

The Monophonic Songs in the

Roman de **Fauvel**

EDITED BY SAMUEL N. ROSENBERG AND HANS TISCHLER

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# Introduction

The *Livre*, or *Roman, de Fauvel* is a satirical poem of the early fourteenth century, whose allegorizing narrative develops around the figure of the horse Fauvel, a symbol of the combined vices of *Flaterie, Avarice, Vilanie, Varieté, Envie,* and *Lascheté*.<sup>1</sup> Critical of the immorality and corruption rampant in both the secular and the ecclesiastical society of the time, the *Roman* belongs to a tradition of allegorical literature that voices indignation over the mean state of the world and its institutions. It recalls the work of Jean de Meun, notably his part of the *Roman de la Rose* (1275-1280), but it is principally related to the corpus of animal satires centered on the figure of Renard the fox, its most immediate such source being Jacquemart Gelée's poem of 1288, *Renart le Nouvel*. This heritage is basic to an understanding of the *Fauvel* and its place in the stream of French literature.

*The original narrative.* Comprising two books, the poem survives in eleven manuscripts, on the basis of which Arthur Långfors, almost seven decades ago, printed the good critical edition still in use. The first book specifies the year of its completion, 1310, in the last of its 1226 verses, but nowhere does it name the author. The second brings its 2054 verses to a close by specifying the year 1314, and several manuscripts agree on a particular date as well, 16 December; in the same lines the author identifies himself as Gerves (or Gervais) du Bus. It is likely, but not at all certain, that the same writer was responsible for the first book, too. Gervais was a notary at the royal chancery, clearly well informed of important lives and relationships at the king's court; his service there began sometime before the death of Philip the Fair in 1314 and extended into the early years of the Valois dynasty; he was still living in 1338.<sup>2</sup>

1. Fauvel is fawn-colored, or *fauve*, which enriches the verbal artifice of his name.

2. See Långfors, pp.lxxi-lxxvii. For this and the following references, see Works Cited.

*The expanded version.* A twelfth manuscript—Bibliothèque Nationale, fr.146—presents a version of the *Fauvel* revised and expanded by a writer who, in the opening lines, names himself as Chaillou de Pestain (or, to use his own spelling, Pesstain). The manuscript is one of the most beautiful of its period, including numerous illuminations that offer a striking pictorial gloss of the text. No date of composition is provided as such, but there is persuasive evidence, including a reference to the year 1316 in line 1064, that the new version was created in the course of that year and the following; there is no doubt that the manuscript itself dates from 1317–1318.<sup>3</sup> As for the author, various members of the Chaillou family occupied important posts in the royal administration during the fourteenth century; the man of interest here has been identified as the knight Raoul Chaillou, whose administrative functions had led him into many regions of France by the time of his death in 1336 or 1337; at the time of his reworking of the *Fauvel* he was bailiff of the Auvergne.<sup>4</sup> Recently, however, this identification has been disputed as incompatible with the antibureaucratic spirit of the poem, and it has been suggested instead that Chaillou de Pestain was active in the Paris book trade.<sup>5</sup>

Chaillou's reworking brought numerous additions to the original narrative of the *Fauvel*; they constitute a series of interpolations extending through both books, which Långfors printed in an appendix to his edition (pp.135–195). Much of the interpolated narrative of the second book is indebted to the mid-thirteenth-century *Tournoiement Antechrist* by Huon de Méri and to the *Roman du comte d'Anjou* by Chaillou's contemporary, Jean Maillart. The remarkable distinction of the new version, however, lies less in its remodeling of Gervais du Bus's narrative than in its incorporation of a great number of lyric pieces. These are thematically linked to their immediate context and serve either as a kind of external commentary on the story or as songs sung by or on behalf of characters and thus folded into the action. What makes the interpolated songs, chants, and polyphonic compositions particularly striking is, first, that almost all their texts are set to music and, second, that they constitute a highly heterogeneous corpus,

including compositions both monophonic and polyphonic, both French and Latin, both secular and liturgical, and texts and/or melodies apparently created by Chaillou as well as texts and/or melodies apparently drawn, with varying degrees of redactional freedom, from external sources extending back over more than a century and a quarter.

*Editions of the lyric pieces.* Långfors's appendix does not include these interpolated pieces, which did not appear as a complete group until Emilie Dahnk published her edition in 1935. There they occur, however, only as verbal compositions, and of the various shortcomings that may be imputed to Dahnk's work—from misreadings to the absence of a glossary or modern translation—this stripping away of all melody is surely the most serious. Leo Schrade's 1956 edition of the *Fauvel* music, on the contrary, is of little interest textually but presents a musicologically well-grounded repertoire; it is limited, however, to the polyphonic compositions, viz., thirty-four motets.<sup>6</sup> Our purpose in the present volume is to offer an edition of the seventy-one monophonic songs.<sup>7</sup> The edition gives appropriate weight to both melodies and poetic texts, presenting the latter both in their original Latin or French and in line-by-line English translations. The transcriptions are based on the 1907 facsimile edition of MS Bibl. nat., fr.146, and on an enlarged photographic (not photostatic) copy in our possession, which was checked against the manuscript at the Bibliothèque Nationale.

Our edition of the texts is as noninterventionist as is consistent with the achievement of semantic, syntactic, and prosodic coherence. Normally, difficulties clearly attributable to scribe rather than author are the only ones leading to textual emendation; with few exceptions, these changes do not include any regularization of spelling apart from the

standard modern distribution of *i*, *j*, *u*, and *v* and of capital letters. Rejected readings are all noted, as are significantly different editorial choices in earlier publications; such notes, however, are more detailed for the French texts than for the Latin.

The translation of both Latin and French is meant to serve the practical purpose of conveying the meaning of the original as faithfully as possible. It is only apparently in verse and is relatively literal. Where differences in idiom between the original language and English and the need for a moderately readable version have necessitated departure from this policy, we have attempted to stay as close as possible to the sense and spirit of the original.

*The monophonic corpus.* The monophonic songs fall into two distinct groups: forty-five French and twenty-six Latin. The French pieces, aside from those which are refrains, seem to have been written for the *Fauvel* and tend to be incorporated into the action of the poem; only one of them (No.42) occurs (in a rather different form) in other fourteenth-century sources. In contrast, the Latin pieces tend to gloss the narrative; with only a few exceptions, they reach back to a repertoire created over a hundred years earlier, that of the conductus of the Notre-Dame de Paris group of composers and poets. Only four and one-half Latin texts are unique to the *Roman de Fauvel*: Nos.8, 53, 69, 70, and verses 9–18 of No.1; and all of these but No.8 seem to have been written for the *Roman*.

The melodies of the two groups differ significantly. The French songs are of two major types: the brief bits, twenty-five so-called refrains (plus one which lacks music), and twenty full-length pieces, nineteen of which have repetitive forms. There are four rondeaux (Nos.16, 22, 24, 47), which open and close with a refrain and weave the first part of it into the stanza; two virelais (Nos.26 and 44), which consist of a refrain heard both at the beginning and at the end of each stanza and whose two-part melody is also used for the stanza, where these two parts form the B of an A-A-B scheme; six ballades (Nos.19, 20, 27, 41, 45, 46), which have the melodic form A-A-B-refrain; a short, probably truncated, composition (No.43), which is perhaps a ballade but through-composed in the form A-B-refrain, that is, lacking the repetition of A; two fatras (Nos.55, 56), which begin and end with a refrain whose melody provides the music for all the intervening lines; and four lais (Nos.21, 23, 48, 64),

most of whose sections present a repeated melody. The twentieth song (No.42) is a through-composed piece, broken apart into many small segments in order to structure a most unusual, otherwise non-melodic composition in the manner of a motet enté.

In sharp contrast to the French group are the twenty-six Latin conductus, all of which are full-length songs. Seventeen of them are through-composed, and many have two or three stanzas set to the same melody; some have two or three sections, each of which may have a second stanza; internally, only one (No.7) repeats a phrase somewhere. Of the remaining nine pieces, five (Nos.18, 25, 51, 54, 68) are lais, the last two of them being derived from sequences. Only four conductus (Nos.4, 11, 12, 52) have the A-A-B form of trouvère chansons, the first one having a particularly long B section. A formal element peculiar to conductus is the cauda, that is, a melismatic segment which may appear at the beginning and/or end or even in the middle of a piece and its several sections. Such caudae appear in eight of the conductus, not counting brief melismas elsewhere.

In notational-rhythmic style, too, there are considerable differences between the French and the Latin songs. All the French pieces are mensurally notated, whereas most of the Latin melodies employ the relatively simple rhythmic style of the early thirteenth century, except Nos.17 and 52, which reflect, respectively, the Franconian style of the third quarter of the century and that of Pierre de la Croix in the fourth quarter. In both these pieces the melody recorded in the Notre-Dame source has been replaced by a new one, which is true as well of No.50. Of the twenty French songs, six (Nos.19, 21, 23, 48?, 56, 64), among them four lais, show an earlier, modal rhythm (though one lai includes some departures from the tradition); the others are of the rhythmically more varied turn-of-the-century style. In several Latin songs, on the other hand, the notation seems to be pre-mensural. Their interpretation is consequently moot. For a few the best solution is an isosyllabic rendition, that is, a rendition in which all syllables receive the same time value. Others lend themselves to a possible mensural interpretation and also to one following one of the standard rhythmic patterns of the early thirteenth century, the so-called rhythmic modes. For a few songs (Nos.5, 13, 53, and 70), therefore, two transcriptions are offered, which might have been done for a few others as well.

3. See Långfors, pp.144–145, but especially Roesner, "The Making ...".

4. See Långfors, pp.137–138.

5. See Roesner, "The Making ...".

The mensural notation mentioned above is of several types and reflects, like the varied musical style of all the *Fauvel* insertions, the several phases of an evolution of more than a century. All the French pieces employ fully mensural notation. As to the Latin songs, in some only the single notes are differentiated into longae and breves, though not always consistently, whereas the ligatures do not symbolize relative note values. In other melodies the binary ligatures show the differentiated shapes of the mid-thirteenth century, although ternary and multi-note figures still fail to do so. In a very few, obviously large pieces, apparently composed for the *Fauvel*, the late-thirteenth-century system of note-value symbols is completely adopted. Where the symbol system is not fully in force, editorial interpretation is necessary, one which here tries to stay as close as possible to contemporary practical usage and theoretical rules. One particularly frequent ligature-like figure is the repeated note plus plica; according to its metric position it assumes various note values. Elsewhere figures which include repeated notes are similarly treated as unbroken ligatures.

Of the performance practice of the period little is known. The songs were surely meant to be sung by a single person, almost always a man. A high, probably falsetto, voice was most appreciated. The singer might be accompanied by one or more instruments, freely chosen from those available: the vielle or fiddle, the small lute, the hurdy-gurdy, the harp, pipes, the small portative organ, and various percussion instruments, such as castanets or finger cymbals. What the instruments played can only be guessed: they might mark the rhythm, might provide preludes, interludes between stanzas, and postludes, employing the melodic material of the sung melody, or might parallel the voice. Both singer and player(s) might improvise ornaments. Except for ornamentation, whose existence is confirmed by all manuscripts of the period, everything mentioned here is conjectural, gathered from pictorial representations and vague literary references.

As for authorship, no French piece allows attribution, but many of the Latin texts are by known poets and in some instances the melodies may be attributed to them as well. Philip the Chancellor (ca. 1170/1175-1236) is the author of Nos.9, 10, 13, 17, 18, 25, 50, 51, and 52; No.11 is by Walter of Châillon (ca. 1135-ca. 1190) and No.54 by Adam of

St. Victor (ca. 1110-ca. 1150); moreover, a single anonymous poet seems to have written Nos.2, 12, and 14. It is true, however, that in many Latin pieces some words or verses were changed or replaced to relate the texts to the *Roman*. In some instances only a portion of the original was used; for example, in No.50, only the seventh of eight stanzas, and in No.12, section 1 of three sections, while section 3 of the same poem appears as No.14; and in either song only the first of two stanzas is employed.

*Presentation of the songs.* The songs are presented here in the order in which they appear in the *Fauvel* manuscript, with no separation of Latin and French compositions. How, in that order, they fit into the narrative poem and punctuate its development is shown below in our Summary of the Narrative and Placement of the Songs.

Each composition is introduced by an indication of formal type and, if known, authorship; this is followed by data on previous editions and, when appropriate, other manuscript sources. The melody, with whole or partial verbal underlay, is then followed by the complete French or Latin text facing its line-by-line English translation. Below this presentation comes a critical apparatus comprising, as relevant, rejected textual readings and related comments ("Rejected readings"), equivalent remarks on the melody ("Music notes"), and observations of some other sort ("Notes"). For practical reasons, the line numbering of the multistrophic texts is based on the stanza, each new stanza beginning with a new line 1, while the lines underlaid to the matching music are numbered continuously to the end of the underlaid text.

Melodic and verse analyses of the individual pieces are presented independently of the songs themselves, in the Appendix, entitled Poetic and Musical Forms.

Only a few months ago, the Indiana University Music Library acquired and made available to us *Le Roman de Fauvel in the Edition of Mesire Chaillou de Pesstain. A Reproduction in Facsimile of the Complete Manuscript Paris, Bibliothèque Nationale, Fonds Français 146* (New York: Broude Brothers, 1990). This volume, with an introduction by Edward H. Roesner, François Avril, and Nancy Freeman Regalado, unfortunately arrived too late for us to take it into account in any way in the preparation of the present work.

## Summary of the Narrative and Placement of the Songs

The following summary of the *Fauvel* includes all lyric interpolations occurring in the manuscript; we distinguish the monophonic songs constituting the present collection by introducing their incipits with our song numbers (1-71); S numbers refer to the listing in Schrade's edition. In most instances, there is no indication in the manuscript, or here, of a precise point in the narrative text where a given lyric belongs. This lack of precise correspondence stems largely from the fact that, although some songs are incorporated into the action of the narrative, most stand outside and serve to comment on it, often with considerable obliqueness.

### Book One

(Folios 1-2v) The author says that Fauvel has left his stable and that Fortune, in defiance of Reason, has made him master of the royal household. There he is curried by people of all ranks and classes, from king and pope down. [Music: (f.1, S1-3) "Favellandi vicium;" "Mundus a mundicia;" "Quare fremuerunt;" (f.1v, S4) "Presidentes in thronis seculi;" (f.2, S5-6) "Jure quod in opere;" §No.1 "Heu, quo progeditur;" (f.2v, S7-8) "In mari miserie," "Ad solitum vomitum"]

(ff.2v-3v) The author goes on to describe Fauvel and explain his allegorical name: Fauvel is a bestial incarnation of vices and unreason, capricious, unreliable, domineering, and adulated by all. God's order is reversed when mankind allows itself to be ruled by an animal. [Music: (f.3, S9) "Plange nostra regio;" (f.3v, S10-11) §No.2 "O varium;" §No.3 "Virtus moritur"]

(ff.4-8) The effect of Fauvel on the Church has been disastrous, especially in its relations with the temporal power: the God-given supremacy of the Church has been ceded, through clerical corruption, to the State. [Music: (f.4, S12) "Qui secuntur castra;" (f.4v, S13-14) §No.4 "Floret fex

favellea," §No.5 "Vanitas vanitatum;" (f.5, S15-16) §No.6 "Clavus pungens acumine;" §No.7 "In precio precium;" (f.5v, S17) "In principibus perpera" (staves without notes); (f.6, S18-20) §No.8 "Presum, prees: verbum dignum;" §No.9 "Cristus assistens pontifex;" §No.10 "Quo me vertam, nescio;" (f.6v, S21) "Ve qui gregi deficiunt;" (f.7, S22) "Vos pastores adulteri;" (f.7v, S23-25, 25a) §No.11 "Omni pene curie;" §No.12 "Nulli beneficium;" §No.13 "Rex et sacerdos prefuit;" §No.14 "Cui magis committitur"]

(ff.8-9) The religious orders are subject to Fauvel. The Templars, in particular, have disgraced themselves through heresy and sodomy. Fortunately, the king of France has uncovered their crimes; the guilty have acknowledged their errant ways to the Pope and been executed. [Music: (f.8, S26) §No.15 "Vehemens indignacio;" (f.8v, S27) "Que nutritos filios;" (f.9, S28) "Et exaltavi"]

(ff.9-11) The author turns from the world of the Church to the secular world, whose ruling class he finds rapacious and despotic, forgetful of the natural equality of all human beings. Indeed, all classes and segments of secular society are corrupt, and the world is no doubt close to its end. May God save us from Fauvel! The author concludes this book by maintaining that he has written out of love for truth, God, and the Church. [Music: (f.9v, S29) "Fauvel nous a fait present;" (f.10, S30-31) §No.16 "Porchier mieus estre amerioe;" "Alleluia. Veni sancte spiritus;" (f.10v, S32) "Rex beatus confessor Domini;" (ff.10v-11, S33) "O Philippe prelustris Francorum"]

## Book Two

(ff.11-12v) The better to arm people against Fauvel, who represents all vice, the author will now describe him further and tell the story of his marriage. Fauvel is pictured in his palace one day; everything around him—furniture, animal-filled murals, and so on—is splendid but false or the product of deception. [Music: (f.11, S34) §No.17 "O labilis sortis humanae status;" (ff.11v-12, S35) "O natio nephandi generis;" (f.12-12v, S36) "Carnalitas luxuria"]

(ff.12-15) Fauvel, at the height of his triumph, is seen flanked by his courtiers—almost fifty allegorical figures, including Carnality, Envy, Sloth, Vanity, Deceit, Perjury, Sodomy, and so on. [Music: (f.13, S37) "Alieni boni mundia;" (f.13v, S38-39) "Veritas arpie;" "Ade costa dormientis;" (ff.14-15, S40) §No.18 "Inter membra singula"]

(ff.15-16) Fauvel tells his court that, having been granted such success by Fortune, he is now afraid that her well-known inconstancy may soon unseat him. To prevent that, he would like to marry her, thereby gaining control of her wheel and stabilizing his position. The courtiers express their approval of his plan, and Fauvel, accompanied by them all, goes to Macrocosm, Fortune's dwelling-place, to seek the lady's hand. [Music: (ff.15v-16, S41) "J'ai fait nouveletement"]

(ff.16-19v) Fortune is now described, a woman both beautiful and ugly, controlling a dual set of wheels that determine the lot of all mankind. In her company is Vain-glory, who distracts those that reach the top and so prevents them from seeing that they will soon fall. Fauvel arrives and declares his love, but Fortune rejects him indignantly. [Music: (f.16v, S42) §No.19 "Douce dame debonaire;" (ff.16v-17, S43) §No.20 "Ay, amours, tant me dure;" (ff.17-18v, S44) §No.21 (following the statement, "Coment Fauvel chante ce lay qui s'ensuit [How Fauvel sings the following lai]") "Talant que j'ai d'obeir;" (f.19, S45) §No.22 "A touz jours sanz remanoir;" (f.19-19v, S46) §No.23 (following the statement, "Ci s'ensuit un lay de Fortune contre Fauvel ouquel elle le reprend de son orgueil et de sa sole emprise, selonc la matire du Roumans [Here follows a lai by Fortune directed against Fauvel, in which she reproaches him for his pride and his mad undertaking, according to the story of the Romance]" "Je, qui poair seule ai de conforter;" (ff.19v-20, S47) §No.24 "Fauvel est mal assegne"]

(ff.20-23v) Fortune goes on to speak of herself and her work; her relation to God and to Wisdom; her control of all that is mutable in the world of time; the symbolism of her two crowns and the functioning of her set of wheels; the roles of Envy, Truth and Iniquity; mankind's need to accept whatever fate brings. [Music: (f.21, S48) "Et reddet;" (f.21v, S49-50) "In paciencia," "Inter amenitatis tripudia;" (f.22, S51) "Sicut de ligno parvulus;" (ff.22-23, S52) §No.25 (almost immediately following the couplet in which the words "Verite" and "Iniquite" occur) "Veritas, equitas;" (f.23v, S53-55) "Nemo potest," "Beati pauperes," §No.26 (following the couplet, "Lors a Fauvel ceste balade/Mise avant de cuer moult malade [Then heartsick Fauvel produced this "ballade"]") "Providencia, la senee;" (ff.23v-24, S56) §No.27 (following the couplet, "En soi complaignant derechief/Chante Fauvel enclin le chief [Lamenting once

again, Fauvel sings with head bowed]") "En chantant me veul complaindre"]

(ff.24-26, S56a) Fauvel interrupts Fortune's monologue to express his love by reciting a long "dit," each of whose thirteen parts is followed by a sung refrain. [Music: (f.24) §No.28 "J'ai amé et touz jourz amerai," §No.29 "J'aim dame d'onner et de pris;" (f.24v) §No.30 "Tout le cuer m'en rit de joie;" §No.31 "Son dous regart m'a mon cuer emble," §No.32 "S'amours m'ont mon cuer emble," §No.33 "Hé, Dieus! tant joliement;" (f.25) §No.34 "A ma dame servir," §No.35 "Dame, a vous me sui donné," §No.36 "Je puis bien dire;" (f.25v) §No.37 "J'apelerai, se Dieus me gart," §No.38 "A jointes mains vos pri," §No.39 "Et quant il vous plaira;" (ff.25v-26) §No.40 "J'atendrai ainsii, ami" followed immediately by (f.26, S57) §No.41 "Se j' onques a mon vivant"]

(f.26-26v) Fauvel further declares his love by reciting a seventeen-stanza *complainte* the last stanza of which introduces the following "motet." [Music: (f.26v, S57a) §No.42 "Han, Dieus! ou pourrai je trouver"]

(ff.26v-27v) Fauvel continues his plea with thirty-four more stanzas, the last of which introduces ("atendant ma mort chanterai [awaiting death, I shall sing]") a sequence of five love songs, followed—with a necessary rearrangement of folios 28bis and 28ter—by a short passage announcing the "lay" that comes next. [Music: (f.27v, S58-62) §No.43 "Dame, se par bien amer," §No.44 "Douce et de tout noble afaire," §No.45 "Jolis sanz raison clamer," §No.46 "Se de secours pou ne point," §No.47 "Hé las! j'ai failli a joie;" (ff.28bis-28terv, S64) §No.48 "Pour recouvrer alegiance"]

(f.28terv, ff.28-29) Fortune responds by continuing her monologue. She speaks of the contrast between her nature and Fauvel's; the difference between the macrocosm of the world and the microcosm that is man; the ages of man and their corresponding humors; the imminent end of the world, with Fauvel as the harbinger of the Antichrist. She repeats her refusal to marry Fauvel and consort with the vices that he represents. [Music: (f.28terv, S64a) §No.49 "Fols ne voit en sa folie" (staff without notes); (f.28, S63) "Necesse est;" (f.29, S65-67) §No.50 (following the couplet, "Va arrieres, mauvés Sathan,/Trai toy enssus de moy, va t'an! [Stand back, evil Satan; go away from me, go away!]" "Vade retro, Sathana," §No.51 "Fauvel, cogita," "Incrassate Falvelle"]

(ff.29v-30) Despite this rejection, Fauvel persists, after which Fortune repeats her refusal and forecasts his ultimate downfall. Fauvel concludes this exchange with "le motet qui

s'ensuit [the following "motet"], which recalls examples of the fall that comes from pride. [Music: (f.29v, S68-70) "Se mes desirs fust souhais," §No.52 "Falvelle, qui jam moreris," "Omnia tempus habent;" (f.30, S71) "Heu, Fortuna subdola"]

(ff.30-31) Fortune, not wanting Fauvel to leave with no reward at all, offers him Vainglory for a wife. Fauvel is delighted to accept and forthwith takes Vainglory back to his city and the festive splendor of his populous court. The author's description makes it clear that the city, called Esperance [Hope], is Paris. [Music: (f.30v, S72-74) §No.53 "Gaudet Falvellus nimium," "Ha, Parisius civitas regis magni," "Iste locus dat nobis gaudium;" (f.31, S75) "Falvellus phro dolor"]

(ff.31-32) To his wedding Fauvel invites a score of allegorical figures such as Fornication, Envy, and Hypocrisy, together with hordes of their disreputable followers. They flood into his city and palace, attracted by the charms of Vainglory and the promise of a tournament. Not to participate in the festivities but, if possible, to effect the downfall of Fauvel on the battlefield, there come as well such figures as Humility, Chastity, Repentance, Goodness, and all their virtuous sisters. Fauvel invites all guests to enjoy the festivities, but the Virtues wonder how they can possibly sing in such circumstances. [Music: (f.31v, S76) "Buccinate," (f.32, S77-78) "Confortamini in Domino," "Quomodo cantabimus"]

(ff.32v-33) Food, drink, and behavior at the wedding banquet are described at length, while the Virtues continue to offer a striking contrast to the general outrageousness.

[Music: (f.33, S79-82) "Simulacula corum," "Constitue, Domine," "Fiant dies eius pauci," "Deleantur de libro"]

(f.33-33v) After dinner come music and dancing, and then preparations for the next day's tournament, in which Fauvel means to triumph dishonestly over the Virtues. The latter have retired but, aware of his intention, sing a "vers," then two "dits" and a "chant." [Music: (f.33v, S83-84, 84a, 85) "Qui cogitaverunt," "Respic, domine Deus," "Ostende nobis" (text unaccompanied by melody), §No.54 "In hac valle misere"]

(f.33v) The Virtues continue with three more pieces. [Music: (f.33v, S86-88) "Custodi nos," "Familiam custodi," "Respexit Dominus"]

(f.34v) Vainglory retires to a splendid but unhallowed nuptial bed, and Fauvel joins her there. [Music: (f.34, S89) "Generacio eorum"]

(f.34v-36v) At the same time, revelers in the streets stage their wild charivari, amply described and accompanied by “sotes chançons que ceus qui font le chalivali chantent parmi les rues et puis après . . . le lay des Hellequines [silly songs sung by those engaged in the charivari and then afterwards . . . the lai of the Erlking’s ladies].” [Music: (f.34v, S89a) §No.55 “An, Dieus! ou pourrai je trouver,” §No.56 “En non Dieu, agace, agace;” §No.57 “L’autrier dehors Pinquigni;” §No.58 “En Hellequin le quin;” §No.59 “Elles ont peux ou cul;” §No.60 “Trente quatre pez moysis;” §No.61 “Vostre bele bouche besera;” §No.62 “Je vi les peus de mon cul;” §No.63 “Dame, se vos fours est chaut;” (ff.34v-36v, S90) §No.64 “En ce dous temps d’esté;” (f.36v, S90a) §No.65 (immediately following the lai) “Sus, sus, a la dance d’Ermenion;” §No.66 “Nous ferons des prelaz gorpiz;” §No.67 “Si je n’i aloie, je n’iroie mie”]

(ff.36v-37) The author returns to the subject of the next day’s jousting. In the morning he sees Fauvel’s ugly and frightening forces gathering and then goes to the lodgings of the Virtues, where he sees a miraculous appearance of singing angels come to give the ladies encouragement before the fight. [Music: (f.37, S91-92) “Filie Jherusalem,” “Estote fortes;” (f.37-37v, S93) §No.68 (following the couplet, “Et chantoiens si com semble/Ceste prose tretouz ensemble [And they all, it appears, sang this “prose” together]”) “Virgenes egregie”]

(ff.37v-38) The author watches with admiration as the Virtues leave their lodgings for the lists; they ride forth confidently, all armed for battle. Reaching their pavilion, they are suddenly bathed in a heavenly light and the archangel Gabriel serves them divine bread and wine. The author will now describe the arms of some of the combatants. [Music: (f.37v, S94-97) “Properantes autem veniunt;” “Sicut mirra,” “Dignare nos;” “Hodie nobis;” (f.38) “Illuminare;” “Facta est;” “Verbum caro;” “Dum ortus fuerit”]

(ff.38v-39v) The arms and armor of the Vices and those of the Virtues are in obvious symbolic contrast. The combat begins by opposing Virginity and Carnality. [Music: (f.38v, S102-104) (following the rubric, “Vertuz parlent [The Virtues speak]”) “Esto nobis;” (following the rubric, “L’auteur parle [The author speaks]”) “Sancta et immaculata;” (following

the rubric, “Les vierges parlent [The virgins speak]”) “Adoremus Dominum;” (ff.38v-39, S105) “Anulo suo;” (f.39, S106-110) “Induit nos;” “Ipsi sumus;” “Apud Dominum;” “Natus est;” “Non auferetur”]

(ff.39v-40v) Virginity defeats Carnality. As Fauvel watches, the conflict continues, engaging such figures as Adultery, Humility, Pride, and Patience. One after another, the Virtues win, and Truth obliges Fauvel and Vainglory to leave the field. [Music: (f.39v, S111) §No.69 “Virgineus sensus”]

(f.41) Amid general jubilation, Fortune appears and predicts that one day, though not before doing considerable harm, Fauvel will fall. The Virtues return to the good people who have lodged them in the city of Hope. [Music: (f.41, S112-115) (following the rubric, “Fortune parle [Fortune speaks]”) “Pax vobis;” “Parata est sentencia;” “[H]abitacio autem;” §No.70 “Plebs fidelis Francie”]

(ff.41v-42) The Virtues are warmly welcomed. Meanwhile, Fauvel has returned home with Vainglory, with whom he goes on to have many little “fauvels,” as vice-ridden as himself. The author laments the establishment of Fauvel in “le jardin de douce France [the garden of sweet France],” for which reason he now presents a “motet” (fifth piece below). He is further troubled by the fountain of youth in which Heresy wishes to bathe Fauvel and his family. [Music: (f.41v, S116-119) “Devorabit Fauvellum;” “Veniat mors;” “Heu, quid destructio;” “Juxta est dies;” (ff.41v-42, S120-121) “Quoniam secta latronum;” (f.42) “Hic fons”]

(ff.42v-45) The author remains fearful of the ruin that Fauvel and his progeny are bringing to France. He expresses his concern to Fortune, then to the Virgin Mary, and finally to God, to whom he prays that France may be freed forever of Fauvel. At last, reassured that Fauvel will in fact meet his doom one day, the author closes his book, declaring that it is time for a drink! [Music: (f.42v, S122) “Maria virgo virginum;” (f.43, S143-144) “Omnipotens Domine;” “Adesto sancta Trinitas;” (f.43v, S125-127) “Scrutator alme cordium;” “Nos signis;” “Non nobis;” (f.44, S128) “Jhesu, tu dator venie;” (f.44v, S129) “In nova fert animus mutatas dicere formas;” (f.45, S130-130a) “Bon vin doit l’en a li tirer;” §No.71 “Ci me faut un tour de vin”]

# Abbreviations

## I. Works

- A Anderson, *Notre-Dame*  
(The letter following A designates a section of the work.)
- B van den Boogaard, *Rondeaux*
- D Dahnk, *L’Hérésie*
- G Gennrich, *Rondeaux*
- H Hoepffner, “Chanson”
- M Maillard, *Evolution*
- PC Pillet and Carstens, *Bibliographie*
- RS Spanke, *G. Raynauds*

## II. Technical Terms

- 2-p two-part setting
- 3-p three-part setting
- c.o.p. cum opposita proprietate
- T.O. text only

## Manuscripts Containing Other Versions of the Songs

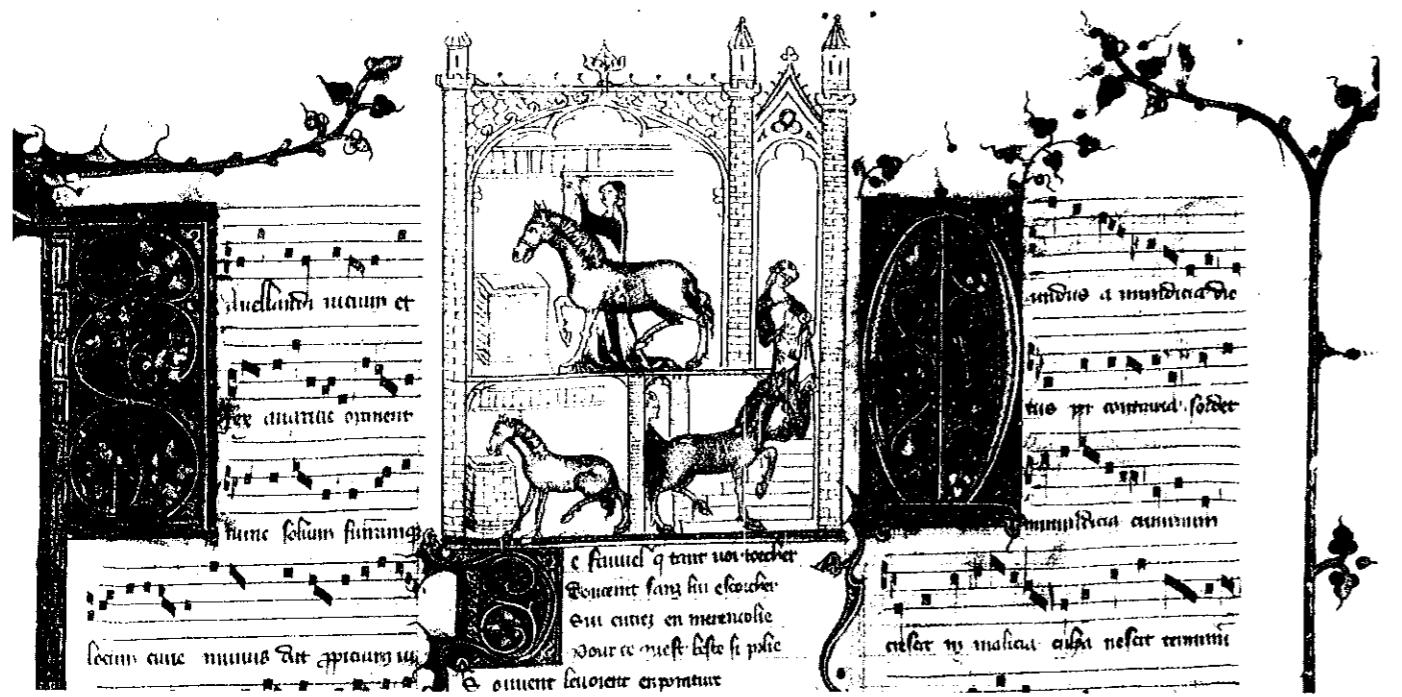
- BN1 Paris, Bibliothèque Nationale, fr.2193: No.25
- BN2 Paris, Bibliothèque Nationale, lat.1251: No.25
- BN3 Paris, Bibliothèque Nationale, lat.1544: No.11
- BN4 Paris, Bibliothèque Nationale, lat.2303: No.52
- BN5 Paris, Bibliothèque Nationale, lat.7682: No.42
- Br Brussels, Bibliothèque Royale, 19606: No.42
- CB Munich, Bayer. Staatsbibl., lat.4660 (Carmina burana): Nos.2, 12, 14, 50
- CC Cambridge, Corpus Christi College Library, 468: No.11
- Da Darmstadt, Hess. Landesbibl., 2777: Nos.5, 9, 10, 13, 17, 50, 52
- Esc Madrid, Biblioteca Nacional, Escorial Q III.18: No.50
- F Florence, Bibl. Med. Laur., Pluteo 29, 1: Nos.1-7, 9-15, 17, 25, 50-52
- LoB London, British Library, Egerton 274: Nos.18, 25, 51
- Ma Madrid, Biblioteca Nacional, 20486: Nos.12, 14
- OAdd Oxford, Bodleian Library, Aff A 44: Nos.1, 3, 5, 14, 15, 50
- ORawl Oxford, Bodleian Library, Rawlinson C 510: Nos.1, 2, 4
- PrK Prague, Statní Knihovna, Kap N 8: Nos.18, 25, 38
- StV Paris, Bibliothèque Nationale, lat.15139 (St. Victor MS): No.18
- Vat Rome, Biblioteca Vaticana, lat.7620: No.18
- W1 Wolfenbüttel, Herzog August Bibl., 677: Nos.4, 12, 14
- W2 Wolfenbüttel, Herzog August Bibl., 1206: No.11

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THE MONOPHONIC SONGS IN THE

# Roman de Fauvel



1. Fauvel being cared for in his quarters.  
The opening lines of the narrative are flanked by the motets "Favellandi vicium" and "Mundus a mundicia." (f.1r)

### 1. Folio 2<sup>r</sup>c. Conductus.

A J 26, D no.6. Lines 1-8 also in F 350v (2-p). T.o. in OAdd 126v, ORawl 7r.

1) He - u quo pro - gre - di - tur 2) pre - va - ri - ca - ci - o! 3. Vir - tus sub - tra - i - tur  
 4) a san - ctu - a - ri - o. 5. Iam no - vo tra - hi - tur 6. Chri - stus pre - to - ri - o,  
 7) cum Pe - trus u - ti - tur 8. Pi - la - ti gla - di - o. 9. Fre - tus con - si - li - o  
 10. Fal - vel - li le - di - tur; 11. su - per - na le - gi - o 12. iu - ste con - que - ri - tur.  
 13. Sup - pli - cat i - gi - tur 14. Pa - tri et Fi - li - o, 15. quod de re - me - di - o  
 16. in hoc me - di - o 17. e ve - sti - gi - o 18. pro - vi - de - at Spi - ri - tu - tus  
 Al - mus.

Heu, quo progreditur  
Prevaricacio!  
Virtus subtrahitur  
A sanctuario.  
Iam novo trahitur  
Christus pretorio,  
Cum Petrus utitur  
Pilati gladio.  
Fretus consilio  
Falvelli leditur;  
Superna legio  
Iuste conqueritur.

Oh, how far transgression  
is spreading!  
Virtue is dislodged  
from the sanctuary.  
Now Christ is dragged  
to a new tribunal,  
with Peter using  
the sword of Pilate.  
Relying on the counsel  
of Fauvel, one comes to grief;  
the celestial legion  
justly complains.

Supplicat igitur  
Patri et Filio  
Quod de remedio  
In hoc medio  
E vestigio  
Provideat Spiritus Almus.

Therefore it begs  
the Father and the Son  
that for a remedy  
for all this  
immediately  
the fostering Spirit provide.

Rejected readings: 5 traditur

Music notes: Mensural notation. Lines 9-18 seem to be a late addition, made for the *Roman*. They show the typical irregular rhythm of the time, which nevertheless still depends on 13th-century rhythmic patterns. 1) this figure always starts with a longa (in

lines 1-5) 2) c.o.p. stem 3) longa rest 4) longa 5) a punctum divisionis needed 6) this note is missing; emended 7) double bars.

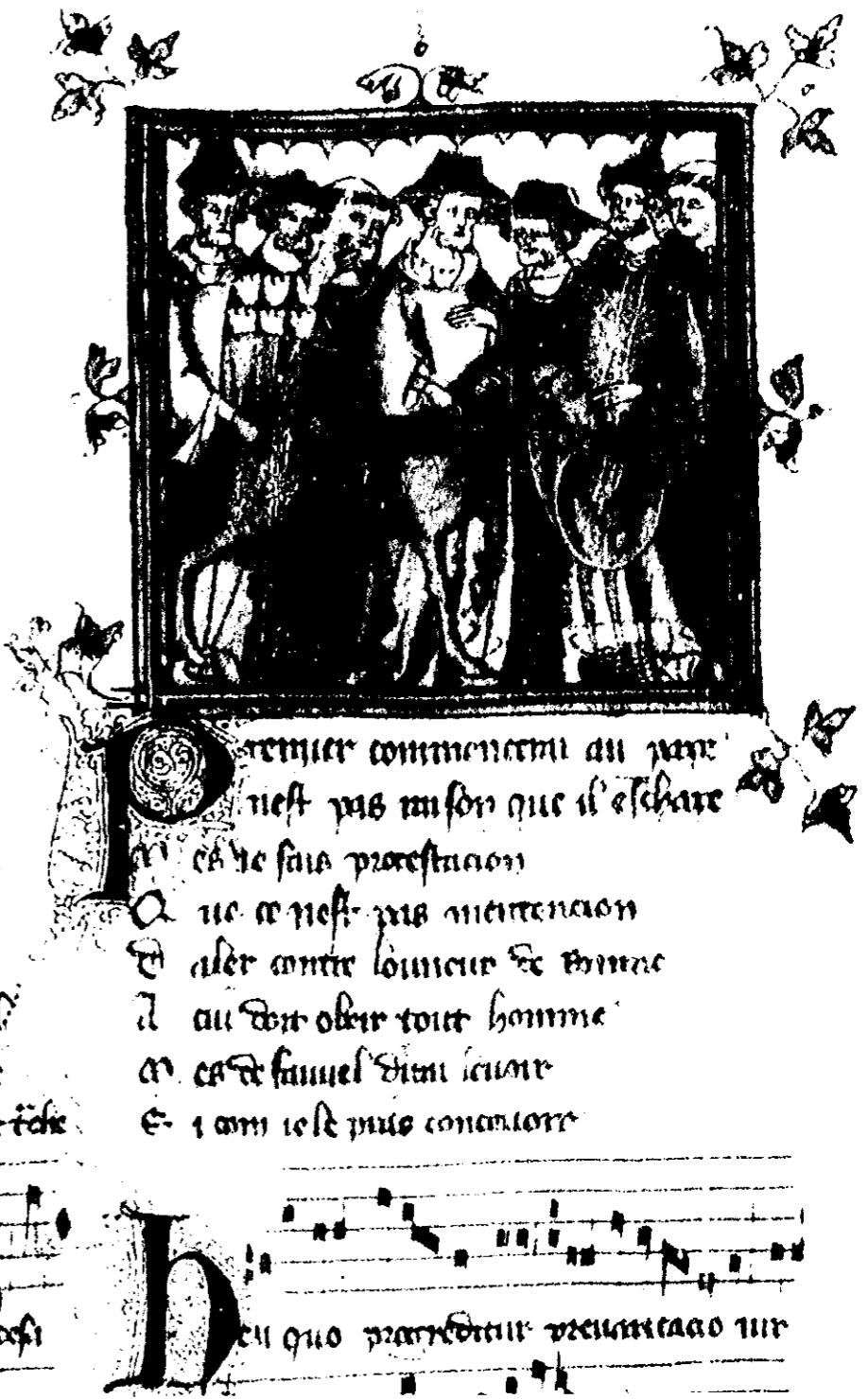
Note: Lines 1-8 constitute the first of three eight-line stanzas in the original poem.

