

Carmina Burana

The collection of medieval Latin and Middle High German poems and songs known as *Carmina Burana* takes its name from the monastery of Benediktbeuren in Upper Bavaria, preserved in a manuscript that dates, it is thought, from about 1230, with additions from later in the century. The collection was probably compiled not at Benediktbeuren but by at least three different scribes either in Seckau (Styria) or in Carinthia. The manuscript was taken from the Abbey in 1803 and deposited in Munich (Codex Latinus Monacensis clm 4660/4660a), to be edited and published under its present title in 1847 by the Munich librarian Johann Andreas Schmeller. Some parts of the manuscript are damaged and rearranged. The miniature of the wheel of fortune, for example, was later used as a frontispiece. With the few poems in Middle High German most of the texts of *Carmina Burana* are in Latin.

Musical notation is preserved for some of the poems, but this is in the form of heightened neumes, relatively inexact notational symbols for pitch or rhythm, although this practice was already obsolete by the mid-thirteenth century. For the reconstruction of melodies it has been necessary in some cases to have recourse to contemporary repertoire in other notation of musicians at Notre Dame and the important St Martial repertoire at Limoges, while secular German settings may be derived from surviving Minnesinger works by the German troubadours. To find melodies for the remaining texts recourse may be had to parallel manuscripts. The widespread medieval practice of matching an existing text with a melody or of coupling a new poem with a known melody is known as *Contrafactum*. Medieval musicians were past-masters at this, so that scarcely two identical versions of a song, either in text or in melody, can be found. Similarly in the writing of personal names what is written down is what was heard or thought to be heard.

A greater part of the texts from the eleventh and

twelfth centuries are of French origin, by writers who are mainly anonymous. Those who are known include Walter of Châtillon, Peter of Blois, Philip the Chancellor, Walter von der Vogelweide, the Archpoet, Gottfried of St Victor, and Marner, who alone is given by name in an a superscription in the collection.

Walter of Châtillon was born in Lille in 1135 and was a respected scholar and cleric. He studied in Paris, had contact with Henry II of England and worked in Rome, Bologna and Rheims. In his poems he condemns the corruption of the Church and of secular princes and denounces the greed of the clergy, as, for example, in *Fas et Nefas*.

Peter of Blois studied in Tours and Bologna and was until 1168 tutor to Friedrich II in Palermo. As a result of an intrigue he left Italy to work at the English court of Henry II. After the latter's death he remained in the service of the Queen, Eleonore of Aquitaine. He was the author of a political song to raise a part of the ransom for the imprisoned Richard the Lionheart. Walter of Châtillon described Peter of Blois as one of the four leading Latin poets of his time (qv. *Vite perdit*).

The two hundred or so poems fall into four groups, works of moral or satirical intention (*carmina moralia*), songs of spring and love-songs (*carmina veris et amoris*), songs of drinking and gambling (*carmina lusorum et potatorum*), and songs of spiritual content (*carmina divina*). Most of the texts are anonymous, forming the most important surviving collection of goliardic songs, the work often of wandering scholars and clerics. The secular themes follow conventional literary patterns and need not be taken as a reflection of the actual behaviour of the writers, while many of the poems suggest a level of scholarship that points to an educated audience.

The rhetorical figures and imagery of medieval Latin poetry follow the patterns of the classical literature of antiquity and the Latin translation of the Bible, the Vulgate. In the eleventh and twelfth centuries Latin was not only the language of the Church, of learning and of the law, but formed, beside the national languages, the universal language of educated Europe.

Some of the texts of *Carmina Burana* have become

widely known through the use made of them by Carl Orff. In their original poetic form and in the music associated with them, as far as this can be reconstructed, the songs have all the exuberance and bawdiness associated with Chaucer, with what was once described as the occasional concomitant crudity.

English version by Keith Anderson

Ensemble Unicorn (director: Michael Posch)

Michael Posch has set himself the task of making the diversity of the music of the Middle Ages and the early Renaissance more accessible to a wide audience by means of refreshingly new interpretations. Under his direction, specialist musicians from Austria, Italy and Germany form the heart of the international Ensemble Unicorn, dedicated to lively performance practice and historical improvisation. Depending upon the programme, experienced singers and instrumentalists are invited to perform as guests. Intensive study and research in the field of early music, are enriched by experience drawn from years of concert activity. The ensemble has made a number of recordings and has collaborated, for some years, with the Federal Ministry for Education and the Arts, as well as with Austrian Embassies and Cultural Institutes. In addition to numerous concert tours throughout Europe, the ensemble has also appeared in, among other countries, Canada, Turkey and the Near East and has taken part in various international concert series and festivals.

