194 HOW GOD SENT A PRIEST TO HER. Cf. LA, P. 413. "DIE IGITUR QUADAM DOMINUS PRAEDICTI SACERDOTIS OCOLOS APERUIT ET CORPOREIS OCVLIS EVIDENTER ADSPEXIT, QUALITER ANGELI AD PRAEDICTUM LOCUM, IN QUO BEATA MARIA MORABATUR, DISCEDEBANT ET EAM IN AETHERA SUBLEVABANT ET POST HORAE SPATIUM AD EUNDEM LOCUM CUM DIVINIS LAUDIBUS REVOCABANT."

194 LACUNA IN THE MANUSCRIPT HERE

196-206 THE CONVERSATION BETWEEN MAGDALENE AND THE PRIEST. Cf., LA, P. 413ff. "INVOCATO IGITUR SALVATORIS NOMINE EXCLAMAVIT: ADJURO TE PER DOMINUM, UT, SI HOMO ES VEL ALIQUA RATIONALIS CREATURA, QVAE IN ILLA SPELUNCA HABITAS, MIHI RESPONDEAS ET TUI EDISSERAS VERITATEM. CUMQUE HOC TERTIO REPETIISSET, BEATA MARIA MAGDALENA EI RESPONDIT: ACCEDE PROPIUS ET OMNIUM, QVAE DESIDERAT ANIMA TUA, SCIRE POTERIS VERITATEM. CUMQUE ILLE TREMENS USQUE AD MEDII SPATII TERMINUM APPROPINQUASSET, AIT AD EUM MEMINISTI EX EVANGELIO DE MARIA ILLA FAMOSA PECCATRICE, QVAE PEDES SALVATORIS LACRYMIS LAVIT, CAPILLIS TERSIT ET SUORUM DELICTORUM VENIAM PROMERUIT? QUI SACERDOS: MEMINI ET PLUS QUAM TRIGINTA ANNORUM EVOLATA SUNT CURRICULA, QUOD HOC FACTUM ETIAM SANCTA CREDIT ET CONFITETUR ECCLESIA. EGO, INQUIT, SUM ILLA, QVAE PER TRIGINTA ANNORUM SPATIUM OMNIBUS HOMINIBUS IGNOTA PERANSI ET SICUT TIBI HENI CERNERE PERMISSUM EST, SIC SINGULIS DIEBUS ANGELICIS MANIBUS IN AETHERA SUBLEVATA COELESTIUM AGMINUM DULCISSIMAM JUBILATIONEM SEPTENIS VICIBUS PER SINGULOS DIES CORPOREIS AURIBUS AUDIRE PROMERUI."

215 VERDELAI - THIS UNDOUBTEDLY MEANS VEZELAY, WHICH AT THIS TIME WAS A VERY FAMOUS PILGRIMAGE CENTER TO WHICH LARGE NUMBERS WERE ATTRACTED BY THE FACT THAT THE BONES OF MAGDALENE WERE REPUTED TO HAVE BEEN TAKEN THERE.

Refrain



L'al- to pre- ce arch- an- ge- lo- lu- cen te,
San- cto Mi- chel, lau- di cia- scun scen- te.

Strophe



So- ven- te lo lau- dia- mo, et u- bi- den- ça
cia- scun li fa- cia cum gram re- ve- ren- ça,
k'el- l'è mi- ni- stro de l'om- ni po- ten- ça.
per l'a- ni- me re- ce- per de la gen- te.

THIS LAUDA IS NOT FOUND IN ANY OF THE MANUSCRIPTS COLLATED. THE PRESENT TRANSCRIPTION TAKES ISSUE WITH LIUZZI'S CLAIM THAT THE HYMN IS IN THE FORM OF COBLA CAPPINIDA. THERE IS INSUFFICIENT LIKENESS BETWEEN THE REFRAIN AND THE LAST TWO LINES OF THE STROPHE TO SUBSTANTIATE HIS CLAIMS.

- 111r L'alto prence archangelo lucente,
sancto Michel, laudi/ciascun scente.*
- 111v Sovente lo laudiamo, et ubidença
ciascun li facia cum gram reverença,
k'ell'è ministro de/l'omnipotença 5
per l'anime receper* da la gente.
- La gente cristiana li è commissa
per guardar et [per] condur pace'nfra essa;
ma la superbia in fra noi si è messa*
ke'l suo contrario è venuto a niente. 10
- 112r Niente* guasi nel pacificare
tant'è/discordia: vòlne perdonare;
però a la fine non porà campare
quei ke de pace non sirà volente.
- Volente sempr'essendo quel benigno 15
che in ciel ne combatté col gram maligno
ke nol seguì de millenco*(?), fo degno
d'aver honor et gloria potente.
- Potentemente vit'à ki servire
vòl l'alto signor e'n pace sofrire, 20
k'è dal nimico non lassa laidire
et a la fine lo fa stare gaudente./
- 112v Gaudente star pò cum gram scigurança
chi'n questo mondo à pace et consolença;
sancto Michel l'aita a la bilança. 25
Folle chi'm so[perbia]* resta fervente.

2 SCENTE - FOR 'SCIENTE'

6 RECEPER - FOR 'RICEVERE'

9 MS READS "NESSA" FOR 'MESSA'

11 MS HAS A CAPITAL V INSTEAD OF N ON 'NIENTE'

15 MS IS MISSING THE SIGN OF THE NASAL ON 'SEMPRE'.

17 MILLENCO - THIS WORD IS NOT CLEAR. LIUZZI SUGGESTS THAT IT MIGHT BE MEANT TO BE 'TALENTO'. IT HAS BEEN TRANSLATED THUS IN THIS VERSION.

