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Series IV. Manuscripts

Arnaut Daniel  
"Razo": typescript / n.d.

Introductory  
Translation of  
A. Daniel

RAZO

En Ar. Daniel was of Ribeyrac in Perigord, under Lemosi, near to Hautfort, and he was the best fashioner of songs in the Provençal, as Dante has said of him in his Purgatorio (XXV<sup>VI</sup>, 140) and Tasso says it was he wrote "Lancillotto", but this is not known for certain, but Dante says only "proze di romanzi." Nor is it known if Benvenuto da Imola speaks for certain when he says En Arnaut went in his age to a monastery and sent a poem to the princes; nor if he wrote a satire on *Barface Cost. d'Arles*; but here are some of his ~~poems~~ <sup>canzos</sup> ~~poems~~ that are ~~known to be~~ left us; and he was very cunning in his imitation of birds, as in the poem "Autet", where he stops in the middle of his singing, crying: "Cadahus, en son us," as a bird cries, and rhyming on it cleverly, with no room to turn about on the words, "mas pel us, estauc clus", and in the other versets. And in "L'aura amara" he cries as the birds in the autumn, and there is some of this also in his best poem, "Doutz ~~versets~~ brais e critz".

And in "Breu briserai", he imitates, may be, the rough singing of the joglar engles, from whom he learnt "Ac et no l'ac"; and though some read this "escomes", not "engles", it is likely enough that ~~being~~ <sup>have been</sup> in the court of En Richart there might be an English joglar, for En Bertrans calls Richart's brother "joven re Engles", so why should there not be a joglar of the same, knowing alliterations.

And he may, in the ending "piula", have in mind some sort of Arabic singing; for he knew well letters, in Langue d'Oc and in Latin, and he knew Ovid, of whom he takes Atalanta, and may be Virgil, ~~as is shown in a note~~; and he talks of the Palux Lerna, though most copyers have writ this "Uzerna", not knowing the place he spoke of. So it is as like as not he knew Arabic music, and perhaps had heard, if he not understood the meaning, some song in rough saxon letters.

And by making song in rimas escarsas he let into Provençal poetry many words that are not found elsewhere and may be some words half latin; and he uses many more sounds on the rhyme, for he <sup>uses</sup> ~~as~~ <sup>or favored</sup> Canello has written, <sup>98</sup> rhyme sounds <sup>in 17 cançons</sup>, and Piere Vidal makes use of <sup>but 58 in 54 cançons</sup> and ~~the rest of the courtly maker~~ but <sup>Folquet of 33 in 22 poems,</sup> and Raimbaut Drenega uses 129 rhymes in 34 poems, a lower proportion than Arnauts.

And the songs of En Arnaut are in some versets wholly free and uneven the whole length of the verset, then the other five versets follow in the track of the first, for the same tune must be sung in them all, <sup>or sung with very slight changes</sup> But after the earlier poems he does not rhyme often inside the stanza. And in all he is very cunning, and has many uneven and beautiful rhythms, so that if a man try to read him like English iambic he will very often go wrong; though En Arnaut made the first piece of "Blank Verse." in the seven opening lines of the "Sols sui"; and he, may be, in thinning out the rhymes and having but six repetitions to

of order's changes

to a canzon, made way for Dante who sung his long poem in threes. But this much is certain, he does not use <sup>the rhyme</sup> -atge and many other common rhymes of the Provençal whereby so many canzos are all made alike and monotonous on one sound or two sounds ~~thus~~ to the end from the beginning.

Nor is there much gap from "Lancan vei fueill' " or "D'otra guiza" to the form of the sonnet, or ~~to~~ <sup>to</sup> the receipt for the Italian strophes of canzoni, for we have ~~not~~ both the ~~re~~ <sup>re</sup>petition and the unrepeating sound in the verset. And in two versets the rhymes run abab cde abab cde; in one, and in the other abba cde abba cde; while in sonnets the rhymes ~~run~~ run abab abab cde cde; or abba abba cde cde. And this is no very great difference. A sonneto would be the third of a son.

And I do not give "Ac et no l'ac", for it is plainly told us that he learnt this song from a jongleur, and he says as much in his coda:

Miells-de-ben ren  
Sit pren  
Chanssos grazida  
C' Arnautz non oblida.