Michael Posch

Born in Austria, Michael Posch studied the recorder at the State Conservatory of Carinthia, at the Academy of Music and Performing Arts in Vienna, and at the Academy of Music in Trossingen with K. Boeke. He is co-author of a publication on early music and has appeared in concerts throughout Europe, as well as in Moscow, Israel, Lebanon, Syria, Jordan, Morocco, Turkey, Canada, Taiwan and Iran. He has participated in many recordings, broadcasts and television appearances, both as a soloist and also with various early music ensembles, including Accentus, Oni Wytars, the Clemencic Consort, and the Centonus Musicus with Nikolaus Harnoncourt. Since 1991 he has directed the international Unicorn Ensemble. He has given master-classes for the recorder and teaches recorder and early music at the Conservatory of Vienna, where he is director of the Department of Early Music.

Oni Wytars (director: Marco Ambrosini)

Oni Wytars is an internationally renowned ensemble founded in 1983 to further promote early music. Appearing in concerts and festivals throughout Europe, Canada, the Middle and the Far East the ensemble performs music of the Middle Ages and Renaissance as well as classical and traditional Arab and Turkish music. The work of the ensemble centres on the uniting of the many traditions that have influenced and enriched European musical culture for centuries by building a bridge between ancient and still-thriving musical traditions, between East and West. Oni Wytars perform on instruments from the European Middle Ages and Renaissance, and on contemporary Arab and Eastern European instruments. Blending elements from both the rich cultural heritage of Medieval Europe and from their own diverse backgrounds, the instrumentalists and singers come from Austria, Germany, Italy, Iran, Hungary, Spain, England and the United States.

Marco Ambrosini

Born in 1964 in Forlì, Marco Ambrosini studied the violin, viola, music theory, music history and composition at the G.B. Pergolesi-Institute in Ancona and at the Rossini-Conservatory in Pesaro. Founder and since 1982 co-director of the Oni Wytars ensemble, he has collaborated in the fields of jazz with Valentin Clastrier and Michael Riessler. As a composer, he was invited to the New Jazz Meeting organized by radio SWF, writes about music and conducts early music master-courses. In 1995 he composed *La Divina Commedia*, based on Dante Alighieri, and in 1997 *The Return of Marco Polo*. He has made numerous recordings and appearances for radio and television, in addition to participation in international concerts with early music ensembles and jazz groups.

The Collaboration

Elements from the field of early music come together with existing traditional music from the Middle East and the two co-exist and work together. The collaboration of the Ensemble Unicorn with Oni Wytars, as representatives of these two stylistic trends, have already been successfully justified in the recordings *On the Way to Bethlehem* (Naxos 8.553132) and *Music of the Troubadours* (Naxos 8.554257). Sound musicological research and ample freedom for improvisation coupled with the use of very varied instrumentation and strictly text-based arrangements offer a refreshing richness of instrumental colour together with poetic depth.

Carmina Burana

Carmina Burana bedeutet "Gedichte/Lieder aus Beuren", dem ehemaligen Kloster Benediktbeuren. Die Handschrift wurde aber vermutlich nicht dort verfaßt, denn einige Dialektwendungen in den mittelhochdeutschen Strophen sowie deren Schreibweise deuten darauf hin, daß sie eher im süddeutschen Sprachgebiet um 1230 erstellt wurde. Einer paläographischen Untersuchung zufolge könnte die Handschrift entweder in Seckau (Steiermark) oder in Kärnten von mindestens drei verschiedenen Schreibern zusammengestellt worden sein.

Die Pergamenthandschrift wurde Anfang des 19. Jhdts. von Benediktbeuren nach München (Codex Latinus Monacensis clm 4660/4660a) gebracht und erhielt ihren heutigen Namen erst 1847 vom Münchner Bibliothekar Johann Andreas Schmeller, als er sie zum ersten Mal in Druck gab. Einige Teile des Codex wurden im Lauf seiner Geschichte beschädigt oder auch umgestellt. So wurde z.B. die Miniatur mit dem Glücksrad erst später als Frontispiz verwendet. Neben einigen wenigen Strophen in Mittelhochdeutsch sind die meisten Texte der *Carmina Burana* in Latein niedergeschrieben.

Nur mehr bei wenigen Texten ist die Niederschrift von Melodien in Neumen erhalten. Diese linienlose Notenschrift legt zwar die Zahl der auf eine Silbe kommenden Töne fest, gibt aber weder genaue Tonhöhen noch Rhythmen an sondern zeichnet nur den ungefähren Melodieverlauf nach. Durch den Vergleich mit anderen Handschriften notiert in Quadratnotation lassen sich viele der Melodien exakter rekonstruieren. Um nun Melodien für die verbleibenden Texte zu finden bedient man sich der Verwendung von Parallelhandschriften. Die schon im Mittelalter weit verbreitete Praxis der Unterlegung eines vorhandenen Textes mit einer Melodie oder der Neudichtung eines Textes für eine bekannte Melodie nennt man *Kontrafaktur*. Mittelalterliche Musiker waren wahre Meister auf diesem Gebiet, sodass man kaum zwei gleiche Fassungen ein und desselben Liedes findet, - weder Text noch Melodie betreffend. Da es noch keine

einheitliche Sprache und Schrift gab, schrieb man die Texte in phonetischer Weise nieder

Ein Großteil der Texte aus dem 11. und 12. Jhdts. ist französischen Ursprungs. Die Autoren sind meist anonym, gesichert sind aber Walther von Chatillon, Petrus von Blois, Philipp der Kanzler, Walter von der Vogelweide, der Archipoeta, Gottfried von St. Viktor und der Marner, der als einziger in einer Überschrift der Sammlung namentlich genannt wird.

