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Arnaut Daniel
Note on Canzoni: typescript / n.d.

II

ARNAUT
DANIEL

This is simply a hurried recapitulation
of points only designed as a note
to a few canzon still & will
serve - to show you the general
course I should take.

~~EN~~
NOTE ON ARNAUT' DANIEL'S CANZONI

"E quel remir contal lums de la lampa"

Several years ago, having sworn never again to translate the whole of an author I found myself convalescent from an illness and without wit enough to try anything else. Fortunately Swift & Co. failed ~~to~~⁺, The Canzoni of Arnaut Daniel was saved from the printing press, and I have had time to reflect. I have drained my veins of the philological venom and the reader is spared the complete ^{English} version of a very fine troubadour. I am spared a thesis for doctorate, still it may be worth while briefly to set down my conclusions for the convenience of the half dozen people interested in troubadours, the technique of verse, the accord of verse and music, the attotation of Dante's "Commedia" etc.

Daniel appears in Purgatorio XXVI, heralded by Guinicello as "Miglior fabbro del parlar materno", he is the only character in the poem who speaks ⁱⁿ his own speech ~~+~~ not ^{an} Italian.

Dante's admiration of him seems to me in no way mysterious. His technique is certainly finer than that of the other troubadours, the greater vocabulary, the greater precision of speech, the finer accord of rhymes, the fine fitting of the quality of the word's sound to the notes in the two bits of his music that remain to us.

The sheer beauty of passages in the canzon

Doutz brais e critz ;

all serve to attract him, ~~to him~~ ~~the other~~

In view of the fact no other troubadour could have held my interest for a full year, etc. etc. the ~~EE~~ variety of his rhythms: from the stately " Sols sui que sai lo sobrafan que'm sortz " to the rollicking sea-chantey measure of " Quan chai la fuoilla " ! no, I can see no reason for being amazed that Dante should have preferred him to " quel di ~~EE~~ Lemosi ", though I am perfectly willing to grant that various other troubadours might be more interesting to one who read them hurriedly in translation. Arnauts excellencies do not " come up " in translation, the looser the work^{is} perhaps the easier it is to make something of it in a borrowed tongue.

To test a canzon in the original one must either sing it, or at least speak it. The monotony of many of the simpler provencal canzon forms can only be judged when they are heard aloud by one skilled in listening.

Provence at the end of two centuries of experiment produced certain very beautiful poems, lyrics with music to match them, let me admit that I once set out to prove that these forms were not impossible in English, that there was in our language no inherent defect or quality which forbade us categorically to make use of ~~EE~~ them. I have thoroughly convinced at least myself that

this sort of rhyming counterpoint is by no means impossible, ^{in English} but I am also convinced that it is vain for me to try to do in one life time what took Provence two centuries to accomplish, and that it rather a waste to attempt canzons in English until we shall have some large body of people, at least a couple of hundred, interested in some particular subject matter and in the accord of words and tune, and in fact singing their ~~own~~ lyrics to Mr Dolmetsch's instruments. Under such conditions there might be some plausible revival or at least comprehension of troubadour art, a profitable refinement or a tolerable preciosity. It is like the inlaid arabesques in ancient lutes, it is a very narrow field of experiment.

William Allingham in his "The Lover and Birds" has shown that this sort of writing is not utterly wasted in English. Perhaps one might have left it at that. At any rate there is ~~some~~ freshness in the Provencal and one may be pardoned for having ~~a~~ wished to make it more accessible to those who have not studied that speech. My translations are, as translations, a failure, they will serve as a crib and as a diagram of the rhyme schemes. They may even help the enthusiast across some of the difficulties of the text.

The tune of Arnaut's sestina is so made that that the six lines of it can go through the same

involutions ~~as~~ as do the six terminal words , changing their order . I think it likely that the passage of " mantle of indigo "

" Em fetz escut de son bel mantel endi "

probably refers to a vision , and that Dante , reading into it some some mystical or visionary significance , may have felt a closer kinship for the author than with some of the less subtle troubadours .

The effect of the lex germanica on the love customs of Provence has never been sufficiently taken into account . To it is due , I think , the popular sanction of much in the chivaleric code . The lex germanica probably represents the fundamental ethics or equity before they were distorted by force .

