# TRANSPOSITION OF STANZAS IN MEDIAEVAL POETRY, A METHOD OF ANALYSIS:

## POEMS VII AND X OF ARNAUT DANIEL

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Complicating the establishment of the text of many Old Provençal poems is the question of the stanza-order.  Each different arrangement may constitute a distinctly different version of the poem, so that even after the text of the poem has been established, there still remains for the editor the problem of choosing an ordering of the edited text to print.  Traditionally, the practice of editors of Old Provençal poetry has been to choose a "best" ordering by more or less subjective criteria, and to relegate mention of other versions to the critical notes.[1]  Until the present, however, there have been few grounds on which to base an objective judgement.  First, since the survival or destruction of any manuscript is a random process, an editor cannot base his choice on the number of manuscripts in which a version of a poem survives.  Also, the complex and confusing relationships of manuscripts containing Old Provençal poems make the relative dating of different versions of a poem difficult and the identification of the original version virtually impossible.  Moreover, the possibility of author's revisions cannot be dismissed, and it can further be argued that all the versions of a poem, being of mediaeval origin, deserve consideration by mediaevalists.  However, it is seldom feasible to include in an edition all the versions of each poem in full.

A valid alternative is to attempt to understand the reason for the

existence of the different versions and to use this knowledge in the
choice of a version. A quantitative graphical analysis of all the ver-
sions of a poem will show where in the poem each stanza most often occurs
and which stanzas are most subject to transposition. With these data it
can easily be seen which stanzas presented fewest difficulties to mediae-
val performers and compilers and which were the most problematic and open
to re-interpretation. (It should be remembered that these are generally
lyric poems, with little or no narrative content to determine the order-
ing of stanzas. Hence, the performer's understanding of the poem deter-
mined his arrangement of its stanzas.) The knowledge thus gained can
then be applied to an informed textual analysis of the poem, focusing on
such "trouble spots" and leading to a choice which, while certainly not
beyond reach of all criticism, is at least based on objective, rather
than arbitrary, criteria.

The method of quantitative graphical analysis used to determine the
frequency of transposition of stanzas in a poem may be illustrated by
means of a hypothetical case, simpler than either of the actual poems
to be examined below. Assume a poem of four stanzas (1,2,3,4) which
survives in three versions (A,B,C), each being found in X (=any) number
of manuscripts. Assume further that each version presents the stanzas
in a different ordering (A--1,2,3,4; B--1,3,2,4; C--1,3,4,2); the fol-
lowing table can then be produced:

|            | I | II | III | IV | (Place) |
|------------|---|----|----|----|---------|
| Stanza 1   | 3 | 0  | 0  | 0  |         |
| "      2   | 0 | 1  | 1  | 1  |         |
| "      3   | 0 | 2  | 1  | 0  |         |
| "      4   | 0 | 0  | 1  | 2  |         |

where the vertical axis (Arabic numbers) shows the stanza number, and
the horizontal axis (Roman numerals) the place in which the stanza oc-
curs. Thus, in this example, stanza 1 appears invariably (three times)
in the first place, while stanza 2 appears once each in the second, third
and fourth places.

From such a table, the frequency of transposition of each stanza can
be derived, by dividing each entry in the table by the total number of

versions (in this case, three). For instance, stanza 3 of the example has a frequency of occurrence of .33 in the third place, and a .67 frequency of transposition to the second place. This frequency of tranposition may be generalized as $f_{ij}$, where f is frequency, i is the number of the stanza, and j is the place to which the stanza is transposed. From this, it is possible to determine the frequency of occurrence of a stanza in all places other than a given place. This may be termed the mobility of a stanza, and may be defined as:

$$\mu_i = (1-f_{ii}) \times 100$$

where $\mu$ is mobility (defined in terms of percent), i is the number of a stanza, and $f_{ii}$ is the frequency of occurrence of a stanza, i, in its own, the ith, place. For instance, in the case of stanza 4 of the example $\mu=33\%$. That is to say that in one-third of the cases (versions), stanza 4 occurs in a place other than the fourth. The "own" place of a given stanza is, of course, dependent upon the version used in arbitrarily assigning numbers to the stanzas. In this example, that version is version A.

It should be noted also that $f_{ii}$ are the elements of the diagonal line circled in the table (that is, the version used as a basis in assigning stanza-numbers), while $f_{ij}$ are all the off-diagonal terms. The latter can be represented graphically as well. In the case of the example, such a directed graph (digraph) would be:

1

4 ←——————— 2

3
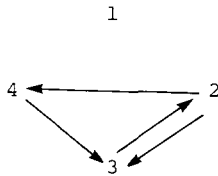
where the directed arrows indicate transposition of a given stanza to a place other than its "own."