Walther von Chatillon wurde 1135 in Lille geboren und war ein angesehener Gelehrter und Kleriker. Er studierte in Paris, stand in Kontakt mit Heinrich II. von England und arbeitete in Rom, Bologna und Reims. In seinen Dichtungen verurteilt er die Korruption kirchlicher und weltlicher Fürsten und prangert die Habgier der Geistlichkeit an. (z.B. *Ecce torpet probitas, Fas et nefas*)

Petrus von Blois studierte in Tours und Bologna und war bis 1168 Lehrer von Friedrich II. in Palermo. Wegen einer Intrige verließ er Italien um am englischen Hof Heinrich II. zu arbeiten. Nach dessen Tod blieb er in den Diensten von Heinrichs Gemahlin, Eleonore von Aquitanien. Er verfasste ein politisches Lied, um einen Teil des Lösegeldes für den eingekerkerten Richard Löwenherz aufzubringen. Walther von Chatillon beschrieb Petrus als einen der vier führenden lateinischen Dichter seiner Zeit. (siehe *Vite perdit*)

Über 200 Texte wurden in der *Carmina Burana* in unterschiedliche Themengruppen geordnet:

1. moralische-satirische Dichtungen (*carmina moralia*)
2. Frühlings- und Liebeslieder (*carmina veris et amoris*)
3. Trink- und Spiellieder (*carmina lusorum et potatorum*)
4. geistliche Dramen (*carmina divina*)

Die rhetorischen Figuren und Bilder der mittellateinischen Dichtung haben ihre Vorbilder in der

klassischen Literatur der Antike und der lateinischen Bibelübersetzung (Vulgata). Latein war im 11. und 12. Jhdts. nicht nur die Sprache der Kirche, der Wissenschaften und des Rechtswesens, sondern bildete

neben den nationalen Volkssprachen die europäische Universalsprache der Gelehrten.

Michael Posch

Carmina Burana

L'ensemble de poèmes et de chansons en latin médiéval et moyen haut allemand connu sous le nom de *Carmina Burana* doit cette dénomination à une abbaye bénédictine de Haute-Bavière, Benediktbeuren, où ils étaient conservés dans un manuscrit datant, pense-t-on, de 1230 environ, quelques ajouts ayant été faits un peu plus tard au cours du même siècle. Le recueil fut probablement compilé non pas à Benediktbeuren même mais à l'abbaye de Seckau (Styrie), voire en Carinthie, et par trois scribes différents. Le manuscrit quitta l'abbaye en 1803 pour être déposé à Munich (Staatsbibliothek, *Codex Latinus Monacensis clm* 4660/4660a), où il fut édité puis publié, en 1847 et sous son titre actuel, par le chartiste munichois Johann Andreas Schmeller. Endommagées, certaines parties du manuscrit durent être rétablies. La miniature de la roue de la fortune a par la suite été utilisée comme frontispice. En dépit de quelques poèmes en moyen haut allemand, les textes des *Carmina Burana* sont pour l'essentiel en latin.

Certains des poèmes ont conservé leur notation musicale, sous forme de neumes non diastématiques (notation musicale sans lignes), symboles relativement inexactes quant à la hauteur des notes et au rythme, alors même que cette pratique était déjà obsolète au milieu du XIII^e siècle. Pour en reconstituer les mélodies, il a été nécessaire dans certains cas d'avoir recours au répertoire contemporain faisant appel à un autre système de notation – aux œuvres notamment des musiciens de l'École de Notre-Dame [de Paris] et de celle de Saint-Martial de Limoges –, tandis que l'on pouvait s'inspirer pour les adaptations profanes allemandes des œuvres conservées de *Minnesänger* – ou troubadours germaniques. Pour la restitution des mélodies des textes restants, on s'est tourné vers divers manuscrits parallèles. La pratique médiévale très répandue d'associer un texte existant et une mélodie nouvelle ou bien d'apparier un nouveau poème et une mélodie déjà connue est dite *Contrafactum*. Les musiciens médiévaux étaient passés maîtres en la matière, de sorte qu'il est très rare de trouver deux

versions identiques d'une même chanson, tant pour le texte que pour la mélodie. Il en allait de même pour les noms de personnes, notés tels qu'on les entendait ou pensait les entendre.

La majeure partie des textes des XI^e et XII^e siècles sont d'origine française et d'auteurs pour la plupart anonymes. Parmi ceux dont les noms nous sont parvenus figurent Gautier de Châtillon, Pierre de Blois, Philippe le Chancelier, Walter von der Vogelweide, l'« Archipoeta », Godefroy de Saint-Victor, enfin Marner, le seul qui soit nommé dans le recueil à travers une inscription.