## 2. Folio 3<sup>v</sup>b. Conductus. Author same as that of No.12.

A J 27, D no.10. Lines 1-14 also in F 351v, CB 47v (neumes). T.o. in ORawl 12r.

1. O va-ri - um 2. For-tu - ne lu-bri - cum, 3. dans du-bi - um 4. tri-bu - nal iu - di - cum,  
 5. non mo-di - cum 6. pa-ras huic pre-mi - um, 7. quem co-le - re 8. vult tu - a gra-ci - a  
 9. et pe-te - re 10. ro-te su - bli - mi - a, 11. dans du-bi - a 12. ta-men, pre - po - ste - re  
 13. dc ster-co - re 14. pau-pe - rem e - ri - gens 15. et Fau-vel - lum 16. in al - tum e - ri - gens,  
 17. quo con-su - le 18. fi-des est mor-tu - a, 19. ec - cle-si - a 20. du-cto - re vi-du -

a.



2. Ecclesiastics fawning on Fauvel. Below, the opening lines of No.1 (f.2<sup>r</sup>)

O varium	O fickle,
Fortune lubricum,	everchanging Fortune,
Dans dubium	who provide a doubtful
Tribunal iudicum,	tribunal of judges,
Non modicum	no modest
Paras huic premium	reward do you provide for him
Quem colere	whom your grace
Vult tua gracia	wants to favor
Et petere	and [whom it wants] to seek
Rote sublimia,	the topmost places on your wheel.
Dans dubia	You cause uncertainty,
Tamen, prepostere	however, perversely
De stercore	raising the poor man
Pauperem erigens	up out of the dung
Et Fauvellum	and lifting
In altum erigens,	Fauvel to the sky,
Quo consule	through whose counsel
Fides est mortua,	faith is dead
Ecclesia	and the Church
Ductore vidua.	is widowed of its guide.

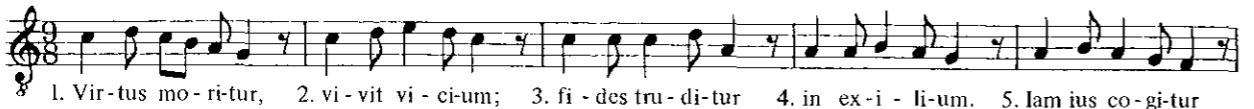
Rejected readings: 4 judicium 6 panis 11 missing, supplied from *ORawl*

Music notes: Mensural notation, but most ligatures must be interpreted as non-mensural. 1) no flat in lines 1-4 2) no rest 3) line 11 missing, supplied from F 4) longa 5) descending stem 6) brevis rest.

Note: This text is the first of five 16-line stanzas constituting the original poem. Lines 15-20 were newly composed for the present context.

### 3. Folio 3<sup>v</sup>b-c. Conductus.

A J 12, D no.11. Lines 1-19 also in F 322r-v (2-p). T.o. in OAdd 126r.



3. The opening lines of No.3. (f.3<sup>v</sup>)

6. ad si-len - ci-um; 7. do - lus o - ri-tur 8. et fraus eo - li - tur; 9. in - cur-rit lex dis - pen-di-um.  
 10. O - mne ve - ti - tum 11. cen - set li - ci-tum 12. ce - ca di - vi-tum 13. mens cu - pi - di - ne,  
 14. non in nu - mi-ne 15. fi - dens a - li - o 16. quam de-na - ri - o, 17. cu - ius gra - ci - a  
 18. fit pro - pi - ci - a 19. o - mnis cu - ri - a 20. pre - vi - a 21. Fal - vel - li ma - li - ci - a.

Virtus moritur,	Virtue is dying,
Vivit vicium;	vice is alive;
Fides truditur	faith is driven
In exilium.	into exile.
Iam ius cogitur	Now the law is reduced
Ad silencium;	to silence;
Dolus oritur	treachery rises
Et fraus colitur;	and deceit is honored;
Incurrit lex dispendium.	the law is the loser.
Omne vetitum	Everything forbidden
Censem licitum	is permitted,
Ceca divitum	thinks the mind of the wealthy,
Mens cupidine,	blinded by desire,
Non in numine	[and] they put their trust
Fidens alio	in no deity
Quam denario,	except money;
Cuius gracia	through this
Fit propicia	every court
Omnis curia	becomes biased,
Previa	as the wickedness
Falvelli malicia.	of Fauvel shows the way.

Rejected readings: 8 colliditur (+I) 10 Omnes 14 in missing

Music notes: Mensural notation. 1) instead of the rest writes a

brevis C to et, shifting the text of line 8 a beat back 2) writes  
next three notes in the rhythm J J J ; emended.

Note: The original text of this poem does not include lines 20-21.

#### 4. Folio 4v b. Conductus.

A I 8, D no.13. Text of which this is a parody and partially the same melody also in F 318v-319r (2-p), W1 101v (2-p).  
To. in ORawl 8v-9r.

1. Flo - ret fex fa - vel - le - a, 2. mun-dus in - no - va - tur;  
3. cu - ri a fit fer - re - a, 4. Fau - vel ex - al - ta - tur. 5. Quis-que pau - per ho - di - e

6. in con-tem-ptum da - tur; 7. for-ma-tus in spe-ci - e 8. Chri-sti vir damp-na - tur; 9. in-sen-sa - te be - sti - e

10. plebs con-gra - tu - la - tur. 11. Nunc est lo - cus sce - le - ri, 12. fi - des da - tur fu - ne - ri,

13. ve - ri - tas fu - ga - tur.

Floret fex favellea,  
Mundus innovatur;  
Curia fit ferrea,  
Fauvel exaltatur.  
Quisque pauper hodie  
In contemptum datur;  
Formatus in specie  
Christi vir dampnatur;  
Incensate bestie  
Plebs congratulatur.  
Nunc est locus sceleri,  
Fides datur funeri,  
Veritas fugatur.

Fauvel's dregs are flourishing;  
the world is changing.  
The curia becomes like iron,  
[and] Fauvel is exalted.  
Today every poor person  
is the object of contempt;  
though created in the image  
of Christ, man is condemned;  
the multitude congratulates  
the adored animal.  
Now there is a place for crime;  
faith is buried,  
[and] truth is put to flight.



4. Song No.4. (f.4v)

Rejected readings: 5 formatur

Music notes: Mensural notation; shares melody only partially with the 2-part conductus. 1) longa.

Note: This poem is a contrafactum of the first stanza of the four

constituting a poem written to celebrate the coronation of Richard the Lion-Hearted in 1189. The reference to iron in line 3 is a way of saying that the papal court is not "golden," i.e., noble, virtuous. The reference to Fauvel as an "adored animal" in line 9 alludes to the Golden Calf; the form *incensate*, moreover, plays on the homonym *insensate* ("dumb").

**5. Folio 4v b. Conductus. Author: Philip the Chancellor.**

A K 18, D no.14. Also in F 423r-v. T.o. in Da 4r, OAdd 62r.

1. Va-ni-tas va - ni - ta - tum 2. et o - mni - a va - ni - tas!  
3. Sed no - stra sic ma - li - gni - tas 4. cor ha - bet in - du - ra - tum,  
5. ut ver - bum se - mi - na - tum 6. suf - fo - cet mox cu - pi - di - tas  
7. o - pum et di - gni - ta - tum. 8. Li - cet sit no - bis ra - tum,

9. quam sit a - cer - ba pro - pri - o 10. in - di - ci - o ll. con - di - ci - o  
12. ma - gna - tum, 13. qui ma - io - ri dis - cri - mi - ne 14. quam cri - mi - ne  
15. et iu - gi - bus 16. me - ren - tur cru - ci - a - ti - bus  
17. e - ter - num cru - ci - a tum.

Vanitas vanitatum  
Et omnia vanitas!  
Sed nostra sic malignitas  
Cor habet induratum,  
Ut verbum seminatum  
Suffocet mox cupiditas  
Opum et dignitatum.  
Licet sit nobis ratum,  
Quam sit acerba proprio  
Indicio  
Condicio  
Magnatum,  
Qui maiori discriminare  
Quam criminis  
Et iugibus

Vanity of vanities  
and all is vanity!  
But our wickedness  
has a heart so hard  
that our lust for wealth  
and honors soon smothers  
the sown word.  
From their own testimony  
we may judge  
how bitter  
the condition  
of the nobles is,  
who, because of discord  
greater than their sin  
and through constant

Merentur cruciatibus tortures, merit  
Eternum cruciatum. everlasting torment.

Rejected reading: 7 dignitatem

Music notes: The mensural notation may present a new, later rhythm for this melody which was composed a century earlier. The notation of this piece may be interpreted as non-mensural or mensural. 1) c.o.p. stem 2) punctum divisionis 3) 4) brevis 5) ? 6) no rest in MS.

Note: The original text of this poem contains two further stanzas.

#### 6. Folio 5ra-c. Conductus.

A J 39, D no.15. Also in F 358r-359v.

**A**

I. 1. Cla -  
II. 9. In

vus pun - gens a - cu-mi-ne, 2. dum car - nem Chri - sti per - fo-rat,  
i - stis fo - ra - mi - ni - bus, 10. ut co - lum - ba ni - di - fi - ca,

3. ex vul - ne - rum fo - ra - mi - ne 4. pas - si - o - nem com - me - mo - rat,  
II. ti - bi do - num e - di - fi - ca, 12. quam in - tres i - stis fo - ri - bus.

5. cu - ius dum ma - det san - guine, 6. nos pro - fun - dens dul - ce - di - ne,  
13. No - va eu - ran - di fi - si - ca 14. sa - lu - tem de li - vo - ri - bus,

7. Chri - sto - cru - cis y - ma - gi - ne 8. con - for - ma - tos in - cor - po - rat.  
15. me - de - lam de vul - ne - ri - bus, 16. de mor - te vi - tam ven - di - ca.

**B**

I. 17. O  
II. 25. Cla

ma - nu - um con - fi - xi - o  
vi quid est a - mis - si - o,

18. et pe - dum per - fo - ra - ci - o, 19. qui - bus Chri - stus con - fo - di - tur!  
26. ni - si quod Chri - sti pas - si - o 27. ex - ci - dit a me - mo - ri - a?

20. cu - ius dum ca - ro scin - di - tur 21. et cla - vo - rum mi - ste - ri - o  
28. Cla - vis quid est con - fi - xi - o, 29. que cla - vo fit con - tra - ri - o,

22. re - gnum ce - lo - rum pan - di - tur, 23. ce - le - stis fa - bri stu - di - o  
30. ni - si cul - pe ma - li - ci - a 31. aut bo - ni si - mu - la - ci - o

24. cla - vus in el - a - vem ver - ti -  
32. clau - di - cans in iu - sti - ci -

[tur].  
a?

**C**

33. Vo -  
bis lo - quor, pa - sto - ri - bus,

34. vo - bis qui cla - ves ge - ri - tis, 35. vo - bis qui vi - te lu - xi - bus 36. cla - ves Chri - sti re - i - ci - tis.

37. Vos



A	Clavus pungens acumine, Dum carnem Christi perforat, Ex vulnerum foramine Passionem commemorat; Cuius dum madet sanguine, Nos profundens dulcedine, Christo crucis ymagine Conformatos incorporat.	As the nail, puncturing with its sharp point, pierces the flesh of Christ, it commemorates the passion from the opening of the wounds. As it drips with his blood, pouring over us with sweetness, it embodies in Christ those shaped in the image of the cross.
1.4	In istis foraminibus, Ut columba nidifica, Tibi domum edifica Quam intres istis foribus.	In those openings, like a dove making its nest, build yourself a home which you may enter through those doors.
2.4	Nova curandi fisica Salutem de livoribus, Medelam de vulneribus, De morte vitam vendica.	With this new drug of healing claim salvation from the welts, healing from the wounds, [and] life from death.
2.8	O manuum confixio [Et] pedum perforacio, Quibus Christus confoditur! Cuius dum caro scinditur Et clavorum misterio Regnum celorum panditur,	Oh, fixing of the hands and piercing of the feet, by which Christ is impaled! While his flesh is gashed and by the mystery of the nails the kingdom of heaven is opened,
B		
1.4		

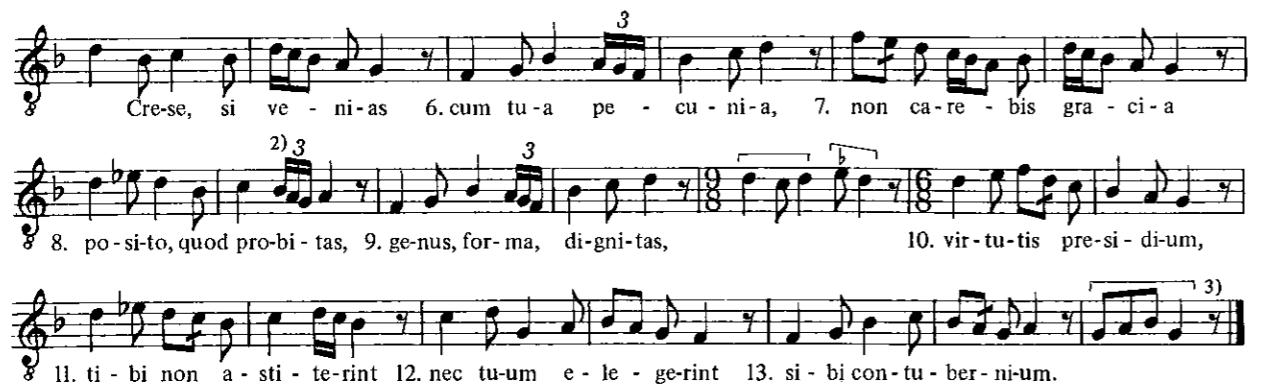
1.8	Celestis fabri studio Clavus in clavem verti[tur].	by the celestial craftsman's zeal the nail is turned into a key.
2.4	Clavi quid est amissio, Nisi quod Christi passio Excidit a memoria? Clavis quid est confixio Que clavo fit contrario, Nisi culpe malicia Aut boni simulacio Claudicans in iusticia?	What is the loss of the nail, if not that the passion of Christ slips from memory? What is this fashioning of a key which is made from its opposite, a nail, if not the wickedness of sin or the affectation of good limping along as justice?
2.8	Vobis loquor, pastoribus, Vobis qui claves geritis, Vobis qui vite luxibus Claves Christi reicitis. Vos lupi facti gregibus, Membra Christi configitis Et abutentes clavibus Claves in clavos vertitis.	I speak to you, pastors, you who carry the keys, you who because of the luxuries of life reject the keys of Christ. Having become wolves to your flocks, you nail down the limbs of Christ and, misusing the keys, you turn the keys into nails.
4		Rejected readings: A.2.7 volneribus A.2.8 vendicat B.1.2 -I B.1.3 Christo B.1.6 ponditur B.1.8 C. in clavum verti (-I)
8		Music notes: Mensural notation. 1) writes what looks like . 2) this note is omitted; emended. 3) longa shape, a frequent start of a coniunctura. 4) for notes to the next three syllables writes . 5) for notes to the next five syllables writes

#### 7. Folio 5c. Conductus.

A F 8, D no.16. Also in F 227r-v (3-p).

The musical score consists of two staves of Gregorian chant notation. The lyrics are as follows:

1. In pre-ci-o pre-ci-um 2. nunc est.Cen-sus pre - mi-um  
 3. dat per par - ti - ci - pi - um, 4. lau - des, a - mi - ci - ci - as. 5. O



5

10

In precio precium  
Nunc est. Census premium  
Dat per participium,  
Laudes, amicicias.  
O Crese, si venias  
Cum tua pecunia,  
Non carebis gracia,  
Posito, quod probitas,  
Genus, forma, dignitas,  
Virtutis presidium,  
Tibi non astierint  
Nec tuum elegerint  
Sibi contubernium.

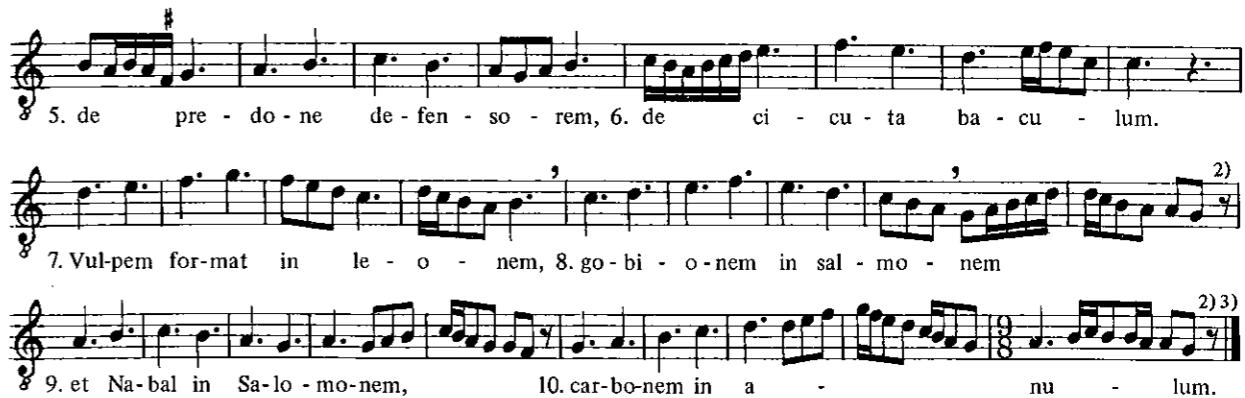
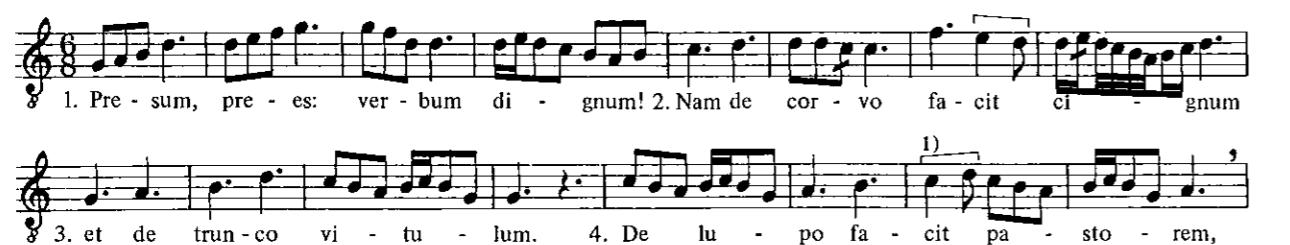
Nowadays there is honor  
in money. Wealth  
through sharing gives a reward  
of praise [and] friendships.  
O Croesus, if you come  
with your money,  
you will not be without influence,  
despite the fact that good character,  
family, appearance, [and] honor,  
the bulwark of virtue,  
are not on your side  
and have not chosen  
your company.

Rejected readings: 2 sensus 7 carebit

Music notes: Mensural notation; the melody of line 9 repeats that of line 6. 1) no flat 2) a wrong ligature 3) no rest.

#### 8. Folio 6<sup>a</sup>. Conductus.

A L 19, D no.18.



1.5  
1.10  
2.5  
2.10  
3.5  
3.10

Presum, prees: verbum dignum!  
Nam de corvo facit cignum  
Et de trunco vitulum.  
De lupo facit pastorem,  
De predone defensorem,  
De cicuta baculum.  
Vulpem format in leonem,  
Gobionem in salmonem  
Et Nabal in Salomonem,  
Carbonem in anulum.

Presum, prees: verbum sanctum!  
De tantillo facit tantum,  
De modico maximum.  
De plano facit cornutum  
Et de simplice versatum,  
De magro pinguissimum.  
Edum transformat in taurum,  
Vilem scoriem in aurum,  
Chimeram in Minotaurum,  
Turpem in bellissimum.

Presum, prees: verbum carum!  
De obscuro facit clarum,  
De nocte diluculum.  
De tenebris facit lucem  
Et de parasito ducem,  
De luto carbunculum.  
Midam format in Samsonem,  
Tersitem in Absalonem  
Et bufonem in draconem,  
Urticam in flosculum.

To be supreme: precious word!  
For from the crow it makes a swan  
and from a tree a calf.  
From a wolf it makes a shepherd,  
from a robber a defender,  
from a branch a club.  
The wolf it transforms into a lion,  
a gudgeon into a salmon  
and Nabal into Solomon,  
charcoal into a ring.

To be supreme: sacred word!  
From very little it makes much,  
from a modicum a maximum.  
From the straight it makes the bent,  
from the guileless it makes the sly,  
from the thin the very fat.  
A goat it transforms into a bull,  
worthless dross into gold,  
the Chimera into the Minotaur,  
the ugly into the very beautiful.

To be supreme: belovèd word!  
From dark it makes light,  
from night, dawn.  
From shade it makes light  
and from a dependent a leader,  
from mud a carbuncle.  
Midas it transforms into Samson,  
Thersites into Absalom  
and toad into dragon,  
nettle into blossom.

Presum, prees; verbum mirum!  
De sardo facit safirum  
Et de sagga violam.  
De neppa facit anguillam,  
[Et] de Medea sibillam,  
De transamina ectolam.  
Venenum format in vinum,  
Arrium in Augustinum,  
Machometum in Pipinum,  
Furem in agricolam.

Ergo, presum, prees, verbum  
Olim dulce, nunc acerbum,  
Est felle fellitus.  
Presul dictus a proesse;  
Cum non proposit, ab obesse  
Debet dici pocius.  
Multi vere sunt prelati,  
Nam ceteris prelati  
Et pre ceteris elati  
Debacantes alcius.

Rejected readings: 2.2 tratilla 4.5 –I 4.6 meaning unclear 4.10  
agricolem 5.3 felius (-I); Dahnk emends to Est et felle felius

Music notes: This unicum is pre-mensurally notated. Its highly regular versification elicits a transcription reflecting the performance practice of the period most probably intended, an isosyllabism akin to plainchant. 1) single notes 2) no rest in MS 3) writes notes 1-4 of stanza 2.

**9. Folio 6rb. Conductus. Author: Philip the Chancellor.**  
A K 48, D no.19. Lines 1-10 also in F 435v. T.o. in Da 4v.



To be supreme: marvelous word!  
From sardonyx it makes sapphire  
and from sedge a violet.  
From a scorpion it makes an eel  
and from Medea a sibyl,  
from (?).  
Poison it transforms into wine,  
Arius into Augustine,  
Mohammed into Pepin,  
thief into farmer.

Therefore, to be supreme, the word  
once sweet, is now sour,  
more bitter than gall.  
“Bishop” is derived from “help”;  
if he is not helpful,  
it should rather be derived from “hurt”.  
Truly, there are many prelates,  
for preferred to others  
and exalted above others  
[they are] raging more haughtily.

Note: For Nabal (line 1.9), see I Samuel 25. Thersites (line 3.8) is a Greek character in the Iliad, known for his ugliness and quarrelsome nature. Arius (line 4.8) developed the 4th-century Christian heretical doctrine known as Arianism. Pepin (line 4.9) was the father of Charlemagne.

4.5

4.10

5.5

5.10

Cristus assistens pontifex  
Formam scriptis pontificum,  
Quibus prefecit unicum,  
Ut pauperum sit opifex,  
In quo virtutum normula,  
In quo vivendi regula  
Monstrat, satis inspecta,  
Quod ceteris premineat,  
Quasi qui viam doceat  
Zacheus super tecta.

Non potuit inficere  
Ioseph Venus egyptia  
Nec hunc potest involvere  
Involvens omnes curia.  
Martham dat sorti regie,  
Mariam regi glorie;  
Totus intendens ei  
Utraque fert insignia,  
Magnus in domo regia,  
Maior in domo Dei.

Christ, present as high priest,  
wrote the rules for pontiffs;  
he put before them a single idea:  
to be a worker for the poor;  
therein [is] a standard of virtue,  
therein a rule for living,  
[which, if] well observed,  
shows that he excels [all] others,  
like a Zacchaeus who teaches  
the way over the rooftops.

The Egyptian Venus was unable  
to corrupt Joseph,  
nor can the Curia, entangling  
all, entangle this man.  
He assigns Martha to a royal role  
[and] Mary to the King of Glory.  
Wholly intent upon Him,  
he carries both insignia,  
great in the house of the king,  
greater in the house of God.

	Formam misericordie Pie prescrispit ceteris, Ut subvenirent miseris In hac valla miserie. Intrans urbem scolarium Sic pauper sanctuarium Muneribus prevenit Quod Sortes, Plato, Tullius, Tota clamat Parisius: "Benedictus qui venit!"
3.5	The rule of mercy he piously prescribed to the others, that they might help the wretched in this vale of misery. Entering the city of scholars, [though] poor, he so prepares the sanctuary with his gifts that Socrates, Plato, Cicero, [and] all Paris shout: "Blessed be he who has come!"
4.0	Ne sit clausa sub modio Lucerna sanctuarii, Processit de [synodio ?] Columpna sacerdotii. Francorum vigil oculus Affectu pio sedulus, Totus intendens eo Quod census reddat dispari, Que Cesaris sunt Cesari Et que sunt Dei Deo.
4.5	So that the light of the sanctuary might not be hidden under a bushel, he has come forth from the council [as] the pillar of the priesthood. The watchful eye of the French is faithful with pious affection, wholly intent upon rendering wealth variously: to Caesar what is Caesar's and to God what is God's.
4.10	

Rejected readings: 1.4 sic 2.2 v. in e. (=I) 3.3 subveniret 4.2 -4;  
read synodio? synedrio? Da has Nemosio (=Nemours)

Music notes: Pre-mensural notation, except for line 8 and the melismas in lines 5, 9, 10 (especially in MS F), all suggesting the first rhythmic mode for the entire melody. 1) no flat in MS  
2) no rest in MS.

Notes: Anderson reports the likelihood that Philip the Chancellor wrote this poem for his uncle, Peter of Nemours, on the occasion of his being named Bishop of Paris in 1208. While the poem in general could readily serve in the *Fauvel* context over a century later, the specific reference to Nemours in line 4.3 was pointless; the manuscript omits it, then, but shows no replacement either. For Zacchaeus, in lines 1.9-10, see Luke 10. Lines 2.1-2 allude to the attempted seduction of Joseph in Genesis 39. The Curia of line 2.3 is the papal court, which the poet depicts as vice-ridden. For Mary and Martha as representatives of the temporal power and the spiritual power, respectively, see Luke 10. The subject in line 2.5 must be God or Christ, while that in line 2.8 must be the new bishop. The "city of scholars" in line 3.5 is Paris, and the bishop's "gifts" are his intellectual and spiritual strengths.

#### 10. Folio 6<sup>c</sup>. Conductus. Author: Philip the Chancellor (see note below).

A K 28, D no.20. Also in F 426v-427r. T.o. in Da 3v.

**A**

I. 1. Quo me ver - tam, ne - sci - o, 2. dum stri - cto iu - di - ci - o  
II. 9. In pre - la - tos re - flu - it 10. quod a Ro - ma de - flu - it.  
3. pre - la - tos cir - cum - fe - ro, 4. dum vir - tu - tes pon - de - ro  
II. Ver - sum est in ha - bi - tum 12. quod mer - ces, non me - ri - tum  
5. pa - trum mo - der - no - rum. 6. Tan - ta sub - it ra - ri - tas,  
13. Ro - me di - cat iu - ra. 14. Ro - ma - no - rum sin - gu - lis  
7. quod vix u - num ve - ri - tas 8. pro - bat me - ri - to - rum.  
15. a - ni - mus in lo - cu - lis 16. et in que - stu cu - ra.  
1) 1) 2)

**B**

I. 17. O si Ro - ma re - spi - ce - ret  
3) 25. En, ce - dit in con - tra - ri - um,  
18. pa - trum su - o - rum me - ri - ta, 19. sa - lu - bri - us dis - po - ne - ret  
26. nam san - gui - su - ge fi - li - e 27. vi - sus ce - cant sub - li - mi - um,  
20. ta - fen - ta si - bi cre - di - ta; 21. hu - mi - li - ta - tem co - le - ret  
28. men - tes ca - pti - vant ho - di - e. 29. Sunt e - o - rum sup - pli - ci - um  
22. nu - be fa - stus de - po - si - ta, 23. nec spe lu - cri - re - ce - de - ret  
30. cu - ra, me - tus, vi - gi - li - e 31. pre - ter la - bo - rum te - di - um,



	Quo me vertam, nescio, Dum stricto iudicio Prelatos circumfero, Dum virtutes pondero Patrum modernorum. Tanta subit raritas Quod vix unum veritas Probat meritorum.	I do not know where to turn, while with justice hobbled I endure the prelates, while I weigh the virtues of the [Church] fathers of our time. There is such a scarcity [of virtues] that truth hardly shows any of its merits.
	In prelatos refluit Quod a Roma defluit. Versum est in habitum Quod merces, non meritum, Rome dictat iura. Romanorum singulis Animus in loculis Et in questu cura.	What issues forth from Rome passes to the prelates. It is contrary to what is normal that money, not merit, prescribes the laws of Rome. Every Roman has his opinion in his purse, and his concern is with gain.
	O, si Roma respiceret Patrum suorum merita, Salubrius disponeret Talenta sibi credita; Humilitatem coleret Nube fastus deposita, Nec spe lucri recederet A veritatis semita.	Oh, if Rome would look back at the merits of its forefathers, it would distribute the money entrusted to it more helpfully; it would honor humility, laying aside the veil of pride, and it would not through hope of gain depart from the path of truth.
	En, cedit in contrarium, Nam sanguisuge filie Visus cecant sublimium, Mentes captivant hodie. Sunt eorum supplicium Cura, metus, vigiliae Preter laborum tedium Et vermes conscientie.	But look! It goes in the opposite direction, for the blood-sucking daughters today blind the vision of the men at the top [and] ensnare their minds. Their punishment is worry, fear, sleeplessness beyond the weariness of their labors, and the worms of conscience.
A	24. a ve - ri - ta - tis se - mi - ta. 32. et ver - mes con - sci - en - ci - e.	
1.4		
1.8		
2.4		
2.8		
B		
1.4		
1.8		
2.4		
2.8		

Rejected readings: A.2.1 Initial I missing A.2.8 questus iura, em.

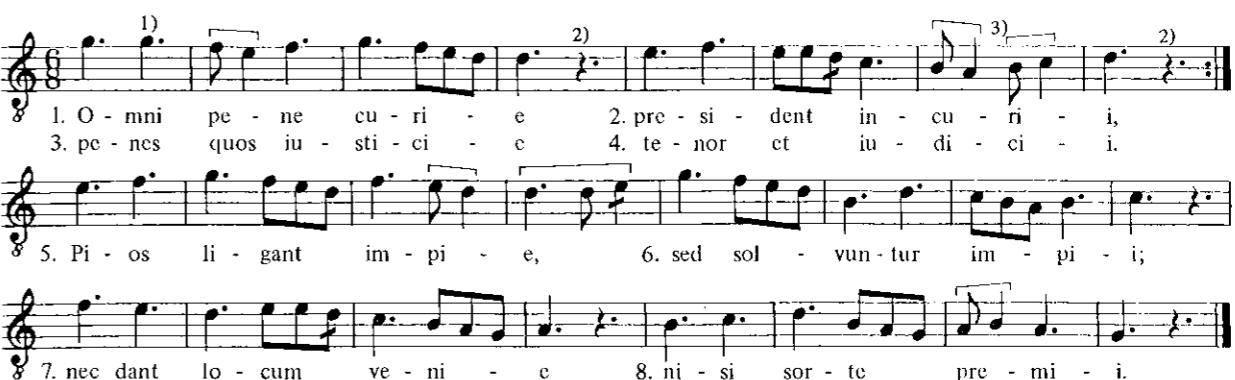
as in F B.1.1 O missing, supplied from F and Da; syllables of this line are not coordinated with the notes B.1.7 Ne B.2.4 captivas, em. as in F

Music notes: For this hymn-like song with double stanzas, the pre-mensural notation suggests only one plausible performance practice, isosyllabism akin to plainchant. 1) no rest in MS 2) writes notes for syllables 1-5 of line 9 3) writes notes only for lines 25-26 and syllables 1-4 of line 27.

Note: This version of the poem by Philip the Chancellor shows significant changes in the second stanza and omits stanzas 5 and 6.

#### 11. Folio 7va. Conductus. Author: Walter of Châtillon.

A I 34, D no.23. Also in F 353r (2-p). T.o. in W2 144v, CC VIIv, ORawl 10v, BN3 86v-87r.



1	O - mini pe - ne cu - ri - e 3. pe - nes quo - s ju - sti - ci - e	2) pre - si - dent in - cu - ri - i, 4. te - nor et iu - di - ci - i.
5	Pi - os li - gant im - pi - e, 7. nec dant lo - cum ve - ni - e	6. sed sol - vun - tur im - pi - i; 8. ni - si sor - te pre - mi - i.
4	Omni pene curie President incurii, Penes quois iusticie Tenor et iudicii.	Over almost every court preside the indifferent, in whose power lies the process of justice and judgment.
8	Pios ligant impie, Sed solvuntur impii; Nec dant locum venie Nisi sorte premii.	Impiously they fetter the pious, but the impious are acquitted; and they give no chance for pardon, except on condition of payment.

Music notes: Mensural notation; but all ternary ligatures are non-mensurally written, seemingly as 1) F in line 3 2) no rest in lines 1 and 2 3) punctum divisionis in line 2.

Note: This poem is but one stanza of five or more in the original text.

**12. Folio 7<sup>v</sup>a. Conductus. Author same as that of No.2.**

A H 7, D no.24. Also in F 334r (2-p), W1 108v-109r (2-p), Ma 63v (2-p). T.o. in CB 6r, OAdd 127r.



The opening lines of No.12. (f.7<sup>v</sup>)

I. 1. Nul-li be - ne - fi - ci - um 2. iu - ste pe - ni - tu - di - nis 3. am - pu - ta - tur;  
II. 12. Si con - fes - sus fu - e - ris 13. o - re, fit con - fes - si - o 14. ad sa - lu - tem;

4. nul - li mai - us vi - ci - um 5. quam in - gra - ti - tu - di - nis 6. im - pu - ta - tur.  
15. cor - de si con - te - re - ris, 16. a - ni - mi con - tri - ci - o 17. dat vir - tu - tem.

7. Er - go, pre - sul, con - fi - tens 8. e - sto ve - re pe - ni - tens, 9. qui - a nil con - fes - si - o  
18. Ut sa - lu - tem ha - be - as, 19. ut vir - tu - tem te - ne - as, 20. re - li - ctis pri - o - ri - bus

10. la - vat, cui con - tri - ci - o 11. de - ne - ga - tur.  
21. tu - am or - na mo - ri - bus 22. iu - ven - tu - tem.

Nulli beneficium	No one is refused
Iuste penitudinis	the benefit
Amputatur;	of just repentance;
Nulli maius vicium	no one is charged
Quam ingratitudinis	with a vice greater
Imputatur.	than that of ingratitude.
Ergo, presul, confitens	Therefore, bishop, at confession
Esto vere penitens,	be truly repentant,
Quia nil confessio	for the confession
Lavat cui contricio	to which contrition is denied
Denegatur.	does not cleanse at all.

2.5 Si confessus fueris  
Ore, fit confessio  
Ad salutem;  
Corde si contereris,  
Animi contricio  
Dat virtutem.  
Ut salutem habeas,  
Ut virtutem teneas,  
Relictis prioribus  
Tuam orna moribus  
Iuventutem.

If you confess  
orally, the confession is made  
for salvation;  
if you are chastened at heart,  
contrition of the spirit  
produces virtue.  
That you may have salvation,  
that you may attain virtue,  
abandon your earlier  
ways and do honor  
to your youthful estate.

Rejected reading: 1.2 plenitudinis, em. as in all other MSS, unlike Dahnk, who sees in the Fauvel scribe's addition of 1 a deliberate attempt to "ridicule this worthy poem"

Music notes: Mensural notation. 1) no rest 2) brevis 3) two single notes 4) the rest replaced by an extra note A 5) longa 6) writes notes 1-4 of st. 2.

Note: Dahnk sees these stanzas as the first two in an original series of six, the second pair not appearing in the *Fauvel* and the final pair constituting the remainder of her text. In our view, the final stanzas form a separate composition, our No.14 below. The latter is metrically and musically distinct from "Nulli beneficium" and is separated from it in the manuscript by No.13.

**13. Folio 7<sup>v</sup>a-c. Conductus. Author: Philip the Chancellor.**

A K 49, D no.25. Lines 1-7 also in F 435v-436. T.o. in Da 4r.

1. Rex et sa - cer - dos pre - fu - it

2. Chri - stus u - tro - que gla - di - o; 3. re - gnum

in i - pso flo - ru - it 4. con - iun-ctum sa - cer - do - ci - o.  
5. U - ti - le dul-ci mi - scu - it, 6. sed sub fi - gu-ra la - tu - it  
7. hu - ius iun - ctu - re ra - ci - o.

Rex et sacerdos prefuit  
Christus utroque gladio;  
Regnum in ipso floruit  
Coniunctum sacerdocio.  
Utile dulci miscuit,  
Sed sub figura latuit  
Huius iuncture racio.

As king and priest,  
Christ ruled with both swords;  
temporal rule flourished in him  
joined to the priesthood.  
He combined the useful with the pleasant,  
but under outward appearance lay hidden  
the reason for this union.

Horum iuncturam innuit  
Auri, thuris oblacio;  
Thus sacerdoti congruit,  
Aurum splendori regio.  
Sacerdotem exhibuit,  
Se dum offerre voluit  
Regem turbe convivio.

The offering of gold and incense  
shows their union;  
incense is appropriate for a priest,  
gold for regal splendor.  
He revealed [himself as] priest,  
when he wanted to offer himself  
[as] king at the banquet of the multitude.

Quod ad curatos pertinet,  
Bonum tollit ambicio;  
Hos mundus, caro detinet  
Et maligna monicio.  
Ve tali qui sic preminet,  
Non previdens quod inminet  
Rote Fortune lesio!

In the case of the curates,  
ambition eliminates virtue;  
world [and] flesh occupy them,  
as well as bad counsel.  
Woe to him who rules in this way,  
not foreseeing that injury  
by the wheel of Fortune threatens him!

Rejected readings: 1.2 utrumque 1.4 convicium 3.2 tollis

Music notes: Mensural notation, but, if strictly observed, not satisfactory; a second version is therefore offered.

Note: *Fauvel* uses only the first of Philip the Chancellor's three stanzas and then presents a new continuation.

#### 14. Folio 7v c. Conductus. Author same as that of No.2 and No.12.

A H 7, D no.24 (second half). Also (as part of No.12) in F 334v-335r (2-p), W1 109v (2-p), Ma 64r-65r (2-p). T.o. in CB 6r, OAdd 127r.

I. 1. Cu - i ma - gis com-mi - cti - tur, 2. ab e - o plus ex - i - gi - tur. 3. Quid Do - mi - no re - tri - bu - is  
II. 14. Cum sub - ie - cti - ne per - e - as, 15. ex - em - pla pra - va ti - me - as 16. in sub - ie - ctos trans-fun - de - re,  
17. nam quan - to gra - dus al - ci - or 18. cum gra - vi - o - ri pon - de - re, 19. tan - to la - ben - ti gra - vi - or  
3. pro tot que ti - bi tri - bu - it? 5. Quod lac et la - nam e - ru - is 6. gre - gis, cu - ius con - sti - tu - it  
7. te pa - sto - rem? 8. Tu ca - ve ne, cum ve - ne - rit, 9. te di - stri - ete tunc con - te - rat  
20. la - psus da - tur. 21. Ne de - spe - res, si cri - mi - nis 22. in la - tens pre - ci - pi - ci - um  
10. ut ra - pto - rem! 11. Di - ba - tur, 24. nam  
11. stri - ctus iu - dex ad - e - rit; 12. nunc sus - ti - nens con - si - de - rat  
iu - ste pe - ni - tu - di - nis 25. ne - mi - ni be - ne - fi - ci - um  
13. pec - ca - to - rem.  
26. am - pu - ta - tur.

Cui magis commicitur,  
Ab eo plus exigitur.

From him to whom more is entrusted  
more is exacted.