"Give thanks, my song, to Miells-de-ben that Arnaut has not forgotten (~~that~~ <sup>thee</sup>). And the matter went as a joke, and the song was given to Arnaut to sing in his repertoire "E fo donatz lo cantar an Ar Daniel, qui et aysi trobaretz ~~en~~ <sup>en</sup> ~~en~~ sa obra." And I do not give the tenzon with Trucs Malecs for reasons clear to all who have read it; ~~not~~ do I translate the sestina, for it is a poor one, but may be it is interesting to think if the music will not go through its permutation as the end words change their places in

*Thought*

order: ~~so I give one verset with the music~~ The first line has only eight syllables.

And En Arnaut was the best artist among the Provençals, trying the speech in new fashions, and bringing new words into writing, and making new blendings of words, so that he taught much to Messire Dante Alighieri as you will see if you study En Arnaut and the "De Vulgari Eloquio"; and when Dante was older and had well thought the thing over he said simply "il miglior fabbro". And long before Francesco Petrarca, he <sup>Arnaut,</sup> had thought of the catch about laura, laura, l'aura, and the rest of it, which is no great thing to his credit. But no man in Provençal has written as he writes in "Doutz brais":

"E quel remir"

and the rest of it, though ~~in~~ Ovid where he recounts ~~Atalanta's flight from Hippomenes~~ <sup>Atalanta's flight from Hippomenes</sup>, ~~in the tenth book, it is written:~~ <sup>had</sup>

" cum super atria velum

" Candida purpureum simulatas inficit <sup>m</sup> uibras. "

And in Dante we have much in the style of:

" Que jes Rozers per <sup>aiga</sup> que l'engrois "

And Dante learned much from his rhyming, and follows him in agro and Meleagro, but more in a comprehension (and Dante has learned also of Ovid: ("in Metamorphoseos")

" Velut ales, ab alto

"Quae teneram prolem produxit in aera nido "

although he talks so much of Virgil.

I had thought <sup>†</sup> once of the mantle of indigo

as of a thing seen in a vision, but I have now only  
 facty to support this. It is like men slandered Arnaut for  
 Dante's putting him in his Purgatorio, but the Trucs Malecs  
 poem is against this.

En Arnaut often ends a canzon with a verset in ~~offense~~  
 different tone from the rest, as markedly in "Si fos Amors".  
 And in "Briu brisara" the music is very curious, but is  
 lost for us, for there are only two pieces of his music,  
 and those in Milan, at the Ambrosiana (R 71 superiore),  
~~and I have not rhymed "Brisara" for I wished the rest of it~~  
~~to be more clearly looked at.~~

And at the end of "Dotts brais", is a verset like  
 the verset of a sirvente, and this is what he wrote as a  
 message, not making a whole sirvente, nor, so far as we  
 know, dabbling in politics or writing of it, as Bertrams de  
 Born has; only in this one place in all that is left us.  
 And he was a joglar, perhaps for his living, and only  
 composed when he would, and could not to order, as is  
 shown in the story of his remembering the joglar's canzon  
 when he had laid a wager to make one of his own.

~~I wrote out his poems in English about seven years~~  
~~ago, and they were little use, my translations, but~~  
~~diagramatic, showing how the rhymes ran in En Arnaut, but~~  
~~having no quality, and I was bit by the obsession to~~  
~~translate syntax rather than sense. But now with Rene Lavauds~~  
~~edition there is no need for word for word literality,~~  
~~and I have ~~deleted~~ kept only two canzos about as~~  
~~Mr Orage first printed them (III, and V.) and the rest~~  
~~are all made over.~~

"Can chai la fueilla" is more like a sea song or an estampida, though the editors call it a canzon, and "Amors e jois", and some others were so little thought of, that only two writers have copied them out in the manuscripts; and the songs are all different one from another, and their value nothing like even. Dante took note of the best ones, omitting "Doutz brais" ~~poems~~, which is for us, perhaps the finest of all, ~~though having some lines~~ though having some lines out of strict pertinence. But "Can chai la fueilla" is very cleverly made with with five, six, and four and seven. And in "Sols sui" <sup>and in other canzos</sup> ~~the~~ (verse is syllabic, and made on the number of syllables, not by stresses, and the making by syllables can not be understood by those of Petramala, who imagine the language they speak was that spoken by Adam, and that one system of metric was made in the world's beginning, and has since existed <sup>without change.</sup> unaltered. And some think ~~if~~ if the stress fall not on every second beat, or the third, that they must have right before Constantine. ~~Such doddards write in the Quarterly, a dung heap of abomination.~~