26 FOR THE WORD 'SOPERBIA' THE MS HAS ONLY THE 'SO' AND THE 'PERBIA' IS ADDED LATER IN A VERY SMALL SCRIPT.

Let each person praise Saint Michael,
the exalted prince, and shining archangel.

5 Often let us praise him, and let everyone
obey him with great reverence, (for)
he is the minister of the omnipotent
to receive the souls of the people.

The christian people are entrusted to him,
to guard them and bring peace among them;
but the pride among us is so great
that his opposition has come to nothing.

Almost nothing (is he able) to reconcile,
so great is the discord: He wants to pardon us;
but at the end he who will not want peace
will not be able to live (anymore)

15 Willing always to be that benign one
who in heaven fights the deadly one
who did not follow him (willingly), ?
He was worthy to have honor and great glory.

20 He who wants to suffer peacefully in order
to serve the exalted lord, has a strong life;
for he does not let the enemy soil him,
and at the end he causes him to be happy.

25 He can be happy in great security, who
has peace and consolation in this world;
St. Michael helps him to the balance.
Foolish is he who persists in being proud.

IT IS SIGNIFICANT THAT MICHAEL THE ARCHANGEL WAS PARTICULARLY POPULAR IN THE MIDDLE AGES AND THAT THE SHRINE DEDICATED TO HIM ON MOUNT GARGANO WAS A PILGRIMAGE CENTER AT ABOUT THE TIME THAT THE LAUDA WOULD HAVE BEEN WRITTEN, IT IS NOTEWORTHY, TOO, THAT MICHAEL WAS ALWAYS HELD IN A SPECIAL PLACE OF HONOR WITHIN THE FRANCISCAN ORDER, (CF. WILLEBRORDUS LAMPEN, "DE S. P. FRANCISCI CULTU ANGELORUM ET SANCTORUM," ARCHIVUM FRANCISCANUM HISTORICUM XX, 1927) AND WAS GREATLY LOVED BY FRANCIS HIMSELF. YEARLY, BEFORE THE FEAST OF THE GREAT ARCHANGEL, FRANCIS UNDERTOOK A FORTY DAY FAST IN HIS HONOR. IT WAS DURING THE COURSE OF THIS FAST, IN THE YEAR 1225, THAT THE SAINT RECEIVED THE STIGMATA.

ALSO, ONE OF THE TWO ANNUAL CHAPTERS HELD BY THE FRIARS WAS DESIGNATED TO BE CONVENED ON MICHAELMAS.

Refrain

Fa- cio- mo lau- de o tut- t'i san- cti
col- la ver- ge- ne mag- giu- re,
de buon co- re, cum dol- ce can- t[i],
per a- mor del cre- a- to- re.

Strophe

Per a- mor del cre- a- to- re
cum ti- mor e re- ve- ren- ça,

e- xul- tan- do cum ba!- do- re

per di- vi- na pro- vi- den- ça,

tut- ti san- cti per a- mo- re,

in- ten- diam cum ex- cel- len- ça

de far fe- sta- çã lor pi- a- gen- ça

cum gran- dis- si- mo fer- vo- re.

BOTH TEXT AND MELODY ARE CONTAINED IN MS Magl¹, WHILE THE TEXT ALONE OCCURS IN Magl², FIOR., ARS., AND ARET. THE SEVENTH AND EIGHTH SYSTEMS OF THE MANUSCRIPT EACH HAVE TWO CLEFS BUT THEY ARE MERELY REDUNDANT, NOT CONTRADICTORY.

With a good heart and sweet
 songs, let us praise
 all the saints, with
 the supreme virgin.

5 For the love of the creator,
 (prompted by) fear and reverence,
 (but) with joy and boldness,
 we intend with excellence
 and through divine providence
 10 to make a feast for the pleasure
 of all the saints, with
 the greatest fervor.

Most fervent lord
 who inflamed the saints
 15 with glory and honor, you
 have crowned them in heaven.
 You created a redeemer
 in the everlasting empire
 to live godlike with
 20 you, exalted emperor.

King (and) son of the great empire,
 you who rule the whole world
 by virtue of the great mystery
 of the joyful spirit.
 25 Let us pray to you that
 you send peace to the world
 (among the christian people)
 that they may not live in such error.

Let all mankind say "hail" to
 30 the virgin, mother of the saints,
 for she is the ingenious key
 which encloses them (all).
 She is their sweet harbor,
 she is the star of travelers.
 35 All the celestial court
 looks at her at all times.

Refrain

San lo- van- ni al mon- d'è na- to:
Ogn' om lau- di Dio pi-e- to- so.

Strophe

Di- o per su- a gran cor- te- si- a
Ga- bri- el cum pro- phe- ti- a
man- dè a San Ga- cha- ri- a
k'a- va- rea fi- liol gra- ti- o- so.

THIS LAUDA IS NOT FOUND IN ANY OF THE OTHER MANUSCRIPTS COLLATED. IT IS WORTH NOTING THAT THE LAST NOTE OF THE REFRAIN DOES NOT END ON THE TONIC. ALSO THE LAST SYLLABLE OF THE WORD "IOVANNI" HAS NO NOTE. IN THE PRESENT TRANSCRIPTION THIS SYLLABLE HAS BEEN ELIDED WITH THE NEXT WORD. FROM THIS LAUDA TO THE END OF THE MANUSCRIPT THE STAVES ARE BLACK INSTEAD OF RED AND THE RED VERTICAL LINES OF THE PREVIOUS FOLIOS NO LONGER OCCUR TO SET OFF THE MARGINS.

