

SINGING TRUTH TO POWER
MEDIEVAL PROTEST MUSIC
A Scholar & Performer Concert Screening & Roundtable

Alkemie

Tracy Cowart (voice, harp, percussion)
Ben Matus (voice, hümmelchen, percussion)
David McCormick (vielle)
Sian Ricketts (voice, recorders, douçaines)
Niccolo Seligmann (vielles, viola a chiavi, psaltery, scheitholt, percussion)

co-presented by Fordham University's
Department of Art, History & Music
Center for Medieval Studies

Wednesday, October 5, 2022 ** 5:30 p.m.
12th Floor Lounge, Lowenstein Building, Lincoln Center

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| Bulla fulminante | Philip the Chancellor (ca. 1160/70–1236) (Text: <i>Carmina Burana</i> ; Music: Wolfenbüttel) |
| Porchier mieus ester ameroie | Anonymous (<i>Roman de Fauvel</i> , published 1318–1320) |
| Velut stellae firmament/Hypocritae, pseudopontifices/Et gaudebit | Anon. (France, ca. 1210) |
| Heu quo progreditur | Anon. (<i>Roman de Fauvel</i>) |
| Branlo | Traditional Basque (arr. Seligmann) |
| Tribum que/Quoniam secta/Merito hec patimur | Philippe de Vitry (1291–1361) <i>Roman de Fauvel</i> & <i>Robertsbridge Codex</i> (arr. Seligmann) |
| Curritur ad vocem | Anon. (Text: <i>Carmina Burana</i> ; Music: GB-Lbl Egerton 274) |
| Cantiga 343 (instrumental) | Alfonso X El Sabio (ca. 1252) <i>Cantigas de Santa Maria</i> (arr. Seligmann) |
| Dic Christi Veritas | Text: <i>Carmina Burana</i> ; Music: Wolfenbüttel (arr. Seligmann) |
| Venditores labiorum/Eius | Philip the Chancellor (<i>Carmina Burana</i> , Wolfenbüttel) |
| O quam necessarium/Venditores labiorum/Domino | Philip the Chancellor (<i>Carmina Burana</i>) |
| Procurans odium | Anon. (Text: <i>Carmina Burana</i> ; Music: I-Fl MS Pluteus 29.1) |
| Bransle I – Bransle II – Bransle I | Trad. Breton (arr. Seligmann after Tina Chancey) |
| L'autrier par la matinee | Thibaut de Champagne (1201–1253) |
| Mens fidem seminat/In odorem | Philip the Chancellor |
| Aires de Pontevedra | Trad. Galician (arr. Seligmann after Bill Troxler) |

BIOGRAPHIES

Alkemie exists to explore and share the life-affirming and alternative perspectives to be experienced in the sounds of centuries past. Comprised of singer-performers playing over a dozen instruments (including vielles, harps, psaltery, gittern, recorders, douçaines, and percussion), the ensemble has a particular interest in the porous boundaries between the court and folk music of the Medieval period. Grounded in historical performance practice and fed by a love of experimentation, Alkemie's performance on the Indianapolis Early Music Festival was lauded as "enchanting" and "indicating [the] future health of the field of early music."

Founded in 2013, Alkemie is based in Brooklyn and also performs nationally; since 2018 they have maintained a partnership with the Medieval Studies program at Fordham University. In addition to growing a series in NYC, Alkemie has appeared at the Amherst Early Music Festival (New London, CT), Amherst Glebe Arts Response (Amherst, VA), Arizona Early Music Society, Cambridge Society for Early Music (Cambridge, MA), Capitol Early Music Series (Washington, DC), Five Boroughs Music Series (NYC) Gotham Early Music Scene (NYC), Music Before 1800 series (NYC), and European Early Music Network virtual Early Music Day festival.

Most recently, Alkemie has presented concerts featuring new arrangements of works by Hildegard von Bingen for electro/acoustic instruments; 15th-century French works exploring the feminine and non-binary perspective; and a reprise of their "Verdant Medicine: Hildegard's Resonant Apothecary" program with pre-eminent vielle player and composer Shira Kammen.