And the art of En Ar Daniel is not literature but the art of fitting words well with music, well nigh a lost art, and if one will look to the music of "Chansson doil motz" or to the movement of "Can chai la fueilla" one will see part of that which I mean, and if one will look to the falling of the rhymes in other poems, and the blending and lengthening of the sounds, and their sequence, one will learn more of this. And En Arnaut wrote

between 1180 and 1200 of the era, as nearly as we can make out, when the Provençal was growing weary, and it was to be seen if it could last, and he tried to make almost a new language, or at least to enlarge the Langue d'Oc, and make new things possible. And this scarcely happened till Guinicello, and Guido Cavalcanti and ~~Dante~~ <sup>Dante</sup>; ~~but~~ Peire Cardinal went to realism and made satirical poems. But the art of singing to music went well nigh out of the words, for Metastasio has left a few catches, and so Lorenzo di Medici, but in Bel Canto in the times of Durante, and ~~and~~ Piccini, Paradeis, Vivaldi, Caldara and Benedetto Marcello the music turns the words out of doors and strews them and distorts them to the tune, out of all recognition; and the philosophic canzoni of ~~Dante~~ <sup>Dante</sup> and his timesmen are not understandable if they are sung, and in their time music and poetry parted company; the canzone's tune becoming a sonata without singing. And the ballade is a shorter form, and the Elizabethan lyrics are but scraps and bits of canzoni much as in the "nineties" men wrote scraps of Swinburne.

Charles d'Orleans made good roundels and songs, as in "Dieu qui la fait" and in "Quand j'ole la tambourine" as did also Jean Froissart before him, ~~in~~ <sup>in</sup> :

Reviens, amy ; trop longue est ta demeure :  
 Elle me fait avoir peine et ~~ceste~~ douleur.  
 Mon esperit te demande a toute heure.  
 Reviens, ami ; trop longue est ta demeure.

Car il n'est nul, fors toi, qui me sequerre,  
 Ne secourra, jusques a ton retour.

Reviens, amy ; trop longue est ta demeure :  
 Elle me fait avoir peine et douleur.



And in :

Le corps s'en va , mais le coeur vous demeure ."

And in :

On doit le temps ainsi prendre qu'il vient :  
 Tout dit que pas ne dure la fortune.  
 Un temps se part, et puis l'autre revient :  
 On doit le temps ainsi prendre qu'il vient.

Je me conforte en ce qu'il me souvient  
 Que tous les mois avons nouvelle lune :  
 On doit le temps ainsi prendre qu'il vient :  
 Tout dit que pas ne dure la fortune.

Which is much what Bernart de Ventadour has sung :

"Per dieu , dona , pauc esflecham d'amor "  
 " Va sen lo temps e perdem lo melhor "

And Campion was the last , but in none of the later  
 men is there the care and thought of En Arnaut, <sup>Daniel</sup> for the  
 blending of words sung out ; and none of them all  
 succeeded , as indeed he had not succeeded in reviving and  
 making permanent a poetry that could be sung ~~out~~. But none  
 of them all had thought so of the sound of the words  
 with the music , all in sequences and set together as  
 had En Arnaut of Ribeyrac , nor had I think even Dante  
~~Alighieri~~ Alighieri when he wrote " De Eloquio ".

And we find in Provence beautiful poems , as by  
 Vidal when he sings

" Ab l'alen tir vas me l'aire "

And by the Vicount of St. Antoni, :

" Lo clar temps vei brunezir  
 E'ls auzeletz esperdutz,  
 Que'l fregz ten destregz e mutz  
 E ses conort de jauzir.  
 Donc eu que de cor sospir  
 Per la gensor re qu'anc fos,  
 Tan jolos  
 Son, qu'ades m'es vis  
 Que folh' e flor s'expandis.  
 D'amor son tug miei cossir .....

and by Bertrams de Born : in "Dompna puois di me" ,  
 but these people sang not so many diverse kinds of music  
 as En Arnaut , nor made so many good poems in different ~~ways~~  
 fashions , nor thought them so carefully , though En  
 Bertrams sings with more vigour , it may be , and in the  
 others , in Cerclamon , Arnaut of Marvail , in de Ventadour ,  
 there are beautiful passages . And if the art now in  
 France , of saying a song -- disia sons , we find written  
 of more than one troubadour -- is like the art of  
 En Arnaut , it has no such care for the words , nor such  
 ear for hearing their consonance . ~~Some of the best of these~~  
~~are the following :~~

