



## **Por joie avoir perfite en Paradis**

**(RS 1582)**

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**Published by: French Department, University of Warwick, 2015**

**Digital Edition:**

**<https://warwick.ac.uk/crusadelyrics/texts/of/1582>**

## Anonymous

I

Por joie avoir perfite en Paradis  
m'estuet laisier le païs ke j'ain tant  
ou celle maint cui g'ey merci toz dis,  
4 a gent cors gay, a vis frès et plaisant.  
Et mes fins cuers dou tot a li s'otroie  
mais il covient ke li cors s'en retraie,  
8 si m'en irey lay ou Deus mort sofri  
por nos reämbre a jor dou Vandredi.

II

Douce amie, g'ey acuët grant dolour  
kant me covient enfin de vos partir,  
ou g'ey troveit tant bien et tant dousour,  
12 joie et soulaz, dou tot a mon plaisir.  
Mais Fortune m'ait fait par sa puissance  
changier ma joie a duel et a pesance,  
c'avrey por vos mainte nuit et maint jor.  
16 Ensi irey servir mon Criätour.

III

Ne plus k'enfes, ne pui la fain sofrir  
ne l'en neu puet chastoier d'en plourer,  
ne croi ge pas ki me puisse tenir  
20 de vos, ke suel baisier et acolleir,  
ne ge n'ey pas en moy tant d'estenance!  
Cent fois la nuit remir vostre senblance:  
tant moy plaisoit vostre cors atenir!  
24 Kant ne l'avrei, si morray de desir.

IV

Biaus sires Deus, asi con ge por vos  
lais le païs ou celle est cui j'ain si,  
vos nos doigniez en sielz joie a toz jors  
28 m'amie et moy per la vostre mercit!  
Et li doigniez de moy ameir poussance,  
ke ne m'oublit por longue demourance,  
ke je l'ain plus ke rien ki soit el mont,  
32 s'en ei pitié teil ke li cuers m'en font!

I

To have perfect joy in Paradise I must leave the  
land I love so well, where lives the lady from whom  
I always have mercy, with her elegant, joyful  
person, and her fresh and pleasing face. My true  
heart gives itself completely to her, but my body  
has to part from her: thus I shall leave for the place  
where God suffered death to ransom us on Good  
Friday.

II

Sweet love, I have felt a sharp pain now that I  
finally have to part from you, in whom I have found  
so much kindness, such sweetness, joy and  
happiness, all to my delight. But Fortune in her  
power has changed my joy to grief and torment,  
which I shall feel on your account many a night and  
day. Thus do I go to serve my Creator.

III

I can endure hunger no more than can a child, and  
just as he cannot be stopped from crying for it, I do  
not think that anyone can keep me away from you,  
whom I love to kiss and embrace. I have no such  
power of abstinence in me! A hundred times a night  
I gaze on your beauty in my imagination: it pleased  
me so much to hold you in my arms! When I have  
this no more, I shall die of desire.

IV

Fair Lord God, if for your sake I leave the land  
where lives the one I love so dearly, grant in your  
mercy everlasting joy in the heavens for me and my  
beloved! And give her the strength to continue to  
love me, so that she does not forget me because of  
the long wait, for I love her more than anything  
else in the world, and I feel such pity for it that my  
heart is melting!

V

Belle Isabel, a cors Deu vos comant,  
ge ne puis plus avioc vos demorer:  
en paenime, a la gent mescreant,  
<sup>36</sup> m'estuet ensi por l'amour Deu aleir.  
Por saveir m'airme i vois en bone entente,  
mais bien sachiez, amie belle et gente,  
se nus mourut por leament ameir,  
<sup>40</sup> ne cuit vivre dresk'a havre de meir.

VI

Car atresi con la flors nast de l'ante,  
nest li grans duelz de vos ki me tormante.  
Mais, s'en revaig, sour sains le puis jurer,  
<sup>44</sup> ke c'iert por vos servir et honoreir.  
Ge chant d'amors leas ou j'ey m'antente,  
ne ge ne kier ke mes cuers s'en repente.  
Mais mon signor de Gisour veil mandeir  
<sup>48</sup> ke c'est honours de leamant ameir.

V

Fair Isabella, I commend you to Christ's body. I  
may no longer remain with you: to the unbelievers  
in pagan lands must I go for the love of God. To  
save my soul I go with good intention. But be well  
aware, my beautiful, gracious love, if ever anyone  
died for loving loyally, I do not think I shall live  
until I arrive at a safe sea port.

