



Chanterai por mon corage Sire

(RS 21)

Author:	Guiot de Dijon
Version:	English
Principal Investigator:	Linda Paterson
Text Editor:	Maria Sofia Lannutti
English Translation:	Linda Paterson
Reviewer:	Luca Barbieri
Text Encoding:	Steve Ranford/Mike Paterson

Published by: French Department, University of Warwick, 2015

Digital Edition: <https://warwick.ac.uk/crusadelyrics/texts/of/21>

Guiot de Dijon

I

Chanterai por mon corage
que je vueill reconforter,
car avec mon grant damage
4 ne vueill morir n'afoler
quant de la terre sauvage
ne voi nului retorner,
ou cil est qui m'assoage
8 le cuer, quant j'en oi parler.
*Dex, quant crieront «Outree!»,
Sire, aidiez au pelerin
por qui sui espoentee,
12 car felon sunt Sarrazin!*

II

Soufferei mon lonc estaige
tant que l'an voi trespasser
il est en pelerinage,
16 dont Dex le lait retorner!
Car, au gré de mon lignage,
ne quier ochoison trover
d'autrui face mariage.
20 Mult est fox qui en veut parler!
*Dex, quant crieront «Outree!»,
Sire, aidiez au pelerin
por qui sui espoentee,
24 car felon sunt Sarrazin!*

III

De ce sui au cuer dolente,
que cil n'est en Biauvoisis
en qui j'ai mise m'entente:
28 je nen ai ne gieu ne ris.
S'il est biaux et je sui gente,
Sire Dex, por que.l feïs?
Quant l'uns a l'autre atalente,
32 por coi nos as departis?
*Dex, quant crieront «Outree!»,
Sire, aidiez au pelerin
por qui sui espoentee,
36 car felon sunt Sarrazin!*

I

I shall sing for my heart's consolation, for despite my great misfortune I do not wish to die when I see no man return from the wild land where is the one who soothes my heart, merely when I hear him spoken of. *Oh God, when they cry 'Forward!', help the pilgrim for whom I am afraid, for cruel are the Saracens!*

II

I shall endure my tedious state to the point of seeing a year go by while he has been on pilgrimage: God let him return from it! In accordance with my family's wishes, I seek no occasion to marry with another. Anyone who wants to speak of this is truly mad! *Oh God, when they cry 'Forward!', help the pilgrim for whom I am afraid, for cruel are the Saracens!*

III

My heart is grieving that the one in whom I have placed my desire is not in Beauvais: I have no possibility of happiness (lit. I have no play or laughter). If he is handsome and I am noble, Oh God, why did You do this? If the one desires the other, why have You separated us? *Oh God, when they cry 'Forward!', help the pilgrim for whom I am afraid, for cruel are the Saracens!*

IV

De ce sui en bone atente,
 que je son homage pris.
 Quant l'alaine douce vente
 40 qui vient devers le país
 ou cil est qui m'atalente,
 volentiers i tor mon vis:
 adont m'est vis que je.l sente
 44 par desoz mon mantel gris.
Dex, quant crieront «Outree!»
Sire, aidiez au pelerin
por qui sui espoentee,
 48 *car felon sunt Sarrazin!*

V

De ce sui mout deceüe,
 que ne fui au convoier;
 sa chemise qu'ot vestue
 52 m'envoia por embracier.
 La nuit, quant s'amors m'argue,
 la met delez moi couchier,
 toute nuit a ma char nue,
 56 por mes malz assoagier.
Dex, quant crieront «Outree!»
Sire, aidiez au pelerin
por qui sui espoentee,
 60 *car felon sunt Sarrazin!*

IV

I wait faithfully because I have accepted his
 homage. When the soft breeze blows from the land
 where is the one that I desire, I turn my face
 towards it eagerly: then it seems to me that I can
 feel him beneath my fur mantle. *Oh God, when they*
cry 'Forward!', help the pilgrim for whom I am
afraid, for cruel are the Saracens!

