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A CRITICAL EDITION OF THE POEMS OF BONIFACIO CALVO.

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A CRITICAL EDITION OF THE POEMS OF BONIFACIO CALVO

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
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The Department of Foreign Languages

by
William David Horan
B.A., Tulane University, 1955
M.A., Louisiana State University, 1957
January, 1963
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The writer is also grateful to his family and friends whose encouragement and patience have been always available when needed.
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ABSTRACT

Bonifacio Calvo is considered one of the three most important of the Italian troubadours who wrote in Provençal. His literary contribution, which may be dated in the latter half of the thirteenth century (ca. 1254-1270), ranks immediately after that of Sordello and Lanfranc Cigala, two other Italian poets who chose the same literary language.

Bonifacio Calvo composed most of his poems at the court of Alfonso el Sabio of Spain. Of the twenty-one poems, ten are sirventés (one a polyglot poem which mixes Portuguese, French, and Provençal); five are cansos d'amor; one is a lais d'amor; two are cantigas d'amor written in Portuguese; one is a planh, or lament; and two are tensos.

An edition of the poems of Bonifacio Calvo was made in the nineteenth century (1896-1897) by Mario Pelaez. This edition is based to a great extent on the readings of two of the known manuscripts (MSS I and K of the Bibliothèque Nationale in Paris.) Pelaez only used manuscript d for two poems; one poem was missing from manuscript I and the other is illegible in K. Shortly after the publication of the Pelaez edition, a new manuscript, a₁, that of the Canzoniere of Bernart Amorós, was discovered. This collection, assembled by a cleric from Auvergne, contains poems from the thirteenth and fourteenth centuries. It was copied by a Jacques Teissier of Tarascon and corrected by Piero di Simon del Nero, a collector of old manuscripts. This manuscript contains all the Provençal poems of Calvo which are found in the other manuscripts; in addition there are in it the tensos which were not included in the others.

This thesis takes as its base the new manuscript, a₁, and lists the variants found in the others. In many cases a
sensible and clear reading is possible for some passages which were previously puzzling or obscure. Each of the poems is accompanied by an English translation.

The collation of all four manuscripts makes possible a complete critical edition of the poems of Bonifacio Calvo.
INTRODUCTION

When Mario Pelaez published his critical edition\(^1\) of the poems of Bonifacio Calvo, manuscript \(^1\) had not yet come to light. The tensos with Luchetto and Scotto are therefore missing from his edition. Manuscript \(d\) was not used very extensively in the collation of the texts in the Pelaez edition.\(^2\) There are also evidences of carelessness in the reading of the manuscripts.\(^3\) Pelaez published no translations, a fact which may account for the inclusion of many inaccurately copied passages. For these reasons it has been decided that a new and complete edition of Bonifacio Calvo's poems should be made.

Very few of the facts of Bonifacio Calvo's life are known. His biography (Vida) is thought to be among those in the canzoniere of the Conte de Sault, which unfortunately was lost.\(^4\) Witness to this assumption is the unreliable Nostradamus, who was the first biographer of Calvo.\(^5\)

\(^1\) Mario Pelaez, "Bonifacio Calvo--Trovatore del secolo XIII," Giornale Storico della Letteratura Italiana, XXVIII (1896), 1-44, XXIX (1897), 318-367.

\(^2\) See Pelaez' edition.

\(^3\) Émile Lévy, "Pelaez, Mario, Vita e poesia di Bonifacio Calvo," Literaturblatt für Germanische und Romanische Philologie, I (1898), 27-34.

\(^4\) Pelaez, op. cit., XXVIII, 1.

entitled *Dels Courals Amadours*. Jehan de Nostradamus was a sixteenth-century scholar whose method consisted of relating the history of the troubadours to the great families of his time. His work is, as a result, full of error and not to be trusted. The treatise itself has not been discovered. Aside from this discrepancy, however, the biography of Nostradamus is essentially the same as those of later biographers.

Two references to Calvo are found in the *Vidas* of another Italian troubadour, Bertolome Zorzi. One relates of Zorzi that "en preison el fetz moutas bonas cansos e moutas tensos atressi ab En Bonifacio Calvo de Genoa." The other says:

> Et estagan la en preison En Bonifacio Calvo se fetz aquest sirventes qu'es escritz sa dessus qui comensa: 'Ges no m'ém greu s'ieu non sui prezatz,' blasan lo Genoes, car il se laissaron sobrar pels Venesians, dizan gran vilania d'els. De qu'En Bertolome Zorzi fetz I autre sirventes qui es escritz sa desoutz, lo qual comensa: 'Mout me sui fort d'un chant merveillatz,' escusan los Venesians et encolpan los Genoes. De que En Bonifaci Calvo si tenc encolpatz de so qu'el n'avia dit. E per so torneron l'us a l'autre e foron amic.

With these two fragments, from information gleaned from the poems themselves, and from general historical fact, scholars such as Giovan Maria Crescimbeni, Manuel Milà y Fontanals, l'Abbé Millot, Tiraboschi, Friedrich Diez, and Oscar Schultz-Gora have attempted to construct biographies.

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7 Ibid., p. 318.
of Bonifacio Calvo. With such little factual information available it has been possible to arrive at only a rather sketchy account of a few events in the poet's life.

Tiraboschi, who, in 1790, published the *Origine della poesia rimata* (a work written about two centuries earlier by a man named Barbieri), carries most of the same information and the same errors concerning Bonifacio Calvo as did Nostredame. The same was also true of Giovan Maria Crescimbeni's *Comentari alla Istorie della volgar poesia*, published about 1710. L'Abbé Millot, who distrusted Nostredame, did nothing to throw light on the life of Bonifacio Calvo. Diez in his *Leben und Werke der Troubadours* mentions only a few dates and the fact that Bonifacio had lived at Alfonso's court. Oscar Schultz-Gora, in his study of the Italian troubadours, "Die Lebensverhältnisse der Italienischen Troubadours," again mentions the same biographical information as did Nostredame. Milá y Fontanals' work, *De los trovadores en España*, gives a somewhat imaginative, though perhaps believable, account of the life of Bonifacio Calvo; but again nothing which was previously unknown is established.

The Calvi, or Calvo, family was an old and noble Genoese family. Pelaez found reference to a poet Bonifacio Calvo in Canale's *Storia genovese*; this poet wrote around 1250. He

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8Pelaez, op. cit., pp. 2-3.

9Nostredame, op. cit., pp. 148 and 168 of the introduction by Anglade.

10Ibid., p. 168 of the introduction by Anglade.

11Pelaez, op. cit., p. 3.
also found mention in the *Annales Januenses* of a Nicolo Calvo who negotiated a peace treaty with the king of Castile in 1249.\(^\text{12}\) Pelaez believes that this is the father of Bonifacio.

The early years Bonifacio Calvo probably spent in Genoa, but we find no other trace of him until about 1253, when he apparently must have arrived at the court of Alfonso X, El Sabio. At this time Bonifacio composed *Un nou sirventes*, urging Alfonso to go to war against the kings of Navarre and Aragon to regain the power which his father had had. However, Alfonso was known not so much as a capable ruler, but rather as a man of letters, as a law-maker, and as a patron of the arts. To further his political claims and his hereditary right to represent the Suabian line, Alfonso spent large sums of money; in order to finance his political ambitions he debased the coinage and then to prevent inflation imposed an arbitrary tariff. As a result, the trade of his dominions was ruined; the merchants and peasants were deeply offended; and his nobles rebelled against him. It is not, however, surprising that a king with so many internal political and economic troubles would find the notion of waging war unappealing.

At the court of Alfonso were, according to Carolina Michaælis de Vasconcellos, Aimeric de Belenoi, Folquet de Lunel, Sordello, and Bonifacio Calvo, among others.\(^\text{13}\) In the atmosphere of this court, praised by contemporary poets as the most splendid and unique, Bonifacio's poetic work began.\(^\text{14}\) He was apparently well known. It is said that Bonifacio Calvo was "el trovador


\(^\text{13}\) Carolina Michaælis de Vasconcellos, *Cancioneiro da Ajuda*, Edição critica e commentada, II (Halle: Max. Niemeyer, 1904), 748–757.

\(^\text{14}\) Pelaez, *op. cit.*, pp. 8–9. Manuel Milá y Fontanals, *Obras completas*, II (Barcelona: Librería de Alvaro Verdaguer, 1889), 199. Both authorities feel that Calvo went to Alfonso's court as a fugitive because of political strife in Genoa.
más querido del rey sabio." In any event, Calvo was received cordially enough to remain approximately thirteen years in this center of culture.

It is generally accepted that Bonifacio returned to Genoa about 1264. This assumption is based primarily on the fact that Bertolome Zorzi's prison sentence extended from about 1266 to 1273 and that Bonifacio is supposed to have composed *Ges no m'es greu* before Zorzi's stay in prison. At about the same time Bertoni dates the *tensos* with Scotto and Luchetto Gatelus. Pelaez, however, dates the *tensos* with Luchetto around 1300. Since Bonifacio was probably born about 1230, this would make him about seventy years old in 1300, a rare age for that time.

This is almost all that is known of the life of Bonifacio Calvo. It seems quite strange that no more information exists concerning the most beloved troubadour at the court of Alfonso X. Milá y Fontanals explains that although Bonifacio was an excellent poet and had contributed greatly to the *galanterie* at the court, he would have fallen into oblivion without the aid of Alfonso el Sabio. Another point of interest which adds to this mystery is that a scholar of Bertoni's magnitude considers Bonifacio the third

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15 Milá y Fontanals, *op. cit.*, p. 199. This is an example of Milá y Fontanals' undocumented statements.


17 Pelaez, *op. cit.*, p. 5.

poet of the Italian triads: Sordello, Cigala, and Calvo. 19

While at the court of Alfonso-el Sabio, Bonifacio composed what may be assumed to be the body of his work. There are three main categories into which his poetry may be divided: (a) the love poems (cansos d'amor, poems I-V in this edition; lais d'amor, poem VI; the planh, poem VII; and the Portuguese cantigas d'amor); (b) the sirventés (sirventés morales, poems VIII, IX, XI, and XII; political sirventés, poems X, XIII, XIV, XV, XVI, and XVII); and (c) the tensos with Luchetto, XVIII, and with Scotto, XIX). The tensos were probably composed after Bonifacio's return to Genoa. 20

In the love poems Bonifacio's preoccupation is, as would be expected in troubadour literature, with an unrequited love for a lofty lady and a willingness to serve her in the hope that her inclination may turn toward the poet. We have no further mention or information as to the identity of the lady for whom he uses the senhal, l'Ardit, in poem XIII. However, Notradamus thinks that she may be Berenguière, the niece of King Ferrand of Castile. 21 Poem VI, the lais d'amor, describes the suffering of the lover but closes on a note of hope. The planh (VII) is perhaps Bonifacio's best poem. In it he proves his ability to compose delicate, sincere, and melancholy verse. In the Portuguese cantigas the melancholy reappears, emphasized in the second poem, Ora non moiro nen vivo sei, by the estribilho at the end of each stanza.

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21 Notredame, op. cit., p. 68.
Bonifacio makes use of the *sirventés* (XIII-XVI) to exhort Alfonso to war against Navarre and Aragon. Poem XIV, which is directed against Alfonso’s unwillingness to make war, is of special linguistic interest. The first and fourth stanzas are in Provençal, the second in Portuguese, and the third in French. This poem and one by Raimbaut de Vaqueiras, *Araguan vei verdejar*, are the only multi-lingual poems in the troubadour tradition. Poem XVI is probably inspired by Bertran de Born’s *Be em platz lo gais temps de pascor* which also begins as a spring song but is an exhortation to war. In the *sirventés morale* (VIII, IX, XI, and XII) Bonifacio is annoyed with corrupt values of the world around him. He attacks insincerity, pretense, and other vices he finds in his surroundings. However, he makes it quite clear that Alfonso and the worthy lords are not corrupt and do not like corruption, but rather they love all that which pertains to courtliness. Poem X is a *sirventés* exhorting Alfonso and his court not to war on higher values but rather to serve *galanterie*. The last *sirventés* (XVII) is a diatribe against the Genoese condemning their cowardly behavior toward the Venetians. As a general rule Bonifacio was not a political intriguer; rather he lived "coi suoi sogni d'arte, lontano della vita publica."  

As Pelaez says, there is little new in the metrical art of Bonifacio Calvo. Our poet merely makes use of the usual Provençal verse forms and follows the usual troubadour conventions and genres. The genres included are the *canso*, the

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23 *Loc. cit.*

24 *Pelaez, op. cit.*, XXVIII, p. 37.
sirventés, the lais (unusual in Provençal), the planh, and the tenso. The versification itself follows closely that of most Occitanian poetry.

Poem I is a cobla crotzwaudada of five stanzas. The crotzcaudada form requires that two or three verses have end rhyme and that there must be at least two verses separating a pair of rhyming verses (i.e., first and fourth verses rhyming). These stanzas are encadenadas because the rhyme is linked from stanza to stanza. Poem II is composed of rims dissolutz of five stanzas. Poems V and VIII are in coblas unissonans, a stanzaic form in which the rhyme of the first stanza is carried throughout the entire poem. The former is a cadena-caudada and rhymes ababcddc; the latter is a simple encadenada, rhyming ababcdc. Both have five stanzas and no tornada or suggestion of the person to whom the poem is addressed. Like poem VIII, the tenso (XIX) is an encadenada. Poems IX, XII, and XVI are in rims esparst: they have no more than two rhyming lines in each stanza. They also have five unissonans stanzas each. Poem IV is a rims crotzatz of five stanzas and rhymes abacddc. The descortz (XV), or multi-lingual poem, is called a capcaudada and

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26. There is no rhyme within the stanza but instead corresponding verses of each stanza are in rhyme.
27. Las Leys d'amors, II, p. 137.
28. Ibid., p. 126.
29. Ibid., p. 100.
consists of four stanzas; the rhyme is aababc, with the only connection between stanzas being the use of the rhyme c of one stanza as the rhyme a of the next. Like poem V, XVII is a cadena-caudada of five unissonans stanzas. The tenso (XVIII) is not listed in the Leys d'amors, and Bertoni says that there is no other poem like it in Provençal. Likewise, poems III, XI, XIII, and XIV do not conform to patterns described in the Leys d'amors.

Poems XIV and XVIII have two tornados; poems VI, VII, IX, X, XII, XIII, XV, XVI, and XVII have one each. The remaining poems have none.