VI

For as the flower is born of the anther, so is born of  
you the great sorrow which torments me. But if I  
return, I can swear upon the saints that it will be to  
serve and honour you. I sing of loyal love whereon I  
have my thoughts, and I seek not for my heart to  
repent of it. But I wish my lord of Gisours to know  
that it is an honour to love loyally.

## Notes

- 1 *Por joie avoir perfite en Paradis*. The incipit seems to respond to vv. 14-16 of Conon de Bethune RS 1125: *Que la doit on faire chevalerie / u on conquiert Paradis et honour / Et pris et los et l'amour de s'amie*, and to vv. 1-4 of Thibaut de Champagne RS 6: *Seignor, sachiez, qui or ne s'an ira / en cele terre ou Diex fu mors et vis / et qui la croiz d'outremer ne penra / a painnes mais ira en paradis*. The motif is also present in Thibaut de Champagne RS 1152, vv. 23-24 and the anonymous RS 1729, vv. 8-9: *En guerredon paradis nos otroie / a toz jors mais por nostre salvement*.
- 2 *m'estuet laisier le païs ke j'ain tant*: compare v. 36 *m'estuet ensi por l'amour Deu aleir*. The expression *m'estuet* is typical of the openings to *chansons de départie*, from the earliest RS 679 (v. 3) of the Châtelain de Coucy to RS 140,1 (v. 1) of the Châtelain d'Arras and, several times, RS 499 (vv. 3, 10, 22) of Chardon de Croisilles.
- 5-6 *otroie* : *retraie*: the rhyme *-oie* / *-aie*, here within st. I, is also found in Gace Brulé's song with *coblas unissonans* RS 787 *Ne me sont pas achoison de chanter* (I-II *-aie*, III-IV *-oie*) which, as we have seen, is the metrical model of stanzas II and III of RS 1582.
- 8 *a jor dou Vandredi*: the allusion to Good Friday, the day of the Redemption, is not widely attested, but among the few examples see the *chanson de Gormont et Isembart*, vv. 641-644: *Aie! père Deu, dist il, / qui enz en la seinte cruiz fus mis, / a vendresdi mort i soffri, / dunt tut tun pople reinsis* (Ghidoni 2013); and, as the day of the Passion, the *chanson pieuse* *Se chascuns cuers pensoit a la souffrance* (RS 251bis, vv. 20-21): *se beneoite chars, le vendredi, / a l'estake batue, tenre et blanche* (Järnström - Långfors 1927, II, 197).
- 9 *acuët*: the presence of the auxiliary requires a form of past participle (see AND s.v. *agucer*). Bédier prefers to print *g'ey a cuer grant dolour* translating: 'j'ai grand deuil au coeur'.
- 11 *tant dousour*: *tant* correlative. Bédier emends, correcting with the agreement *tante dousour* and eliminating the conjunction *et*.
- 12 *dou tot a mon plaisir*: a motif typical of the *chansons de départie*, in which the beloved lady is not inaccessible and distant like *midons* in courtly love-songs but free and available to the crusader's love.
- 13-14 *Mais Fortune m'ait fait par sa puissance / changier ma joie a duel et a pesance*. The motif of Fortune's power to overturn the possession of worldly goods goes back to the *Consolatio Philosophiae* of Boethius and in particular its diffusion in Old French through the *Roman de Philosophie* (or *La romaunce Dame Fortunee*), an Anglo-Norman free adaptation in heptasyllables, written between 1189 and 1200 by Simund de Freine, a canon of Hereford; note here the similarity with certain lines of the long complaint of the *clerc* (*Ostez fort de fortune / Dunk verrez ke fort est une*, 59-69, ed. Matzke 1909): *Matin dune e tout le seir, / Après joie fet doleir* (105-106), continuing: *De Fortune est ensement: / Primes done e pus repret. / Hom plus crere ne la puet / Ke fevrer ki vente e pluet. / Primes dune granz honors, / Pus après suspirs e plurs* (121-126). It is worth noting, however, that the first translation into French prose of the *Consolatio Philosophiae* would be compatible with the dating we have proposed for RS 1585, namely the anonymous Burgundian version *Li confortement de Sapience* (ms. Wien, Österreichische Nationalbibliothek, 2642) completed in c. 1230, whereas the Walloon and Lorraine versions of the *Boescs de Consolation* are later (first half of the 14th c.) (see Cropp 1997).
- 17 *pui*: the asygmatic form of the 1st ps. sg. is also attested in Gace Brulé RS 414, v. 7: *et ce que ne li pui celer* (see Petersen Dyggve 1951, p. 240). Bédier prefers to correct with the form of the 3rd ps. sg. *puet*.