V

I deeply regret not having been in his convoy; he
 sent me the shirt he had been wearing, for me to
 embrace. At night, when I feel the pangs of love for
 him, I place it beside me in my bed, next to my
 naked flesh, all night long, to alleviate my
 suffering. *Oh God, when they cry 'Forward!', help*
the pilgrim for whom I am afraid, for cruel are the
Saracens!

Notes

- 3 Avec here has concessive force (Bédier translates 'malgré ma grande misère'). Cfr. Bédier-Aubry 1909, p. 114.
- 4 *morir n'afoler*. Synonymic iteration. The reading *foler*, recorded only in KX and so not supported by the stemma, is interpreted as a variant without prefix of *afoler*, although one cannot rule out the possibility of it representing the homograph *foler* 'turn mad', 'behave like a lunatic'. Cfr. v. 20, in which the adjective *fox* refers to someone who thinks that the lady could break the tie that unites her to her man.
- 5 *terre sauvage*. The adjective *sauvage* is generally used in courtly language to mean 'hostile, cruel' with reference to Love or the beloved lady: see for example Perrin d'Angicourt RS 552, v. 12: *que, quant plus l'aim et plus la truis sauvage*; Thibaut de Champagne RS 714, v. 4: *Ainz puis Amors ne fui vers moi sauvage*; Thibaut de Champagne RS 1467, v. 4: *si la truis vers moi sauvage*; for Occitan compare Peirol, BdT 366.9, vv. 9-10: *Si.m fai tort ni.m mostr'orguill, / A mi es fer'e salvatge*, and for Italian, Tomaso da Faenza, v. 14, *istata m'è sempre salvagia e guerera* (ms. V 108). In the present case, however, *sauvage* describes the land overseas where the lover is and from which the woman sees none return. An identical expression is found in the *Roman de la Rose*, vv. 7519-7520: *Li mariniers qui par mer nage / Cerchant mainte terre sauvage*, translated in Fiore LVI 1-2, *Il marinaio che tuttor navicando / va per lo mar cercando terra istrana*. 8 Compare Leonardi 1994, commentary to 74,10: *ed en strano paese e 'n crudel soe*, who stresses the semantic equivalence of (i) *strano* and *sauvage*, and the fact that the two terms belong to the semantic field of *amor de lonh*. He refers to Gaucelm Faidit, BdT 167.2, v. 5 *q'en pays estraing* and V 597 Chiaro Davanzati, v. 1: *Adimorando 'n istrano paese*, where the expression corresponds to the *terra lonhdana* of Jaufre Rudel's *Quan lo rius de la fontana* BdT 262.3, v. 8 and to the *lontana terra* of Re Federico's song *Dolze meo drudo, e!, va' .te .ne* V 48, vv. 11-12 (*dicioché, più disiai, / il. mi. tolle lontana terra*). The place also recalls the para-folkloric motif of the distant land or country from which none can return, situated overseas and frequented by characters such as the wandering trickster or the man driven mad by love, usually accoutred with the overcoat and stick typical of the pilgrim. See Avalle 1989, pp. 14-16, 105-7 and the commentary to v. 51. The refrain *A Dieu commant amouretes, / Car je m'en vois / Souspirant en terre estrange* (B 12, see the commentary to VII 29-30) also derives from this motif. In the *Charroi de Nîmes*, vv. 773-74, *Quant il venront enz el regne sauvage, / S'en serviront Jhesu l'esperitable*, *sauvage* is defined as the territory controlled by the Saracens, which Guillaume is preparing to reconquer. In courtly language *estrange*, like *sauvage*, can also assume the meaning 'hostile, cruel' (see e.g. Gace Brulé RS 562=115, vv. 11-12: *ce qu'ele m'est si estraigne / fait l'amour croistre e dobler*; Bernart de Ventadorn, BdT 70.30, vv. 33-36: *Ma donna fo al comensar / franch'e de bela companha; / e per so la dei mas lauzar / que si.m fas fer'et estranha*; L 205 [V 716] Guittone d'Arezzo, v. 11: *e sse' leggiadra ed altissosa e strana*).
- 8 In support of α's reading Contini 1978, p. 53, cites v. 3 of the Chastelain de Couci RS 40, *m'adouci si le cuer et rassouage*, on whose fortune see Gruber 1983, in Formisano 1990, pp. 339-356. Note also that the variant of γ is repeated in v. 56 where it is supported by all the manuscripts.

j'en oi: This isolated reading of Eⁿ is hard to decipher, coming at the end of the lacuna in the first stanza. K's variant however is a simple graphy (on *ai forr oi*, see Pope 1973, § 518).

