



Se j'ai esté lonc tanz hors du paiz

(RS 1575)

Author:	Gautier de Dargies
Version:	English
Principal Investigator:	Linda Paterson
Text Editor:	Anna Maria Raugei
English Translation:	Linda Paterson
Reviewer:	Luca Barbieri
Text Encoding:	Steve Ranford/Mike Paterson

Published by: French Department, University of Warwick, 1981

Digital Edition:

<https://warwick.ac.uk/crusadelyrics/texts/of/1575>

Gautier de Dargies

I

Se j'ai esté lonc tanz hors du païz
u je laissai la rienz que pluz amoie,
de maint ennui ai puis esté servis
4 et eschapez de perilleuse voie;
si vueill dire chose dont on me croie:
g'i ai esté dolans et esbahiz
et tout ades et sanz gieu et sanz ris;
8 et, Dieu merci, et dont me venist joie,
quant je ma douce amie n'i veioie?

II

Tous jours li ai esté loiauz amis
et serai maiz en quel leu que je soie,
12 si ferai ce que je ai entrepris
de ceste amour qui si fort me maistroie;
or seroie folx, se je m'en partoie;
touz jours li ai esté a son devis
16 et serai maiz tant com je serai vis,
et par raison, se je or li failloie,
quant que j'ai fait por li perdre devroie.

III

Ja nus services ne sera peris
20 a fin amant qui en douz lieu l'emploie,
maiz li miens est en aventure mis,
quar tant redout cele qu'amer soloie,
la grant, la gente, la belle, la bloie,
24 mameletes dures en mi le pis,
gorge blanche pluz que n'est nois ne lis,
ce n'i faut pas ele est et simple et coie,
maiz ele a cuer felon qui trop m'esfroie.

I

If I have been away for a long time from the land
where I left the creature I loved the most, I have
been presented with many troubles and escaped
from a perillous path; but I do want to say
something that people may believe: I have been sad
and fearful and constantly without pleasure or
laughter; and, God have mercy, where might joy
come to me when I cannot see my sweet love in it?

II

I have always been a faithful lover to her and will
be evermore so wherever I may be, and shall do
what I have undertaken concerning this love which
so strongly masters me; I should be mad if I
abandoned it/her now; always I have been at her
disposal and shall ever be so as long as I am alive,
and rightfully, if I now failed her, I ought to lose
[the benefit of] whatever I have done.

III

No service will ever be wasted for a true lover who
directs it to a sweet place, but mine is in the lap of
fortune, for I am so afraid of the one I have been
used to loving: tall, graceful, lovely, blond, her
breasts high and firm, her throat whiter than snow
or lily; she never fails to be affable and discreet,
but she has a treacherous heart which fills me with
trepidation.

IV

²⁸ Je me plaig mout del debonere vis,
du biau samblant que trouver i soloie,
qu'ele me fist tant qu'ele m'ot bien pris;
par trahison qui treble et multeploie
³² m'a fait chose que dire n'oseraie;
quant m'esguardoit, si me faisait un ris:
lors me sambloit que fusse en paradiz;
quant mieuz la serf, voir et pluz me desvoie
³⁶ du guerredon que avoir en devoie.

V

Je sai de voir que g'i ai anemis,
faus et felons – mout dout qu'el ne les croie –,
qui par mentir se sunt si avant mis
⁴⁰ qu'il m'eslongent de ce qu'avoir voudroie:
u je di voir u la lëaus foloie.

IV

I much lament when I think of the noble face, the
fair expression I used to find in her, for she
behaved towards me in such a way as to capture
me entirely; [but] through triple and manifold
treachery she did something of which I would not
dare to speak: when she looked on me, she smiled,
and then I seemed to be in heaven. The more I
serve her, truly, the more I veer away from the
reward I ought to have.

V

I know in truth that I have enemies, false and
treacherous – I greatly fear she believes them –,
who by lying have so pressed themselves forward
that they distance me from what I should like to
have: either I am telling the truth or the faithful
lady is committing folly.

Notes

Raugei (pp. 358-60) excludes Gace Brulé as the possible author of the piece, and concludes that although various diverse elements tend to converge on Gautier as the likely author, it is more prudent to consider the song as one of uncertain attribution. For a literary analysis see her pp. 352-54. The piece has been included in our corpus since Gautier states in RS 1575 that he has been abroad for a long time (v. 1) and although it contains no direct allusions to a crusade it forms part of a fairly uniform group of texts on separation from the lady (see for example the introductory notes to RS 1204 and RS 421), some of which refer to crusading explicitly.

Text

Anna Maria Raugei 1981. (*We have been unable to contact Professor Raugei but would welcome any suggestions for how to do so.*)

Mss.

(10). C 223v-224r (*li chastelain de cousi*), K pp. 61-62 (*Gaces brullez*), L 50v (anon), M 95r *Me sire gautiers*), N 19v-20r (*Gaces Brullez*), P 5r-v (*Me sire Gace brulez*), R 48r-49r (*Le chastelain de cousy*), T 146r (*Me sire Gautiers et lautre deuant*), V 30v-31r (anon), X 48r-v (*Gaces brulez*).

Versification and music

10ab'ab'b'aab'b' (MW 870,9 = Frank 297); 5 *coblas unissonans* , the last of which only contains the first 5 lines; rhyme a = -is , rhyme b = -oie ; identical rhymes *ris* (7 & 33), *croie* (5 & 8), *soloie* (22 & 29); homonymous rhymes *vis* < lat. *vivus* (16) : *vis* < lat. *visum* (28), in rich rhyme with *servis* (3): *devis* (15); *mis* past part. sg. (21): *mis* past part. pl. (39), these in turn in rich rhyme with *amis* (10) : *anemis* (37); derivative rhymes *voie* (4) : *desvoie* (35), *entrepris* (12) : *pris* (30) in turn in rich rhyme with *ris* (7 & 33) : *peris* (19); leonine rhymes *paiz* (1) : *esbahiz* (6), *soloie* (22 & 29) : *foloie* (41); etymological figure *devroie* (18) : *devoie* (36). The melody is preserved in all mss. bar C where, as usual, the stave is left blank. The melodic structure was transcribed by Spanke on the basis of M is ABAB CDD'A'E, but the melody varies in different mss. (T 910).

Previous editions

Michel 1830, p. 124; Tarbé 1850, p. 135; Huet 1912, p. 46; Vaillant 1913, p. 84; Lerond 1964, p. 173; Raugei 1981, p. 175.

Analysis of the manuscript tradition

See Raugei's analysis and proposed stemma on pp. 348-350. Her edition appears eclectic.

Historical context and dating

Gautier was a contemporary of Gace Brulé, with whom he appears to have had strong ties of friendship, and whom he regarded as his poetic master and model (see Raugei, pp. 30-33). He lived between c. 1170-1175 and 1236.