Érudite et clerc respecté, Gautier de Châtillon était né à Lille en 1135. Ayant étudié à Paris, il eut des contacts avec Henry II d'Angleterre et travailla à Rome, Bologne et Reims. Dans ses poèmes, il condamne la corruption aussi bien de l'Église que des princes séculiers et dénonce la cupidité du clergé – par exemple dans *Fas et Nefas*.

Pierre de Blois étudia à Tours et à Bologne et fut jusqu'en 1168 tuteur de Frédéric II à Palerme. À la suite d'une intrigue, il quitta l'Italie pour œuvrer à la cour anglaise d'Henry II. Après la mort de ce dernier, il demeura au service de la reine, Aliénor d'Aquitaine. Il composa une chanson politique pour la collecte d'une partie de la rançon de Richard Cœur-de-Lion, alors emprisonné. Gautier de Châtillon présente Pierre de Blois tel l'un des quatre principaux poètes latins de son temps (*cf. Vite perditte*).

Les quelque deux cents poèmes se répartissent en quatre groupes : œuvres à visée morale ou satirique (*carmina moralia*), chansons de printemps et chants d'amour (*carmina veris et amoris*), chansons à boire et de jeu (*carmina lusorum et potatorum*), enfin chants à contenu spirituel (*carmina divina*). Ces textes pour la plupart anonymes constituent l'ensemble le plus important conservé de chants de *goliards* ou *vagantes* [du latin *vagari* : errer], œuvres de lettrés et de clercs itinérants. Les thèmes séculiers suivent des modèles littéraires conventionnels et ne doivent pas être compris tel un reflet du comportement réel des auteurs,

cependant que nombre de poèmes suggèrent un degré d'érudition laissant supposer un public cultivé.

Les figures de rhétorique et l'imagerie de la poésie latine médiévale s'en tiennent aux modèles de la littérature classique de l'Antiquité et de la traduction latine de la Bible, la *Vulgate*. Aux XI^e et XII^e siècles, le latin n'était pas seulement la langue de l'Église, du savoir et du droit, mais constituait, à côté des parlers nationaux, la langue universelle de l'Europe cultivée.

Certains textes des *Carmina Burana* ont acquis une grande renommée à travers l'usage qu'en fit Carl Orff.

Sous leur forme poétique originale et avec la musique les accompagnant, pour autant que l'on puisse restituer l'ensemble, ces chansons témoignent de toute l'exubérance associée à un Chaucer – avec même à l'occasion et de manière concomitante les échos d'un parler estimé naguère d'une audacieuse verdeur.

Michael Posch

Traduit de la version anglaise par Michel Roubinet

Carmina Burana

1 Bache, bene venies

Bache, bene venies
gratus et optatus
per quem noster animus
fit letificatus.

Iste cyphus concavus
de bono mero profluus
siquis bibit sepius
satur fit et ebrius.

Hec sunt vasa regia
quibus spoliatur
iherusalem et regalis
babilon ditatur.

Istud vinum, bonum vinum,
vinum generosum,
reddit virum curialem,
probum, animosum.

Ex hoc cypho conscii
bibent sui domini
bibent sui socii
bibent et amici.

Bachus forte superans
pectora virorum
in amore concitat
animos eorum.

Bachus sepe visitans
mulierum genus
facit eas subditas
tibi, o tu Venus.

Istud vinum, bonum vinum,
etc.

Bachus venas penetrans

Welcome, Bacchus

Welcome, Bacchus,
pleasing and desired,
through whom our spirits
are made joyful.

This hollow cup
overflows with good wine;
if anyone drinks often
he will be satiated and drunk.

These are the royal vessels
for which was sacked
Jerusalem and regal
Babylon made rich.

This wine, good wine,
kindly wine,
makes a man noble,
honest, spirited.

From this cup let all
masters drink together
let partners drink
and let friends drink.

Bacchus perhaps conquering
the hearts of men
stirs to love
their spirits.

Bacchus often visiting
womankind
subdues them
before you, O Venus.

This wine, good wine,
etc.

Bacchus entering their veins

calido liquore
facit eas igneas
Veneris ardore.

Bachus lenis leniens
curas et dolores
confert iocum, gaudia,
risus et amores.

Bachus mentem femine
solet hic lenire
cogit eam citius
viro consentire.

Istud vinum, bonum vinum,
etc.

A qua prorsus coitum
nequit impetrare
Bachus illam facile
solet expugnare.

Bachus numen faciens
hominem iocundum
reddit eum pariter
doctum et facundum.

Bache, deus inclite,
omnes hic astantes
leti sumus munera
tua prelibantes.

Istud vinum, bonum vinum,
etc.

Omnes tibi canimus
maxima preconia
te laudantes merito
tempora per omnia.

Istud vinum, bonum vinum,
etc.

with hot liquor
sets them afire
with the heat of Venus.

Gentle Bacchus soothes
cares and sorrows
brings jollity, joys,
laughter and love.

Bacchus a woman's mind
is wont to soothe
and drive her more quickly
to consent with a man.

This wine, good wine,
etc.

And she who congress
first refuses
Bacchus makes her an easy
conquest.