San Iovanni al mond'è nato:
ogn'om laudi Dio pietoso./

- 115r Dio per sua gran cortesia
Gabriel cum prophetia
mandò a san Çacharia 5
k'averea filliol gratioso.
- Vechio vechia moghe avea;
Elisabet non dovea
115v aver filliol, [on]* d'ei potea 10
per natura esser*/ doloroso.
- Dubitò, fo facto muto
e nel nascer fo assoluto:
de spiritu sancto empiuto
perfecto delatioso.*
- Elisabeth à'ngravidato, 15
qual sei meisi* fe' 'l portato:
poi fo Cristo anuntiato
da quel angel dignitoso.
- Encontenente la sovrana
vergene Maria diana 20
per li monti tost'andava:
ven'al parto copioso.
- Per miracol ambe pregne
l'una a l'altra si viene;
116r en corpo/avieno li viv'ensegne, 25
cum saluto delectoso.
- Quel saluto alor fo tanto
pieno de spiritu sancto
ke Iohanni nel suo conto
exultò, fo gaudioso. 30
- Prophetò la vekiarella
k'avea'n corpo l'alta stella:
"Benedicta tu, polçello,
piena del sol lumino [so]!"*

9 MS HAS 'DE I POTEA'

10 'ESSER' IS NEARLY ILLEGIBLE

14 DELATIOSO - MEANING NOT CLEAR. HAS BEEN TRANSLATED HERE AS 'DELECTOSO'

16 MEISI - 'MESE'

34 THE LAST SYLLABLE OF 'LUMINOSO' IS MISSING IN THE MS.

St. John is born into the world.
Let every man praise the merciful God.

5 God in his great kindness
sent Gabriel to Saint
Zachary with the prophecy
that he would have a gracious son.

10 The old man had an old wife.
Elizabeth should not have a
son. Because of this he could
by nature be very sorrowful.

He doubted: He was struck dumb
and in the birth he was absolved.
by the holy spirit was fulfilled
(this) perfect delight.

15 Elizabeth became pregnant
and carried him six months.
Then was Christ announced
by that noble angel.

20 Immediately the sovereign
virgin Mary, morning star,
went quickly through the hills
to that rich childbirth.

25 The two pregnant by a miracle -
one come to the other;
They had in their bodies
the living signs with joyous greetings.

30 That salutation then was so
full of the Holy Spirit
that John in his song
exulted and was joyous.

The old lady prophesied, she
who had in her body the exalted star,
"Blessed are you, virgin,
full of the shining sun."

THE LAUDA IS REALLY A HYMN FOR THE FEAST OF THE VISITATION. THIS IS SIGNIFICANT, FOR THE FEAST WAS INTRODUCED ONLY IN THE THIRTEENTH CENTURY AND ORIGINATED WITH THE FRANCISCANS. THE LAUDA MAY PERHAPS BE ONE OF THE OLDEST HYMNS FOR THAT FEAST.

Refrain

Ogn- om can- ti no- vel can- to
a San lo- van- ni, au- len- te fio- re.

Strophe

O lo- van- ni, fresc au- ro- ra,
molt' e- ri gar- ço- ne a- lo- ra
quan- do Cri- sto cum gran cu- ra
a- po- sto- lo te fe- ce a- po- sto- re.

THE LAUDA OCCURS IN MAGL¹, AND THE TEXT ALONE IS FOUND IN MAGL², FIOR., AND ARS. LIUZZI CALLS THE FORM AN AB CDCE BUT THE PRESENT VERSION TAKES ISSUE WITH THIS DESIGNATION ON THE BASIS THAT THERE IS INSUFFICIENT LIKENESS BETWEEN THE TWO "C" MEMBERS; THAT IS, BETWEEN THE FIRST AND THIRD SYSTEMS OF THE STROPHE.

- 116v Ogn'om canti novel canto/
a san Iovanni, aulente fiore.
- O Iovanni, fresc'aurora,
molt'eri garçone allora
quando Cristo cum gran cura
apostolo* te fece e pastore./ 5
- 117r O Giovanni, amore dilecto,
Cristo a te se fece lecto
quando li dormist'in sul pecto
nella cena de l'amore. 10
- Quando eravate a cena
del tradimento era mena:
ciascun avea gran pena
de te k'er' consoladore.
- Facesti vita beata
cum Giovanni quella fiata
de quella fonte sacrata
ke nol poterà contar core. 15
- De quel ben ke sempre abunda
traesti manna iocunda:
com'l mar gecta fuor l'onda,
facesti del grand'ardore./ 20
- 117v Sì fortemente parlasti
del thesauro ke cercasti,
ke null'om cotai pasti
trovò de tanto sapore. 25
- Delectoso evangelisto,
ke coral* amor fo questo
qual te dimostrò Cristo
stando nel crudel dolore! 30
- La verità questo dice:
la sua madre, tu' la fece;
o lie' te lassò'n sua vece
en sulla cena de la morte.

5 THE MS USES THE ABBREVIATION 'APL'O' FOR 'APOSTOLO.'

28 CORAL - 'CORALE' - XIII HAD THE MEANING OF 'FROM THE HEART'

Let every man sing a new song
to St. John, fragrant flower.

5 O John, fresh down, you
were very young then
when Christ with great care
made you an apostle and shepherd.

10 O John, delightful love, Christ
made himself a bed for you
when you slept on his breast
at the supper of love.

When you were at supper
there was fear of treason.
Everyone who wished to comfort
you suffered greatly.

15 Of that sacred fountain
which no tongue can tell
you made life blessed
with John that time.

Of that food which abounds
you drew joyous manna.
As the sea casts out waves so
did you (cast out) great fervor.

25 So forcefully you spoke of
the treasure which you sought
that no man ever found in
those meals great relish.

30 Joyful evangelist, what
affectionate love was this
which Christ showed to you
while suffering so much.

This is the real truth:
He made his mother yours.
To her he left you in his
stead at the supper of death.

Refrain

A- mor dol- ce sen- ça pa- re
se' tu Cri- sto, per a- ma- re.