The manuscripts containing the Provençal poems of Bonifacio Calvo are four: I, K, A, and d. Manuscript I (Bibliothèque Nationale 854) and K (Bibliothèque Nationale 12473) are both manuscripts of the late thirteenth century. Raynouard stated that K was copied from I. Bartsch and Gröber later agreed that I and K were both copies of a lost manuscript. Manuscript d is a copy of K made in the sixteenth century and placed with D at the Biblioteca Estense at Modena. The story of a, which came to light after the edition of Pelaez, is more complicated. Manuscript a (Part I was found at the Biblioteca Riccardiana) and a' (Part II was found at the Biblioteca Estense) form an almost complete copy of the lost Canzoniere of Bernart Amoros, a cleric from Auvergne who had assembled a group of poems of the thirteenth and fourteenth centuries. This collection was carefully copied by a Jacques Teissier of Tarascon for Piero

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32 Bertoni, I trovatori d'Italia, p. 579.
33 Pelaez, op. cit., p. 40.
34 Ibid., p. 41.
di Simon del Nero. It was then corrected by Piero del Nero who, according to Bertoni, was "letterato assai noto, accademico della Crusca, cultore di studi provenzale e raccoglitore indefesso e acuto di antichi manoscritti."  

The order of the poems is the same in all four manuscripts. It is, therefore, thought by Bertoni that all of $a^1$, $I$, and $K$ were copied from the same lost original. From the reading of $a^1$ many obscure readings of $I$, $K$, and $d$ are made clearer. The new manuscript also contains the two tenores which did not appear in $I$, $K$, and $d$. It has, therefore, been decided to make this edition with $a^1$ as the base and to show the variants in $I$, $K$, and $d$.

As for the Portuguese cantigas, the Cancioneiro da Ajuda will be used as the base, and the variants in the Colocci-Brancuti noted.

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36 Bertoni, I trovatori d'Italia, p. 197.
The poems in this edition have been grouped according to genre. The Pelaez edition arranged the poems in the order in which they appeared in the manuscripts. The Bibliographie der Troubadours compiled by Alfred Pillet and Henry Carstens lists the poems in alphabetical order by first lines. The numbers in parentheses for poems XVIII and XIX were the numbers assigned to the poems after the discovery of manuscript a\(^1\).

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<tr>
<th>This Edition</th>
<th>Pelaez</th>
<th>Pillet-Carstens</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Temps e luecs, a mos sabers</td>
<td>I</td>
<td>15</td>
</tr>
<tr>
<td>II. Er quan vei glassatz los rius</td>
<td>II</td>
<td>3</td>
</tr>
<tr>
<td>III. Lo majer senz, c'om en se puosc'aver</td>
<td>IV</td>
<td>8</td>
</tr>
<tr>
<td>IV. Finz e lejals mi sui mes</td>
<td>V</td>
<td>6</td>
</tr>
<tr>
<td>V. Tant auta dompna'm fai amar</td>
<td>VI</td>
<td>14</td>
</tr>
<tr>
<td>VI. Ai dieus, s'a cor qe-m destreigna</td>
<td>XVI</td>
<td>2</td>
</tr>
<tr>
<td>VII. S'ieu ai percut, no s'en podon jauzir</td>
<td>XII</td>
<td>12</td>
</tr>
<tr>
<td>VIII. Qui a talen de donar</td>
<td>III</td>
<td>11</td>
</tr>
<tr>
<td>IX. Una gran desmesura vei caber</td>
<td>VII</td>
<td>16</td>
</tr>
<tr>
<td>X. Enquer cab sai chanz e solatz</td>
<td>VIII</td>
<td>5</td>
</tr>
<tr>
<td>XI. Per tot zo c'om sol valer</td>
<td>IX</td>
<td>10</td>
</tr>
<tr>
<td>XII. Ab gran dreg son maint gran seignor del mon</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>XIII. S'ieu d'ir'ai meinz que razos non aporta,</td>
<td>XI</td>
<td>13</td>
</tr>
<tr>
<td>XIV. Mout a que sovinenza</td>
<td>XIII</td>
<td>9</td>
</tr>
<tr>
<td>XV. Un nou sirventes ses tardar</td>
<td>XIV</td>
<td>17</td>
</tr>
<tr>
<td>XVI. En luec de verjanz floritz</td>
<td>XV</td>
<td>4</td>
</tr>
<tr>
<td>XVII. Ges no m'es greu, s'eu non sui ren prezatz</td>
<td>XVII</td>
<td>7</td>
</tr>
<tr>
<td>XVIII. Luquetz, si'us platz mai s'amar finamen</td>
<td>....</td>
<td>18 (8a)</td>
</tr>
<tr>
<td>XIX. Scotz, quals mai vos plazeria</td>
<td>....</td>
<td>19 (11a)</td>
</tr>
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</table>
Portuguese Cantigas d'amor

This Edition

<table>
<thead>
<tr>
<th></th>
<th>Pelaez</th>
<th>Pillet-Carstens</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Mui gran poder a sobre min amor</td>
<td>I</td>
</tr>
<tr>
<td>II</td>
<td>Ora non moiro, nen vivo nen sei</td>
<td>II</td>
</tr>
</tbody>
</table>
Canso d'amor. Rhyme schemes: a b b a c c d d, with d and a alternating from stanza to stanza; seven-syllable line.

i. Temps e luecs, a mos sabers,
Si saupes, d'avinen dire,
Pueis c'amors m'a faig esliire
Leis, on es gaugz e plazers,
Beutatz, senz, pretz e valors;
Doncs peis tan m'enanz' amors
Qu'eu am tal dom'me dezir,
Non dei a bos motz faillir.

ii. Mout fon corals lo dezirs
Que's venc en mon cor assire,
Can de sos oils la vi rire
E pensar ab mainz suspirs,
Camjant mais de mil colors;
Don una douza dolors
M'en venc el cor, que doler
Mi fai senes mal aver.

iii. Non es renda ni avers
Per qu'ieu camjes mon martire;
Tant fort mi plai e l'azire,
C'aisi entre dos volers
M'estauc ab ris et ab plors,
Ab trebaill et ab douzors;
Aissi'm cug jauzenz languir
Tant, qu'el deing mos precs auzir.

iv. Car tant no'm greva'l languirs
Qu'eu ja vas autra'l cor vire;
Anz l'am mil tanz e dezire
On piegz n'ai, car sos genz dire,
Sos senz e sos granz lauzors
M'an si conques, per c'aillors
Non poiria conquerer
Joi, que'm pogens ren valer.
v. Car lo sobraltius valers
De lei, cui sui finx servire,
Es tant sobre tot consire,
E l sieus honratz chaptemers
Es tant gennar dels gensors,
Q'en soi tant en gran joi sors,
Que d'als non pot jois venir,
Qu'eu ren pretz ni deja grazir.

VARIANTS

i. 1. luec, IKd; 3. pois, I; puois, Kd; 4. gang, I;
6. pois, IKd; 7. que, Kd.
ii. 12. Suspir, Kd; 14. douça, Kd; 15. que, Kd.
iii. 18. queu, Id; 22. treball, Kd.
iv. 26. queu, Kd; 28. pieg, IKd; 30. conqes, Kd;
32. qem, Kd.
v. 34. leis, K; 37. genzors, K; desirs, d; 38. quen sui, I; 39. qe, K; 40. queu, K; que, d.

NOTES

iii. 19. azire for azir, apparently for rhyme. 24. el should be il, even though el appears in all manuscripts.
iv. 26. vire for vir, apparently for rhyme. 27. dezire for dezir, apparently for rhyme.

TRANSLATION

i. A time and a place there is, according to my knowledge this you must know, to speak pleasantly, since love has made me choose her in whom joy, pleasure, beauty, wit, virtue and worth are; therefore since love exalts me so, that I love and desire such a lady, I must not be lacking in good words.

ii. Very sincere was the desire which came to be seated in my heart, when I saw her laughing with her eyes and meditating with many sighs, changing more than a thousand colors; wherefore a sweet sorrow came into my heart which makes me grieve without being sorrowful.

iii. There is no profit or wealth for which I would change my martyrdom; so greatly does she please me and I offend her, for thus I am between two wishes with laughter and with tears, in torment and in bliss I thus believe that I will languish rejoicing so much that she may deign to hear
my prayer.

iv. For the languor is not so painful that I may ever turn my heart toward another; rather I love her and desire her a thousand times where I have the worst of it, for her noble speech, her intelligence, and her great praise have so conquered me that I could not conquer elsewhere a joy which would avail me anything.

v. For the superb worth of her, to whom I am a loyal servant, is so much above all consideration, and her honored conduct is so much more noble than the noblest, that I am so exalted with great joy, that from nothing else can joy come, which I esteem at all or ought to be thankful for.
Canto d'amor. Rhyme scheme: a b c d e f g; seven-syllable line.

i. Er quan vei glassatz los rius,
E'l freitz es enicz e fers,
Que torz e fen, sech' e trencha,
Chant e-n truep miels q'en abril;
Q'encontr'amor, que tot m'art,
M'ajuda-l temps que*m refreja,
Per que tant no*m greva-l fuecs.

ii. Doncs pois ar m'es agradius
Lo temps, farai un nou vers
D'amor, que*m dona l'empeincha
Vas un gai cor seingnoril,
Gent complit de bel esgart;
E si lai mos cors espleja,
Lo maltraigz m'er gaugz e juecs.

iii. Si fara qu'anc non fo vius
Hom, tant fos aclis ni sers
Vas si dons; car ieu, ses fencha,
Am, ab fin cor e humil,
Lo sieu prezat cors gaillart;
E s'er mos vols no*m autreja,
Crei que venra-l temps e luecs.

iv. Per que son vuegz et esquius
D'autr'amistat et estiers,
E fins plus que'il negra teincha
Vas leis, cui mos prec apil;
C'aissi con lo sieu mi gart
Da'l grieu turmen que*m guerreja
Tant, qu'en sui pro vetz blancs gruecs.

v. E tant m'es sobriers sos brius,
Que*m par que*m fraingn'en travers,
Per qu'er tost ma forz' estencha,
S'amors no*m socor, mas il
Non o fai, vatz ni tart;
Mas zo fraing tot em peceja,
Ge nul temps no m'en fail luecs.
VARIANTS

i. I. era, d; can, Kd; 3. qe, Kd; totz, IKd; cotz, a
4. trop, IKd; 6. qem, K; 7. qe, K.
ii. 8. pueis, Kd; 10. qem, Kd; 11. cors, IK; cors, d;
14. Loor mal trag mer gaug ei uecs, I; ueica, d.
iii. 15. qanc, K; 19. gailhart, Kd; 21. el luecs, IKd;
  vveigz, d.
iv. 22. ueig et esqius, K; vueig, Id; 23. esters, Kd;
24. qeil, K; 25. e vas, i; mes, K; 27. greuy, K; greu, Id;
  quen, I.
v. 30. quen...quen, I; 31. qer, K; 33. vuaz, K;
viaz, d; 34. zom, IKd; 35. que, K; faill huecs, IKd; leucs, a.

NOTES

i. 3. totz appears in IKd and cotz in a; torz, however,
as Pelaez suggests, makes sense.
iii. 15. fara should be farai.
iv. 24. The simile "as loyal as blank ink" may refer to
the closeness of ink to paper, or it may refer to the impermeable
quality of black ink.
v. 35. leucs has been corrected to luecs.

TRANSLATION

i. Now I see the rivers frozen and the cold is so
wretched and harsh that it twists and weakens, cuts and slashes,
I sing and compose so much better about it than in April; and
ward to love which burns me completely, the weather which re-
freshes me, helps me wherefore the fire is not grievous to me.

ii. Therefore since now the weather is pleasing to me,
I will make a new poem of love, which gives me an inclination
ward a gay lordly heart, nobly perfect of excellent manner,
and if there my heart succeeds, the suffering will be to me
a pleasure and a game.

iii. I shall so endeavor that never was there a living
man so submissive or servile toward his lady, for I, without
pretense love, with noble and humble heart her esteemed
joyous person and if she now does not grant my wishes, I
believe that the time and place will come.
iv. Wherefore I am empty and hostile and opposed to any other love, and more loyal than black ink toward her, to whom I lift up my prayer; and thus with hers I protect myself from the weighty torment which wars against me so much that I am often yellow-white of face from it.

v. And so, superior to me is her strength, that it seems to me that it breaks me through and through, so that quickly my strength will be exhausted, if love does not rescue me but it doesn't do it, quickly or late, but instead it breaks everything in pieces for at no time is the opportunity for it lacking to me.
Canzone d’amor. Rhyme scheme, a b c d c b a; ten-syllable line.

i. Lo major senz, c’om en se puosc’ aver,
   Es saber far qu’aja luec sa valors,
   Car ges estiers non pot far per qu’el sia
   Pros, ni prezatz, ni grazitz, ni honratz;
   Per que’m sui trop folamenz capdellatz,
   Car en servir leis, que non entendia
   Que mos servirs li fos pretz ni honors,
   Mescabei tant, qu’era’m fai truep doler.

ii. E s’ieu anc jorn mis tant a nonchaler
   Mon sen, qu’en luec mi pogues metr’amors,
   0 non valgues amar seses bauzia,
   Ni genz servirs, ben m’en sui chastiatz;
   E s’ieu con fols ai estat malmenatz,
   Non s’en pretz mais cil qu’en vil mi tenia,
   Car ab mo sen revenrai tost aillors,
   Don valra meinz, car no’m saup retener.

iii. Car ieu, que sueill sa beutat, son valer
    E son pretz enantir mest los meillors,
    M’en giquirai, car pieg far no’iill poiria,
    E s’ieu pogues; no i es ma voluntatz;
    Car ieu vas ren non deu esaer iratz,
    Mas vas mon cor, que’m mes en la fullia,
    Don mi reman perda et desconors;
    Per qu’ eu l’azir tant fort com n’ai poder.

iv. E jamais non farai a son voler
   De creire hoeila, ni semblanz trichadors,
   Car cel es fols qui per fol cor se guia;
   Mas cant mos cors er ben dreg e senatz,
   Adonc volrai per lui esser guiatz.
   Pero el ben oimaia saber deuria,
   Cal frug sap far leujari’ e follors,
   E cal pretz n’a qui las vol mantener.
v. Per qu’eu oimais de lui bos faitz esper,
E vuoi ab lui querr’ ajud’ e socors
As amor, car senes leis non sabria
Viure jauzenz, tant mi platz a’amistatz;
Car d’amor mou deportz, chanz e solatz,
Valors verai’ e tota cortezia;
Per c’om deu contar mest los sordejors
Totz cels que puinhon en leis dechaer.

