



"As I came from Campagna" | "Veniendo de la Campanna"

Text Information

Author | Carvajal

Language | Spanish

Period | 15th Century

Genre | Serranilla

Source | Madrid, Biblioteca Nacional de España, VITR/17/7, fol. fol. 154r-155r.

Collection | Gender, Sex and Sensuality: Writings on Women, Men and Desire

URL | <https://sourcebook.stanford.edu/text/i-came-campagna/> doesn't match file name or heading text

Transcription and translation by Marco Lobascio. Introduction by Albert Lloret.

Introduction to the Text

This poem is a *serranilla*, an evolution of the Provençal *pastorela*. Written in short verse (*arte menor*), *serranillas* narrate a courtly poet's encounter with a mountain woman. This is one of six compositions in the genre by fifteenth-century author Carvajal (or Carvajales). Very little is known about Carvajal's life. His poetry is linked to the Neapolitan court of Alfonso the Magnanimous in Naples (r. 1442-1458) and to that of Alfonso's son Ferrante (r. 1459-1494). In addition to his famous *serranillas*, Carvajal is also known for his literary epistles and ballads.

In this poem, the poet meets a peasant whose gentle appearance, modesty, and simple life are described in detail and praised.

Introduction to the Source

The poem is copied in Madrid, Biblioteca Nacional de España, VITR/17/7, fol. 136v-137r. This manuscript is a copy of the poetry collection known as the *Cancionero de Estúñiga*, ca. 1465. It has been digitized: <http://bdh-rd.bne.es/viewer.vm?id=0000051837>. It contains a compilation of mostly Castilian poems, including ballads, as well as a few Italian compositions. Their authors accompanied the King of Aragon, Alfonso the Magnanimous, in Naples in the mid-fifteenth century.

About this Edition

The text has been punctuated. Word separation and capitalization follow modern usage. Elisions have been marked with an apostrophe.

Further Reading

Carvajal. *Poesie*. Edited by Emma Scoles. Edizioni dell'Ateneo, 1967.

- Critical edition of Carvajal's poetry.

Gerli, E. Michael. "Chapter 6. The Libro in the Cancioneros." *Reading, Performing, and Imagining the 'Libro del Arcipreste'*. University of North Carolina Press, 2016. esp. pp. 194-203.

- Reassessment of Carvajal's *serranillas* in view of their intertextual relationship with the *Libro de buen amor*.

Marino, Nancy F. *La serranilla española: notas para su historia e interpretación*. Scripta Humanistica, 1987.

- Study of the *serranilla* genre, with attention to Carvajal's poems in chapter 5.

All bullet points should be smaller font and italicized (note the highlighted Spanish words that should in turn be un-italicized)



"As I came from Campagna" | "Veniendo de la Campanna"

Veniendo de la Campanna,
y'el sol se retraya,
vi pastora muy loçana
que su ganado recogia.

Cabellos ruuios pintados,
los beços gordos bermeios,
oios uerdes et resgados,
dientes blancos et pareios;
guirlanda traya de rama,
cantando alegre uenia
e sy bien era uillana
fija de algo parencia.

El arreo de su persona:
saya negra de sayal,
de yed[r]a traya una sona,
syn pintura artificial,
libre, suelta, suffragana,
padre et madre obedescia
e si bien era uillana
fija d'algo parencia.

"De seda rica nin grana
non e deseo nin menos cura".
Vestida de guessa lana,
hornada de fermosura,
quando llueue en su cabana
çamarra et fuego tenia
e sy bien era uillana
fija d'algo parencia.

"Entre io et mi carillo
ganamos buena soldada;
sonando mi caramillo,
biuo io mucho pagada;

As I came from Campagna,
The sun was already setting,
I saw a shepherdess of great beauty
Collecting her flock.

5 Blond-colored hair,
Plump red lips,
Green almond-shaped eyes,
White teeth, all alike,
A wreath of twigs she carried,
10 She walked singing merrily,
And although she was a peasant
She looked like a noblewoman.

As to her garments,
A black skirt made of rough cloth,
15 She wore a belt made of ivy,
No artificial colors,
Free, agile, obedient,
She obeyed her mother and father.
And although she was a peasant
20 She looked like a noblewoman.

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Of fine silk or riches
I have no desire, nor do I care."
Dressed in coarse wool,
Adorned with beauty,
25 When it rained in her hut
She had sheepskin and a fire,
And although she was a peasant
She looked like a noblewoman.

My lover and I
30 Earn a good living;
Playing my flute
I live much content my life.



iamas non me fallescía".

E sy bien era uillana

fija d'algo parescía.

"De triumphos et grandes honores

yo non curo en negund tiempo;

fortuna nin sus errores

non dauan pensamiento;

de toda pompa mundana

muy poca estima fasía".

E sy bien era uillana

fija d'algo parescía.

I never lacked."

35 And although she was a peasant

35 She looked like a noblewoman.

¶ About triumphs and great honors

I will not ever care;

Fortune and its changes

40 Do not worry me.

40 Of all earthly pomp

I had little consideration."

And although she was a peasant

She looked like a noblewoman.

Lines 35 and 40
correspond to lines
34 and 39,
respectively

Critical Notes

Transcription

Line 15 This is a correction of *yeda*.