Nor among the Provençals was there anyone , nor had  
 Dante thought out an aesthetic of sound ; of clear sounds  
 and opaque sounds , such as in "Sols sui " an opaque sound  
 like Swinburne at his best ; and in "Doutz brais" and "L'aura  
 amara " a clear sound , with staccato " ; and of heavy beats  
 and of running and light beats , as very heavy in "Can chai  
 la fueilla" . Nor do we enough notice ~~the~~ how with  
 his drollery he is in places nearer to Chaucer than to  
 the Italians , and indeed the Provençal is usually nearer  
 the English in sound and in feeling , than it is to  
 the Italian , having a softer humour , not a bitter  
 tongue , as have the Italians in ridicule .

Nor have any yet among students taken note enough  
 of the terms , both of love terms , and of terms of  
 the singing ; though theology was precise in its terms ,

and we should see clearly enough in Dante's treatise when he uses such words as pexa, hirsuta, lubrica, combed, and shaggy and oily ~~to~~ to put his words into categories, that he is thinking exactly. Would the Age of Aquinas have been content with anything less? And so with the love terms, and so, as I have said in my Guido, with metaphors and the exposition of passion. Cossir, solatz, plazers, have in them the beginning of the Italian philosophic precisions, and amors ~~ains~~ <sup>qu'inz</sup> / el cor mi plou is not a vague decoration; by the time of Petrarca the analysis had come to an end, only the vague decorations were left. And if Arnaut is long before Cavalcanti:

Pensar de lieis m'es repaus  
 E traigom ans los huocills crancs,  
 S'a lieis vezer nols estuich.   
leads

toward "E gli occhi orbati fa vedere scorto", though  the music in Arnaut is not quickly, in this place, apprehended. And those who fear to take a bold line in their interpretation of "Cill de Doma", might do worse that reread:

"Una figura de la donna mia"  
 and what follows it.

And for the rest any man who would read Arnaut and the troubadours owes great thanks to Emil Levy of Freiburg i/b for his long work and his little dictionary (Petit Dictionaire Provencal-Francais, Karl Winter's Universitatsbuchandlung Heidelberg) and to U.A.Canello, the first

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editor of Arnaut, who has shown I think great profundity in his arrangement of the poems in their order, and has really hit upon their sequence of composition, and the developments of En Arnauts trobar; and lastly to René Lavaud for his new Tolosan edition.

# Arnaut Daniel.

## R A Z O.

En Ar. Daniel was of Ribeyrac in Perigord, under Lemosi, near to Hautfort, and he was the best fashioner of songs in the Provençal, as Dante has said of him in his Purgatorio <sup>xxvi</sup> (III, 140) and Tasso says it was he wrote "Lancillotto", but this is not known for certain, but Dante says only "proze di romanzi". Nor is it known if Benvenuto da Imola speaks for certain when he says En Arnaut went in his age to a monastery and sent a poem to the princes; nor if he wrote a satire on Boniface Castellane; but here are some of his canzos, the best that are left us; and he was very cunning in his imitation of birds, as in the poem "Autet", where he stops in the middle of his singing, crying: "Cadahus, en son us", as a bird cries, and rhyming on it cleverly, with no room to turn about on the words, "Mas pel us, estauc clus", and in the other versets. And in "L'aura amara" he cries as the birds in the autumn, and there is some of this also in his best poem, "Doutz brais e critz".

And in "Breu briserai", he imitates, maybe, the rough singing of the joglar engles, from whom he learnt "Ac et no l'ac"; and though some read this "escomes", not "engles", it is likely enough that in the court of En Richart there might have been an English

joglar, for En Bertrams calls Richart's brother "joven re Engles", so why should there not be a joglar of the same, knowing alliterations. And he may, in the ending "piula", have in mind some sort of Arabic singing; for he knew well letters, in Langue d'Oc and in Latin, and he knew Ovid, of whom he takes Atalanta, and may be Virgil; and he talks of the Palux Lerna, though most copyers have writ this "Uzerna", not knowing the place he spoke of. So it is as like as not he knew Arabic music, and perhaps had heard, if he not understood the meaning, some song in rough Saxon letters.