The method just outlined can be applied to any literary work whose component parts are variously ordered in different versions, such as many Provençal poems, or even Chaucer's *Canterbury Tales*. In this paper, two

poems of the twelfth-century troubadour Arnaut Daniel (Poems VII and X)
will be used as test cases for the method.

Poem VII

It must be noted at the outset that the "meaning" or "content" of
each stanza in a lyric poem such as Arnaut Daniel's Poems VII and X is
by no means independent of context -- on the contrary, "message" depends
largely on the stanza's relative position in a given ordering.  For this
reason, consideration of the "meaning" of Poem VII as a whole, and of its
individual stanzas, will follow rather than precede the presentation and
quantitative analysis of the textual situation.

The situation of Poem VII presents relatively few analytical dif-
ficulties.  In its longest form, the poem consists of seven stanzas (six
full stanzas plus a *tornada*); these stanzas have been assigned numbers
according to the arrangement adopted by Toja.[2]  Five versions of the poem
exist, in a total of thirteen manuscripts; these versions have been la-
belled with Greek letters for the purpose of this analysis.  Version α
survives in a single manuscript (R), and includes stanzas 1,2,3,4 and
6, in that order.  Version β, found in four manuscripts (AcGQ), contains
the ordering used by Toja; its arrangement of the stanzas is 1,2,3,4,5,
6,7.  Version γ includes six stanzas (arranged 1,2,3,4,6,5), and exists
in three manuscripts (IKN[2]).  Version δ, found in manuscripts DELN, also
contains six stanzas, in the ordering 1,2,3,5,4,6.  Version ε (existing
only in manuscript C) includes seven stanzas, arranged 1,4,2,3,6,5,7 (see
Table I).

The comparison of the versions and the graphing of the stanzaic
transpositions produce some interesting results.  It can be seen (Fig. I)
that stanzas 1 and 7 (where present) occur invariably in the introductory
and final positions respectively.  All the other stanzas undergo varia-
tions in order, but this variation is not at random, since some combina-
tions occur much more frequently than others.  Stanzas 2 and 3 occur in
the second and third places respectively in four of the five versions;
only in version ε is their position shifted, due to the presence of
stanza 4 in the second place.  Stanzas 4, 5 and 6 are all quite mobile:
stanzas 4 and 5 interchange places in version δ, and stanza 6 trades

places with stanza 5 in versions γ and ε. The *tornada* (stanza 7) may
be apocryphal, since it occurs in only two versions (β and ε), or it may
have been considered dispensable by performers, because of its reference
to a specific individual. Further patterns in the arrangement of stanzas
may be noted as well. For example, the group [1,2,3] is found intact in
four of the five versions (α,β,γ,δ). The group [1,2,3,4] is found in
three of those versions (α,β,γ); the group [1,2,3,4,6] is found twice
(versions α and γ). One smaller unit should be mentioned: the ordered
pair [2,3] occurs in all five versions, although its position in version
ε differs from its position in the other four versions.

It is clear from these observations that in the case of Poem VII
the opening stanzas of the poem had the greatest stability. They were
most often perceived as a unit, while the later stanzas show a much
greater freedom of movement (see Table III). It is useful, then, to
examine the opening stanzas in order to determine what might have been
seen by performers and compilers as their unifying thread.

Stanza 1 establishes the poet's persona as a submissive lover, pa-
tient and obedient to the commands of *Amors*. Love rules his emotional
state,[3] but he is passive, awaiting his reward. Stanza 2 can be viewed
to some extent as portraying the negative side of this situation. The
patience and obedience of the persona are here seen as the result of
fear,[4] and his submissive attitude is revealed as a façade, masking his
deep desire.[5] Verses 6-11 bring back a more positive point of view,
that of the great worth of the lady (*presen*, *chausida* -- an indirect
reference) as the reason for the lover's submissiveness. The possessive
adjective *son* in the first verse of stanza 3 can be assumed to have the
lady (*presen*, *chausida*) as its antecedent, in which case it forms a close
grammatical link with stanza 2. But these two stanzas have other bonds
as well. For instance, verses 3-11 of stanza 2, together with the first
three verses of stanza 3 form a chiasmus: "lo cors vol / so don dolens
si soiorna (*a*) . . . q' (because) en tant a randa / cum mars terra
garanda / no a tant gen / presen / cum la chausida / q'ieu ai encobida
(*b*) // Tant sai son pretz fin e certa (*b*) . . . per so fatz ieu qe-1
cors men dol . . . (*a*)". Also, the opening lines of stanza 3 continue
and develop the thought of verses 6-11 of stanza 2, by elaborating on the

lady's worth. Moreover, the key theme of the poem, the tension between the concepts of speech and silence, is present in both stanzas, and is treated in much the same way in both. The first verse of stanza 2 introduces the theme, and heralds the view of it which will be taken, that is, the necessity of a lover's keeping silence concerning his love. This idea is repeated in verse 5 ("ma no s'en clama"), and again in stanza 3, verse 5 ("eu non aus dir qui m'aflama"). The presence of these strong links between stanzas 2 and 3 helps to explain why in all five versions of the poem, these two stanzas form a fixed unit. Stanzas 1-3, seen as a group, are linked overall by their personal viewpoint; the poet is preoccupied throughout these stanzas with the situation and feelings of his persona. Also, these three stanzas share a tone of introductory exposition, establishing quite precisely the state of affairs in which the lover finds himself. It is understandable, then, that these stanzas should in general occur as a unit serving the function of introduction.

