

Rialto

Repertorio informatizzato dell'antica letteratura trobadorica e occitana

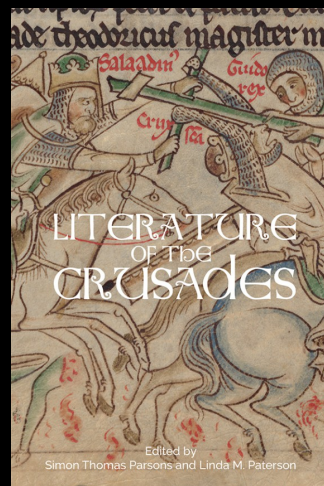
Testi delle origini Trovatori Vidas Poesia epistolare
 Poesia narrativa Prosa narrativa Poesia religiosa Poesia didattica Prosa religiosa Testi pratici

Limen



Troubadours, trouvères and the Crusades
 A project directed by Linda M. Paterson (University of Warwick)

Texts on the Rialto



Literature of the Crusades

Edited by Simon Thomas Parsons, Linda M. Paterson
 Cambridge, D. S. Brewer, 2018



L'Italia dei trovatori

Repertorio dei componimenti trobadorici relativi alla storia
 d'Italia

Coodinatore Paolo Di Luca



Anonymous

I Nouvelle Amor c'est dedens mon cuer mise
 ki me semont de faire noviaul chant.
 Maix je ne sai ou ma joie en soit prise,
 4 k'il me covient, s'Amor veult ke je chant,
 de mon desir me doigne cuer joiant,
 car je ne puis chanteir en autre guisse.
 Ceu seivent bien tuit li loiaul amant.

II ⁸ Se j'ai chanteit tous jors a ma devise
 vers fine Amor, cui je ser et am tant
 – moi doigne cuer et talent sens faintisse! –,
 moult m'ait greveit, et se m'en lo de tant
 12 ke ma dame m'ait fait moult bial samblant!
 Chanteir m'estuet et faire mon servixe:
 grant joie aurai se li vient en talent.

III S'Amors m'ait fait et mal et felonnie,
 16 d'or en avant ne m'en doi je blaimeir,
 ke cil est fols ki d'Amors me chaistie:
 se ieu estoie aincor outre la meir
 se veul je bien a ma dame penseir,
 20 ke sa bialteis et sa grant cortoisie
 et si et lai me puet bien amandeir.

IV Se je m'en voix en terre de Surie,
 por ceu nen doi je pas mon cuer osteir,
 24 ke fins amans, sens nulle tricherie,
 seux je toz jors, ceu poroie jureir:
 per tout la veul et servir et douteir!
 Douce dame, la vostre signorie
 28 me done cuer et talent de chanteir.

V Ma volentez n'est mie tote moie,
 nostre Seignor me covendra servir.
 L'arme et lo cors mettrai tot en la voie,
 32 mais ja mes cuers ne se porra partir
 de ma dame, dont Dex me doint joir!
 Por nule rien ne m'en departiroie,
 car fins amanz voldroie je morir!

I New Love has set itself within my heart and calls upon me to make a new song. But I do not know from where to draw my joy, since it is fitting, if I wishes me to sing, for it to give me a heart joyful from my desire, for I can sing in no other way. All loyal lovers know this well.

II Although I have always sung my best turned towards *finAmor*, which I sing and ardently love – may it give me true passion and desire! –, it has behaved most tyrannically towards me, so I congratulate myself insofar as my lady has looked most favourably upon me! I must sing and offer my service: I shall have great joy if this pleases her.

III If Love has ever hurt or betrayed me, from now on I must not reproach it for anyone who blames me in connection with Love is a fool: even if I were still overseas I should still want to think of my lady, because her beauty and her great courtliness would be well able to improve me both here and there.

IV If I go off to the land of Syria, this will not make me take my heart away [from her], since I am ever a *fin aman*, without any deceit, this I can sweetly wish to serve and revere her wherever I may be! Sweet lady, your sovereignty gives me passion and desire to sing.

V My will does not wholly belong to me, I need to serve Our Lord. I shall put my whole soul and body into the passage, but my heart will never be apart from my lady: God let me have joy of her! I shall not leave her for anything in the world, because I wish to die a *fin aman*.

Text

Anna Radaelli, 2016.

Mss.

