

- 8a. Dum mala sentio, summa malorum, 8b. Ast Venus artibus usa nefandis,
pectora saucia, plena furorum, dum bene palliat aspera blandis,
pellere semina nitor amorum. unguibus attrahit omnia pandis.

9. Parce dato pia, Cypris, agone,
et, quia vincimur, arma repone,
et quibus es Venus, esto Dione!

- 1a. Spring emerges from the closed, barred prison of Cronos; it has unlocked heaven's smile and uncovered its face.
1b. The Cynthian god sweeps the sky with crimson locks, and with the favoring breath of the lower air makes fertile the things of the earth.
2a. When the meadow is crimson with flowers, the spring, reborn from the gleaming beauty of silver, holds dominion.
2b. Now fragrant Flora has clothed Rhea with a cloak; she sports with smiling and flowering beauty.
3a. To contribute to spring's attractions, thyme, roses, and lilies bloom.
3b. Among them sport the swallow, bee-eater, nightingale.
4a. Spring rouses the satyrs and bands of dryads; spring stirs the dell nymphs with rekindled fires.
4b. With spring Cupid is roused, with spring love is renewed; with spring I grow restless, and spring steals my heart from me.
5. I nurture a silent flame. I love, but not as I would, for I desire what is forbidden in the face of my wish. What I have duly deserved by prayers Venus renders fruitless; she thrusts me into death when I believed that I had completed my service.
6a. If any lover could by loving deserve to be loved, Cupid could be willing to heal me by granting blessedness.
6b. The number of ready remedies which I see can be afforded me is matched by the number of barren complaints that I fruitlessly expend without relief.
7a. Destruction overhangs me, and the fire burns strong; for death takes hold of my bones deep within.
7b. This wasted flesh of mine proclaims this fate; yet though constantly shattered it demands for itself that fate.

- 8a. When I experience my ills—the worst of ills, a wounded heart brimming with madness—I strive to expel the seeds of love feelings.
- 8b. But Venus employs wicked wiles; as she cleverly tempers the harsh with the seductive, with curved claws she draws all things to herself.
9. Cyprian goddess, be kind and spare me after the pain you have imparted; lay aside your arms, for I am vanquished. Show yourself a Dione to those to whom you are a Venus!

THIS POEM appears in St. Gall Stiftsbibl. 383 (G) and in Paris B.N. lat. 1139 (P), as well as in B. The Paris manuscript originated from St. Martial at Limoges, an important quarry for music codices.

The poet here parades an impressive learning in the conventional exordium which celebrates the arrival of spring. The emergence of the new season “from the prison of Cronos” is the sole reference to that deity in the *Carmina Burana*; *Cynthius* used as variant for *Phoebus* is likewise unparalleled elsewhere in the collection. There is a learned evocation from Martianus Capella in stanza 2a (see below). *Rhea* for *Terra* (stanza 2b) is another learned touch, and the reference to the Napeae (stanza 4a) is also unique in the *Carmina Burana*. In the final stanza the distinction made between the spiteful Venus and the kindlier persona of the goddess (Dione) may originate from the false etymology found in Remigius of Auxerre’s *Commentary on Martianus Capella* 479.22 (in Migne, PL 131): *Dione dicitur quasi “dianoia,” id est sensus delectatio, ideoque mater Veneris fingitur quia omnis libido ex delectatione carnalium sensuum nascitur.*

An original variation in the standard parallelism between the year’s renewal and the burgeoning of human love is introduced in the spokesman’s despair that his love is illicit. Two unspoken possibilities present themselves. The first is that the lady is already claimed, perhaps as the spouse of a nobleman, so that the spokesman appears in the troubadour’s role; the second is that the object of his affection is a consecrated virgin. Such a courtship is formally condemned by Andreas Capellanus 1.8: “My view is that the consolations of nuns are to be utterly avoided as a plague of the soul. They are the cause of our heavenly Father’s severest anger; the laws of the state wield strong powers and threaten the severest punishment against such conduct; and from it springs the infamy which kills one’s whole reputation in society.” Cf. Boncompagno’s *Rota Veneris* (ca. 1200) (ed. Purkart), chapter 3. It is important to stress that such exotic variations on the love theme may represent fantasies rather than actual love encounters.