This season, Alkemie looks forward to performing their "Like a Woman" program on the San Francisco Early Music Series; as well as debuting new programs featuring a collaboration with the Grammy-nominated duo Chapter House; a CD-release concert for their newly-recorded indie-troubadour album "Fine Companion"; and another collaboration with guest artist Shira Kammen that focuses on the works of Guillaume du Fay.

Alkemie's members are also committed to the lively teaching of medieval and Renaissance performance practice and history. Alkemie has been in residence at Fairmont State University, and has presented workshops and educational outreach programs at the Capitol Early Music Series (VA), Ramaz High School (NY), and at Fordham University (NY). Alkemie members teach collegiate and amateur students at Case Western Reserve University (OH), Fordham University (NY), the Strathmore Arts Center (MD), Amherst Early Music Festival (CT), the Baroque Performance Institute at Oberlin (OH), Pinewoods (MA), and through the Early Music Access Project (VA).

Dr. Andrew Albin is associate professor of English and Medieval Studies at Fordham University at Lincoln Center. His work in the field of historical sound studies examines embodied listening practices, sound's meaningful contexts, and the lived aural experiences of historical hearers – in a word, the sonorous past – as an object of critical inquiry. His work has been recognized with grants and fellowships from the American Council of Learned Societies, the Medieval Academy of America, the Pontifical Institute of Mediaeval Studies, and the Yale Institute of Sacred Music. He facilitates the Fordham Medieval Dramatists in their biennial performance of early English drama for public audiences at Fordham and in NYC. His first monograph is *Richard Rolle's Melody of Love: A Study and Translation, with Manuscript and Musical Contexts* (Pontifical Institute of Mediaeval Studies, 2018). He currently serves as Director of Graduate Studies for the Fordham English Department and is at work on a second book that develops an ear-forward approach to the medieval manuscript as an interactive sonorous instrument.

Patrick DeBrosse, PhD candidate, researches the political culture of Latin Europe during the Central Middle Ages. His dissertation focuses upon the history of the Angevin Empire, and in particular upon the experience of the inhabitants of the Limousin region who found themselves

annexed into that empire after 1154. The dissertation uses both the historical writings of Limousin monks and the vernacular songs of Limousin troubadours in order to examine shifts in Limousin expressions of self-identity, uses of history, and perceptions about the wider world as responses to the Angevin imperial project. Patrick's research has recently received the support of Fordham University's GSAS Research Fellowship and the Mary Magdalene Impact Fellowship. In addition to his dissertation research, Patrick has also published on the poetry of the crusading movement and served as project manager for Fordham's Siege of Antioch Project.

Boyda Johnstone, PhD, received her PhD from Fordham University and is now an Assistant Professor of English at Borough of Manhattan Community College, part of the CUNY (City University of New York) system. Her articles and ongoing scholarly work address late-medieval dream interpretation and feminist dream visions, and she is on the Advisory Board of the Society for Medieval Feminist Scholarship. Boyda is currently developing a book project, stemming from her dissertation, that examines the swell of interest and literary production around dreams and dream interpretation in the late Middle Ages. This project argues that dreams served a pseudo-spiritual means of yielding control over individual destinies and questioning social realities during a time of political crisis and rising individualism. She is also a dedicated labor activist and organizer within her union at CUNY.

Ellis Light, PhD candidate, is a scholar, editor, and organizer researching medieval literature and the history of queer and trans spirituality. Their dissertation focuses on bodily fluids and forms of community in medieval devotional literature, arguing that that medieval writers used bodily fluids to ask pressing questions about the emotional and embodied experience of community: What does community feel like? Who is excluded from it, and why? Can it include people from different times? Can community include nonhumans? Ellis also works on grassroots, trans-affirming mutual aid with the Trans Closet Hudson Valley.