- 9 The variant *crierons* of γ was considered erroneous by Bédier, who uses it in the construction of his stemma (see Bédier-Aubry 1909, pp. 109-10), but is to be retained as an indifferent reading (1st as well as 3rd person, referring to the whole of Christendom). In this case, α 's reading is supported by E^n (*crieront* = α + E^n). On *Outree*, the pilgrim's marching cry, see Paris 1880, pp. 44-45.
- 11 *por* = α + E^n . Contini 1978, p. 56 presumably considered the use of the neutral *quoi* in E^n incongruous in the place of *qui* (= *cui*) recorded in the other mss. (as also in v. 59). But in Old French the use of *quoi* referring to persons is quite common. See Foulet 1972, § 257 and Jensen 1990, § 436.
- 14 *l'an* = α + E^n ; *voi* = γ (*voie*) + E^n (the reading is supported by the form of the verb *veoir* present in M, v. CT *iert*); *trespasser* = CT (*trespasseis*) + E^n , v. M *passer* and γ *rapasser*. The present indicative of E^n , incongruous if the sense 'until' is given to *tant que* (the construction would require the subjunctive in that case), creates no problem in the context of a result clause, in other words if *tant que* is related to the *lonc* of the preceding line: *tant lonc que* + indicative. The difficulty of relating *tant* to *lonc* is sufficient to explain the variety of the readings, which should presumably be considered as the result of attempts to interpret and hence as arbitrary confections. From this point of view, if we remain within the context of the least radical confection, that of the α family, the most likely hypothesis is that the text of M (*tant que l'an verrai passer*) may derive from a correction to the erroneous reading that has filtered into CT, rather than from a different branch of the tradition.
- 15 *il est en pelerinage* is an elliptical construction, supported by the isolated variant *que mut* in E^n , in which the conjunction is explicit. There is an analogous construction in v. 19.
- 17 The term *lignage* (Prov. *linhatge*) recalls feudal vocabulary and the values of fidelity and self-denial towards the lord in force within the clan (see also the note to v. 38).
- 20 *fox*. The adjective expresses an idea of folly as transgression against courtly obligations (compare *De amore*, II xxxii 86 *Nemo duplici potest amore ligari*), as the troubadours typically understand them. According to Dragonetti 1959, in French poetry 'love's madness' is unusually understood as irrational passion.
- 27 The reading is supported by the agreement of γ with E^n and confirmed by v. 7 *on ai meza m'ententa* from Bernard de Ventadorn's song quoted above (see also the note to vv. 11 and 39), also in *coblas doblas*, with alternating paroxytonic and oxytonic rhymes. The first of the two stanzas with the rhyme in *-enta -is* is here echoed in stanzas III and IV, as is shown by the common use of various rhyme-words: in stanza III, *entente* / *ententa*, *gente* / *genta*, *atalente* / *atalenta*; in stanza IV, *vente* / *venta*, *païs* / *païs*, *sente* / *senta*.
j'ai mise m'entente: *Metre s'entente en aucun* is equivalent to 'place oneself at the service of someone' and so expresses the *tradio personae*. In Italian poetry the expression is used in V 737 Chiaro Davanzati, vv. 1-2 *Gientile mia gioia, in chui mess'ò mia 'ntenza*.
- 28 The stemma does not provide an indication of how to select the initial monosyllable. The reading adopted here is therefore that of the base ms.
je nen: this could also be represented as *je n'en*, the pronoun being pleonastic or referring to *cil*, but this would lose the emphasis on the lady's absolute unhappiness.
- 39-40 The indissoluble bond uniting the lady to her lover (see the note to vv. 4 and 20), here expressed in feudal terms, is sufficient reason for her to hope for their reunion.