- 19 *ne l'en neu*: Bédier emends the conjunction correcting to *ne ne l'en*.
- 20 *acolleir*: note the series of correspondences in rhyme *-er* : *-eir* (also 36 *aleir*, 39 *ameir*, 40 *meir*, 44 *honoreir*, 47 *mandeir*, 48 *ameir*) which underline the north-eastern linguistic overtones of the text (the diphthongisation in *ei* is typical of the north-east regions, especially in the second half of the XIIIth c., and of the north west in the late XIIIth c., see Pope 1956, § iv and § 232, p. 107).
- 21 *estenance*: cfr. TL I, 611 s.v. *astenance*: 'Enthaltung von Feindseligkeiten'.
- 23 *vostre*: the ms. reads *vos* at the end of the line, but the trimmed page and the faded ink conceal a probable *vostre*, restored by Bédier.  
*atenir*: Bédier prints *vostre cors a tenir*, translating: 'tenir votre corps dans mes bras!'. □
- 30 *ke ne m'oublit por longue demourance*. The fear that the lady is forgetting the lover because of the long absence is also found in Thibaut de Champagne RS 1596 (v. 49) and Chardon de Croisilles RS 499 (vv. 34 and note, and 43). □
- 33 *Belle Isabel*: apart from this example and that of the lyric *lai* on the death of *belle Isabelle* by Andrieu Contredit d'Arras (RS 81), mentioned above, there are few cases in which a *belle Isabelle* is named. These are all from minor genres with a strong musical component and containing the sobriquet in the incipit: two *chansons de malmariée*, the anonymous *An halte tour se siet belle Yzabel* (RS 586, also an *unicum* in *U sine musica*) and the *chanson d'histoire* of Audefroï le Bastard *Bele Ysabiauz, pucele bien aprise* (RS 1616, for which mss. MT transmit the melody). Finally there is also the refrain of the *virelai Bele Izabelos m'at mort, belle Izabelos* (Linker 265,663) which is also tenor in a 14th-c. motet (see Tischler 1978, n. 256).  
*cors Deu*: there are nine other OF attestations of the phrase *cors Deu*, understood as *Corpus Christi*, the symbol of the Eucharist. The examples are found in certain *chansons pieuses*, such as Thibaut de Champagne's song to the Virgin RS 1181 (Wallensköld 1925, p. 199), vv. 21-22: *c'est li cors Dieu, qui touz nos doit jugier, / que la Dame dedenz son cors porta*; or else in more 'popularising' genres such as Colin Pansace de Canbrai's *pastorela, L'autrier par une sentelle* (RS 617), v. 31: *a vrai cors Deu vos comant* (see Bartsch 1870a, p. 314, n. 50).
- 39 *se nus mourut por leament ameir*. For the motif of dying for love in the *chansons de départie*, see the Châtelain de Coucy RS 679, v. 7: *s'ainc nus morut por avoir cuer dolent*, and Hugues de Berzé RS 1126 (vv. 1-2).
- 40 *havre de meir*: compare FEW XVI, 186b s.v. *havene* and TLFi s.v. *havre*, 'port de mer', which gives the earliest attestation as c. 1165 in the *Roman de Troie* of Benoît de Sainte-Maure, vv. 983-984: *El havre de Simoënta / Sai bien que la nef ariva*.
- 43-44 The final couplet, no doubt inauthentic, is very similar to the lines transmitted solely by ms. U 19v as an *envoi* to RS 679 by the Châtelain de Coucy, 49-52: *De moie part di, chançons, si t'en croie, / que sols m'en vois, que n'ai altre seignor; / et bien sachiez, dame de grant valor, / se je revieg, que por vos servir nais*. The quatrain is taken up, with emphasis on the crusade, in a quotation of the the late 13th-c. *Roman du Châtelain de Coucy et de la Dame de Fayel*, ed. Gaullier-Bougassas 2009, vv. 7395-7398: *Nus n'a pité. Va, cançons, si t'en croie / Que je m'en vois siervir Nostre Seignour; / Si saciés bien, dame de grant valour, / Se je revieg, que pour vous siervir vais*. The presence in both versions of the formula *Se je revieg* may have induced Bédier to correct U's reading of v. 43 in RS 1582, *s'en revaig*, to *s'en revien*.
- 44 Bédier reads *vos seul servir*.