VARIANTS

i. 5. qem sui trop solamenz, K; 8. era, I; trop, I.
ii. 9. uns for mis, a'; 11. On, K; on nom, a1; on
    non, d; 13. Et sieu con, K; 14. qen, K.
iii. 17. eu, IKd; suoil, Id; sen, d; 19. giqirai...
piegz...noil, Kd; 21. dei, IKd; 22. qem, K; 23. e
deshonors, K; 24. quieu, Kd.
iv. 26. qêire...semblanz; hueilz, d; 27. qi,K; 28. dueg,
    K; eluegz, a1; dueg, d; 29. adon, Kd; 32. etal pretz, K.
    v. 33. quieu, Kd; 34. voîl...qerr, Kd; 36. samistat, K;
    37. chantz, K; 39. comtar, Kd; 40. dechaer, K; puinhom, d.

NOTES

iv. 28. The reading of I, dreg, is preferable to e-
luenz, which is found in a1.

TRANSLATION

i. The best wisdom one can have in himself is to know
how to cause one’s esteem to be known, for not otherwise can
one see to it that he be noble, esteemed, appreciated, or
honored; wherefore I am most foolishly guided, for in serving
her, who didn’t understand how my serving was a prize or an
honor to her, I lost so much that now it causes me to sorrow
greatly.

ii. And if I ever turned my wisdom into such indifference,
so that love could put me in a place where it would be worth
nothing to love without deceit and noble serving, I chastised
myself well for it, and if I have been like a fool misled, the
one who scorns me is no more worthy, for with my sense I shall
soon come back elsewhere, wherefore it will avail less, for I
could not restrain myself.
iii. For I who am accustomed to advance her beauty, her worth and her esteem among the best, shall cease therefore from for I could not do worse to her if I were able; my will is not there; for I must not be wrathful toward anything except my heart, which put me into folly, whence loss and dishonor remain to me; therefore I hate her as much as I have the power to do.

iv. And never will I do her will to believe her eyes nor deceitful face, for he is foolish who is led by a foolish heart; but when I, myself, will be very right and wise, then I shall wish to be guided by it, for it should, from now on, know well what fruit frivolity and folly can bear, and what merit has he who wants to maintain them.

v. Therefore I from now on hope for good deeds from her and want to seek from her help and succor in love, for without her I could not live joyously, so much does her friendship please me; for out of love come pleasure, song, and happiness, true merit and every courtesy, wherefore one must count among the worst all those who strive to degrade her.
Canto d'amor. Rhyme scheme: a b b a c d d c, with d a a d c b b a in the second and fifth stanzas and b d d b c a a c in the third stanza; seven-syllable line.

i. Finz e lejals mi sui mes,
   Domna, e·l vostre poder,
   E'us veill amar e temer
   E blandir, car m'a conques
   Vostra douza captenenza,
   E·l vostre genz cors honratz;
   De que·m sui enamoratz
   De corteza benvolenza.

ii. Nuill' autra dompna no·m platz
    Tant qua, ni amar pagues
    Mas vos sola, douza res,
    A cui del tot mi sui datz;
    Et ab aital convinenza
    Vueill que·m dejatz retener;
    Domna, so deingnatz voler,
    Pois c'austr' amar no·m agenza.

iii. E·l vostre gran sen esper
    Qu'eu non serai soanatz,
    Per que·us servirai em patz
    Tant qant aurai de saber,
    De sen e de conoissenza;
    E sol que·m valia merces
    Vas vos, non er jois, ni es;
    Que·l meus non sobr'e no·m venza.

iv. Per qu'eu de ren als no·m penz,
    Mas de far vostre plazer,
    E prec vos c'al captener
    Vullatz gardar e non ges
    Al paratge; car temenza
    Mi fai zo, que·us m'en sobratz
    On plus fort mi conoratz
    Ab la vostre umil parvenza.
v.  Pero non tem tant, q'assatz
No'm conort la bona fes,
Qu'eu ai e'ls respos cortes,
C'alegrimenz mi donatz;
Mas no·i ai tant de plivenza,
Qu'estei ses temenz' aver
Car ai mes, al meu parer,
En truep haut luec m'entendenza.

VARIANTS

i. 3. c'us, IKd; 5. chaptenenza, K; 7. qem, K.
ii. 9. domna, Kd; 14. voill, I; retener is missing
in a; 15. deingnhatz, Kd.
iii. 18. queu, K; 19. queus, Kd; 21. sen e conoissenza,
IK; sene conosenza, a; sen e conoissenssa, d; 22. qem vailha,
Kd; vailla, I.
iv. 25. qieu, Kd; non, IKd; 27. chaprener, IKd;
28. voilhatz, Kd; voillatz, I; 29. parage, I; 30. zo is
missing in d.
v. 35. qieu els, Kd; queu els, I; 40. trop, IKd.

TRANSLATION

i. Noble and loyal I put myself in your power, lady
and I wish to love and respect and pay court to you, for your
sweet manner has conquered me and your gentle honorable self
of whom I am enamoured with noble love.

ii. No other lady pleases me so much nor could I love
any but you alone, sweet thing, to whom I have completely
given myself; and with such accord I wish that you retain me;
lady, deign to wish it, for another love doesn't please me.

iii. I count on your great wisdom that I will not be
scorned because I will serve you in peace as much as I shall
be able with sense and knowledge; provided that mercy may be
of avail to me with you, nor will it be nor is it a pleasure,
and mine joy does not overcome me or conquer me.
iv. Therefore I shall think of nothing else except doing your pleasure and pray you that you wish to retain me because of my conduct and not because of lineage; for this causes me to fear that you may overcome me there where you comfort me greatly with your humble appearance.

v. But I do not fear greatly that the good faith which I have in the courteous answers which you give me happily may not comfort me enough, but I don't have there enough assurance, that I may be without fear, for I have put, it seems to me, my desire in too high a place.
Canso d'amor. Rhyme scheme: a b a b c c d d; eight-syllable line.

i. Tant auta dompna•m fai amar
Amors e qu'es tan bell' e pros,
Que sol deingnes de dezirar
S'amor non sui, ni vol razos;
Tant sobreval que•il plaja, qu'eu
L'am ges, ni que m'autrei per sieu.
Mas sabes que de lleis m'eschai
Per dreig l'affanz e•l mals qu'eu n'ai.

ii. Si tot s'es de tot be sens par,
Tant l'am e tant sui volontos
De lleis servir e d'elauzar
Son prezat pretz, totas sazos,
Que l'afan gran e•l maltrag grieu,
Qu'eu n'ai, pois non mier autre feu,
M'autrei' a razos, e non sai,
Tot m'o autrei, si truep dig ai.

iii. Mas ben crei que trop derrejar
M'a fag sos finz trez cabalos,
Que•m fai del meu turmen pagar
Tant, que non es ma sospeizos,
Que sai bes que valia•ll mieu
Maltrag; e s'ai tan dig que•l grieu,
Vailla•m merces, car tam ben vai
Que de calar poder non ai.

iv. No•m puesc tener de parven far,
Con sui benananz e joios,
Car amors m'a volgut honrar
Mais d'amador c'anc e•l mont fos;
E dirai truep, e non ben leu;
Que si plagues amar a dieu
Dompna del mon, avinen plai
Auri' en lleis, que chausid ai.
v. Car val mais c'om non pot pensar
Lo reis de Castella n'Anfos;
Sui seus, car sa valors m'empar 35
Ser qui trop sembla orgaillosa
E si'l plai que'm puege, ni'm leu,
Non voill aillors querrer manleu;
C'ab sa valor dir auzarai,
Daus on mi ve l'affanz, qu'eu ai. 40

VARIANTS

i. domnarn, Kd; 2. tan is missing in d; 3. deignes, Kd; 5. qiel, K; qeil, d; 6. qe, Kd; 7. qe, Kd; 8. dreg
l'afanz, Kd;
ii. 10. et tant, d; 11. de leis, Kd; easuaz, IKd;
14. queue...pueis, Kd.
iii. 17. qe, Kd; trop, IKd; 18. faig, I; 19. qem...
mieu, Kd; quen, a'; 21. vaillal, IKd; 22. qeil, Kd;
24. qe, Kd. This stanza appears twice in Manuscript I.
iv. 25. puosc, IK; 26. com, IK; 28. mes, a'; al, d;
29. trop, IKd; 31. domna, Kd; 32. qe, Kd; causid, d.
v. 36. sembla ergueillos, Kd; sembla orgoillos, I;
37. qem, Kd; 40. lafanz qieu hai, Kd.

NOTES

v. 40. The corrector of the Manuscript a1 has written n over the u in daus.

TRANSLATION

i. Love makes me love such a lofty lady who is so beautiful and worthy, that I alone am not worthy to desire her love nor does reason wish it; so does she greatly surpass in merit that it may please her that I do not love her at all nor that I give myself as hers. But know that the chagrins and sufferings I have from her fall to me rightly.
ii. Although she is without equal in all goodness, so much do I love her and so willing am I to serve her and advance her prized esteem, at all times; that the great chagrin and grievous mistreatment which I have from her, since I deserve no other reward, she granted me rightly, and I don't know, I accepted it all, if I have said too much.

iii. But I think indeed that her noble lofty quality has made me go astray too much, so that she makes me pay so much with my suffering, that it is not my expectation, for I know well that my suffering was of avail with her; and if I have said so much that it vexes her, may mercy help me, for so well does it go with me that I do not have the power to be quiet.

iv. I cannot restrain myself from showing how I am happy and joyous because love has wished to honor me more than any lover who ever was in the world; and I will say too much and not very easily; that if it pleased God to love a woman of the world, he would have a pleasant delight in her whom I have chosen.

v. For King Alfonso of Castile is more worthy than one can imagine; I am one of his because his worthiness prevents me from being one who seems too proud, and if it pleases him to exalt me or lift me up, I do not wish to seek deliverance elsewhere, wherefore that I shall dare to say with his support from whence comes the vexation which I have.
Lais d'amor. Irregular rhyme and meter.

i. Ai dieus s'a cor qe*m destreigna
L'amors, tant c'a mortz en veignha,
Om sufrira qe*m sosteinha
Tro que plazers mi reveingha
Vaus lieis, c'ab prez verai reignhal

ii. Non o saif; mais l'entreseinha
M'esmaja, con que*s capteignha
E'mi, q'aisi*m par m'estreigna,
Que l cor mi frainh e m'esteigna.

iii. Per qe*il prec de mi*s soveignha
Sivals d'aitan, que no*m teignha
Tant fortz destreg; car eu seinha,
Non ai d'esfortz qe*m reteignha
Tan, que morir no*m coveignha.

iv. Se no*m aleuia-l martire
Dont nueg e jorn soi sofrire,
Pero si del tot aucire
Mi vol, no*il sai als que dire
Mas que murratz sos servire.

v. No*m pot mal far per q'ieu vire
De leis servir mon desire,
Car si*m duel, ges no*m azire
Vas lieis, car pes e consire,
Que per la gensor que*s mire
Mi don' afau e consire;
Ans, can dinz mon cor remire
Son douz vis e son gen rire,
De grant plazer sui jauzire,
Sitot languisc e suspire,
Car chauziment n'es a dire.

vi. Mas s'il auxis,
Con li sui fis
E lejals ses tot cor vaire,
Non crei sufris
C'aisi languis
Finz amans e merceiaire.
vii. Mas non l'es vis
Qu'il si* aclis,
Con sueil, car ieu non repaire
Vas son pais,
Con li promis;
E per so*m liur' ab maltraire,
On plus li sui fiz amaire.

viii. Ja de si no m'an
Lueinham;
Si tresailan.
Mi vauc ar sai en Espaignha,
Com m'enpeinh'enan,
Pujan.
Ma valor tan
Que sos valenz pretz no*s fraingna,

ix. Ni*s deschaia, can
Semblan,
Petit ni gran,
Fassa, que vas mi s'afraingna.
Car, a lei d'aman,
De dan
La vauc gardan
En tot que*s coven e*s taghna;
Que res non es qe*m sofrainha
Ni lais a far,
A ben amar
E finamen;
E ja non m'en
Puesc alegrar,
S'enjanz mi pot escocendrey,
Ni*l cor conjar,
Ni far luenhar
Lo pensamen.
D'aisso q'enten
E sai pensar
Qe*l deinh'e veill' en grat prendre,

x. Qan mon afar
Sapch' e*l pessar
Qu'eu per so pren,
Que tan granmen
No*m puesc' honrar,
Con taingn al mieu aut entendre
E car no*m par,
Qu'estiers mostrar
Li puesca gen,
Con l'am fortmen,
Li tramet ar
Mon lais per far la entendre
L'amor que'il port, e aprendre.

xi. Car non crei pueis qu'il entenda
Com l'am, c'a merce no'm prenda,
E que, senz tota contenda,
De grat s'amistat no'm renda
Per acort e per emenda.

VARIANTS

i. 2. mort, Kd; 5. Corrector has written vaus in a;  
daus, Kd.

ii. 8. Dun, Kd; 9. emi instead of d'una, a;  
iiri. 10. queil, Kd; mil, Kd; 11. taigna, la; 12. semha, 
d; 14. mortz, K.

iv. 19. murai, K; mirai, d.

v. 20. quieu, Kd,

vi. 31. silz, Kd.

viii. 46. trelailan, a; 49. piuan, a.

ix. 58. nauc, a; 59. tragha, K; taingha, d; 66. sen 
ianz...escocendre, d; sen is only legible part in K; 67. camiar, 
d; 68. lueinhar, d; leunhar, IKa; 70. qem, d; 71. fai, K; 
sai, d; a has fai with a above; 72. quil o vueill, Kd.

x. 81. puesta, K; 82. an, IKa; 84. li, Kd.

xi. 86. pois, Kd; 87. con, K.