I think the disputed passage about " Moncli " may be the result of Arnauts having misread some crabbid text of Virgil's ninth eclogue : line 10 :

"Omnia carminibus vestrum servasse Menalcan
M. Audieras , et fama fuit; sed carmina tantum , ...

and line 44 :

Quid , quae te pura sub nocte canentem ~~ssstssss~~
Audieram .

but this is rather idle conjecture, one must of course consider the effect of abbreviations in the hypothetical text .

Daniel's technique can be studied in conjunction with the DD Volgari Eloquentia ~~ss~~ with some interest ,

especially in view of Dante's strictures against , excessive repetition of the same rhyme , useless equivocation , roughness of rhymes unless mingled with smoothness etc.

Dante certainly studied Arnaut's work very minutely and learned from him , taking even such minutiae as the rhymes with Meleagro in Purgatorio 25. We may suppose that he was reading Arnaut about the time he finished the second great division of the Commedia , as well as having read him in the earlier years of the Vulgari Eloquentia .

The " Que ges Rozers " is fair predecessor of Dante's habit of referring to particular localities , as in " Si com ad Arli " .

In fitting motz el son it seems to me that wherever Arnaut has departed from the principle of using a note to a syllable he has accentuated the quality of the word-sound rather than ~~obscuring~~ it , ~~sic~~ , in the descent on nasal syllables etc.

There is probably no end to the possibilities of minute technical discussion of these matters . On the whole I do not grudge the time I spent in experiment , ~~yet~~ it seems to me that whatever ^{new} beauty is to come immediately into our metric is more likely to come from a closer appreciation of quantity and possibly from a study of the indigenous alliterative verse , if ^{his last} ~~it~~ can be saved from monotony and from the "hrimm , hramm , hruff " ~~etc~~ on account of which Chaucer discarded it . One must have a certain fecundity of rhythm-themse if this alliterative

verse is to be of very much use. Vers libre
seems to me largely ^{the result of} an unconscious yearning for the
beauties of quantitative verse, though whether we shall
arrive at it via the phonoscope or through latinized
greek grammars I can not tell.

For whatever pleasures I have had from the
Lingua di Oc, I must thank first Dr. Wm P. Shepard,
secondly Dr H.A. Rennert, and lastly Dr Emil Levy for
two charming conversations and for light on the word
" noigandres " .

As for Arnaut himself " vir quidem curialis, prudens
et sagax, ^{outside his poems} we know very little of him save that he
was born at Ribeyrac, near Perigord, was intimate with
De Born, probably with Richard Plantagenet. The canzon
" Ac ~~essest~~ ^{yeu no lac} ac " does not belong to him and one can but
censure the succession of editors who publish it as his
in the face of the repeated assertion of the razzos that
it is song he stole from the english joglar for a joke.
" A courteous man and a skilled, he ^{Arnaut} knew well letters .
He was bored with the educational system of his day and
became a jongleur, that is to say he wandered ^{about} and
sang his own song, ^{toward} ~~about~~ the end of the 12 th century .
Among our contemporaries I think Frederic Manning has
made perhaps the best criticism of Arnaut, writing to me
as follows :

It struck me that Dante's words at the end of ~~essest~~
that canto are admirable as a comment upon his (Arnaut's) art :

" Poi s'ascese nel fuoco che gli affina "

It always strikes me too that Arnaut is like a man carrying a lamp which he shades with his hand , so that we do not see the light itself , we only see the things it illuminates. He conceals his idea like that and shows us its action , as informing the images and revealing them, so that its power is bodied forth in visible objects. "

If I launch forth into all my own ideas and deductions ~~for~~
Arnaut I shall become too loquacious and over run the
decent bounds of this foot-note .

E.P.

Manus.
or piece.
faill
Tot. if / or
1. *Las Cavelles*

II.

Pageination
for present
work
on right
hand.

Chansson doil mot son plan e prim
Farai puois que botonoill vim
E l'aussor cim
Son de color
De mainta flor
E verdeia la fucilla,
Eil chant eil braill
Son a l'ombraill
Dels auzels per la bruoilla.