Strophe

A- mor, sen- ça co- min- cian- ça
se' tu pa- dre in sem- bian- ça,
in tri- ni- tà per a- man- ça
fil- li- o et spir- ri- tu re- gna- re.

THE SAME MELODY OCCURS IN MAGL¹ BUT WITH A DIFFERENT TEXT.

- 118r Amor dolçe sença pare/
se' tu, C isto, per amare.
- Amor, sença cominciança
se' tu padre in sembiança,
in trinità per amança 5
fillio et spiritu regnare./
- 118v Tu amore ke coniungi,
cui più ami spesso pungi:
omni piaga, poi ke l'ungi,
sença unguento fai saldare. 10
- Dolce amore, tu se' speme;
ke bene ama sempre teme,
nasce et cresce del tuo seme
ke bon fructo fa granare.
- Amor, tu non abandoni 15
ke t'ofende, sì perdoni
e di gloria encoroni*
ki si sa humiliare.
- 119r Amor, grande, dolc'e fino,
increato/se' divino: 20
tu fai lu saraphyno
di tua gloria inflammare
- Cherubin et li altri chori,
apostoli, gran predicatori,
martiri et confessori, 25
virgene, fai iocundare.
- Patriarche et prophete
tu li traiesti de la rete;
di te, amor, avien gran sete,
mai non si credian satiare. 30
- Or son consolati en tutto
de te, gaudio cum disducto:*
tu se' canto sença lucto,*
cielo e terra fai cantare./
- 119v Dolce amore, di te nasce 35
la speranza c'omo pasce,
unde al peccator tu lasce
pietança adimondare.

A sweet love without equal
you are, O Christ, worth, of love.

5 Love, without beginning, you
are like the father; out of
love reigning in the Trinity
with the son and the spirit.

10 You (are a) love which unites,
which often wounds him whom he loves:
Then you anoint every wound and
make it heal without ointment.

Sweet love, you are hope;
he who really loves you always fears.
(He is) born and grows from your seed
which always produces good fruit.

15 Love, you do not abandon the one
who offends you, (but) pardon him
so that you crown him with glory
who knows how to humble himself.

20 O lover, great, sweet and refined,
you are the divine uncreated one:
You cause the seraphim to be
inflamed with your glory.

25 You make happy the cherubim
and the other choirs; apostles,
great preachers, martyrs,
confessors and virgins.

30 Patriarchs and prophets you
drew away from the snare.
They experienced great thirst for
you, love and could never be satisfied.

Now they are consoled by you. In
everything, you joy with sorrow.
You are a song without mourning,
you make heaven and earth sing.

35 Sweet love, of you is born
the hope which nourishes men.
For that reason you bequeath us
(your) compassion for the asking.

A sweet love without equal
you are, O Christ, worthy of love.

5 Love, without beginning, you
are like the father; out of
love reigning in the Trinity
with the son and the spirit.

10 You (are a) love which unites,
which often wounds him whom he loves:
Then you oint every wound and
make it heal without ointment.

Sweet love, you are hope;
he who really loves you always fears.
(He is) born and grows from your seed
which always produces good fruit.

15 Love, you do not abandon the one
who offends you, (but) pardon him
so that you crown him with glory
who knows how to humble himself.

20 O lover, great, sweet and refined,
you are the divine uncreated one:
You cause the seraphim to be
inflamed with your glory.

25 You make happy the cherubim
and the other choirs; apostles,
great preachers, martyrs,
confessors and virgins.

30 Patriarchs and prophets you
drew away from the snare.
They experienced great thirst for
you, love and could never be satiated.

Now they are consoled by you in
everything, you joy with solace.
You are a song without mourning,
you make heaven and earth sing.

35 Sweet love, of you is born
the hope which nourishes man.
For that reason you bequeath us
(your) compassion for the asking.

- Poi ke'n cielo lo intendi,
 tu cortese ke t'arendi, 40
 tu medesimo sì te spendi,
 ki te [sa]* thesaurigare.
- Tu, amore, se' concordia;
 tu se' pace, non discordia; 45
 per la tua misericordia
 ne venisti a visitare.
- Nella croce lo mostrasti
 ke per noi t'umiliasti;
 ai nostri mali non guardasti, 50
 sì te lasciasti/conficcare.
- Ki de te, amor, ben penso
 giamai non te farà offensa;
 tu se' frutuosa mensa
 ov'è d'ogne gloriare.
- Amor dolçe, tanto n'ame 55
 k'alto regno ben ne kiami,
 satiando d'ogne fame
 [tanto]* sì dolçe a gustare.
- Amor pien de caritade,
 tu verace maiestade, 60
 in cui una deitade
 sempre dovem venerare.
- Amor, ben fo digna cosa
 ke'n tale omança delectosa
 deità facesti/posa 65
 sovr'ogn'altra d'onorare.
- Quella vergenebeata
 poi ke fo inamorata
 sempre stecte temorata;
 tu la voleste obumbrare. 70
- Amor grande for misura
 di cui nulla creatura
 poute avere in sé natura,
 di te amar si sa scusare.

120R

120V

40 Since in heaven you understand him,
 you kind one who surrender yourself,
 you do so much for him who knows
 how to treasure you.

45 You, love, are concord;
 you are peace, not discord;
 Out of your mercy
 you came to visit us.

50 You showed it on the cross (when)
 you humiliated yourself for us.
 You did not look at our evils,
 (but) let yourself be crucified.

He who thinks well of you, love,
 will nevermore offend you.
 You are a fruitful table where
 there is every glory.

55 Sweet love, you love us so much
 that you call us to your kingdom;
 you satisfy our every hunger, so
 sweet are you to taste.

60 O love, full of charity,
 you (are) true majesty,
 in whom we must always
 venerate the godhead.

65 Love, it surely was a worthy act
 that in such a delightful love
 you made the godhead repose
 to honor above any other.