6. Fauvel instructing corrupt members of religious orders. "Sire Fauvel est leur abbé/ Qui moult souvent entr'eus sermonne [Lord Fauvel is their abbot and very often preaches to them]," says the narrative immediately to the right of this miniature. (f.8v)

	Quid Domino retribuis Pro tot que tibi tribuit? Quod lac et lanam eruis GREGIS, cuius constituit Te pastorem? Tu cave ne, cum venerit, Te districte tunc conterat Ut raptorem! Districtus iudex aderit; Nunc sustinens considerat Peccatorem.	What are you paying back to the Lord for the many things he has allotted to you? that you force milk and wool from the flock of which he has appointed you shepherd? Take care lest, when He comes, He not punish you severely like a thief! He will come as a strict judge; now He raises up the sinner and examines him.
1.5	Cum subiectis ne pereas, Exempla prava timeas In subiectos transfundere, Nam quanto gradus alcior Cum graviori pondere, Tanto labenti gravior Lapsus datur. Ne desperes, si criminis In latens precipitum Pes labatur, Nam iuste penitundinis Nemini beneficium Amputatur.	Do not perish with your subjects [and] beware of spreading evil examples among them, for the higher the ascent and the heavier the burden, the more severe the fall which ensues for the one who slips. [But] do not despair if your foot slips into the hidden abyss of sin, for no one is refused the benefit of just repentance.
2.5		
2.10		

Rejected readings: 1.1 commicxit 1.9 de d. tuc 2.3 transfedere  
2.8 sic 2.9 in lateris precipitum 2.10 plenitudinis, *retained by Dahnk* (see No.12 above, rejected reading)

Music notes: Mensural notation with punctum divisionis after most  
verses, but ternary ligatures are non-mensurally written. 1)

### 15. Folio 8vb. Conductus.

A K 43, D no.26. Also in F 433r. T.o. in OAdd 128r.

A

5. sic de - co - lo - rant ho - di - e, 6. quod fi - de - i do - cto - res  
7. im - pu - den - ter ec - cle - si - e 8. de - glu - ti - unt ho - no - res.

**B**

17. Al - ter - no pro - fe - ctu - i 18. stu - dent vi - ce mu - tu - i 19. vel fa - vo - re di - vi - tum.  
20. Non dis - cer - nunt me - ri - tum; 21. nec est gra - tis da - tum 22. quod af - fe - ctum dis - tra - hit

**C**

23. et ex - dan - tis con - tra - hit 24. vi - ci - o re - a - - - tum.  
33. Ex - plo - rant se - du - lo 34. quis pre - sul ti - tu - lo 35. ma - io - ri gau - de - at,  
36. cui mors im - mi - ne - at 37. mor - bo vel se - ni - o, 38. ut e ve - sti - gi - o  
39. il - li suc - ce - de - re 40. sum - mo - pe - re 41. la - bo - - rent.

A	Vehemens indignacio Pacem perturbat spiritus. Bilem ciet religio, Quam simultas et ambitus Sic decolorant hodie, Quod fidei doctores Impudenter ecclesie Deglutiunt honores.	Savage indignation disturbs my peace of mind. Religion, which rivalry and ambition so pollute today, stirs my bile, because the teachers of the faith shamelessly undermine the offices of the Church.
1.4	Foris agenda predican, Sed que docent non faciunt;	In public they preach what should be done, but they do not do what they teach;
1.8		

2.4	Foris ut agni supplicant, Intus ut lupi seviunt. Sic aspirant honoribus Honoris cum iactura Quod expirant defectibus Ecclesiarum iura.	in public they supplicate like lambs, while in private they rage like wolves. They so aspire to honors while throwing honor overboard that because of their failings the laws of the Church are dying.
2.8		
<b>B</b>	Alterno profectui Student vice mutui Vel favore divitium. Non discernunt meritum; Nec est gratis datum Quod affectum distrahit Et ex dantis contrahit Vicio reatum.	They pursue a different method of advancement, either through borrowing or through the favor of the wealthy. They do not recognize merit; and what alienates affection and brings reproach from the sin of the giver is not given without charge.
1.4		
1.8	Multo cum discriminare Multo volunt agmine Coli commensalium, Ut in ore plurium Fama celebretur Et sic aule regie Vel romane curie Gracia captetur.	With much careful choosing they want to be courted by a large throng of table companions, so that their fame may be celebrated in the talk of many people and they may thus secure the favor of the royal court or of the Roman Curia.
2.4		
2.8		
<b>C</b>	Explorant sedulo Quis presul titulo Maiori gaudeat, Cui mors immineat Morbo vel senio, Ut e vestigio Illi succedere Summopere Laborent.	They zealously search to find a prelate who would enjoy a higher title [and] one whom death threatens because of sickness or old age, so that they may strive with all their might to provide a successor for him right away.
1.4		
1.9	Induti vilibus, Nostris aspectibus Apparent humiles; Sed contemptibiles Pretendunt habitus, Ut suos ambitus Pretextu vestium Humilium Colorent.	Dressed in common clothes, in our sight they appear humble; but they use their mean habit as a pretext, in order to disguise their ambition with a show of humble clothes.
2.4		
2.9		

Rejected readings: A.1.8 declutiunt B.2.7 Rome (-I) C.1.7 illis  
succidete C.1.9 laborat C.2.1 Induci C.2.5 precedunt

Music notes: Mensural notation, suggesting an isosyllabic transcription; many ternary and some binary ligatures are non-mensurally written. 1) c.o.p. stem 2) omits remaining notes, here supplied from F 3) two single notes (in F)

#### 16. Folio 10<sup>r</sup>b. Rondeau.

G1 no.355, D no.30, B no.54. Refrain alone: G2 no.842, B no.1493. Refrain also occurs in Fauvel motet, f.42v: G2 no.355, D no.122.

1. 4. 7. Por - chier mieus estre a - me - roi - e. 2. 8. que Fau - vel tor-chier.  
3. Es - cor - chier ains me le - roi - e. 6. ne n'ai son or chier.  
5. N'ai cu - re de sa mon - noi - e.

<i>Porchier mieus estre ameroie</i>	<i>I would rather be a swineherd</i>
<i>Que Fauvel torchier.</i>	<i>than curry Fauvel.</i>
<i>Escorcher ains me leroie.</i>	<i>I'd sooner let myself be flayed.</i>
<i>Porchier mieus estre ameroie.</i>	<i>I would rather be a swineherd.</i>
<i>N'ai cure de sa monnoie</i>	<i>I have no interest in his money</i>
<i>Ne n'ai son or chier.</i>	<i>and do not prize his gold.</i>
<i>Porchier mieus estre ameroie</i>	<i>I would rather be a swineherd</i>
<i>Que Fauvel torchier.</i>	<i>than curry Fauvel.</i>

Rejected readings: 2 torcher 3 Escorcher 4 Porcher 7 Porcher 8 torcher

7. The author beseeching the Holy Spirit to rid France of Fauvel. The miniature is placed within the text of the prayer and is followed immediately by No.16. (f.10<sup>r</sup>)





8. Below a halleluiah, the author begging the indulgence of his audience as he concludes the First Book. (f.10r)

9. The author and his audience, below the announcement that the First Book ends here and that in the Second, now beginning, Fauvel will seek Fortune as his bride but be granted Vainglory instead. (f.11r)



### 17. Folio 11rc. Conductus. Author: Philip the Chancellor.

A K 30, D no.34. Also in F 427v-428r, but with different melody. T.o. in Da 3v.

**[A]**

I. 1. O la - bi-lis sor-tis hu-ma-ne sta-tus! 2. E-gre-di - tur ut flos, con-te - ri - tur  
3. et la-bi-tur ho - mo la - bo - ri na-tus; 4. flens o - ri - tur, vi - ven-do mo-ri - tur,  
5. in pro-spe-ri lu - xu dis - sol - vi - tur; 6. cum fla - ti - bus for - tu - ne qua-ti-tur,  
7. lux su - bi - to men - tis ex - tin - gui-tur. 8. Ha, mo-ri-ens vi - ta, lu - xu so - pi - ta  
9. nos in - fi - cis, fel - li - tis con - di - ta.

**[B]**

19. Dum ef - fu-gis fe-cun-dam pau-per-ta-tem, 20. pre ce - te - ris di - ta - ri ni - te - ris,  
21. sed la-be-ris in sum - mam e - ge - sta - tem, 22. cum o - pi - bus ma-vis dif - flu - e - re  
23. quam mo-di - cis ho - ne-ste vi - ve - re; 24. quod que-sti - bus fe-dis ef - fi - ce - re  
25. dum sa - ta - gis a-mans dis - tra-he - re, 26. nil au - tu - mans ti - bi suf - fi - ce - re.  
27. Ha, mo-ri-ens vi - ta, lu - xu so - pi - ta 28. nos in - fi - cis, fel - li - tis con - di - ta.

A O labilis sortis humane status!

Egreditur ut flos, conteritur  
Et labitur homo labori natus;  
Flens oritur, vivendo moritur,  
In prosperis luxu dissolvitur;  
Cum flatibus fortune quatitur,  
Lux subito mentis extinguitur.

*Ha, moriens vita, luxu sopita*  
*Nos inficis, fellitis condita.*

1.4 Quid igitur aura te popularis,  
Quid dignitas, quid generositas  
Extulerit? Ut gravius labaris.

In laqueos quos tendis laberis,  
Dum crapulis scortisque traheris,  
Et luxibus opum quas congeris  
Illicite, miser, immoreris.

*Ha, moriens vita, luxu sopita*  
*Nos inficis, fellitis condita.*

B Dum effugis fecundam paupertatem,  
Pre ceteris ditari niteris,  
Sed laberis in summam egestatem,

Cum opibus mavis diffluere  
Quam modicis honeste vivere;  
Quod questibus fedis efficere  
Dum satagis amans distrahere,

Nil [autumans] tibi sufficere.  
*Ha, moriens vita, luxu sopita*

10 *Nos inficis, fellitis condita.*

Oh, unstable condition of man's lot!  
Born for toil, man, come out like a flower,  
is crushed and slips away;  
he arises weeping, he dies by living  
[and] amid prosperity is destroyed by luxury;  
he is shaken by the winds of fortune  
[and] the light of his mind is suddenly put out.  
*Ah, dying life, drugged by luxury*  
*[and] laced with gall, you poison us.*

Why then will popular favor  
uplift you? why rank? why noble family?

So that you may fall more violently!  
You fall into the snares you set,  
while you are dragged along by debauchery and harlots;  
and because of the excesses coming from the wealth you amass  
unlawfully, you are dying, wretched man.

*Ah, dying life, drugged by luxury*  
*[and] laced with gall, you poison us.*

While you flee poverty which is everywhere  
and strive to become rich above all others,  
still you fall into extreme need;  
you prefer to abandon yourself to wealth  
rather than live honorably in moderate circumstances.

While you eagerly try to accomplish this  
through vile gain, you are wasteful  
and believe nothing is enough for you.

*Ah, dying life, drugged by luxury*  
*[and] laced with gall, you poison us.*

Rejected readings: A.1.5 laxu A.1.7 montis A.1.9 felicis A.2.3

exulerit ut gravis A.2.4 tendit A.2.6 congerit A.2.9 felicis B.6  
gestibus B.7 amens B.8 -3, em. as in F

Music notes: Mensural notation. The melody of lines 1-2 recurs in  
lines 19-20. 1) writes notes for the next eleven syllables a 3rd higher  
2) omits a punctum divisionis 3) writes notes 1-4 of st. 2 4) longa  
rests throughout 5) 6) 7) in line 27 writes only a longa  
*B<sub>b</sub>* and a brevis *A*, omitting the remaining notes of the refrain.

Note: The original poem contains two additional stanzas.

#### 18. Folios 14ra-15rc. Lai. Author: Philip the Chancellor.

A L 2, D no.40. Also in StV 256v-258r, LoB 12-19v. T.o. in PrK 38r-v, Vat 394-395.

I

1. In - ter mem-bra sin - gu-la 2. de ven-tris in - glu - vi - e 3. mur-mur est et que - sti - o,  
4. quod pro ven-tris cra - pu-la 5. mem-bra ca - rent re - qui - e; 6. iu - gis fit ex - a - eti - o.

II

7. Lu-gens di - cit o - cu - lus: 8. "Cur vi - gil et se - du - lus 9. cun - cta lu-trans ex - plo - ro?  
10. Ven-ter cun - cta de - vo - rat, II. a - vi-dus in - cor - po - rat 12. quic - quid ex - tra la - bo - ro."

III

13. Au - ris di - cit: "Cur hau - ri - o? 14. Cur do - tri - nis in - ser - vi - o 15. nec sa - ci - or au - di - tis?  
16. Au - di - ti so - ni per - e - unt, 17. ad ven-trem ci - bi trans - e - unt, 18. cre - scit fa - mes et si - tis."

IV

19. Na - ris di - cit: "Cur ex - plo - res 20. ci - bi fu - mos et va - po - res?  
26. Lin - gua fa - tur: "Quid do - tri - na 27. mi - chi prod - est? Da - pes, vi - na,

6) 21. A - te fru - stra dis - cer - nun - tur 22. que per ven - trem con - fun - dun - tur. 23. Ven - tri - in - mun - di - ci - a  
28. i - sta mi - chi non pa - ran - tur, 29. cun - cta ven - tri com - men - dan - tur. 30. Li - cet per me trans - e - ant,

3) 24. cor - rum - pun - tur o - mni - a; 25. o - dor trans - it in fe - to - res."  
31. pa - rum ta - men re - cre - ant; 32. hic ci - bo - rum of - fi - ci - na."

V

33. Ma - nus di - cunt: "Quid la - bo - res 34. no - bis pro - sunt, quid do - lo - res,  
37. Nul - lum pa - seas, sed pa - sca - ris 38. ne - que pa - stu com - pe - sca - ris.

8) 35. cum tu, ven - ter, cun - cta vo - res, 36. cum tu so - lus im - ple - a - ris?  
39. Ni - chil pa - ras, im - mo pa - ris 40. tor - si - o - nes et do - lo - res."

VI

9) 41. Que - ri - tur pes: "Cur fa - ti - gor 42. dis - cur - ren - do, cur af - fili - gor?  
43. Si - ve cur - ro, si - ve la - bor, 44. me - um o - nus, me - us la - bor.

S'euillisse ou mal ou misse  
Si l'fait perdre si saison



omgnant de li fu glotonnie  
de tro u mony nante et tenu  
a pres iure for lechere

10. Three of the many vices at Fauvel's table, identified in the immediately following lines as Gluttony, Drunkenness, and Lechery. (f.13v)

3)

45. Et dum ven - ter ci - bis tur - get, 46. me por-tan - tem pon - dus ur - get.

VII  
10) 11) 12) 13)  
47. "Er - go re - stat u - num con - si - li - um: 48. sus - pen - da - mus o - mnes of - fi - ci - um;  
50. La - bor no - ster no - bis est ste - ri - lis. 51. Con-dem-pne - tur fi - cus in - u - ti - lis,  
11) 12)  
49. qui - e - sca - mus a la - bo - re.  
52. mo - ri - a - tur cum do - lo - re!"

VIII  
14) 3) 15) 16) 17) 18) 19) 20)  
53. Dum sic a pro-pri - is 54. ces-sant of - fi - ci - is 55. in - ter-di - cto com-mu - ni,  
56. ci - bos non ca - pi - unt; 57. o - mnes de - fi - ci - unt 58. sen - sus, qui - a ie - iu - ni.

IX  
16) 17) 18) 19) 20)  
59. Stu - pent au - res tin - nu - le, 60. o - cu - lus ca - li - gat,  
61. nu - tant ma - nus tre - mu - le, 62. pe - des er - ror li - gat.

X  
15) 16) 17) 18) 19) 20)  
63. Lin - gua, que lo - qui de - bu - it, 64. ex - pli - ca - re non po - tu - it 65. pro ce - te - ris que - re - lam.  
66. O - mni - bus di - cat ra - ci - o 67. cor - dis u - ti con - si - li - o 68. et que - re - re  
21)  
me - de - lam.

XI  
18) 19) 20) 21)  
69. Tunc a - pe - rit o - ra - cu - lum 70. cor - dis se - cre - ta ve - ri - tas; 71. in - cre - pat au - rem, o - cu - lum,  
72. do - cet quan - ta te - me - ri - tas, 73. quam dam - pno - sa pre - sum - pci - o.  
(74. quam ce - ca con - spi - ra - ci - o.)

75. "Quid est," in - quid, "quod fa - ci - tis? 76. Cur vos stul - te sub - du - ci - tis 77. ven - tri, cu - ius re - ce - pci - o  
80. Ven - ter re - ce - pta con - ti - net, 81. sed ni - chil si - bi re - ti - net, 82. cu - ius est dis - pen - sa - ci - o

XII  
 78. com - mu - nis est re - fe - ctio - 79. com - mu - nis est u - ti - li - tas?  
 83. la - pso - rum re - stau - ra - ci - o, 84. mem - bro - rum in - co - lu - mi - tas.  
 85. Of - fi - ci - a re - pe - ti - te. 86. Fi - de - li ser - vo cre - di - te, 87. que sin - gu - lis re - sti - tu - et.  
 88. Si o - pe - ra sub - tra - hi - tis 89. nec a - li - men - ta que - ri - tis, 90. ni - chil vo - bis dis - tri - bu - et.  
 91. In vos i - psos ir - ru - i - tis, 92. gla - di - um in vos ver - ti - tis, 93. qui vos et i - psum de - stru - et.  
 XIII  
 94. Sic re - pe - tunt of - fi - ci - a, 95. ve - nan - tur ne - ces - sa - ri - a. 96. Re - le - ga - tur in - fir - mi - tas.  
 97. Re - pa - ra - tur lux o - cu - lis, 98. red - it in mem - bris sin - gu - lis 99. vir - tus, o - pus et sa - ni - tas.  
 XIV  
 100. Hec sub ty - po my - ste - ri - i 101. sub u - no Chri - sto ca - pi - te 102. ge - run - tur in ec - cle - si - a,  
 103. cu - ius sunt a - ctus va - ri - i 104. ne - ces - si - ta - tis de - bi - te, 105. di - ver - sa sunt of - fi - ci - a.  
 XV  
 106. Hic est au - ris, hic o - cu - lus, 107. lin - gua, ma - nus, pes, ce - te - ri. 108. Prin - ceps com - mu - nis ba - iu - lus,  
 111. Cu - ius tan - ta sit ca - ri - tas 112. ut ni - chil e - i pro - pri - um, 113. sed sit ut ser - vus o - mni - um,  
 109. com - mu - ni va - cans o - pe - ri, 110. ven - tris ha - bet of - fi - ci - um.  
 114. ut sic ser - ve - tur u - ni - tas, 115. dum re - pen - dit ob - se - qui - um.  
 XVI  
 116. Sic - ut per - it res pu - blic - ca 117. si ca - re - at e - ra - ri - o,  
 118. sic u - ni - tas ca - tho - li - ca  
 119. si ca - ret hoc of - fi - ci - o.

- 1.1.3 Inter membra singula  
De ventris ingluvie  
Murmur est et questio,
- 1.2.3 Quod pro ventris crapula  
Membra carent requie;  
Iuguis fit exactio.
- 2.1.3 Lugens dicit oculus:  
"Cur vigil et sedulus  
Cuncta lustrans exploro?"
- 2.2.3 Venter cuncta devorat,  
Avidus incorporat  
Quicquid extra labore."
- 3.1.3 Auris dicit: "Cur haurio?  
Cur doctrinis inservio  
Nec savior auditis?"
- 3.2.3 Auditi soni pereunt,  
Ad ventrem cibi transeunt,  
Crescit fames et sitis."
- 4.1.5 Naris dicit: "Cur explores  
Cibi fumos et vapores?  
A te frustra discernuntur  
Que per ventrem confunduntur.  
Ventrism inmundicia  
Corrumputur omnia;  
Odor transit in fetores."
- 4.2.5 Lingua fatur: "Quid doctrina  
Michi prodest? Dapes, vina,  
Ista michi non parantur,  
Cuncta ventri commendantur.  
Licet per me transeant,  
Parum tamen recreant;  
Hic ciborum officina."
- 5.1.4 Manus dicunt: "Quid labores  
Nobis prosunt, quid dolores,  
Cum tu, venter, cuncta vores,  
Cum tu solus implearis?"
- Among the individual members [of the body]  
there is mumbling and complaining  
about the greediness of the stomach.  
  
Because of the stomach's gluttony,  
the members have no peace;  
there is a constant demand [on them].  
  
The eye, complaining, says:  
"Why am I watchful and conscientious,  
searching out everything?"  
  
The stomach devours everything;  
it eagerly incorporates  
whatever work I do outside."  
  
The ear says: "Why do I take in sounds?  
Why am I a slave to teaching  
and never sated [with things] to hear?"  
  
Sounds pass away once they have been heard;  
food passes to the stomach  
[and] hunger and thirst grow."  
  
The nose says: "Why do you explore  
the smoke and smells of food?  
In vain do you distinguish things  
that are mixed together by the stomach.  
Because of the stomach's filthiness  
all things are corrupted;  
smell turns into stench."  
  
The tongue says: "Of what profit  
is learning to me? Food, wine,  
these are not prepared for me;  
everything is assigned to the stomach.  
Though these pass over me,  
they revive me very little;  
a factory for food is here."  
  
The hands say: "What do our labors  
profit us, what our pains,  
when you, stomach, devour everything,  
when you alone are filled?"

5.2.4	Nullum pascas, sed pascaris Neque pastu compescaris. Nichil paras, immo paris Torsiones et dolores."	You feed no one, but you are fed and are not deprived of food. You provide nothing, but rather produce spasms and pain."	11.1.4	Increpat aurem, oculum, Docet quanta temeritas, Quam dampnosa presumpcio.	It rebukes ear [and] eye; it shows how great their rashness is, how ruinous their presumption.
6.4	Queritur pes: "Cur fatigor Discurrendo, cur affliger? Sive curro, sive labor, Meum onus, meus labor. Et dum venter cibis turget, Me portantem pondus urget.	The foot asks: "Why do I tire myself with running? Why am I in discomfort? Whether I run or fall, the burden is mine, the labor mine. And when the stomach swells with food, it burdens me down as I bear its weight along.	11.2.4	"Quid est," inquit, "quod facitis? Cur vos stulte subducitis Ventri, cuius recepcion Communis est refectio, Communis est utilitas?	"What is it," it says, "that you are doing? Why do you foolishly withdraw from the stomach, whose intake is nourishment for everyone [and] useful to everyone?
7.1.3	"Ergo restat unum consilium: Suspendum omnes officium; Quiescamus a labore.	"And so there is one course left: let us all break off our service; let us rest from our work.	11.3.4	Venter recepta continet, Sed nichil sibi retinet, Cuius est dispensacio Lapsorum restauracio, Membrorum incolumitas.	The stomach holds what's been taken in but holds back nothing for itself; the distribution it makes serves to restore the fallen; it is the salvation of the members.
7.2.3	Labor noster nobis est sterilis. Condemnetur ficus inutilis, Moriatur cum dolore!"	Our work is profitless to us. Let a useless fig tree be condemned; let it die in pain!"	12.1.3	"Officia repetite. Fideli servo credite, Que singulis restituet.	"Take up your duties again. Entrust to your faithful servant what it will return to each of you.
8.1.3	Dum sic a propriis Cessant officiis Interdicto communi,	They accordingly leave off their proper duties under the common ban	12.2.3	Si opera subtrahitis Nec alimenta queritis, Nichil vobis distribuet.	If you withdraw your effort and seek no nourishment, it will hand out nothing to you.
8.2.3	Cibos non capiunt; Omnes deficiunt Sensus, quia ieuni.	[and] take in no food; all the senses fail, because they are hungry.	12.3.3	In vos ipsos irruitis, Gladium in vos vertitis Qui vos et ipsum destruet."	You are just attacking yourselves; you are turning against yourselves a sword which will destroy [both] you and it."
9.1.2	Stupent aures tinnule, Oculus caligat,	The ears are dull and ringing; the eyes cloud over;	13.1.3	Sic repetunt officia, Venantur necessaria. Relegatur infirmitas.	And so they take up their duties again [and] pursue the necessities [of life]. Their weakness is left behind.
9.2.2	Nutant manus tremule, Pedes error ligat.	the hands tremble and shake; unsureness ties up the feet.	13.2.3	Reparatur lux oculis, Redit in membris singulis Virtus, opus et sanitas.	Light is restored to the eyes; to the individual members return strength, ability, and health.
10.1.3	Lingua, que loqui debuit, Explicare non potuit Pro ceteris querelam.	The tongue, which should have spoken, was not able to explain the malady to the others.	14.1.3	Hec sub typo mysterii Sub uno Christo capite Geruntur in ecclesia,	In the form of a mystery, under its one head, Christ, these things are done in the Church.
10.2.3	Omnibus dictat racio Cordis uti consilio Et querere medelam.	Reason tells them all to heed the heart's advice and seek a solution.	14.2.3	Cuius sunt actus vari Necessitatis debite, Diversa sunt officia.	It has various activities, arising from necessity, and different responsibilities.
	Tunc aperit oraculum Cordis secreta veritas;	Then the heart, where truth lies hidden, discloses its prophecy.			

15.1.4

Hic est auris, hic oculus,  
Lingua, manus, pes, ceteri.  
Princeps communis baiulus  
Communi vacans operi,  
Ventris habet officium.

Here is the ear, here the eye,  
tongue, hand, foot, [and] the rest.  
The leader, who sustains all  
and has time to work for all,  
has the office of the stomach.

15.2.4

Cuius tanta sit caritas  
Ut nichil ei proprium,  
Sed sit ut servus omnium,  
Ut sic servetur unitas,  
Dum repedit obsequium.

May his charity be so great  
that nothing [remains] his own;  
but let him be the servant of all,  
so that he may preserve unity  
by willingly rendering his service.

16.4

Sicut perit res publica  
Si careat erario,  
Sic unitas catholica  
Si caret hoc officio.

Just as the state is ruined  
if it has no treasury,  
so is Catholic unity destroyed  
if it is without this service.

Rejected readings: 4.1.2 tibi 4.2.4 dapes prodest 5.2.1 pasquas si 5.2.2 complearis 6.1 cum fatige 6.2 cum afflige 6.3 turo 6.6 urget 7.1.2 Sub spem damus 8.1.1 Sic appropriis 9.1.1 timule 9.2.1 mutant 10.1.3 pre 10.2.1 dicat 11.1.4 decet 11.2.1 Id est inquit quid 11.2.3 ventus 11.3.2 dissensacio 12.1.1 Afficia 12.2.1 operas 13.1.2 necessaria 14.2.1 actus] fletus 14.2.2 necessitatis 15.1.4 vacant 15.2.1 sic 16.2 eracio

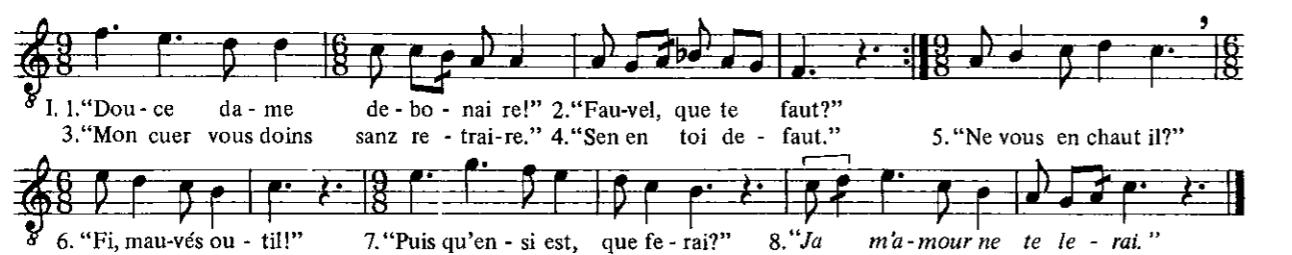
Music notes: Mensural notation, except in lines 51-100. 1)  2) brevis in line 3 and next note omitted 3) longa bar in lines 6, 18, 25, 26, 32, 35, 42, 46, 55, 56, 58, 69, 115, 116 4)  5) longa plicata in line 26 6) E in lines 28, 73 7) brevis 8) in line 39 this measure is written in the rhythm |  |  | 9) in lines 41 and 45 this measure is written in the rhythm |  |  | 10) longa

in lines 47, 103 11)  in lines 47, 48, 49, 52 12) in lines 51-100 writes almost only longae and ligatures of two or three breves 13)  in line 51 14) this note omitted in line 53 15) no flat in lines 55, 66, 67 16)  in line 60 17) no rest in line 63 18) two longae 19) line 74 omitted 20) c.o.p. stem in lines 73, 85, 87, 88, 89, 91, 93, 94, 96 21) D in line 80 22) this note written a 3rd higher in lines 85, 87 23)  24) perhaps an ascending plica added in line 93 25)  26) punctum divisionis in lines 100, 101, 103-111, 113, 114 27) no bar in lines 104, 108, 112 28) the flat is written in line 113 29)  in line 110 30) double bars.

Note: In the version of this work furnished in StV et al., the first of the three sections of stanza 11 closes with the supernumerary line, *Quam ceca conspiracio* 'how blind their conspiracy'

### 19. Folio 16v. Ballade.

G1 no.356, D no.42. Refrain alone: G2 no.132, B no.995.



I. 1. "Dou - ce da - me de - bo - nai re!" 2. "Fau - vel, que te faut?"  
3. "Mon cuer vous doins sanz re - trai-re." 4. "Sen en toi de - faut." 5. "Ne vous en chaut il?"  
6. "Fi, mau-vés ou - til!" 7. "Puis qu'en - si est, que fe - rai?" 8. "Ja m'a - mour ne te le - rai."



11. Fauvel greeting Fortune, as the line above the miniature states. (f.16v)

1.4  
 "Douce dame debonaire!"  
 "Fauvel, que te faut?"  
 "Mon cuer vous doins sanz retraire."  
 "Sen en toi defaut."  
 "Ne vous en chaut il?"  
 "Fi, mauvés outil!"  
 "Puis qu'ensi est, que fera?"  
 "Ja m'amour ne te lerai."  
  
 1.8  
 "J'ai grant desir de vous plaire."  
 "De ce ne me chaut."  
 "Ne soiez a moi contraire!"  
 "Diva! qui t'asaut?"  
 "Prendez m'a mari!"  
 "Jo! jo! sus! har!"  
 "Douce dame, que fera?"  
 "Ja m'amour ne te lerai."  
  
 2.4  
 "Ne sai que je puisse faire."  
 "Fai donques un saut!"  
 "Volentiers, vers vo viaire!"  
 "Ne saut pas si haut!"  
 "Las! je vous ainz si."  
 "Ne me plest ainsi."  
 "Las! et que fera?"  
 "Ja m'amour ne te leirai."  
  
 3.4  
 "I have a great desire to please you."  
 "That doesn't interest me."  
 "Don't be an enemy to me!"  
 "Really! Who is attacking you?"  
 "Take me as your husband!"  
 "Enough! Go on! Away!"  
 "Sweet lady, what shall I do?"  
 "I will never give you my love."  
  
 3.8  
 "I don't know what I can do."  
 "Take a jump, then!"  
 "Gladly—toward your face!"  
 "Don't jump so high!"  
 "Alas! I love you so."  
 "I don't like that."  
 "Alas! What shall I do?"  
 "I will never give you my love."

Rejected readings: 1.8 ne celerai 2.5 Veillez moi prendre a mari  
 -2; Gennrich emends to Hé las! Dieus! et que fera?  
 (+2); Gennrich emends to Moi prendre a mari, which is syntactically  
 incoherent; our emendation as in Långfors 3.3 vo uiaiaire 3.7 Note on rhyme: il = i

5. Quant vous m'en pô - ez sa - ner 6. et je de par vous l'en-du - re,  
 7. pour quoi m'es - tes vous si du - re?

1.4  
 Aÿ, amours, tant me dure  
 Le mal que j'ai a porter  
 Et me grieve outre mesure  
 Sanz nesun confort trouver!  
 Quant vous m'en pöez saner  
 Et je de par vous l'endure,  
 Pour quoi m'estes vous si dure?

2.4  
 Et vous, dame nete et pure,  
 Qui n'avez ou monde per,  
 Qui veez qu'en tele ardure  
 M'estuet pour vous demourer,  
 Dont autre desesperer  
 Se pourroit par aventure,  
 Pour quoi [m'estes vous si dure?]

3.4  
 L'en voit toute creature  
 Naturelment encliner  
 Par reson et par droicture  
 A tout ce qu'il aime amer.  
 Et vous que je n'os nommer,  
 Hé las! de moi n'avez cure.  
 Pour quoi m'estes vous si dure?

3.7

Alas, love, the pain I have  
 to bear lasts so long  
 and makes me suffer beyond measure,  
 with no sign of any relief!  
 Since you can cure me of it  
 and I endure because of you,  
 Why are you so cruel to me?

And you, lady unsullied and pure,  
 who have no peer in the world,  
 who see that on your account  
 I am bound to remain in such ardor  
 as could surely make another man  
 give up all hope,  
 Why are you so cruel to me?

One sees every creature  
 incline naturally,  
 by reason and by right,  
 to love whatever he loves.  
 But you whom I dare not name  
 care nothing, alas, for me.  
 Why are you so cruel to me?

## 20. Folios 16v-b-17r-a. Ballade.

G1 no.357, D no.43. Refrain alone: G2 no.1272, B no.1517. Refrain also found in a rondeau by Jehan de Lescurel; see G2 no.357 and no.400.

1. I. A - y, a - inours, tant me du - re 2. le mal que j'ai a por - ter  
 3. et me grieve ou - tre me-su - re 4. sanz ne - sun con - fort trou-ver!

## 21. Folios 17r-a-18v-b. Lai.

D no.44, M pp.332-333.

1. Ta - lant que j'ai d'o - be - ïr 2. et de fe - re le plai - sir  
 II. Ne me de - vroie a - len - tir 12. de son vou - loir a - com-plir,

I

3. a celle en qui mi de-sir 4. sont tuit tour - né 5. mon cuer et cors a tour-né 6. de lui ser - vir,  
13. quar [d']el-le puet bien ve-nir 14. plus que je n'ai 15. po - air, ne je ja n'au-re 16. de de-ser - vir;

7. et je de cuer sanz fail-lir 8. la ser-vi - ré 9. vo - len-tiers et de bon gré 10. sanz re-pen-tir.  
17. et se je n'en vueil men-tir, 18. je chan-te - ré 19. pour s'a-mour et l'a - me - ré 20. sanz de-par-tir.

II

21. Tant m'a-gre - e la jour-ne - e 22. que la de - bon' - heu - re ne - e 23. re - gar-dai,  
24. que don-nee et oc - troi-e - e 25. li fu des lors ma pen-se - e  
27. Hon - nour - ree et bien a - me - e 28. se - ra de moi et lö - e - e 29. en mon lay,  
30. re - dou - tee et foy por-te - e, 31. et sa bon - ne re - nom-me - e

26. de cuer vrai.  
32. gar - de - rai.

III

33. Plai - sant et de bel a - cueil, 34. de simple a - tour sanz or - gueil  
37. Lui - sant com or en so - lueil 38. a le chief et ri - ant l'ueil,  
41. N'a pas cou - leur de fa - nueil; 42. quant la voi, point ne me dueil;  
45. Mieus flai - re que fleur em brueil 46. sa dou - ce bou - che, mon vueil;

IV

35. est la be - le, simple et coi - e; 36. tout mon cuer a li s'o - troi - e.  
39. le vis cler et plain de joi - e; 40. si l'aim, de riens ne fo - loi - e.  
43. meil - leur a - mer ne pour-roi - e. 44. Dieus! pour quoi le ce - le - roi - e?  
47. l'o - dou - rous en sen - ti - roi - e 48. sou - vent, se son gré a - voi - e.

V

49. De cors, de braz, de faic - tu - re, 50. de mem - bres et de sta - tu - re  
53. fist de li for - mer na - tu - re, 54. si c'on - ques en pour - traic - tu - re  
57. mieus four - me - e cre - a - tu - re, 58. clere ou bru - ne sa tein - tu - re.  
61. Gra - ci - euse en fu l'our - tu - re. 62. Sai - si de dou - ce pa - stu - re

51. est si bien faite a droic - tu - re, 52. que trop grant me - stri - e  
55. de bon ou - vrier n'en poin - tu - re  
59. Bien ait qui a nour - re - tu - re 60. la traist, que qu'em di - e!  
63. se - roit qui par sa cein - tu - re

56. ne fu d'ueil choi - si - e  
64. l'au-roit em - bra - ci - e.

65. Je re - quier Dieu qu'il me pre - ste 66. sens par sa bon - té,  
69. puis - se ser - vir la dou - ce - te 70. qui tant a biau - té.  
73. n'est, ne qui mieus s'en - tre - me - te 74. de toute hon - ne - sté;  
77. li pren - gne te - le que me - te 78. souz pié cru - au - té,

VI

67. que je de pen - se - e ne - te, 68. sanz raim de vil - té,  
71. Nul - le plus sa - vou - reu - se - te 72. ne mains de fier - té  
75. n'ai me - stier que trop ai - gre - te 76. me soit. Vo - len - té  
79. ou de fierce en es - chec trai - te 80. me tieng pour ma - té.

81. Hé Dieus! com - ment 82. au - rai brié - ment 83. a - le - ge - ment 84. de ce - le que j'aim loi - au - ment,  
85. qu'a-coin - te - ment 86. n'i ai? Tour - ment 87. en ai; grié - ment 88. me des - traint et si as - pre - ment  
89. qu'a-pen - se - ment 90. n'ai, seu - le - ment 91. tant c'um - ble - ment 92. li di - e que siens li - ge - ment  
93. sui vrai - e - ment; 94. de ce ne - ment. 95. De - ce - ve - ment 96. ne pens, se Da - me - dieu m'a - ment.

VII

97. Pour quoi de - ce - vroi - e 98. cel - le qui mai - stroi - e  
101. Trop que fous fe - roi - e: 102. Sanz li ne pour - roi - e  
105. Se cho - se li proi - e, 106. dont cour - rouz li doi - e  
109. Grant cho - se pren - droi - e: 110. Ma joie en ver - roi - e

99. mon cuer d'en - du - rer 100. le mal qui m'a - sproi - e?  
103. lon - gue - ment du - rer 104. ne je ne vour - roi - e.  
107. ve - nir, des - tour - ner 108. me fe - rai en voi - e.  
111. en i - re tour - ner. 112. Ja mais bien n'au - roi - e.

VIII

113. Et puis qu'en i - rour 114. et en grant tris - tour 115. vi - vroi - e, je ne de - mour 116. plus en tel er - rour.  
121. pa - re - e d'ar - our 122. dont tout me de - vour, 123. puis a cel - le que j'a - our 124. mous - trer ma dou - lour,  
117. Ce se - roit fo - lour. 118. Mes se par dou - cœur 119. et par vrai sem - blant d'a - mour 120. hum - ble, sanz cou - lour,  
125. pi - tié ou ten - rour 126. li pren - dra un jour 127. de moi qui moult sou - vent plour 128. pen - sant a s'on - nour.

IX

8129. Liez ne se rai, 130. et chan - te rai 131. et par - fe - rai 132. mon lai, ne la tris - te - sce  
133. qu'em mon cuer ai 134. ne mous - ter - rai, 135. ne ne fe - rai 136. sa - voir quel mal me ble - sce;  
137. ains at - ten - drai 138. et ce - le - rai 139. tant que ver - rai 140. lieu de di - re l'a - spre - sce  
141. que sou - fer - rai 142. tant com vi - vrai 143. ne n'es - tor - drai 144. de mort se ne m'es - le - e - sce.

X

8145. Quant j'es - gart 146. cel - le part 147. dont le dart 148. me vint fe - rir, de duel m'art  
8149. et m'es - sart 150. et m'es - part 151. le cuer qu'art 152. n'en - gins ne truis. Moult m'est tart  
8153. que m'am - part 154. ou le quart 155. d'un re - gart 156. m'en - voit cel - le que Dieus gart.  
8157. Main ou tart 158. ne re - gart 159. de l'es part 160. qui de son cler vis se part.

XI

8161. Quant re - mir la noble ou - vrain - gne 162. de li, je me sei - gne,  
165. N'est riens qu'a biau - té souf - frain - gne 166. qu'em li ne s'es - prain - gne.  
169. ne ne sent dou - lour gre - vain - gne 170. qui tost ne re - main - gne.  
173. Si pri mon cuer qu'il a - prein - gne 174. si que n'i mes - prein - gne.

(a) v.175 (b) 9)

8163. n'a - don - ques n'ai nulle en - gai - gne, 164. s'el - le ne m'a - dei - gne.  
167. Quant bien i pens, en es - train - gne 168. dou - ceur tous me bain - gne,  
171. Cel - le n'a per ne com - pain - gne 172. qui d'a - mer m'en - sain - gne;  
175. Je n'en quier au - tre ga - ain - gne 176. mes qu'a sien me prein - gne.

XII

8177. Hum - ble, franche, en qui s'a - ai - re 178. tout bien, croi - re 179. ne pö - ez! Cuer de - bon - nai - re, 180. laic - tu - ai - re  
8181. dous a gous - ter pour a - tra - re, 182. cuer qui trai - re 183. se veut en bien sanz re - tra - re;

8184. tout con - tri - re 185. souf - fe - roie ou moi de - tra - re, 186. ains qu'es - tra - re  
8187. m'en doi - e, ja droit sou - tra - re 188. sanz mes - tra - re 189. l'oeil qui en moi vint pour - tra - re  
8190. l'es - sam - plai - re 191. de vous; touz temps me doit plai - re 192. sanz des - plai - re.

XIII

8193. Chan - tant pri vous, da - me chie - re, 194. a haut cri qu'em ma proi - e - re  
8195. n'ait es - tri, po - our que "fie - re!" 196. ne vous cri; ne n'a - vez chie - re  
8197. que d'o - tri soi - ez le - gie - re. 198. Tant me fri, dou - ce guer - rie - re,

8199. que de - tri si ne me fie - re, 200. que mur - tri ne mete en bie - re.