## Text

Anna Radaelli, 2015.

## Mss.

(1). U 161r-v (anon).

## Versification and music

10 abab c'c'dd (MW 1209:16); 5 8-line *coblas singulares* + 2 4-line *envois*. Rhyme a = I *is*, II *our* ( *or*), III *ir*, IV *os* ( *ors*), V *ant*; rhyme b = I *ant*, II *ir*, III *er* ( *eir*), IV *i* ( *it*), V *er* ( *eir*); rhyme c = I *oie* ( *aie*), II, III, IV *ance*, V *ente*, t1 *ante*, t2 *ente*; rhyme d = I *i*, IV *ont*; identical-equivocal rhyme: 13 *puissance*: 29 *pouissance*; equivocal rhyme 37 *entente*: 45 *antente*; identical expression at the rhyme: 39 *leament ameir*: 48 *leamant ameir*. Medial caesura: 7, 8, 14, 32, 37; lyric caesura: 9, 13, 40. Diaeresis: 9, 16, 29, at the caesura: 7, 35; elision at the caesura: 8, 14, 37. Enjambement: 19-20 (v. 20 without caesura). The verse form 1209 (=Frank 382) only actually corresponds to st. I and st. IV, which have the final couplet rhyming *dd*. In the middle part of the song the final couplet of stanzas II and III repeats the rhyme *aa* (= MW 1144 = Frank 360), while the final stanza (V) and the two *envois* end with *bb* (MW 1163 = Frank 362). These metrical forms reveal particularly interesting points of contact. The versification of stanzas II and III (= MW 1144:3) is modelled on the love-song *Ne me sont pas achoison de chanter* (RS 787 = MW 1144:2, 5 *coblas unissonans* of 8 vv. + 1 4-line *tornada* di 4 vv., melody ABAB CDEB'), attributed to Gace Brulé by mss. CKNPX, whereas ms. a assigns it to Guillaume le Vinier; mss. HLOUVza on the other hand transmit it as anonymous and it is also so cited by Gerbert de Montreuil in his *Roman de la Violette*. The versification of st. V and the two *envois* of our RS 1582 (not registered in MW under 1163) is identical to that of Andrieu Contredit d'Arras's love-song ... *ir / del gerredon ke j'atenc a avoir* (RS 1387b = 1163:3), 5 *coblas unissonans* of 8 lines (v. 1 is missing) + 4-line *envoi*, transmitted without attribution (but with *autonomatio* in v. 15) and provided with a musical stave without notation in the Droz fragment (BnF, nouv.acq. fr. 15797, see Droz 1928, 540). Stanzas I and III of the song *Bele et blonde est cele pour qui je chant* (RS 308 = 1163:2) have this same versification, 4 *coblas unissonans* + 4-line *envoi*, transmitted with two different melodic versions in PU (ABAB CDEB' e ABCD EFGH). Of the three mss. preserving it, C 28 attributes it to Thibaut de Champagne ( *li rois de Navaire* ) and P 109 to the Châtelain d'Arras ( *Li chastelains d'Arraz* ), while U 67 gives it as anonymous ( *Li chastelain d'Arras* only being added in the margin by a later hand). Wallensköld 1915, p. 127, considers it the work of an anonymous author in the first half of the 13th c., excluding it not only from Thibaut's corpus but also from that of the Châtelain d'Arras, and later (Wallensköld 1925, 224-227) inserts it in into his *Appendice* among Thibaut's songs of doubtful attribution (see also pp. LXVI and LXX-LXXI. For the possibility that RS 308 may be attributable to the Châtelain d'Arras, author of the *chanson de départie* RS 140, see Barbieri 2015, Note). To the network of analogies described here we can add the third verse-form found in stanzas I and IV of *Por joie avoir perfite en Paradis*, with its final decasyllabic couplet rhyming *dd* (= MW 1209:16). This pattern also is found in two songs from Arras datable to between the first and second quarter of the 13th c. and which are associated with the same tune having the structure ABAB CDEF: the first is attributed to Chardon de Croisilles in T 41 and C 209, *Rose ne lis ne me done talent* (RS 736 = MW 1209:15, 4 *coblas doblas* of 8 vv. + 2 4-line *envois*) and the second is *Par maintes fois ai chanté liement* by Robert de la Pierre (RS 696 = 1209:14, 5 *coblas unissonans* of 8 vv. + 1 5-line *envoi*, *unicum* of ms. a). To these songs can be added two *jeux-partis* by the Prince del Puy of Arras Jehan Bretel: *Adan, mout fu Aristotes sachans* (RS 277 = 1209:12) and *Jehan de Vergelai, vostre escient* (RS 669 = MW 1209:13). Finally, the versification and tune are also found in the gallicised version of Pistoleta's *sirventes* with a courtly tone, RS 641 *Quar eusse cent mil mars d'argent*, transmitted with two different melodic versions by U 82 and O 125 (original version: *Ar aques eu mil marcs de fin argen*, BdT 372.3 = Frank 382:25, 5 *coblas unissonans* di 8 vv., melody ABAB CDEF). Also linked to the Occitan tradition indicated under Frank 382 (= MW 1209) is another text datable to between the first and second quarter of the 13th c.: the *tenso* of Raimbaut de Vaqueiras and Conon de Bethune, *Seigner Coine, jois e pretz et amors* (BdT