70 That blessed virgin
 after she was enamoured
 always remained fearful:
 You wanted to overshadow her.

Love, great beyond measure,
 of which no creature can
 know how to excuse itself
 from loving you.

Dolce amore amoroso
 cum dolçore savoroso,
 di t'è Garço* gaudioso;
 sovr'ogn'altro se' d'amore./

75

- 17 MS READS 'E DI CORONE'
- 32 DISDUCTO - XIII - 'DISDOTTO' - HAVING THE MEANING OF PIACERE, DIPORTO
- 33 LUCTO - FOR 'LUTTO', MOURNING
- 42 THE WORD 'SA' IS MISSING FROM THE MS AND HAS BEEN SUPPLIED BY MAZZ.
- 58 MS IS MISSING THE WORD 'TANTO' WHICH LIUZZI SUPPLIES.
- 77 GARÇO - Cf. LAUDA VII, P. 195.

121R TO 122V, INCLUSIVELY ARE BLANK. HOWEVER, THE PAGES BEAR FAINT TRACES OF VERY PRIMITIVE ILLUSTRATIONS, INDICATING THAT THE FOLIOS ARE A PALIMPSEST. THE MUSIC AND TEXT OF THE LAUDARIO ARE AGAIN RESUMED ON PAGE 123R.

75 Sweet loving love,
with savory sweetness,
because of you Garzo is joyous;
You are a love above every other.

Refrain

Be- ne- di- cti e lau- da- ti
sem- pre si- a- te o- tut- te l'o- re,
san- cti o- po- sto- li be- a- ti
ser- vi del no- stro se- gno- re.

Strophe

San- cti o- po- sto- li, voi lau- da- mo
de bon- co- re no- cte et di- a

et a voi ra- co- man- da- mo
 tut- to no- stra con- pa- gni- a.

THE LAUDA IS FOUND IN NONE OF THE OTHER MANUSCRIPTS COLLATED. IT IS THE FIRST OF TWO LAUDE OBVIOUSLY ADDED TO THE MANUSCRIPT LATER. THE HYMN IS DIFFERENT BOTH IN CHARACTER AND IN SCRIPT. IT USES A GREGORIAN MELODY WELL KNOWN IN THE REPERTOIRE, THE "PUERI HEBRAEORUM". THROUGHOUT THE HYMN ALL INITIAL LETTERS ARE RED RATHER THAN ALTERNATING RED AND BLUE AS IN THE REST OF THE MANUSCRIPT. THE LAST TWO SYSTEMS OF THE HYMN HAVE NO CLEF AND THERE ARE TWO CUSTOS MARKINGS AT THE END OF THE SIXTH SYSTEM. THE ONE INDICATING "LA" IS CORRECT SINCE IT BRINGS THE LAUDA TO REST ON THE FINAL OF THE MODE.

BEFORE THE HYMN THERE ARE TWO BLANK PAGES AND A PART OF THE INDEX.

- 123n Benedicti e laudati
sempre siate a tutte l'ore,
sancti apostoli beati
servi del nostro signore.
- 123v Sancti apostoli, voi laudamo/ 5
de bon core nocte et dia
et a voi raccomandamo
tutta nostra compagnia.
Manteneten' en tal via
ke potiam perseverare 10
a servire ed a laudare
Cristo nostro redemptore./
- 124n Servi foste de Iesù Cristo
e sequiste il suo viaggio,
perr avere quel dolç'aquisto 15
lo qual non trova paragio.
Tutti cum fermo coragio
vo' pregam cum reverença
ke n'aiutiati a la sententia*
ki non andiamo en quello ardore. 20
- Voi chiamam per avvocati
nocte e di ogni stascione,
apostoli glorificati
pieni de consolatione;
per la sancta passione 25
ke dal mundo receveste,
124v e' lla sancta gloria/geste.
a recevar grand'onore.
- Nui avemo firma speranza
ke per vostra pregaria 30
Cristo ne dia riposanza
culli sancti in compagnia;
e la virgine Maria
en presente stia cum voi
a pregare Dio per noi 35
e per ogni peccatore.
- 125n Sancto Pietro, Deo t'è messo
ke possa signorigi [are],
lu suo popolo t'è commesso
ki puoi sciogliere e ligare: 40
or te placia perdonare
tutto'l nostro afendamento/
per quello sancto tormento
ke patisti per suo amore.

May the blessed apostles,
the servants of our lord,
be blessed and praised
at all time.

5 Holy apostles, with good
heart we praise you night and day
and we recommend to you
all our company.
Keep us in such a way
that we may persevere
and serve and praise
Christ our redeemer.

15 You were servants of Jesus Christ
and followed his way (of life),
in order to have that sweet gain
like unto which no other can be found.
We all pray to you with strong
heart and with reverence,
20 so that you may aid us, that we go not
into that fire at the judgement.

We call on you, our advocates
night and day and in every season,
you glorified apostles
full of consolation;
25 By the holy sufferings that
you received from the world,
you went to receive blessed
and great honor and glory.

30 We have a firm hope
that by your prayers
Christ may give us rest
together with the saints;
and that the virgin Mary may
be present with you
35 to pray to God for us,
and for every sinner.

Saint Peter, God chose you to
rule as lord over us,
40 and he has entrusted to you his people
whom you can absolve or bind.
Now may it please you to
pardon us all our offences,
by that holy torment which
you suffered for his love.

Per la fede predicare 45
 fusti e' lla cruce clavato,
 già non ce volesti stare
 commo Cristo dio beato;
 e l'angiù fusti voltato 50
 si co'ffo tuo placemento:
 féciarte morire cum tormento
 quella gente pien d'errore.