XIV (melody of I)

8201. Es - me - rau - de pour jo - ir, 202. qui a - vez du vrai saf - fir 203. tou - tes ver - tuz pour gai - rir,  
211. Ne vous voil - lez as - sen - tir 212. qu'ain - si me les - siez pe - rir! 213. Ru - bi que l'en doit chie - rir,  
2) 10) 11)  
8204. et pour san - té. 205. pres - ter a ceus qui u - sé 206. sont de sen - tir 207. mes - plai - sans griés qui ra - vir  
214. fin cou - lou - ré, 215. plai - se vous qu'en cha - ri - té 216..da - gnés o - ir 217. ce lai! Ci le voeit fe - nir  
2) 10) 12)  
8208. se - vent ains né, 209. qu'en pö - ez don - ner plen - té 210. sanz a - men - rir,  
218. a vos - tre gré. 219. Plaist moi, qu'a vous sui don - né 220. sanz re - to - lir

Talant que j'ai d'obeir  
Et de fere le plaisir  
A celle en qui mi desir  
Sont tuit tourné

The longing that I have to obey  
and to please  
the lady toward whom my desires  
are all inclined

1.1.5	Mon cuer et cors a tourné De lui servir, Et je de cuer sanz faillir La serviré Volentiers et de bon gré Sanz repentir.	has inclined my heart and body to serve her, and I, sincerely and without fail, will serve her gladly and willingly, with no regret.		N'a pas couleur de fanueil; Quant la voi, point ne me dueil; Meilleur amer ne pourroie. Dieus! pour quoi le celeroie?		She is not fennel-colored; when I see her, I am not at all grieved; I could not love a better lady. God! Why should I hide it?
1.1.10		I should not delay in carrying out her will, for from her can come a greater benefit than I have, or will ever have, the power to deserve; and, truth to tell, I will sing out of love for her and love her unendingly.		Mieus flaire que fleur em brueil Sa douce bouche, mon vueil; L'odour douce en sentiroie Souvent, se son gré avoie.	3.4.4	Her sweet mouth, just as I like, smells better than a forest flower; I would smell its sweet fragrance often, if I had her favor.
1.2.5	Poair, ne je ja n'auré, De deservir; Et se je n'en vuell mentir, Je chanteré Pour s'amour et l'ameré Sanz departir.			De cors, de braz, de faicture, De membres et de stature Est si bien faite a droicture Que trop grant mestrie	4.1.4	In body, in arms, in shape, in limbs and in stature she is so perfectly made that nature, in creating her,
1.2.10	Tant m'agree la journee Que la debon'heure nee Regardai,	So much was I delighted by the day when I first saw the lady of auspicious birth		Fist de li former nature, Si c'onques en pourtraicture De bon ouvrier n'en pointure Ne fu d'ueil choisie	4.2.4	Showed very great mastery, so that never in a good craftsman's portrait or painting has an eye beheld
2.1.3	Que donnee et octroiee Li fu des lors ma pensee De cuer vrai.	that my every thought was at once given and granted to her with a true heart.		Mieus fourmee creature, Clere ou brune sa teinture. Bien ait qui a nourture La traist, que qu'em die!	4.3.4	a better-formed creature, whether of light or dark complexion. Blessed be the one who raised her, whatever may be said!
2.2.3	Honnouree et bien amee Sera de moi et löee En mon lay,	She will be honored and well loved by me and praised in my lay,		Gracieuse en fu l'ourture. Saisi de douce pasture Seroit qui par sa ceinture L'auroit embracie.	4.4.4	It was a creation of divine grace. Whoever held her by the waist in his embrace would be possessed of tender grazing-land.
2.3.3	Redoutee et foy portee, Et sa bonne renommee Garderai.	feared and offered fidelity, and I will guard her good reputation.		Je requier Dieu qu'il me preste Sens par sa bonté, Que je de pensee nete, Sanz raim de vilté,	5.1.4	I beseech God that in His kindness He lend me good sense, so that with pure thought, with no hint [lit. branch] of vileness,
2.4.3	Plaisant et de bel acueil, De simple atour sanz orgueil Est la bele, simple et coie; Tout mon cuer a li s'otroie.	Pleasant and gracious, of simple behavior with no haughtiness is the beautiful lady, modest and quiet; my whole heart is hers.		Puisse servir la doucete Qui tant a biauté. Nulle plus savoureusete Ne mains de fierté	5.2.4	I may serve the sweet maid who has so much beauty. There is no one more delicious or less haughty,
3.1.4	Luisant com or en soleil A le chief et riant l'ueil, Le vis cler et plain de joie; Si l'aim, de riens ne foloie.	Glittering like gold in the sun is her head and smiling her eye, her face radiant and filled with joy; I love her, and I am not fooling in the least.		N'est, ne qui mieus s'entremete De toute honnesté; N'ai mestier que trop aigrete Me soit. Volenté	5.3.4	or who is more given to honorable behavior; I do not need her to be sharp toward me. May the will

	Li pregne tele que mete Souz pié cruauté, Ou de fierce en eschec traite Me tieng pour maté.	seize her to stamp out cruelty, or else I consider myself checkmated by a queen's move.		Vivroie, je ne demour Plus en tel errorr.	I can no longer remain in such uncertainty.
5.4.4	Hé, Dieus! comment Aurai briément Alegement De cele que j'aim loiaument, Qu'acointement N'i ai? Tourment En ai; griément Me destraint, et si asprement Qu'apensemement N'ai, seulement Tant c'tumblement Li die que siens ligement Sui vraiment; De ce ne ment. Decevement Ne pens, se Damedieu m'ament.	Oh, God! how shall I soon have relief from the one I love truly, if I have no meeting with her? Torment is what I have; grievously she oppresses me, and so harshly that I have no thought except this alone: humbly to tell her that I am faithfully hers in truth; I am not lying. No deception is in my mind, so help me God.	8.1.4 8.2.4 8.3.4 8.4.4 9.1.4 9.2.4 9.3.4 9.4.4 10.4	Ce seroit folour. Mes se par douçour Et par vrai semblant d'amour Humble, sanz coulour, Paree d'ardour Dont tout me devour, Puis a celle que j'aour Moustrar ma doulour, Pitié ou tenrour Li prendra un jour De moi qui moult souvent plour Pensant a s'onnour. Liez ne serai, Et chanterai Et parferai Mon lai, ne la tristesce Qu'em mon cuer ai Ne mousterrai, Ne ne ferai Savoir quel mal me blesce; Ains attendrai Et celerai Tant que verrai Lieu de dire l'aspresce Que souffrerai Tant com vivrai, Ne n'estordrai De mort se ne m'esleesce. Quant j'escart Celle part Dont le dart Me vint ferir, de duel m'art Et m'essart Et m'espart	It would be folly. But if with gentleness and a sincere show of love, humble [love], with no artifice, [love] fired with an ardor in which I am utterly consumed, I can reveal my pain to the one whom I adore, she will one day be seized with pity or tenderness for me, who very often weep thinking of her honor. I shall not be happy, yet I will sing and will complete my lay, and the sadness that I have in my heart I will not show, and I will not reveal what trouble wounds me; instead, I will wait and conceal [my feelings] until I see the moment to express the harshness that I shall suffer as long as I live, and I shall not escape from death unless she makes me happy. When I look in the direction from which the dart came to strike me, I burn with pain and my burning heart burns me away
6.4					
6.8					
6.12					
6.16					
7.1.4	Pour quoi decevroe Celle qui maistroie Mon cuer d'endurer Le mal qui m'asproie?	Why would I deceive the one who compels my heart to suffer the pain that torments me?			
7.2.4	Trop que fous feroie: Sanz li ne pourroie Longuement durer, Ne je ne yourroie.	I would be acting as a great fool: Without her I could not long endure, nor would I want to.	9.2.4		
7.3.4	Se chose li proie Dont courrouz li doie Venir, destourner Me ferai en voie.	If I ask her for anything that proves upsetting to her, I'll be causing myself to be turned aside.	9.3.4		
7.4.4	Grant chose prendroie: Ma joie en verroie En ire tourner. Ja mais bien n'auroie.	I'd be taking a great risk: I would see my joy turned into frustration. I would never have any benefit.	9.4.4		
	Et puis qu'en irour Et en grant tristour	And since I would be living in frustration and in great sorrow,	10.4		

10.8	Le cuer qu'art, N'engins ne truis. Moult m'est tart Que m'ampart Ou le quart D'un regart M'envoit celle que Dieus gart. Main ou tart Ne regart De l'espart Qui de son cler vis se part.	and destroys me, and I can find no defense. I greatly long for her (God keep her!) to protect me or to send me a quarter of a glance. Morning or evening, I am blinded by the flash of lightning that comes from her radiant face.	12.16	L'essamplaire De vous; touz temps me doit plaire Sanz desplaire.	the portrait of you; it will always please me, never displease me.
10.12			13.4	Chantant pri vous, dame chiere, A haut cri qu'em ma proiere N'ait estri, poour que "fiere!" Ne vous cri; ne n'avez chiere Que d'otri soiez legiere. Tant me fri, douce guerriere, Que detri si ne me fiere, Que murtri ne mete en biere.	In song I beg you, dear lady, loudly, that in my prayer there be no struggle, no fear of crying "cruel one!"; but you do not look as if you granted love easily. I am so aflame, sweet warrior, that a delay must not strike me, lest it lead me, murdered, to my grave.
10.16			13.8	Esmeraude pour joir, Qui avez du vrai saffir Toutes vertuz pour gairir Et pour sante Prester a ceus qui usé Sont de sentir Mesplaisans griés qui ravir Sevent ains né, Qu'en pöez donner plenté Sanz amenrir,	Emerald of enjoyment, who have all the true sapphire's powers to heal and to bring health to those who are constantly beset by harsh pains that can ravish . . . ( <i>ains né</i> ), so that you can give generously without suffering any loss,
11.1.4	Quant remir la noble ouvraingne De li, je me seigne, N'adonques n'ai nulle engaigne S'elle ne m'adeigne.	When I gaze at the noble piece of work she is, I cross myself, and then I have no defense if she judges me unworthy.	14.1.6	Ne vous voillez assentir Qu'ainsi me lessiez perir! Rubi que l'en doit chierir, Fin coulouré, Plaise vous qu'en charité Dagnés oïr Ce lai! Ci le voeil fenir A vostre gré. Plaist moi, qu'a vous sui donné Sanz retolir.	Do not willingly consent to let me perish this way! Ruby to be cherished, delicately colored, may it please you, out of charity, to deign to hear this lay! I want to finish it here, to please you. I like it, for I am all yours, with no turning back.
11.2.4	N'est riens qu'a biauté souffaingne Qu'em li ne s'espraingne. Quant bien i pens, en estraingne Douceur tous me baingne,	There's nothing that [in others] may detract from beauty which in her does not glow. When I think about her, I am all bathed in a strange tenderness,	14.1.10		
11.3.4	Ne ne sent dolour grevaingne Qui tost ne remaingne. Celle n'a per ne compaingne Qui d'amer m'ensaingne;	and I feel no grievous pain that does not soon disappear. The lady has no peer or companion who could teach me to love;	14.2.6		
11.4.4	Si pri mon cuer qu'il apreingne Si que n'i mespreingne. Je n'en quier autre gaaingne Mes qu'a sien me preingne.	so I beseech my heart to learn how to make no mistake. The only gain I seek is that she accept me as her own.	14.2.10		
12.4	Humble, franche, en qui s'aaire Tout bien, croire Ne pöez! cuer debonnaire, Laictuaire	Humble, noble [you] in whom dwells every virtue, beyond belief! [o] generous heart, delicacy			
12.8	Dous a gouster pour atraire Cuer qui traire Se veut en bien sanz retraire; Tout contraire	sweet to the taste so as to attract a heart that wants to go the way of virtue, with no turning back: I would suffer		Rejected readings: 1.2.3 <i>Preposition added for sense</i> 1.2.7 <i>veil</i> 2.4.2 <i>remonnee</i> 3.2.1 <i>souleil</i> 3.3.1 <i>fanoil</i> 3.4.1 <i>bruiel</i> 4.3.2 C. b. et sa t. <i>Dahnk emends to Clere brune est sa t., whose combination of clausal independence and substantive insignificance is unsatisfactory</i> 4.4.4 <i>embraciee</i> 5.3.1 <i>tele] cele, emendation as in Dahnk</i> 5.3.3 <i>aigreite</i> 6.14 <i>ne uient</i> 7.3.3 <i>destounier</i> 8.1.1 <i>quem</i> 9.1.4 <i>tritesce</i> 10.9 <i>mapart, emendation as proposed by Jeanroy</i>	11.2.1 <i>sousfraingne</i> 11.2.3 <i>estrainne</i> 11.3.1 <i>greuainne</i> 11.3.4 <i>mensaine</i> 12.9 <i>sousferroie</i> 13.1 <i>chere</i> 13.4 <i>crlj tri; Dahnk (as well as Maillard) reads 13.3-4 as poour que fiere / ne vous tri-ve; n'avez ch., presumably taking the form trive as (an unusually rare) first-person present subjunctive of trouver; note that confusion of both c / t and n / u is common in this ms; note, further, that the two syllables in question, far from being joined as a single word, occur</i>
12.12	Sanz mestraire L'oeil qui en moi vint pourtraire	without cheating the eye that in me came to draw			

on separate lines of the MS 14.1.2 sasfir 4.1.9 Qu'en] Cen

Note on rhyme: -este = -ete = -eite, -ai(n)gne = -ei(n)gne, -oire = -aire

Music notes: 1) in line 11 this measure is written a 3rd higher  
2) punctum divisionis 3) a punctum divisionis and next 2 notes  
written as brevis, longa in line 9 4) no accidental written in lines  
21, 29, 45, 47, 98, 99, 100, 106, 110, 112, 118, 122, 129, 141, 163

5) no rest in lines 26, 32, 54, 61, 62, 174 6) rest, replaced by one  
or two long final bars 7) bar in line 74 8) two single longae in  
lines 116, 120 9) rest replaced by a long bar 10) punctum divisionis  
in lines 216, 220, missing in lines 206, 210 11) longa in line  
206 12) rest replaced by final double bars

Note: The hypermetry of 9.4.4 (seven syllables instead of the six  
found in 9.1.4, 9.2.4, and 9.3.4) is supported by the music.

## 22. Folio 19<sup>ra</sup>. Rondeau.

G1 no.358, D no.45, B no.55. Refrain alone: G2 no.241, B no.190. Same melody as that of No.24 below.



A touz jours sanz remanoir

Vueil du cuer servir ma dame,

Qui pris m'a par un veoir.

A touz jours [sanz remanoir]

Je ne desir autre avoir

Qu'avoir son gent cors sanz blasme.

A touz jours sanz remanoir

Vueil du cuer servir [ma dame].

Forever, without ceasing,  
I want with all my heart to serve my lady,

who has captivated me with a glance.

Forever, without ceasing,

I desire to have nothing else

but her lovely, irreproachable person.

Forever, without ceasing,

I want with all my heart to serve my lady.

Rejected readings: 4 touriours 7 touriours

## 23. Folio 19<sup>rv</sup>. Lai.

D no.46, M pp.325-327.



12. Fortune responding to Fauvel's presumptuous suit. (f.20r)



**II**

5. qui m'a-mour m'a de-man-de-e! 6. Cer-tes, ce pas ne m'a-gre-e. 7. Fo-le-men-t m'a en-va-ÿ-e,  
10. Pou pri-se ma sei-gneu-ri-e. 11. N'est ce grant for-se-ne-ri-e 12. quant il d'es-pou-ser me pri-e?  
8. m'en-neur a a-me-nui-si-e. 9. Bien li doi guer-re-don-nér!  
13. A moi ne s'a-ten-de mi-e! 14. Au-tre li vou-drai don-nér.

**III**

15. Mes ains sa des-con-fi-tu-re 16. li mous-ter-rai par me-su-re,  
19. Souz-hau-cié l'ai com-me-me-re 20. et plus que roi n'em-pe-re-re.  
17. le des-pit et la les-du-re 18. que fait m'a con-tre droi-ctu-re.  
21. Est il droiz que le com-pe-re? 22. Ne set a cui se com-pe-re!

**IV**

23. Par que-le pre-sump-ci-on 24. em-prist cil a ce ve-nir  
27. Si con-gne-üst qui je sui, 28. mon po-air et mon vou-loir,  
25. qu'ai en ma sub-jec-ti-on 26. et que puis fai-re fe-nir?  
29. a moi ve-nist a re-fui 30. ainz que le fe-is-se dou-loir.

**V**

31. Pro-vi-dence et Des-ti-ne-e, 32. For-tune et Fa-te nom-me-e 33. sui, fil-le du grant ge-ant  
34. qui terre, eau douce et sa-le-e, 35. feu, air et tou-te riens ne-e 36. fist et cre-a-de ni-ant.

**VI**

37. Par li fais tout et or-de-ne: 38. Je sui dame et sou-ve-rain-ne.  
39. Touz les jours de la se-main-ne 40. donne ou bonne ou male es-train-ne.  
41. Nul ne me treu-ve cer-tain-ne: 42. O-res fais la Ma-gde-le-ne,  
43. or sui di-verse et gre-vain-ne; 44. qui se fie en moi, bat Se-ne.

**VII**

45. Ne-que-tant, car hum-ble-ment 46. vint Fau-vel son er-re-ment  
47. con-ter, mon es-mou-ve-ment 48. met en de-lai fain-te-ment.

**VIII**

49. Quant a pre-sent cru-al-té 50. vueil bou-ter ar-rie-re,  
51. fa-me plain-ne de biau-té 52. et de grant ma-nie-re,  
53. da-me de des-loi-au-té, 54. join-te, cointe et fie-re,  
55. li doin, sanz nulle e-gau-té 56. fai-tisse et le-gie-re:  
8 57. Vain-ne Gloi-re, la po-li-e, 58. qui tant est bien a-fai-ti-e  
59. maint hon ne la les-se mi-e. 60. D'eus ven-dra ma-le li-gni-e!

**IX**

61. Puis soit Fau-vel a se-ur 62. que j'en-ten-dré 63. a li hon-nir et des-trui-re,  
8 64. et de sa gent mainz pan-dré.

Je, qui poair seule ai de conforter  
Toute autre gent, forment me des confort

1.1.2

I, who alone have power to comfort  
all other people, am greatly discomfited

De ce larron qu'ai tant fait deporter  
Et qui souz moi fait a si son nom fort;

1.2.2

by this scoundrel whom I have tolerated so long  
and who, though subject to me, has been loud in his claims.

Qui m'amour m'a demandee!  
Certes, ce pas ne m'agree.  
Folemen-t m'a envaÿe,  
M'en-neur a amenuisie.  
Bien li doi guerredonner!

2.1.5

He has asked for my love!  
That certainly does not please me.  
He has been foolishly presumptuous toward me;  
he has belittled my honor.  
I must reward him well!

Pou prise ma seigneurie.  
N'est ce grant forsenerie  
Quant il d'esposer me prie?  
A moi ne s'atende mie!  
Autre li voudrai donner.

2.2.5

He has little regard for my authority.  
Is it not great madness  
that he asks to marry me?  
Let him not expect to have me!  
I will give him another woman.

Mes ains sa desconfiture  
Li mousterrai par mesure,  
Le despit et la lesdure  
Que fait m'a contre droicture.

3.1.4

But first I'll let him taste  
his defeat appropriately,  
for the injury and insult  
that he has wrongfully caused me.

3.2.4	Souzhaucié l'ai comme mere Et plus que roi n'emperere. Est il droiz que le compere? Ne set a cui se compere!	I raised him up like a mother, even more than a king or emperor. Is it right that he should pay for it? He does not know with whom he is comparing himself!	8.2.2	Fame plainne de biauté Et de grant maniere,	I shall grant him a wife full of beauty and great style,
4.1.4	Par quele presumpcion Emprist cil a ce venir Qu'ai en ma subjection Et que puis faire fenir?	With what presumptuousness did he undertake to reach this goal, he whom I hold subject and whom I can put to death?	8.3.2	Dame de desloiauté, Jointe, cointe et fiere,	a lady of disloyalty, lively, teasing, and proud,
4.2.4	Si congneüst qui je sui, Mon poair et mon vouloir, A moi venist a refui Ainz que le feisse douloir.	If he recognized who I am, my power and my will, he would come to me for refuge before I made him suffer.	8.4.2	Li doin, sanz nulle egauté, Faitisse et legiere:	without fairness, superficial and fickle:
5.1.3	Providence et Destinee, Fortune et Fate nommee Sui, fille du grant geant	Providence and Destiny, Fortune and Fate am I named, daughter of the great giant	9.1.2	Vainne Gloire, la polie, Qui tant est bien afaitie	Vainglory, the suave, who is so well-bred
5.2.3	Qui terre, eau douce et salee, Feu, air et toute riens nee Fist et crea de niant.	who out of nothing made and created earth, fresh and salt water, fire, air, and every living thing.	9.2.2	Maint hon ne la lesse mie. D'eus vendra male lignie!	that many a man cannot leave her. A bad lot will come from them!
6.1.2	Par li fais tout et ordene: Je sui dame et souverainne.	Through him I do and ordain everything: I am queen and sovereign.	10.4	Puis soit Fauvel a seür Que j'entendré A li honnir et destruire, Et de sa gent mainz pandré.	Then let Fauvel be assured that I shall make a point of disgracing and destroying him, and I shall hang many members of his household.
6.2.2	Touz les jours de la semainne Donne ou bonne ou male estrainne.	Every day of the week I make a good or evil grant.			
6.3.2	Nul ne me treuve certainne: Ores fais la Magdelene,	No one finds me predictable: Now I play Mary Magdalene,			
6.4.2	Or sui diverse et grevainne; Qui se fie en moi, bat Sene.	now I am nasty and troublesome; whoever trusts in me is wasting his time.			
7.1.2	Nequetant, car humblement Vint Fauvel son errement	Nevertheless, since Fauvel came to relate his ambition			
7.2.2	Conter, mon esmouvement Met en delai faintement.	humbly, I shall pretend to delay my reaction.			
8.1.2	Quant a present craulté Vueil bouter arriere,	Since for the moment I want to forswear cruelty,			

Rejected readings: 2.1.4 amenusiee 3.2.2 nemperiere 3.2.3-4 Division into two separate clauses as proposed in *Långfors*; Dahnk has a question mark at the end of line 4 but no punctuation between the two lines, apparently taking them to mean, not unjustifiably, Is it right that the fellow does not know to whom he is comparing himself? 5.2.1 caue (+1) 6.4.2 Qui en moi se fie (+1); emendation proposed by *Långfors*, supported by music 8.1.2 Veil 8.3.2 Jointe] ionte 9.2.1 Maint len ne la lessez mie; both Dahnk (with no objections from *Långfors*) and Maillard retain the MS reading, taking len as the len, but they offer no hint of its meaning 10.1-4 Dahnk (with no objection from *Långfors*) prints Puis soit Fauvel a seür / que j'entendré / a li honnir / et destruire / et de sa gent mainz pandré and comments: "Est-ce que ce morceau appartient au lai ou non? Il rappelle les vers 3141 ss. du texte." Maillard writes: "[Ce lai doit être incomplet, car il ne compte que neuf strophes plus un groupe amorphe de trois vers, bribes peut-être des dernières strophes manquantes, sinon leur incipit. Gilbert Reaney a supprimé ces vers de sa transcription. Ils ne sont cependant pas incohérents: s'agit-il d'un effet poétique tendant à montrer la colère de Fortune, colère qui conduit à terminer son discours ex-abrupto?" The meter and rhyming of the stanza are indeed troublesome, but the content is closely related to what has preceded and the lines are, after all, set to music, which implies that the stanza does belong to the lai. From the point of view of the music, it is clear that the stanza divides into four incompletely rhymed lines, as printed above. The text alone, however, lends itself to a different arrangement, which, while not revealing a normal meter, does show a complete, even if unusual, set of rhymes: Puis soit Fauvel a seür que j'entendré / A li honnir et destruire, et / De sa gent mainz pandré.

Music notes: 1) manuscript has 2) one or two long final bars placed instead of many rests and at ends of sections 3) punctum divisionis in lines 10, 12, 13, 27, 45 4) ligature written also in line 30 5) punctum divisionis 6) apparently has an ascending plica in line 38 7) brevis; emended.

Notes: The two stanzas of section 2, instead of showing the same rhyme scheme, show *aabbc* and *bbbbc*, resp. The hypermetry of 4.2.4 (eight syllables instead of the seven found elsewhere in the two stanzas of part 4) is supported by the music. The expression in line 6.4.2, *batre Seijne* 'to do (smthg.) in vain,' means literally 'to beat/whip the Seine.'

## 24. Folios 19v-20r. Rondeau.

Gl no.359, D no.47, B no.56. Refrain alone: G2 no.860, B no.741. Same melody as that of No.22 above.

1.4.7. *Fauvel est* mal as - se - gné 2.8. *de* ve - nir a son de - sir.  
3. Trop a son bo - bant me - né  
5. Tant a gra - té qu'or - de - né 6. *est* de son mau - vés ge - sir.

*Fauvel est mal assegne**De venir a son desir*

Trop a son bobant mené.

*Fauvel est mal assegne*

Tant a graté qu'ordené

Est de son mauvés gesir.

*Fauvel est mal assegne**De venir a son desir*Rejected readings: 3 *T all but invisible* 4 *que ordene (+I)*Note: Lines 5-6 constitute an elaboration of the proverb *Tant grante chievre que mau gist* (Morawski no.2297). The proverb is cited in

a number of works, including Chrétien de Troyes, *Erec et Enide* (I.2584); a chanson by Adam de la Halle (RS 612); Guillaume de Machaut, *Voir Dit* (p.324); François Villon's "Ballade des proverbes".

## 25. Folios 22rc-23ra. Lai. Author: Philip the Chancellor.

A K 62, D no.52. Also in F 440v-442v, LoB 28v-36r. T.o. in BN1 17r-18v, BN2 105r-v, PrK 38v. Two contrafacta, one French (RS 192, "Flours ne glais"), one Provençal (PC 461.124, "Gent menais del cais").

I  
1. Ve - ri - tas, 2. e - qui - tas, 3. lar - gi - tas 4. cor - ru - it; 5. fal - si - tas,  
11. Ca - ri - tas, 12. ca - sti - tas, 13. pro - bi - tas 14. vi - lu - it; 15. va - ni - tas,  
16. fe - di - tas, 17. vi - li - tas 18. cla - ru - it; 19. ru - sti - ci - tas 20. pre - va - lu - it.  
21. Se - mi - tas 22. ab - di - tas 23. no - vi - tas 24. cir - cu - it; 25. so - li - tas,

II  
26. co - gni - tas, 27. de - bi - tas 28. ar - gu - it, 29. an - ti - qui - tas 30. quas te - nu - it.  
31. Ius, ra - ci - o, 32. dis - cre - ci - o, 33. con - cor - di - e 34. com - mu - ni - o, 35. com - pas - si - o,  
40. Vis, ul - ci - o, 41. pre - sum - pci - o, 42. dis - cor - di - e 43. con - ten - ci - o, 44. su - spi - ci - o,  
36. cor - re - cci - o, 37. mi - se - ri - e 38. pro - te - cci - o 39. pro - scri - bi - tur e - xi - li - o.  
45. de - tra - cci - o, 46. ca - lum - pni - e 47. ve - xa - ci - o 48. ni - tun - tur pa - tro - ci - ni - o,  
49. Fraus, fi - cci - o, 50. se - du - cci - o 51. iu - sti - ci - e 52. sub pal - li - o, 53. am - bi - ci - o,  
54. pro - di - ci - o 55. sub ci - ne - re, 56. ci - li - ci - o 57. vir - tu - tis gau - dent pre - ci - o.  
III  
58. A - va - ri - ci - a 59. que - rit spo - li - a, 60. qui - a pro - pri - a 61. fa - cit com - mu - ni - a.  
62. De lu - xu - ri - a 63. tor - por, oc - ci - a 64. Vi - a de - vi - a 65. re - pit ve - cor - di - a.  
66. De su - per - bi - a 67. li - vor, o - di - a. 68. Tri - a vi - ci - a 69. tra - hunt o - mni - a.

IV  
70. La - tet du - bi - e 71. ma - li - ci - e fer - bu - ra 72. ze - li spe - ci - e,  
75. Tri - sti fa - ci - e,  
73. fraus ca - lum - pni - e 74. iu - sti - ci - e fi - gu - ra.  
76. vul - tus ma - ci - e 77. y - po - cri - sis pi - ctu - ra.  
78. A - mi - ci - ci - e 79. sub ef - fi - gi - e 80. ne - qui - ci - e stru - ctu - ra.

V  
81. Iam pre - la - ti 82. sunt Pi - la - ti, 83. Iu - de suc - ces - so - res,

84. pi - um ra - ti 85. Chri - stum pa - ti, 86. Ca - y - phe fau - to - res.  
 87. Dum co - gna - ti 88. pre - ben - da - ti 89. sur - gunt ad ho - no - res,  
 93. Li - cte - ra - ti 94. spe frau - da - ti 95. e - gent post la - bo - res.  
 90. pul - sant da - ti 91. pau - per - ta - ti 92. o - sti - a do - cto - res:  
 96. Pro - bi - ta - ti 97. ac - e - ta - ti 98. de - sunt pro - vi - so - res.  
 99. Non vo - ca - ti, 100. non cre - a - ti 101. pre - sunt iu - ni - o - res,  
 102. vi - mi - tra - ti, 103. vi - plan - ta - ti, 104. me - ri - tis mi - no - res.  
**VI**  
 105. Ca - nes im - pu - den - ci - e, 106. a - vi - di, mu - ti,  
 107. su - es in - mun - di - ci - e, 108. lu - to pol - lu - ti,  
 109. ti - gres a - va - ri - ci - e 110. que - stum se - cu - ti,  
 111. nul - li cu - sto - di - e 112. fa - mi - li - e, 113. sed ni - mi - e 114. stu - dent la - sci - vi - e  
 117. Non stant in a - ci - e 118. a - fa - ci - e; 119. con - tra - ri - e 120. ce - dunt po - ten - ci - e,  
 115. cum in - glu - vi - e 116. pro - cu - ran - de cu - ti.  
 121. pa - ci - en - ci - e 122. seu - to de - sti - tu - ti.  
 123. Ni - chil e - xi - mi - e 124. con - stan - ci - e, 125. sed pro - pri - e  
 126. ti - ment i - gna - vi - e. 127. Plus pe - cu - ni - e 128. stu - dent quam sa - lu - ti.

**VII**  
 129. Pre - ce, pre - ci - o 130. fit in - tru - si - o, 131. nam pre - la - ci - o  
 136. Cle - ri con - ci - o 137. ac re - li - gi - o 138. sunt ob - pro - bri - o;  
 132. ven - di - tur, 133. e - mi - tur, 134. nec of - fi - ci - o 135. pud - dor est ab - u - ti.  
 139. ster - ni - tur, 140. sper - ni - tur, 141. pri - vi - legi - o 142. da - to ser - vi - tu - ti.  
 143. Nul - la stu - di - o 144. fit pro - te - ctio - o. 145. Iu - go ni - mi - o  
 146. pre - mi - tur, 147. le - di - tur, 148. quo - rum bra - chi - o 149. so - lent es - se tu - ti.

**VIII**  
 150. O - mnis sta - tus 151. im - mu - ta - tus 152. gre - gis et pa - sto - ris;  
 156. Nu - tat thro - nus, 157. dum pa - tro - nus 158. nul - lus est ho - no - ris,  
 153. con - tur - ba - tus 154. prin - ci - pa - tus 155. re - gis iu - ni - o - ris.  
 159. ne - mo bo - nus 160. por - tans o - nus 161. gra - ci - a mi - no - ris.

**IX**  
 162. Vo - ta plu - ra, 163. pre - ces, thu - ra, 164. ge - mi - tus a - ma - ri 165. pro - se - cu - ra  
 169. Sic - ut na - vis 170. per - i - tu - ra 171. flu - ctu - at in ma - ri, 172. i - ta gra - vis  
 166. re - gni cu - ra 167. plan - ctu pa - ri 168. fi - unt in al - ta - ri.  
 173. hec pres - su - ra 174. nec se - da - ri 175. pot - est nec sa - na - ri.  
 176. Sic - ut pan - ni 177. com - mis - su - ra 178. ru - pti re - pa - ra - ri,  
 179. tan - ti dam - pni 180. sic scis - su - ra 181. re - for - ma - ri 182. ne - quid, sed de - for - ma - ri.

X

183. Ce - pit per o - di - a, 185. fre - mit mi - li - ci - a,  
184. cre - vit in - vi - di - a, 186. se - vit ma - li - ci - a.

XI

187. O - mnes que-runt pro - pri - a 188. mi - li - tes et cle - ri; 189. ti - ment hii de cu - ri - a  
190. per hos a - mo - ve - ri. 191. Un - de pal-pant vi - ci - a 192. sub-ver-so - res ve - ri;  
193. do - lent hii ne - go - ci - a 194. per i - gno - tos gc - ri;  
195. pri - mus ad con - si - li - a 196. per e - gri - nus he - ri.

XII

197. Dic er-go, ve - ri-tas, 198. u - bi nunc ha - bi-tas? 199. E - qui-tas, 200. lar - gi - tas,  
201. u - bi nunc la - ti-tas? 202. Quid pro-fu-it, 203. que pre-fu-it, 204. ma - li - gni - tas?

	Veritas,	Truth,
	Equitas,	equity,
	Largitas	[and] generosity
1.1.5	Corruit;	have fallen;
	Falsitas,	deceit,
	Pravitas,	depravity,
	Parcitas	[and] niggardliness
	Viguit;	flourish;
	Urbanitas	urbanity
1.1.10	Evanuit.	has vanished.
	Caritas	Charity,
	Castitas,	chastity,
	Probitas	[and] honesty
	Viluit;	have lost their value;
1.2.5	Vanitas,	vanity,

	Feditas,	foulness,
	Vilitas	[and] meanness
	Claruit;	stand out;
	Rusticitas	boorishness
1.2.10	Prevaluit.	prevails.
	Semitas	Along hidden paths
	Abditas	Novitas
		the new age
		Circuit;
1.3.5	Solitas,	travels;
	Cognitas,	the normal,
	Debitas	well known,
	Arguit,	obligatory [ways]
	Antiquitas	it disputes,
1.3.10	Quas tenuit.	those which earlier generations kept to.
	Ius, racio,	Law, reason,
	Discrecio,	[and] discretion,
	Concordie	the protectors
	Communio,	of harmony,
	Compassio,	[and] compassion
2.1.5	Correccio,	[and] redress,
	Miserie	the defenders
	Proteccio	of distress,
	Proscribitur exilio.	are proscribed and exiled.
	Vis, ulcio,	Force, vengeance,
	Presumpcio,	[and] insolence,
	Discordie	[which produce] discord
	Contencio,	and strife,
2.2.5	Suspicio,	suspicion
	Detraccio	[and] defamation,
	Calumpnie	[which] harass
	Vexacio	with false accusation,
	Nituntur patrocinio.	find support in patronage.
	Fraus, ficcio,	Fraud, cheating,
	Seduccio	[and] corruption
	Iusticie	in the guise
	Sub pallio,	of justice,
2.3.5	Ambicio,	ambition,
	Prodicio	[and] treason
	Sub cinere,	disguised by ash

	Cilicio Virtutis gaudent precio.	[and] sackcloth revel in the reward due virtue.		Paupertati Ostia doctores:	abandoned to poverty, knock on doors:
3.1.4	Avaricia Querit spolia, Quia propria Facit communia.	Greed seeks spoils, as it makes private possessions common property.	5.3.4	Licterati Spe fraudati Egent post labores. Probitati Ac etati Desunt provisores.	Learnèd men, cheated of hope [and] with their labors over, are in want. Good character and age have no providers.
	De luxuria Torpor, occia. Via devia Repit recordia.	From luxury [come] inaction [and] lethargy. Along the winding road [of error] folly crawls.		Non vocati, Non creati Presunt iuniores, Vi mitrati, Vi plantati, Meritis minores.	Uncalled, unelected, younger men are in charge; they have won their mitres and power by force and are inferior to their positions.
	De superbia Livor, odia. Tria vicia	From pride [come] envy [and] hatred. These three vices		Canes impudencie, Avidi, muti, Sues inmundicie,	Dogs of indecency, greedy [and] mute, pigs of filth,
	Trahunt omnia.	drag everything down.		Luto polluti, Tigres avaricie, Questum secuti,	polluted by mire, tigers of avarice, pursuing gain,
4.1.3	Latet dubie Malicie ferbura Zeli specie, Fraus calumpnie Iusticie figura.	The passion of treacherous malice hides behind the mask of zeal [and] the crime of false accusation behind the figure of justice.	6.1.4	Nulli custodie Familie, Sed nimie Student lascivie Cum ingluvie Procurande cuti.	they are not interested in guarding the family [of God] but too eagerly they seek luxury and gluttony, catering to their own hides.
	Tristi facie, Vultus macie Ypocrisis pictura.	With gloomy face [and] emaciated look, the picture is one of hypocrisy.		Non stant in acie A facie; Contrarie Cedunt potencie, Paciencie Scuto destituti.	They do not stand in the battle line facing the enemy; quite to the contrary, they give way to power, forsaking courage and its protection.
	Amicicie Sub effigie Nequicie structura.	Behind a show of friendship lies a structure of wickedness.		Nichil eximie Constancie, Sed proprie Timent ignavie. Plus pecunie Student quam saluti.	They are not concerned with great firmness but rather with a display of personal cowardice. They have more interest in money than in salvation.
	Iam prelati Sunt Pilati, Iude successores, Pium rati Christum pati, Caÿphe fautores.	Now the prelates are Pilates [and] successors of Judas, who think it right for Christ to suffer, these followers of Cayphas.			
5.1.4	Dum cognati Prebendati Surgunt ad honores, Pulsant dati	While their relatives with their prebends rise to offices, their teachers,	6.4.4		

	Prece, precio Fit intrusio, Nam prelacio Venditur, Emitur, Nec officio Pudor est abuti.	By importuning and payment entry is made, for the office of prelate is bought [and] sold, and there is no shame in misusing an office.		Fiunt in altari.  Sicut navis Peritura Fluctuat in mari, Ita gravis Hec pressura Nec sedari Potest nec sanari.	are brought to the altar.  Just as a ship doomed to destruction tosses about on the sea, so this heavy affliction can neither be assuaged nor remedied.
7.1.4	Cleri concio Ac religio Sunt opprobrio; Sternitur, Spernitur, Privilegio Dato servituti.	The community of the clergy and its religious habits are in dishonor; it is laid low [and] scorned, with privilege given to servitude.		Sicut panni Commissura Rupti reparari, Tanti dampni Sic scissura Reformari Nequid, sed deformari.	(Un)like repairing the tie of a torn garment, so the rift in this enormous disaster cannot be put right but only made worse.
7.2.4	Nulla studio Fit protectio. Iugo nimio Premitur, Leditur, Quorum brachio Solent esse tuti.	There is no protection for religious fervor. They are weighed down by an all too heavy yoke [and] harmed by them in whose hands they are accustomed to be safe.		Cepit per odia, Crevit invidia,  Fremit milicia, Sevit malicia.	It began through hatred, grew through envy,  [now] roars with militancy [and] rages with wickedness.
7.3.4	Omnis status Immutatus Gregis et pastoris; Conturbatus Principatus Regis iunioris.	The whole situation of flock and shepherd has changed; in confusion [is] the domain of the young king.		Omnes querunt propria Milites et cleri; Timent hii de curia Per hos amoveri; Unde palpant vicia, Subversores veri; Dolent hii negocia Per ignotos geri; Primus ad consilia Peregrinus heri.	All seek their own ends, soldiers and clerics [alike]; these fear being pushed out of the court by the others; and so, subverters of the truth, they embrace the vices; they complain that business is handled by ignorant people. The head man at the council [today] [was] a foreigner yesterday.
8.1.4	Nutat thronus, Dum patronus Nullus est honoris, Nemo bonus Portans onus Gracia minoris.	His throne totters, for there is no protector of his honor, no good man carrying the burden for the young lad.		Dic ergo, veritas, Ubi nunc habitas?  Equitas, Largitas, Ubi nunc latitas?	Tell us then, truth, where do you live now?  Fairness, [and] generosity, where do you hide now?
8.2.4	Vota plura, Preces, thura, Gemitus amari Pro secura Regni cura Planctu pari	Many vows [and] prayers, [offerings of] incense, [and] bitter wailings for a peaceful reign, with lamentation to match,	11.5 10.1.2 10.2.2	Quid profuit, Que prefuit, Malignitas?	What has wickedness gained us, which has been in control?
9.1.4			12.4 12.8		

Rejected readings: 1.3.2 abdicas 2.1.3 concordio 2.1.6 correpcio  
 3.2.4 rapit 4.3.2 efficie 5.1.2 sub 5.1.4 viti 5.2.6 nostia 6.4.6  
 pecrunie 7.2.4-5 transposed 9.3.1 pannis 11.10 eri 12.4 largitas  
 repeated

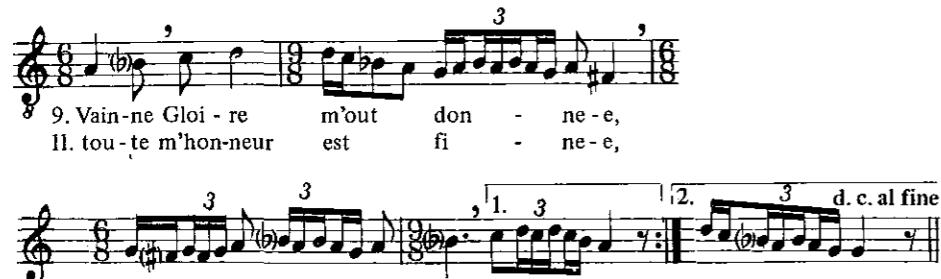
Music notes: Mensural notation. 1) no rest or bar in lines 3, 15, 23,  
 57, 105, 198, 200 2) *F* in line 5 3) punctum divisionis in lines 8,  
 28, 58, 59, 62, 63, 68, 73, 76, 78, 79, 113, 119, 124, 125, 126, 129, 130,  
 131, 134, 136, 137, 141, 144, 145 4) brevis in lines 10, 152, 155, 158,  
 161 5) longa in lines 10, 30, 64, 68, 204 6) 7) longa rest in  
 lines 140, 168 8) next eight notes in lines 162-164 written a 3rd  
 lower 9) *D* in lines 175, 177 10) only two longae *A* 11) double  
 bars.