392.29 = Frank 382:27, 4 *coblas unissonans* of 8 vv.), from the period of the Fourth Crusade (see Paterson 2012). In summary, *Por joie avoir perfite en Paradis* appears as a sort of metrico-melodic collage of three verse-forms (MW 1144:3, 1209:16, 1163) whose models are to be identified respectively with Gace Brulé's song (the attribution in ms. a to the Arrageois Guillaume le Vinier is significant, and is probably due to his admiration of Gace declared in RS 1859), with the *tenso* of Conon de Bethune and Raimbaut de Vaqueiras, and with the song of Andrieu Contredit. These three configurations match those of compositions by a sizeable group of poets gravitating around Arras and its poetic circle in the first half of the 13<sup>th</sup> c. (the Châtelain d'Arras, Chardon de Croisilles, Andrieu Contredit, Robert de la Pierre, Jehan Bretel). The presence of two different metrical-melodic forms (MW 1144 and 1209) in the same song may conceivably be the result of an attempt to update modes of performance, with adjustments being made to the basic structure at the end (though the rhyme-words have the same tonic vowel), in a position particularly susceptible to melodic variation. Note also that the texts following the (triple) metrico-melodic model of RS 1582, apart from Gace Brulé RS 787 (f. 98v), are preserved in U together with neumatic notation: Pistoleta's *sirventes* BdT 372.3 (given as anonymous on f. 82r), Chardon de Croisilles' song RS 736 (f. 58r) and the Chastelain d'Arras's song RS 308 (f. 67r).

## Previous editions

Bédier-Aubry 1909, p. 283.

## Analysis of the manuscript tradition

The first three lines of a blank four-line stave are traced in red beneath the first line of the text, with space for musical notation in the first stanza. The song was transcribed by the third hand at work in the ms. (ff. 110-168, fasc. XXII) datable to the end of the 13<sup>th</sup> c. At the bottom of f. 161v are two later additions (see Tyssens 1991, 387, and Tyssens 2007, 21-22). Bédier's emendations not accepted into the present edition are as follows: vv. 7 *je* for *si* ; 11 eliminates *et* and prints *tante dousour* ; 17 *puet* for *pui* ; 18 *ne ne l'en* for *ne l'en neu* ; 19 *ke* for *ki* ; 24 *l'avrai* for *l'aurei* ; 25 *ensi* for *asi* ; 27 *siel* for *sielz* ; 29 *poissance* for *pouissance* ; 41 *nest* for *nast* ; 43 *revien* for *revaig* ; 45 *entente* for *antente* ; 48 *leament* for *leamant* .

## Historical context and dating

Bédier 1909 declares on p. 283: 'Nous ignorons l'auteur et la date de cette jolie chanson'. Similarly Dijkstra 1995, p. 133, includes it (but without analysing it) among her list of the nine *chansons de départie* with male first-person speaker, all assigned to the period 1189-1239, stressing (p. 149) the impossibility of proposing a date of composition, and referring to the 'auteur inconnu de la chanson indatable'. However, on the basis of information provided by the metrical structure and two onomastic indications: *Belle Isabel* (v. 33) and *mon signor de Gisour* (v. 47), it is possible at least to suggest a hypothesis for the period within which the piece may have been composed.