In three versions ($\alpha, \beta, \gamma$), stanza 4 appears following the opening unit of stanzas 1-3. This stanza contains no perceptible link to the first three stanzas; the key theme of speech/silence forms its subject-matter, but the theme is treated very differently in stanza 4 than in the preceding stanzas. Speech is here seen in its negative aspect, as the agent of destruction of *Amors*, and as the exclusive property of *fols* and *lausengiers*. An abrupt change in viewpoint is also noticed in the passage from the first three stanzas to stanza 4, signalled by the phrase *fols es qui* which introduces the stanza. This phrase is cast in proverbial form, and indicates the change from a highly personal view of the self of the persona to an impersonal consideration of an external phenomenon, from which the lover explicitly excludes himself in verses 8-11. Further, beginning with stanza 4, the stanzaic mobility increases (the mobility of stanza 4 is 40%), probably in proportion as individuals found Arnaut Daniel's thought difficult to follow, or interpreted it to suit themselves. It seems, then, that stanza 4 marks the beginning of the poem's nucleus, since introductory matter is more susceptible of logical sequence than the remainder of a lyric poem. The scarcity of links between stanzas 3 and 4 thus serves well to indicate the movement from introduction to the main body of the poem.

In versions ɑ and γ, stanza 6 occurs following stanza 4, so that
these versions agree in the ordering 1,2,3,4,6.  This ordering is easily
explicable because of the links to be found between the two stanzas.
First, there is the contrast between the conduct of the *fols* and *lausen-*
*giers* of stanza 4 and the conduct of the lover as described in stanza 6.
The *lausengiers* cause *Amors* to leave (*is desmanda*, v. 6), but the lover
never abandons his lady (stanza 6, v. 6).  Further, where stanza 4 dis-
plays the negative aspect of speech, stanza 6 displays its positive side,
in the form of the *bon chantar* of the poet, which increases with the
lady's favours (as implied in verses 1 and 2), rather than driving away
love, as does the tattle of the *lausengiers*.

Version ɑ concludes the poem with stanza 6; while it is the only
version to do so, the action is none the less explicable on several grounds.
Stanza 6 bears a close resemblance to stanza 1 both in its structure and
in the thoughts it expresses; it also forms an interesting contrast to
this stanza.  Both these aspects are brought into relief by the placing
of stanza 6 in the final position, where it would naturally be compared
and contrasted with the opening stanza of the poem.  The opposition of
the two clauses of verses 1-2 of stanza 1 is echoed by the contrasting
halves of the first sentence of stanza 6 (verses 1-3).  Verse 3 of stanza
1 is closely paralleled by verses 3 and 4 of stanza 6, as is verse 4 of
stanza 1 by the fifth verse of stanza 6.  It is interesting, moreover,
that in stanza 6 the lady is represented as occupying the position of
command possessed by *Amors* in stanza 1.  The closing lines of the two
stanzas form a strong contrast.  Verses 6-11 of stanza 1 express an
attitude of patience and submission (*soffren*, v. 9) on the part of the
lover towards the commands of Love; the corresponding verses of stanza
6, on the other hand, present the reward (the *bona partida* of stanza 1)
as the lover's right, due him because of his obedience, and carrying the
penalty of the loss of merit (*Merces*) if not granted him.  This concept
is presented in the uncompromising form of a logical syllogism, consist-
ing of a major and a minor premise, followed by a conclusion introduced
by *doncs* (therefore).  Such a clear-cut, concise statement is well-suited
to conclude the poem; indeed, verse 11, which constitutes simultaneously
the conclusion of the syllogism and the apodosis of the condition introduced

in the preceding line, leaves nothing further to be said on the subject.