NOTES

iii. This verse form, the lais, of irregular meter, 
strophe, and rhyme is rare in Provençal. Some strophes are 
unissonans (e.g., i, ii, iii) and others (vi and vii) have 
other patterns: there seems to be no consistency in the metrics 
of this poem. 11. taigna, the reading of K and d, is used for 
the sake of rhyme and meaning.

v. 22. azire for azir, apparently for rhyme; 26. remire 
for remir, apparently for rhyme; 29. suspire for suspir, ap­
parently for rhyme.

ix. 68. leunhar has been corrected to luenhar.

x. 82. The reading of Manuscript d, am, is selected 
for meaning.
i. O God, if only it be permitted that the love which tortures me in my heart until death may come from it, sustain me until pleasure restores me to her who reigns with true merit!

ii. I do not know that; moreover the indication disturbs me with which she guides herself and me and thus it seems to me that she oppresses me so that it breaks my heart and destroys me.

iii. Wherefore I pray her to remember me, at least so much for such great distress does not stain me; for I show that I do not have the strength to restrain myself so much, for it does not suit me to die.

iv. If the martyrdom, from which I suffer night and day, does not lighten me, and if I wish to kill myself entirely, I know not what else to tell her, but that I shall die in her service.

v. It cannot do me harm because I turn from my desire of serving her, for if I grieve, I do not at all have hatred toward her, for I think and consider that, because of the noblest one who exists, I give myself care and concern; moreover, when in my heart I gaze upon her sweet face and noble smile, I rejoice with great pleasure, although I languish and sigh because decision is not to be spoken.

vi. But if she understood how faithful and loyal to her I am, completely without changing heart, I do not believe I would suffer because thus does a noble and suppliant lover languish.

vii. It is not her opinion that I be submissive to her, as I am accustomed to be, for I do not return to her country, as I promised her and thereby I deliver myself from mistreatment where I am most a loyal lover to her.

viii. Now I am not going very far away from here; thus trembling, I am going now, there to Spain, since I advance myself, uplifting my merit so much that her worthy esteem be not broken.

ix. Let it not harm her, when I make it appear in little or great measure that she is turning back toward me, because by the law of the lover, I go protecting her from harm in everything which is fitting and is appropriate; for there is nothing which is lacking to me or that I leave to be done in loving well
and nobly, and yet I cannot be happy, if deceit is able to
rend me and change my heart and banish the thought of this
which I understand, and can think that she may deign and wish
to take it graciously.

x. When she may know my project and the worry I take
because of it, that I cannot honor myself so greatly as is
fitting to my high affection, and because it doesn't seem to
me that I can honorably show her otherwise how greatly I love
her, I now send my poem to make her understand and learn of
the love which I bear her.

xi. For I don't believe, since she understands how I
love her, that she may not be merciful to me and, without
any debate, willingly, may not give me her friendship freely
and as reward.
VII

MSS. I 97 r. K 81 r. a\textsuperscript{1} 411. d 269 v. Raynouard, M.,
Choix; III, 446. Mahn, K.A.F., Die Werke der Troubadours
in Provenzialer Sprache, III, 4. Giornale Storico della
Letteratura Italiana, XIX, 336.

Planh. Rhyme scheme: a b b a c c d d c; ten-syllable lines.

i. S'ieu ai percut, non s'en podon jauzir
Mei enemic, ni hom que be no'm voilla,
Car ma perda es razos q'a els dueilla
Tan coralmenz, que's deurian aucir,
E totz lo monz aucire si deuria, 5
Car morta es mi donz, per cui valia
Pretz e valors; e s'eu, chatius, saupes
Chauzir tal mort, que piegz far mi pogues
Que ma vida, senz tardar m'auciria.

ii. E car non puesc pejurar ab murir,
Mi lais viure tant tristy, que flors ni fueilla,
Ni nuls deportz non a poder qe'm tueilla
Rem dèl dolor, qe'm fai metrè en azir
Tot zo que mais abeillir me solia;
Car despiegz mi capdell' e ira'm guia 15
E'm met en luec, on no viuria res,
Mas ieu, q'ai tant de mal sufrir apres,
Q'ieu viu d'aissos, don totz autrec's morria.

iii. E viu grieu, q'ieu non puesc ges sufrir,
Que plors non semen e dols non recueilla
Per la mort de la bella, qe'm despueilla
De tot conort; pero eu non dezir
Aver poder, ni voler, nueg ni dia,
De mi loingnar del maltrag qe'm languia,
Pueis c'a dieu plac que mortz cella'm tolguex
Dont venia totz mos gaugz e mos bes,
E tot cant ieu d'avinex far sabia.

iv. Tant er' adrech en tot ben far e dir,
Qu'ieu non prec dieu q'en paradis l'acueilla;
Car per paor q'aja ni aver sueilla, 30
Qu'er l'aja'mes en soan, non suspir,
Ni plaing; car al mieu senblan non seria
Lo paradis gent complitz de coindia.
Senz leis; per q'ieu non tem ni dupti ges
Que dieus non l'aj'ab se lai on el es,
Ni'm plaing mas car sui lueinh de sa paria.

Fols me par cel cor met, ni consir
El joi del mon, e plus fols qui s'orgueilla,
Per tal joi, car autr' achaissos non moilla
Mon vis de plors, ni als no'm fai languir,
Mas la membranza del joi, qu'eu avia
Del bel capteinh e de la cortezia,
Q'eu 'tebav' e mi donz; e s'en aques
Saubut que tant mal prendre m'en dagues
Non prezer'a l joi, ni ar m'en dolria.

Ai flors de valer e de cortezia
E de beutat! ai bella douz' amia!
Si' l mortz complic son voler qan vos pres!
Ieu en remainh tan doloros, que res
Alegar ni conortar no'm poiria.

VARIANTS

i. 1. mon sen...podom, IKd; 3. qua, Id; quels, d;
8. chauzit, IKd; pieg, I.

ii. 10. posc, I; 11. fuoilla, I; 12. quem, Id;
quen, d; 13. quem, I; qem, Kd; 14. abellir, I; 15. des-
pieg, I; 16. ies, a1; 17. quai, I; suffrir, I; supir, d;
18. queu, Kd; quiu, a1; moria, I.

iii. 19. queu non posc ges suffrir, I; 20. que, I;
21. qem, Kd; quem, I; 24. loinghar, Kd; quem, I; languia, a1;
25. pois, I; 26. gaug, I; mos-bos, Kd.

iv. 28. adreich, I; 29. quen, I; 30. quar, I; qar, K;
31. sospir, I; 32. nim, I; semblaz, K; 34. queu, I; non tan,
IKd; non can, a1; 36. loing, I.

v. 37. que, Id; 38. I and K have e plus fols qui fols;
d has e plus fols qui; a1 has e plus fols qi fols mi; orgoilla,
IKd; 39. uichaizos, I; uchaizos, Kd; 40. mon vis, a1;
42. capteing, I; chapteinh, Kd; 43. queu, I; 44. dagues, a1.

vi. 49. reaing, I; doloiros, K; dolories, d.

NOTES

iv. 34. tan has been emended to tem to make a reading
possible.
i. If I have suffered loss, my enemies cannot enjoy it, nor a man who does not wish me well, for it is right that my loss should grieve so deeply that they should slay themselves and everyone should slay himself, for dead is my lady, through whom esteem and worth were enhanced, and if I, wretched one, were able to choose such a death, which could afflict me worse than my life, I would kill myself without delay.

ii. And because I cannot make things worse by dying, I let myself live so saddened, that neither flowers nor foliage nor any pleasure has any power which removes from me anything of the sorrow which causes me to cast into hatred all that which customarily was most pleasing to me; for scorn rules me and anger guides me and puts me in a place where nothing would live at all, but I who have learned to suffer so much ill that I live on that, from which any other would die.

iii. And I live so grief-stricken, that I cannot help at all, that I not shed tears nor accept grief because of the death of the beautiful one which robs me of all comfort but I do not desire to have the power or will, night or day, to remove myself from the pain which causes me to languish, since it pleased God that death should take from me the one from whom all my joy and well-being came, and everything pleasing that I could do.

iv. So much was she skillful in saying and doing everything well that I do not pray God that he welcome her into Paradise; for, through fear that I might have or be accustomed to have, that he might have placed her in oblivion, I do not sigh nor do I lament; for it seems to me that Paradise would not be nobly complete with graciousness without her. Therefore, I do not fear or doubt at all that God may not have her with him there where he is, nor do I lament any more, because I am far from her company.

v. Foolish seems to me the one who puts his heart or concern in the joy of the world and more foolish he who is proud, because of such joy, for, no other matter wets my face with tears, nor does anything else make me languish, but the memory of the joy which I had from the good conduct and graciousness which I found in my lady; and if I had known concerning it that I should have to take so great harm from it, I wouldn't have esteemed the joy, nor would I now suffer from it.

vi. Alas, flower of merit and courtesy and of beauty! Alas, beautiful sweet friend! So did death fulfill its will when it took you! I remain so sorrowful because of it that nothing could make me happy or comfort me.

Sirventés. Rhyme scheme: a b a b c d c d; seven-syllable line.

i. Qui ha talen de donar
   Tal don que sia lauzatz
   Entre-ls savis, deu pensar
   Tres chauzas, ben o sapchatz;
   Cals es el eis taing que's penz,
   E cals cel quel don deu penre,
   E cals lo dos; q'estiers res
   No'l pot de blasme deffendre.

ii. Qu'om don tan gran non deu dar
    Qu'en sai truep fort grevatz,
    Ni tant pauc qu'a scarar
    Taingna cellui a qu'er datz;
    Ni dons avinenz non es,
    C'om leu poiria reprendre
    0 chauzir, qu'el non saubes
    Zo que's taing a far entendre.

iii. E quant hom per si honrar
    Da'l sieu e n'es desonratz,
    No's pot majorment desfar,
    Q'avers e l'honors prezatz
    Val mais que nuls autre bes.
    Doncs qui'ls pert, non pot entendre
    Que d'autra guiza poggles
    Tan bas sa valor descendre.

iv. Per que requer' e pregar
    Lo rei castellan mi platz,
    Qu'el deja mos chanz membrar,
    E non crej' uns sieus privatz;
    Car il an tal us apres
    E tal art, zo'il voll aprendre,
    Que quecs, per pauc qu'el n'agues,
    Son pretz volri' esciscendre.
Tant mi fai ma domn' amar
Amors, qu'eu sui fols jutgatz,
Que can deuria poingnar
El rei de servir, li fatz
Plazers; e non m'en degra render
Bon guierdon, si'l plagues
Adreg sa merce despendre.

VARIANTS:

i. 2. domna, I; 5. qes, K; 6. qel, K.
ii. 9. qom, K; 10. qen, K; trop, IKd; 11. tan...qa, K; 12. lo taigna, IK; qer, K; 13. dom, K; qui er, IKd; 14. lon, IKa1d; 15. qel, K; 16. tain, K.
iii. 17. E cant, K; 18. deshonratz, K; 20. qu'avers, IKd; 21. qe, K; 22. qils, K; contendre, IKd; 23. qe, K.
iv. 25. qe reqere, K; 26. castelan, K; 27. membrar, K; 30. vol, IKd; 31. qecs, KD
v. 33. domna, K; 34. qen, K; 'jutgatz, I; 'qu'eu, IKd; 35. qe poingnar, K; 39. guiardon, K.

NOTES

ii. 12. All manuscripts have cellui qu'er datz, but an a before the qu' is needed. 14. leu instead of lon of the manuscripts makes sense. It may have been badly read from X, the hypothesized manuscript.

TRANSLATION

i. Whoever wishes to give such a gift that may be praised among the wise must consider three things, know it well: who he himself is must be considered, who is the one who is to receive the gift, and what is the gift; for otherwise nothing can excuse him from censure.
Wherefore one should not give so great a gift that he be too much vexed by it, nor such a small one that the one to whom it will be given will hold it in scorn, nor is a gift fitting which one could blame, or choose, for he would not know what is fitting to have understood.

And when a man in order to do honor to himself gives his gift and is dishonored by it, he cannot do himself greater damage, for property and esteemed honor are worth more than any other wealth, therefore he who loses them cannot understand that in no other way could he make his worth sink so low.

Therefore I ask and beg that the king of Castile favor me to be mindful of my songs and not believe a certain one of his counselors, since they have learned such a custom and such an art, this he wishes to find out, for each one, because of the little of it which he may have, would want to destroy his work.

Love makes me love my lady so much that I am judged a fool, and when I would struggle to serve the king, I please him, and it doesn't cause me any hardship for I know that he should give me good reward if it should please him to dispense his favors justly.
Una gran desmezura vei caber
Entre las genz, qu'ieu non puec ges soffrir,
Que s'om mezave, fazen son dever,
Es encolpatz e repres de faillir;
Et autra'n vei caber, que plus griues m'es,
Que z'om gazaingh' aver ab faillimen,
Dizon de lui qu'el es valenz e pros,
E qu'el sab far sos faiz saviamen.

E faill trop grieu totz hom, al mieu parer
Qui blasma celui que's vol enantir
Ab ben far, tot lo vera dechaer;
E plus grieu faill aquel, al mieu albir,
Que lauza celui q'aura pres granz bes
E maint aver guazaignhat malamen;
E aissso fai de ben far giquir los bos,
E'ls malvatz faillir plus ardimen.

E si chascus gardes al captener,
E lauzaes celui qu'el vis far e dir
Bontat e sen, qom q'el fos de l'aver,
E'l volgues honrar e gent acuillir;
E'l croi malvatz, qe gran ricor agues
Gazaingnada mal et aunidamen,
Blasmesson tuig e mal acuillitz fos,
Grieu seri' om d'avol chaptenemen.

Mas aissso'm faï gran meravill' aver,
Qu'a chascun vei plazer e abellir
Bonz faits et em paraules mantener,
E'l crois blasmar et a despeig tener;
E nuls de ben far no's treballa ges,
Ni de mal far no's garda, ni's repen.
Mas ieu m'albir, gardan totes raxos,
Que peccatz es que las genz sobrepren.

Per qu'ieu vas los granz seinghors, que poder,
An de ben far sobre'lss autres, me vir
E los prec fort q'il non dejan vóler
Tan gran mal del segle, ni consentir;
E que per el's conseils i sia pres,
E podon i conseil penre leumen,
C'ab sol mostrar que lur si' enujos,
Tuit li autre lor gitaran breumen.

vi. Reis castellanz, per vos non o dic ges,
Car totz mala vos enueja truep fortment,
E'l bes vos plai tant fort que sol per vos
Esperon tuit q'aj' om revenimen.