Most telling is *mon signor de Gisour* of v. 47. Gisours was one of the major castellanies of the border region between the Norman and French Vexin. A Plantagenet domain until the first decades of the 12<sup>th</sup> c., it marked the frontier between the spheres of influence of the dukes of Normandy and the king of France. After being under Capetian control during the middle of the century, the Norman Vexin and Gisours became Angevin again after 1160 on the marriage of the Young King to Margaret, sister of Philip Augustus. The situation remained unchanged until 1193, when, during Richard's imprisonment, Gilbert de Vascœuil, to whom the king had entrusted the castellany of Gisours in 1191, handed the fortress over to the Capetian king without striking a blow. The transfer was officially sanctioned in



January 1196, by the treaty of Gaillon. In reality the region around the Epte had been the centre of a power struggle over many years, and from the beginning of his reign Philip Augustus had shown an increasing determination to reassert royal authority over those regions, even if he had renounced his hereditary claim to Gisors and the Norman Vexin in 1186 on the death of the Young King. The situation was therefore in a state of continual tension which exploded into open conflict in the first months of 1188: a clash symbolically resolved in August of that year by Philip cutting down the famous elm, thus clearly demonstrating his desire to conduct no further negotiations with the Angevin (Baldwin 1989, pp. 25-26 and 77-78, Power 2004, pp. 388-412 and Diggelmann 2010). Despite this, from the late 12<sup>th</sup> c. a long tradition of meetings and negotiations between Normans and French had been established in the Vexin's mutual borders. In January 1188, with the treaty of Gisors, Henry II, Philip Augustus and Philip I of Flanders had decided to take the cross after hearing Joscius of Tyre's impassioned account of the fall of Jerusalem to Saladin. However, the textual and metrical references of RS 1582 lead us to postulate a period following January 1188 or January 1196 for the identification of the vaguely expressed *signor de Gisour* in v. 47. In fact, under the conditions of the treaty drawn up at Le Goulet in May 1200 between Philip Augustus and John of England, it was envisaged that the castles of Gisors and Neaufles (recently returned to Angevin hands), would form part of the dowry which Blanche of Castile was bringing to the future king Louis VIII. From the early 13<sup>th</sup> c., the *bailliage* of Gisors thus included both the Norman and French castellanies in the region of the Seine and Eure. From 1226, the year of the king's death, Gisors remained part of the queen's dowry where, from the end of her regency in 1235, she stayed on many occasions: 17<sup>th</sup>- and 18<sup>th</sup>-c. acts document an intervention of hers in 1240 for the restoration of the church of Saint Gervais, illustrated at that time in the stained-glass windows decorated with the arms of Castile. The same documents also attest the Queen's presence at Gisors in May 1249, on the occasion of the consecration of the new shrine (Hamon 2008, pp. 145-147, n. 29-32). So if she were the *signor de Gisour* in v. 47, our song could have been composed in the period preceding the crusaders' departure from Marseille in the 'barons' crusade' of 1239. Thibaut de Champagne, its leader, had been prevented from setting out for the Holy Land in 1230 (see for example Dijkstra 1995a, p. 119), but the preaching of the crusade began at the end of 1234 and the trouvère took the cross in 1235. *Por joie avoir perfite en Paradis* would therefore be placed among the *chansons de départie* composed on the eve of departure, together with Thibaut de Champagne's RS 6, RS 757 and Chardon de Croisilles' RS 1152 and RS 499 (it will be recalled that stanzas I and IV of RS 1582 reuse the versification of RS 736 of the Arras trouvère). Also among the members of Thibaut's crusading *entourage* was Andrieu Contredit (who died in Arras in 1248, according to the *Registre de la Confrérie des Jongleurs et des Bourgeois d'Arras*), mentioned in royal documents of 1239 which attest his intention to go on crusade: *Andreas Contredit, miles ministerellus, cruce signatus* (see Vigneras 1934), but to whom no crusade song is attributed. Among his compositions, however, we find a lyric *lai* on the death of *belle Isabelle* (RS 81, *unicum* of T 75v, *sine musica*, rubric: *De bel yzabel . Contredis*), beginning *De belle Isabel ferai / un lai ke je vos dirai*. The striking correspondence with the apostrophe to *Belle Isabel* in v. 33, together with the coincidence of the versification of stanza V and the two *envois* of RS 1582, together with that of Andrieu's song RS 1387b, indicated above, further support the hypothesis that *Por joie avoir perfite en Paradis* was composed between 1235 and 1239 in the milieu of the Arras poetic circle.