4
Pel bruoill aug lo chan el regrim,
E per tal que nom fassa crim
Obre e lim
Motz de valor
Ab art d'Amor
Don non ai cor quem tuoilla;
Ans si bem faill
La sec a traill
On plus vas mi s'orguoilla.

Petit val orguoill d'amador
Que leu trabucha son seignor
Del luoc aussor
Jus al terraill
Per tal trebaill
Que de joi lo despuoilla;
Dreitz es lagrim
Et arda e rim
Qui 'ncontra amor janguoilla.

9
Ces per janguoill nom vir aillor,
Bona dompna ves cui ador;
Mas per paor
Del devinaill,
Don jois trassaill
Fatz semblan que no.us vuoilla;
C'anc no.us gauzim
De lor noirim:
Malmes, que lor acuoilla!

Si bem vau per tot a es daill,
Mos pessamens lai vos assaill;
Qu'ieu chant e vaill
Pel joi quens fim
Lai ons partim;
Dont sovens l'uoills mi muoilla
D'ira e de plor

II

II 2

2

E de doussor,
Car per joi ai quem duoilla.

Ges nom tuoill d'amor don badaill
Ni no sec mesura ni taill;
Sol m'o egaill
Que anc no vim
Del temps Caim
Amador meis acuilla
Cor traichador
Ni bauzador,
Per que mos jois capduoilla.

/n

Bella, qui queis destuoilla,
Arnautz drech cor
Lai ous honor,
Car vostre pretz capduoilla.

15

X.

En cest sonet coind' e leri
 Fauc motz e capuig e doli,
 E serant verai e cert
 Quan n'aurai passat la lima;
 Qu'Amors marves plan' e daura
 Mon chantar que de liei mou
 Qui pretz manten e governa.

Tot jorn meillur et esmeri
 Car la gensor serv e colli
 Del mon, sous dic en apert.
 Sieus sui del pe tre qu'en cima
 E si tot ventaill freid' aura
 L'amors qu'inz el cor mi ~~pe~~ plou
 Mi t'en chaut on plus inverna.

Mil messas n'aug e'n proferi
 E'n art lum de cera e d'oli
 Que Dieus m'en don bon issert
 De lieis on nom val escrima;
 E quan remir sa crin saura
 El cors gai, grailet e nou
 Mais l'am que quim des Luserna.

Tant l'am de cor e la queri
 C'ab trop voler cug lam toli
 S'om ren per ben amar pert.
 Quel sieus cors sobretracima
 Lo mieu tot e non s'isaura;
 Tant a de vers fait renou
 C'obrador n'a e taverna.

No vuocill de Roma l'emperi
 Ni c'om m'en fessa apostoli,
 Qu'en lieis non aia revert
 Per qui m'art lo cors em rima.
 E sil maltraich nom restaura
 Ab un baiser anz d'annou,
 Mi aucí e si enferma.

Ces pel maltraich qu'ieu soferi
 De ben amar nom destoli
 Si tot me ten en desert,
 Car sim fatz lo son el rima
 Pieitz trac aman c'om que laura;
 C'anc plus non amet un ou
 Cel de Moncli n'Audjerna.

16

X²

A

Ieu sui Arnautz qu'amas l'aura
E chatz la lebre ab lo bou
E nadi contra suberna.

Amors e jois e liocs e tems
Mi fan bon sen tornar e derc
D'aquel noi c'avia l'autr' an
 Can cassaval lebr' ab lo bou;
Eram vai mieltz d'amor e pieis,
Car ben am, d'aisom clam astrucs,
Ma non amatz gau om enciers,
S'Amors no vens son dur cor el mieus prec.

Cel que tut ben pert a ensems
Mestiers es c'un ric signor cerc
Per restaurar la perda el dan,
 Quel paubres noil valria un uou;
Pero m'ai ieu causit e lieis
Don no aic lo cor nils uoills clucs;
E pliu.t, Amor, si lam conquers
Trevas totz tems ab totas fors dels decs.

Pauc pot valer om de joi sems :
Per mel sai que l'ai e tem berc-
Car per un sobrefais d'afan
 Don la dolors del cor nos mou;
E s'ab joi l'ira nom fors eis
Tost m'auran miei paren faducs;
Pero tals a mon cor convers
Qu'en liei amar volgra murir senecs.

