**Thibaut de Champagne**

***Diex est ausis conme li pellicans*** (RS 273)

I Diex est ausis conme li pellicans

qui fait son nif el plus haut arbre sus,

et li mauvais oisiax, qui est dejus,

4 ses oiseillons ocist, tant est puans;

li peres vient destroiz et angoisseus,

dou bec s’ocist, de son sanc doulereus

fait revivre tantost ses oiseillons.

8 Diex fist autel quant fu sa passïons:

de son dous sanc racheta ses anfanz

dou dëable, qui tant par est puissanz.

II Li guerredons en est mauvais et lens,

12 que bien ne droit ne pitié nen n’a nus,

ainz est orguiex et baraz au desus,

felonie, traïson et bobans.

Moult par est ore vostre estaz perilleus,

16 et se ne fust li exemples de ceus

qui tant ainment et noises et tençons –

ce est des clers qui ont laissié sermons

por guerroier et por tuer les gens –

20 jamais en Dieu ne fust nus hons creanz.

III Nostre chiés fait touz noz membres doloir,

por ce est bien droiz qu’a Dieu nos en plaignons;

et grant corpe ra moult sor les barons,

24 cui il poise quant aucuns veut valoir;

et entre gent en font moult a blasmer

qui tant sevent et mentir et guiller;

le mal en font desus aus revertir

28 et qui mal quiert maus ne li doit faillir:

qui petit mal porchace a son pooir

li grans ne puet en son cuer remanoir.

IV Bien devrïens en l’estoire veoir

32 la bataille qui fu des .ij. dragons,

si com l’an trueve el livre des Bretons,

dont il covint le chastel jus chaoir:

c’est li siecles cui il covient verser,

36 se Diex ne vuet la bataille finer;

le sens Mellin en covient hors issir

por deviner qu’estoit a avenir.

Mais Andecriz vient, ce poez savoir,

40 as malices qu’ennemis fait movoir.

V Savez qui sont li vil oisel punais

qui tuent Dieu et ses anfançonnez?

li papelart, dontli mons n’est pas nez;

44 cil sont bien ort et puant et mauvais:

il ocient toute la bone gent

pour lor faus moz, qui sont li Dieu anfant.

Papelart font le siecle chanceler;

48 par saint Pierre, mal les fait ancontrer!

Il ont tolu joie et soulaz et pais:

s’en porteront en enfer le grant fais.

VI Or nous doint Diex lui servir et amer

52 et la Dame, c’on ne doit oublier,

et nous veille garder a touz jours mais

des maus oisiaus qui ont venin es bes.

**Translation.**

I. God is similar to the pelican which makes its nest up in the highest tree; and the evil bird underneath kills its chicks, it is so foul. The father returns full of distress and anguish, kills itself with its beak and from the painful flow of blood brings its chicks immediately back to life. God did the same in the hour of His passion: with His sweet blood He ransomed His children from the devil, who is so enormously powerful.

II. Repayment is deficient and slow, for no-one harbours goodness or justice or pity; so pride, fraud, disloyalty, treachery and arrogance prevail. Now your situation is extremely dangerous, and were it not for the example of those who so love both uproar and disputes – that is, the clergy who have abandoned sermons to wage war and kill people – no-one would have faith in God any more.

III. Our head brings pain to all our limbs, so it is right that we should complain of this to God, but the heavy guilt lies largely with the barons, who grieve when anyone wants to give proof of valour; and those who know so much about lying and cheating thoroughly deserve publicly condemnation. They bring the evil back upon themselves, and anyone who seeks after evil will find it without fail: for if a man tries his utmost to pursue a small evil, a great one is able to settle in his heart.

IV. We ought to bear well in mind the story of the battle of the two dragons to be found in the book of the Bretons, which caused the castle to collapse; this is the world, which risks ruin if God is unwilling to put an end to the battle. Merlin’s science was needed to divine what the future would bring; but Antchrist is coming: this you may know from the vices that the devil is fomenting.

V. Do you know who are the vile, stinking birds who kill God and his little progeny? Religious hypocrites, who are unclean en masse; they are truly repulsive and stinking and evil: they kill all the good people, who are God’s children, through their false words. Religious hypocrites make the world falter; by St Peter, woe betide anyone who meets them! They have taken away joy and comfort and peace and will bear the great burden of this to hell.

VI. God grant that we may serve and love Him and Our Lady, whom we should keep in remembrance, and protect us for evermore from the evil birds which have poison in their beaks.

**Mss. (9).** B 3v-4r (anon.), K 34b-35b (*li rois de Navarre*), Mt 67d-68b (anon.), O 37b-38a (anon.), S 317d-318a (anon.), T 16rv (*li rois de Navare*), V 17d-18b (anon.), X 29d-30c (*li rois de Navarre*), za 142v; even in songbooks which do not include attributions the text is always included in a series of compositions attributable to Thibaut de Champagne.

**Previous editions.** La Ravallière 1742, ii 158; Tarbé 1850, 119; Wallensköld 1925, 194; Järnström-Långfors 1927, 41; Toja 1966, 423; Brahney 1989, 238; Rosenberg-Tischler 1995, 596.