Bacchus, a god, makes
a man happy
and makes him equally
learned and eloquent.

Bacchus, excellent god,
all of us standing here
are happy as we drink
your gifts.

This wine, good wine,
etc.

We all sing to you
the highest praises
lauding you deservedly
through all ages.

This wine, good wine,
etc.

2 **Axe Phebus aureo**

Axe Phebus aureo
celsiora lustrat
et nitore roseo
radios illustrat.

Venustata Cybele
facie florente
florem nato Semele
dat Phebo favente.

Aurarum suavium
gratia iuvante
sonat nemus avium
voce modulante.

Philomena querule
Terea retractat,
dum canendo merule
carmina coapat.

Iam Dionea
leta chorea
sedulo resonat cantibus horum.

Iamque Dione
iocis, agone
releuat, cruciat corda suorum.

me quoque subtrahit illa sopori
invigilareque cogit amori.

Tela Cupidinis aurea gesto,
igne cremantia corda molesto.

Quod michi datur,
expaveo,
quodque negatur,
hoc aveo
mente severa.

Que michi cedit,

Phoebus in his golden chariot

Phoebus in his golden chariot
gives light to the high heavens
and with rosy splendour
shines his rays.

Fair Cybele
decked with flowers
gives a flower to Semele's son
with Phoebus' favour.

With the gentle breezes'
grace attending
the grove sounds
with the song of birds.

Plaintive Philomel
accuses Tereus again,
while singing the blackbird
adds its songs.

Now Dione's
joyful chorus
constantly sings its songs.

And now Dione
by her sports and actions
relieves and torments their hearts.

From me too she takes sleep away
and forces me to wakefulness for love.

Cupid's golden arrows' wound I bear,
my heart burned by his deadly fire.

What is given me
I shudder at,
and what is denied me
this I want
with mind determined.

Who yields to me

hanc caveo,
que non obedit,
huic faveo
sumque re vera

Fidelis, seu peream
seu relever per eam.
que cupit, hanc fugio,
que fugit, hanc cupio.
plus renuo debitum,
plus feror in vetitum;
plus licet illibitum,
plus libet illicitum.

O metuenda
Dione decreta!
o fugienda
venena secreta!
fraude verenda
doloque repleta

Docta furoris
in estu punire,
quos dat amoris
amara subire,
plena livoris
urentis et ire!

Hinc michi metus
abundat,
hinc ora fletus
inundat,
hinc michi pallor
in ore
est, quia fallor
amore.

3 **Clauso Cronos**
(instrumental)
(Clauso Cronos et serato
carcere ver exit,
risu Iovis reserato
faciem detexit.)

of her I am wary,
who does not obey
her I favour
and I really am

Faithful, whether I perish
or find consolation in her.
She who desires, from her I fly,
she who flies, her I desire.
The more I refuse what is due,
the more I am drawn to the forbidden;
the more the pleasing is permitted,
the more the illicit pleases me.

O fearsome
decrees of Dione!
O to be shunned
are these poisoned secrets!
feared for deceit
and full of trickery

Learned in punishment
in the burning of madness,
of those whom she grants
the bitter pangs of love,
full of malice
and burning anger!

For this my fear
is great,
for this weeping
makes wet my face,
for this paleness
is in my face
because I am deceived
by love.

Chronos is shut away

(Chronos is shut away and locked up,
from her prison Spring comes;
Jove's laughter is set free
and she has uncovered her face.)

4 Katerine collaudemus

Katerine collaudemus
virtutum insignia;
cordis ei presentemus
et oris obsequia
ut ab ipsa reportemus
equa laudum premia.

Multa fide Katerina
iudicem Maxentium;
non formidat lex divina
sed format eloquium
quod confutat ex doctrina
errores gentilium.

Victi Christo confitentur
relictis erroribus,
iubet iudex ut crementur,
nec pilis aut vestibus
nocet ignis et torrentur
inustus corporibus.

Post hec blande rex mollitur
virginem seducere;
nec promissis emollitur
nec terretur verbere.
Cuspeditur custoditur
tetro clausa carcere.

Clause lumen ne claudatur
illucet porfirio;
qui regine federatur
fidei collegio
quorum fidem imitatur
ducentena concio.

Huius ergo concionis
concordes constantia;
vim mundane passionis
pari patientia
superemus ut in bonis
regnemus in gloria.

Let us praise Catherine

Let us praise Catherine
outstanding in virtue;
let us offer to her
tribute of heart and mouth
so that from her we may have
equal reward of praise.

With great faith Catherine
goes before the judge Maxentius;
the divine law does not frighten her
but speaks through her
so that she confutes by her teaching
the errors of the gentiles.

Persuaded, they acknowledge Christ,
their errors abandoned,
the judge orders that they be burned,
but neither hair nor clothes
does the fire harm nor scorch
with bodies burned.

Then the king tries flattery
to seduce the girl;
but she is not softened by promises
nor frightened by blows.
She is fettered and imprisoned
shut in a foul dungeon.

