



[Lasse, pour quoy, Mestre de Rodes!]

(RS 1656b)

Author:	Anonymous
Version:	English
Principal Investigator:	Linda Paterson
Text Editor:	Anna Radaelli
English Translation:	Linda Paterson
Reviewer:	Anna Radaelli
Text Encoding:	Steve Ranford/Mike Paterson

Published by: French Department, University of Warwick, 2016

Digital Edition:

<https://warwick.ac.uk/crusadelyrics/texts/of/1656b>

Anonymous

[Lasse, pour quoy, Mestre de Rodes!]

I

4 Lasse! pour quoy, Mestre de Rodes,
en menés vous mon dous amis,
qui m'assemble li plus jolis
de trestut ses qui la cros porten?

[Lasse, pour quoy, Mestre de Rodes!]

II

8 Ge aroye plus ciere estre morte,
.....
char il m'a mis en oblis
.....

Lasse, pour quoy [Mestre de Rodes!]

III

12 Set anelet qu'al doy ge porte
me fet le cuer pour mi partir
quar ge ne sai le revenir,
16 e sesi moy trop deschonforte!

[Lasse, pour quoy Mestre de Rodes!]

[Alas, Master of Rhodes!]

I

Alas, Master of Rhodes, why are you taking away
my sweet love, who seems to me the handsomest of
all who wear the cross?

[Alas, why, Master of Rhodes!]

II

I would rather die / ... / for he has forgotten me / ...
/

[Alas, why, Master of Rhodes!]

III

This little ring I wear on my finger breaks my heart
in two, for I do not know when he will return, and
this gives me too much pain!

[Alas, why, Master of Rhodes!]

Notes

- 1 Stickney 1879, p. 75, reads *E lasse* and corrects to *Elas*, while in v. 11 he prefers to print *Lasse*. Meyer 1907, p. 47, noting that the *E* is written in a different ink, prints *Lasse*, as in v. 11. Gambino 2015 prints *E lasse* (vv. 1 and 11). I read the sign not as an *E* but as a paragraph sign indicating the presence of the refrain, so print *Lasse*.
- 4 *m'assemble*: from *similare*; Stickney 1879, p. 75 emends to *me semble*; Meyer 1907 (also Gambino 2015), p. 47, suggests emending to *m'a semblé*.
- 9 Hypometric by one syllable; Meyer 1907, p. 47 suggests the emendation *mis tote en oblis*.
- 13 ms. *pour mi* is emended to *par mi* by Stickney, p. 75 (also Meyer and Gambino 2015). The form may be due to the Italian scribe.
- 14 For the motif of the uncertainty of returning from crusade, see also Guiot de Dijon RS 21, vv. 5-8: *Ne vueill morir n'afoler / Quant de la terre sauvage, / Ne voi nului retorner / Ou cil est qui m'assoage / Le cuer quant j'en oi parler*.
- 16 The writing is difficult to read.

Text

Anna Radaelli, 2016.

Mss.

(1). Firenze, BNC. Magl. VII 1040, f. 51v (n. 29).

Versification and music

This piece is a *chanson d'ami* in the *ballette* form. The presentation of the stanzas, which follows the *mise en page* of the manuscript with the initials of the three mini-stanzas aligned in a column on the left-hand side, is as follows: a one-line refrain at the beginning of the song + three octosyllabic quatrains (feminine for rhyme -a, masculine for rhyme -b) ending in the repetition of the refrain which echoes the rhyme of the first and last line of the stanza, according to the scheme 8A' 8a'bba' 8A' 8a'bba' 8A' 8a'bba' 8A'; rhyme - a = *odes* (- orte [n]); rhyme - b = - is (- ir); the assonances emphasize the essentially musical, responsorial nature of the text; v. 9 hypometric. For the stanzaic structure Stickney 1879 (also Gambino 2015) simply follows the arrangement of the 11 lines as transcribed in the manuscript. Meyer 1907, p. 47, classifying the text as a *rondel*, sets it out as 16 lines in which the first four constitute the refrain, presented in its entirety both at the beginning and at the end of the composition and repeated, but with only in the first two lines, in the middle of the text (as vv. 7 and 8); the same structure is given by Zink 1980, 86 who identifies the piece as a *rondeau*.

Previous editions

Stickney 1879, 75; Meyer 1907, 47; Zink 1980, 86; Djikstra 1995, 112 and 216 (text Stickney); Gambino 2015, IX, 29.

Analysis of the manuscript tradition

The manuscript is a composite paper codex from the late 14th - early 15th c. and is the work of an Italian copyist; the *ballette* is transcribed in the final final quinternion (ff. 48-57, cfr. De Robertis 1959

and De Robertis 1960, n. 50) which contains a small collection of Italian lyrics (*siciliane* , *ballate* , *sonetti* and *strambotti*) and French ones (*virelais* , *balletes* , pastourelles and other short songs with refrain). Jennings 2014 has recently lingered over this last fascicle which, combining the last section of the Magliabechiano VII 1040 with the end of ms., may derive from a single original manuscript containing a collection of Italian and French lyric poetry whose selection was very probably thematically inspired by popularisation of the *Heroides* by Filippo Ceffi transcribed in the same *Zibaldone* (a collection of heterogeneous elements) at the end of the 14th c. for the personal use of the Florentine merchant Amelio Bonaguisi.

Historical context and dating

The *mestre de Rodes* addressed by the girl in the refrain is in all probability the Provençal Foulques de Villaret (cfr. Luttrell 1992), grand master of the Hospitallers in 1305-19. In 1306 he was the author of a tract arguing for the reconquest of the Holy Land after the fall of Acre, the *Tractatus dudum habitus ultra mare* («per magistrum et conventum Hospitalis et per alios probos viros qui diu steterunt ultra mare, qualiter Terra Sancta possit per Christianos recuperari»), which proposes the organisation of a *passagium particulare* under the direction of pope Clement V and led by the Hospitallers (cfr. Petit 1899 and Balard 2007). After a series of similar instances in which the Order advocated the crusade project and the conquest of Rhodes (cfr. Kedar – Schein 1979 and Demurger 2002, p. 121), in September 1307 the pope conceded the investiture of the island to the grand master Foulques de Villaret (cfr. De Laville Le Roulx 1913), who on 11 August 1308 saw his diplomatic efforts crowned with the bull *Exsurgat Deus* in which the pope announced an expedition to Rhodes under the leadership of the Hospitallers which anticipated a military mobilisation of at least five years. The fleet left Marseille in mid-September 1309 with twenty-five crusader galleys and ten Genoese boats. Rhodes was definitively conquered on 15 August 1310, setting the foundations of a state of the Knights of St John. The *chanson d'ami* in the form of a Florentine *ballete* must therefore date from 1309, coinciding with the departure of the Hospitaller crusade, as confirmed by the verbs in the present tense in vv. 3, 4, 5.