Notes: Line 3.3.4 contains only five syllables instead of the six found in the corresponding lines of 3.1 and 3.2, while line 9.3.7 contains seven syllables rather than the six found in the corresponding lines of 9.1 and 9.2; in each instance the irregularity is supported by the music. Philip the Chancellor's "young king" of line 8.1.6 refers to Louis IX, who acceded to the throne in 1226, at the age of twelve. For the compiler of the Fauvel songs, almost a century later, the allusion could be made to serve for either Louis X, who was 25 years old when he became king in 1314, or Philip V, who was 23 when he ascended to the throne in 1316.

#### 26. Folio 23<sup>vc</sup>. Virelai.

G1 no.360, D no.55. Refrain alone: G2 no.309, B no.1536.

13. Song No.26, introduced by the statement, "Lors a Fauvel ceste balade/Mise avant de cuer moult malade [Then Fauvel, sick at heart, came forth with the following 'balade']." (f.23<sup>v</sup>)



R.4

*Providence, la senee,  
A poinnes m'a encliné  
A savoir que destinee  
M'a desques ci destiné.*

1.4

Fortune, par mon desroy,  
Si m'a enhaï  
Ne veust que soie mes roy.  
Fate m'a trahi.  
Vainne Gloire m'out donnee,  
Donc je voi que sui finé;  
Toute m'honneur est finee,  
Si hé l'eure que fui né.

1.8

[*Providence, la senee,  
A poinnes m'a encliné  
A savoir que destinee  
M'a desques ci destiné.]*

2.4

Forment me doi doulouser  
De ce qu'envaÿ  
Tèle dame d'espouser;  
Des adonc chaÿ.  
Trop me vint fole pensee  
Quant ce chemin cheminé;  
J'eusse fait mellieur journee  
D'avoir mon clos rebiné.

2.8

[*Providence, la senee,  
A poinnes m'a encliné  
A savoir que destinee  
M'a desques ci destiné.]*

C'est merveilles a conter

3.4

De ce qu'envaÿr  
L'osay. De trop haut monter  
Doit l'en [bas] chaïr.  
Cele en est vers moi iree;  
De ce le chief enclin ai,  
Prest d'endurer tel hachiee  
Com par li yert terminé.

3.8

*Providence, la senee,  
A poinnes m'a encliné  
A savoir que destinee  
M'a desques ci destiné].*

how I dared to be presumptuous  
with her. One who rises too high  
is bound to fall down.  
The lady is angry with me for it;  
my head is therefore bowed,  
and I am ready to endure such torment  
as will be determined by her.

*Providence, the wise,  
has with effort led me  
to realize that destiny  
has destined me for this state.*

Rejected readings: R.4 dequeus 1.7 me honneur (+I) 1.8 ne occurs at the beginning of the fourth MS line below, i.e., just before 2.6 ce chemin 3.4 -l; emendation as in the proverb De si haut si bas (Morawski no.557) and in other phrases (see Tobler-Lommatsch, s.v. haut); as Långfors points out, Gennrich's addition of plus, repeated by Dahnk, is unacceptable 3.5 Cele nest, emendation as in Gennrich and Dahnk 3.6 ai] et, emended to é in Gennrich and

Dahnk 3.7 hachie; Långfors, wanting to retain hachie and change iree to irie to rhyme with it, overlooks the fact that this half-stanza needs to show the same rhyme scheme as both the refrain and the preceding set of lines 4-8

Music note: 1) comma indicates a punctum divisionis.

Note: The narrative text introducing this piece calls it a "balade"

## 27. Folios 23vc-24ra. Ballade.

G1 no.361, D no.56. Refrain alone: G2 no.1271, B no.1201.

1. En chan - tant me veul com-plain-dre  
3. de ce qu'a mer - ci a - tain - dre

2. a vous, da - me sei - gneu - ri e,  
4. ne puis, an - çois me de - tri - e.

5. Ain-si lan - guis, ne vif mi - e, 6. en tres a - mou - reuse ar-du - re,

7. las! quant on n'a de moy cu - re!

En chantant me veul complaindre  
A vous, dame seigneurie,  
De ce qu'a merci ataindre  
Ne puis, ançois me detrie.  
Ainsi languis, ne vif mie,  
En tres amoureuse ardure,  
*Las! quant on n'a de moy cure!*

I want to lament to you  
in song, noble lady,  
that I cannot attain  
mercy but am instead held back.  
Thus I languish, lifeless,  
in very amorous ardor,  
*alas! since I am not loved.*

Rejected readings: 6 tres] gres, *emendation as in Gennrich and Dahnk*  
7 n'a] ha, *emendation as in Gennrich and Boogaard*

Music note: 1) comma indicates a punctum divisionis.

Nos.28-40, refrains, are tiny lyric pieces of a type that, whatever their origin, circulated independently and often came to be incorporated at fixed intervals into the melody and text of larger compositions, such as pastourelles and rondeaux. The present refrains are most unusual in occurring, at irregular intervals, in a setting that is not only extremely long, but non-strophic and non-musical. The setting is Fauvel's 545-

line response to the allegorical Lady Fortune, who has just rejected his marriage suit; it is composed of octosyllables arranged in rhyming couplets. The refrains, placed after as few as 30 lines or as many as 59, are linked by rhyme to the preceding verse—No.28 *amerai* rhymes with a foregoing *chanterai*, No.29 *pris* with a foregoing *repris*, etc.—and then linked to the following verse or verses by lexical repetition—No.30 *cuer . . . rit . . . joie* are picked up as *rire . . . / cuer . . . joie*, No.31 *emble* is repeated at the beginning of the next line, No.32 *mon cuer . . . perdu* come back as *mes cuers . . . perdu*, etc. (See Regalado, "Grafting Verse . . .")

#### 28. Folio 24<sup>rb</sup>. Refrain.

G2 no.98 (p.234), D p.118, B no.906. For other sources, see G2 pp.102, 169 and B.



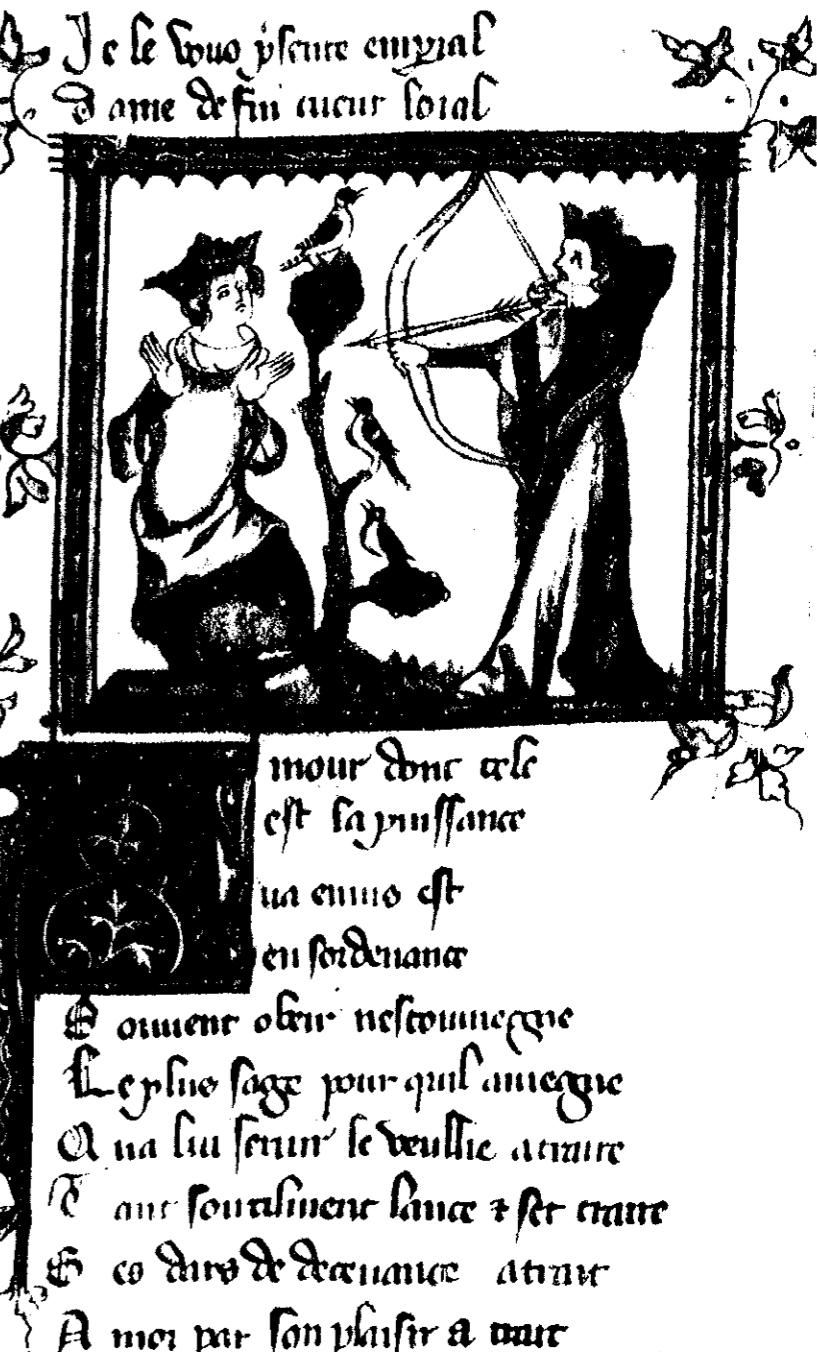
*J'ai amé et touz jourz amerai.*      *I have loved and shall always love.*

#### 29. Folio 24<sup>rc</sup>. Refrain.

G2 no.933 (p.234), D p.119, B no.945.



*J'aim dame d'onour et de pris, etc.*      *I love a lady of honor and worth.*



14. Love shooting an arrow at Fauvel.  
This image is evoked in the lines immediately following, which Fauvel addresses to Fortune. (f.24<sup>r</sup>)

**30. Folio 24<sup>v</sup>a. Refrain.**

G2 no.983 (p.235), D p.121, B no.1781. For other sources, see G2 pp.216, 225, 260, 272 and B.



*Tout le cuer m'en rit de joie quant la voi.*    *My whole heart smiles with joy when I see her.*

Rejected reading: la voie

**31. Folio 24<sup>v</sup>a. Refrain.**

G2 no.317 (p.235), D p.122, B no.1717. For other sources, see G2 pp.31, 267 and B.



*Son dous regard m'a mon cuer emblé.*    *Her sweet glance stole my heart away.*

**32. Folio 24<sup>v</sup>b. Refrain.**

G2 no.1241 (p.235), D p.123, B no.1649a.



*S'amours m'ont mon cuer emblé, n'est pas perdu.*    *If love has stolen my heart away, it is not lost.*

**33. Folio 24<sup>v</sup>c. Refrain.**

G2 no.1160 (p.235), D p.125, B no.833.



*He, Dieus! tant joliment m'a pris bonne amour!*    *Ah, God! so gladly has good love taken hold of me!*

**34. Folio 25<sup>r</sup>a. Refrain.**

G2 no.963 (p.235), D p.126, B no.81. For other sources, see G2 pp.170, 213, 263, 273 and B.



*A ma dame servir met tout mon cuer et moy.*    *I put my whole heart and self into serving my lady.*

Rejected reading: met] meit    Music note: 1) this note omitted; emended.

**35. Folio 25<sup>r</sup>b. Refrain.**

G2 no.315 (p.235), D p.128, B no.394.



*Dame, a vous me sui donné.*    *Lady, I have given myself to you.*

**36. Folio 25<sup>rc</sup>. Refrain.**

G2 no.217 (p.235), D p.129, B no.1121.

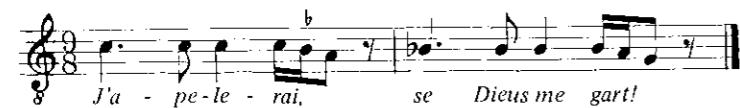


*Je puis bien dire: Las! mar vi  
Vostre dous viaire.*

*I may well say: Alas! woe that I saw  
your sweet face.*

**37. Folio 25<sup>va</sup>. Refrain.**

G2 no.282 (p.235), D p.131, B no.1015. For another source, see G2 pp.173 and B.



*J'apelerai, se Dieus me gart!*

*I'll call out, so help me God!*

**38. Folio 25<sup>vb</sup>. Refrain.**

G2 no.700 (p.236), D p.132, B no.80. For other sources, see G2 pp.82, 144 and B.



*A jointes mains vos pri,  
Douce dame, mercy.*

*With clasped hands I beg you,  
gentle lady, for mercy.*

Rejected reading: 2 mercy occurs on the third MS line below, with no notes

Music notes: 1) punctum divisionis 2) omits this measure; emended.

**39. Folio 25<sup>vc</sup>. Refrain.**

G2 no.1099 (p.236), D p.134, B no.721.



*Et quant il vous [plaira], j'arai le don  
Que doit avoir ami, autrement non.*

*And if you like, I shall have the reward  
that a lover should have; otherwise I shall not.*

Rejected reading: 1 Two syllables seem to be missing; addition of plaira suggested by Dahnk; Gennrich and Boogaard print Et quant il vous? J'arai le don, whose sense is not clear.

Music note: 1) punctum divisionis.

**40. Folio 25<sup>ve</sup>-26<sup>ra</sup>. Refrain.**

G2 no.711 (p.236), D p.135, B no.1024.



*J'atendrai ainssi, aim!*

*Dame, tant com vous plera. Mercy!*

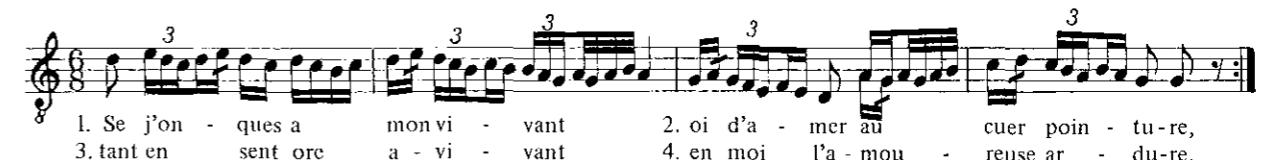
*I will wait like this, alas!*

*lady, as long as you like. Mercy!*

Rejected reading: 1 Latendrai, emendation as in Gennrich, Dahnk, Boogaard

**41. Folio 26<sup>ra</sup>. Ballade.**

G1 no.362, D no.57. Refrain alone: G2 no.453, B no.1573.



5. par re - mem-brer que j'en - du - re 6. les dous mauls pour douce et gen - te,  
8. 7. qu'en chant faire en met m'en-ten - te.

1.4  
Se j' onques a mon vivant  
Oi d'amer au cuer pointure,  
Tant en sent ore avitant  
En moi l'amoureuse ardure,  
Par remembrer que j'endure  
Les dous mauls pour douce et gente,  
*Qu'en chant faire en met m'entente.*

If ever in my lifetime  
I have felt the sting of love in my heart,  
I now feel so keenly  
in me its amorous burning,  
as I remember that I suffer  
the sweet pains for a sweet and lovely creature,  
*that I give my attention to composing a song.*

2.4  
Mes qu'en iroie estrivant,  
Quant du chant m'est cause pure  
Cele qu'en li descrivant  
Nommer puis sanz mesprenture  
"Flour de beauté"? J'ai droitire,  
Dont son cuer tant m'atalante  
*Qu'en chant faire en met m'entente.*

But would it take any effort,  
when the pure reason for my song is  
the lady whom, when I describe her,  
I can with no exaggeration call  
"Flower of beauty"? I am right [to do it],  
for her heart so inspires me with love  
*that I give my attention to composing a song.*

3.4  
Franc cuer qu'en voit eschivant  
Touz mauls, cors tout tel d'erdure  
Qu'en le puet dire ensivant,  
Vis d'angeline figure,  
Merci! Tant me plaist la cure  
De vous amer, que qu'en sente,  
*Qu'en chant faire en met m'entente.*

Noble heart that one sees eschewing  
all wickedness, body just like it in regard to filth,  
so that one can call it compatible [with the heart],  
face of an angelic figure,  
have mercy! I so enjoy the task  
of loving you, whatever [pain] I may feel,  
*that I give my attention to composing a song.*

Rejected readings: 1.7 met] meit 2.3 Tèle; Gennrich and Dahnk retain the MS reading; they also place a question mark at the end of 2.1 and print the rest of the stanza as a single sentence; the result is unsatisfactory in both meaning and syntax 3.2 derdure emended by Gennrich and Dahnk to verdure, which, like their omission of any punctuation between mauls and cors, suggests incomprehension; Lozinski proposes d'erdure, which would represent either d'ardure or d'ordure, but can go no further in elucidating the verse; our interpretation takes Lozinski's proposal as its point of departure 3.4 angelin (-l)

Music note: 1) punctum divisionis.

#### 42. Folio 26<sup>va-c</sup>. Semi-lyric composition.

H pp.367-380, D pp.LIX-LXVI and 139-142. The composition represented in our musical transcription is a complete song independent of the non-melodic eleven-stanza elaboration whose text and translation follow. Listed in Raynaud-Spanke as song 895a, it occurs in Br 3v and on the guard leaf of BN5 and also serves as the point of departure for No.55 below. In Br the composition appears as one voice of a motet—indeed the part properly called the motet; and the passage in the *Fauvel* that announces the piece uses that word to identify it; Dahnk likewise calls it a motet, and

Hoepffner speaks of a "motet farci" in reference to the semi-lyric elaboration. Since, in this larger text, the disjointed segments of the original song have the appearance of refrains, both Gennrich and Boogaard include them as such; they are listed as follows: Refrain 1: G2 no.378 (p.236), B no.776, and see fatras, No.55 below; Refrain 2: G2 no.382 (p.236), B no.482; Refrain 3: G2 no.394 (p.236), B no.634; Refrain 4: G2 no.441 (p.236), B no.1876; Refrain 5: G2 no.211 (p.237), B no.762 (second half also occurs in two other texts; see B); Refrain 6: G2 no.214 (p.237), B no.923 (for other source, see B).

1. Han, Dieus! ou pour - rai je trou - ver 2. con - seil, con - fort n'a - le - ge - ment  
8. 3. des mauls que la belle au vis cler 4. me fait sen - tir si as - pre - ment?  
8. 5. Du tout en tout en moi gre - ver 6. se de - lite et a es - ci - ent.  
8. 7. Vrai Dieus, com - ment de ce tour - ment 8. por-roite is - tre se - ü - re - ment?  
8. 9. Las! quant mer - cy pri dou - ce - ment 10. el - le me dit cru-eu - se - ment:  
8. 11. "Fui de cil! De toi n'ai que fe - re! 12. J'ai ce qui me vient a ta - lant."  
8. 13. Ains - si en moi choi - sist et prent 14. sanz par - ler a pre-vost n'a mai - re.

R1.1

*Han, Dieus! ou pourrai je trouver—*

*Oh, God! where can I find—*

*Han, Dieus! de tout le monde sire,  
En quel réaume, en quel empire,  
En quelle contree ne terre,*

*Oh, God! lord of all the world,  
in what kingdom, in what empire,  
in what country or region,*

1.4	Qui est qui le me sache a dire, Tant lointain païs sache eslire? <i>Ou pourrai je trouver par querre</i>	who is there who can tell me, can choose a place however far away? Where can I find, through searching,	6.4	<i>Vrai Dieus, set l'en chemin ne voi?</i> S'il a ci nul qui cler i voie, Par pitié le m'ensegne et die <i>Comment de ce tourment porroie</i> Istre! Meschief faire en voudroie Pour istre de s'aspre enreidie—	True god, does anyone know of a road or a path? If there is anyone here who sees clearly, let him out of pity show me and say how I could escape from this torment! I would willingly commit a misdeed in order to escape from her harsh stubbornness—
R1.2	<i>Conseil, [confort n'ailegement]?</i>	<i>counsel, comfort, and relief?</i>	R4.2	— <i>seürement.</i>	— <i>successfully.</i>
2.4	De quoi trouver <i>conseil, confort N'ailegement?</i> Si me confort Amour, pas cler n'i puis veoir A confort trouver; c'est moult fort! Mes dont vient ce grant descomfort? Il se couvendroit pourveoir	Find counsel, comfort, and relief for what? So help me love, I cannot see clearly how to find comfort; it's very hard! But where does this great discomfort come from? It would be right to take precautions	7.4	Voire, istré m'en <i>seürement</i> , Que bien sai que tout quittement Par mort m'en istroie, mes puis Qu'istre en pensé sainement Mieulkx me pleroit. Mes vraiment, Quant ne plest ma dame, ne puis.	Indeed, I will escape successfully, for I well know that I would escape quite freely through death—but then it would please me more to escape in good health, in my mind! But truly, since it does not please my lady, I cannot.
R2	<i>Des mauls que la belle au vis cler Me fait sentir si asprement.</i>	<i>against the woes that the radiant-faced beauty makes me feel so bitterly.</i>	R5.1	<i>Las! quant mercy pri doucement—</i>	<i>Alas! when I beg for mercy gently—</i>
3.4	Dont il vient? <i>Des mauls que la belle Au vis cler</i> (et de cors est telle: Belle sanz per) <i>me fait sentir Si asprement que l'estencelle</i> D'amour m'art tout souz la mamelle. Qui m'en puet de mort garantir?	Where it comes from? From the woes that the radiant-faced beauty (and in body she is the same: peerlessly beautiful) makes me feel so bitterly that the spark of love sets fire to my breast. Who can protect me from death?	8.4	Certes, bien pert que pas ne plaise A ma dame que ma mesaise Puist sanz ma mort faillir, quar, <i>las!</i> <i>Quant mercy pri, si com j'ai l'aise, Doucement, qu'il ne li desplaise,</i> Savez que li truis en ce cas?	It is indeed quite clear that my lady is not pleased [by the thought] that my trouble could end without my death, for, alas! when I beg for mercy, as it suits me to do, gently, lest she be displeased, do you know what reply I receive in that case?
R3.1	<i>Du tout en tout a moi grever se delite—</i>	<i>She utterly delights in hurting me—</i>	R5.2	<i>Elle me dit crueusement:</i> “ <i>Fui de ci! De toi n'ai que fere!</i> ”	— <i>She says to me cruelly:</i> “ <i>Go away! I have nothing to do with you!</i> ”
4.4	Comment sera il que n'en muire, Quant celle en qui confort deduire Me deüssse tant me despite Que pour moi pour faire au cuer cuire ( <i>Du tout [en] tout ce me doit nuire</i> ) Trop <i>en moi grever se delite?</i>	How can it be that I won't die, if the one in whose comfort I should rejoice detests me so much that in order to singe my heart (this will surely be utterly harmful to me) she greatly delights in hurting me?	9.4	Comprendre puis sensiblement <i>Qu'elle me dit crueusement:</i> “ <i>Fui de ci! De toi n'ai que faire!</i> ” Quant en chiere et contenement Je voi qu'el quiert l'eslongnement De moi sanz point ver li atraire.	I can keenly understand that she says to me cruelly: “ <i>Go away! I have nothing to do with you!</i> ” when in her face and in her behavior I see that she seeks to be far away from me, with no attempt at all to draw me close.
R3.2	— <i>et a escient.</i>	— <i>and deliberately.</i>	R6.1	“ <i>J'ai ce qui me vient a talant</i> ”:	“ <i>I have what I desire</i> ”:
5.4	<i>Et a escient c'est, sanz doute, Qu'el m'esloigne en place et en route En regarz pour [moi] tant grever. D'amoureus atrait n'i truis goute, Ne priere de moi n'escoute. Bien me doit dont le cuer crever.</i>	And deliberately it is, no doubt, that in public, in the street, she dismisses me with a glance in order to hurt me so. I find no drop of amorous attraction on her part, and she listens to no prayer of mine. My heart, then, is surely bound to burst.	10.4	Si rai bien tant en moy savoir Que quant mes sieux, mes dis n'a, voir, A cuer, ainz met en nonchalant Ce qu'a gré li voi d'autre avoir, Qu'assez me fait ce mot savoir: “ <i>J'ai ce qui me vient a talant.</i> ”	Indeed, I have great awareness [of the situation], because, since she does not, truly, cherish my performances or my songs, she rather shows indifference to what I see her welcome from another man, [and] because she often lets me hear this line: “ <i>I have what I desire</i> ”
R4.1	<i>Vrai Dieus, comment de ce tourment Porroie istre—</i>	<i>True God, how could I escape from this torment—</i>			

*Ainssi en moi choisist et prent  
Sanz parler a prevost n'a maire.*

*Thus she picks and chooses in me  
without speaking to any authority.*

S'ainssi la bele sanz reproche,  
Douce de vis, riant de bouche,  
*En moi choisist et prent* sanz bourde,  
*Sanz parler*, quar en riens ne touche  
*A prevost n'a maire*, et je couche  
Ma vie en li, que qui m'en sourde.

And thus the blameless beauty,  
with gentle face and smiling mouth,  
picks and chooses in me, with no jesting,  
without speaking, for it is of no concern,  
to any authority, and [yet] I dedicate  
my life to her, whatever may thereby befall me.

Rejected readings: 1.1 Hau 1.2 en] nen (+I), emendation as in Hoepffner and Dahnk R1.2 Both music and two-thirds of the line are omitted, as is an illuminated capital C. Missing material is supplied from the following stanza. 2.1-2 De] Le; Hoepffner, followed by Dahnk, emends to Ne poi and reads Ne poi trouver conseil, confort, / N'alegement, si me confort / Amour; 3.5 m'art] mar, emendation as in Hoepffner and Dahnk 4.1 MS lacuna between Com and sera filled as in Hoepffner and Dahnk 4.4 Repetition of pour creates syntactic awkwardness; delete second pour and read dissyllabic fairé? 4.5 MS lacuna filled as in R3 5.3 -l; emenda-

tion as in Hoepffner and Dahnk R4.2 Porrai ie i. (+I), emendation as suggested by porroie in line 6.4; others preserve MS reading 7.1 m'en] me, emendation as in Hoepffner and Dahnk 8.3 Puit 9.4 et en c. (+I) 10.1 Dahnk reads S'irai 10.3 met] moit, emendation as in Hoepffner R6.3 n'a] ne a (+I) 11.2 Hoepffner misreads de vois

Music notes: 1) punctum divisionis 2) notes for next six syllables omitted; emended from No.55 below 3) longa rest 4) longa; emended

#### 43. Folio 27va. Single-stanza song with refrain.

G1 no.363, D no.58. Refrain alone: G2 no.147, B no.441.

Dame, se par bien amer  
Me voulez a mort jugier,  
A ce me veul confor-ter  
Que vo vrai martir serai.

Lady, if for loving sincerely  
you want to sentence me to death,  
I will take comfort in this:  
that I shall be a true martyr to you.

*Dame, s'aucun confort n'ai  
De vous, durer ne porrai.*

*Lady, unless I have some comfort  
from you, I cannot endure.*

Music note: 1) punctum divisionis.

Note: In the absence of a fourth line ending in -er, Gennrich takes this minimal poem to be an incomplete ballade and prints the text with a blank line between our 3 and 4. While the text's formal classification is not clear, there is no doubt that it is quite complete semantically and syntactically as it stands.

#### 44. Folio 27va-b. Virelai.

G1 no.364, D no.59. Refrain alone: G2 no.883, B no.615.

*Douce et de tout noble afaire,  
N'assentez  
Qu'en languissant mon cors s'uze en vous servir.*

*L onc temps de cuer sanz meffaire  
A i servi, ne du retraire  
Ne serai par douleur traire  
Ja temptez.  
S'amant doit par ce nul jour bien deservir,*

*Gentle lady, noble in all things,  
do not consent  
that, languishing, I should waste away in your service.*

*I have served for a long time sincerely  
and with no misdeed, and I will never be  
tempted, because of suffering pain,  
to withdraw.  
If a lover is thereby to deserve success one day,*



15. Fauvel and Fortune. Below, the opening lines of No.44. (f.27v)

*Douce et de tout noble afaire,  
N'assentez  
Qu'en languissant mon cors s'uze en vous servir].*

*gentle lady, noble in all things,  
do not consent  
that, languishing, I should waste away in your service.*

Onques ne vous daigna plaire  
Moi oïr n'a vous atraire,  
Et plus sui par tel contrarie  
Tourmentez  
Quant vers vous me veul oncor plus asservir.  
2.5

Never have you deigned to wish  
to hear me or to call me to you,  
and I am all the more tormented  
by such a rebuff  
as I want even more to be your servant.

*Douce fet de tout noble afaire,  
N'assentez  
Qu'en languissant mon cors s'uze en vous servir].*

*Gentle lady, noble in all things,  
do not consent  
that, languishing, I should waste away in your service.*

De vous prier, debonnaire,  
De secours ne me puis taire,  
S'en priant sanz faus tour faire  
Ne sentez  
Pour grace enquierre endurant sanz messervir.  
3.5

I cannot restrain myself, gracious lady,  
from begging you for succor  
if, although I plead without taking a false step  
[and] although I persist in serving flawlessly,  
you do not acknowledge my quest for grace.

*Douce fet de tout noble afaire,  
N'assentez  
Qu'en languissant mon cors s'uze en vous servir].*

*Gentle lady, noble in all things,  
do not consent  
that I should waste away in your service.*

Rejected readings: 1.1 mesfaire 3.1 Dej le (=Je), emendation as in  
Gennrich and Dahnk 3.3-5 unclear

Music notes: 1) punctum divisionis 2) music for lines 3-8  
omitted; emended from refrain.

#### 45. Folio 27v b. Ballade.

G1 no.365, D no.60. Refrain alone: G2 no.1273, B no.580. For another source of the refrain, see G2 p.253 and B.

1. Jo-lis sanz rai-son cla-mer 2. me doi bien et vueil,  
3. qu'a-mé ai et plus d'a-mer 4. art que je ne sueil  
5. vous, chie-re dame, et d'a-cueil 6. et d'es-gart vous truis tant du-re.  
7. Dieus! vo cuer com-ment l'en-du-re?

	Jolis sanz raison clamer Me doi bien et vueil, Qu'amé ai et plus d'amer Art que je ne sueil Vous, chiere dame, et d'acueil Et d'egart vous truis tant dure. <i>Dieus! vo cuer comment l'endure?</i>	I should, and will, call myself groundlessly cheerful, for I have fallen in love with, and more than ever burn with love for you, dear Lady, yet in greeting and in glance I find you very cold [lit. harsh]. <i>God! how can I endure your attitude [lit. heart]?</i>		Se de secours pou ne point Ne sent de celle venir La cui amour si me point, Si n'ose j'a ce tenir, Que, du seul doux souvenir Qu'ai de li, toute saison <i>D'estre jolis ai raison.</i>	Even if I sense little or no succor coming from the lady love for whom so stings me, I dare not let that give me pause, for, from the sweet memory alone that I have of her, at all times <i>I am right to be of good cheer.</i>
1.4			1.4		
1.7			1.7		
2.4	Qu'a souffrir ne m'est c' amer Dont pour vous me dueil, N'a autre pour reclamer De secours n'ai l'ueil, Las! et de vous n'en recueil Fors desdaing, et muir d'ardure. <i>Dieus! vo cuer [comment l'endure]?</i>	For I do not find it bitter to suffer my mourning on your account, and I have no mind [lit. eye] to seek succor from another woman, alas! yet from you I reap only disdain, and I am burning to death. <i>God! how can I endure your attitude?</i>	2.4	Car de cors tant gent ne joint, D'atour, de biau maintenir, Nulle a li par ne se joint, Que, pour grief dont qu'avenir M'en puist, d'amer retenir Me doie ja se [bien non ?]. <i>D'estre jolis [ai raison].</i>	For in body so lovely and lively, in style, in fine bearing, no one else comes so close to matching her that, whatever suffering might then befall me, I would ever be led to refrain from loving otherwise than well. <i>I am right to be of good cheer.</i>
2.7			2.7		
3.4	S'en m'a volu diffamer, Gent cors sanz parueil, Ne vous veulle ire entamer Qu'en mes griés consuel Ne metez, qu'ainz mal n'orgueil Ne dis et douleur me dure. <i>Dieus! vo cuer [comment l'endure]?</i>	If there has been an attempt to defame me, lovely, peerless being, may you not be moved by wrath to deny me relief of my torments, for I have never spoken ill or arrogantly, yet my pain lasts. <i>God! how can I endure your attitude?</i>	3.4	S'amour ja grace me doint, Qu'aim mieus ses maus soustenir Qu'a souffrir les me pardoint, Qu'a merci par c' avenir Pens; et s'ainz m'en faut fenir, Quant d'amer vient l'achoison, <i>D'estre [jolis ai raison].</i>	May love for her grant me grace, for I would rather sustain its woes than suffer being freed of them, for I shall thereby achieve mercy, I think; and even if I must die instead, since love is the reason, <i>I am right to be of good cheer.</i>
3.7			3.7		

Rejected readings: 1.2 veul 1.4 Art] Gennrich misreads ait and "corrects" to ai; Dahnk accepts this emendation; neither offers any comment on meaning; seuil 1.5 et dautueil 2.1 sousfrir; ce amer (+I) 2.7 vos cuers 3.1 disfamer 3.4 conseil 3.3-6 unclear 3.7 vos cuers

Music notes: 1) brevis 2) punctum divisionis.

Rejected readings: 1.4 je a (+I) 2.1 de cours 2.6 – 2 (lacuna in MS) 3.3 sousfrir 3.4 par ce (+I)

Music note: 1) punctum divisionis.

#### 46. Folio 27v.c. Ballade.

G1 no.366, D no.61. Refrain alone: G2 no.1123, B no.483.

1. Se de se - cours pou ne point  
3. la cui a - mour si me point,  
2. ne sent de cel - le ve - nir  
4. si n'o - se j'a ce te - nir,  
5. que, du seul doux souve - nir  
6. qu'ai de li, tou - te sai-son  
7. d'es-tre jo-lis ai rai-son.

#### 47. Folio 27v.c. Rondeau.

G2 no.367, D no.62, B no.57. Refrain alone: G2 no.642, B no.849.

8 1.4. 7. Hé las! j'ai fail - li a joi - e, 2. 8. quant l'en ne m'a-pele a-mi.  
3. S'a - mour con-fort ne m'en-voi - e.  
5. car celle a qui tout s'o - troi - e  
4. mon cuer n'a cu - re de mi.

Hé las! j'ai failli a joie,  
Quant l'en ne m'apele ami.  
S'amour confort ne m'envoie.  
Hé las! j'ai failli a joie,  
Car celle a qui tout s'otroie  
Alas! I have failed [to gain] bliss,  
for I am not called a lover.  
Love for her brings me no comfort.  
Alas! I have failed to gain bliss,  
for the one to whom my heart

Mon cuer n'a cure de mi.  
Hé las! j'ai failli a joie,  
Quant l'en ne m'apele ami.

is wholly devoted has no interest in me.  
*Alas! I have failed to gain bliss,*  
*for I am not called a lover.*

8

Rejected reading: 5 qui du tout (+I); deletion as in Gennrich and  
Dahnk

Music notes: 1) brevis rest in line 3 2) no rest in line 8.

48. Folio 28bis<sup>r</sup>-28ter<sup>v</sup>. Lai.  
D no.64, M pp.328-331.

I

1. Pour re - cou - vrer a - lc - gian - cc 2. des maus que je trai,  
8. A - mours m'a fait des m'en - fan - ce 9. son a - mant tres gay,  
3. en tant que fais el - loin - gnan - ce 4. de celle en qui j'ai  
10. et par sa dou - ce ple - san - ce 11. plus que moi l'a - mai;  
5. mis mon de-sir de cuer vrai, 6. fe - rai en sa re - mem - bran-ce 7. pi - teus lay.  
12. toute autre a-mour en les - sai. 13. Las! de moi fait de - ce - vran-ce; 14. j'en mou - rai.

II

15. Cer - tes, mourir bien me plai-roit, 16. quar lors mes cuers ne souf-fer - roit  
21. qui me guer-pit, et sanz nul droit. 22. Se mon cuer aus - si li fai - soit  
17. plus la tres grief pen - se - e 18. par qui il lan-guit or-en - droit,  
23. tres pes - me des - ti - ne - e, 24. chas - cuns de rai-son m'o-ffer - roit.  
19. quant il pense au gent cors bel droit 20. de la tres bien a - me - e,  
25. A - mour proi, par-don - né li soit, 26. puis qu'a ma dame a - gre - e.  
27. Aus - si me sont chan - gié li ver, 28. com qui fe - roit d'es-té l'i - ver.  
29. Bes - tes sui com - me sunt li ver. 30. Mort, pren moi, si m'a - ront li ver.

III



Amours vous faites mespris que souffrez que'

16. Fauvel addressing his lament to Love in No.48, stanza 7. (f.28bis<sup>v</sup>)

IV

31. Que je di - e voir, bien a - pert; 32. s'a - mour me te - noit gay, a - pert.  
 33. Or sui com hons qui ce qu'a pert; 34. pour ç'a touz le moutre en a - pert.

V

35. Se je me plaign et dueil a - dés, 36. je n'en puis mes:  
 39. de de - sir et d'es - poir a - près 40. et loins et pres.

VI vv.43,53]

43. Je sou - loie a - mer pour s'a - mour 44. ro - ses et flour, 45. bois et ver - dour  
 48. et com-pain - gni - e nuit et jour 49. de gens d'o - nour 50. en grant bau - dour,  
 53. Ore en tris - tesse et en lan - gour 54. sou - pir et plour 55. et me de - vour  
 58. Mar vi son gent cors de biau tour, 59. son bel a - tour 60. plain de dou - cœur

8)

46. et temps pas - chour, 47. tout de-duit, tou-te joi - e,  
 51. et biau des - tour 52. ou je la sou-hai - doi - e.  
 56. en grief dou - lour; 57. riens ne me plait que voi - e.  
 61. et sa va - lour, 62. quant ain-si me guer-roi - e.

VII

63. A - mours, vous fai - tes mes - pri - son, 64. qui souf-frez que pour l'a - choi - son  
 73. Vous me ren - dez mau guer-re - don, 74. qui ai es - té tou - te sai - son,

2) 5) 2)

65. d'a - mer (n'i sai au - tre rai - son) 66. sui re - fu - sez  
 75. et sui, en vo sub - jec - ci - on 76. pour bien grie - tez.

10) II) 5)

67. de cel - le dont j'es-toie a - mez 68. de fin cuer bon. 69. Par sem - blant a m'en-ten-ti-on  
 77. De-so - re-mez en - a - mou - rez 78. ne se - rai, non! 79. A qui fe - roie de moidon,

10) 5) 6)

70. vous en per - drez, 71. cer - tes, et a bon droit, as - sez 72. de vo bon non.  
 80. las! quant pi - tez 81. n'est en ma dame ou maint biau - tez 82. a grant foi - son?

VIII

83. Las! tra - y m'ont si ri - ant ueil, 84. qui par leur gra - ci - eus re - gart  
 87. A - mours me na - vra a mon vueil, 88. Or sé sunt tour-né d'au - tre part

5)

85. me fu - rent de si bel a - cueil 86. que tan-toust d'un a - mou - reus dart  
 89. pour autre a - mer ou par or - gueil, 90. dont mes cuers d'ar-deur par mi part.

IX

91. Mar vi son vis plain de de - pors 92. et ses crins sors 93. cres - pes, re - tors,  
 97. Las! li plait il que soi - e mors 98. en tels des - cors? 99. N'est droiz, mes tors!  
 103. Quar a nul - lui ne me con - fors: 104. Es - poirs est hors 105. de moi des lors  
 109. Douz pen-sers si s'est le col tors 110. et de - sir mors III. li - vra au pors.

5) 11) 5) 5)

94. lui-sans et clers com est fin ors, 95. quant ses con - fors 96. m'est des-con - fors.  
 100. A - ri - vez sui; duel est mes pors. 101. En sou - pirs fors 102. ne sui a mors?  
 106. que je vi fail - lir noz a - cors. 107. A - mours trop cors 108. je m'en de - tors.  
 112. Ain-si de riens ne me de - pors; 113. a mort m'a - cors. 114. Ve - nez au cors!

X

115. Ma dame, il m'est a - vis, 116. puis qu'a - mours est de - lis 117. de touz le plus jo - lis  
 119. qu'a - tres est vos a - mis 120. ou pou sui en - ri - chis, 121. pou biaus ou pou fai - tis,

5) 11) 5) 5)

118. et me voi es - con-di - re, 122. ou li mon-des em - pi - re,  
 123. ou me - di - sant par i - re 124. si vous ont vou - lu di - re

XI

127. car qui a bien s'a - ti - re 128. joi - e d'a-mours de - si - re  
 125. cc qui me fait de - spi - re 126. J'en sui touz es - ba - iz,  
 129. qui fait jou - er et ri - re 130. Qui n'aime, il en vaut pis.