VARIANTS
i. 2. qieu non puosc ges sufrir, I; 3. qe, Kd;
6. som, I; gazaingh, I; 7. valanz, a1; 8. faitz, IKd.
ii. 10. qi, Kald; cellui, Kd; 11. tost, I; dechaizer, I;
iii. 17. gardetz, a1; 18. qel, Kald; 19. quel, Kd;
21. que, I; 22. gazaignhada, Kd; 23. blameson, I.
iv. 25. mais, I; 26. que chascun, I; 27. bon, I; bons,
d; 28. el, IKd; despieg, IKd; 32. de pecchatz, Kd; qe, K.
v. 33. qieu...aeingnora, I; Fer queu, I; 35. quil, I;
36. cosentir, I; 37. conseilla, I; 38. conseill, I;
39. lor, I.
vi. 42. toz, Kd; trop, IKd; 45. revinimen, I.

TRANSLATION

i. I see a great injustice happening among people, which I cannot suffer at all; for if a man does not succeed, doing his duty, he is blamed and reproached for failing; and another thing I see happening, which is more grievous to me, that if a man gains wealth by default they say of him that he is brave and worthy and that he knows how to manage his affairs wisely.

ii. And every man fails very grievously, it seems to me, who blames the one who wishes to advance himself by good deeds, he will see him completely cast down, and more grievously errs the one, in my opinion, who praises that one who will have taken great wealth and evilly von great possessions; and this causes the good to withdraw from well doing and the evil to err more boldly.
iii. And if each would be mindful of conduct, and praise the one he sees doing and speaking goodness and sense, regardless of wealth, and would honor him and receive him courteously; and all would blame the wretched evil one who had gained wealth evilly and shamefully, and he would be received badly; there would scarcely be anyone of bad conduct.

iv. But this causes me to have great astonishment for I see good deeds please and content everyone and I see them celebrated in words, and the evil ones censured and condemned; and yet no one strives at all to act well or keep from doing evil or repent. But I think, considering all reasons, that it is a sin which surprises people.

v. Therefore I turn to the great lords who have power to act well over the others; and I ask them strongly that they not desire or consent to such great evil in the world, and that counsel be taken there by them, and they can easily take such counsel, for just by showing that it is displeasing to them, all the others will quickly push them far away.

vi. King of Castile I do not say this at all for you, for all evil vexes you very greatly and goodness pleases you so much, that only through you do all hope that one may have reparation.
Sirventés. Rhyme scheme: a b b a c c d d j; eight-syllable lines, except a1 which has ten.

i. Enqer cab chanz e solatz
Pos los mante lo reis n'Anfos;
Mas si per lui tot sol no fos,
Ja’ls agron del tot oblidat,
E pueis qu’el los vol mantener,
Non met amor a nonchaler,
Car senz amor chanz, ni solatz no val,
Ni a sabor plus que conduitz ses sal.

ii. Per amor fon chantars trobatz,
Car chantars e esser joios
Es dreitz mestiers del amoros,
E dels autres non, zo sapchatz;
E mais dic, c’om non pot valer
Graumens, ni far ben son dever
En nuil afar, ni es sab gardar de mal
Cortezamen pueis que d’amor no-il cal.

iii. E se’l reis n’Anfos q’es senatz
En totz faitz e valenz e pros,
Lauza mon dig, ben es razos
Q’el dej’ esser enamoratz,
E qu’el ab amoros voler
Se voill’ en guiza chapteur,
Per qu’amatz sia coralmen de tal,
Com taing al seu fin pretz sobrecabal.

iv. E sitot es l’arbres loingnatz,
Per que’l fo l’amars saboros
Del sieu digne frug glorios,
Nos laisset tant e tal, c’assatz
Pot del mescab restaur aver.
E car en pusc ben dir lo ver,
Faz mon mestier, mas non dirai ges qual,
Car ai paor de plag descomunal.
v. E s'eu, fols, no·m sui trebaillatz,  
Ben m'en venre tals guiardos,  
Q'en seran trist e consiros  
Cil, per q'ieu sui sems e mermatz  
Del gran deport e del placer  
Qu'ieu soil aver lo jorn e'l ser  
Dels mieus mestiers, don ai dolor coral,  
E maint autre que no·i podon far al.  

vi. Reis de Castell' al mieu parer  
Beus ai per mon chan faig saber  
Zo qu'ieu devis, per plazer de tal  
Que'us deu plazer, si'us plai zo que mais val.

VARIANTS

i. 1. Enquer, Ia; 5. pois, I; qel is missing in a;
6. noncaler, I; 8. que, Kd.
   ii. 10. et, I; 11. del, K; 12. non is missing in a;
   14. graumen, K; 15. nuill, K; mis sab, I; 16. puois...noill, I.
   iii. 17. ques, I; 20. quel, I; 21. el amoros, I;
   23. qamatz, Ka'd; 24. cons...sieu fin prez, K.
   iv. 25. loingnhatz, K; 26. queil, I; qeil, Kd;
   27. digne is missing in a;
   30. posc, I; 31. Fatz, I; qal, Ka'd;
   32. plaig, I.
   v. 33. sen, a; non, a;
   35. qen, Ka'd; 36. qen,
   Kd; quieu, I; 37. port, I;
   38. queu, I; 40. que, I.
   vi. 42. Fag, Kd.

NOTES

i. 1. Line has only seven syllables.

TRANSLATION

i. Again are singing and pleasure established since King Alfonso maintains them; but if it were not for him alone, they would now have forgotten them completely. And since he wishes to maintain them, he doesn't treat love indifferently for without love neither song nor pleasure is worth anything, nor have they more flavor than food without salt.
ii. For the sake of love was song invented, for song and being joyous are the proper occupation of the lover, and not of others, be assured of that; and I say more that one cannot be very worthy, nor do his duty well in any affair, nor know how to ward off evil courteously when he is not mindful of love.

iii. And if King Alfonso who is wise in all things and valiant and worthy, praises my discourse, it is indeed right that he must be in love and that with amorous intent should wish to behave in a manner so that he be sincerely loved by all, as is fitting to his fine most excellent worth.

iv. And although the tree is far away, whereby the bitterness of its worthy and glorious fruit became tasty to him, may he leave us all sorts of things, for there may be sufficient reparation of misfortune, and since I can tell the truth about it, I practice my profession, but I won't say at all what it is, for I have fear of an extraordinary quarrel.

v. And if I, foolish, am not troubled, indeed will such presents come to me therefrom, that those will be sad or anxious because of it, because of whom I am impoverished and lacking in the great amusement and pleasure which I am wont to have night and day from my occupation, wherefore I have heartfelt sorrow, and many others who can do nothing else there.

vi. King of Castile, it seems to me, well have I made you know through my song that which I discern, for the pleasure of it, for it must please you if that which is worth most is pleasing to you.
Sirventés. Rhyme scheme: a b\(^1\) b\(^2\) c d d e e; all lines have seven syllables except b\(^1\) which has five, and e which has ten.

i. Per tot zo c'om sol valer
E esser lauzatz,
Desval e es encoipatz
Car es proesa folia,
E lejalatz non sabers,
E gaieza leujaria;
C'aisai es camijatz valers
En avoleza e il en lui, c'om te
Lo croi per pro e que'l pros non val re.

ii. E sitot ieu ai saber
De far malvestatz,
Per qu'eu seria prezatz
E en poder pujaria,
Conoissenza e devers
Mi cabdellon totavia
De guiza qe mos volers
No'm sofre ges, qe'm playa fais, per que
Mi prezon cil que'l mal tenon per be.

iii. Anz voill ab aital voler,
Meinz poder assatz,
Que dels crois enseignatz,
Ples de tota vilania,
Mi plaï en re lurz plazers,
Ni lur mendiga paria;
Car mi par lur charteners
Tant laitz e tant aunitz que, per ma fe,
Qan sovinenza n'ai, m'enueg de me.

iv. E sai qu'eu faria parer
Ab mos ditz serratz,
Qe'm lau con outracuiatz;
Non a totz, qe so fazia
De messoin' e auri' el vers
Semblanz' e tant se valria.
Mas sitot no'm faill lesz,
Ges de chantar non menbra, ni'm sove,
Mas sol per cels qu'entendemenz soaste.
v. Dompna, tan si fai plazer
Bels faitz e honratz,
Lo senz e la granz beutzat
La valors e'l cortezia
De vos que rez, fora poders,
No*m sofrainh a far que sia
Perdutz l'auzirs, e'l vezers,
E'l senz del avols, per cui s'esdeve,
C'om lau celui, c'avinu no's capte.

VARIANTS

i. 2. laussatz, I; lauzatz, K; 3. de val, IKd; et es, I; 4. processa, IKd; 8. avoles, I; avolesac, K.
ii. 10. ai eu, I; 12. q'eu, I; 13. et, I; 15. cap-dellon, I; capdelen, Kd; 16. que, Ka'd; 17. quem, Ka'd.
iii. 21. que, Ka'd; enseingmatz, I; 22-24. are missing in Manuscript a'. 20. auziz, K.
iv. 28. quieu, K; 30. outracuidatz, I; 31. que, I; 33. semblanc, I; 35. non, a1; membra, I.
v. 37. domna, Kd; 42. sofraing, IKd; 44. des, I; dels, Kd; 45. vos capte, K.

NOTES

ii. plaija intended for plag; fais for fai.
iii. 22-24. K is used as base. See note in iii above.

TRANSLATION

i. Because all that which one is accustomed to esteem and to be praised for loses value and is blamed, because prowess is folly, and loyalty is not wisdom, and gaiety is frivolity; and thus is worthiness changed into baseness and vice-versa, so that as one holds the weak as worthy, and that the worthy is of no merit.
ii. And although I have the knowledge to do wickedness in order whereby I would be esteemed and rise in power, still my intelligence and sense of duty govern me in such a manner that my will does not permit me, and the burden pleases me, wherefore those who hold bad for good esteem me.

iii. On the contrary, I desire with such will considerably less power, and concerning the evil, badly instructed ones, full of villainy, in nothing does their pleasure please me, nor their infamous society, for their conduct seems to me so ugly and shameful, by my faith, that when I have memory of it, I am annoyed with myself.

iv. And I know that I would make it seem from my obscure words that I praise myself overly rash but not entirely since I was making a song about lies and the song would have in it similitude and would be worth so much. But although leisure is not lacking to me, I will not think of singing at all, nor remember it, except alone for those whom understanding upholds.

v. Lady, so much are your fine and honored deeds, sense, great beauty, worth and courtesy pleasing, that nothing except power is lacking to me to act so that the hearing and the sight and the sense of the base ones be lost, for whom it is fitting that the one who does not conduct himself graciously be praised.
Sirventés. Rhyme scheme: a b b c d d e e; ten-syllable line.

i. Ab gran dreg son maint gran segnior del mon
Sempre de bos servidors sofrachos,
Et ab gran dreg prendon maintas sazos
Danz e destrics, qan s'en pogran gandir;
Et ab gran drez faillon a conqerrer
Terras e gent, qan n'an cor e voler;
Car an mes tot zo, per qu'om vai puejan
En honrament et en pretz, en soan.

ii. E car il tan sensz tota valor son,
Non dur' ab els servire fiz ni bos;
Car s'esdevé, zia tortz o razos,
Que chascus vol l'us aprendr' e seguir
De son seignor, per miels ab lui saber;
Donca si fezesson aissi lur dever
Li croi seignor, com ill s'en van loingnan,
Grieu aurion servidor mal obran.

iii. E sol per zo si dechai e's cofop
Lo segl e'a pert, car il son muaillos
E nonchalen de totz faitz cabalos;
E'm mervail com pot esdevenir
Qu'il no voillan proezza mantener,
Cars ab proezza puei om en poder
Et en ricor, don tan grant talent an;
Per qu'eu m'en vauc trop fort meraveillan.

iv. Car totz seingner on mais a cor volon
D'aver mais, e d'esser mais poderos,
De valer deu esser maius volontos
E de tot zo que fass'a'ls pros grazir
E majorment de dar; car fai tener
Per pro maint hom a pauc d'autre saber
E de tot outra valor, sol qe n'an;
Que'il don si gart q'on met en luec prezan.
v. E s'om prezantz qe don pren no'i respon
Gent, cant obs es l' onora, e'l pretz, e'l pros
q'en ven; celui, per cui faig es lo dos,
Restaura tot; car chascus, qe l'aiu dir,
Si'a prezma ren, ni sab en re valer,
A tan bon cor vas lui, com degr' aver
Celi, qe n'a prez lo dos; per q'az afan
No's deu nuls hom tener dar si onran.

vi. Als seignors cug aver fag gran plazer
En aquest chant; als pros per mantener
Lur bel capteinh, et als autres mostran,
S'il volun far lur pron, zo q'a far an.

VARIANTS

i. 1. seignor, I; seignor, Kd; 2. sofraichos, I;
3. dreig, Kd; 4. quan se, I; 5. dreig, Ka1; conquerer, K;
conquerer, Id; 7. qan, I; 8. et en pretz, I.

ii. 11. zia is missing in IK; 12. cascuns, I;
13. seignor, I; seingnor, Kd; 15. seignor, I; con ill, Kd;
17. sil...so, d; 19. chalen, IKd; 22. puel, IKd;
23. talen, I; 24. nau, a1.

iv. 25. signher, a1; 26. eser, Kd; 32. quo, I; qo, K;
qe, d.

v. 33. que, I; 34. quant, Kd; 35. quen...faig, I;
36. chascuns, I; que, Kd; 39. qu, I.

vi. 41. faiz, I; faig, IKd; 42. al, I; 43. capteing,
IKd; 44. volon...qua, I.