But light is not shut out
and shines on her, a purple light;
and she is joined with the Queen,
in a union of faith,
and her followers imitate her faith,
a body of two hundred.

Therefore with this body
let us join together in constancy;
the force of worldly suffering
with equal patience
let us overcome so that with the good
we may reign in glory.

5 Fas et nefas

Fas et nefas ambulat
pene passu pari;
prodigus non redimit
vitium avari;
virtus temperantia
quadam singulari
debet medium
ad utrumque vitium
caute contemplari.

Si legisse memoras
ethicam Catonis,
in qua scriptum legitur:
'ambula cum bonis',
cum ad dandi gloriam
animum disponis,
supra cetera
primum hoc considera,
quis sit dignus donis.

Dare non ut convenit
non est a virtute,
bonum est secundum quid,
sed non absolute;
digne dare poteris
et mereri tute
famam muneris,
si te prius noveris
intus et in cute.

Vultu licet hilari
verbo licet blando
sis equalis omnibus;
unum tamen mando;
si vis recto gloriam
promereri dando,
primum videas
granum inter paleas,
cui des et quando.

Si prudenter triticum

Right and Wrong

Right and Wrong walk
almost in step;
the prodigal does not make up
for the miser's vice;
virtue with remarkable
moderation
must carefully
contemplate the mean
between the two.

If you remember reading
Cato's ethical teaching
in which it is said:
'Walk with the good',
when to the glory of giving
your mind is disposed,
above other things
consider this first,
who may be worthy of gifts?

Giving when it is not fitting
is not without virtue,
it is good in a way,
but not absolutely;
you can give worthily
and safely deserve
a reputation for generosity,
if you first know yourself
within and without.

You can have a smiling face,
you can speak gently
you may be equal to all;
but one thing I bid you;
if you want rightly to deserve
glory in giving,
first you should see
the grain among the straw,
to whom you should give and when.

If you prudently separate

paleis emundas,
famam emis munere;
sed caveto, dum das,
largitatis oleum
male non effundas.
in te glorior:
cum sim Codro Codrior,
omnibus habundas.

6 Tempus transit gelidum

(instrumental)
(Tempus transit gelidum,
mundus renovatur,
verque redit floridum,
forma rebus datur.
avis modulatur,
modulans letatur
lucidior
et lenior
aer iam serenatur;
iam florea,
iam frondea
silva comis densatur.
etc.)

7 Ich was ein chint so wolgetan

Ich was ein chint so wolgetan
virgo dum floreabama
do brist mich diu erlt al
omnibus placebam.

Hoy et oe
maledicantur thylie
iuxta viam posite.

Ia wolde ih an die wisen gan
flores adunareto
do wolde mich ein ungetan
ibi deflorare.

Hoy et oe etc.

the corn from the straw,
you buy a reputation by your gift;
but be careful, when you give,
that you do not pour out the oil
of generosity to ill purpose.
I am speaking out about you:
since I am poorer than poor,
and you have much of everything.

The time of ice is passing

(The time of ice is passing,
the world is new again,
and spring flowering returns,
beauty is granted things.
The bird sings,
singing rejoices
brighter
and gentler
the air is now clear;
now in flower,
now in leaf
the wood is dense with foliage.
etc.)

I was once an innocent girl

I was once an innocent girl
virgin in flower
all the world praised me
I pleased everyone.

Woe and woe
cursed be the lime-tree
by the road.

Once I went to the meadow
to pick flowers
there a rascal wanted
to deflower me there.

Woe and woe etc.

Er nam mich bi der wizen hant
sed non indecenter
er wist mich diu wise lanch
valde fraudulententer.

Hoy et oe etc.

Er graif mir an daz wize gewant
valde indecenter
er fuorte mich bi der hant
multum violententer.

Hoy et oe etc.

Er sprach vrowe ge wir baz
nemus est remotum
dirre wech der habe haz
planxi et hoc totum.

Hoy et oe etc.

Iz stat ein linde wolgetan
non procul a via
da hab ich mine herphe lan
timpanum cum lyra.

Hoy et oe etc.

Do er zu der linden chom
dixit sedeamus
diu minne twanch sere den man
ludum faciamus.

Hoy et oe etc.

Er graif mir an den wizen lip
non absque timore
er sprah ich mache dich ein wip
dulcis es cum ore.

Hoy et oe etc.

Er warf mir uof daz hemdelin

He took me by my white hand
but not improperly
he led me along the meadow
quite deceptively.

Woe and woe etc.

He took hold of my white dress
quite improperly
he seized me by the hand
with great force.

Woe and woe etc.

He said 'Girl, let us go
to the far wood'
cursed be that path
I lamented the whole thing.

Woe and woe etc.

There stands a fair lime-tree
not far from the road
there I put down my harp
my tabor and my lyre.

Woe and woe etc.

Then he came to the lime-tree
and said 'Let us sit'
love possessed him
'let us make sport'.

Woe and woe etc.

He took hold of my white body
not without my fear
he said 'I will make you my wife
so sweet is your mouth'.

Woe and woe etc.