XII

131. Tres a - mou - reu - se cre - a - tu - re,  
 134. S'en mon lay ai - dit mes - pri - su - re,  
 137. par vousstre es - con - dit sanz droit - tu - re.  
 140. que de nulle autre a - mer n'ai cu - re?

132. douce et de tres gen - te fai - tu - re, 133. pour Dieu, mer - ci!  
 135. ce vient de l'a - mou - reuse ar - du - re 136. qui m'a sai - si  
 138. Et pour quoi m'es - tes vous si du - re, 139. quant vous ain si  
 141. Re - me - tez m'en en - voi - se - ü - re, 142. je vous en pri.

XIII

143. l'rans cuer, en vostre or - de - nan - ce 144. du tout me me - trai  
 150. Pour c'a - mour sanz de - ce - van - ce 151. proi au mieu que sai  
 145. et se - longe vos - tre veil - lan - ce 146. bien ou mal a - rai.  
 152. que de nous deus l'a - cor - dan - ce 153. face, et lors se - rai  
 147. S'il vous plait, jc lan - gui - ray; 148. mes s'a - mours m'i fet ai - dan - ce, 149. n'ai es - mai.  
 154. jo - lis plus qu'oi-siaus en mai 155. et vous en bonne es - pe - ran - ce 156. ser - vi - rai.

1.1.4	Pour recouvrer alegiance Des maus que je trai, En tant que fais elloingnance De celle en qui j'ai Mis mon desir de cuer vrai, Fera en sa remembrance Piteus lay.	To find relief from the woes that I have, while I am far from the one whom I desire with a true heart, I shall in remembrance of her compose a moving lay.
1.2.4	Amours m'a fait des m'enfance Son amant tres gay, Et par sa douce plesance Plus que moi l'amai; Toute autre amour en lessai. Las! de moi fait decevrance; J'en mourai.	In my very youth love made me her high-spirited lover, and for her tender delightfulness I loved her more than myself; I gave up any other love. Alas! She insists on separation, and I shall die of it.
1.2.7	Certes, mourir bien me plairoit, Quar lors mes cuers ne soufferoit Plus la tres grief pensee Par qui il languit orendroit, Quant il pense au gent cors bel droit De la tres bien amee,	Indeed, I would be pleased to die, for then my heart would no longer bear the very grievous preoccupation that now makes it languish as it thinks about the lovely, straight posture [lit. body] of the well-beloved
2.1.4		

2.2.4	Qui me guerpit, et sanz nul droit. Se mon cuer aussi li faisoit Tres pesme destinee, Chascuns de raison m'offerroit. Amour proi, pardonné li soit, Puis qu'a ma dame agree.	who abandons me, and without any right. If my heart treated her to the same dreadful fate, everyone would consider me justified. [But] I ask love that my lady be forgiven, since that is her pleasure.
3.1.2	Aussi me sont changié li ver, Com qui feroit d'esté l'iver.	Thus things have taken a bad turn for me, just as if summer were turned into winter.
3.2.2	Bestes sui comme sunt li ver. Mort, pren moi, si m'aront li ver.	I am an animal just as squirrels are. Death, take me, and the worms will have me.
4.1.2	Que je die voir, bien apert; S'amour me tenoit gay, apert.	That I am speaking the truth is quite clear; love for her kept me high-spirited [and] alert.
4.2.2	Or sui com hons qui ce qu'a pert; Pour c' a touz le moutre en apert.	Now I am like a man who loses what he has, and so I show it openly to everyone.
5.1.2	Se je me plaign et dueil adés, Je n'en puis mes:	If I go on lamenting and grieving, I am not capable of anything:
5.2.2	C'estoit mes conforz et ma pes Et mon douz mes	she was my comfort and my peace and my sweet portion
5.3.2	De desir et d'espoir après Et loins et pres.	of desire and then hope, both far and near.
5.4.2	Las! or me lesse a touz jourz mes, Et ne la les.	Alas! now she leaves me forever, yet [lit. and] I do not leave her.
6.1.5	Je souloie amer pour s'amour Roses et flour, Bois et verdour Et temps paschour, Tout deduit, toute joie,	For love of her I used to love roses and flowers, woods and verdure and springtime, all pleasure, all bliss,
6.2.5	Et compaingnie nuit et jour De gens d'onour En grant baudour, Et biau destour Ou je la souhaidoie.	and day and night the company of honorable people in high spirits, and a beautiful lane where I met her as I wished.
	Ore en tristesse et en langour	Now in sadness and in languor

6.3.5	Soupir et plour Et me devour En grief doulour; Riens ne me plait que voie.	I sigh and weep and am swallowed up in grievous sorrow; nothing that I see is pleasing to me.	9.1.4	Mar vi son vis plain de depors Et ses crins sors Crespes, retors, Luisans et clers com est fin ors, Quant ses confors M'est desconfors.	Woe that I saw her face full of delight and her golden hair curled, twisted, gleaming and bright like pure gold, if her strength robs me of mine.
6.4.5	Mar vi son gent cors de biau tour, Son bel atour Plain de doucour Et sa valour, Quant ainsi me guerroie.	Woe that I saw her lovely, beautifully shaped body, her fine manner full of gentleness, and her virtue, if she thus takes arms against me.	9.2.4	Las! li plait il que soie mors En tels descors? N'est droiz, mes tors! Arivez sui; duel est mes pors. En soupirs fors Ne sui a mors?	Alas! is it her pleasure that I die in such discord? It is not right, but wrong! I have reached the shore; grief is my port. With heavy sighs am I not on the verge of death?
7.1.6	Amours, vous faites mesprison, Qui souffrez que pour l'achoison D'amer (n'i sai autre raison) Sui refusez De celle dont j'estoie amez De fin cuer bon. Par semblant a m'entention Vous en perdez, Certes, et a bon droit, assez De vo bon non.	Love, you are making a mistake, you who tolerate, because I love (I know no other reason), my being rejected by the one by whom I was once loved with a true, good heart. Clearly, to my mind, you will thereby lose, truly and for good reason, much of your good reputation.	9.3.4	Quar a nullui ne me confors: Espoirs est hors De moi des lors Que je vi faillir noz acors. Amours trop dors Je m'en detors.	For in no one do I find comfort: hope has been gone from me since the time when I saw our harmony end. I twist away from love, [which is] too cruel.
7.1.10	Vous me rendez mau guerredon, Qui ai esté toute saison, Et sui, en vo subjeccion Pour bien grievez. Desoremez enamourez Ne serai, non! A qui feroie de moi don, Las! quant pitez N'est en ma dame ou maint biautez A grant foison?	You are giving a poor reward to me who have always been, and am, under your dominion, tormented in exchange for devotion. Henceforth I will not be in love; no! To whom could I dedicate myself, alas! if there is no pity in my lady, who has much beauty in great abundance?	9.4.4	Douz pensers si s'est le col tors, Et desir mors Livra au pors. Ainsi de riens ne me depors; A mort m'acors. Venez au cors!	Sweet thought has had its neck wrung, and death has fed desire to the swine. Thus I take delight in nothing; I run toward death. Come for the corpse!
7.2.6	Las! traÿ m'ont si riant uel, Qui par leur gracieus regart	Alas! I was betrayed by her smiling eyes, which with their gracious glance	10.1.4	Ma dame, il m'est avis, Puis qu'amours est delis De touz le plus jolis Et me voi escondire,	My lady, it seems to me, since love is the most lively delight of all and I see myself rejected,
7.2.10	Me furent de si bel acueil Que tantoust d'un amoureus dart	Showed me such a beautiful welcome that, with a love dart, love soon	10.2.4	Qu'autres est vos amis Ou pou sui enrichis, Pou biaus ou pou faitis, Ou li mondes empire,	that another man is your lover while I am not made rich, not handsome, not attractive, while the world deteriorates,
8.1.2	Amours me navra a mon vueil. Or se sunt tourné d'autre part	wounded me to my satisfaction. Now [her eyes] have turned elsewhere	11.1.4	Ou mesdisant par ire Si vous ont voulu dire Ce qui me fait despise. J'en sui touz esbaiz,	in which slanderers, out of spite, have resolved to tell you things that cause me to be despised. I am amazed by it,
8.2.2	Pour autre amer ou par orgueil, Dont mes cuers d'ardeur par mi part.	[either] to love another man or out of pride, wherefore my heart, in its ardour, is torn apart.		Car qui a bien s'atire	for whoever seeks the good

11.2.4	Joie d'amours desire Qui fait jouer et rire. Qui n'aime, il en vaut pis.	desires the bliss of love, which brings pleasure and laughter. Whoever does not love is the worse thereby.
12.1.3	Tres amoureuse creature, Douce et de tres gente faiture, Pour Dieu, merci!	Very lovable creature, gentle and of very noble stamp, for God's sake, have mercy!
12.2.3	S'en mon lay ai dit mesprisure, Ce vient de l'amoureuse ardure Qui m'a saisi	If in my lay I have said anything offensive, it comes from the passion that has seized me
12.3.3	Par vostre escondit sanz droiture. Et pour quoi m'estes vous si dure, Quant vous ain si	as a result of your unjustified rejection. Why are you so cruel to me, when I love you so much
12.4.3	Que de nulle autre amer n'ai cure? Remetez m' en envoiseüre, Je vous en pri.	that I have no interest in loving any other woman? Reinstate me, then, in joyousness, I beseech you.
13.1.4	Frans cuer, en vostre ordenance Du tout me metrai Et selonc vostre veillance Bien ou mal arai. S'il vous plait, je languiray; Mes s'amours m'i fet aidance, N'ai esmai.	Noble heart, under your command I will place myself wholly and according to your will shall experience good or ill. If you like, I shall languish; but if love comes to my aid, I am not dismayed.
13.2.4	Pour ç' amour sanz decevance Proi au mieus que sai Que de nous deus l'accordance Face, et lors serai Jolis plus qu'oisiaus en mai Et vous en bonne esperance Servirai.	Therefore I beg love, honestly and as well as I can, to bring the two of us together, and then I shall be more high-spirited than a bird in May and will serve you in full confidence.

Rejected readings: 1.1.4 De] Des, emendation as in Dahnk 1.2.6  
Dahnk reads deternance, which, as Långfors points out, is an error  
2.1.2 sousferroit 2.2.4 mosferroit 4.2.2 ce a (+I) 6.2.4 Dahnk  
reads, and Långfors apparently accepts, d'estour (=?) 6.4.1 son]  
sont; emendation as in Dahnk 7.1.2 sousfrez 7.1.10 vo] vau  
7.2.3 vo] vau 8.1.1 euil 8.3.1 veil 9.2.6 Lozinski would read je  
sui amors (from amordre), understanding "je me livre à, je pousse

"de profonds soupirs" 9.3.5 reading unclear, Dahnk has Amours  
11.1.1 maidisant 11.2.2 Joi (-I) 12.3.1-12.4.1 Dahnk has no punctuation after droiture, comma after dure, question mark after si, and question mark after cure, which is incomprehensible 12.4.2 men en en. (+I) 13.2.1 ce amour (+I) 13.2.3 nous] nuls, emendation as in Dahnk

17. Fauvel announcing his imminent death. Specifically, the miniature illustrates the final lines of No.48, stanza 9.  
(f.28ter)



113 12) longa in lines 112, 114, 142, 146 13) next five notes written in the rhythm  $\text{J} \text{J} \mid \text{J} \text{J} \text{J}$ .

Music notes: 1) longa rest 2) no accidentals in lines 12, 32, 49, 59, 60, 75, 145, 147, 151, 152, 153 3) double bars 4) the flat written earlier in the staff in line 15 5) punctum divisionis in one line or two parallel lines 6) longa rest in line 32, double bars in line 34; same in lines 72/82 7) 3 breves in line 35 8) 3 semi-breves in line 46 9) brevis and a longa rest in line 63 10) brevis rest in lines 68, 71, 78 11) duplex longa in lines 78, 97, 101, 103,

**49. Folio 28ter<sup>v</sup>b. Refrain. (No music: staff without notes.)**

G2 no.1107 (p.237), D p.160, B no.759. Also appears as incipit of RS song 1161a and as proverb (Morawski, no.790).

*Fols ne voit en sa folie se sens non.*      *The fool sees only sense in his folly.*

**50. Folio 29<sup>r</sup>a. Conductus. Author: Philip the Chancellor.**

A K 3, D no.65. Lines 1-11 also in F 416v-417r, but with different melody. T.o. in CB 83v, Da 3r, Esc 178v, OAdd 63r.

1. Va - de re - tro, Sa - tha-na! 2. Tu - as tol - le fa - bu-las! 3. Quic - quid e - nim con - su-las  
 4. fal - si - ta - tis or - ga-na. 5. Vo - ces a - du - lan - ci-um 6. de - vo - ve - o  
 7. nul - li - us - que fo - ve - o 8. blan - di - en - do vi - ci - um;  
 9. sed pal - po - nis no - men ca - vi, 10. cu - ius sem - per de - cli - na - vi  
 11. frau-dis ar - ti - fi - ci-um. 12. Tu - um fa - ctum no - xi - um 13. no - sce! Dic: er - ra - vi!

Vade retro, Sathan!

Tuas tolle fabulas!

Quicquid enim consulas

Falsitatis organa.

Voces adulancium

Devoveo

Nulliusque foveo

Blandiendo vicium;

Sed palponis nomen cavi,

Cuius semper declinavi

Fraudis artificium.

Tuum factum noxiun

Nosce! Dic: erravi!

Get thee behind me, Satan!

Away with your empty propositions!

For whatever your recommendations

[they are] songs of falsehood.

I curse the voices

of flatterers,

and I do not encourage anyone's

vice by offering flattery;

rather have I avoided the name of flatterer;

for I have always rejected

cleverness and deceit.

Recognize your sinful deed!

Say: I have erred!

Music notes: Mensural notation. 1) longa 2) longa rest.

Note: The first eleven lines of this piece constitute the seventh of eight stanzas in the original poem. The last two lines are unique to the *Fauvel*.

**51. Folio 29<sup>r</sup>a-c. Lai. Author: Philip the Chancellor.**

A K 57, D no.66. Lines 1-50 also in F 438v, LoB 20v-22v. T.o. in PrK 38r.

I  
 1. Fau - vel, co - gi - ta, 2. quod pre - ter - it 3. mun - di fi - gu - ra.  
 4. Fu - git su - bi - ta; 5. sic in - ter - it 6. qua - si pi - ctu - ra. 7. Flo - ret ut cu - cur - bi - ta  
 8. cum in - ge - rit 9. se nox ob - seu - ra; 10. bre - vis or - bi - ta 11. cum ste - te - rit, 12. ci - to la - psu - ra.  
 II  
 13. Dul - ce - scit, 14. sed in - se - rit 15. a - ma - ra plu - ra.  
 19. Ta - be - scit 20. et de - pe - rit 21. tan - quam li - tu - ra;  
 16. Quis ne - scit 17. quod le - se - rit 18. fal - lax mix - tu - ra?  
 22. va - ne - scit, 23. cum fu - ge - rit 24. non red - i - tu - ra.  
 III  
 25. Quan - ta va - ni - tas! 26. Su - bli - mi - tas 27. ca - su - ra 28. um - bra fra - gi - lis,  
 31. Quan - ta vi - li - tas 32. est di - gni - tas 33. mun - da - na! 34. Spu - ma gra - ci - lis,  
 IV  
 29. nec sta - bi - lis 30. ne - que se - cu - ra.  
 35. flos  
 37. O qua - lis, 38. quam mi - se - ra, 39. mors est, quam du - ra,  
 40. pe - na - lis 41. et a - spe - ra 42. nec mo - ri - tu - ra!  
 36. spes va - na.

V

3) 43. Iam re - co - gi - ta 44. de tem - po - ris ia - ctu - ra; 45. sic sol - li - ci - ta  
47. Cul - pam ca - ve - as 48. et ve - ni - am pro - cu - ra. 49. Tre - mens pa - ve - as  
46. de cor - po - ris fra - ctu - ra.  
50. de iu - di - cis cen - su - ra.

VI

5) 51. Quid di - ce - rem plu - ra? 52. O - mnis ho - mo iu - ra 53. si - bi pro - fu - tu - ra  
54. in do - mo Do - mi - ni 55. per - dit fa - vens cri - mi - ni, 56. ti - bi, tu - o se - mi - ni.  
57. Tu, ma - la pun - ctu - ra, 58. An - ti-chri - sti nun - ci - us 59. di - ce - ris pro - pi - ci - us.  
60. Ti - bi fran - get cru - ra; 61. tu - a pro - les est per - i - tu - ra.

1.1.4

Fauvel, cogita,  
Quod preterit  
Mundi figura.  
Fugit subita;  
Sic interit  
Quasi pictura.

Fauvel, reflect  
that the shape of the world  
is passing away.  
It disappears suddenly;  
it perishes  
like a picture.

1.2.4

Floret ut cucurbita  
Cum ingerit  
Se nox obscura;  
Brevis orbita  
Cum steterit,  
Cito lapsura.

It flourishes like a gourd  
when the dark night  
comes on;  
when its short course  
stops, [it is]  
destined to fall back quickly.

2.1.4

Dulcescit  
Sed inserit  
Amara plura.  
Quis nescit  
Quod leserit

It grows sweet  
but introduces  
many bitter things.  
Who does not know  
that this deceitful

Fallax mixtura?

combination hurts?

Tabescit  
Et deperit  
Tanquam litura;  
Vanescit,  
Cum fugerit  
Non redditura.

It withers  
and perishes  
like an erasure;  
it vanishes,  
not to return  
once it has disappeared.

Quanta vanitas!  
Sublimitas  
Casura  
Umbra fragilis,  
Nec stabilis  
Neque secura.

How great is vanity!  
High position,  
destined to crumble,  
is a fragile shade,  
neither stable  
nor secure.

Quanta vilitas  
Est dignitas  
Mundana!  
Spuma gracilis,  
Flos sterilis,  
Spes vana.

How worthless  
is worldly  
honor!  
[It is] a thin foam,  
a sterile bloom,  
a vain hope.

O qualis,  
Quam misera,  
Mors est, quam dura,  
Penalis  
Et aspera  
Nec moritura!

Oh, what is the nature of death!  
How wretched,  
how hard,  
painful,  
harsh,  
and inevitable!

Iam recogita  
De temporis iactura;  
Sic sollicita  
De corporis fractura.

So think  
about the loss of time;  
consider now  
the breakup of the body.

Culpam caveas  
Et veniam procura;  
Tremens paveas  
De iudicis censura.

Avoid sin  
and seek pardon;  
tremble and fear  
the judge's censure.

Quid dicerem plura?  
Omnis homo iura  
Sibi profutura  
In domo Domini

What else might I say?  
Every person in the house  
of the Lord, favoring transgression,  
destroys the laws

6.5  
Perdit favens criminis,  
Tibi, tuo semini.  
Tu, mala punctura,  
Antichristi nuncius  
Diceris propicius.  
Tibi franget crura;  
Tua proles est peritura.

which would profit him,  
[as they would profit] you [and] your seed.  
You, cursèd stinger,  
are said to be the propitious  
messenger of the Antichrist.  
Your legs will be broken;  
your offspring are destined to perish.

Rejected readings: 1.2.1 flores 1.2.3 nos 2.1.1 dulcessit 2.1.4 que  
2.2.6 non] si 3.1.2 cassura 3.2.4 gracialis

Music notes: Mensural notation. 1) no flat 2) this note is repeated in line 34 to accommodate the rejected word *gracialis* 3) *G* in line 47 4) no flat in line 44 5) no flat is written from here on

6) the next six notes are written in the rhythm | J J J J J |; emended  
7) this notes is omitted; emended 8) longa rest.

Note: This composition differs from the original text in that it substitutes the vocative "Fauvel" for "O mens" in line 1.1.1 and adds an extra section of eleven lines at the end.

### 52. Folio 29v<sup>c</sup>. Conductus. Author: Philip the Chancellor.

A K 32, D no.69. Stanzas 1 and 2 also in F 428v, but with a different melody. T.o. in Da 4r, BN4 Ar.

I. 1. Fal - vel - le, qui iam mo - re - ris, 2. qui def - flu - is co - ti - di - e,  
3. qui scis quod he - ri fu - e - ris 4. ma-lus et pe - ior ho - di - e,  
5. cur oc - cu - los non ap - pe - ris, 6. quid vi - te vi - am de - sc - ris  
7. et e - bri - us ef - fi - ce - ris 8. in - a - nis fu - mo glo - ri - e?

Falvelle, qui iam moreris,  
Qui deffluis cotidie,  
Qui scis quod heri fueris  
Malus et peior hodie,  
Cur oculos non apperis,  
Quid vite viam deseris  
Et ebrius efficeris  
Inanis fumo glorie?

Non vides quod pretereat  
Mundus et mundi gloria,

Fauvel, you who are now dying,  
who decline each day,  
who know that you were bad  
yesterday and [are] worse today,  
why do you not open your eyes,  
why do you desert the road of life  
and make yourself drunk  
on the fumes of empty glory?

Do you not see that the world  
and its glory pass away,

6.10

2.4  
Quod fenum carnis marceat  
Hac die perhemtoria?  
Sit nobilis vel sordeat  
Homo, dives vel egeat,  
Oportet quod hinc transeat,  
Nam res est transitoria.

2.8  
Homo, quem humus genuit,  
Ab humo nomen retinet,  
Quem nutrix humus tenuit  
Et in humum post desinet.  
Quid ergo tibi placuit  
Errare cum non decuit?  
Hoc cor meum retinuit  
Et in presenti retinet.

that the grass of the flesh withers  
on this day of destruction?  
Whether a man is of noble birth or humble,  
whether wealthy or in want,  
he must pass from here,  
for the world is transitory.

Man, whom the earth has produced,  
takes his name from the earth;  
the nurturing earth held him  
and he will afterwards end in the earth.  
Why then has it pleased you  
to err, when it was not right for you?  
My heart has [always] held this for certain  
and continues to do so here and now.

Rejected reading: 2.5 sic

Music notes: Mensural notation. 1) punctum divisionis 2) no flat in line 1 3) no flat in lines 5-7.

Note: The original poem is addressed to "Homo" rather than "Falvelle" and includes two stanzas in addition to our first two. The third stanza of the present text is unique.

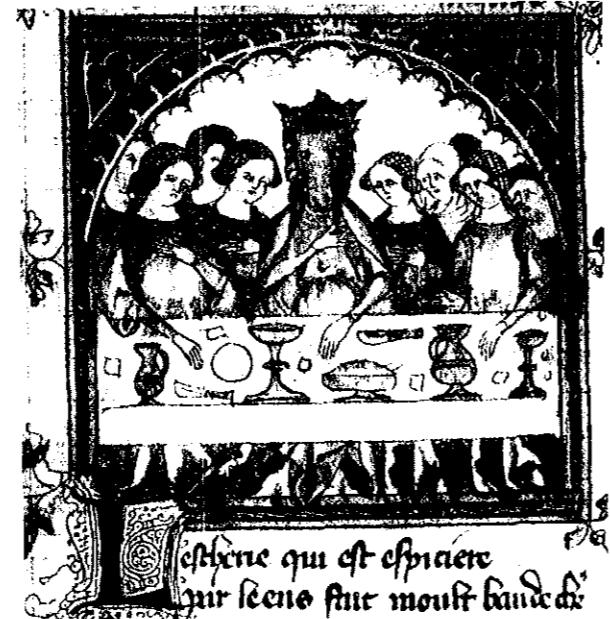
### 53. Folio 30v<sup>a</sup>. Conductus.

A L 21, D no.72.

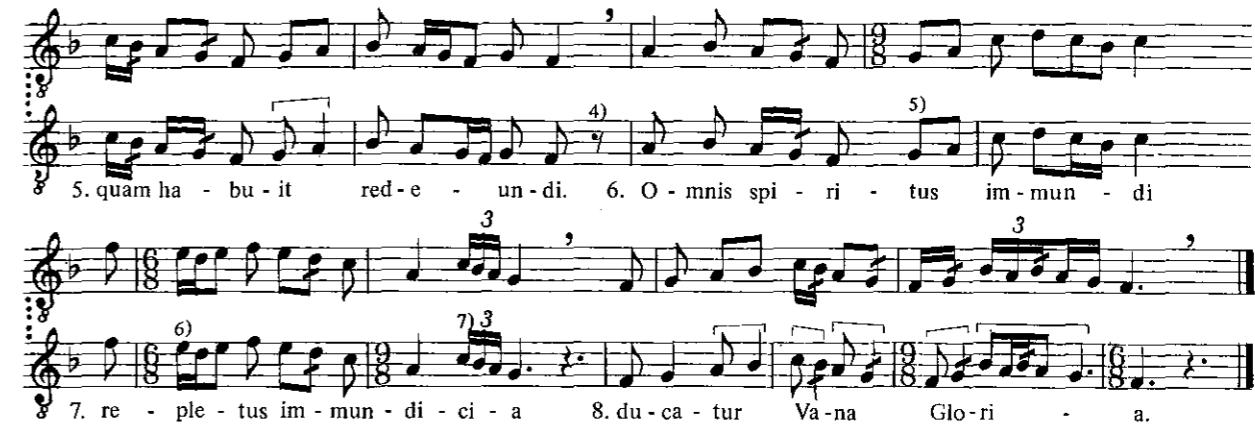
I. Gau - det Fal - vel-lus ni - mi - um 2. qui - a per in - for - tu - ni - um  
3. cre - dit ha - be - re gra - ci - am 4. For - tu - ne per li - cen - ci - am,



18. Fortune granting Vainglory to Fauvel as his bride, as stated in the text immediately above the miniature. Below, the opening lines of No.53. (f.30v)



19. Fauvel and guests at the wedding feast. (f.32v)



Gaudet Falvellus nimium  
Quia per infortunium  
Credit habere graciā  
Fortune per licenciam,  
Quam habuit redeundi.  
Omnis spiritus immundi  
Repletus immundicia  
Ducatur Vana Gloria.

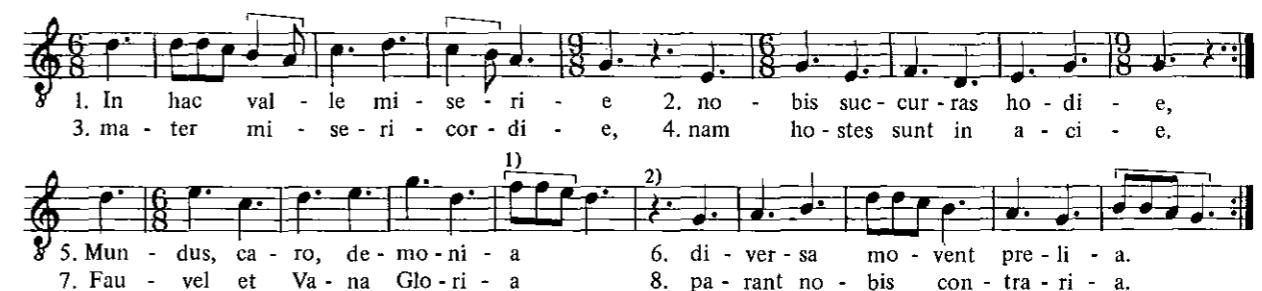
Fauvel rejoices too much,  
because he unfortunately believes  
that he has the favor of Fortune,  
as he has had  
the chance to return.  
May the whole spirit of the foul one,  
filled with corruption,  
be led to marriage by Vainglory.

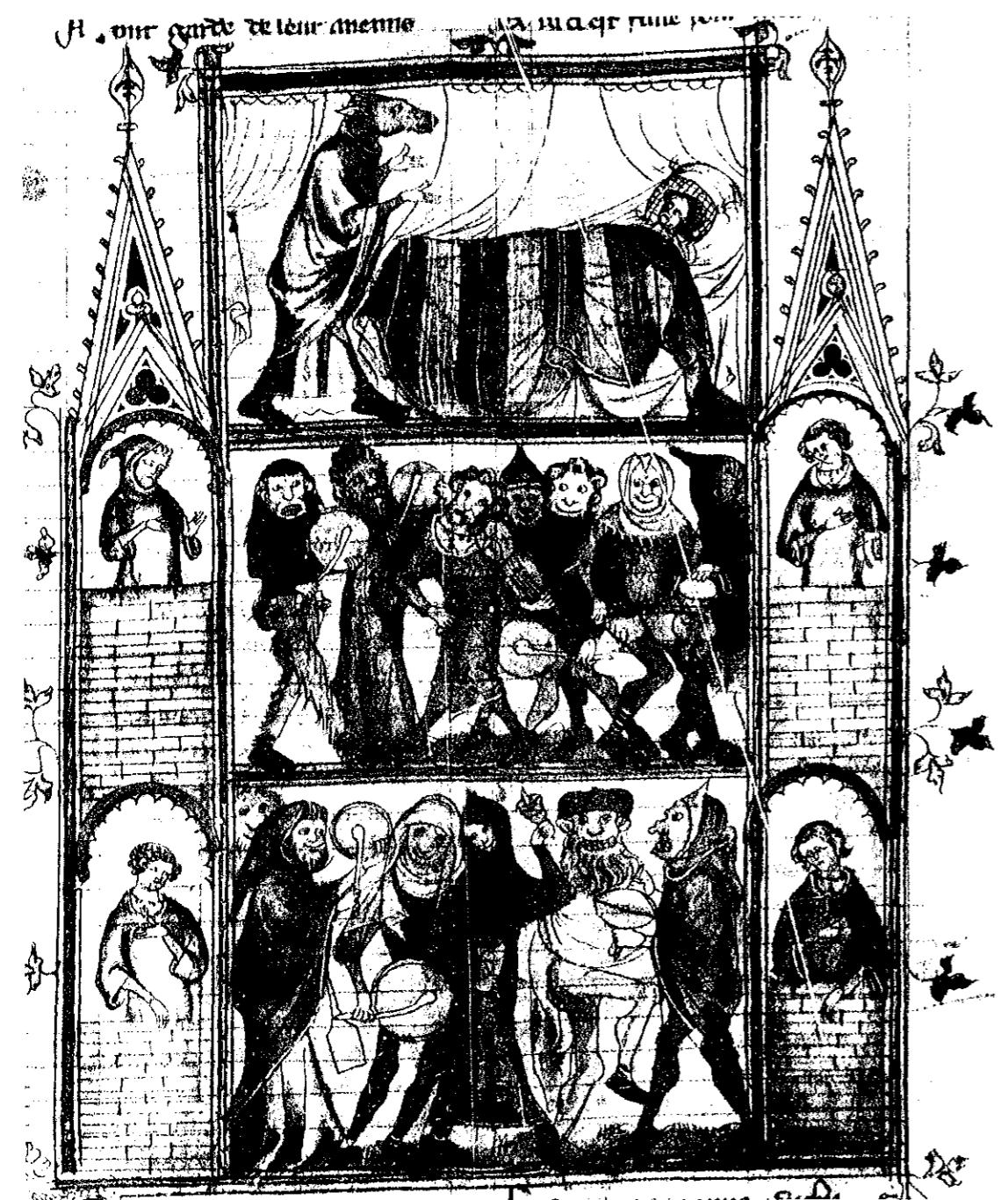
Rejected reading: 1 favellus

Music notes: Mensural notation? This late song, apparently composed for the *Fauvel*, shows the typical irregular rhythms of the time, which nevertheless still depend on the rhythmic patterns of the

early 13th century. The notation is quite inconsistent, raising doubt as to its actual intent. A second version, more regular but alternating between modes 1 and 2 is therefore offered. 1) double rest: 2) no rest in MS 3) 4) longa rest 5) 6) 7)

54. Folio 33va-b. Section of sequence. Author: see note below.  
D no.85.





20. Fauvel approaching his bride, while, outside, the wedding revelers, in grotesque disguise and banging on pots and pans, carry on their charivari. (f.34r)

In hac valle miserie  
Nobis succurras hodie,  
Mater misericordie,  
Nam hostes sunt in acie.

Mundus, caro, demonia  
Diversa movent prelia.  
Fauvel et Vana Gloria  
Parant nobis contraria.

In this vale of misery  
please help us today,  
mother of pity,  
for the enemy is on the battlefield.

The world, flesh, [and] demons  
provoke different kinds of battles.  
Fauve! and Vainglory  
prepare hostilities against us.

Music notes: Non-mensural notation. The transcription represents the most probable original performance practice as part of plainchant. 1) perhaps [T. ] 2) this bar may not mean a rest.

Note: The first six lines of this piece are derived from the sequence No.44, "Superne matris gaudia," by Adam of St. Victor, another part of which constitutes the tenor of the *Fauvel* motet "Iure quod in opere" (Dahnk no.5).

**55. Folio 34va. Fatras.**

H p.374, D p.LXVI and 184. For other previous edition, see D. Refrain alone: G2 no.378, B no.776. Cf. first refrain of No.42 above.

w.4,7 3 1) 3 w.3,6 v.9 3 3 v.8 2)

1. An, Dieus! ou por - rai je trou - ver 2. con - fort, se - cours n'a - le - ge - ment.  
 3: An, Dieus! ou por - rai je trou - ver  
 4. l'o - me qui of - fri a prou - ver 5. que Dieu n'a riens eu fir - ma - ment?  
 6. Ainz dit qu'il le fist es - to - rer  
 7. pour ses o - ès met - tre cou - ver, 8. si le tient Dieus ma - ve - se - ment.  
 9. Sur ce ju - re, s'il ne li - rent,  
 10. qu'il le fe - ra tel a - tour - ner 11. a un coq qui a non Cli - ment  
 12. que nus ne li pour - ra don - ner 13. con - fort, se - cours n'a - le - ge - ment

*An, Dieus! ou pourrai je trouver  
Confort, secours n'alegement.]*

*Oh, God! where can I find  
comfort, succor, or relief?*

*An, Dieus! ou pourrai je trouver  
Come qui offri a prouver  
Que Dieu n'a riens eu firmament?  
Lainz dit qu'il le fist estorer  
Pour ses oës mettre couver,  
Li le tient Dieus mavesement.  
Sur ce jure, s'il ne li rent,  
Qu'il le fera tel atourner  
Un coq qui a non Climent  
Que nus ne li pourra donner  
Confort, secours n'alegement.*

*Oh, God! where can I find  
the man who offered to demonstrate  
that God has nothing in the firmament?  
He says rather that God created it  
in order to start his geese hatching,  
yet God governs it poorly.  
Thereupon He swears that, if he does not apologize to Him,  
He will have him treated in such a way  
by a rooster named Clement  
that no one will be able to give him  
*comfort, succor, or relief.**

Rejected readings: 1 Au 2 Lame q. osfri 9 cog 10 douner

Music notes: 1) punctum divisionis 2) longa rest

Notes: The point of this text is not clear, but the reference in line 9 is no doubt to Pope Clement V (d.1314). While identified in the *Fauvel* as "sotes chansons," this piece and the following one are in all likelihood the first extant examples of the genre that came to be called the "fatras." It is on the model of the later compositions that we have organized the two pieces as we have: a two-line refrain + the first line of the refrain + nine-line stanza + the second line of

the refrain. What the Fauvel manuscript actually provides for No.55 is the first line of the refrain and its melody, followed by the stanza with no melody and then the second half of the refrain and its melody. For No.56 the manuscript provides the two-line refrain and its melody, followed by the stanza alone, with no melody. It is entirely possible that these two fatras, like the later ones, were, with the obvious exception of their refrains, meant to be recited rather than sung. (See Porter, who does not recognize the existence of the *Fauvel* pieces, and Uhl, who speaks of their relation to sottes chansons, fatrasies, and the later fatras.)



21. Revelers in a cart, making a fearsome noise on a set of wheels spun around fixed iron spokes. Mechanism and revelers are described in detail in the narrative immediately below. To the left of the miniature is No.55 (f.34v).

### 56. Folio 34va. Fatras.

D p.185; Långfors, p.60. For previous edition, see D. Refrain alone: G2 no.725, B no.663.

6 8  
1. En non Dieu, a - gace, a - ga - ce, 2. vous n'i fe - rez plus vo ni.  
3. En non Dieu, a - gace, a - ga - ce,  
4. il n'est nul qui ne vous ha - ce 5. pour ce q'uns ba - lais tous - si  
6. quant on li dit: "Sant fo - a - ce,"  
7. pour ce qu'il mit en sa na - ce 8. la gran - che de Ru - me - gni.  
10. a l'is - sir d'u - ne cre - va - ce 11. li dist le fours de Gai - gni:  
12. "Se je n'ai trois cops de ha - che, 13. vous n'i fe - rez plus vo ni."

En non Dieu, agace, agace,  
Vous n'i ferez plus vo ni.

In God's name, magpie, magpie,  
you'll no longer make your nest there.

[En non Dieu, agace, agace,  
Il n'est nul qui ne vous hace  
Pour ce q'uns balais toussi  
Quant on li dit: "Sant foace,"  
Pour ce qu'il mit en sa nace  
La granche [de] Rumegny.  
Mes pour ce qu'il s'endormi  
A l'issir d'une crevace,  
Li dist le fours de Gagny:  
"Se [je] n'ai trois cops de hache,  
[Vous n'i ferez plus vo ni.]

In God's name, magpie, magpie,  
There is no one who does not hate you  
because a broom coughed  
when it was told: "I smell bread",  
because he pulled into his net  
the barn of Rumegny.  
But because he fell asleep  
upon leaving a certain crack,  
the oven of Gagny said to him:  
"unless I get three blows with an axe,  
you'll no longer make your nest there."

Note on lines 6-7: Another possibility for *net* is *behind (buttocks)*, as suggested in the Note to our French text, and it is possible that *barn* should be replaced by *bent, crooked pole* (see *grogne* in Tobler-Lommatsch) or *snout* (see *groigne*).

Rejected readings: 3 Dahnk et al., except Lozinski, read coussi but offer no gloss 4 sant] sanz, emendation as suggested, but with no gloss, by Långfors 6 -1 10 -1

Note: See our note to No.55 above. Dahnk finds this poem "pas clair" and prints it in a way that in fact acknowledges little understanding. The edition by Långfors, p.60 in his review of Dahnk, makes more sense of the (characteristically parodic) text but still leaves many questions both unasked and unanswered. Långfors's

principal interest is in the proper nouns: in line 6 he sees an allusion to the commune of Rumigny, near Amiens, and in line 9 he finds several localities named Gagny in and around the Ile-de-France, but none in the area of Amiens (see note to the following *sotte chanson*). While the poem is clearly puzzling in its details, it seems to us quite clear in its overall obscenity: its author is not the first to find sexual metaphors in birds, nests, brooms, bread, ovens, and so forth. The text seems to make reference to an earlier *sotte chanson* of the same orientation: no.XVI (RS 406) in A. Långfors, *Deux recueils de sottes chansons* (Helsinki, 1945). While the messages do not appear to be related, it is striking that the poems share a number of rhyme-words: *nace* (in the sense of 'buttocks'), *foace*, *crevace*, *agace*, *hache*. It is odd that Långfors makes no mention of this surely deliberate allusion.

**57. Folio 34va. "Sotte chanson" refrain.**

G2 no.690 (p.238), D p.185, Långfors p.60, B no.1208; for Driesen, see D.



*L'autrier dehors Pinquigny  
Vi un chat enseveli;  
Dit qu'espousera lundi.*

*The other day, outside Pinquigny,  
I saw a buried cat;  
he said he would marry Monday.*

Rejected reading: 3 que espousera (+I)

Note: According to Långfors, pp.59-60, the text refers to Renault, lord of Picquigny and vidame of Amiens, who in 1307 imprisoned a group of Knights Templar in the underground cells of his castle.

**58. Folio 34va. "Sotte chanson" refrain.**

G2 no.852 (p.238), D p.185, B no.656. For Driesen, see D.



*En Hellequin le quin n'e le en Hellequin, Hellequin].*

(See Note.)

Note: Hellequin (Germanic Erlking and later, in Italian comedy, Harlequin), mythological leader of a band of infernal spirits originally terrifying, later simply mischievous. The present refrain seems

to play meaninglessly with the syllables of the name. The final repetition of the name, not in the MS, is suggested by the last three notes of the melody.

**59. Folio 34va. "Sotte chanson" refrain.**

G2 no.244 (p.238), D p.186, B no.640. For Driesen, see D.



*Elles ont peux ou cul, nos dames. Our ladies have lice in the ass.*

Rejected reading: cul] cu

22. Hellequin (the Erlking) and his frightful followers, as the lines immediately following make clear. To the left, their silly songs, Nos.59-63. (f.34v)



**60. Folio 34va. "Sotte chanson" refrain.**

G2 no.925 (p.238), D p.186, B no.1795. For Driesen, see D.



Trente qua - tre pez moy-sis.      Thirty-four mouldy farts

Note: Final word is followed by *etc.*

**61. Folio 34va. "Sotte chanson" refrain.**

G2 no.1244 (p.238), D p.186, B no.1850. For Driesen, see D.



Vostre bele bouche besera mon cul.      Your beautiful mouth will kiss my ass.

**62. Folio 34va. "Sotte chanson" refrain.**

G2 no.1245 (p.238), D p.186, B no.1147. For Driesen, see D.



Je vi les peus de mon cul.      I saw the lice in my ass.

Note: *cul* is followed by *en etc.* This additional phrase should presumably contain four syllables, corresponding to the final four notes of the melody.