TRANSLATION

i. With great justice are many great lords of the
world always without good vassals; and with great justice do
they take harm and affliction on many occasions when they would
be able to avoid it; and with great justice do they fail to
conquer people and lands when they do not have the heart and
desire to, for they have put all that by which a man advances
in honor and in esteem, into oblivion.
ii. And since they are so much without any merit, good and loyal serving does not endure with them, for it happens, be it wrong or right, that each wishes to learn and follow the practice of his lord to be in better accord with him; therefore if the weak lords would thus do their duty, as they go far away, hardly would they have poorly working vassals.

iii. And for this alone the world declines, is confounded, and is lost; for they are indolent and are indifferent toward all superior deeds; it is amazing to me how it can happen that they do not want to maintain honor, for with worthiness they gain in power and wealth for which they have such great desire; wherefore, I go away marveling very greatly.

iv. For every lord, in whom there is a heart more longing to have more, and to be more powerful, must be more desirous of making himself worthy and in all that he may do to please those of worth and give generously; for it causes many a man to be esteemed with little other knowledge and any other merit, provided that they have any, for the gift which one puts in an esteemed place receives attention.

v. And if a worthy man who takes a gift does not answer courteously when there is need of the honor, the esteem, and the profit which come therefrom, the one by whom the gift is made restores everything; for each one, as I have heard, if he prizes a thing or knows value in things has such a good heart toward him as one should have, who didn't take the gift; because no man must with effort refrain from giving honoring himself.

vi. I think to have given great pleasure to the lords in this poem; to the worthy for maintaining their good conduct, and showing the others, if they wish to profit themselves, that which they have to do.
Sirventés. Rhyme schemes: a b c c d d e e f f g g h h; e, f, and g each have four syllables; the others are ten-syllable lines.

i. S'ieu d'ir'ai meinz que razos non aporta,
E chantan mais començ par l'uchaizos,
Q'er a chantar m'es ajud' e socors,
No s'en meravil hom, car ni conorta.
Rics cors, q'ades m'enanc' em bon esper
Per q'ieu sui gais e tant senz tot temer;
Q'ieu non envei,
Ric d'amor frei,
Ni'm fan paor
Galiador
Ni mal parlier
D'autrui mestier;
Pero s'ieu d'ira fos del tot loingatz
Meil's for' adreitz vas los gent enseignaz.

ii. Si m'atrai sens vas l'Ardit, qe'm deporta
Tan gen qe'm mou plus esperatz q'il joios,
Que no m'es griues chapteinz d'amols seignors;
En sui aizitz, cant tenon via torta
E quan del tot fan contra lur dever;
Car lur afars es mielz per dechaer
Ab vil derrei,
Q'ab segur lei,
Que bais folor
E deshonor.
E s'ieu en mier
Mal, tant sobrier
Mi son estat mei seingnor, qe'l pechatz,
Merce mi sembl' e granz humelitatz.

iii. E si lai venz m'empeingh, ni fust mi porta,
On es l'adreitz seiguer c'framos amores,
En cui es finz prez e vera valors,
Ben er del tot m'ira delid' e morta.
E sapchas ben qe grieu pot remaner,
Q'eu non fassa tant que'l pueida vezer,
Sol m'o autrei
Cil, qui soplei
E q'eu adzor
Per fin' amor,
Ab cor entier;
E s'eu m'engier
Per qe'm sui tant de lui vezer tardatz,
Respondre'm puesc: per zo q'a ni no'm platz.

iv. Car no·ill plai genz vils no·il fai ubrir porta,
Ni·ll agradon savais, ni de sen blos,
Ni rics cubecs, vueil esser per lui sors
E fors del grieu destríc, que desconorta
Mos benvalenz, o metr' a nonchaler
Tot zo qe·m pot a cobrar pro tener.
Car ieu non crei,
Qe i sian trei
Ni dui seignor;
Q'ab gran sabor,
Ni voluntier
Tan plazentier,
Aitan pro sian, q'ab dreg fos honratz
Hom de valor, que per els fos amatz.

v. E si chai venz cel q'a plemал' esporta
D'avol gazaing, e sobra·ls paubres pros
S'ezer gent acuillitz mest los ausors
E fai bobanz ab enseingna destorta,
Ges no m'en plaç, car anc no•m poc plazer
Rics d'avol plai, ni les del sieu aver,
Segon bon drei,
A hom adrei.
Q'aver lauzor,
Vol de valor;
Ja·l mal obrier,
Ric menudier
Non canjaran captieinh, ben o sapchatz,
Mentr' er pe·ls bos lur avers ren prezatz.

vi. Qui que soplei
Fort, ni s'autrei
A gran segnor,
Vueig de valor,
Per nuil mestier
Non l'am ni·l quieir;
Car cel, qui fail tot zo que maia mi platz,
Non pogra dar fieu, don ieu fos pagatz.
VARIANTS

i. 3. quer, I; 5. quades, I; 6. queu, I; 7. queu, IKd; ensei, Kd; 14. las gent enseingnatz, K.
ii. 15. quem, I; 16. quem, Id; quil, I; espertz, Kd;
17. capteinz, IKd; seingnors, I; na mes, a;
19. qen, K; mielz...decazer, I; 21. decrei, K; 22. quab, I; seguir, IKd; 24. desonor, K; quel, I; pecatz, I; pecchatz, Kd.
iii. 29. venz meni peinh ni fust ni porta, IKd;
30. seignner, I; segnier, a; amors, I; 31. pretz, I; pres, Kd; 32. el del tot, I; 33. que, I; 34. queu, I; posca, I;
puesca, Kd; 36. cui, IKd; 37. queu azor, I; 40. enquier, Id; 42. posca, I; qua mi non, I.
iv. 43. nil, Id; 44. nil, IKd; 45. cobes, IKd; voill, I; greu, I; 47. benvolenz, IKd; 48. quem, I; al cobrar, Kd;
50. que, I; i is missing in a'; 52. quab, I; 54. platzentier, I; 55. dreig, Kd; nitan, IKd.
v. 57. En si, d; qua, I; plena, IKd; 59. ausors, I;
65. quaver, I; 69. camjaran, K; captieihn, Kd; capteing, I; 70. menter, I.
vi. 73. seingnor, I; seignor, Kd; 74. vueg, I; 75. nuill, Kd; 76. nom, I; quier, I; qier, K; quer, d; 77. cui, IKd;
78. ieu, a.

NOTES

ii. 18. an of the manuscript has been corrected to En.
iii. 34. puesida is probably intended for puesca.
v. 57. plena has been substituted from manuscripts IKd as being obviously the intended reading. 61. all manuscripts have pac; text has been amended to read plac, which must have been intended.

TRANSLATION

i. If I have less anger than reason provides, and singing more I begin by justification so that now singing will be a help and aid to me, let no man marvel at it, for a noble person comforts me, who straightway exalts me into good hope, wherefore I am happy and so much without fearing anything that
I do not envy the powerful, cold in love, nor do the deceivers frighten me, nor the slanderers of others; but if I were completely removed from anger, I would be more just toward refined people.

ii. If sense draws me toward the Bold One who pleases me so nobly that she makes me more hopeful than the joyous ones, wherefore the behavior of the wretched lords is not grievous to me; I am very happy about it when they take the wrong way, and when they behave entirely contrary to their duty; for their conduct is better suited for tearing down with wicked attacking than with sure probity because folly and dishonor may tear one down. And if I am blameworthy there-from so superior to me are my overlords that sin seems to me mercy and humility.

iii. And if the wind pushes me or a vessel carries me there where the just, noble, amorous lady is, in whom there is noble worthiness and true merit indeed; my anger will be completely erased and dead. And know well that it may remain very grievous that I not do as much as I can to see her, provided that the one toward whom I am inclined and whom I adore through noble love with my whole heart grant it to me; and if I ask myself why I delayed so long in seeing her, I can answer: because it is not pleasing to me.

iv. Since evil people please her not at all nor cause her to open the door, nor does she like evil or stupid people or those wealthy covetous ones, I want to be lifted up by her and out of the grievous affliction which grieves my love. I will be indifferent to all that I can gather together to have worth; for I don't believe that there are three or two lords who with great pleasure or willingly, or charmingly, however, worthy they may be, that a man of valor would rightfully be honored who would be loved by them.

v. And if the one who has a basket full of ill-gotten gain falls conquered and if to be nobly received among persons of rank overcomes the worthy poor ones, and makes pomp with obvious wrong, I was never pleased by it, the rich of evil manner could never please me nor is it permissible, according to justice to a just man to have any of his own. For to have praise requires valor; never will a poor worker or an insignificant rich man change conduct, know it well, while their possessions will be esteemed not at all by the good.
vi. Whoever pleads: strongly let him not grant himself to a great lord, empty of worth; I do not like him nor seek him in any manner for this one who lacks everything which pleases me most could not give a reward by which I might be paid.
Sirventés. Rhyme scheme: a b b b c d b c c d; six-syllable line.

i. Mout a qe sovinenza
Non agui de chantar,
Mas ar m'en sove, car
Aug sai dir e comdar,
Qe·l nostre reis breumenz,
Cui qe pes ni·s n'azir,
Vol en Gasconia intrar
Ab tal poder de genz,
Qe murs ni bastimenz
Non o puesca suffrir.

ii. E car ai entendenza
Q'el vol faig comensar
Don poira·n luèc cobrar
Armas e comdejar,
Sui tan gais e jaunzenz,
Q'eu non penz, ni consir,
Mas de joi e de far
Zo, per que tost comenz
Lo francs reis e valenz,
Ab ferm cor de complir.

iii. Per qe chantan m'agenza
Sa grant valor sonar,
C'ar comenz senz tardar
De sos dreitz demandar,
Tant afortidamenz,
Que senz tot contradir
Li gascon e·ill navarre
Fasson son mandamenz,
E los liur'a turmenz,
Ab prendr' e ab aucir.
iv. Veiranlo, senz bistenza,
Dreg vas els cavalgar
Ab tals esforç, què'l par
Non puoc' en champ trobar,
E lai tant bravament
Conbatr' e envazir
Murs tortz e peceiar,
Ardr' e fondr' eissament,
Qu'el fa'ls ubediènza
A sa merce venir;

v. Si que de sa valenza
Fassa'ls meillors parlar
E pel paire semblar
Si deu mout esforçar,
Car fon plus avinenz,
E mai saup conqerrar,
E maiz si fes homnar,
Que reis q'anc fos vivenz;
Car si no'l sembl' a'l venz,
Pro hi aura que dir.

vi. Mas res no'm fai duptar,
Qu'el vol vencha breumenz,
Tant es granz sos talenz
De son pretz enantir.

vii. Reis castellanz, pueis ar
No us fail poders ni senz,
E dieu vos es consenz,
Pesat del conquerir.

VARIANTS

i. 1. que, IKd; 4. coinidar, I; sai missing in a;
5. quel, I; 6. que, I; 7. gaisco, I; gascoign', Kd;
10. posca, I.

ii. 12. quel, I; ecomensar, I; 14. coindeiar, IK;
16. queu, I.

iii. 21. que, I; 24. ses, I; 27. navar, Id; navarr, K.

iv. 31. vejamlo, IKd; 32. dreig, Kd; 33. tal, IKd;
quèl, I; 34. poschein, I; pueschen, K; puecen, d; 37. preias,
a; 39. obedienz, I.

v. 43. senbrar, I; 46. sap, IKd; conquerir, Id;
47. mai si fetz, IKd; 48. can, K; quan fos, I; 50. que, I.

vi. 51. doptar, I; 52. quel, I; non, IKd.

vii. 56. faill, I; 58. pensat, IKd.
NOTES

ii. 14. *comdejar* does not give a reading, but *coindejar*, IKd, does.

v. 43. A reference to Ferdinand III who had united the kingdoms of Castile and Leon; he was the father of Alfonso X.

TRANSLATION

i. There is much in memory which I did not have to sing, but now I remember some for I hear it said and told here that our king, whoever may be displeased or detest it, wishes soon to go into Gascony with such a force of men that neither wall nor fortification may be able to withstand it.

ii. And because I understand that he wants to regain arms and nobility, I am so happy and joyful that I do not think or consider anything except joy and doing that whereby the noble and valiant king quickly begins to achieve with firm heart.

iii. Wherefore singing, it pleases me to celebrate his great worth, for now he begins without delay to demand his rights so courageously that, without any contradiction, the Gascons and Navarrois will do his command and he will deliver them to punishment with seizing and killing.

iv. They will see him without delay, riding straight toward them with such strength that he cannot find his equal on the field, and will see him attack so brvely and knock down twisted walls, burn, and destroy likewise so that he causes them, obedient, to come to his mercy.

v. So that he may cause the best to speak of his merit and to resemble his father, he must make a great effort for he was more gracious and he knew better how to conquer, and he made himself more honored than any king who ever lived; for if he does not resemble the conquered, there will be much to relate.

vi. But nothing causes me to doubt that he wishes to conquer quickly, so great is his desire to exalt his reputation.

vii. O King of Castile, since power and sense are not lacking to you now, and God is favorable to you, think of conquering.

Sirventés. Rhyme scheme: a a b a b b c; eight-syllable line.


1. Un nou sirventes ses tardar
   Vueil al rei de Castella far,  
   Car no'm sembla ni pes ni crei  
   Qu'el aja cor de guerrejar  
   Navars ni l'Aragones rei;  
   Mas pos dig n'aurai zo qe dei 
   El faz' o que qiser fazer.  

2. Mas ieu oug ia maintos dizer  
   Que el non los qér: cometer  
   Si non de menassas, e qen  
   Qer de guer' ondrado seer  
   Sei eu muit ben que li coven  
   De meter hi cuidad' e sen  
   Cuer e cors, aver et amis.  

3. Per quoi ja di au roi; se pris  
   Vuet avoir de ce q'a empris,  
   Qu'el guerriers sens menacier,  
   Que rien ne monte, au mien avis,  
   Que ja por voir oi comtier  
   Que el puet tost au champ trover  
   Li doi reis se talent en a.  

4. E se el sora no's fa  
   Vezier en la terra de la  
   Soe tend' e son gonfalon  
   A lo rei de Navarr' e a  
   So sozer lo rei d'Aragon,  
   A cantar avera razon  
   Tal que solon de lui ben dir.  

5. E comenzon a dire ja  
   Que mais quer lo rei de Leon  
   Cassar d'austor o de falcon  
   C'ausberne ni sobreseinh vestir.
VARIANTS

i. voill, IKd; 3. senbla, I; 6. ge, I; 7. quiser, I.
ii. 9. mon, IKd; quier, I; qer, I; 10. quen, I;
iii. 15. je, I; 16. unet, I; qua, I; enpris, I; 17. quel,
guerrei, d; 18. montau tuien avis, IK; 21. re, IK.
iv. 25. nauar, K; 26. Arragon, I; 27. avenra, IK.
v. 32. sobrenaeing, I.

NOTES

This poem is a polyglot descort; it is reminiscent of
Raimbaut de Vaqueira's Eras quan vey verdeyar, another multi-
lingual poem.

i. 1-6 are in Provencal; 7 is Portuguese.
ii. 8-13 are in Portuguese, with some exceptions: 8. oug
is not Portuguese; maintos is Old French; 10. menassas is
Old Spanish; 11. ondrado is Old Spanish; 14. Old French.
iii. 15-20 are in Old French; 21. The rest of the poem
is Old Provencal.