He took off my smock

corpore detecta
er rante mir in daz purgelin
cuspidae erecta.

Hoy et oe etc.

Er nam den chocher unde den bogen
bene venabatur
der selbe hete mich betrogen
ludus compleatur.

Hoy et oe etc.

8 **Ecce torpet probitas**

Ecce torpet probitas,
virtus sepelitur;
fit iam parca largitas,
parcitas largitur;
verum dicit falsitas,
veritas mentitur.
Omnes iura ledunt
et ad res illicitas
licite recedunt.

Regnat avaritia,
regnant et avari;
mente quivis anxia
nititur ditari,
cum sit summa gloria
censu gloriari.
Omnes iura ledunt
et ad prava quelibet
impie recedunt.

Multum habet oneris
do das dedi dare;
hoc verbum pre ceteris
norunt ignorare
divites, quos potius
mari comparare.
omnes iura ledunt
et in rerum numeris

my body was bare
he attacked my little bastion
with lance erect.

Woe and woe etc.

He took his quiver and bow
it was good hunting
he had betrayed me and said
'The game is over now'.

Woe and woe etc.

Look, honesty sleeps

Look, honesty sleeps,
virtue is buried;
generosity has become thrifty,
thrift is generous;
falsehood speaks the truth,
truth lies.
All violate the laws
and to unlawful acts
lawfully turn.

Greed rules,
and the greedy rule;
everyone is anxious
striving to be rich,
as if the height of glory
were to glory in wealth.
All violate the laws
and to every wickedness
impiously turn.

Hard it is to conjugate
I give, you give, I gave, to give;
this word above all others
they know how not to know
the rich, whom you could
compare to the sea.
All violate the laws
and in numbers of things

numeros excedunt.

Omnes iura ledunt etc.

9 **Exiit diluculo**

Exiit diluculo
rustica puella
cum grege, cum baculo,
cum lana novella.

Sunt in grege parvulo
ovis et asella,
vitula cum vitulo,
caper et capella.

Conspexit in cespite
scolarem sedere:
'quid tui facis, domine?
veni mecum ludere!'

10 **Vite perditae**

Vite perditae me legi subdideram,
minus licite dum fregi, quod voveram
sed ad vite vesperam
corrigendum legi,
quiquid ante perperam
puerilis egi.

Rerum exitus dum quero discutere,
falsum penitus a vero discernere,
falso fallor opere,
bravium si spero
me virtutum metere,
vitia dum sero.

Non sum duplici perplexus itinere,
nec addidici reflexus a venere,
nec fraudavi temere
coniugis amplexus;
Dalidam persequere,
ne fraudetur sexus.

surpass numbers.

All violate the laws etc.

There went out at dawn

There went out at dawn
a country girl
with flock, with staff,
with new wool.

In her little flock are
a sheep and donkey,
cow and bull-calves,
billy and nanny goat.

She saw on the grass
a scholar sitting:
'What are you doing, master?
Come and play with me!'

Of an abandoned life

I gave myself over to the law of an abandoned life
illegally I broke the vows I had made;
but at the evening of my life
I have chosen to correct
whatever I did before
as a young man.

When I seek to deal with the outcome of things,
to distinguish thoroughly the false from the true,
I am deceived by my false action,
if I hope to reap
the reward of virtue,
while I sow the seeds of vice.

I am not worried about the two paths before me,
nor have I learned to deviate from Venus
nor heedlessly taken by trickery
a wife's embrace;
run after the courtesan Delilah
so that sex is not deceived.

Famen siliqua porcorum non abstulit
que ad lubrica errorum non contulit.
sed scriptura consulit,
viam intrem morum,
que prelarga protulit
pabula donorum.

Dum considero, quid Dine contigerit,
finem confero rapine quis fuerit;
scio: vix evaserit
mens corrupta fine,
diu quam contraxerit,
maculam sentine.

Preter meritum me neci non dederò,
si ad vomitum, quem ieci, rediero.
nec a verbo aspero
liberum me feci,
servus si serviero
vitiorum feci.

Vie veteris immuto vestigia,
ire Veneris refugio per devia;
viva namque regia
curritur in tuto;
si quis cedit alia,
semper est in luto.

Beli solium, Sinonis astutiam,
confer Tullium, Zenonis prudentiam;
nil conferre sentiam,
his abutens bonis,
ni fugando fugiam
Dalidam Samsonis.

Ergo veniam de rei miseria
ut veniam de Dei clementia;
hec et his similia
quod peregi, Dei
sola parcens gratia
miserere mei!

The husks that the swine eat has not taken away hunger
and have not led to the slippery ways of sin
but scripture advises
that I enter on the way of morality,
that has offered a generous
store of gifts.

When I consider what happened to Dinah,
I put an end to the promiscuity of old;
I know that a corrupt mind with difficulty
will escape its end,
once it has picked up
the stain of filth.

Not undeservedly shall I give myself up to death,
if I return to my vomit,
nor of harsh words
had I freed myself,
if I serve as a slave
to the dregs of vice.

