

I

Basic information

Trouvère: Hugues III d'Oisy

Incipit: ...*Maugré tous sains et maugré Dieu aussi*

Numbering: RS 1030; Li 114, 2; Ti 601

Online catalogue:

Refrain: [link](#)

Type(s): sirventes, crusade

Base version(s): [M](#)

Editions:

Text only, with English translation: Barbieri and Paterson, [Lyric Responses](#)

Text and music, with English translation: Dillon

II

Sources and versions

Sources:

With attribution: Y

[M 50](#) ; [T 53](#)

Verse number and/or order variable: N

Alternative melodic versions: N

VERSION 3

III Form

Versification:

Catalogue: Mö 902, 1

Poetic form:

Number of stanzas: 3

Lines per stanza: 8

Form: *coblas doblas*

Stanza form (by line of poetry):

Rhyme scheme: a b a b b a b a

Syllable pattern: 10 10 10 10 10 10 10 10

Rhyme sounds:

	1-2	3
a:	-i	-a
b:	-ans	-ier

Musical form(s):

Version 1:

Pedes cum cauda, pedes cum versibus

ABAB CDC'D'

Rhyme words

[from M]

a rhyme

-i (1-2)

[...]I

aussi

fi

faillie

pri

ci

failli

merci

-a (3)

ala

decha

ala

emporta

b-rhyme

-ans (1-2)

[...]ans

vegnans

preechemans

grans

avenanz

joianz

recreanz

puissanz

-ier (3)

preechier

reprovier

reconchier

estoier

IV

Song's environment

WHO:

Trouvère (self-referencing): N

Other trouvères: Y

Who: Conon de Béthune

Where: 'Quenes' (I, 4; II, 9; III, 17)

People (identified): Y

Who: Philippe Auguste ['king']

Where: 'vo roi' (II, 14, II, 16)

People (unidentified): Y

Who: 'gent' 'uns seuz'

Where: 'gent' (III, 18, III, 19)

Personifications: N

Affective categories: Y

Traitor: 'recreanz' (II, 13)

Anatomy: N

Literary/historical characters: N

Spiritual personas:

God: 'Dieu' (I, 3; I, 7; II, 12); 'Damedieu' (II, 15)

Saints: 'tous sainz' (I, 3)

Animals: N

WHERE:

Places (specified, implied): Y

Jerusalem: Y

Acre: Y

France: Y

Béthune: Y

Beaupré:

Places (unspecified): Y

Holy Land: implied by the context, references to king, to preaching, to the cross

Home: 'son lieu' (III, 21)

Spaces (indoors): N

Spaces (outdoors): N

Nature: N

Objects: Y

Cross: 'croiz' (III, 23)

MOVEMENT, LOCATION:

Departure: Y

Leave: 's'en ala' (III, 17)

Carry away: 'enporta' (III, 24)

Separation: N

Return: Y

Return: 'revient' (I, 4); 'vegnans' (I, 4)

Stay/remain: Y

Remain: 'remaindroiz' (II, 14); 'remanoit decha' (III, 19)

Travel: N

WHEN:

Events (historical): Y

Third Crusade, c. 1190

Events (imaginary): N

Temporal cues: Y

Now: 'or' (II, 13)

Tenses/MOODS: Y/N

[details]

Seasons: N

Weather, temperature: N

SONG, MUSIC, SOUND:

Performance (human voice): Y

Be silent: 'ne chantez maiz' (II, 9)

Performance (avian): N

Performance (instruments): N

Dialogue: N

Reported speech or song: N

Other sounds: Y

Non-verbal expression: 'fi' (I, 6)

Song, text and speech categories: Y

Song (general): 'chançonz' (II, 10)

Curse: 'mal soit' (I, 4); 'honiz soit' (I, 6; I, 6)

Entreat, pray: 'pri' (II, 9)

Preach, pontificate: 'preechemans' (I, 5), 'preechier' (III, 18); 'sermouner' (III, 18)

Reproach: 'reprovier' (III, 20)

ADDRESS:

Direct address: Y

Named individual in song: Conon

Envois: N

Dispatch language: N

SOCIAL CUES:

Feudal language: Y

Worth, price, value: 'avenanz' (II, 10)

Strength, power: 'puissanz' (II, 15)

Bravery, pride, courage: 'preus' (III, 17)

Titles: N

Family designations: N

Religious designations: N

THOUGHTS, FEELINGS, SENSATIONS:

Love: N

Desire, longing: N

Thought: N

Memory, remembrance: N

Hope: N

Joy: Y

Joy: 'joianz' (II, 12)

Wonder: N

Fear: N

Folly: N

Lie/tell truth: N

Consolation: N

Overwhelmed: N

Sadness: N

Anger: N

Shame, shameful, ugly: Y

Shame. shameful: 'honiz soit' (I, 6; I, 6); 'honteuse' (II, 11); honte (III, 20)

Failure: 'faura' (I, 8); 'failli' (I, 8; II, 14)

Disgust, disgusting: 'reconchier' (III, 21); 'orz' (III, 22)

Pain: N

Forgive, charity: Y

Mercy: 'merci' (II, 16)

Death: Y

Death, die: 'morir joianz' (II, 12)

Wise: Y

Senses: Y

Sight: 'verra' (I, 7)

V

Song networks

Contrafacta (same melody, different text): N

Citation in other songs: N

Citations of other songs: Y

[1] **Attribution:** Y
Conon de Béthune

Incipit: *Ahi! Amours, con dure departie*

Number: RS 1125; Li 50, 1; Ti 647, 1

Online catalogue:
Refrain: [link](#)
ConMed:

Citation detail:
Versification
Verbal echo
Direct address to themes and author

[2] **Attribution:** Y
Conon de Béthune

Incipit: *Bien me deüssie targier*

Number: RS 1314; Li 50, 4; Ti 743

Online catalogue:
Refrain: [link](#)
ConMed:

Citation detail: tbc
Versification
Verbal echoes
Direct address to themes and author, with the envoi referencing Hugues

Shared versification: Y
[details] (could this be done through Mölk searches?)

Details:

Citation in romances: N

Other citations: tbc

Text:

Location:

Context:

Sources:

VERSION 3

VI

Other things

Total number of transmissions in song-only contexts:

2

Total number of transmissions in non-songbook sources:

0

Total number of verse orders:

1

Total number of melodic versions:

0

Total number of contrafacta:

0

Total number of romance citations:

0

Total number of other citations:

2

Dateable evidence:

Y

VII

Notes and follow-up

Notes, observations:

ED currently leaving these empty, pending decisions re format [25/11/23]

Things to follow up on:

ED follow up on how best to represent detail of intertextual/network interactions [25/11/23]

IX

Key bibliography

Best detailed break-down of the relationship to Conon's songs in Luca Barbieri's commentaries to the three songs on the Warwick Crusade Lyrics website. Contains references to earlier scholarship to identify the relationship between the three songs.

Reflections

LOG

VERSION 3