Natalie Reynoso, PhD candidate, is a student in History of Christianity at Fordham University. Her research examines connections between body, identity, and death in early Christian thought and practice, and seeks to understand representations of death as an embodied transition in late ancient Christian texts. In this interrogation, Natalie uses critical theory—particularly queer and gender theory—to reconfigure the relationship between two related conceptual constellations: body, identity, and selfhood on the one hand, and sex, gender, and sexuality on the other. She is also interested in Afro-pessimist thought, the temporal dimension of incarceration, and the history of animals in antiquity. Natalie teaches the Theology Department's freshman core course, "Faith and Critical Reason," and has served as a teaching assistant for courses on the New Testament and the history of time. Together with Matthew Charles, she co-authored a forthcoming article about pedagogy titled "Teaching in the Wake," about the urgent need to combat (and address complicity with) systemic racism in the academy. This piece highlights the necessity to center displaced and marginalized voices as primary and prioritized conversation partners in the classroom.

Alkemie's NTC Concerts are made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. This concert was also sponsored by the Fordham University Center for Medieval Studies and the Department of Art History and Music.



NOTES ON THE PROGRAM

Power shapes every moment of our lives. Power has the potential to unite and liberate, and also to suppress and demoralize. Power mobilizes forces for both constructive and destructive aims. Power crushes and uplifts. Power clusters among the few; but could be shared with everyone. The fear of losing power traps the powerful, and when this fear grows desperate, its consequences grow dangerous. This has been true for a long time.

In Europe's High Middle Ages, three pillars of authority jockeyed for broad control over peoples' daily existence: the monarchy, the church, and the feudal aristocracy, with its knighted enforcers. The conflicts between these factions were funded by reckless taxes, collected exclusively from commoners in an abusive system that left a massive proportion of the population barely able to survive. One apt literary trope of the period features a foolish king—having squandered every last coin wrested from his subjects on luxuries and pointless battles—forced to work the earth with a spade.

With the rise of universities across medieval Europe, a new source of power emerged: middle-class citizens trained in the fields of law, theology, medicine, and liberal arts. By the end of the medieval period, the University of Paris was the largest cultural and scientific center in Europe, attracting some 20,000 students from every part of the Christian world. Paris' rise coincided with a shift away from power relationships based on oaths of vassalage towards those based on money. The “angry young men” of the University looked around them with disgust at the ways money had come to rule the world and the Church—and especially how positions of power were openly for sale. In an environment where music, grammar, and rhetoric were part of a standard university education, groups of student intellectuals responded with vehement, virtuosic, and biting satirical prose, poems, and song.

The songs on this program draw from porous bodies of repertoire that appear in different manuscripts in different forms and numbers of parts. Often, we combine versions of pieces from various manuscripts into a single performance by adding and subtracting voices as they appear in different sources. The *Carmina Burana* manuscript, loosely adapted by Carl Orff in the 1930s, features satirical and courtly-love texts, songs, and a liturgical play written by and for the young Paris intellectuals of the day, and has overlap with various sources of organum associated with the Paris University and Notre Dame. The *Roman de Fauvel* tells the story of a donkey, Fauvel, whom Fortune whisks into the papal throne. Morality is upturned, and the vices of the court and church go on proud display. When the Virtues defeat Fauvel's forces in a bloody battle, Fauvel's acolytes baptize themselves in a fountain of youth to continue their dastardly deeds for centuries to come.

With each of the written medieval repertoires represented on this concert, performers must deal with a seeming contradiction: the texts express ideas that are relevant in today's struggle for social justice, yet these songs were originally created by and for socioeconomic elites. Alkemie chooses to grapple with this tension by repurposing the words and spirit of the source material to reflect a vision of justice we can recognize in our own world. This approach comes from a place of empathy—like the creators of these repertoires, we members of Alkemie enjoy many privileges, yet also earnestly strive to make meaningful change to redistribute power more fairly.