- 39 The reading adopted here is supported by the agreement of Eⁿ and γ. The incipit of the quoted song of Bernart de Ventadorn, echoed here, has come down to us in two alternative versions: *Can la do(u)ss'aura venta* (mss. C, RV, M^a, with the adjective placed after the noun in mss. NO) and *Can la freid(a) aura (freidura) venta* (ADbG). The latter version was preferred by both Appel and Lazar, who consider it *difficilior*. It cannot therefore be ruled out, as Contini 1978, p. 58 observes, that α's reading was influenced by the *facilior* incipit.
- 40 With respect to the isolated reading of Eⁿ, the reading of α and γ, in which the *douce* of the previous line is repeated, appears to be a simplification, perhaps confirmed by the presence of the combination *douz país* in the refrain used in stanza V of Guiot de Dijon's *Quant je voi pluz felons rire* (RS 1503), equivalent to the *dolze terra* of Giacomino Pugliese, V 58 vv. 34-35: *in dolze terra dimoranza face / madonna, c'alo Fiore sta vicino*. The motif of the wind coming from the beloved's land (see Contini 1974, p. 275, note; d'Heur 1972; Spaggiari 1985), amply attested in Occitan lyric (in the incipit of Peire Vidal BdT 364.1 *Ab l'alén tir vas me l'aire* and Marcabru BdT 293.2 *A l'alena del ven doussa*, and in the *cantiga de amigo* BdT 392.5a *Oi, altas undas*), is also found in the *Charroi de Nîmes*.
- 42 *mon*. Isolated reading of Eⁿ.
- 46 *mantel*. As Contini 1978, p. 59 has observed, *par desoz mon mantel gris* echoes vv. 23-24 of a song of Guillem de Peitieu (BdT 183.1): *Enquer me lais Dieus viure tan / qu'aia mas mans soz son mantel*. Even more marked is the lexical and situational affinity with two passages of Bernart Marti, BdT 63.8, vv. 33-35: *Assatz val mais qu'emperaire, / Si desotz son mantel vayre / Josta son bel cors m'aiziu*, where *vayre* is synonymous with *gris*; BdT 63.7a, vv. 52-56: *q'ieu no.l serai ja mensongiers / - qant piegz seria qe Judas - / qe en dormen e en veillan mi desvesti dal som mantel / m'es vis qe mos cors s'i sejoyn*, where the withdrawal of the cloak represents the end of a love relationship, broken off by the lady. In the passages quoted the cloak is therefore an image of the lady's availability, including the physical, which is hoped for or regretted for its absence. The lady can give her own cloak and so share it with her lover, that is grant her love to him, just as she can deny it, hence break off their love relationship. The lovers in our piece and Bernart Marti's song just quoted seem to divide their cloak with the unattainable beloved. Both lovers are therefore prisoners of their love, inasmuch as the impossibility of satisfying their own desires cannot imply renunciation (*q'ieu no.l serai ja mensongiers*).
- 50 The term *convoier* designates the escort made up of relatives and friends who accompany the crusader, equipped as a pilgrim, on the first stage of his departure (Bédier-Aubry 1909, p. 117).
- 51 The *chemise* is the long shirt of coarse cloth worn by the crusader-pilgrim as he set off, barefoot, provided with a bag and stick, until he reached the next stage, when he changed back into his usual clothes (Bédier-Aubry 1909, pp. 116-17). See the comment in the note to v. 5.
- 54-55 As there is no evidence from Eⁿ, which is lacunary here, the reading of α, to which the base ms. belongs, has been adopted: *delez v. γ's avec* and *toute nuit v. γ's mult estroit*. In the latter case Bédier's argues for γ's reading: '*Mout estroit* (OKX) vaut mieux que *toute nuit*, parce que l'on a déjà la nuit au v. 53' (Bédier-Aubry 1909, p. 117).

Text

Maria Sofia Lannutti, 2015.

Mss.