- 1a. **Cronos**: Cronos as an indeclinable form, here genitive, is bizarre, but this interpretation of the line fits best with the traditional role of Cronos, whom the Romans equated with Saturn and who in one version of the myth is imprisoned by Zeus/Jupiter in Tartarus. By the time of Aristotle he had already merged with Chronos, god of time; thus by the Middle Ages the story was that he was imprisoned to ensure the regular order of the seasons. Cf. *Mythographus Vaticanus* 3.1.8 (ed. G. H. Bode, Cellis, 1834), *ideo a love vinctum, ne immoderatos cursus habeat, atque ut stellarum, per quas disponitur tempus, vinculis alligetur*. A possible alternative to solve the grammatical difficulty is to read *excit* with Cronos as subject, but this does not accord so well with the mythological role of Cronos outlined above.
- 1b. This stanza is not in B. For *coma rutilante* see comments at 8.1; the Cynthian god (Apollo was born on Mount Cynthus on Delos) sweeps the sky with his rays. Cf. Geoffrey of Vinsauf *Poetria Nova* 809–10, *solis radius . . . emundat caelum*.
secundante aëre: When earth solicits the warmth of fire from the upper region (*aether*), she can obtain it only through the mediation of the lower air (*aër*). Stoic physics (powerfully influenced by Heraclitus) lies behind this concept of the fiery *pneuma* animating all things.
- 2a. **purpurato**. See comments at 46.1.
ex argenti renitenti specie: Martianus Capella (1.16–17) lies behind this; of the four urns which hold the seeds in nature, the second, *ex argenti fulgentiore materie, . . . praeferebat serena fulgentia et vernantis caeli temperie renidebat; hanc dicebant risum Iovis*.
- 2b. **Rheam Flora . . . vestivit**: Rhea and Flora stand by metonymy for the earth and the flowers (cf. Ovid *Fasti* 4.201, 5.195ff.); such metonymy is a favorite device of learned medieval poets.
- 3a. **thyma**: The word is normally neuter in CL, as here, but it is masculine at 22.5 and 47.5.
- 3b. **philomena . . . luscinia**: Both these words regularly mean “nightingale.” Vollmann reads *melotis lascivia*, “with wantonness of melody,” at line 2, adapting B’s *melis et lascivia*. But G has *merops et lucinia*, P *meris et lutinia*, and a trinity of birds is required to balance the three flowers in stanza 3a. Schumann suggests that *luscinia* here = German *Grasmücke*, “hedge sparrow.” Another possibility is to take *philomena* as “swallow,” following Cassiodorus *Variae* 8.31, *mortalium penatibus fiducialis nidos philomela suspendit*.

- 4a. **Satyros . . . Dryadum . . . Napeas**: Satyrs and dryads are often paired in CL (e.g., Ovid *Met.* 1.69off.) and reappear together in this collection at 14.3. For *Napeae*, dell nymphs, see Virgil *G.* 4.535.
5. **ignem alo tacitum**: Dido's lovesickness is often evoked in these poems; cf. Virgil *Aen.* 4.2, *vulnus alit venis, et caeco carpitur igni.*
trudit . . . emeritum: In the theory of courtly love, once the suitor has served his probation, he hopes to win acceptance from the lady.
- 6a. **per amare . . . dando beari**: The infinitive is often used as substantive in ML.
- 6b. **absque levari**: See the previous note.
- 7a. **exitus . . . morte**: The theme of rejection in love as living death is a frequent motif in these lyrics.
9. **Cypris . . . Venus . . . Dione**: For Cypris see comments at 3.1. For Venus/Dione see the introductory comments just above.

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| <p>1. Letabundus rediit
 avium concentus;
 ver iocundum prodiit;
 gaudeat iuventus
 nova ferens gaudia;
 modo vernant omnia.
 Phebus serenatur
 redolens temperiem;
 novo flore faciem
 Flora renovatur.</p> | <p>3. Estivantur Dryades
 colle sub umbroso;
 prodeunt Oreades
 cetu glorioso;
 Satyrorum contio
 psallit cum tripudio
 Tempe per amena;
 his alludens concinit
 cum iocundi meminit
 veris philomena.</p> |
| <p>2. Risu Iovis pellitur
 torpor hiemalis;
 altius extollitur
 cursus estivalis
 solis, beneficio
 (cuius omnis regio)
 recipit teporem.</p> | <p>4. Estas ab exsilio
 redit exoptata,
 picto ridet gremio
 tellus purpurata.
 miti cum susurrio
 suo domicilio
 gryllus delectatur;</p> |