Version γ places stanza 5 after stanza 6, concluding the poem with it. It is interesting to observe that by the juxtaposition of these two stanzas, the conclusive force of stanza 6, which seemed in version α to be so strong, is turned aside by the use of a single word, *pero*, an adverb with adversative force. By the use of this word in verse 1 of stanza 5 the situation of denial of the lover's due reward and the consequent loss of merit, suggested in the closing lines of stanza 6, is rejected; the remainder of the verse continues this development by the presentation, in the indicative mood and the present tense, of the contrary side of joy (*gauzen . . . e sa*, v. 1). Stanza 5 provides a very different sort of conclusion to the poem than does stanza 6. Stanza 6, as a concluding stanza, indicated a movement of thought, a change in viewpoint, between the opening and closing stanzas; stanza 5 marks rather a return to the mood and attitude of the first stanza. *Amors* plays much the same role in stanza 5 as in stanza 1; this may be noted by a comparison of the sixth verse of each stanza ("C'Amors comanda," stanza 1, and "D'Amor, qi-m manda," stanza 5). The tension between speech and silence which underlies the poem is resolved in stanza 5 on the side of silence (verses 3-7 and 8-11). Further, stanza 5 contains within it links, mainly verbal, to all the preceding stanzas, a fact which recommends it as a concluding stanza. For example, the words *paor* and *temen* echo stanza 2, while the idea of a reward already received (*plazer*, v. 2) contrasts with the expectation portrayed in stanzas 1, 3 and 6, and the thought of verses 10 and 11 returns to that expressed in stanza 4.

In version δ, the pair of stanzas [4,6] is also present, but is preceded by stanza 5, rather than followed by it as in version γ just discussed.[6] Following stanza 3, the initial word *pero* of stanza 5 may be read as having explanatory rather than adversative force; stanza 5 thus develops and to some extent comments on the thoughts expressed in stanza 3. Stanza 3 closes with the mention of sight (*vezen*, v. 9), which is the poet's only (*solamen*) comfort (*aizida*), but stanza 5 states (verses 1-3) that the poet is joyous because of a favour (*plazer*) which he has received from his lady, but which Love and Fear command him not to name. Given the context set by stanza 3, this must refer to something other

than the sight of his lady, except that sight has been identified as the
*sole* favour he possesses. This apparent contradiction may be read, how-
ever, as a pleasantry or conceit on the part of the poet, if the last
four verses of stanza 3 are taken to mean, "only sight (of her) is pleas-
ing to me: you see, then, what keeps me alive!" In this case, the open-
ing lines of stanza 5 may be taken as implying that the poet possesses
the pleasure of which he has just spoken but which he is not permitted
(by Love and Fear) to name more explicitly. *Vezen*, then, would be by
implication the *plazer* of stanza 5. Stanza 5 also continues the theme
of "silence enjoined by fear and love" expressed in stanzas 2 and 3.
The closing lines (verses 8-11) of stanza 5 form an excellent transition
to the *lausengiers* theme of stanza 4, and stanza 4 thus becomes an elab-
oration of the theme as introduced in stanza 5. It may be remarked that
the use of *fols* in the first verse of stanza 4 gains a new significance
in this version through its contrast to the actions of the lover, who
has already been shown in stanza 5 to have obtained a reward of his faith-
fulness. The pair of stanzas [4,6] concludes this version as in versions
α and γ.

Version β exhibits the ordering of the stanzas accepted by the ed-
itors of Arnaut Daniel's poetry. The introductory stanzas 1-3 are fol-
lowed by stanza 4, as already discussed in versions α and γ, but the
ordering of the last three stanzas (5,6,7) is unique to this version.[7]
In some respects the order of the stanzas in this version is the least
satisfactory of the five versions. After the extensive treatment in
stanza 4 of the problem of the destruction of love by the evil speech of
the *lausengiers*, the brief return to the theme in lines 8-11 of stanza
5 seems anticlimactic and repetitive. Stanza 6 likewise presents prob-
lems when seen in the context of stanza 5. The situation set forth in
stanza 5 is that of the lover who has received a favour from his lady,
although he is not at liberty to describe it; yet in stanza 6 the lover
complains of lack of encouragement (verses 1-3), and reminds his lady
that prestige will be lost if she does not reward him for his faithful
love (verses 6-11). One possible interpretation is to assume that stanza
5 represents a moment of enjoyment for the lover and stanza 6 a moment
of unhappiness, since it has been established in stanza 1 (verses 1-3),

and reiterated in stanza 6 (verses 3 and 4), that the lover is entirely
dependent on Love and his lady for his joy, which is by definition fleet-
ing. Version β is one of the two versions which include the *tornada*,
stanza 7, addressed to "Mieills-de-ben." It is noteworthy that in this
version the *tornada* is linked to the body of the poem through its posi-
tion following stanza 6. The closing lines of stanza 6 contain a remind-
er to the lady of the consequences of her not being mindful of her lover
(*oblida*); the *tornada* frames a request to the lady for reassurance that
the lover has not been forgotten (*oblida*).