The traditional dance tunes in this program come from Brittany, Galicia, and Basque country—three regions with vibrant cultures distinct from those of the official nations whose borders subsume them. The persistence of traditional cultures in regions like these—and in every region where

indigenous peoples and their land are appropriated and exploited—calls into question the legitimacy of all nation-states and the power they wield. In doing so, these tunes exert their own liberatory power.

This concert cannot hope to topple all the world's unjust power hierarchies. But it can invite us to understand our current problems as just the latest expression of centuries-long conflicts, and it can provide an emotional space to constructively reckon with our own relationships with power.

We all need to eat when we're hungry; drink clean water when we're thirsty; sleep in a safe, warm place when we're tired; feel pleasure in our bodies; and share our precious time on Earth with people we love, doing activities that don't hurt our bodies or souls. A world where these needs can be met for everyone is possible—but only through the continued interrogation of the power structures that currently shape our lives. Reform, revolution, reparations, restorative justice—and the personal care to have the stamina to continue this work—these are all necessary parts of this manifold call to action.

Niccolo Seligmann & Tracy Cowart

TEXTS AND TRANSLATIONS

Bulla fulminante

sub iudice tonante,
reo appellante,
sententia gravante.
Veritas supprimitur,
distrahitur et venditur,
iustitia prostante.
Itur et recurritur
ad curiam, nec ante
quid consequitur,
quam exuitur quadrante.

With a bull like lightning
from a thundering judge,
summoning the defendant
with oppressing terms,
Truth is suppressed, torn limb
from limb, and sold for profit,
while justice prostitutes itself.
You have to run back and forth
to the curia, before you
achieve anything more than
being stripped of your purse.

Pape ianitores
Cerbero surdiores.
In spe vana plores,
nam etiamsi fores
Orphëus, quem audiit
Pluto deus tartareus,
non ideo perores,
malleus argenteus
ni feriat ad fores,
ubi Protëus
variat mille colores.

The Pope's gatekeepers
are deaf as Cerberus.
You will weep in vain hope,
even if you were Orpheus,
to whom Pluto, the god of the
underworld, hearkened.
So don't even try to beg,
unless the silver knocker
raps upon those doors
where Proteus changes his
shape a thousand times.

Si queris prebendas,
vitam frustra commendas;
mores non pretendas,
ne iudicem offendas!
Frustra tuis litteris
inniteris; moraberis
per plurimas kalendas.

If it is payment you seek,
the experience you offer is worthless.
Do not recount your integrity
lest you vex the judge.
In vain will you support yourself with
your qualifications; for you will be
kept waiting for months on end.

Tandem expectaveris
a ceteris ferendas,
paris ponderis
pretio nisi contendas.

Porchier mieus estre ameroie
que Fauvel torchier.
Escorchier ains me leroie.
Porchier mieus estre ameroie.
N'ai cure de sa monnoie
ne n'ai son or chier.
Porchier mieus estre ameroie
que Fauvel torchier.

Motens

Velut stellae firmamenti
fulgent facta prelatorum.
Bases sacri fundamenti,
fons virtutum, via morum,
decor ornamenti,
nubes mel stillantes;
sunt venti fecundates
terram agrum vineam,
extirpantes tineam,
spinas, lolium
inserentes lilium
cordibus fidelium.
Grana pura separant a palea,
pro supernis spernunt terrea.
Irradiant clave scientiae,
culpas piant reos
solvunt clave potentiae.
Ad praemia non nectunt retia,
nec oculos ad loculos flectunt.
Agni miti eligunt vestigia ad amena
dirigunt gregem vitae
pascua cum gloria.
Lampade non vacua ad regias nos ducunt
nuptias. Nos pro pia sublevent suffragia.

Triplum

Hypocritae, pseudopontifices,
ecclesiae duri carnifices,
in crapulis epulis calices geminant.
In lacrimis fructices seminant,
in cathedris cum Jove fulminent,
ut iudices et vindices hypocritae supplices
et simplices nominant, sed duplices qui
divinant.
In sedibus numinant, ad oculos loculos

Eventually, you will end up waiting for
rewards farmed out to others,
unless you solicit them
with a bribe of equal value.