And by making song in rimas escarsas he let into Provençal poetry many words that are not found elsewhere and maybe some words half Latin, and he uses many more sounds on the rhyme, for as Canello or Savaud has written, he uses ninety-eight rhyme sounds in seventeen canzos, and Peire Vidal makes use of but fifty-eight in fifty-four canzos and Folquet of thirty-three in twenty-two poems, and Raimbaut Orenge uses 129 rhymes in thirty-four poems, a lower proportion than Arnaut's. And the songs of En Arnaut are in some versets wholly free and uneven the whole length of the verset, then the other five versets follow in the track of the first, for the same tune must be sung in them all, or sung with very slight ~~to~~ orderly changes. But after the earlier poems he does not rhyme often inside the stanza. And in all he is very cunning, and has many uneven and beautiful rhythms, so that if a man try to read him like English iambic he will very often go wrong; though En Arnaut made the first piece of "Blank

Verse" in the seven opening lines of the "Sols sui"; and he, maybe, in thinning out the rhymes and having but six repetitions to a canzone, made way for Dante who sung his long poem in threes. But this much is certain, he does not use the rhyme -atge and many other common rhymes of the Provençal whereby so many canzos are all made alike and monotonous on one sound or two sounds to the end from the beginning.

Nor is there much gap from "Lancan vei fueill'" or "D'austra guiza" to the form of the sonnet, or to the receipt for the Italian strophes of canzoni, for we have both the repetition and the unrepeating sound in the verset. And in two versets the rhymes run abab cde abab cde; in one, and in the other abba cde abba cde; while in sonnets the rhymes run abab abab cde cde; or abba abba cde cde. And this is no very great difference. A sonneto would be the third of a son.

And I do not give "Ac et no l'ac", for it is plainly told us that he learnt this song from a jongleur, and he says as much in his coda:

Miells-de-ben ren  
Sit pren  
Chanssos grazida  
C'Arnautz non oblida.

"Give thanks my song, to Miells-de-ben that Arnaut has not forgotten thee." And the matter went as a joke, and the song was given to Arnaut to sing in his repertoire "E fo donatz lo cantar an Ar Daniel, qui et aysi trobaretz en sa obra."» And I do not give the tenzon with Trucs Malecs for reasons clear to all who have

read it; nor do I translate the sestina, for it is a poor one, but maybe it is interesting to think if the music will not go through its permutation as the end words change their places in order, though the first line has only eight syllables.

And En Arnaut was the best artist among the Provençals, trying the speech in new fashions, and bringing new words into writing, and making new blendings of words, so that he taught much to Messire Dante Alighieri as you will see if you study En Arnaut and the "De Vulgari Eloquio"; and when Dante was older and had well thought the thing over he said simply "il miglior fabbro". And long before Francesco Petrarca, he, Arnaut, had thought of the catch about laura, laura, l'aura, and the rest of it, which is no great thing to his credit. But no man in Provençal has written as he writes in "Doutz brais": "E quel remir" and the rest of it, though Ovid Atalanta's flight from Hippomenes where he recounts in the tenth book, had written:

" cum super atria velum  
"Candida purpureum simulatas inficit umbras."

And in Dante we have much in the style of:

"Que jes Rozers per aiga que l'engrois".

And Dante learned much from his rhyming, and follows him in agro and Meleagro, but more in a comprehension (and Dante has learned also of Ovid: ("in Metamorphoseos")

" Velut ales, ab alto  
"Quae teneram prolem produxit in aera nido"



although he talks so much of Virgil.

I had thought once of the mantle of indigo as of a thing seen in a vision, but I have now only fancy to support this. It is like <sup>that</sup> men slandered Arnaut for Dante's putting him in his Purgatorio, but the Trucs Malecs poem is against this.

En Arnaut often ends a canzone with a verset in different tone from the rest, as markedly in "Si fos Amors". In "Briu brisara" the music is very curious, but is lost for us, for there are only two pieces of his music, and those in Milan, at the Ambrosiana (in R 71 superiore).

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Charles d'Orleans made good roundels and songs, as in "Dieu qui la fait" and in "Quand j'oie la tambourine" as did also Jean Froissart before him in:

Reviens, amy; trop longue est ta demeure:  
Elle me fait avoir peine et douleur.  
Mon esperit te demande a toute heure.  
Reviens, ami; trop longue est ta demeure.