**63. Folio 34va. "Sotte chanson" refrain.**

G2 no.298 (p.238), D p.186, B no.443.



Dame, se vos fours est chaut.      Lady, if your oven is hot

Note: Final word is followed by *etc.*

**64. Folios 34vc-36v. Lai.**

D no.90, M pp.321-325.

I

1. En ce dous temps d'es-té, tout droit ou mois de may, 2. qu'a-mours met par pen - sé maint cuer en grant es - may,  
8. Je, qui sui leur mes-tresse, a - vant le com-men-cai 9. et en le fai-sant non de des-cort li don-nay,  
3. fi-rent les her-le-qui-nes ce des-cort dous et gay. 4. Je, la Blan - che Prin - ces-se, de cuer les em pri-ai  
10. quar se-lon la ma-te - re ce non si li est vrai. 11. Puis leur dis: "Mes pu - cel-les, moult tres grant de-sir ai  
5. et vous qu'em le fai-sant de - is - sent leur pen-ser, 6. se c'est sens ou fo - li - e de fai - re tel es-say,  
12. qu'en fe - sant ce des-cort puis - sons tant bien par-ler 13. qu'on n'i truist que re - pren-dre, que pour ve-ri - té sai  
7. com de met -tre son cuer en par a - mours a - mer.  
14. que plu -seurs le vou - dront et o - ir et chan - ter."

II

15. "Je, qui sui la du - chesse Or - gueil - leu - se d'A - mours,  
19. que cil qui en a - mer se tien - nent pour meil - leurs  
16. si di qu'il m'est a - vis que ce soit grans fo - lours  
20. si y ont pou de joie et sou - vent grans dou - leurs."

I

17. de com-men-cier les cho-ses pour s'en tost re-pen-tir; 18. et pour ce le di je qu'ai ve-ü a-ve-nir

III

21. La tres no - ble mar - qui - se si a dou - ce - ment ris, 1)  
24. qui bonne a - mour a - vez si tres for - ment blas - me - e;  
27. Mais j'en doi bien par - ler, quar g'i ai mon cuer mis  
30. vous ont par grant fo - lour a ce di - re me - ne - e,

v.22

22. A - mou - reu - se la Bel - le, puis dist: "Il m'est a - vis  
25. si en a - vez ou - vré com - me des-a - vi - se - e,  
28. a touz jours sanz re - trai - re; si sai bien que les dis  
31. que la joi - e d'a - mours (c'est ve - ri - té prou - ve - e)

V

1) 2.

1) 19

1) 18

23. que vous a - vez, du ches - se, un pe - ti - tet mes-pris,  
26. qu'on ne doit blas - mer cho - se qui ne l'a es - prou - ve - e.  
29. qu'a - vez au - cu - ne foiz en ces chançons o - is  
32. est plus grant que nulle au - tre, mes chier est a - che - te - e."

IV

1) 1)

33. La pa - role a - mou - reu - se fu de bon cuer o - ii - e  
39. Et puis en haut par - la et dist: "Quoi que nuls di - e,  
45. Et pour ce que bien sai qu'a painne est a - com - pli - e

1)

34. de tou - tes les com - pa - gnes et lö - ee et pri - si - e.  
40. a - mours si est puis - sant et noble et sein - gneu - ri - e,  
46. l'a - mour bien e - gau - ment entre a - mis et a - mi - e,

1)

35. La tres plai - sant Pen - si - ve li dist: "Ma douce a - mi - e,  
41. mais la pa - our que j'ai d'en es - trë en - gi - ni - e  
47. ne vous on - ques a - mer, quar da - me qui o - tri - e

1) d.c. al fine

36. ains n'a - mai par a - mours a nul jour de ma vi - e,  
42. si m'a to - lue a cer - tes de la sou - e mes - ni - e.  
48. s'a - mour doit moult vou - loir que bien soit em - plo - i - e."

1) 1)

37. si m'en est plus es - trange as - sez ces - te ma - ti - re."  
43. En - si com des es - chés en puis par rai - son di - re:  
d.c. al fine

1)

38. Et quant elle ot ce dit, un pou bas - set sou-pi - re.  
44. Qui ne don - ne ce qu'aim - me, ne prent ce que de - sir - re.

V

1)

49. Biau sot par - ler Fai - ti - sce et gra - ci - eu - se - ment.  
56. que de jo - ir d'a-mours; et nuls n'i va fail - lant

1)

50. Dame est de la Fon - tai - ne que l'en dit de Jou-vent.  
57. qui la veult o - ba - ir et ser - vir loi - au-ment. fine

2)

51. Elle a dit a Pen - si - ve moult a - mi - a - ble - ment:  
58. Et pour ce vous lo je que soi - ez de sa gent."

5) 1)

52. "Pour Dieu, ne vous veil - lez, dame, ain - si de - ce - voir  
54. mais a - mez par a - mours, quar je vous di pour voir

d.c. al fine

53. de pen - ser qu'a - mours lait les siens en non - cha - loir,  
55. que c'est la grei - gneur joi - e que nus hons puist a - voir

VI

59. Jo - li - e sanz A - mour si a dit: "Par ma foy,

60. Fe - tice, il m'est a - vis que trop grant tort a - vez,  
 61. qui par bel - les pa - ro - les fai - re croi - re vou - lez  
 62. que c'est joi - e d'a - mer, et le con - traire en voi;  
 63. quar ceus qui sont loi - aus n'i trueu - vent fors qu'a - noy  
 64. et en chan - tant le di - ent com - me des - es - pe - rez.  
 65. Et quant li bon en sont si crû - el - ment me - nés,  
 66. l'en doit donc bien ha - ir l'a - mer et pri - sier poi." 3)

VII  
 67. Fie - re - te si a dit, la no - ble chas - te - lain - ne  
 71. et cer - tes si a plus qu'en cho - se ter - ri - en - ne,  
 68. du Chas - tel A - mou - reus, par moult tres grant i - rour:  
 72. car el - le fait aus bons a - voir joie et hon - neur  
 69. "Jo - li - e, je vous tieng, cer - tes, pour trop vi - lain - ne,  
 73. et aus mau - vais souf - frir an - nui, tra - vail et pein - ne,  
 70. qui di - tes qu'il n'a pas loi - au - té en a - mour;  
 74. Ain - si rent a chas - cun se - lon soi son la - bour." 2)

VIII  
 75. Cel - le de l'Il - le Blan - che, qu'on ap - pe - le Sim - ple - te,  
 76. si a dit en ri - ant: "Da - moi - se - le Fie - re - te,  
 77. d'a - mour lö - er vous voi un pe - tit trop as - pre - te,  
 78. C'est a tort, ce m'est vis, que nous qui s'en - tre - me - te  
 79. de la ser - vir ne faut a la trou - ver du - re - te.  
 80. Pour ce tieng a fo - li - e que nul son cuer i me - te." 2)

IX  
 81. "Bien doi par - ler d'a-mours," ce a dit la dau - fi - ne,  
 88. leur hon - neur et leur bien a - croist et mon - te - ploi - e  
 82. "quar j'ai non Bien A - mee et ce non me des - ti - ne  
 89. et de leur de - sir - rer a - com - plir les a - voi - e,  
 83. que je doi e sa - voir au - ques de son cou - vi - ne.  
 90. qui est de tout ce mont la sou - ve - rain - ne joi - e."  
 84. Si fais je, par ma foy; pour ce ne me ten - ro - e  
 86. A ceus qui cuer et cors me - tent en sa sai - si - ne  
 85. pour riens que ne dc - is - se les grans biens qu'ele o - troi - e.  
 87. et qui veu - lent u - ser de sa sa - ge doc - tri - ne,

fine

d. c. al fine

X

91. "Je, la Blan - che Prin - ces - se, voi bien que d'un a - cort  
96. les - quel - les em par - lent d'a - mours ou droit ou tort.  
92. n'es - tes pas, mes pu - cel - les, en fai - sant ce des - cort.  
97. Or le fai - tes tres bien, quar le vos - tre re - cort  
93. L'u - ne si loë a - mours, l'au - tre le blas - me fort.  
98. ten - drons en - tre nous tou - tes sanz fai - re nul res - sort.  
94. Pour ce vuel que vous qua - tre qui en - cor n'a - vez dit  
95. de ce vos - tre pen - sé me ju - gicz sanz res - pit

d. c. al fine

XI

99. Ju - pi - ter la con - tes - se, je vucil, et si me plest,  
100. qu'en - tre vous et No - ble - te de la Fa - te Fo - rest  
101. fai - tes le ju - ge - ment du de - bat qui ci est.  
102. E - ü - reu - se la Fe - e de cest con - seil se - ra  
103. et la bel - le Gai - an - de, ou mout de rai - son a.  
104. Or le fai - tes vous qua - tre tel comme il vous plai - ra."

XII

105. "Nous quatre, en af - fi - nant ce des - cort, si y ve - on  
113. Se d'estre a - mé fe - soit a - mours a cha - scun don,  
106. qu'a-mours si est tant noble et de si bon re - non  
114. trop pe - tit d'a - van - tage y a - roï - ent li - bon;  
107. que de la blas - mer n'a nul - li bon a - choi - son,  
115. mais cer - tes ce n'est pas la seue en - ten - ci - on  
108. si com par nos pa - ro - les cle - re - ment mous - ter - ron.  
116. quel - le doint a nul - li con - fort ne ga - ri - son,  
109. Il est bien ve - ri - té que mes - di - sant fe - lon  
117. s'en li n'a at - tem - pran - ce, loi - au - té et rai - son;  
110. si tien - nent a fo - li - e par leur grant fau - se - té  
118. et s'el - le fait aus - siens souf - frir peinne ou grie - té,  
III. l'a - mer, pour ce qu'il veu - lent tol - lir le guer - re - don  
119. c'est pour tant seu - le - ment qu'el puist sanz mes - pri - son  
112. a ceus qui loi - au - ment l'ont touz jours de - sir - ré.  
120. a - com - plir leur de - sir em plus grant se - ür - té."

En ce doux temps d'esté, tout droit ou mois de may,  
Qu'amours met par pensé maint cuer en grant esmay,  
Firent les herlequines ce descort doux et gay.  
Je, la Blanche Princesse, de cuer les em priai  
Et vous qu'em le faisant deüssent leur penser,  
Se c'est sens ou folie de faire tel essay  
Com de mettre son cuer en par amours amer.

In this mild time of summer, right in the month of May,  
When the thought of love brings dismay to many a heart,  
the Erlking's ladies composed this sweet and gay descort.  
I, the White Princess, invited them to do so  
and wished them, as they proceeded, to express their opinion  
on whether it is sensible or foolish to attempt such a thing  
as devoting one's heart to being in love.

1.2.4	Je, qui sui leur mestresse, avant le commençai Et en le faisant non de descort li donnay, Quar selon la matere ce non si li est vrai.  Puis leur dis: "Mes pucelles, moult tres grant desir ai Qu'en fesant ce descort puissous tant bien parler Qu'on n'i truist que reprendre, que pour verité sai Que plusieurs le voudront et oïr et chanter."	I, who am their mistress, began the composition and in doing so I gave it the name of descort, for, given the subject, that name was appropriate. Then I said to them: "My girls, I greatly desire that in composing this descort we can speak so well that no one could find a flaw in it, for I know for a truth that many people will want both to hear and to sing it."	4.2.6	Ensi com des eschés en puis par raison dire: Qui ne donne ce qu'aimme, ne prent ce que desirre.	I can with reason say, as if speaking of chess: He who does not surrender what he loves, does not take what he desires.
1.2.7	"Je, qui sui la duchesse Orgueilleuse d'Amours, Si di qu'il m'est avis que ce soit grans folours De commencer les choses pour s'en tost repentir; Et pour ce le di je qu'ai veü avenir Que cil qui en amer se tiennent pour meilleurs Si y ont pou de joie et souvent grans douleurs."	"I, who am the Duchess Proud-about-Love, say that it seems to me that it is great folly to begin things and then soon change your mind; and I say this because I have seen it happen that even those who in love regard themselves as most adept find little joy in it and often find great suffering."	4.3.4	Et pour ce que bien sai qu'a painne est accomplie L'amour bien egaument entre amis et amie, Ne vous onques amer, quar dame qui otrie S'amour doit moult vouloir que bien soit emploie."	And because I well know that love tends not to develop very smoothly between two lovers, I have never desired to love, for a lady who grants her love must try hard to have it treated well."
2.4	La tres noble marquise si a doucement ris, Amoureuse la Belle, puis dist: "Il m'est avis Que vous avez, duchesse, un petitet mespris,	The very noble Marquise, Amorous-the-Beautiful, gently laughed and said: "It seems to me, Duchess, that you have made a bit of a mistake	5.1.3	Biau sot parler Faitisce et gracieusement. Dame est de la Fontaine que l'en dit de Jouvent. Elle a dit a Pensive moult amiably:	Lovely-Form knew how to speak with eloquence and grace. She is the Lady of the fountain called the Fountain of Youth. She said to Thoughtful very amiably:
3.1.3	Qui bonne amour avez si tres forment blasmee; Si en avez ouvré comme desavisee, Qu'on ne doit blasmer chose qui ne l'a esprouvere.	in so very roundly condemning good love; you were ill-advised to behave that way, for one should not condemn a thing without having tried it.	5.2.4	"Pour Dieu, ne vous veillez, dame, ainsi decevoir De penser qu'amours lait les siens en nonchaloir, Mais amez par amours, quar je vous di pour voir Que c'est la greigneur joie que nus hons puist avoir	For God's sake, Lady, please do not thus deceive yourself into thinking that love is indifferent to its followers, but be in love, for I tell you truly that it is the greatest joy that anyone can have,
3.2.3	Mais j'en doi bien parler, quar g'i ai mon cuer mis A touz jours sanz retraire; si sai bien que les dis Qu'avez aucune foiz en ces chançons oïs	But I must speak well of it, for I have given my heart to it forever, with no turning back; and well I know that the words that you have occasionally heard in these songs	6.4	Que de joir d'amours; et nuls n'i va faillant Qui la veult obair et servir loiaument. Et pour ce vous lo je que soiez de sa gent."	to know the bliss of love, and no one fails to attain it who is willing to obey and serve loyally. For that reason I advise you to join its entourage."
3.3.3	Vous ont par grant folour a ce dire menee, Que la joie d'amours (c'est verité prouvee) Est plus grant que nulle autre, mes chier est achetee."	have led you very foolishly to speak this way, for the joy of love (it's a proven truth) is greater than any other, but it carries a high price."	6.8	Jolie sanz Amour si a dit: "Par ma foy, Fetice, il m'est avis que trop grant tort avez, Qui par beles paroles faire croire voulez Que c'est joie d'amer, et le contraire en voi; Quar ceus qui sont loiaus n'i trueuvent fors qu'anoy Et en chantant le dient comme desesperez. Et quant li bon en sont si crûelment menés, L'en doit donc bien hair l'amer et prisier poi."	Vivacious-without-Love said: "Upon my word, Lovely-Form, it seems to me that you are very wrong in trying, with fine words, to make [us] believe that it is bliss to love, while [ <i>lit.</i> and] I see the opposite; for those who are loyal encounter nothing but trouble and in their songs they express hopelessness. And as good people are so cruelly treated, one must indeed hate love and have little regard for it."
3.4.3	La parole amoureuse fu de bon cuer oïe De toutes les compagnies et löee et prisie. La tres plaisant Pensive li dist: "Ma douce amie, Ains n'amai par amours a nul jour de ma vie,	The statement on love was heard with good will and praised and valued by all the companions. Very charming Thoughtful replied: "My dear friend, I have never ever been in love in my life,	7.1.2	Fierete si a dit, la noble chastelainne Du Chastel Amoureus, par moult tres grant irou:	Haughty, the noble Lady of the Castle of Love, said, in a great rage:
4.1.4	Si m'en est plus estrange assez ceste matire." Et quant elle ot ce dit, un pou basset soupiré.	so this subject is exceedingly foreign to me." And when she had said that, she uttered a little sigh	7.2.2	"Jolie, je vous tieng, certes, pour trop vilainne, Qui dites qu'il n'a pas loiauté en amour;	Indeed, Vivacious, I consider you very crass for saying that there is no loyalty in love;
4.1.6	Et puis en haut parla et dist: "Quoi que nuls die, Amours si est puissant et noble et seingneurie, Mais la paour que j'ai [d']jen estrë enginie Si m'a tolue a [certes] de la soue mesnic.	and then spoke up and said: "Whatever anyone may say, love is indeed powerful and noble and lordly, but the fear that I have of being duped by it has certainly kept me away from its coterie.	7.3.2	Et certes s'i a plus qu'en chose terrienne, Car elle fait aus bons avoir joie et honneur	in fact, there is more than in anything else on earth, for love brings joy and honor to the good
4.2.4			7.4.2	Et aus mauvais souffrir annui, travail et peinne. Ainsi rent a chascun selon soi son labour."	and makes the wicked suffer unpleasantness, torment, and hardship. It thus rewards everyone according to his labor."

8.4

Celle de l'Ille Blanche, qu'on appelle Simplete,  
 Si a dit en riant: "Damoisele Fierete,  
 D'amour löer vous voi un petit trop asprete.  
 C'est a tort, ce m'est vis, que nus qui s'entremete  
 De la servir ne faut a la trouver durete.  
 Pour ce tieng a folie que nul  
 son cuer i mete."

9.1.3

"Bien doi parler d'amours," ce a dit la daufine,  
 "Quar j'ai non Bien Anee et ce non me destine  
 Que je doie savoir auques de son couvine.

9.2.4

Si fais je, par ma foy; pour ce ne me tenroie  
 Pour riens que ne deisse les grans biens qu'ele otroie.  
 A ceus qui cuer et cors metent en sa saisine  
 Et qui veulent user de sa sage doctrine,

9.3.3

Leur honneur et leur bien acroist et monteploie  
 Et de leur desirrer accomplit les avoie,  
 Qui est de tout ce mont la souverainne joie."

10.1.3

"Je, la Blanche Princesse, voi bien que d'un acort  
 N'estes pas, mes pucelles, en faisant  
 ce descort.  
 L'une si lœ amours, l'autre le blasme fort.

10.2.2

Pour ce vuel que vous quatre qui encor n'avez dit  
 De ce vostre pensé me jugiez sanz respit

10.3.3

Lesquelles em parlent d'amours ou droit ou tort.  
 Or le faites tres bien, quar le vostre recort  
 Tendrons entre nous toutes sanz faire nul ressort.

11.4

"Jupiter la contesse, je vueil, et si me plest,  
 Qu'entre vous et Noblete de la Fate Forest  
 Faites le jugement du debat qui ci est.  
 Eüreuse la Fee de cest conseil sera  
 Et la belle Gaiande, ou mout de raison a.  
 Or le faites vous quatre tel comme il vous plaira."

12.1.4

"Nous quatre, en affinant ce descort, si y veon  
 Qu'amours si est tant noble et de si bon renon  
 Que de la blasmer n'a nulli bon achoison,  
 Si com par nos paroles clerement mousterron.

The Lady of the White Island, called Modesty,  
 said with a laugh: "Lady Haughty,  
 I find you a bit too harsh in your praise of love.  
 It's wrong, it seems to me, that no one who undertakes  
 to serve love fails to find it cruel.  
 For that reason I consider it folly for anyone to put  
 his heart into it."

"I must speak of love," said the Dauphine,  
 "for my name is Well-Loved and this name destines  
 me to know something about love's business.

And upon my word, I do; and so I would consider myself  
 worthless if I did not say what great benefits it bestows.  
 For those who cede heart and body to its possession  
 and who wish to abide by its wise teaching,

it enhances and increases their honor and their welfare  
 and leads them to achieve what they desire,  
 which is the highest bliss in the whole world."

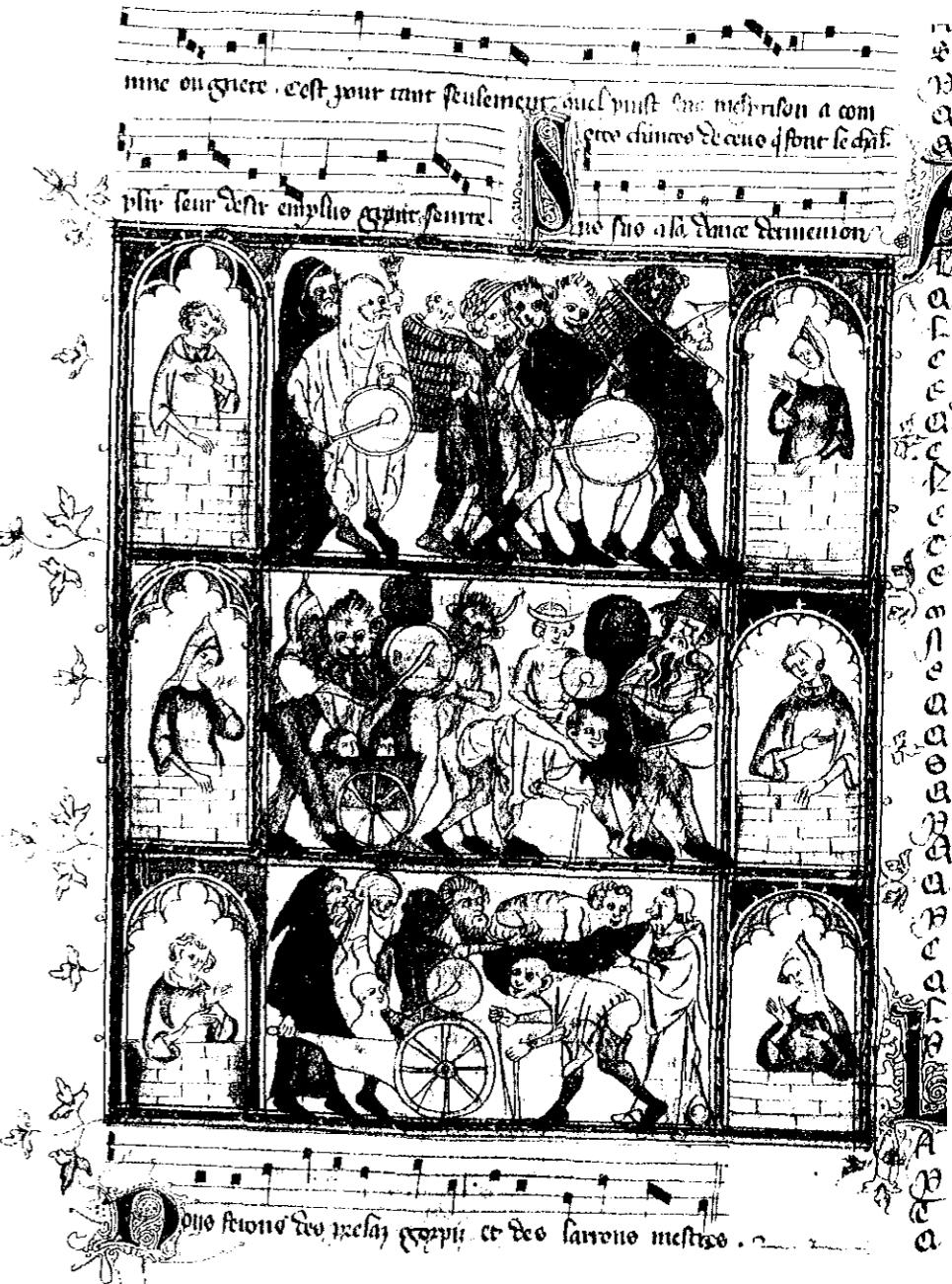
"I, the White Princess, clearly see that you are not  
 of a single mind, my girls, in composing this descort/  
 in expressing such discord.  
 One praises love, another severely reproaches it.

For that reason I want the four who have not yet voiced  
 their opinion on the subject to judge for me with no delay

which ladies speak of love rightly and which wrongly.  
 Now do it very well, for we shall, all of us,  
 accept your ruling without making any appeal.

"Countess Jupiter, it is my pleasure and my desire  
 that you and Noble of the Enchanted Forest  
 render a judgment in the present dispute.  
 Happy-the-Fairy will be part of your [lit. this] panel,  
 as well as beautiful Giantess, who is very sensible.  
 Now, the four of you, proceed as you please."

"We four, bringing this descort/discord to an end, see in it  
 that love is so noble and of such good reputation  
 that no one has good grounds to condemn it,  
 as in our statement we shall clearly show.



23. The accompanying narrative says that  
 "Onc chalivali si parfaiz/Par desguiser,  
 par diz, par faiz,/Ne fu com cil en toutes  
 choses;/N'avoient pas de bouches closes/  
 De bien crier et de fort braire [In dis-

guises, words, and deeds, in every way, no  
 charivari had ever been so perfect as this  
 one; their mouths were always open,  
 shouting and braying]." Above, the end of  
 No.64 and No.65; below, No.66. (f.36v)

Il est bien verité que mesdisant felon  
Si tiennent a folie par leur grant fauseté  
L'amer, pour ce qu'il veulent tollir le guerredon  
A ceus qui loiaument l'ont touz jours désiré.

12.1.8

Se d'estre amé fesoit amours a chascun don,  
Trop petit d'avantage y aroient li bon;  
Mais certes ce n'est pas la seue entencion  
Qu'elle doint a nulli confort ne garison,  
S'en li n'a attemprance, loiauté et raison;  
Et s'elle fait aus siens souffrir peinne ou grieté,  
C'est pour tant seulement qu'el puist sanz mesprison  
Acomplir leur desir em plus grant seürté."

12.2.4

12.2.8

It is indeed the truth that criminal slanderers,  
in their great dishonesty, regard loving as folly  
because they want to deprive of their reward  
those who have always desired it loyally.

If love gave to everyone the gift of being loved,  
the good would gain very little advantage;  
but it is indeed not love's intention  
to grant any person comfort or remedy  
who does not have temperance, loyalty, and reasonableness;  
and if love makes its followers suffer hardship or difficulty,  
it is only so that it may with no error  
grant them their desire with greater surety."

Note on 4.3.2: French *egaument* might give 'equally' as well as 'smoothly.' Note on 10.2 and 12.1.1: Both meanings of *descort* are so clearly pertinent here that we show both in the body of the English version.

Rejected readings: 1.1.5 vous] nous, *emendation as proposed by Långfors* 1.1.7 Cam 1.2.2 *desort* 3.2.6 Est] Et 4.1.2 *prisee* 4.2.3 q. iai en <sup>d</sup> <sup>(?)</sup> a <sup>(?)</sup> estre e.; not clear whether the superscript is d or a; note that neither Dahnk nor Långfors acknowledges either the existence of a superscript letter or the apparent lack of a syllable (which we have dealt with by making estre dissyllabic, as suggested by the music) 4.2.4 *tolu*; a is followed by a blank space in the text, clearly meant to contain a single syllable or, as suggested by the music and supported by the frequent occurrence of "epic" caesuras in this section, one stressed syllable followed by an unstressed; the missing syllables would probably combine with a to form an adverb, such as our proposed a certes; *soue* is misread as *sove* by Dahnk 4.3.3 vous] nous 5.1.3 appensive, *emendation as in Dahnk* 5.2.1 Dahnk reads *Pour dieu ne vous*, which Långfors tacitly accepts; the pronoun looks more like *nous* than *vous*, but the latter is preferable semantically 6.2 m'est] met, *emendation as in Dahnk* 6.8 *lammer* 7.1.4 qu'il] qui, *emendation as in Dahnk* 7.2.3 aus] au; *sousfrir* 8.4 *sentremecte* 10.6

65. Folio 36v. "Sotte chanson" refrain.  
G2 no.1090 (p.238), D p.191, B no.1753.



142 SONGS

Sus, sus, a la dance d'Ermenion! Let's go, let's go, to the dance of Ermenion!

Note: The allusion here is perhaps to a primitive ritual dance blending a celebration of the demi-god Ermenio (or Irmenio), legendary founder of the Germanic nation called the Hermeniones, with practices of witchcraft still current in the northern reaches of France at the time of the *Fauvel*. Such an allusion seems consonant

with the charivari and with the appearance of the Erlking and his ladies in this part of the *Roman*; see notes to Nos. 58 and 64. (For this hypothesis, as well as its documentary grounding, we are deeply grateful to Dr. Patrice Uhl, who has made a study of the question.)

66. Folio 36v. "Sotte chanson" refrain.

G2 no.582 (p.239), D p.191, B no.1385.



Nous ferons des prelaz gorpiz We'll turn prelates into foxes  
Et des larrons mestres. and thieves into masters.

67. Folio 36v. "Sotte chanson" refrain.

G2 no.791 (p.239), D p.191, B no.1686. For another source, see G2 p.89 or B.



Si je n'i aloie, je n'i roie mie. If I didn't go, I wouldn't ever go.

68. Folio 37<sup>b</sup>-37<sup>a</sup>. Sequence.

D no.93. Also in numerous liturgical MSS.



143 SONGS



24. Angels miraculously appearing in order to encourage the Virtues as they prepare for battle against the Vices. (f.37r)

II

9. Ca - sti - ta - tis li - li - um 10. o - lim cu - sto - di - stis  
13. Tem - plum san - cti Spi - ri - tus 14. es - se vo - lu - i - stis;  
11. pro - pter De - i fi - li - um, 12. eu - i pla - cu - i - stis.  
15. ta - ctus et con - cu - bi - tus 16. i - de - o fu - gi - stis.

III

17. Flo - re pu - di - ci - ci - e 18. ve - stre re - ser - va - to,  
21. de - bi - to mun - di - ci - e 22. pre - mi - o do - na - to,  
19. car - na - lis la - sci - vi - e 20. mo - tu - re - frc - na - to,  
23. as - si - de - tis so - ci - e 24. vir - gi - na - li na - to.

IV

25. Non e-stis de fa - tu - is, 26. que cum va - sis va - cu - is 27. spon-sum pre - sto - lan - tur;  
28. im - mo de pru-den - ti - bus, 29. que ple-nis lam - pa - di - bus 30. be - ne pre - pa - ran - tur.

V

31. Fa - tu - is vir - gi - ni - bus 32. o - le - o ca - ren - ti - bus 33. spon - sus est di - clu - rus:  
34. "Vo - bis non ap - pc - ri - am; 35. pru - den - tes re - ci - pi - am 36. pre - mi - um da - tu - rus."

1.1.4  
Virgines egregie,  
Virgines sacrate,  
Coram vestri facie  
Sponsi coronate!

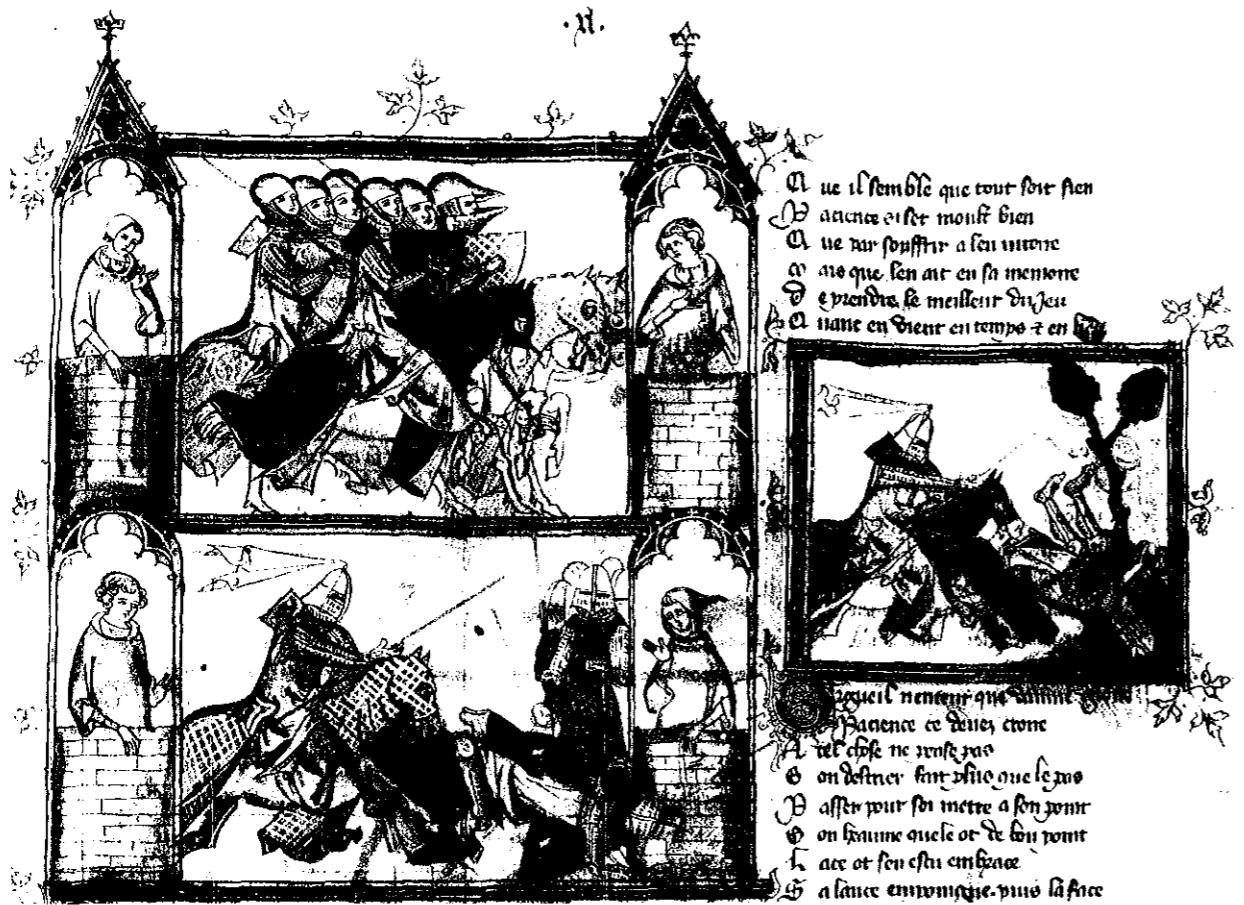
1.2.4  
In eterna requie  
Sursum sublimare,  
Canticum leticie  
Domino cantate!

2.1.4  
Castitatis lilium  
Olim custodistis  
Propter Dei filium,  
Cui placuistis.

Excellent virgins,  
consecrated virgins,  
gather round in front  
of your bridegroom!

Raised on high  
in eternal peace,  
sing a hymn  
of joy to the Lord!

You once guarded  
the lily of chastity  
because of the Son of God,  
to whom you were pleasing.



2.2.4	Templum sancti Spiritus Esse voluistis; Tactus et concubitus Ideo fugistis.	You wanted to be a temple of the Holy Spirit; for that reason you shunned caresses and sexual intimacy.
3.1.4	Flore pudicie Vestre reservato, Carnalis lascivie Motu refrenato,	With the flower of your chastity preserved [and] the passion of carnal license curbed,
3.2.4	Debito mundicie Premio donato, Assidetis socie Virginali nato.	you have received the reward due moral purity and you sit as companions to the Son of the Virgin.

25. Top left, combatants preparing to joust; bottom left, as the narrative points out, Chastity overcoming Fornication. To the right, Patience defeating Pride. (f.40r)

- |       |   |  |
|-------|---|--|
| 4.1.3 | Non estis de fatuis,<br>Que cum vasis vacuis<br>Sponsum prestolantur, | You are not of the foolish,<br>who wait with empty vessels<br>for the bridegroom,                    |
| 4.2.3 | Immo de prudentibus,<br>Que plenis lampadibus<br>Bene preparantur.    | but rather of the wise,<br>who are carefully prepared<br>with full lamps.                            |
| 5.1.3 | Fatuis virginibus<br>Oleo carentibus<br>Sponsus est dicturus:         | To the foolish virgins<br>who have no oil<br>the bridegroom will say:                                |
| 5.2.3 | "Vobis non apperiam;<br>Prudentes recipiam<br>Premium daturus."       | "To you I will not open [the door];<br>the wise I shall receive<br>and will give them their reward." |

Rejected readings: 1.1.3 nostri 3.1.2 nostre reservacio 4.1.1 est  
5.1.1 atuis

Music notes: Mensural notation. 1) no flat in line 23 2) longa rest in line 24 3) no rest in line 36.

Note: In various MSS this sequence in praise of the Wise Maidens (see Matthew 25) contains one or more stanzas not included in the present version.

#### 69. Folio 39va. Conductus.

D no.111.

1. Vir - gi - ne - us sen - sus      2. qui su - pe - rat      3. be - ne sen - sus

4. car - na - les su - pe - rat,      5. nam De - us hinc ad - e - rat.



26. The Fountain of Youth, in which Heresy wants to prolong the life of Fauvel and his offspring. (f.42r)



Virgineus sensus Qui superat Bene sensus Carnales superat, Nam Deus hinc aderat. Cassat adulterium, Luxus labat vicium.	The virginal impulse which prevails successfully defeats carnal impulses, for God assisted with this. It destroys adultery [and] the vice of lewd desire starts to fall.
---	--

Rejected readings: 3 Et b. census (+I) 7 abat

Music notes: This is a later song, showing the typical irregular rhythm of the early 14th century. Two transcriptions are offered: a) The first one interprets the notation as essentially early

mensural, making a few necessary emendations. b) The other takes the ornaments as clue to a more regular rendering: 1) a bar instead of a note; emended 2) no rest in the MS 3) two single notes to accommodate the rejected reading

#### 70. Folio 41rb. Conductus.

D no.115.



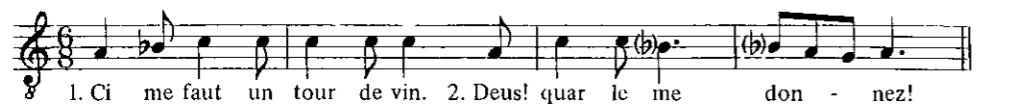
Plebs fidelis Francie  
 Laudat Deum glorie,  
 Mundi redemptorem,  
 Qui dat ei munera  
 Ad sananda vulnera  
 Virginum splendorem  
 Et se contra sceleram  
 Falvellique federa  
 Prebet deffensorem.  
 5  
 9

The faithful populace of France  
 praises the God of glory,  
 the redeemer of the world,  
 who gives them as a gift  
 for healing their wounds  
 the splendor of virgins  
 and offers himself  
 as defender against the crimes  
 and alliances of Fauvel.

Music notes: Early mensural notation (?). A late song with mixed rhythms, but the consistent incidence of ornaments on weak syllables may suggest the rhythm. Two transcriptions are offered: the first takes the notation as essentially mensural, making a few necessary emendations; the other takes the ornaments as the clue to a more regular rendering. 1)  $\overline{J}J$  2) no flat 3) all binary ligatures seem to be  $\overline{JJ}$  4) brevis 5) longa 6) longa plicata.

#### 71. Folio 45r. Refrain.

G2 no.562 (p.239), D p.217, B no.370. For another source, see these editions.



*Ci me faut un tour de vin.*      *Now I need a drink of wine.*  
*Deus! quar le me donnez!*      *God! let me have it!*

27. The author addressing a final prayer to the triune God. (f.43r)



# Appendix: Poetic and Musical Forms

N.B. In music, lower-case letters designate lines of melody; capitals, where used, designate larger sections. A superscript one (<sup>1</sup>) shows that a line of melody is varied, i.e., is similar to a previous one but not identical; a superscript two (<sup>2</sup>) shows a second such variation, and so forth. Subscripts one (<sub>1</sub>), two (<sub>2</sub>), and so forth, refer to transpositions of a phrase. In verse, all letters designate rhymes or assonances; capitals, denoting refrains, signal not only rhymes but also, from stanza to stanza, exact repetition of entire lines. When two letters are joined by a vertical line (|), the first represents an internal rhyme. In French verse, the plus sign (+) after a rhyme letter indicates that the only difference between this rhyme and another denoted by the same letter is the presence of a following, textually unstressed, syllable; the prime sign (') indicates assonance (or imperfect rhyme).

Numbers are used in the metrical analyses, of which there are two. The first analysis shows the number of syllables per line. In French verse, the plus sign (+) after a number denotes the presence of an additional, textually unstressed, syllable at the end of the line (a so-called feminine line ending). In Latin verse, the letter *p* after a number means that the final word of the line is a paroxytone, while the absence of *p* means that it is a proparoxytone.

The second metrical analysis expresses classical metrics and musical rhythm. The digits represent the number of syllables from first stress to last, with the hyphen (-) used for anacrases or feminine line endings and a subscript digit showing the number of stresses in the line. Information is thus provided about iambic, trochaic, or dactylic meters or mixtures thereof. In both metrical analyses, a vertical line (|) is used to show subdivisions of a verse.

In the rhyme schemes, melodies, and first metrical analyses of some compositions, a single dot (.) helps to show structure within the stanza, while a double dot (..) is used to separate two stanzas.