Version ε contains the most unusual stanza-order of all the versions
of the poem. The juxtaposition of stanzas 1 and 4 creates an interesting
contrast between the state of loyal, patient *expectation expressed in*
stanza 1 and its opposite as portrayed in verses 1-7 of stanza 4. Verses
8-11 of stanza 4 then serve to reaffirm the initial situation, returning
to the confident attitude of stanza 1. The situation changes suddenly
in stanza 2, which portrays the lover as fearful, with his desire unful-
filled (verses 1-4). The idea of pretense (*feignen*, stanza 4, v. 9;
*feign*, stanza 2, v. 3) forms a link, stanza 4 showing the necessity for
pretense as a defense against gossip and stanza 2 portraying it as nec-
essary between the lover and his lady. The pair of stanzas [2,3] appears
in version ε as in all the other versions. Stanza 6 follows stanza 3,
and is juxtaposed rather than linked to it. However, in the context of
stanza 3, verses 2-3 of stanza 6 can be viewed as a reproach by the lover
to his lady for allowing him no more *socors* than merely the sight of her;
verses 10-11 can then be seen as a reinforcement of this plea. Stanza 5
follows stanza 6, as described in version γ, and to much the same effect.
It should be noted, however, that stanza 7, following stanza 5, appears
to have no link with anything preceding, since the force of *oblida* in
stanza 6 is in this version negated by the presence of stanza 5 following
it.

While a case can be made, on the basis of literary analysis, for the
choice of any of the five versions as a "best" ordering, it seems clear
through analysis of stanzaic mobility that the choice should lie among
the three versions (α,β and γ) which concur in the arrangement of four
of the seven stanzas: 1,2,3,4 (see Table I). Of these three versions,

two (α and γ) agree further in the placement of stanza 6 following the
opening four stanzas (1,2,3,4,6). The fact that the pair of stanzas
[4,6] is also found in version δ indicates that the ordering 1,2,3,4,6
is to be accepted. There then remains the problem of a choice between
version α and γ, the former concluding with stanza 6 (1,2,3,4,6), the
latter placing stanza 5 in the final position (1,2,3,4,6,5). Although
its mobility is the highest of all the stanzas of Poem VII, stanza 5 is
probably not apocryphal, since it is present in four of the five versions.
Moreover, it has a frequency of occurrence of .40 in the sixth place (as
in version γ), as compared with .20 in the fourth or fifth place (see
Table I). This fact argues strongly for the final choice of version γ
as the "best" ordering of Poem VII.

POEM X

Like Poem VII, Poem X consists of seven stanzas (six stanzas plus
a *tornada*). Poem X, however, survives in eight versions, found in a
total of fourteen manuscripts. For the purposes of this analysis, only
seven of the eight versions will be considered, because the version found
in manuscript R rearranges the stanzas internally, by combining the first
half of one stanza with the second half of another, thus presenting a
different kind of problem. As in the case of Poem VII, the remaining
seven versions have been labelled with Greek letters. Version α exists
in one manuscript (Sg), and shows the ordering 1,2,4,3,5,6,7. Version β
(MSS DHU) contains the ordering accepted by Toja and used as the base
version for this analysis: 1,2,3,4,5,6,7. Version γ (MS C) arranges
the stanzas in the order 1,4,2,6,3,5,7; version δ (MSS AB) has the order-
ing: 1,3,4,2,6,5,7. Version ε (MSS IKN[2]) contains the ordering: 1,2,
4,5,3,6,7. Version ζ (MS a) arranges the stanzas in the ordering: 1,4,
2,3,5,6,7. Lastly, version η (MSS NV) has the ordering 1,2,4,3,6,5,7
(see Table II).

A comparison of Fig. II with Fig. I will point up the complexity of
Poem X's tradition, as well as illustrating some interesting similarities
between the traditions of the two poems. It is evident at first glance
that the general appearance of the graphs is much the same. In both
cases, the first and last stanzas remain (where present) in the first

and last positions, and are never transposed to any other position.  Stanzas 2, 3 and 4 form a circuit in both cases, but while for Poem VII the circuit is a simple permutation, for Poem X the circuit is itself composed of three closed loops, indicating that each pair of stanzas within the group (2,3; 3,4; 4,2) interchanges places within itself (and in addition stanza 3 moves outside the circuit to the fifth place).  Also, in both poems, stanzas 5 and 6 form a closed loop, although in Poem VII stanza 4 also moves to the fifth place (forming another closed loop), and in Poem X, stanza 6 moves to the fourth place, forming another circuit.