125v Sancto Paulo sia laudato
 ke a Deo te convertisti, 55
 da lui fusti illuminato
 'lora ke' l/sentisti;
 a li sue paravole credesti,
 comengasti a predicare,
 or te piacia lui pregare
 ke no dia del suo dolçore. 60

Multa gente convertio
 la tua lingua benedicta
 e tornò a l'alto Dio
 ed a sua lege diritta;
 quella gente maledicta 65
 per invidia te piglòro,
 la tua testa decollàro
 cum grandissimo furore.

126a Te laudamo tuttavia
 sant'Andrea segnor beato, 70
 benedicta'sia la dia
 ke da Dio fusti kiamato.
 Tosto fusti aparekiato,
 obedisti il suo comando,
 de lui visti predicando 75
 e mostrando suo valore.

Dai pagani fusti piglato,
 servo de Dio vera luce,
 e da loro fusti ligato
 e moristi in sulla cruce. 80
 Ti laudamo ad alta voce
 e preganti umilimente
 ke per noi devotamente
 preghi Cristo salvatore.

45 For preaching the faith
you were nailed to the cross;
you did not want to be (crucified)
there as (was) Christ the blessed God;
50 you were turned with your head downward
because it was your wish.
They caused you to die in great torment,
those people full of error.

55 May you be praised, Saint Paul,
you who were converted to God;
you were enlightened by him
at the hour when you heard him.
You believed in his parables
and you began to preach.
60 Now may it please you to pray to him
that he give us his sweetness.

You converted many people
by your blessed tongue, and
turned (them) to the high God
and his true law;
65 That cursed people
out of envy seized you
(and) cut off your head
with the greatest fury.

70 We praise you still Saint
Andrew, blessed lord,
Blessed be the day when
you were called by God.
You were prepared and
75 immediately followed his command
and you went preaching about him
and showing his worth.

80 By the pagans you were seized,
servant of God, the true light;
and by them you were bound
and you died on the cross.
We praise you in a loud voice
and humbly beg you that
you pray devoutly for us
to Christ our savior.

- 126v Sancto Iacobo benigno 85
 figlolo/de Çebedeo,
 di virtude ben se' digno
 frate del figlolo de Deo;
 collo predicare tuo
 convertisti multa gente, 90
 apostolo de Dio fervente,
 de la fede amaistradore.
- Per lo tuo amaistramento
 li pagani te piglâro,
 fra lor feciâro statuto 95
 ed insieme s'acordâro:
 lu tuo capo te muçâro
 si commo scripto se crede;
 però te kiamam merçede
 ke tu sia nostro aitatore:./ 100
- 127r San Iovanni evangelisto
 te laudamo nocte e dia.
 Nostro signor Iesù Cristo
 quando'lla croce pendea,
 la sua madre virgo pia 105
 a te la raccomandone,
 in tua guardia la lassone
 ke l'aitasse al suo dolore.
- Lo tuo corpo delicato,
 iusto sancto e benigno, 110
 da lui fo da cielo kiamato
 en perciò ke n'era degno
 de recevere quel regno
 duv'è ioco ed alegrança;
 127v or te piacia/per pietança 115
 d'essar nostro avvocatore.
- Sancto Tomasso, a Deo sirvisti
 noct'e di ogni stascione,
 illa sua morte plangisti
 cum grande devotione; 120
 de la sua resurrectione
 fortemente dubitasti:
 fin k'el lato no i cercasti
 non ne fosti credetore. •

85 Benign Saint James,
 the son of Zebedee,
 in virtue you are a really worthy
 brother of the son of God:
 By your preaching you
 90 converted many people,
 you fervent apostle of Christ
 (and) teacher of the faith.

Because of your teaching
 the pagans seized you, (for)
 95 among themselves they made a
 compact and together they agreed:
 They cut off your head;
 as it is written so we believe.
 Therefore we ask your mercy
 100 so that you be our helper.

St. John the evangelist
 we praise you night and day.
 Our Lord Jesus Christ
 when he hung upon the cross
 105 commended to you his
 holy virgin mother.
 In your care he left her, that
 you should help her in her sorrow.

Your delicate body, (so)
 110 just, holy, and benign,
 was called to heaven by him
 because it was worthy
 to receive that kingdom where
 there is joy and happiness;
 115 Now may it please you out of
 compassion to be our advocate.

Holy Thomas, you served God
 night and day and at all time;
 you wept over his death
 120 with great devotion.
 You doubted his
 resurrection greatly;
 until you searched his side
 you were not a believer.

- Molta gente convertisti
 a la sancta fede pura,
 l'idole cader faceste
 k'eren poste nelle mura. 125
 128r Un pagan se moss'alora,
 del col/tello te percosse; 130
 alor l'anima se mosse
 e di Dio prese sentore.
- Sancto Iacobo Alpheo,
 apostolo glorioso,
 predicare di l'alto Deo • 135
 molto fosti glorioso; •
 lu tuo parlare gratioso
 dei pagani fe' grande acquisto
 e tornar a Iesù Cristo
 nostro padre e guidatore. 140
- Mossese cum gran tempesta
 un pagano agnadiato (?), •
 d'un bastone su nnella testa
 fortemente t'à virgato; • 145
 128v lu tuo corpo diligato/
 cadde morto encontenente:
 apostolo de Deo servente,
 prega il nostro criatore.
- Sancto Filippo bieto,
 de bon core nui te laudamo; 150
 apostolo da Dio kiamato
 a te ne raccomandamo;
 in tua storia troviamo
 per escrito certamente
 ke de la pagana gente 155
 fosti gran convertitore.
- Per la fede compattisti
 nott'e di ogni stascione,
 e per essa sufferisti
 forte pena e passione; / 160
 129r li pagani senza rascione
 sulla croce te legâro:
 manu e pèi tanto tirâro
 ke moristi inn amore.