Thomas B. Payne

I would rather be a swineherd
than curry Fauvel.
I'd sooner let myself be flayed.
I would rather be a swineherd.
I have no interest in his money
and do not prize his gold.
I would rather be a swineherd
than curry Fauvel.

Samuel Rosenberg

Like the stars in the heavens,
the deeds of the prelates shine.
They are the basis of the sacred foundation,
the fount of virtue, a moral compass,
a graceful ornament,
clouds with showers of honey,
winds making fruitful
the earth, and the vine of the fields,
rooting out worms,
thorns, and weeds,
sowing the lily
in the hearts of the faithful.
They separate the pure grain from the chaff;
they reject earthly things for those of heaven.
They illuminate with the key of reason;
they punish crimes and liberate the condemned
with their key of their power.
They do not cast a net for rewards,
nor turn their eyes towards another's purse.
They pick out the tracks of the gentle lamb
and direct the flock to the pastures of life and
glory. With their lamps always full, they lead us
to the royal wedding.
May their piety lift us from our suffering.

The hypocrites, false prelates,
harsh butchers of the church,
they clink their goblets at drunken bacchanals.
They sow the seeds of profit with tears.
On their thrones they bellow like Jove;
as judges and advocates they hypocritically
accuse innocent supplicants, and bear false
witness. While seated like deities, they have eyes
only for coin, and ruminate over their plotting.

singulos angulos ruminant.
 Aculeum felleum mel propinant.
 Lubrificant, fabricant errorum
 codices et facies suas exterminant.
 Libidinum criminum artifices,
 dimuniunt pondera stateres.
 Judiciis opprimunt pauperes,
 hunc paleae luterus lateres.
 Inficiunt vias bonas veteres.
 O misera conditio magnatum!
 Tot capita fantasmatum obumbrant cineres.
 Triste, Sabbatum pallor climatum
 in facie patet et macie simplicitas,
 in animo latet duplicitas.
 O veritas, quae sub nube latitas!
 O bonitas, possideat timor hypocritas,
 ne noceat duplex iniquitas duplex falsitas.
 O caritas, semitas abditas vitas,
 debitas cognitatas, doces et habitas.

Heu quo progreditur

Prevaricatio virtus substraitur.
 A sanctuario jam novo traditor.
 Christus pretorio
 cum Petrus utitur Pilati gladio.
 Fretus consilio
 Falvelli leditur;
 superna legio juste conqueritur.
 Supplicat igitur Patri et Filio
 quod de remedio in hoc medio.
 E vestigio provideat Spiritus Almus.

Triplum

Tribum, que non abhorruit
 indecenter ascendere,
 furibunda non metuit
 Fortuna cito vertere
 dum duci prefate tribus
 in sempiternum speculum
 parare palam omnibus
 non pepercit patibulum.
 Populus ergo venturus,
 si trans metam ascenderit,
 quidam forsitan casurus
 cum tanta tribus ruerit,
 sciat eciam quis fructus
 delabescit in profundum.
 Post zephyros plus ledit hyems,

They offer up bitter gall like honey;
 they tell lies and cook the books
 and then disguise their part in it.
 Practiced in lust and crime,
 they debase the currency.
 They oppress the impoverished with their
 judgements,
 like straw [under] mud bricks.
 They destroy the good and venerable pathways.
 O miserable state of those in high places!
 So many straw men cast a shadow over their
 ashes. Saddened, the Sabbath bears a wan pallor
 and the plainness of emaciation
 while duplicity lurks at its soul.
 O truth, that lies hidden beneath a cloud!
 Oh goodness, let terror grip the hypocrites,
 lest deceitful wickedness and deceitful
 falsehood harm you. O love, expose their
 hidden paths; teach us what is right, for that is
 your dominion.