I change from the trail of the old path,
I refuse to go the way of Venus;
for the royal path
is run in safety;
if anyone goes another way,
he is for ever in the mire.

The throne of Belus, the cunning of Sinon,
give me, Cicero, the prudence of Zeno;
I shall think I have nothing,
using these gifts,
if I do not flee and put to flight
Samson's Delilah.

Therefore let me find pardon for my sin
from the mercy of God;
for these and the like things
I have done, God's
grace alone spares me,
have mercy on me!

¶1 Procurans odium

Procurans odium effectu proprio
vix detrahentium gaudet intentio.
nexus est cordium ipsa detractio:
sic per contrarium ab hoste nescio
fit hic provisio
in hoc amantium felix condicio.

Insultus talium prodesse sentio,
tollendi tedium fulsit occasio;
suspenditur gaudium pravo consilio,
sed desiderium auget dilatio:
tali remedio
de spinis hostium uvae vindemio.

¶2 Celum, non animum

Celum, non animum
mutat stabilitas,
firmans id optimum,
quod mentis firmitas
vovet, cum animi
tandem iudicio;
nam si turpissimi
voti consilio
vis scelus imprimi
facto nefario,
debet hec perimi
facta promissio.

Coronat militem
finis non prelium;
dat hoc ancipitem
metam, is bravium;
iste quod tribuit,
dictat stabilitas;
istud quod metuit,
inducit levitas;
cum famam animum
mentis integritas,
quam dari respuit
vaga mobilitas.

Producing hatred

Of its own accord producing hatred
the intent of detractors scarcely profits.
Detraction itself binds hearts together:
thus, contrariwise, by the enemy unwittingly
this provision is made,
the happiness of lovers.

I think that insults of this kind bring advantage,
it stood out as the occasion of removing boredom;
they suspend my pleasure by a wicked plot,
but delay increases desire;
with such a remedy
from the thorns of enemies I harvest grapes.

Celum, non animum

Firmness changes
the universe, not the spirit,
set on the best,
to this strength of mind
is dedicated, with the spirit's
good judgement;
for if by a plan
of the basest intent
you want your crime to be labelled
an evil deed,
your project must
lead to destruction.

The war's end rewards the soldier,
not one battle;
the latter brings a doubtful
outcome, the former the trophy;
that result
firmness of mind decrees;
hesitation
is brought about by inconstancy;
since reputation comes from
integrity of mind,
which change and fickleness
reject as a gift.

Mutat cum Proteo
figuram levitas,
assumit ideo
formas incognitas;
vultum constantia
conservans intimum,
alpha principia
et o novissimum
flectens fit media,
dat finem optimum,
mutans in varia
celum, non animum.

13 **Tempus est iocundum**

Tempus est iocundum, o virgines!
modo congaudete, vos juvenes!
o! o! totus floreo!

Iam amore virginali totus ardeo;
novus, novus amor est, quo pereo!

Cantat philomena sic dulciter,
et modulans auditur; intus caleo
o! o! totus floreo!

Iam amore etc.

Flos est puellarum, quam diligo,
et rosa rosarum, quam sepe video.
o! o! totus floreo!

Iam amore etc.

mea me confortat promissio,
mea me deportat negatio.
o! o! totus floreo!

Iam amore etc.

Mea mecum ludit virginitas,
mea me detrudit simplicitas.
o! o! totus floreo!

Inconstancy changes with Proteus
its shape
and assumes
unknown forms;
constancy keeps
its inner face,
alpha, the beginning,
and omega, the end,
becomes the mean
and gives the best end,
changing in diverse ways
the universe, not the spirit.

It is the season of joy

It is the season of joy, O maidens!
Rejoice together, you young men!
O! O! I am all a-flower!

Now I am all burning with virginal love;
new, new love it is through which I perish!

The nightingale sings so sweetly,
and as she sings is heard; within I am hot.
O! O! I am all a-flower!

Now I am all burning etc.

She is a flower among girls, whom I love,
and the rose of roses, whom I often see.
O! O! I am all a-flower!

Now I am all burning etc.

A promise comforts me,
refusal brings me down.
O! O! I am all a-flower!

Now I am all burning etc.

My virginity makes sport with me,
my innocence holds me off.
O! O! I am all a-flower!

Iam amore etc.

Sile, philomena, pro tempore!
surge, cantilena, de pectore!
o! o! totus floreo!

Iam amore etc.

Tempore brumali vir patiens,
animo vernali lasciviens.
o! o! totus floreo!

Iam amore etc.

Veni, domicella, cum gaudio!
veni, veni, pulchra! iam pereo!
o! o! totus floreo!

Iam amore etc.

Now I am all burning etc.

Quiet now, nightingale, for a moment!
Rise, my song, from my heart!
O! O! I am all a-flower!

Now I am all burning etc.

In winter a man is patient,
in spring lustful,
O! O! I am all a-flower!

Now I am all burning etc.

Come, damsel, with joy!
Come, come, my beauty! Now I perish!
O! O! I am all a-flower!

Now I am all burning etc.

English versions by Keith Anderson