As might be expected, the overall mobility of the stanzas of Poem X is considerably larger than that of the stanzas of Poem VII (see Table III).  It is interesting to note, however, that this increased mobility is found in the first part of the poem (stanzas 2, 3 and 4):  the mobility of stanzas 5 and 6 of both poems is comparable.[8]  This seems to indicate that Poem X was not perceived as possessing an identifiable introductory section, but was rather seen as a more purely lyrical piece of a meditative rather than logically progressive nature.  It is also worthy of note that, considering stanzas in pairs, Poem VII contains nine cases of unique occurrence of pairs ([4,5], [5,6], and [6,7] in version β; [3,5] and [5,4] in version δ; and [1,4], [3,6], and [5,7] in version ε). Poem X, on the other hand, contains only three unique pairs ([6,3] in version γ; [1,3] in version δ; and [5,3] in version ε).  However, no pair of stanzas occurs more than four times among the seven versions; there is no equivalent in Poem X to the group of stanzas [1,2,3] found in all but one version of Poem VII, or to the pair [2,3] which occurs in every version.  Thus, in Poem X, the individual stanzas seem  to have been considered as discrete units, the scarcity of unique pairs being merely a result of the larger number of versions.

Although the complexity of Poem X's situation permits less certainty than in the case of Poem VII, none the less an examination of the frequency of occurrence of each stanza in each place (see Table II) does help to clarify the situation.  It is clearly preferable, for instance, that the "best" ordering should include stanza 2 in the second place. Further, stanza 3 has its greatest frequency of occurrence in the fourth place, rather than in the third, while stanza 4 occurs most often in the

third place. Stanza 5 is found equally often in the fifth or sixth place, but the frequency of occurrence (.57) of stanza 6 in the sixth place suggests that the "best" ordering should place stanza 5 rather in the fifth place than the sixth. Stanza 7, like stanza 1, undergoes no transposition. It follows, then, that the "best" ordering of Poem X should be: 1,2,4, 3,5,6,7. This ordering is in fact found in version α (MS Sg).

The choice of version α as a "best" ordering can also be defended on literary grounds. Stanza 1 is concerned primarily with the poet and his craft; stanza 2 with his lady. The final verses of stanza 1, however, provide a graceful transition, since their thought is carried over and amplified in the opening verses of stanza 2. The use of paired words (adjectives and verbs), found in almost every verse of stanza 1 (*coind'e leri*, v. 1; *capuig e doli*, v. 2; *verai e cert*, v. 3; *plan'e daura*, v. 5; *manten e governa*, v. 7), predominates also in the first two verses of stanza 2 (*meillur et esmeri*, v. 1; *serv e coli*, v. 2). Verses 4-7 of stanza 2 describe the extent of the poet's love; this theme is continued and amplified in verses 1-5 of stanza 4. Stanzas 2 and 4, however, are also linked in other ways. The opening verse of stanza 4 echoes verse 6 of stanza 2 (*am* and *cor*, stanza 4, v. 1; *amors* and *cor*, stanza 2, v. 6), and the water-image of *sobretracima* (stanza 4, v. 4) recalls that of stanza 2, v. 6 (*plou*).

Stanza 3, in this ordering, constitutes the central stanza of the poem, and the symmetry of the stanza's internal structure suits it well for this position. The first three verses of stanza 3 are pious in character, speaking of the offering of masses and the lighting of candles in order to obtain from God success in an endeavour; in these verses, there is nothing to indicate the nature of the undertaking. Verse 4 is transitional in character, mentioning the lady, but in military rather than erotic terms ("on no-m val escrima"). Verses 5-7, on the other hand, are openly erotic, and concerned with physical, sexual attraction. Stanza 3, moreover, in its position following stanza 4, elaborates on the concept of the tyrannical attitude of the lady as introduced in verses 4-7 of stanza 4: her attitude is so unbending that the lover finds it necessary to offer masses and candles to God to beseech aid in winning her. The extent of the lady's hardness is pointed up by the mention of "mil messas"

and of two types of candles.

Stanza 5 continues the thought of stanza 3, the extent of the poet's desire for his unyielding lady, but the mood changes from the prayerful (stanza 3, vv. 1-3) to the threatening (stanza 5, vv. 5-7). The opening verses of stanza 5 are linked to stanza 3 by the juxtaposition of the city-names, *Roma* and *Luserna*. Moreover, the movement from sacred to profane of stanza 3 is echoed in reverse by verses 1 and 2 of stanza 5 (*emperi*, v. 1; *apostoli*, v. 2).

The repetition of *maltraich* (stanza 5, v. 5) in the first verse of stanza 6 forms the most obvious verbal link between these two stanzas, but they are also linked by the use of *soferi* in verse 1 of stanza 6, echoing the thought of death (*auci*) in the final verse of stanza 5. Stanza 6 can also be seen as a development of the situation expressed in stanza 5. Although in stanza 5 the poet threatens his lady with damnation if she refuses him his reward (*un baisar*, stanza 5, v. 6), he admits in stanza 6 that in spite of his ill-treatment he has never ceased to love her or to compose poems for her. The statement of the strength of the lover's feeling in verses 5-7 of stanza 6 leads well into stanza 7, where the hopelessness of his love is emphasized by the images chosen (*amas l'aura*, v. 1; *chatz la lebre ab lo bou*, v. 2; *nadi contra suberna*, v. 3), thus recalling the preceding four stanzas.