125 You converted many people
 to the pure and holy faith;
 to idols which had been placed
 on the wall you caused to fall.
 Then a pagan moved, and with
 130 a knife struck you:
 Then your soul left (your body)
 and went to live with God.

Saint James Alpheus,
 glorious apostle,
 135 you were very desirous to
 preach of the high God.
 Your gracious speech
 converted many pagans
 to turn to Jesus Christ
 140 our father and guide.

A pagan in ambush raised a big club and
 with a great fury struck
 you forcefully on the head.
 145 Your delicate body
 fell dead at once:
 Apostle, servant of God,
 pray to our creator (for us).

Blessed Saint Philip,
 150 with good heart we praise you;
 apostle called by God, to
 you we recommend ourselves;
 in your story we find
 it truly written that
 155 you made great conversions
 among the pagan people.

You fought for the faith.
 night and day and at all time;
 and you suffered great pain
 160 and torment for it.
 Without reason the pagans
 tied you to the cross:
 They stretched out your hands and
 feet so that you died in bitterness.

- Ti laudamo, sancto Matheo,
 en fra li altri evangelisti:
 de Cristo figlolo de Deo
 mult'evangeli s'è facesti;
 cu lla tua manu scrivisti
 la sua sancta passione,
 la qual dà compuntione
 ad ogne suo servidore. 165
- De la fide predicavi
 ai pagani conforto:
 quando la misse/cantavi
 de coltello fusti morto.
 Or n'aiut'a quello porto
 ke dannati non siamo,
 e te ne raccomandamo
 ke sia nostro defensore. 170
- 129v De la fide predicavi
 ai pagani conforto:
 quando la misse/cantavi
 de coltello fusti morto.
 Or n'aiut'a quello porto
 ke dannati non siamo,
 e te ne raccomandamo
 ke sia nostro defensore. 175
- Mis'èr san Bartolomeo,
 senpre te volem laudare:
 per amore de l'alto Deo
 te lassasti scortecare.
 Non te pot'èro turbare,
 apostolo di Deo beato;
 da lor fusti decollato
 cum grandissimo rumore. 180
- Mis'èr san Bartolomeo,
 senpre te volem laudare:
 per amore de l'alto Deo
 te lassasti scortecare.
 Non te pot'èro turbare,
 apostolo di Deo beato;
 da lor fusti decollato
 cum grandissimo rumore. 185
- Per la tua morte dogliosa
 lesù Cristo s'è t'è data
 quella gloria/gaudiosa
 ki avea desiderata.
 L'anima tua glorificata
 a tutture sta presente
 innanti il suo viso pligente
 a vedere lu suo splendore. 190
- 130r Per la tua morte dogliosa
 lesù Cristo s'è t'è data
 quella gloria/gaudiosa
 ki avea desiderata.
 L'anima tua glorificata
 a tutture sta presente
 innanti il suo viso pligente
 a vedere lu suo splendore. 195
- San Simone iusto e santo
 dinanti a Dio glorificato,
 te laudamo cum dulce canto,
 sancto apostolo beato.
 Tu andasti in omni lato
 predicando per lo mondo,
 l'idole caciando a fundo,
 e lor facendo disinore./ 200

165 We praise you Saint Matthew
 among the other evangelists:
 Thus you wrote many Gospels
 of Christ the Son of God;
 With your hand you wrote
 170 his holy passion
 which gives compunction
 to each of his servants.

You preached the comfort of
 the faith to the pagans:
 175 While you sang the mass
 you were killed with a knife.
 Now help us to that port
 that we be not damned.
 We recommend ourselves to you
 180 that you be our defender.

Saint Bartholomew, Sir,
 we always want to praise (you).
 Out of love for the high God
 you let yourself be flayed.
 185 They could not disturb you,
 blessed apostle of God;
 You were beheaded by them
 with the greatest clamor.

For your sorrowful death
 190 Jesus Christ thus gave
 you that joyous glory
 which he had desired.
 Your glorified soul is
 at all times present
 195 before his appealing face
 to gaze at his splendor.

Saint Simon, just and holy,
 and glorified before God,
 we praise you with sweet song
 200 holy and blessed apostle.
 You went every place
 preaching throughout the world,
 casting down idols and
 making them dishonored.

205 Together they plotted,
 those angry pagans;
 they prepared four sharp nails,
 long, broad--immense;
 They nailed your hands and feet
 210 down tightly to the cross.
 The omnipotent Jesus Christ
 was your consoler.

Saint Thaddeus, apostle,
 we praise you devoutly;
 215 We know truly that
 Jude was your name, (but)
 because of that fraudulent false
 (.)
 you were called Thaddeus
 220 by every preacher.

You always went preaching
 bravely for the faith;
 proving the Scripture
 among the pagan people;
 225 Truly, by them you were
 taken and wounded and killed:
 Pray to God, our comfort,
 that he be to us a forgiver.

May the apostle Saint Matthias
 230 always be praised by us:
 You are called in that high
 company among the apostles.
 Judas, because of his sin,
 wanted to despair, and
 235 did not want to return to God
 because he betrayed him.

And you, apostle Matthias,
 who were perfected in love,
 were elected in his place
 240 in that exalted company.
 You are always before the face
 of the son of the Blessed God:
 We call on you as an advocate
 and our defender.