TRANSLATION

i. A new sirventes without delay I want to make for the
king of Castile, because I don't think nor believe nor does it
seem to me that he has the heart to fight with the king of
Navarre or the king of Aragon; but since I shall have said
what I must concerning it, let him do as he may wish to do.

ii. But I hear many say that he does not wish to attack
them except with threats and I know very well that he who may
wish to be honored in war must put care and sense, heart and
body, wealth and friends into it.

iii. Wherefore, I now say to the king; if he wishes to
have merit concerning what he has undertaken, let him wage war
without threatening, for nothing comes of it, in my opinion,
and now I have already heard it told in truth that he can soon
find the two kings on the field, if he wishes.

iv. And if he now doesn't have his tent and banner
seen on that land over there by the king of Navarre [Thibaut IV]
and his [Alfonso's] father-in-law [James I], the king of
Aragon, those will be right in the singing [reproachfully] who
ordinarily speak well of him.

v. And they already are beginning to say that the king
of Leon prefers to hunt with hawk and falcon than to dress in
hauberkr and cuirass.
Sirventés. Rhyme scheme: a b b c d d e e; seven-syllable line, except the second line which has three syllables.

i. En luec de verjanz floritz
   E foliatz,
   Volgra per chanz e per pratz
   Vezer lanzas e penos;
   Et en luec de chanz d'auzeus,
   Auzir trompas e flauteus
   E granz retinz de colps e de cridanz;
   C'adonos fora cabalos lo mazanz.

ii. Bel m'es lo retinz e'l critz
    Dels armas,
    Can sui ben encavalgatz
    Et ai bellas garnizos;
    Can' tan gai sui et urneus
    A l'encontrar dels tropeus,
    Con li privat en chambras e parlanz,
    E tan volgut, con il en cochas granz.

iii. Par q'ieu volgra fos paratz,
    Lo prezatz
    Reis n'Anfos de sos regnatz,
    Q'adoncs faria dels pros
    E dels valenz sos chapdeus,
    Q'en faiz perillos ni grieus,
    N'on ten pro lauzengiers ni soplejanz,
    C'al major ops li cors e talanz.

iv. Mas truep mi par endurmitz
    Qe'm desplatz;
    Car en vei desconortatz
    Los sieus e meins coratios;
    E s'ara, es noveus
    L'affars, non comorta-l sieus,
    Venir l'en pot tals meschaps e tals danz,
    Q'il fara pron, si'l restaur'en des anz.
v. Reis n'Amfos, tals crois marritz
Non crezatz,
Ni*ls fegnez alegoratz;
Car amon dinz lur maizos,
Mais bos via e bos morsus,
C'ab afan penre casteus,
Ciutatz, ni reingz, ni faire faitz prezantz,
Tan lur es cars legora e pretz soanz. 40

vi. Val dir, sirventes noveus,
Celei, cui sui miels qe mieus,
Ge'l bes qe*m fai es a totz los prezanz
Enantimenz e als crois desenanz.

VARIANTS

i. 2. foillatz, IKd; 3. champs, IKd; 4. vezer, K;
venzer, d; 7. grabz, K.

ii. 9. dels mes, K; del mes, d; 10. armatz, IKd;
13. car, d; irneus, IKd; 15. com, I; chanbras, K.

iii. 17. queu, I; partitz, IKd; 19. reingnatz, I;
20. quadones...del, I; 21. valentz, d; 22. quen faitz, I;
24. lauz enziers, IKd.

iv. 25. trop, IKd; 26. quem, I; 28. corajos, I;
30. conortals, I; 31. mescaps, I; 32. quil, IKd.

v. 33. jals, IKd; 35. feingnez, I; feingnens, K;
feingnez, d; 39. reing, I; reignz, K; prezatz, K; 40. tant, K.

vi. 42. ce leis, Kd; qe mieus is missing in IKd;
43. quel, Id; quem, I; 44. dels enanc, IK.

NOTES

This poem is probably an imitation of Berton de Born's
Be*m platz lo gais temps de pascor, another war song which
begins also with the language of a love poem.

ii. 13v Car, the reading of d, seems called for; urneus
is a variant for irneus.
i. Instead of the flowered and leaf-covered branches, I would like to see in the fields and pastures lances and standards and, instead of the songs of birds, to hear trumpets and flutes and great sounds of blows and shouting; for then the tumult would be outstanding.

ii. Beautiful to me is the clamor and the noise of arms when I am well-mounted and have fine armor, for I am as happy and prompt at the meeting of the troops as intimates in bedrooms and in conversations, and as desired as they in great combats.

iii. Therefore, I wish the worthy king Alphonso would be prepared concerning his kingdoms for then he would make of the worthy and valiant his captains, for, in dangerous deeds or serious ones I do not deem worthy the flatterers or courtiers, for in great need courage and willingness are lacking to them.

iv. But too much he seems asleep, which displeases me; for I see his followers discourage and less courageous therefrom and if now the affair is new and does not comfort his men; there may come from it such misfortune and such loss to him that he will do well if he restores it in ten years.

v. King Alfonso, don't trust such wicked cowards nor those joyous pretenders, for in their homes they esteem more good wines and morsels than to take castles, cities, or kingdoms with hardship; or to do worthy deeds, so dear to them is leisure, and merit so disdained.

vi. Go, new sirventes, to tell the one to whom I am better than mine [to whom I belong] that the good, which he does for me, is advancement to all the worthy and detriment to the evil.

Sirventés. Rhyme scheme: a b a b b c d d; ten-syllable line.


i. Ges no m'es greu, s'eu non sui ren prezatz
Ni car tengutz entr'esta gen savaja,
Genoeza, ni'm platz ges s'ami statz,
Car no i cab hom a cui proeza plaja;
Mas ab tot zo mi peza fort qu'il es
Desacordanz, car s'il esser volgues
En bon acort, sos granz poders leumenz
Sobreria totz cels per cui mal en pren.

ii. Hai genoea! en es l'autz pretz honratz
Q'avet soletz sobre'l gen, que par qu'aja
Totz vostres faitz decautz e sobratz
Tan fort, que totz vostr'amics s'en esmaja;
Sin'l descortz, q'entre vos es, jos mes,
E donatz vos luec a tornar los fres
En las bochas de cels que, per conten
Q'avetz mest vos, si van desconozzen.

iii. Mas lo contenz es tant mest vos pojatz,
Que s'el non chai, greu er que no's dechaia,
Qu'om vos guerreja, non vos guerrejatz;
E que vos vezn ar, no'us cug qu'el n'eschaja
Laus; ni nos prez; car no'us platz nostres bes,
Que l'us a gaug quant a l'autr' es mal pres.
Doncs qi vezn tan descabdelada gen,
Non fai esfortz, don pueg en pretz valen.

iv. E si no fos la follors e'l pechatz
Que mais del vostre descort, tals s'asaja
Leumenz a far zo que mais vos desplatz,
Q'ieus for' aclis; car res tant non esglaja
Vostrres guerrers, ni tant lor desplai ges,
Con faria'l vostr' acortz, s'el puges
Entre vos tant durer enteiramen,
Qe poguessetz d'els penre venjamen.

v. Car il sabon que lejer no'us donatz
De vos venjar, mostron que lur desplaja
Zo, que pro vetz los avetz malmenatz
Tant, que gren es lacea on'hom no'1 retraja
Que trenta d'els non esperavon tres
De vos; per c'ab pauc non es Dieus repres,
Car de tal guiza vos a tout lo sen,
Que'us sobron cil que no valon nien.

vi. Venecian, ben sapchatz q'obs vos es
Que si' ab vos Dieus contra'ls genoés,
Car ab tot zo qu'el vos hi val granmen,
Vos an il tout tant q'en vivetz dolen.

VARIANTS

i. 1. no sui, IK; 7. leumen, IKd; 8. sobran, IKd.
   ii. 9. azu, I; 10. quaver, I; 12. vosframor, Kd.
        13. quentre, I; 14. lacea, IKd; 15. quavez, I.
   iii. 18. nous dechaia, IKd; 19. vos:vos, I; 20. que, I;
        21. bon, IKd; pretz, Id; 22. qant, Id; 23. qui, I;
        24. preiz, Kd.
   iv. 25. peccatz, I; peccatz, Kd; 28.queue, IKd.
   29. vosframor, I; gueirers, Kd; 32. qe, IKd.
   v. 33. leger, IKd; 39. tout, IKd.
   vi. 41. quebs, I; 44. o quen, I.

NOTES

iv. 32. The manuscripts read qel poguessetz. However
   in a it appears that the copyist attempted to erase the _
   The reading without the _ is clearer.

TRANSLATION

i. Not at all am I bothered if I am not esteemed nor held
dear among these wretched Genoese; nor is their friendship at
all pleasing to me, for there is room for no man there to whom
worthiness is pleasing but despite all that I am strongly grieved
that there is discord, for if it wished to be in good accord, its great power would easily overcome all those through whom it receives harm.

ii. Ah! Genoese, where is the high honored esteem that you are wont to have above the people, for it seems that it has undone and overcome all your deeds so strongly, that all your friends are dismayed? Let the discord that is among you be dropped, give yourselves the chance to turn the bit in the mouths of those who, because of the dispute you have among yourselves, go about arrogantly.

iii. But the dispute has so greatly grown among you that if it does not fall it will be serious that it not be dropped; for they are waging war on you; do not make war on yourselves and because you are now conquering I don't think any praise is deserved from it, nor good esteem; for our welfare doesn't please you, because one has joy when to the other it is badly taken. Then he who conquers such a disorganized people does not make an effort for which he may rise in worthy esteem.

iv. And if it weren't for the folly and the error that is born of your discord, such a one proves himself easily in doing what displeases you most, and I would submissive; for nothing so dismays your enemies, nor so much displeases them, than your accord would do if it could so long endure completely among you that you could take revenge on them.

v. For they know that you do not give yourselves leisure to avenge yourselves; they show that this displeases them since you have mistreated them so often, that barely is there a place where one may retire that thirty of them were not waiting for three of you; barely is God not blamed for in such manner has he taken away your sense that those who are worth nothing conquer you.

vi. Venetians, know well that it is necessary that God be with you against the Genoese, because although he be of great avail to you there, they have taken away so much from you that you live sorrowful from it.
XVIII

Tenzo of Bonifacio Calvo e Luchetto Gattilusio

MSS. a¹, p. 536.

Tenzo. Rhyme scheme: a b b a a b a b a b b a; ten-syllable line.


i. Luchetz, se'us platz mais amar finamen
   Vostra domna et esser desamatz
   Tos temps per leis, on plus finz li siatz,
   Q'aver ab gien et ab galiamen
   S'amor conqes et ab tota falsura
   Sapcha'l per vos; o s'etz mais voluntos
   D'aver s'amor conqes ab tracios
   Qe de languir finz per sa desmesura?

ii. Bonifaci, desegal partimen
    Sabes partir, q'enianz e lejautatz
    No's fan ensems, ni partir no'ls degratz,
    Al mieu semblan, enaissi engalmen:
    Pero eu prenc amar senes frachura
    E senz tot fallimen con finz e bos,
    E'l ioi d'enian lais als fals amoros,
    Qe fan semblan d'aizo don non an cura.

iii. Luchetz, aqel qe fai parer fegnien
     Q'es amics douz et amics afinatz,
     Per tal q' amdui n'aian ioi e solatz,
     Sab mais qe cel q'a ben amar s'empren
     Ab tal parer qe merces e mesura
     Faill'en sidonz, quan no sia razos,
     E q' el tos temps dei'esser rancuros
     De leis, car lo desam senes drechura.

iv. Bonifacio, finz amanz iauzimen
    Non pot parre d'enianz ni de baratz;
    Or es mentz zo q'avetz razonatz
    C'om d'enjanar sa domna fassa sen;
    Qe fiz amics, pueis finamen s'atura,
Non deu voler, si tot ser' em perdons,
Trair si donz; ni l'es iois saboros,
Si no'l conquer ses tota forfachura.

v. Cel qe sa donn' enjana, concissen
Q'il en reman iauzenz et el pagatz,
Fai qe savis, e cel es fols proatz
C'am e se languir vol aman leialmen;
Car dreitz non manda ni consen natura
C'om serv' ab desesper, Luchetz, e vos,
S'o volretz far, no'l seretz poderos,
Mentr'ajatz sen ni conoscenza pura.

vi. Cel q'enjana sa donn'a escien
Mier piegz de mort, Bonifaz', e'l percatz
Li val fort pauc, car non pot venir gratz
D'amor en cor qe non am coralman;
Doncs per nien sa donn' e si peiura,
Q'el s'enjana, si tot sec son vol bios,
E'l finz sivals es de ric ici ioios,
Car si sent finz e leials senz rancura.

vii. Aqel leials, don nos avem conten,
Luchetz, es fols s'el non es mais iratz
Qe iauzenz, qar non es maier foudatz
Con amar fort en luec desavinen;
Car hom non pot aver bonaventura,
Ni n'es lauzatz, e cel es tengutz pros,
Qal qe sia, c'ab semblan cabalos
Conqier dona humil o brav'e dura.

viii. Totz ioi dechai e torn'en gran rancura,
Bonifaci, cant no'l soste razos;
Per qe 'l fals iois, don vos es volontos,
Non pot plazer a ma voluntat pura.

ix. Mantenen tort e zo don non ai cura,
Vos ai vencut, Luchetz, don sui ioios,
Car ai mostrat q'eu sai tan plus de vos,
C'ab tort conten miels qe vos ab drechura.

VARIANTS

i. 6. Copyist corrects to voluntos.
ii. 10. Copyist corrects to afinatz.
vi. 44. Copyist corrects to non; 46. Copyist adds b to los.
viii. 58. Copyist corrects to no'l.
ix. 59. Scribe has cors struck through followed by iois.
NOTES

v. 36. Manuscript has c'am but c'am is called for by the context.