**Versification and music.** 10abbaccddaa (MW 1432,1 = Frank 579); 5 *coblas doblas* (2+2+1) with an *envoi* of 4 lines (ddaa); rhymes a = *-anz/enz*, *-oir*, *-ais/es*; b = *-us*, *-ons*, *-ez*; c = *-eus*, *-er*, *-ent/ant*; d = *-ons*, *-ir*, *-er*; the b rhyme of stanzas iii and iv repeats the d rhyme of stanzas i and ii, the d rhyme of stanza v repeats the c rhyme of stanzas iii and iv; feminine caesura with elision in v. 33; lyric caesura lirica in vv. 7, 10, 14, 17, 23, 24, 26, 32, 35, 40, 45, 48, 52; melody in KMtOVX, with few variants (van der Werf 1979, II, p. 18; Tischler 1997, III n° 164).

**Base ms.** S (B for the *envoi*)

**Historical context and dating.** Two dates are possible for this text. It may refer to the events of 1236-1239, the period of constant conflict between Pope Gregory IX and the emperor Frederick II and of long and difficult preparations for the expedition to the Holy Land which was in fact to be led by Thibaut de Champagne (see the numerous points of contact with the song RS 1152, probably written near the time of departure of the 1239 expedition). Alternatively, and more probably, it may date from the time of the Albigensian crusade following the siege of Avignon (1226-1229, but certainly before Frederick left for the Holy Land in the summer of 1228). Characteristic of compositions of these years are the condemnation of hypocrisy and anti-clerical polemics.

**Note.** For a more detailed commentary see my edition, Barbieri 2014, in press.

**Bibliografia essenziale.**

Abulafia 1990: David Abulafia, *Federico II. Un imperatore medievale*, Torino, Einaudi, 1990.

Barbieri 2006: Luca Barbieri, «*Deteriores non inanes*: il canzoniere S della lirica in lingua d’oïl», in *Convivio, estudios sobre la poesía de cancionero*, eds. Vicenç Beltrán, Juan Paredes, Granada, Editorial Universitad de Granada, 2006, p. 145-174.

Bender 1976: *Le torneiment Anticrist by Huon de Meri*: a Critical Edition by Margaret O. Bender, University, Romance Monographs, 1976.

Brenon 1990: Anne Brenon, *I Catari, storia e destino dei veri credenti*, Convivio, Firenze, 1990.

Carozzi 1982: Claude Carozzi, Huguette Taviani-Carozzi, *La Fin des Temps, Terreurs et prophéties au moyen âge*, Paris, Stock, 1982.

Duvernoy 1979: Jean Duvernoy, *L’histoire des cathares*, Toulouse, Privat, 1979.

Gerhardt 1979: Christoph Gerhardt, *Die Metamorphosen des Pelikans, Exempel und Auslegung in mittelalterlicher Literatur, mit Beispielen aus der bildener Kunst und einem Bildanhang*, Frankfurt - Bern - Las Vegas, Lang, 1979.

Graham 1962: Victor E. Graham, «The Pelican as image and symbol», *Revue de littérature comparée*, 36 (1962), p. 235-243.

Houben 2009: [Hubert Houben](http://it.wikipedia.org/wiki/Hubert_Houben), *Federico II. Imperatore, uomo, mito*, Bologna, Il Mulino, 2009.

Lops 1995: Reiner L. H. Lops, «Le pélican dans le bestiaire de Philippe de Thaun», *Neophilologus*, 79 (1995), p. 377-387.

Malaxecheverria 1979: Ignacio Malaxecheverria, «Notes sur le pélican au Moyen Âge», *Neophilologus*, 63 (1979), p. 491-497.

McGinn 1988: Bernard McGinn, «Portraying Antichrist in the Middle Ages», in *The Use and Abuse of Eschatology in the Middle Ages*, edited by Werner Verbeke, Daniel Verhelst and Andries Welkenhuysen, Leuven, Leuven University Press, 1988, p. 1-48.

Melani 1999: Silvio Melani, «Aimeric de Belenoi, Thibaut de Champagne e le crociate», *Rivista di studi testuali*, 1 (1999), p. 137-157.

Morawski 1925: *Proverbes français antérieurs au XVe siècle*, édités par Joseph Morawski, Paris, Champion, 1925

Nelli 1970: René Nelli, «“Exempla” et mythes cathares», *Folklore. Revue d’ethnographie méridionale*, 23 (1970), p. 2-13.

Rauh 1979: Horst Dieter Rauh, *Das Bild des Antechrist im Mittelalter, von Tyconius zum deutschen Symbolismus*, zweite verbesserte unt erweiterte Auflage, Münster, Aschendorff, 1979.

Schulze Busacker 1985: Elizabeth Schulze Busacker, *Proverbes et expressions proverbiales dans la littérature narrative du moyen âge français : recueil et analyse*, Paris, Champion - Genève, Slatkine, 1985.

Vatteroni 1999: Sergio Vatteroni, “*Falsa clercia”.* *La poesia anticlericale dei trovatori*, Alessandria, Edizioni dell’Orso, 1999.

Wimmer-Orgeur 1994: Huon de Méry, *Le Tournoi de l’Antéchrist*, texte établi par Georg Wimmer, présenté, traduit et annoté par Stéphanie Orgeur, Orléans, Paradigme, 1994.