



Novelle Amor c'est dedens mon cuer mise

(RS 1636)

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/1636>

Anonymous

I

Novelle 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 guise.
Ce 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 biaul 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 biaulteis 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.

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
Love 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 *fin'Amor*, which I serve and ardently love -
may it give me true passion and desire! -, it has
behaved most tyrannically towards me, so I
congratulate myself inasfar 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 swear: I wish
to serve and revere her wherever I may be! Sweet
lady, your sovereignty gives me passion and desire
to sing.



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 joïr!
Por nule rien ne m'en departiroie,
car fins amanz voldroie je morir!

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 able to
part 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*.

Notes

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 de Berzé, RS 795 by Gautier de Dargies, RS 757 by Thibaut de Champagne and RS 499 by Chardon de Croisilles). In particular, stanzas III and IV present hyperbolically the conceit that the love inspired by the beauty and courtliness of 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 a 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 the 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 doint Dex cuer joiant*, in which the appeal to God could be due to the wish to place 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 (thought frequently drawing on C's readings in vv. 3, 5, 6, 12, 13, 14, 20, 21, 22, 26, 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 poet may go off to the Holy Land. Bédier prefers to translate «fussé-je déjà outre la mer».

- 19 *se*: with affirmative force, see Foulet 1919, § 354.

- 20 In both C and U the final couplets of stanzas III and IV are mixed up: C 20-21 *ke sa biaulteis et sa grant cortoisie / et si et lai me puet bien amandeir* – U 20-21 *car sa bealtez et sa grant seignorie / me done cuer et voloir de chanter*, and C 27-28 *Douce dame, la vostre signorie / me done cuer et talent de chanteir* – U 27-28 *car sa beltez et sa grant seignorie / et ci et la me puet bien amader*. The reading for v. 20 given in the text here, *ke sa biaulteis et sa grant cortoisie*, has been written twice in U, in vv. 20 and 27, with variations in the rhyme-word *signorie*, which however is found in C at the end of v. 27, where it seems to render better the conceit that the lady's (that is, Love's) sovereignty favours the song. C's version has therefore been followed again as better fitting the sense of the context.

- 22 *Surie*: this is also found at the rhyme in Conon de Béthune RS 1125, 9 *Por li m'en vois sospirant en Surie*, in Gautier de Dargies RS 795, 75-76 *et en Surie / m'en vois pour li mout pensis* and in Raoul de Soissons' two crusade songs: RS 1154, 19 *Bien m'ait Amors esproveit en Sulie* and RS 1204,5 *mes or ai pis c'onques n'oi en Surie*.
- 23 *por ceu nen doi je pas mon cuer osteir*: for the form of the negative *nen*, attested particularly in eastern regions, compare Raoul de Soissons RS 1154, which in v. 23 presents a somewhat similar reading: *n'onkes por ceu mes cuers nen fut partis*. The motif of fidelity to the condition of *fins amans*, which remains the same even if a great distance comes between him and the object of his love (vv. 22-26), seems to echo Raoul de Soissons RS 1154, 28-31: *N'est mervoille se fins amans oblie / aucune foix son amerous desir, / quant outre meir en vait sens compaignie / dous ans ou trois ou plux sens revenir*.
- 31-35 These final lines are essentially an echo of the previous stanza and are similar to those of Conon de Béthune RS 1125, 7-8 *Se li cors va servir Nostre Signor, / li cuers remaint del tot en sa baillie* and Chardon de Croisilles RS 499, 3-8 *Lessier m'estuet la riens qu'ai plus amee / por Damledieu servir, mon criator, / et neporquant tot remaing a Amor, / car tot li lez mon cuer et ma pensee: / se mes cors va servir Nostre Seignor / por ce n'ai pas fine amor oubliee*.
- 34 On the pain of separation from the beloved lady see Barbieri 2015, pp. 48-50.

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, 33; 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 IV. There would therefore have been enough space for the transcription of other stanzas. However, because of the *coblas doblas* structure and the essentially courtly 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 of 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.



Historical context and dating

The song contains no basis for determining its chronology or the circumstances of its composition.