TRANSLATION

i. Luchetto, let me know it from you whether you prefer to love your lady sincerely and be unloved always by her there where you are most loyal than to have won her love by contrivance and deceit and all falseness; or if you are more willing to have won her love by trickery than to languish faithfully because of her unfairness?

ii. Bonifacio, you know how to propose an unequal debate, for deceit and loyalty do not go together; nor should you propose them if they seem to me, so equally. Therefore, I take to love without any disgrace and without any failing as one noble and good, and the joy of deceit I leave to false lovers who make pretense of such thing about which they have no care.

iii. Luchetto, the one who pretends that he is a sweet and perfect friend wherefore both may have joy and pleasure from it, knows better than the one who undertakes to love well, wherein mercy and justice are lacking in his lady, when there is no reason, and that he (the loyal one) must always be bitter toward her because she fails to love him without justice.

iv. Bonifacio, the noble lover cannot take pleasure of deceit or trickery, now what you have reasoned is false; that one does wisely to deceive his lady, for a noble friend since he nobly pursues must not wish, although it will be in vain, to betray his lady; nor is it a pleasant joy if he does not conquer without any betrayal.

v. He who deceives his lady, knowing that she remains happy and he satisfied, acts wisely; and that one is a proven fool who loves and wishes to languish, loving faithfully; for right does not order nor nature consent that one serve with despair, Luchetto, and if you will wish to do it; you will not have the power while you have judgment and pure understanding.
vi. The one who deceives his lady knowingly deserves worse than death, Bonifacio, and the profit is worth very little to him, for there cannot come the pleasure of love in a heart which does not love sincerely. Therefore, for nothing his lady is injured and he deceives himself, although he follows his empty will and the loyal one at least is happy with rich joy, for he feels noble and faithful without bitterness.

vii. This loyal man about whom we have disagreement, Luchetto, is mad, if he is not more angry than joyous; for there is no greater folly than to love intensely in an inappropriate place, for one cannot have good success nor is he praised; and that one is accepted as worthy, whoever he be, who conquers with excellent appearance an humble lady, or a harsh and cruel one.

viii. All joy falls and turns to great bitterness, Bonifacio, when reason does not sustain it, wherefore the false joy which you wish cannot please my pure will.

ix. Upholding the wrong and that which I don't care about, I have won over you, Luchetto, which makes me happy, for I have shown that I know so much more than you, for with wrong I argue better than you with right.
Tenzo of Bonifacio Calvo and Scotto

MSS. a¹, p. 590.

Tenzo. Rhyme scheme: a b a b a b a b a b a b a b; seven-syllable line; rhyme changes every two stanzas.


i. Scotz, qals mais vos plaizera
D'aqetz dos plazentz solatz:
Far podetz de vosstr' amia
Totas vostras voluntatz,
Mas per re no-us consentira
Qe-il parletz ni la veiatz
E'n aitam qan viva sia
Ta tant non seretz amatz;
O vezer la tota via
E parlar ab leis poscatz,
Mas del plus non vos valria,
Ni forzar non la deiatz;
Ar veirem qal penriatz
E no'i gardetz cortezia.

ii. Bonifaci, fols seria
S'ieu midonz, on es beutatz,
Pogues aver a ma guia
E tener nud'en mos bratz,
S'ieu tot parlar non podia
E'l vezers m'en fos vedatz,
S'ieu aissi non la penria;
Qe'l parlars qe-m' autreiatz
E'l vezers mi doblaria
L'afan, se'l plus non fos datz,
E qam mi remembraria
Q'aissi'm fos desesperatz,
Lo vas fos apareillatz,
Qe la plus non viuria.

iii. Scotz, segon ma conoiscenza,
Follamen sabetz chauzir,
Gen de leis l'unil parvenza
E'l bel semblan e'l gen dir
Giqetz, car mais vos agenza
Ab leis iazer e durmir;
Q'e'l mond plus greu penedenza
Non crei c'tem pognes suffrir,
Com de parlar estenënza,
Pos q'om n'a cor e ùxir;
Ni res no'm pot far vallenza
Ni conort ni aheillir
Ses vezzer; al meu albir,
Vos faille genre de sabenza.

iv. Bonifaci, en sovinenza
Hai midonz e la remir
Tal co'l iorn q'amors semenza
En me de leis fes flurir
E'l cor qi de l'estenenza
Del vezzer mi fai garir,
E del parlar m'es guirenza
Baizar, tener e complir;
Mais vostres malz encomenza
Totz iornz e non pot fenir;
Per qe vos er, ses bistenza,
Zo'm par e no'us pot fallir,
Qom tantalus a murir,
E d'aizo atz primenza.

v. Scoctz, pos ma donna m'autreia
Q'ieu parl'ab leis e domneig
E q'ieu la remir e veia.
Sembla'm qe truemp ben espleg;
E qar non tain q'eser deia
Pros domna d'avoł autreg,
No'm pren del iazer enveia,
Q'ieu am mais, q'ieu non enveg;
Mas vostres fol cors dereia
E vol ab gien passar dreg,
Per q'ieu non conseil q'us creza
Domna, qi pretz a eleig;
Qar no'us vi prim ni adreg
Ves qe fin'amor plaideia.

vi. Bonifaci, be'm par q'esteia
Empres e or destreg
Cel qi leis qe plus enveia
E plus am'èn tot endreg
Ne e'il parl'e zo li meia
Per q'amors fort lo destreg;
E a vos platz, car no'us greia
Amors ni-ua fai chaut ni fre:  
Mas ieu, cui amor guerreia,  
Voil lo iazer, car ieu veig  
Q'alcu hom per al non preia;  
Per q'ënantz voler lo deg,  
E del dommei me refreig,  
Car qecs ab sidonz dommeia.

VARIANTS

i. 5. Copyist corrects to consentira.
ii. 24. fos is correction of copyist.
iii. 39. Scribe had fallenza, struck through it and has written vallenza.
iv. 46. Scribe has suffrir struck through followed by flurir.
v. 60. Last loop of m in semblam is faded. Ben is repeated.
vi. 82. dreg struck through followed by deg.

NOTES

ii. 18. The manuscript has miden, but nud'en seems to be the only possible reading in this context.
iii. 37. estenanza has been substituted for the manuscript reading estenza, since rhyme, meter, and sense all call for this emendation.
vi. 72. The manuscript has en pren but empre is suggested to give the line a meaning.

TRANSLATION

i. Scotty which would be more pleasing to you of these two pleasing joyss you can do with your love all your wishes, but for nothing would she consent that you speak to her or see her and in all the time when she is alive you would never be loved so much; or you may be able to see her and talk to her by force; now we shall see which you would take and don't pay attention to politeness.
ii. Bonifacio, I would be mad if I could have my lady, in whom beauty is, as I please, and could hold her naked within my arms, even if I were not able to speak and sight were taken from me, if I would not take her thus, for the speaking which you grant me and the sight would double my torment if the most were not allowed. And when I would remember how desperate I was, the tomb would be prepared for I would live no more.

iii. Scott, according to my knowledge you can choose foolishly, when you abandon her humble manner and the beautiful appearance and noble speech, because it pleases you more to lie and sleep with her; because in the world I don't think one could suffer greater penance than lack of speech, since one has heart and desire for it; nothing can be of worth to me nor comfort, nor make me happy without sight; in my opinion, you lack much wisdom.

iv. Bonifacio, in memory. I have my lady and I look at her as in the day that love made flower in me the seed of her who causes the cure of my lack of sight, and kissing, holding, and fulfillment are the cure of speaking; but your misfortune begins every day and can't end; for it will be yours without delay, so it seems to me, and can't fail to be, to die like Tantalus; and in this with subtlety.

v. Scott, since my lady allows me to talk with her and court her and to look upon her and see her, it seems to me that I succeed very well and since it is not fitting that a worthy lady be of unworthy (easy) consent I don't desire to lie with her because I love her more than I desire her; but your foolish heart rebels and wants to disregard right by contrivance, wherefore I don't advise a woman who has chosen esteem to believe you, because I didn't see you delicate or just toward whom loyal love might make a plea.

vi. Bonifacio, it certainly seems to me that he is now caught up and therefore distressed who desires her most and most loves in every respect, and he speaks to her and this she denies wherefore love disturbs him strongly, and it pleases you, for love doesn't weigh upon you, nor does it warm nor chill you; but I, on whom love wages war, wish to sleep with her; for I see that no one asks more; wherefore, I must wish for it further and I don't refrain from courting, for everyone courts his lady.
Portuguese Poems

I

A 223,1. CB 98 b.

Cantiga de amor. Rhyme scheme: a b a b c c d, with d replacing a, a replacing b, b replacing c, c replacing d in each new stanza; ten-syllable line.


i. Mui gran poder a sobre min amor
Pois que me faz amar de coraçon
A ren do mundo que me faz mayor
Coita soffrer e por todesto non
Ouso pensar sol de me queixar en.

Tan gran pavor ei que mui gran ben
Melle fezesse por meu mal querer.

ii. E no mia prol este pavor auce
Pois cada dia mia faz mui maior
Querer por mal de min e por fazer
Me prender mort en cabe pois sabor
A de mia morte rogallei que non
Mia tarde muito ca mui gran sazon
A que a quis e deseiei poren.

iii. Pois ia entendo que guisada ten
Amor mia morte non pode seer
Que me non mate sei eu una ren
Que me ual mais log y morte prender
Que uiuier coitad en mui gran pavor
Ca non auerei pois eu morto for.
Tal coita qual ei no meu coraçon

iv. E quen soubesse como me uay non
Terria que eu soo de bon sen
En me leixar uiuier ca sen razon
Me da tal coita damor que me conuen
A uiuier trist e sen todo prazer
E me couen tal affan a soffrer
Que mayor non fez nostro sennor.
Because of the illuminations in the Ajuda manuscript the first stanza of the cantiga de amor appeared in the manuscript in the following linear arrangements:

Mui gran poder
a sobre min
amor pois que me faz amar de
coração. a ren do mundo que me
faz mayor. coita soffrer e por todesto
non. ouso pensar sol de me quei
xar en. tan gran pauor ei que
mui gran ben mele fezesse por
por meu mal querer.

VARIANTS.

i. gram, CB; 2. poys, CB; mi, CB; 4. coita, CB;
6. gram...ey...gram, CB; 7. me lhi, CB.
ii. 8. mha, CB; 9. mha...melhor, CB; 10. faz, CB;
11. morte, CB; 12. mha, CB; rogar lhei, CB; 13. mha muyto
que gram, CB; 14. deseiey, CB.
iii. 15. Poys...guisa deten, CB; 16. mha, CB;
17. sey...huna, CB; 18. mays logu j, CB; 19. cuytad...muy,
CB; 20. averey, CB; 21. com for qual, CB.
iv. 22. mi, CB; 23. son, CB; 24. e, CB; 25. coita
mer que mi, CB; 26. a min, CB; 27. atal affam, CB;
28. senhor, CB.

TRANSLATION

i. Love has a very great power over me because it makes me love with my heart the thing of the world, which makes me suffer the greatest grief; and because of all this I am not so bold even as to take the trouble to complain about it; I have such great fear, that it might cause me to love so deeply, to my undoing.

ii. And it may not be to my advantage to have this dread, since each day it makes me love her much more, woe be to me, and because of so doing death will take me in the end; since it is desirous for my death, I will beg it that it be not too much delayed to me, because for a very long time I have wanted and desired it because of this reason.
iii. Since I do understand that love has destined my death, it cannot be that it does not kill me, I know one thing that it is better for me to die right here than to live afflicted with very great fear, since I will not have, for once I am dead, such woe as I have in my heart.

iv. And whoever might know how it goes for me would not believe that I am of right mind to stop living, for without reason love gives me such woe that it is suitable to me to live sad and without any pleasure; and it is fitting to suffer such torment, greater than our Lord ever did.
II

A 224, 1 CB 98 b.

Cantiga de amor. Rhyme scheme: a b b a c c; ten-syllable line.


1. Ora non moiro nen uiuo nen sei
Como me uay nen ren de mi se non
A tanto que ei no meu coração
Coita damor qual uus ora direi
Tan grande que me faz perder o sen
E mia sennor sol non sabæn'de ren.

2. Non sei que faço nen ey de fazer
Nen en que ando, nen sei ren de mi
Se non atanto que soffr e soffri
Coita damor qual uus quero dizer
Tan grande que me faz perder o sen
E mia sennor sol non sabæn'de ren.

3. Non sei que e de mi nen que sera
Meus amigos nen sei de mi ren al
Se non atanto que eu soffr atal.
Coita damor qual uus eu direi ia
Tan grande que me faz perder o sen
E mia sennor sol non sabæn'de ren.

Because of the illuminations of the Ajuda manuscript, the first stanza of the cantiga de amor appeared in the manuscript in the following linear arrangement:

Ora non moiro nen uiuo
nen sei. como me uay. nen ren
de mi se non. a tanto que ei eno
meu coração. coita damor qual
uus ora direi. Tan grande que
me faz perder o sen e mia sennor
sol non saben de ren.
VARIANTS

i. 1. moyro...sey, CB; 2. mi...mi, CB; 3. ey, CB;
4. coyta...vos...d prey, CB; 5. Tam...mi, CB; 6. mha senhor,
CB.
   ii. 7. sey...faça...ey, CB; 8. nen quando, nen sey ren
de mi, CB; 10. vos, CB; 11. mi, CB; line ends with mi, CB;
12. Missing in both manuscripts.
   iii. 13. sey, CB; 15. soffra, CB; 16. vos...drey, CB;
17. mi, CB; 18. Missing in both manuscripts.

TRANSLATION

i. Now I am not dying, nor am I living, nor do I know
how I am, nor anything about myself except this much that I
have in my heart suffering of love, which now I will tell
you; so great that it makes me lose my reason. And my lady
alone knows nothing of it.

   ii. I do not know what I am doing, nor will do nor
where I am going, nor do I know anything about myself, ex­
cept this much that I suffer and have suffered pangs of love,
which I want to tell you; so great that it makes me lose my
reason. And my lady alone knows nothing of it.

   iii. I don't know what is wrong with me, nor what will
be, my friends, I don't know anything else about me except
this much, that I suffer such grief of love, which I will
tell you now; so great that it makes me lose my reason, And
my lady alone knows nothing of it.
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William David Horan, the second son of Leo Horan and Kathryn Gallaspy Horan was born in Jackson, Mississippi, on July 1, 1933. He attended school in that city and in New Orleans, Louisiana, where he was graduated as valedictorian from Fortier High School in June, 1951. He attended Tulane University on an honor scholarship and completed a Bachelor of Arts degree in Romance Languages in June, 1955. While at Tulane University, Mr. Horan was awarded a French Government Prize in 1953 and the Louis Bush Medal for French Essay in 1954. Also in 1954 he was elected to Phi Sigma Iota, the Romance Language Honorary Fraternity. In September, 1955 he entered the Graduate School of Louisiana State University; he received a Master of Arts degree in 1957, with a major in French and a minor in Spanish.

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Candidate: William David Horan

Major Field: Romance Philology


Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

January 16, 1963