*Adapted from W. Thomas Marrocco &
 Nicholas Sandon*

Oh, how far transgression is spreading!
 Virtue is dislodged
 from the sanctuary.
 Now Christ is dragged to a new tribunal,
 with Peter using the sword of Pilate.
 Relying on the counsel of Fauvel,
 one comes to grief;
 the celestial legion justly complains.
 Therefore I beg the Father and the Son
 to remedy all immediately.
 Help us, loving Spirit!

Samuel Rosenberg

For the tribe that did not shun
 a shameless power grab,
 tempestuous fortune likewise did not fear
 to turn quickly against them,
 and made their governing leader
 an eternal spectacle
 of public example
 by not sparing him from the pillory.
 Therefore, let future generations know
 that someone who ascends through fear
 may yet fall,
 as such a tribe was caused to fall.
 As for him whose fortune
 has sunk to the depths –
 After warm west winds, winter stings all the

post gaudia luctus:
unde nichil melius quam nil
habuisse secundum!

Duplum

Quoniam secta latronum,
spelunca vispilionum,
vulpes, que Gallos roderat
tempore quo regnaverat
leo cecatus, subito
suo ruere merito
in morte unte bonis,
concinat gallus Nasonis
dicta que dolum acunt:
omnia sunt hominum tenui pendencia filo,
et subito casu que valere unt.

Tenor

Merito hec patimur.

Curritur ad vocem

nummi vel ad sonitum;
hec est vox ad placitum.
Omnes ultra debitum,
ut exempla docent,
nitimur in vetitum.
disce morem et errorem,
fac et tu similiter!
Hac in vita nichil vita,
vive sic, non aliter!
Cleri vivas ad mensuram,
qui pro censu dat censuram.
quando iacis in capturam rete,
messe[m] vides iam maturam;
et tu saltem per usuram, metel!

Dic, Christi veritas,

dic, cara raritas,
dic, rara Caritas:
ubi nunc habitas?
Aut in Valle Visionis?
Aut in throno Pharaonis?
Aut in alto cum Nerone?
Aut in antro cum Theone?
Vel in fiscella scirpea
cum Moyse plorante?
Vel in domo Romulea
cum Bulla fulminante?

Bulla fulminante

more; as after rejoicing, lamentation:
when one sees that doing nothing would have
been better than to have greedily snatched at
fortune!

Since the band of thieves
and den of surveilling
foxes, that gnawed at the roosters
while the blind lion
still reigned have suddenly,
by their own merits,
found themselves deprived by death of their
possessions, may the cock now crow of Ovid,
whose piercing words mock their trickery:
all man's fortunes are held suspended by a
thread, and when suddenly it breaks, those who
seemed strong fall.

We suffered this deservedly.

Tracy Cowart

Everyone is running to the call
and sound of money,
for it has a most pleasant voice!
We all have a hidden weakness
(and good examples)
that bid us to the forbidden.
Learn the ins and outs
and do the same!
Deny yourself nothing in this life –
live like this, and not otherwise!
Like the wealthy clerics,
doling out judgment in accordance with the
bribe, when you cast your nets
and see your harvest already ripe,
then add a little usury for yourself – reap!

Tracy Cowart, based on Gordon Anderson

Tell me, truth of Christ;
tell me, beloved rarity;
tell me, rare love:
Where do you dwell now?
In the Valley of Visions?
On Pharaoh's throne?
On high with Nero?
Or in a cave with Theon?
Or in an ark of bulrushes,
With weeping Moses?
Or rather in the house of Romulus [Rome]
With fulminating [Papal] bulls?

With a bull like lightning

sub iudice tonante,
reo appellante,
sententia gravante.
Veritas supprimitur,
distrahitur et venditur,
iustitia prostante.
Itur et recurritur
ad curiam, nec ante
quid consequitur,
quam exiitur quadrante.

from a thundering judge,
summoning the defendant
with oppressing terms,
Truth is suppressed, torn limb
from limb, and sold for profit,
while justice prostitutes itself.
You have to run back and forth
to the curia, before you
achieve anything more than
being stripped of your purse.