Ms.: (2) C 165rv (anonymous), U 20v (anonymous).

Versification and music

10a'ba'bba'b (MW 901,39 = Frank 301); 4 *coblas doblas* + 1 *singular*; rhyme a -ise, -ie, -oie; rhyme b -ant (*ent*), -eir, -ir; very common versification (29 cases), used especially by Gace Brulé in three songs in *coblas doblas* (RS 1779, RS 1502, RS 42); decasyllables a *maiore*: vv. 6, 18; median caesura: v. 3; lyric caesura: vv. 12, 27; elision in vv. 1, 3, 9, 14, 18, 31; hiatus in vv. 3, 18; v. 25 is hypometric by one syllable in U.

Previous editions

Bédier-Aubry 1909, 271, Tyssens 2015, 81.

Analysis of the manuscript tradition

There is an empty stave in both mss.. In C stanza V is missing and f. 165v has been left completely blank after six lines, at the end of the transcription of stanza I\ There would therefore have been enough space for the transcription of other stanzas. However, because of the *coblas doblas* structure and the essentially court theme of the song, this last stanza in ms. U might be considered spurious, a reworking of the text designed to add the two traditional motifs of the double service God and Love and the heart which remains beside the beloved while the body leaves for overseas. I follow the graphy of the Lorraine ms. C.

[Text](#) [About the text](#)

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Anonymous

Translation

Notes

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se veul je bien a ma dame penseir,
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nostre Seignor me covendra servir.
L'arme et lo cors mettrai tot en la voie,
32 mais ja mes cuers ne se porra partir
de ma dame, dont Dex me doint joir!
Por nule rien ne m'en departiroie,
car fins amanz voldroie je morir!

Although some indications suggest that this is a crusade song (vv. 18 and 22 the text is simply a courtly exercise following the model of the most famous *chansons de départie* in a masculine lyric voice (see particularly RS 1125 by Conon de Béthune, RS 679 by the Châtelain de Coucy, RS 1126 by Hugues c Berzé, RS 795 by Gautier de Dargies, RS 757 by Thibaut de Champagne and 499 by Chardon de Croisilles). In particular, stanzas III and IV present hyperbolically the conceit that the love inspired by the beauty and courtline the beloved lady will [morally] improve the lover wherever he is, even *oultre la meir* (v. 18), even in Syria (v. 22). The crusading theme is therefore taken to its extreme of rarefaction, on the model of Raoul de Soissons' song RS 1154, datable to between 1254 and 1265 after the Seventh Crusade's return to France (see Toury 1989, p. 105 and Barbieri 2015, note to the text). This theme is accompanied by the exaltation of Love's sovereignty and the inseparable connection between song and the joy of love, as well as various topoi for which see below. As already indicated, only the last stanza, in U alone, and possibly reworking, contains motifs that seem to link the song to the sub-genre of *chansons de départie* and by implication to crusading: 1) the motif of double service (vv. 29-30), to the lady and the Lord, and 2) the traditional one of the body leaving on the *passagium* while the heart cannot distance itself from the beloved lady (vv. 31-33, with the final courtly declaration, vv. 34-35).

1 *Novelle ... mise*: the adjective is taken in its adverbial use associated with past participle rather than the noun *Amor*.

Amor: ms. U retains the *s* case ending both in v. 1 and v. 4.

5 *me doigne cuer joiant*: note the variant in U's version: *de mon desir me doi Dex cuer joiant*, in which the appeal to God could be due to the wish to put the song within a crusading context, consistent with stanza V.

8 *se*: here, in the initial position as in vv. 15, 18, 22, this has concessive force (cfr. Jensen 1990, § 976, p. 508), as corroborated by *se tot* in U (v. 22). – Bédier, who adopts the graphy and substantially the version of U (though frequently drawing on C's readings in vv. 3, 5, 6, 12, 13, 14, 20, 21, 22, 27, 28), prints *Se j'ai toz jors chanté a ma devise*, in anticipation of the temporal formula.

10 *moi doigne cuer et talent*: the expression is repeated, with the direct object pronoun, in v. 28 (*me done cuer et talent de chanteir*); see also 5 *me doigne cuer joiant*.

18 *aincor*: the adverb is taken here as having concessive force (see Ménard 1968, § 122) used to emphasise the hyperbolic image and the extraordinariness of the possibility that the next verses refer to the Holy

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