<b>BALLADE</b>									
<b>Stanzas</b>	Three, all showing the same rhyme scheme and the same rhymes. No.27, with only one stanza, is fragmentary.								
<b>Rhyme scheme 1</b>	a b a b b a A								
No.20 Melody	a b a b c d e								
	7+ 7 7+ 7 7+ 7+								
	7-4 7-4 7-4 7-4 7-4 7-4 7-4								
<b>Rhyme scheme 2</b>	a b a b b c C								
No.27 Melody	a b a b c d b								
	7+ throughout								
	7-4 throughout								
No.41 Melody	a b a b c d e								
	7 7+ 7 7+ 7+ 7+ 7+								
	7-4 7-4 7-4 7-4 7-4 7-4 7-4								
No.45 Melody	a b a b c d e								
	7 7 7 7 7+ 7+								
	7-4 7-4 7-4 7-4 7-4 7-4 7-4								
No.46 Melody	a b a b c d d <sup>1</sup>								
	7 throughout								
	7-4 throughout								
<b>Rhyme scheme 3</b>	a b a b c c d D								
No.19 Melody	a b a b c d e f								
	7+ 5 7+ 5 5 5 7 7								
	7-4 5 <sub>3</sub> 7-4 5 <sub>3</sub> 5 <sub>3</sub> 5 <sub>3</sub> 7-4 7-4								

No.24	7 7 7 7 7 7 7 7 7								
	7 <sub>4</sub> 3 <sub>2</sub>  4 <sub>3</sub> 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 3 <sub>2</sub>  4 <sub>3</sub> 7 <sub>4</sub> 3 <sub>2</sub>  4 <sub>3</sub>								
No.47	7+ 7 7+ 7+ 7+ 7 7+ 7 7								
	7-4 7 <sub>4</sub> 7-4 7-4 7-4 7 <sub>4</sub> 7-4 7 <sub>4</sub> 7-4								
<b>VIRELAI</b>									
<b>Stanzas</b>	Three, all showing the same rhyme scheme. No.44 shows the same rhymes as well, while No.26 introduces slight changes.								
No.44									
<b>Rhymes</b>	A B C a a a b c A B C								
<b>Melody</b>	a b c a a a b c a b c								
<b>Meter</b>	7+ 3 11 7+ 7+ 7+ 3 11 7+ 3 11								
	7-4 3 <sub>2</sub> -3 <sub>2</sub>  7 <sub>4</sub> 7-4 7-4 7-4 3 <sub>2</sub> -3 <sub>2</sub>  7 <sub>4</sub> 7-4 3 <sub>2</sub> -3 <sub>2</sub>  7 <sub>4</sub>								
No.26									
<b>Rhymes</b>	A+ A A+ A b c b c a+ a a+ a A+ A A+ A								
St.2					d c d c				
St.3					d c' d c'				
<b>Melody</b>	a b a b <sup>1</sup> c d c d <sup>1</sup> a b a b <sup>1</sup> a b a b <sup>1</sup>								
<b>Meter</b>	7+ 7 7+ 7 7 5 7 5 7+ 7 7+ 7 7+ 7 7+ 7 7+ 7								
	7-4 7-4 7-4 7-4 7-4 7-4 5 <sub>3</sub> 7-4 5 <sub>3</sub> 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4								

<b>RONDEAU</b>									
<b>Stanzas</b>	One.								
<b>Rhymes</b>	A B a A a b A B								
<b>Melody</b>	a b a a a b a b								
<b>Meter</b>									
No.16	7+ 5 7+ 7+ 7+ 5 7+ 5								
	7-4 5 <sub>3</sub> 7-4 7-4 7-4 5 <sub>3</sub> 7-4 5 <sub>3</sub>								
No.22	7 7+ 7 7 7 7+ 7 7+ 7								
	7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4								

FATRAS									
<b>Stanzas</b>	One.								
<b>Rhymes</b>	A B   A a b a a b b a b A								
<b>Melody</b>	a b   a a b a a b b a b								
<b>Meter</b>									
No.55	8 throughout								
	-7 <sub>4</sub> throughout								
No.56	7+ 7 7+ 7+ 7 7+ 7+ 7 7 7+ 7 7+ 7 7 7+ 7 7+ 7								
	7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4 7-4								

## SINGLE-STANZA SONG

No.43

**Rhymes** a a a b B B

**Melody** a b c d e f

**Meter** 7 throughout  
 $7_4 \quad 7_4 \quad -3_2|3_2 \quad 7_4 \quad 7_4 \quad 7_3$

6. a a a a x4

through-composed

4 4 4 8

-3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub> -7<sub>4</sub>

7. a a b a x4

a b c b' x4

5+ 5+ 5 5+

5<sub>-3</sub> 5<sub>-3</sub> 5<sub>3</sub> 5<sub>-3</sub>

9. a a a b x4

a b c d x4

4 4 4 6+

-3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub> -5<sub>-3</sub>

8. a a a a x4

a b a' c/c' x2

5 5 7 5

5<sub>3</sub> 5<sub>3</sub> 7<sub>4</sub> 5<sub>3</sub>

NB. Melody of St.14 is the same as that of St.1.

## LAI (French)

**Stanzas** Many, each showing some kind of repetition in the text, melody or both; the pattern of repetition in the textual stanza does not necessarily coincide with that in the melodic stanza. As the double-column arrangement below makes clear, Nos.21 and 48 show a marked degree of inter-stanzaic symmetry, in that the first and final stanzas, the second and penultimate, and so

forth, tend toward similar structures.

The four lines of letters/numbers provided for each stanza below represent Rhymes, Melody, and two Metrical analyses, respectively. In melodies, a slash (/) separating two letters indicates different endings of a repeated melody, a so-called "ouvert/clos" arrangement.

No.21 1. a a a b b a a b b a x2  
 a b c d e d<sub>1</sub> f g h g<sub>1</sub> x2  
 $7 \quad 7 \quad 7 \quad 4 \quad 7 \quad 4 \quad 7 \quad 4 \quad 7 \quad 4$   
 $7_4 \quad 7_4 \quad -3_2 \quad 7_4 \quad -3_2 \quad 7_4 \quad -3_2 \quad 7_4 \quad -3_2$

14. a a a b b a a b b a x2  
 a b c d e d<sub>1</sub> f g h g<sub>1</sub> x2  
 $7 \quad 7 \quad 7 \quad 4 \quad 7 \quad 4 \quad 7 \quad 4 \quad 7 \quad 4$   
 $7_4 \quad 7_4 \quad -3_2 \quad 7_4 \quad -3_2 \quad 7_4 \quad -3_2 \quad 7_4 \quad -3_2$

2. a|a a b x4  
 a b c/d x2  
 $3+|3+ \quad 7+ \quad 3$   
 $7_{-4} \quad 7_{-4} \quad 3_2$

13. a|b x8  
 a a<sub>1</sub> a<sub>2</sub> a<sub>3</sub> a<sub>4</sub> a<sub>5</sub> b b<sub>1</sub> c  
 $3|4+ \quad 7_{-4}$

3. a a b b x4  
 a b c d x4  
 $7 \quad 7 \quad 7+ \quad 7+$   
 $7_4 \quad 7_4 \quad 7_{-4} \quad 7_{-4}$

12. a a x8  
 through-composed  
 $7+ \quad 3+$   
 $7_{-4} \quad 3_{-2}$

4. a a a b x4  
 a b c d/e x2  
 $7+ \quad 7+ \quad 7+ \quad 5+$   
 $7_{-4} \quad 7_{-4} \quad 7_{-4} \quad 5_{-3}$

11. a a x8  
 a b c d x4  
 $7+ \quad 5+$   
 $7_{-4} \quad 5_{-3}$

5. a b x8  
 a b/c x4  
 $7+ \quad 5$   
 $7_{-4} \quad 5_3$

10. a a a a x4  
 through-composed  
 $3 \quad 3 \quad 3 \quad 7$   
 $3_2 \quad 3_2 \quad 3_2 \quad 7_4$

No.23 1. a b x2  
 a b x2  
 $10 \quad 10$   
 $10_4 \quad 10_4$

2. a a b b c .. b b b b c  
 a b a b c x2  
 $7+ \quad 7+ \quad 7+ \quad 7$   
 $7_{-4} \quad 7_{-4} \quad 7_{-4} \quad 7_4$

3. a a a a .. b b b b  
 a b c d x2  
 $7+ \text{ throughout}$   
 $7_{-4} \text{ throughout}$

4. a b a b .. c d c d  
 a b a c x2  
 $7 \text{ throughout}$   
 $7_4 \text{ throughout}$

5. a a b x2  
 a|a<sub>1</sub> a<sub>2</sub>|a<sub>3</sub> a<sub>4</sub>|b x2  
 $7+ \quad 7+ \quad 7$   
 $7_{-4} \quad 7_{-4} \quad 7_4$

6. a a x4  
 a b x4  
 $7+ \quad 7+$   
 $3_2|3_2|1- \quad 7_{-4}$

7. a x4  
 a b x2  
 $7$   
 $7_4$

	8.	a    b	x4					
		a    b	x4					
	7	5+						
	7 <sub>4</sub>	5 <sub>-3</sub>						
	9.	a	x4					
		a    b	x2					
	7+							
	7 <sub>-4</sub>							
	10.	a    b    c    b						
		a    b    c    d						
	7	4    7+    7						
	7 <sub>3</sub>	4 <sub>2</sub> 7 <sub>-4</sub> 7 <sub>3</sub>						
No.48	1.	a    b    a    b    b    a	b    x2	13.	a    b    a    b    b    a    b	x2		
		a    b    a    b <sup>1</sup> c    b <sup>2 d</sup>	b <sup>3</sup> x2		a    b    a    b <sup>1</sup> c    d    b <sup>2</sup>	x2		
	7+    5	7+    5    7    7+	3		7+    5    7+    5    7    7+    3			
	7 <sub>-4</sub> 5 <sub>3</sub>	7 <sub>-4</sub> 5 <sub>3</sub> 7 <sub>4</sub> 7 <sub>-4</sub>	3 <sub>2</sub>		7 <sub>-4</sub> 5 <sub>3</sub> 7 <sub>-4</sub> 5 <sub>3</sub> 7 <sub>4</sub> 7 <sub>-4</sub> 3 <sub>2</sub>			
	2.	a    a    b	x4	12.	a    a    b	x4		
		a    b    c    d    e    c <sup>1</sup>	x2		a    b    c/c <sup>1</sup>	x2		
	8	8    6+			8+    8+    4			
	1 7 <sub>4</sub>	1 7 <sub>4</sub>	1 5 <sub>-3</sub>		8 <sub>-4</sub> 8 <sub>-4</sub> -3 <sub>2</sub>			
	3.	a	x4	11.	a    a    a    b	x2		
		a    b/b <sup>1</sup>			a    b    c    d	x2		
	8				6+    6+    6+    6			
	1 7 <sub>4</sub>				1 5 <sub>-3</sub> 7 <sub>4</sub> -5 <sub>-3</sub> 2 <sub>2 4<sub>2</sub></sub>			
	4.	a	x4	10.	a    a    a    b	x2		
		a    b	x2		a    b    c    d/d <sup>1</sup>			
	8				6    6    6    6+			
	1 7 <sub>4</sub>				1 5 <sub>3</sub> 5 <sub>3 1</sub> -5 <sub>3</sub> 7 <sub>4</sub>			
	5.	a    a	x4	9.	a    a    a    a    a    a	x4		
		a    b/b <sup>1</sup>	x2		a    b    c    d    e    f/f <sub>1</sub>	x2		
	8	4			8    4    4    8    4    4			
	1 7 <sub>4</sub>	1 3 <sub>2</sub>			1 7 <sub>4</sub> 4 <sub>2</sub> 4 <sub>2</sub> 5 <sub>3 3<sub>2</sub></sub> 4 <sub>2</sub> -3 <sub>2</sub>			
	6.	a    a    a    b	x4	8.	a    b	x4		
		a    b    c    d    e/e <sup>1</sup>	x2		a    b/b <sup>1</sup>	x2		
	8	4    4    4    6+			8    8			
	1 7 <sub>4</sub>	-3 <sub>2</sub> -3 <sub>2</sub> -3 <sub>2</sub> -5 <sub>-3</sub>			1 7 <sub>4</sub> -7 <sub>4</sub>			
	7.	a    a    a    b    b			a    a    b    b    a    a	x2		
		a    b    c    d    e			f    g    h    i    j	x2		
	8	8    8    4    8			4    8    4    8    4			
	1 7 <sub>4</sub>	-7 <sub>4</sub> -7 <sub>4</sub> -3 <sub>2</sub> 7 <sub>4 1</sub>			3 <sub>3 5<sub>3</sub></sub> 3 <sub>2 1</sub> 7 <sub>4 1</sub> 3 <sub>2 1</sub>			

NB. Melody of St.13 is the same as that of St.1.

No.64	1.	a    a    a    a    b    a    b	x2					
		a    b    a    b    c    b <sup>1</sup> c <sup>1</sup>	x2	12 throughout				
		6 <sub>3</sub>  5 <sub>3</sub>	x2	plus 6 <sub>-3</sub>  5 <sub>3</sub>	x2	plus 6 <sub>3</sub>  5 <sub>3</sub>	plus 6 <sub>-3</sub>  5 <sub>3</sub>	x2
	2.	a    a    b    b    a    a						
		a    b    c    c <sup>1</sup> a    b		12 throughout				
		6 <sub>4</sub>  3 <sub>3</sub>  3 <sub>2</sub>	x2	plus 6 <sub>-4</sub>  3 <sub>2</sub>  3 <sub>2</sub>		plus 6 <sub>4</sub>  3 <sub>2</sub>  3 <sub>2</sub>	x3	
	3.	a    a    a    ..    b    b    b	x2					
		a    b    c					x4	
		12    12    12		12+    12+    12+				
		-5(-)3 -5 <sub>3</sub>	x3	-5(-)3 -5 <sub>-3</sub>	x3			
	4.	a    a    a    a    .    b    b	x2					
		a    a <sub>1</sub> a <sub>2</sub> a <sub>3</sub> .    b    c	x2	12+ throughout				
		6(-)3 6 <sub>-3</sub>	throughout					
		plus a				x4		
		a    a <sub>1</sub> a <sub>2</sub> a <sub>3</sub>		12+ throughout				
		6(-)3 6 <sub>-3</sub>	throughout					
	5.	a    a    a    .    b    b    b    b	.	a    a    a				
		a    a <sub>1</sub> b    .    c    d    c    d	.	a    a <sub>1</sub> b				
		12 throughout						
		6 <sub>-4</sub>  6 <sub>4</sub>	x3	plus 6 <sub>4</sub>  6 <sub>-4</sub>	x4	plus 6 <sub>4</sub>  6 <sub>4</sub>	x3	
	6.	a    b    b    a				x2		
		a    b    c    a    .    a <sub>1</sub> c    b    a <sub>1</sub>		12 throughout				
		-5 <sub>3</sub>  -5 <sub>3</sub>	throughout					
	7.	a    b				x4		
		a    b/b <sup>1</sup>				x2		
		12+    12						
		12 <sub>-6</sub> 12 <sub>6</sub>						
	8.	a				x6		
		a    a <sub>1</sub> a <sub>2</sub> a <sub>3</sub> a <sub>4</sub> a <sub>5</sub>		12+				
		6(-)4 6 <sub>-4</sub>						
	9.	a    a    a    .    b    b    a    a    .    b    b    b						
		a    a <sub>1</sub> <sup>1</sup> a <sub>2</sub> <sup>2</sup> a <sup>1</sup> a <sub>2</sub> <sup>2</sup> a <sup>1</sup> a <sub>2</sub> <sup>2</sup>		12+ throughout				
		1 11 <sub>-6</sub>	throughout					

10. a a a . b b . a a a  
a a<sub>1</sub> a<sub>2</sub><sup>1</sup> a<sub>3</sub><sup>2</sup> a<sub>4</sub><sup>3</sup> a a<sub>1</sub> a<sub>2</sub><sup>1</sup>

12 throughout

12<sub>6</sub> throughout

11. a a a b b b

through-composed

12 throughout

12<sub>6</sub> throughout

12. a a a a . a b a b x2  
a b a b c d c d<sup>1/d<sup>2</sup></sup>

12 throughout

12<sub>6</sub> (or 13<sub>6</sub>) throughout

5. a a a b .. b b b a

a b c d x2

8p throughout

7-4 throughout

6. a a b b c c  
a b a b a b<sup>1</sup>

8p throughout

7-4 throughout

7. a a b .. c c b  
a b c x2

10 10 8p

7<sub>4</sub>|3<sub>2</sub> 7<sub>4</sub>|3<sub>2</sub> 7-4

8. a a b .. c c b  
a b c x2  
6 6 7p  
-5<sub>3</sub> 6<sub>4</sub> 7<sub>4</sub>

9. a b x2  
a b x2  
7 6p  
7<sub>4</sub> 5-3

10. a a b .. c c b  
a b c c/c<sup>1</sup>  
8 8 7p  
1|7<sub>4</sub> 5<sub>3</sub>|3<sub>2</sub> -5-3

11. a b a b c .. d d c c b .. e e c c b  
a b c d e x3  
8 throughout  
-7<sub>4</sub> throughout

12. a a b .. c c b .. c c b  
a b c x3  
8 throughout  
-7<sub>4</sub> throughout

13. a a b .. c c b  
a b c x2  
8 throughout  
-7<sub>4</sub> throughout

14. a b c x2  
a b c x2  
8 throughout  
-7<sub>4</sub> throughout

#### LAI (Latin)

##### Stanzas

Many, each showing some kind of repetition in the text, melody or both; the pattern of repetition in the textual stanza does not necessarily coincide with that in the melodic stanza. Interstanzaic repetition is a significant feature of No.51, which shows the same melody for stanzas 2 and 4, uses a certain line of melody (or some variation

thereof) at least once in every stanza, and likewise uses a certain rhyme (-ura) in every stanza; these repetitions are designated below by a superscript letter x (\*).

The four lines of letters/numbers provided for each stanza below represent Rhymes, Melody, and Metrical analyses, respectively.

No.18 1. a b c x2  
a b c x2

7 throughout

7<sub>4</sub> throughout

2. a a b .. c c b x2  
a b c  
7 7 7p  
7<sub>4</sub> 7<sub>4</sub> 1|5-3

3. a a b .. c c b x2  
a b c  
8 8 7p  
1|7<sub>4</sub> -7<sub>4</sub> 5-3

4. a a b b c c a .. d d e e f f d  
a b c d e f g x2  
8p 8p 8p 8p 7 7 8p  
7-4 7-4 7-4 7-4 7<sub>4</sub> 7<sub>4</sub> 7-4

15. a b a b c .. d c c d c  
a b c d e x2

8 throughout  
-7<sub>4</sub> throughout

16. a b x2

a b a c  
8 throughout  
3<sub>2</sub>|5<sub>3</sub> -7<sub>4</sub> -7<sub>4</sub> -7<sub>4</sub>

No.25 1. a a a b a . a a b a b x3  
a a b c d . a<sub>1</sub> e f g h x2 plus a a d<sub>1</sub> c<sup>1</sup> d . a<sub>1</sub> e f g h  
3 3 3 3 3 3 3 3 4 4  
3<sub>2</sub> 3<sub>2</sub> 3<sub>2</sub> 3<sub>2</sub> 3<sub>2</sub> 3<sub>2</sub> 3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub>  
2. a a b a a a b a a x3  
a b c d e e<sup>1</sup> a<sup>1</sup> f x3  
4 4 4 4 4 4 4 4 8  
1|3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub> -7<sub>4</sub>

3. a a a a x3  
a b a<sup>1</sup> c x2 plus a b a<sup>1</sup> d  
5 5 5 6 5 5 5 5  
5<sub>3</sub> 5<sub>3</sub> 5<sub>3</sub> 3<sub>2</sub>|3<sub>2</sub> 5<sub>3</sub> 5<sub>3</sub> 5<sub>3</sub> 5<sub>3</sub>

4. a b plus a a b x3  
a b c d e x3  
5 7p 5 5 7p  
5<sub>3</sub> -5<sub>3</sub> 5<sub>3</sub> 5<sub>3</sub> -5<sub>3</sub>

5. a a b x8  
a b c d b e plus f g h i j k x3  
4p 4p 6p  
3-2 3-2 5-3

6. a b x3 plus a a a a a b x3  
a b x3 c d e f g h x3  
7 5p 6 4 4 6 5 6p  
7<sub>4</sub> 3<sub>2</sub>|1- -5<sub>3</sub> -3<sub>2</sub> -3<sub>2</sub> 3<sub>2</sub>|3<sub>2</sub> 5<sub>3</sub> 5<sub>3</sub>

7. a a a b b a c x3  
a b c d e c<sup>1</sup> f x3  
5 5 5 3 3 5 6p  
5<sub>3</sub> 5<sub>3</sub> 5<sub>3</sub> 3<sub>2</sub> -1- 5<sub>3</sub> 5<sub>3</sub>

8. a a b x4  
a b c d e f x2  
4p 4p 6p  
3-2 3-2 5-3

9. a a b a a b b .. c a b c a b b .. d a b d a b b  
a b c d e f f<sup>1</sup> x2 plus a b c d e f f<sup>2</sup>  
4p 4p 6p 4p 4p 6p/6p/7p  
3-2 3-2 5-3 3-2 3-2 5-3/5-3/5<sub>3</sub>|1-

10. a a<sup>1</sup> x2  
a a b b  
6 6  
3<sub>2</sub>|3<sub>2</sub> 3<sub>2</sub>|3<sub>2</sub>

11. a b x5  
a b c d . a b c d c<sup>1</sup> d  
7 6p  
7<sub>4</sub> 5-3

12. a a a a a b b a  
a b c d b<sup>1</sup> e f g  
6 6 3 3 6 4 4 4  
3<sub>2</sub>|3<sub>2</sub> 3<sub>2</sub>|3<sub>2</sub> 3<sub>2</sub> 3<sub>2</sub> 3<sub>2</sub>|3<sub>2</sub> 1|3<sub>2</sub> -3<sub>2</sub> 1|3<sub>2</sub>

NB. Rhymes in St.12 are the same as those in St.1.

No.51 1. a b c<sup>x</sup> a b c<sup>x</sup> .. a b c<sup>x</sup> a b c<sup>x</sup>  
a b c a b c<sup>lx</sup> .. d b<sup>1</sup> c e b c<sup>lx</sup>  
5 4 5p x2 plus 7 4 5p 5 4 5p  
5<sub>3</sub> -3<sub>2</sub> -3<sub>2</sub> 7<sub>4</sub> -3<sub>2</sub> -3<sub>2</sub> 5<sub>3</sub> -3<sub>2</sub> -3<sub>2</sub>

2. a b c<sup>x</sup> x4  
a b c a b<sup>1</sup> d x2  
3 4 5p  
3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub>

3. a a b<sup>x</sup> c c b<sup>x</sup> .. a a d c c d  
a b c a d e<sup>x</sup> .. a b c a b<sup>1</sup> e<sup>1x</sup>  
5 4 3p 5 4 5p .. 5 4 3p 5 4 3p  
5<sub>3</sub> -3<sub>2</sub> -1- 5<sub>3</sub> -3<sub>2</sub> -3<sub>2</sub> 5<sub>3</sub> -3<sub>2</sub> -1- 5<sub>3</sub> -3<sub>2</sub> -1-

4. a b c<sup>x</sup> x2  
a b c a b<sup>1</sup> d<sup>x</sup>  
3 4 5p  
3<sub>2</sub> -3<sub>2</sub> -3<sub>2</sub>

5. a b<sup>x</sup> a b<sup>x</sup> .. c b<sup>x</sup> c b<sup>x</sup>  
a b a b<sup>1x</sup>/b<sup>2x</sup>  
5 7p 5 7p  
5<sub>3</sub> -5<sub>3</sub> 5<sub>3</sub> -5<sub>3</sub>

6. a<sup>x</sup> a<sup>x</sup> a<sup>x</sup> b b b a<sup>x</sup> c c a<sup>x</sup> a<sup>x</sup>  
 a b c d e f g h c i j<sup>x</sup>  
 6p 6p 6p 6 7 7 6p 7 7 6p 9p  
 5<sub>-3</sub> 5<sub>-3</sub> 5<sub>-3</sub> 1|5<sub>3</sub> 7<sub>4</sub> 7<sub>4</sub> 5<sub>-3</sub> 7<sub>4</sub> 7<sub>4</sub> 5<sub>-3</sub> 7<sub>4</sub>|1-

#### SEQUENCE

**Stanzas** Several, each composed of two melodically identical parts.  
 The four lines of letters/numbers provided for

No.54	a x4 plus b x4 a b x2 c d x2 8 throughout -7 <sub>4</sub> throughout
No.68	1. a b x4 a b c b <sup>1</sup> x2 7 6p 7 <sub>4</sub> 5 <sub>-3</sub>
	2. a b a b .. c b c b a b c d x2 7 6p 7 6p 7 <sub>4</sub> 5 <sub>-3</sub> 7 <sub>4</sub> 5 <sub>-3</sub>
	3. a b x4 a b c d x2 7 6p 7 <sub>4</sub> 5 <sub>-3</sub>
	4. a a b .. c c b a a b x2 7 7 6p 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub>
	5. a a b .. c c b a a b x2 7 7 6p 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub>

#### CONDUCTUS

**1a** Texts with only one stanza or with two or more stanzas showing the same rhyme scheme. With the exception of No.13, whose first two stanzas

each stanza below represent Rhymes, Melody, and Metrical analyses, respectively.

#### Melody

In every multistanzaic work, the same melody serves for all stanzas. The first four pieces presented below show the musical form AAB; all those following are through-composed (though a

few lines in Nos.7 and 70 are variations of earlier lines), and their melodies are therefore not indicated below.

No.52	a b a b . a a a b a b a b <sup>1</sup> . c d e f 8 throughout -7 <sub>4</sub> throughout  NB. Musical rhythm irregular
No.11	a b a b . a b a b a b a b . c d e f 7 throughout -7 <sub>4</sub> throughout
No.4	a b a b . c b c b c b d d b a b a b . c d e f g h i j k 7 6p x5 plus 7 7 6p 7 <sub>4</sub> 5 <sub>-3</sub> 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub>
No.12	a b c a b c . d d e e c a b c a b c . d e f g h 7 7 4p x2 plus 7 7 7 4p 7 <sub>4</sub> 7 <sub>4</sub> 3 <sub>-2</sub> 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 3 <sub>-2</sub>
No.2	a a a a a a b c b c c b b d a d b c c c 4 6 x10 4 <sub>2</sub> --4 <sub>2</sub> x10
No.7	a a a b b c c b b a d d a 7 throughout -3 <sub>2</sub>  3 <sub>2</sub> plus 7 <sub>4</sub> x12
No.53	a a b b c c d d 8 8 8 8 8p 8p 8 8 8 <sub>4</sub> -7 <sub>4</sub> -7 <sub>4</sub> -7 <sub>4</sub> 7 <sub>-4</sub> 7 <sub>-4</sub> -7 <sub>4</sub> -7 <sub>4</sub>
No.14	a a b c b c d e f d e f d 8 x4 plus 8 8 4p x3 -7 <sub>4</sub> -7 <sub>4</sub> 3 <sub>-2</sub> x3
No.70	a a b c c b c c b 7 7 6 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub>
No.8	a a b c c b d d d b 8p 8p 7 8p 8p 7 8p 8p 8p 7 7 <sub>-4</sub> 7 <sub>-4</sub> 7 <sub>4</sub> 7 <sub>-4</sub> 7 <sub>4</sub> 7 <sub>-4</sub> 7 <sub>4</sub> 7 <sub>-4</sub> 7 <sub>4</sub>

No.13	a b a b a a b 8 throughout -7 <sub>4</sub> throughout		B 1	a a b b a b a b 2 a a c a a c a c 8 throughout -7 <sub>4</sub> -7 <sub>4</sub> -7 <sub>4</sub> -7 <sub>4</sub> -7 <sub>4</sub> 3 <sub>2</sub>  5 <sub>3</sub> 3 <sub>2</sub>  5 <sub>3</sub> 3 <sub>2</sub>  5 <sub>3</sub>
No.3	a b a b a b a a b b b c c d d e e e e 5 x8 plus 8 plus 5 x10 plus 3 7 5 <sub>3</sub> -7 <sub>4</sub> 5 <sub>3</sub> 3 <sub>2</sub> 7 <sub>4</sub>		C	a b a b a b a b a b 8 throughout -7 <sub>4</sub> throughout
No.1	a b a b a b a b b a b a a b b b b c 7 plus 6 x14 plus 5 5 9p 7 <sub>4</sub> 1 5 <sub>3</sub> 5 <sub>3</sub> 5 <sub>3</sub> 7 <sub>4</sub>  1-		No.10 A	a a b b c d d c 7 7 7 7 6p 7 7 6p 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub> 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub>
No.69	a b a b b c c 6p 4 4p 6 7 7 7 5 <sub>-3</sub> -3 <sub>2</sub> 3 <sub>-2</sub> 6 <sub>3</sub> -6 <sub>3</sub> 7 <sub>4</sub>		B	a b a b a b a b a b 8 throughout -7 <sub>4</sub> throughout
No.5	a b b a a b a a c c c a d d e e a 7p 7 8 7p 8 7p 8 4 4 3p 8 4 4 8 7p 6 <sub>-3</sub> -6 <sub>3</sub> -7 <sub>4</sub> -5 <sub>-3</sub> -5 <sub>-3</sub> -7 <sub>4</sub> -5 <sub>-3</sub> -7 <sub>4</sub> -3 <sub>2</sub> -3 <sub>2</sub> -1- -7 <sub>4</sub> -3 <sub>2</sub> -7 <sub>4</sub> -5 <sub>-3</sub>		No.15 A	a b a b c d c d 8 8 8 8 8 7p 8 7p -7 -7 -7 -7 -7 -5 <sub>-3</sub> -7 -5 <sub>-3</sub>
No.50	a b b a c d d c e e c c e 7 7 7 7 7 4 7 7 8p 8p 7 7 6p 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 3 <sub>-2</sub> 7 <sub>4</sub> 7 <sub>-4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub>		B	a a b b c d d c 7 7 7 7 6p 7 7 6p 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub> 7 <sub>4</sub> 7 <sub>4</sub> 5 <sub>-3</sub>
1b	Text with several metrically identical stanzas, which keep the same rhyme scheme but not the same rhymes.		C	a a b . b c c . d d e Melody a b c . a b c <sup>1</sup> . d e f 6 x6 plus 6 4 3p -5 <sub>3</sub> -5 <sub>3</sub> -3 <sub>2</sub> -1-
Rhymes	a b b a c c d e e d St.1 and 3 a b a b c c d e e d St.2 and 4		No.17 A	a b b b a b b b b R R a b c d e f g h i 11p 4 6 4 7p 4 6 10 10 10 11p 10p 10 <sub>-4</sub> 10 <sub>4</sub> 10 <sub>-4</sub> 10 <sub>4</sub> 10 <sub>4</sub> 10 <sub>4</sub> 10 <sub>4</sub> 10 <sub>-4</sub> 9 <sub>-4</sub>
Meter	8 8 8 8 8 8 7p 8 8 7p -7 -7 -7 -7 -7 -5 <sub>-3</sub> -7 -7 -5 <sub>-3</sub>		B	a b a a a b c d a d c d a d R R a b j k l m n h i 4 7p 4 6 4 7p 4 6 4 6 4 6 4 6 11p 10p 10 <sub>-4</sub> 10 <sub>4</sub> 10 <sub>-4</sub> 10 <sub>4</sub> 10 <sub>4</sub> 10 <sub>4</sub> 10 <sub>4</sub> 10 <sub>-4</sub> 9 <sub>-4</sub>
2	Texts that fall into compositionally different sections each of which contains only one stanza or two metrically identical stanzas. With the exception of No.6 A and B and No.15 C, the stanzas in each section show the same rhyme	scheme but not the same rhymes. In No.6 the second stanza of A shows neither and that of B shares one rhyme with the first stanza; in No.15 C only the final lines of the two stanzas rhyme.		NB. Musical rhythm irregular
Melody	Except where indicated, melodies are through-composed. In every section, the same melody serves for both stanzas.			NB. Musical rhythm irregular
No.6 A 1	a b a b a a a b			
2	c d d c d c c d 8 throughout -7 <sub>4</sub> -7 <sub>4</sub> -7 <sub>4</sub> 3 <sub>3</sub>  5 <sub>3</sub> 1 7 <sub>4</sub> 3 <sub>3</sub>  5 <sub>3</sub> 3 <sub>3</sub>  5 <sub>3</sub>			

# Glossary

*Anacrusis.* One or two unstressed syllables preceding the first stressed syllable of a line; known in music as an “upbeat.”

*Ballade.* In music, an AAB form with a refrain at the end. A poem usually composed of three stanzas of seven to ten lines each, with the same rhyme scheme and the same rhymes in each stanza. Rhyme and meter of the first two lines are repeated in the third and fourth, while the following lines show a different rhyming pattern; the final line is a refrain.

*Brevis.* See Pre-mensural notation.

*Caesura.* The principal rhythmic break in a verse line of more than eight syllables, normally occurring between the fourth and fifth in a decasyllabic line and between the sixth and seventh in a dodecasyllabic line. The “epic” caesura adds an extra, atonic final syllable before the second halfline, necessitating in the melody an irregular division of the pre-caesural note or note group into two shorter notes or note groups. The “lyric” caesura, following a fourth (or sixth) syllable which is atonic rather than tonic, involves no change in the normal syllable-count and thus entails no melodic-rhythmic adjustment.

*Cauda.* A melisma in a conductus.

*Conductus.* A Latin song that emerged in the 12th century to accompany movement from one place to another in church processions, liturgical plays, and the like; it often contains several stanzas; it may be subdivided into several sections, each with several stanzas. In the late 12th and early 13th centuries, conductus were often set for two or three voices.

*Coniunctura.* A type of descending ligature employing diamond-shaped notes.

*Contrafactum.* A poem created to the same music as a pre-existing poem, often in a different language (French, Latin, Provençal, German, et al.).

*c.o.p.* (= *cum opposita proprietate*) *stem*. An ascending stem attached to the first note of a ligature, indicating that the first two or three notes of the group are short notes (semibreves).

*Fatras*. A usually non-musical, single-stanza composition comprising a two-line refrain followed by a repeat of the first line of the refrain, a nine-line stanza, and a repeat of the second line of the refrain.

*Isosyllabism*. In a musical setting, the assignment of equal time to every syllable; this is often modified at the end of the verse line.

*Lai*. Here a secular Latin or French song composed of several, formally varied sections, each normally showing melodic repetition.

*Ligature*. A group of connected notes.

*Longa*. See Pre-mensural notation.

*Melisma*. Several ligatures sung to a single syllable.

*Mensural notation*. A notation, used from the mid-13th century on, all of whose symbols give information about relative note lengths.

*Modal notation*. A notation, used in the late 12th century and early 13th, that indicates relative note length by the grouping of ligatures which themselves give no information about the relative lengths of their constituent notes.

*Modal rhythm*. See Rhythmic modes.

*Motet*. Originally, ca. 1200, a poem added to the upper part of a pre-existing two-part, untexted composition, this texted upper part called a “motetus.” The poem, whether Latin or French, is normally irregular in line length and rhyme scheme. The same word also designates the complete two-part setting. In the 13th century, motets of three and four voices also came to be composed.

*Motet enté*. A text that begins and ends with portions of a single refrain; in some cases, however, the frame is formed by two different refrains.

*Non-mensural notation*. A notation resulting from breaking up the ligatures of modal notation in order to assign the separate notes to the syllables of a text; such notes do

not symbolize relative lengths of time.

*Plica*. A curved line descending or ascending on the right side, sometimes on both sides, of a note, indicating a sliding tone between this note and the next one.

*Pre-mensural notation*. A notation in which some signs, particularly those for single notes, have different shapes to show their relative length (longa, brevis), while others, particularly ligatures and rests, do not.

*Punctum divisionis*. In mensural notation, a dot that, like a modern bar line, separates rhythmic groups.

*Refrain*. A short, pithy fragment (or apparent fragment) of a song, usually attached to French songs and motets but sometimes used independently. In some songs, the refrain text and music are repeated from stanza to stanza, while in others the refrain material changes with each successive stanza.

*Rhythmic modes*. A set of standard rhythmic patterns, symbolized by the earliest musical notation to indicate rhythm, the modal notation, created late in the 12th century.

*Rondeau*. A single-stanza composition interlacing refrain and non-refrain material, basically showing the line-by-line form ABaAabAB, with capital letters denoting the lines of refrain text. The melody consists of only two phrases: a,b.

*Sequence*. A liturgical Latin composition of several sections, each usually with its melody repeated once to a different text.

*Sotte chanson*. As used in the *Fauvel*, a composition marked by some kind of silly or mocking content and incorporating a refrain.

*Through-composed work*. A composition without melodic repeats.

*Transposition*. A shift of musical phrase to another pitch level.

*Virelai*. A composition of several stanzas interlacing refrain and non-refrain material, basically showing the section-by-section form AbbaA, with capital letters for refrain text. The melody consists of only two elements: a,b.

# Incipits

*Incipits that are refrains are shown in italics*

- |         |  |    |  |
|---------|--|----|--|
| Song 38 | <i>A jointes mains vos pri</i> , 94  | 62 | <i>Je vi les peus de mon cul</i> , 130         |
| 34      | <i>A ma dame servir</i> , 93   | 45 | <i>Jolis sanz raison clamer</i> , 103          |
| 22      | <i>A touz jours sanz remanoir</i> , 70   | 57 | <i>L'autrier dehors Pinquigni</i> , 128        |
| 55      | <i>An, Dieus! ou pourrai je trouver</i><br>( <i>L'ome qui offri a prouver</i> ), 125         | 66 | <i>Nous ferons des prelaz gorpiz</i> , 143     |
| 20      | <i>Aÿ, amours, tant me dure</i> , 58   | 12 | <i>Nulli beneficium</i> , 36                   |
| 71      | <i>Ci me faut un tour de vin</i> , 150   | 17 | <i>O labilis sortis humane status</i> , 47     |
| 6       | <i>Clavus pungens acumine</i> , 24   | 2  | <i>O varium</i> , 16                           |
| 9       | <i>Cristus assistens pontifex</i> , 30   | 11 | <i>Omni pene curie</i> , 35                    |
| 14      | <i>Cui magis commictitur</i> , 39  | 70 | <i>Plebs fidelis Francie</i> , 149             |
| 35      | <i>Dame, a vous me sui donné</i> , 93  | 16 | <i>Porchier mieus estre ameroie</i> , 44       |
| 43      | <i>Dame, se par bien amer</i> , 100  | 48 | <i>Pour recouvrer alegiance</i> , 106          |
| 63      | <i>Dame, se vos fours est chaut</i> , 131  | 8  | <i>Presum, prees: verbum dignum</i> , 28       |
| 19      | <i>Douce dame debonaire</i> , 56   | 26 | <i>Providence, la senee</i> , 86               |
| 44      | <i>Douce et de tout noble afaire</i> , 101   | 10 | <i>Quo me vertam, nescio</i> , 33              |
| 59      | <i>Elles ont peux ou cul</i> , 128   | 13 | <i>Rex et sacerdos prefuit</i> , 37            |
| 64      | <i>En ce doux temps d'esté</i> , 131   | 32 | <i>S'amours m'ont mon cuer emblé</i> , 92      |
| 27      | <i>En chantant me veul complaindre</i> , 89  | 46 | <i>Se de secours pou ne point</i> , 104        |
| 58      | <i>En Hellequin le quin</i> , 128  | 41 | <i>Se j' onques a mon vivant</i> , 95          |
| 56      | <i>En non Dieu, agace, agace</i> , 127   | 67 | <i>Si je n'i aloie, je n'iroie mie</i> , 143   |
| 39      | <i>Et quant il vous plaira</i> , 95  | 31 | <i>Son doux regard m'a mon cuer emblé</i> , 92 |
| 52      | <i>Falvelle, qui iam moreris</i> , 120   | 65 | <i>Sus, sus, a la dance d'Ermenion</i> , 142   |
| 51      | <i>Fauvel, cogita</i> , 117  | 21 | <i>Talant que j'ai d'obeir</i> , 59            |
| 24      | <i>Fauvel est mal assegne</i> , 76   | 30 | <i>Tout le cuer m'en rit de joie</i> , 92      |
| 4       | <i>Floret fex favellea</i> , 20  | 60 | <i>Trente quatre pez moysis</i> , 130          |
| 49      | <i>Fols ne voit en sa folie</i> , 116  | 50 | <i>Vade retro, Sathan</i> , 116                |
| 53      | <i>Gaudet Falvellus nimium</i> , 121   | 5  | <i>Vanitas vanitatum</i> , 22                  |
| 42      | <i>Han, Dieus! ou pourrai je trouver</i><br>( <i>Han, Dieus! de tout le monde sire</i> ), 97 | 15 | <i>Vehemens indignacio</i> , 41                |
| 33      | <i>Hé, Dieus! tant joliement</i> , 93  | 25 | <i>Veritas, equitas</i> , 76                   |
| 47      | <i>Hé las! j'ai failli a joie</i> , 105  | 68 | <i>Virgines egregie</i> , 143                  |
| 1       | <i>Heu, quo progreditur</i> , 15   | 69 | <i>Virgineus sensus</i> , 147                  |
| 54      | <i>In hac valle miserie</i> , 123  | 3  | <i>Virtus moritur</i> , 18                     |
| 7       | <i>In precio precium</i> , 27  | 61 | <i>Vostre bele bouche besera</i> , 130         |
| 18      | <i>Inter membra singula</i> , 49   |    |  |
| 28      | <i>J'ai amé et touz jourz amerai</i> , 90  |    |  |
| 29      | <i>J'aim dame d'onneur et de pris</i> , 90   |    |  |
| 37      | <i>J'apelerai, se Dieus me gart</i> , 94   |    |  |
| 40      | <i>J'atendrai ainssi, aimi</i> , 95  |    |  |
| 36      | <i>Je puis bien dire</i> , 94  |    |  |
| 23      | <i>Je, qui poair seule ai de confor-</i><br><i>ter</i> , 70                                  |    |  |