Car il n'est nul, fors toi, qui me sequerre,  
Ne secourra, jusques a ton retour.  
Reviens, ami; trop longue est ta demeure:  
Elle me fait avoir peine et douleur.

And in:

Le corps s'en va, mais le coeur vous demeure.

And in:

On doit le temps ainsi prendre qu'il vient:  
Tout dit que pas ne dure la fortune.  
Un temps se part, et puis l'autre revient:  
On doit le temps ainsi prendre qu'il vient.

Je me conforte en ce qu'il me souvient  
Que tous les mois avons nouvelle lune:  
On doit le temps ainsi prendre qu'il vient:  
Tout dit que pas ne dure la fortune.

Which is much what Bernart de Ventadour has sung:

"Per dieu, dona, pauc esplecham d'amor"  
"Va sen lo temps e perdem lo melhor".

And Campion was the last, but in none of the later men is there the care and thought of En Arnaut Daniel for the blending of words sung out; and none of them all succeeded, as indeed he had not succeeded in reviving and making permanent<sup>a</sup> poetry that could be sung. But none of them all had thought so of the sound of the words with the music, all in sequence and set together as had En Arnaut of Ribeyrac, nor had I think even Dante Alighieri when he wrote "De Eloquio".

And we find in Provence beautiful poems, as by Vidal when he sings:

"Ab l'alen tir vas me l'aire"

And by the Viscount of St. Antoni:

"Lo clar temps vei brunezir  
E'ls auzeletz esperdutz,  
Que'l fregz ten destregz e mutz  
E ses conort de jauzir.  
Donc eu que de cor sospir  
Per la gensor re qu'anc fos,  
Tan joios  
Son, qu'ades m'es vis  
Que folh' e flor s'expandis.  
D'amor son tug miei cossir .....

and by Bertrans de Born: in "Dompna puois di me", but these people sang not so many diverse kinds of music as En Arnaut, nor made so many good poems in different fashions, nor thought them so carefully, though En Bertrans sings with more vigour, it may be, and in the others, in Cerclamon, Arnaut of Marvoil, in de Ventadour, there are beautiful passages. And if the art, now in France, of saying a song -- disia.sons, we find written of more

than one troubadour -- is like the art of En Arnaut, it has no such care for the words, nor such ear for hearing their consonance.

Nor among the Provençals was there anyone, nor had Dante thought out an aesthetic of sound; of clear sounds and opaque sounds, such as in "Sols sui" an opaque sound like Swinburne at his best; and in "Doutz brais" and "L'aura amara" a clear sound, with staccato; and of heavy beats and of running and light beats, as very heavy in "Can chai la fueilla". Nor do we enough notice how with his drollery he is in places nearer to Chaucer than to the Italians, and indeed the Provençal is usually nearer the English in sound and in feeling, than it is to the Italian, having a softer humour, not a bitter tongue, as have the Italians in ridicule.

Nor have any yet among students taken note enough of the terms, both of love terms, and of terms of the singing; though theology was precise in its terms, and we should see clearly enough in Dante's treatise when he uses such words as pexa, hirsuta, lubrica, combed, and shaggy and oily to put his words into categories, that he is thinking exactly. Would the Age of Aquinas have been content with anything less? And so with the love terms, and so, as I have said in my Guido, with metaphors and the exposition of passion. Cossir, solatz, plazers, have in them the beginning of the Italian philosophic precisions, and amors qu'inz el cor mi plou is not a vague decoration. By the

cap.

time of Petrarca the analysis had come to an end, only the vague decorations were left. And if Arnaut is long before Cavalcanti:

Pensar de lieis m'es repaus  
E traigom ans los hucills crancs,  
S'a lieis vezer nols estuich.

leads toward "E gli occhi orbati fa vedere scorto", though the music in Arnaut is not, in this place, quickly apprehended. And those who fear to take a bold line in their interpretation of "Cill de Doma", might do worse than re-read:

"Una figura de la donna mia"

and what follows it. And for the rest any man who would read Arnaut and the troubadours owes great thanks to Emil Levy of Freiburg i/b for his long work and his little dictionary (Petit Dictionnaire Provençal-Français, Karl Winter's Universitätsbuchhandlung, ~~Hamburg~~, and to U.A. Canello, the first editor of Arnaut, who has shown I think great profundity in his arrangement of the poems in their order, and has really hit upon their sequence of composition, and the developments of En Arnaut's trobar; and lastly to René Lavaud for his new Tolosan edition.

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