Non sai hom tan sia e Dieu frems
Ermita ni monge ni cleric,
Cum ieu vas cella cui can,
 Et er proat ans de l'annou.
Liges soi sieus mieltz que demieis,
Sim for' ieu si fos reis ni ducs;
Tant es e lieis mos cors esmers
Que e s'autra' n voil ni' n deing, donc si' eu secs !

D'aiso c'ai tant duptat e crems
Creis ades e meillur em derc,
Quel repreors, c'auzi antan
 Me dis que tant trona tro plou ;
E s'ieu no pec cinc ans o sieis
Ben leu, can sera blancs mos succs,
Gausirai so per qu'or soi sers,
C'aman preian s'afranca cors ufecs,

De luencs suspirs e de grieus gems
Mi pot trair cella cui m'aerc,

g/3

U

XIV.²

Amors e jois e liocs e tems
Mi fan bon sen tornar e derc
D'aquel noi c'avia l'autr' an
Can cassaval lebr'ab lo bou;

The fifth poem in Canello's arrangement " Lanquan vei fueill' e flor e frug " , has ~~SSS~~ strophes in the form :

When I see leaf , and flower and fruit
Come forth upon light lynd and bough ,
And hear the frogs in rillet bruit ,
And birds quhitter in forest now ,
Love inkirllie ~~SSS~~ doth leaf and flower and bear ,
And trick my night from me , and stealing waste it
Whilst other wight in rest and sleep sojourneth .

The sixth is in the following pattern , and the third strophe translates :

Hath a man rights at love ? No grain .
Yet gowks think they've some legal lien .
But she'll blame you with heart serene
That ships for Bari sink mid-main ,
Or 'cause the French dont come from Gascony .
And -for such crimes I am nigh in my shroud ,
Since , by the Christ , ¹ ~~SSSS~~ do such crimes' or none.

Autet e bas " is interesting for the way in which Arnaut breaks the flow of the poem to immitate the bird call in " Cadahus , en son us " and the repetitions of this sound in the succeeding strophes :

Autet e bas entrels prins fuoills
Son nou de flors li ram eil renc
E noi ten mut bec ni gola
Nuills auzels , anz braia e chanta
Cadahus
En son us ;
Per joi qu'ai d'els e del temps
Chant, mas amors ni asauta
Quils motz ab lo son acorda.

En breu brisarat temps braus ,
Eill bisa busina els brancs
Qui s'entreseignon trastuich
De sobreclaus rams de fuoilla ;
Car noi chanta auzels ni piula
M'enseign' Amors qu'ieu fassa adonc
Chan que non er segons ni tertz
Ans prins d'afrencar cor agre .

The rhythm is too tricky to be caught at the first
reading , or even at the fifth reading , there is only
part of it in my copy .

pensar de liels m'es repaus

In the next poem we have the chatter of birds in autumn ,
the onomatopoeia obviously depends upon the "-utz " , -etz ,
-encs - ~~ss~~ ortz " of the rhyme scheme , 17 of the 68
syllables of each strophe therein included . I was able
to keep the English in the same sound as the Cadahus
but ~~ssssss~~ I have not been able to make more than
map of the relative positions in this canzos.

L'aura amara
Fals bruoills brancutz
Clarzir
Quel doutz espeissa ab fuoills ,
Els letz
Becs
Dels auzels ramencs
Ten balps e mutz ,
Pars
E non-pars ;
Per qu'eu m'esfortz
De far e dir
Plazers
A mains per liei
Que m'a virat bas d'aut ,
Don tem ~~ssss~~ morir
Sils afans no m'asoma .

The most beautiful passage of Arnaut are in : the canzo
beginning :

Doutz brais e critz ,
Lais e cantars e voutas
Aug dels auzels qu'en lor latins fant & prec
Quecs ab sa par , atressi cum nos fan
A las amigas en cui entendem ;
E doncas ieu qu'en la genssor entendi
Dei far chansson sobre totz de bell' obra
Que noi aia mot fals ni rima estrampa .