A poem such as Poem X is thus even better suited to quantitative analysis than Poem VII, due to the more complicated and less easily organized nature of its tradition, which is in turn a result of the almost purely lyrical, rather than logical, character of the poem's content. Indeed, it seems that the more complicated the transmission of a poem, and the less easily apparent any pattern to the variations, the more useful this technique can be in clarifying the textual situation. Although many factors, both literary and codicological, finally affect an editor's choice of a "best" version of a poem, consideration of the stanza-ordering is essential, and can best be achieved through an objective analysis such as that explored in this paper.

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TEXT OF POEM VII, VERSION γ[9]

(1)

```
1    Anc ieu non l'aic, mas ella m'a
2    totz temps en son poder Amors,
3    e fai-m irat, let, savi, fol,
4    cum cellui q'en re no-is torna,
5    c'om no-is deffen qui ben ama;
6    c'Amors comanda
7    c'om la serv'e la blanda,
8    per q'ieu n'aten
9    soffren,
10   bona partida
11   qand m'er escarida.
```

(2)

```
1    S'ieu dic pauc, inz el cor m'esta
2    q'estar mi fai temen paors;
3    la lenga-is feign, mas lo cors vol
4    so don dolens si soiorna;
5    q'el languis ma no s'en clama,
6    q'en tant a randa
7    cum mars terra garanda
8    no a tant gen
9    presen
10   cum la chausida
11   q'ieu ai encobida.
```

(3)

```
1    Tant sai son pretz fin e certa
2    per q'ieu no-m puosc virar aillors;
3    per so fatz ieu qe-l cors men dol,
4    que qan sols clau ni s'aiorna
5    eu non aus dir qui m'aflama;
```

```
6     lo cors m'abranda
7     e-ill huoill n'ant la vianda,
8     car solamen
9     vezen
10    m'estai aizida:
11    ve-us qe-m ten a vida!
```

(4)

```
1     Fols es qui per parlar en va
2     qier cum sos iois sia dolors!
3     Car lausengier, cui Dieus afol,
4     non ant ies lenguet'adorna:
5     l'us conseill'e l'autre brama,
6     per qe-is desmanda
7     Amors tals fora granda.
8     Mas ieu-m deffen
9     feignen
10    de lor brugida
11    e am ses faillida.
```

(6)

```
1     Maint bon chantar levet e pla
2     n'agr'ieu plus fait, si-m fes socors
3     cella qe-m da ioi e-l mi tol;
4     q'er sui letz, er m'o trastorna,
5     car a son vol me liama.
6     Ren no-il desmanda
7     mos cors, ni no-il fai ganda,
8     ans franchamen
9     li-m ren:
10    doncs, si m'oblida
11    Merces es perida.
```

(5)

1    Pero gauzen mi ten e sa
2    ab un plazer de que m'a sors,
3    mas mi no passara ia-l col
4    per paor q'il no-m fos morna,
5    q'enqera-m sent de la flama
6    d'Amor, qi-m manda
7    que mon cor non espanda;
8    si fatz, soven
9    temen,
10   puois vei per crida
11   maint'amor delida.

TEXT OF POEM X, VERSION α[10]

(1)

1    En cest sonet coind'e leri
2    fauc motz e capuig e doli,
3    que serant verai e cert
4    qan n'aurai passat la lima;
5    q'Amors marves plan'e daura
6    mon chantar, que de liei mou
7    qui pretz manten e governa.

(2)

1    Tot iorn meillur et esmeri
2    car la gensor serv e coli
3    el mon, so-us dic en apert.
4    Sieus sui del pe tro q'en cima,
5    e si tot venta-ill freid'aura,
6    l'amors q'inz el cor mi plou
7    mi ten chaut on plus iverna.

(4)

| | |
|---|---|
| 1 | Tant l'am de cor e la queri |
| 2 | c'ab trop voler cug la-m toli |
| 3 | s'om ren per ben amar pert. |
| 4 | Q'el sieus cor sobretracima |
| 5 | lo mieu tot e non s'eisaura; |
| 6 | tant a de ver fait renou |
| 7 | c'obrador n'a e taverna. |

(3)

| | |
|---|---|
| 1 | Mil messas n'aug e-n proferi |
| 2 | e-n art lum de cer'e d'oli |
| 3 | que Dieus m'en don bon issert |
| 4 | de lieis on no-m val escrima; |
| 5 | e qan remir sa crin saura |
| 6 | e-l cors q'es grailet e nou |
| 7 | mais l'am que qi-m des Luserna. |

(5)

| | |
|---|---|
| 1 | No vuoill de Roma l'emperi |
| 2 | ni c'om m'en fassa apostoli, |
| 3 | q'en lieis non aia revert |
| 4 | per cui m'art lo cors e-m rima; |
| 5 | e si-l maltraich no-m restaura |
| 6 | ab un baisar anz d'annou |
| 7 | mi auci e si enferna. |

(6)

| | |
|---|---|
| 1 | Ges pel maltraich q'ieu soferi |
| 2 | de ben amar no-m destoli, |
| 3 | si tot me ten en desert, |
| 4 | c'aissi-n fatz los motz en rima. |
| 5 | Pieitz trac aman c'om que laura, |

6       c'anc plus non amet un ou

7       cel de Moncli n'Audierna.