Carol Anne Perry Lagemann (vs. 1)

Thomas B. Payne (vs. 2)

Motetus

Venditores labiorum
fleant advocati,
qui plus student premiorum
dande quantitati
quam cause qualitati.
Ad consulta prelatorum
multi sunt vocati,
sed electi pauci quorum
adquiescat animorum
virtus equitati.
Parcunt veritati,
stantes causis pro reorum,
ius pervertunt decretorum,
sanctas leges antiquorum.
Nummis obligati,
duplices probati
mala fovent perversorum,
scelus operati,
quod attentat occultorum,
judex Christe non eorum
parcat falsitati.

Honest lawyers should deplore
those who sell their lips,
who are more concerned
with the amount
of the payment they will be given
than with the caliber of their case.
Many are called
to the hearings of the prelates,
but few are chosen in whose
hearts virtue resides.
They spare the truth –
standing in cases on behalf of the accused, they
distort the laws of the decretals,
the sacred edicts of old.
Bound by money,
engrossed with sin,
these proven charlatans nurture
the evil deeds of wicked men.
Let Christ, the judge of men's secrets,
consider this outrage and spare not their
dishonesty.

Triplum

O quam necessarium vestrum est officium,
causarum patroni.
Obstant rationi
vobis vituperium
imponere proni.
Publice proficitis.
Vestrum tamquam militis nomen honoratur.
Hic est quad salarium vestrum honorarium
a lege vocatur.
Qui causas dirimerent?
Qui legem exponerent
nisi vos? Statuta
iura prorsus fierent
sine vobis muta.
Si capitis, facitis

O legal advocates,
how indispensable
is your profession.
Those who tend to criticize you stand in the
way of reason.
You contribute to the public good.
Your name is honored like that of the soldier.
This is why your salary
from the law is called
an honorarium.
Who would take the cases?
Who would explain the law if not for you?
Established rulings
would be utterly
silenced without you.

hoc iuris licencia,
non igitur sequitur
quod vendatis labia.

Procurans odium effectu proprio
vix detrahentium gaudet intentio.
Nexus est cordium
ipsa detractio: sic per contrarium ab hoste
nescio fit hic provisio, in hoc amantium
felix condicio.

Insultus talium prodesse sentio,
tollendi tedium fulsit occasio;
suspendunt gaudium pravo consilio,
sed desiderium auget dilatio:
tali remedio de spinis hostium
uvas vindemio

L'autrier par la matinee,
entre un bois et un vergier,
une pastore ai trouvee
chantant por soi envoisier.
Et disoit un son premier:
"Ci me tient li max d'amors."
Tantost cele part me tor,
que je l'oï desresnier;
si li dis sanz delaier:
"Bele, Dex vos dont bon jor."

Mon salu sanz demoree
me rendi et sanz targier.
Mult ert fresche [et] coloree,
si m'i plot a acointier:
"Bele, vostre amor vous qier,
s'avroiz de moi riche ator."
Ele respont: "Tricheor
sont mès trop li chevalier.
Melz aim Perrin, mon bergier,
que riche honme menteor."

"Bele, ce ne dites mie;
chevalier sont trop vaillant.
Qui set donc avoir amie
ne servir a son talent
fors chevalier et tel gent?
Mès l'amor d'un bergeron
certes ne vaut un bouton.
Partez vos en a itant
et m'amez; je vous creant:
de moi avrez riche don."

Though you exploit and invent matters through
legal license, it does not therefore follow
that you sell your lips.

Thomas B. Payne

The effects of hate turn back on the haters,
scarcely detracting from our joy, though this is
its intended effect. Hearts are bound by what is
meant to draw them apart: thus, contrary
to the enemy's will, they succeed only
in stoking the hearts of faithful lovers.

Their insults strengthen our happy condition.
Our complacency is presented with a shining
opportunity: by suspending our joy, they
reconcile us further. Our desire is increased by
this delay. This is the remedy: from the thorns
of the enemy I harvest grapes!