Arnauts growing tendency to lengthen the latter lines
of the strophe after the diesis shows in :

Er vei vermeils , vertz , blaus , blancs , gruocs ,
the strophe form being :

Vermeil , green , blue , peirs , white , cobalt ,
Close orchards , hewis , holts , hows , vales ,
And the bird -song that whirls and truns
Morning and late with sweet accord

Bestir my heart to put my song in sheen
T'equal that flower which hath such properties
It seeds in joy , bears love , and pain amaises. .

The last cryptic allusion is to the quasi-allegorical
descriptions of the tree of love in some ^{long poem} romaunt like
~~the~~ the Romaunt of the Rose.

Dante takes the next poem as a model of canzo construction ;
and he learned much from its melody :

Sols sui qui , sai lo sobrefan quem sortz
Al cor cor d'amor sofren per sobramar ,
Car mos volers es tant fermes et entiers
C'anc no s'esduis de celliel ni s'estors
Cui encubric al prim vezer e puois :
Qu'ades ses lieis dic a lieis cochos motz ,
Pois quan la vei non sai , tant l'ai , que dire .

The XVI th. canzo goes on with the much discussed and much too emphasized cryptogram of the ox and the hare. I am content with the reading which gives us a classic allusion in the palux Laerna. The lengthening of the verse in the last three lines of the strophe is, I think, typically Arnaut's. I leave the translation solely for the sake of one strophe.

Ere the winter recommences
And the leaf from bough is wrested ,
On Love's mandate will I render
A brief end to long proclusion :
So well have I been taught his steps and paces
That I can stop the tidal-sea's inflowing.
My stot outruns the hare ; his "speed amazes.

Me he bade without pretenses
That I go not, though requested ;
~~#####~~
That I should make no surrender
Nor abandon our seclusion
" Differ from violets , whose fear effaces
Their hue ere winter ; behold the glowing
Laurel stays , stay thou . Year long the genet blazes. "

" You who commit no offences
Gainst constancy ; have not quested ;
Assent not ! Though a maid send her
Suit to thee. Think you confusion
Will come to her who shall track out your traces ?
And give your enemies a chance for boasts and crowing ?
No ! After God , see that she have your praises. "

Coward , shall I trust not defences !
Faint ere the suit be tested ?
Follow ! till she extend her
Favour . Keep on , try conclusion ,
For if I get in this naught but disgraces ,
Then must I pilgrimage past Ebro's flowing
And seek for luck amid the Eernian mazes

If I've passed bridge-rails and fences ,
Think you then that I am bested ?
No . for with no food or slender
Ration , I'd have joy's profusion
To hold her kissed , and there are never spaces

Wide to keep me from her, but she'd be showing
In my heart, and stand forth before his gazes.

^e
Lovlier maid from Nile to Sences
Is not vested nor divested,
So great is her bodily splendour
That you would think it illusion.
Amor, if she but hold me in her embraces,
I shall not feel cold hail nor winter's blowing
Nor break for all the pain in fever's dazes.

Arnaut hers from foot to face is,
He would not have Lucerne, without her, owing
Him, nor lord the land whereon the Ebro grazes.

#####

The feminine rhyming throughout and the shorter opening
lines keep the strophe much lighter and more melodic than
that of the canzo which Canello prints last of all

II.

The twenty three students of Provencal and the seven people seriously interested in the technique and aesthetic of verse will find my English and the original text of the more important canzos side by side in my " Arnaut Daniel " published by the Clerks Press of 2077 E. 36 th. St Cleveland, Ohio. I give here only enough to illustrate the points of the ~~razo~~ razo. ^{that is to say, as much and probably more} The translations are a make-shif, it is not to be expected that I can do in ten years what it too two hundred troubadour a century and half to accomplish ; for the full understanding of Arnaut's system of echos and bending there is no substitute for the original ; but in extenuation of the language of my verses I would point out that the Provencals were ^{not} constarined by the modern literary sense. ~~They~~ Theirs restraints were the tune and the rhyme scheme , ~~and~~ they were not bothered much ~~by~~ by a need for certain qualities of writing without which no modern poem is complete or satisfactory. They were not competing with DeMaupassant's prose. Their triumph is , as I have said , in an art between literature and music , if I have succeeded in indicating some of the properties of the latter I have also let the former go by the board. It is quite possible that if the troubadours had been bothered about " style " they would not have brought their belnd of word and tune to such elaborate a completion.