- 16 MS READS "TROVVA"
- 19 AITIATI FROM "AITA", XIII FOR 'AIUTO'
- 19 MS READS SENTETIA, WITHOUT THE SIGN OF THE NASAL
- 27 GESTE - FOR GISTI
- 75 DE LUI VISTI PREDICANDO - THIS "VISTI" IS REALLY 'GISTI'. THE INTERCHANGE OF "B," "D," AND "G" IS FREQUENT THROUGHOUT EARLY ITALIAN AND QUITE CURRENT IN CERTAIN DIALECTS TODAY, INCLUDING TUSCAN.
- 100 AITATORE - CF. SUPRA, N.19.
- 123-4 IN THE LOWER MARGIN OF THE MANUSCRIPT IS WRITTEN IN A VERY TINY HAND A VARIANT OF THESE TWO LINES. IT READS - "FIN K'IL LATU TU CIRCASTI/ PER TRARE NOI @'OGNUNQUE ORRARE."
- 136 "DI L'ALTO DIO" HAS BEEN ADDED LATER.
- 136 GLOROSO SHOULD PROBABLY READ 'GOLOSO.'
- 142 AGNADIATO - NOT CLEAR AS TO MEANING. LIUZZI SUGGESTS THAT THE IS MEANT TO BE 'AGUAITATI'. IT IS THIS WHICH HAS BEEN FOLLOWED IN THE PRESENT TRANSLATION.
- 144 MS READS "VIRDATO" FOR 'VIRGATO.'
- 166 MS IS MISSING THE SIGN OF THE NASAL OVER "EVAGELI."
- 198 MS READS "PLAGENTE," WITHOUT THE FIRST NASAL SIGN.
- 196 DINANTI - MED USAGE FOR DAVANTI
- 206 AGUTI - LONG SHARP NAILS
- 208 MS READS "SMISUBURASTI"
- 218 THE ENTIRE VERSE HAS BEEN OMITTED BY THE SCRIBE.

Refrain

Sa- lu- tiam di- vo- to- men- te
 l'ol- ta ver- ge- ne be- a- ta
 et di- ci[ō]- mo: A- ve, Ma- ri- a,
 sem- pre sia da nui lau- da- ta.

Strophe

Sa- lu- tiam dul- ce- men- te
 et cum gram so- len- ni- ta- te

ki sa- pem ve- ro- ce- men- te

ke per lo sua^u- mi- li- to- de

la di- vi- na mai- es- to- de

to di [lei] in- na- mo- ra- to.

THE TEXT OF THIS LAUDA IS FOUND ALSO IN MSS ARS., ARET., S. SEP., MOD., AND MAGL II, I, 202
 ALTHOUGH THE REFRAIN IS GIVEN AN EXACT REPETITION IT CADENCES ON "G" RATHER THAN "F".

132r Salutiã divotamente/
l'alta vergene* beata
et dici[a]mo: Ave, Maria,
sempre sia da nui laudata.

132v Salutiãlla dulcemente 5
et cum/gram solennitate,
ki sapem veracemente*
ke per la sua umilitade
la divina maiestade
fo di [lei]* innamorato./ 10

The text of the lauda is interrupted here by the table of contents with incipits. It occupies the portion of the manuscript from pages 133 recta to 137 recta. The lauda text is again resumed on page 137 verso.

137v L'angel mandò per messaggio
a la vergine polçella:
quel chantò di buon coraggio,
passò dentro a la sua cella
a contiarli la novella 15
che da Dio li era mandata.

L'angel disse: "Ave, Maria,
sete piena de vertute,
Dominus con teo sia
da cui vengono le salute; 20
tucte gratie adempiute
in te, vergene solutata.

Sempre sia benedecto
sopra ongn'altre muliere,
che se' vergene derita 25
sença veruna pensieri:
Dio me manda per corriere
che per lui stia aparochiato."

La Vergene paurosa
quando l'angelo udio parlare, 30
ch'era honesta e vergognosa,
incomençò tucta a tremare,
vergognavase co llui de store
che con homo [non era] usata.

Let us devoutly greet the
 exalted blessed virgin
 and let us say: "Hail Mary,
 may you always be praised by us."

5 Let us greet her sweetly
 and with great solemnity,
 (of) whom we know truly
 that because of her humility
 the divine majesty
 10 was in love with her.

.

The angel was sent as a messenger
 to the sweet virgin damsel:
 He sang with good courage
 (as) he passed inside her cell
 15 to tell her the news that he
 had been sent to her from God.

The angel said, "Hail Mary, you
 are full of virtue;
 The Lord be with you to
 20 whom come these greetings;
 All grace is fulfilled in
 you, virgin (thus) greeted.

May you always be blessed
 above every other woman,
 25 you who are the rightful virgin
 without any worry whatsoever:
 God sent me as a messenger so (that)
 you may be prepared for him."

The virgin was afraid when
 30 she heard the angel speak,
 for she was decorous and bashful,
 and began to tremble all over;
 She was ashamed to be with him (for)
 she was not accustomed to be with men.

L'angelo disse: "Or t'ascigura, 35
 niente non dubitare;
 nulla cosa a Dio è dura
 se in chur lo se pon di fare.
 Ben ti puoi asciegurare,*
 tal novello t'ò asegnata." 40

La polçella con amore
 humelmente responde:
 "Ancilla so' del mio signore,
 ciò che piace a lui sì suo."
 Allora la vergene Maria 45
 di Iesù fo ingravida[ta].

2 MS READS "VERVEGENE."

3 MS READS "ET DICIMO"

7 MS MISSING NASAL SIGN OVER "VERACEMENTE."

10 LEI - NOT IN THE MS, BUT ADDED BY LIUZZI.

39 ASCIEGURARE - FOR ASSICURARE. THE FORM HAS BEEN FOUND IN PERUGIAN DOCUMENTS OF THE MIDDLE AGES.

35 The angel said, "Now calm
yourself, and do not fear anything;
nothing is hard for God if in
his heart he truly wants to do it.
40 You can surely be assured by the
news that I have told you."

The damsel responded
humbly, and with love:
"I am the handmaid of my Lord,
may his pleasure be done."
45 Then the Virgin Mary
conceived Jesus.