Adapted from Carol Anne Perry Lagemann

The other day in the morning,
between the woods and an orchard,
I came across a shepherdess
singing for her own amusement;
her first song went,
"I'm overcome by the pain of love."
At once I turned toward
where I heard her trilling,
and I said without delay
"Hey beauty, God grant you a nice day!"

She returned my greeting
right away, without a pause:
she was fresh and glowing,
and I was pleased to meet her.
"Dear girl, I ask for your love,
and I'll give you something precious to wear."
She answered, "Knights these days
are downright tricky;
I'd rather have my shepherd Pete
than a rich man who's a liar."

"Don't say that, beauty.
Knights are awfully vigorous!
Who can offer his sweetheart
all the service she wants,
except a knight or his like?
The love of a shepherd-boy, though,
isn't worth a button.
Leave that fellow, then
and love me; I promise you
you'll get a precious gift from me."

“Sire, par sainte Marie,
vous en parlez por noiant.
Mainte dame avront trichie
cil chevalier soudoiant.
Trop sont faus et mal pensant;
pis valent que Guenelon.
Je m’en revois en meson,
car Perrinez, qui m’atent,
m’aime de cuer loiaument.
Abessiez vostre reson.”

G’entendi bien la bergiere,
qu’ele me veut eschaper.
Mult li fis longue priere
mès riens n’i poi conquerer.
Lors la pris a acoler,
et ele gete un haut cri:
“Perrinet, traï! traï!”
Du bois prenent a huper;
ja la lais sanz demorer,
seur mon cheval m’en parti

Quant ele m’en vi aler,
si me dist par ramposner:
“Chevalier sont trop hardi!”

Mens fidem seminat. Fides spem germinat.
Caritas exterminat, metum, et eliminat,
mentem et illuminat. Germen fit de semine.
Florem germen propinat.
Fructum flos propaginat.
Virtus fit hoc ordine.
Fides spei spes est ei,
radix et initium, que sola maior omnium:
extrema ligans medium, que vitium declinat,
occium vitat, nos invitat cursus ad stadium,
vite bravium. Mentem ditat. Fides spem
maritat. Miscet armonias;
parit varias melodias.
Caritas est bonum mentem quod iustificat
per gratiam, vere lucis donum
quod tenebras purificat. Hanc sitias.
Vanas scias linguas,
prophetias, rerum copias. Hanc tu capias; hanc
tu sapias; vias devias per hanc fugias.
Arbor fias ut bonum parias
fructum in odorem.

“By holy Mary, my lord,
you’re wasting your breath.
Many a lady has been tricked
by those knights out for hire;
they’re false and evil-minded,
far worse than Ganelon.
I’m going back home;
dear Pete, who’s waiting for me there,
loves me with all his heart. You might as well
abandon this line of reasoning.”

I realized that the shepherdess
wanted to get away from me;
I went on at length
but could not make headway.
Then I grabbed her,
and she let out a cry:
“Hey, Pete! help! help!”
Shouts came from the woods.
I left her without delay
and rode away on my horse.

When she saw me go,
she threw me a rebuke:
“Knights are *anfully* bold!”

Adapted from Margaret Switten

The mind sows faith. Faith sprouts hope.
Charity expels fear, turns it out of doors,
and enlightens the mind.
A bud is formed from a seed. This bud
produces a flower. The flower generates a fruit.
This is how one cultivates virtue.
The faith of hope is hope in a root and origin,
which by itself is greater than anything else:
the end securing the middle, which shuns vice,
eludes idleness, and summons us to the arena,
to the prize of life. It enriches the mind. Faith is
coupled with hope. It blends the harmonies
and spawns sundry melodies.
Charity is the good that absolves the mind
through grace, the gift of true light
that purges the shadows. Thirst for it.
Come to recognize meaningless speeches, false
prophecies, and the lavishness of possessions.
Cherish it, savor it, and through it flee the
crooked paths. Become a tree, so that
you may yield good fruit with a sweet odor.

Thomas B. Payne