(7) C 86v-87r (*la dame dou Fael*); K 385-386; M 174v (*Guios de Digon*); O 28r; T 128v-129r; X

33r-33v; Eⁿ 91-92. Lacuna in Eⁿ corresponding to vv. 1-7 and part of v. 8, part of v. 42, vv. 43-54 and part of v. 55.

Versification and music

7a'ba'ba'ba'b // c'dc'd; 5 *coblas doblas* (2+2+1); rhyme a = -age, -ente, -ue; rhyme b = -er, -is, -ier; rhyme c = -ee; -in; rich rhyme: st. I *corage* : *m'assoage*, *reconforter* : *n'afoler* : *retorner*; st. II *pelerinage* : *lignage* : *mariage*, *trespasser* : *parler*, *retorner* : *trover*; st. III *dolente* : *atalente*; *ne ris* : *feïs*; st. IV *atente* : *atalente*, *douce vente* : *je.l sente*; st. V *deceüe* : *vestue*, *argue* : *char nue*, *embracier* : *assoagier*. Identical rhyme: vv. 6 and 16 *retorner*, vv. 8 and 20 *parler*, vv. 31 and 41 *atalente*. Melody KMOTX. Empty stave in CEⁿ. Melodic shape: MT: AA¹ AA¹ AA¹ / BC // AA¹ B¹ C¹; KOX: AABA¹ B¹ A¹ / B¹ C // AAB¹ C.

Previous editions

Michel 1830, 95-98; Leroux de Lincy 1842, I, 105-108; Meyer 1877, II, 368-369; Crepet 1861-1863, I, 188-191; Bédier-Aubry 1909, 107-117; Bartsch-Wiese 1910, 368-369; Gennrich 1925, 44-45; Spanke 1925, 188-190; Nissen 1928, 1-3; Rosenberg-Tischler 1981, 293-296; Tischler 1997, n. 16; Lannutti 1999, pp. 18-49.

Analysis of the manuscript tradition

Stanza order: CMTEⁿ I I II III IV V, KOX I III II V IV. The variants and stanza order indicate the existence of two manuscript families, CMT/KOX (respectively γ and α according to the symbols adopted in Bédier-Aubry 1909), with manuscript Eⁿ forming the third branch of the tradition, rendering the tradition tripartite and being decisive for the choice of variants. The α family is identified from a single significant error (v. 49, *engignié* CMT, *deceüe* KOX: CMT's reading gives an irregular rhyme). Eⁿ lacks v. 49 and therefore a possible common error with CMT cannot be ruled out. The γ family can be supposed from the stanza order (III II, V IV), which violates the *coblas doblas* structure. Unless one supposes polygenesis, the reading *en biauvoisin* (v. 26), which violates the rhyme (*en cest païs* CMT, *en belv[oi]sins* Eⁿ), can be seen as a common error in KOX v. Eⁿ. Within the α and γ families there is a common error in KX v. O (v. 17: *car autre* KX, *car au gré* O: KX's reading gives no sense) and a common error in CT v. M (v. 14: *iert trespaisseis* CT, *verrai passer* M: CT's reading violates the rhyme). In this latter case, my inclination has been, not without considerable hesitation (see the commentary to vv. 13-14), to discount the possibility that M may have corrected an obvious error and restored the rhyme, because of the fact that a form of the verb *veoir* is also present in KOX, Eⁿ (*voie* KOX, *voi* Eⁿ). The variants of ms Eⁿ, which is close to α through its stanza order, agree sometimes with one family, sometimes with the other, but also present some isolated readings (cfr. Lannutti 1999, pp. 20-21). Where Eⁿ is either lacunary or presents isolated readings, the family containing the base ms. M is followed.

Historical context and dating

Bédier-Aubry 1909, p. 111, « à cause d'un certain archaïsme de style », suggests that the song may refer to the Third Crusade and have been composed around the end of the 12th c. According to Lannutti 1999 (§ 2.2. of her *Introduzione*) the stylistic archaism could actually have been the result of a particular expressive choice. On this basis and because of the total lack of historical information in the text, its date of composition remains uncertain, but its attribution to Guiot de Dijon by MMⁱ is an indication that it may date from the first third or half of the 13th c.