(7)

1       Ieu sui Arnautz q'amas l'aura,

2       e chatz la lebre ab lo bou

3       e nadi contra suberna.

NOTES

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Toronto, for helpful discussions and comments during the preparation of
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to this method of analysis.

[1] This is the procedure followed by Toja in his edition of Arnaut
Daniel's poetry:  Gianluigi Toja, *Arnaut Daniel: Canzoni, Edizione Critica* (Florence 1960).

[2] Toja (at n. 1) 235-9.

[3] Stanza 1.3.

[4] Stanza 2.2.

[5] Stanza 2.3-4.

[6] Stanza 5 has a mobility of 60%.

[7] The pairs [4,5], [5,6], and [6,7] do not appear in any other version.

[8] Stanza 7 is a special case.  It has already been noted that in
Poem VII it is present in only two of the five versions, but where present it is invariably found in the final position; in Poem X, stanza 7
is always present and appears always in the final position.

[9] The text is that of Toja (at n. 1) 235-9, with the stanzas reordered to represent Version γ.  Note that Toja has chosen β as a base
(MSS AcGQ).

[10] The text is that of Toja (at n. 1) 271-4, with the stanzas reordered to represent Version α.  Note that Toja has chosen β as a base
(MSS DHU).

TABLE I

|   | I | II | III | IV | V | VI | VII |
|---|---|----|-----|----|---|----|-----|
| 1 | 1.00 | 0 | 0 | 0 | 0 | 0 | 0 |
| 2 | 0 | .80 | .20 | 0 | 0 | 0 | 0 |
| 3 | 0 | 0 | .80 | .20 | 0 | 0 | 0 |
| 4 | 0 | .20 | 0 | .60 | .20 | 0 | 0 |
| 5 | 0 | 0 | 0 | .20 | .20 | .40 | 0 |
| 6 | 0 | 0 | 0 | 0 | .60 | .40 | 0 |
| 7 | 0 | 0 | 0 | 0 | 0 | 0 | .40 |

Frequency table for Poem VII, showing the absolute frequency of occurrence of each stanza (vertical axis) in each place (horizontal axis). The figures have been rounded to the nearest hundredth. Diagonal lines represent version of poem used in assigning stanza-numbers (Version $\beta$).

TABLE II

|   | I | II | III | IV | V | VI | VII |
|---|---|----|-----|----|---|----|-----|
| 1 | 1.00 | 0 | 0 | 0 | 0 | 0 | 0 |
| 2 | 0 | .57 | .29 | .12 | 0 | 0 | 0 |
| 3 | 0 | .12 | .12 | .43 | .29 | 0 | 0 |
| 4 | 0 | .29 | .57 | .12 | 0 | 0 | 0 |
| 5 | 0 | 0 | 0 | .12 | .43 | .43 | 0 |
| 6 | 0 | 0 | 0 | .12 | .29 | .57 | 0 |
| 7 | 0 | 0 | 0 | 0 | 0 | 0 | 1.00 |

Frequency table for Poem X, showing the absolute frequency of occurrence of each stanza (vertical axis) in each place (horizontal axis). The figures have been rounded to the nearest hundredth. Diagonal lines represent version of poem used in assigning stanza-numbers (Version $\beta$).

TABLE III

| STANZA | POEM VII | POEM X |
|--------|----------|--------|
| 1 | 0% | 0% |
| 2 | 20 | 43 |
| 3 | 20 | 88 |
| 4 | 40 | 88 |
| 5 | 60 | 57 |
| 6 | 60 | 43 |
| 7 | 0 | 0 |

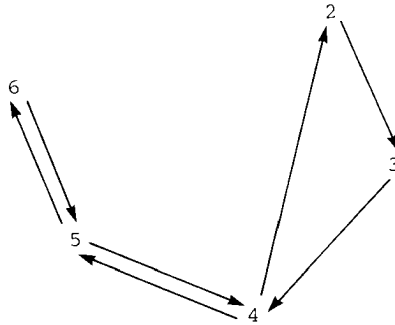Comparative table of stanzaic mobility in Poems VII and X.

FIGURE I

POEM VII, CIRCUIT GRAPH

1

7



FIGURE II

POEM X, CIRCUIT GRAPH

1

7