



CLASSIQUES
GARNIER

« Iberia. 2018 entries », *Encomia*, n° 40-42, 2016 – 2018, *Bulletin bibliographique de la Société internationale de littérature courtoise*, p. 487-492

DOI : [10.15122/isbn.978-2-406-10958-7.p.0487](https://doi.org/10.15122/isbn.978-2-406-10958-7.p.0487)

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IBERIA

2018 entries

I. COLLECTIONS

MACHADO, Ana Maria, ALVES, Hélio J. S., FARDILHA, Luís and SILVA, Maria Graciete, coords. *Arte poética e cortesia. O Cancioneiro Geral* revisitado. Lisboa: Colibri, 2018, p. 287.

This book brings together a set of studies on the *Cancioneiro geral*, by Garcia de Resende, in celebration of the 500th anniversary of its publication (1516). The articles included approach the *Cancioneiro* from a variety of perspectives (its poetics and rhetoric, the historical data it provides...), thus composing a rather multi-faceted overview. (IBD)

Keywords: conference proceedings.

II. TEXTS

[none reported]

III. STUDIES

ALMEIDA, Isabel, “Imagens de reis, celebrações de impérios. O *Cancioneiro Geral* de Garcia de Resende e o *Cancionero General* de Hernando del Castillo: notas para uma comparação”. *Arte poética e cortesia*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 39-49.

The author compares general intentions of *Cancioneiro geral* by Garcia de Resende, and of *Cancionero General* by Hernando del Castillo. She highlights

the convergence between King Manuel I's politics and the way Garcia de Resende conceived his songbook. In addition to the sovereign's panegyric, the king's conciliatory policy is mirrored in the *Cancioneiro* thanks to the dignified references to the enemies of the former king, John II. (IBD)

Keywords: court poetry, empire.

ANTUNES, Maria Helena Marques, "Poesia colectiva e círculos poéticos: o caso dos poetas «acidentais»". *Arte poética e cortesania*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 235-245.

Study of the compositions of four poorly represented poets in the *Cancioneiro geral* of Garcia de Resende (Diogo de Almeida, Gaspar de Figueiró, Afonso Pires, D. Carlos), but whose works are significant, both for the architecture of the songbook, and for the apprehension of some dynamics inherent to poetic circles and courtly life. (IBD)

Keywords: court poetry, collective poetry.

BOTTA, Patrizia, "A arte das rubricas no *Cancioneiro Geral*". *Arte poética e cortesania*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 105-139.

The author recalls the conclusions reached in three previous articles that she has written on the headings of Garcia de Resende's *Cancioneiro geral* and carries on with the analysis of these paratexts. She argues that the rubrics will have been the work, not of the authors of the poems, but of the compiler, Garcia de Resende, and she highlights some recurring traits: the inclination for realism (evident in the careful explanations that summon historical and geographical data, as well as details on the poets' lives and on daily life) and literary consciousness (evident in the technical commentaries and in the way he helps the reading of more obscure texts). (IBD)

Keywords: songbooks, court poetry.

BUESCU, Ana Isabel, "Um testemunho de excepção. Garcia de Resende e a «Hida da infanta D. Beatriz pera Saboya»". *Arte poética e cortesania*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 75-87.

Study of Garcia de Resende's account of the departure of Infanta D. Beatriz, king Manuel I's daughter, to marry Charles II, duke of Savoy. The author emphasizes the testimonial character of the account, since Resende has accompanied the wedding preparations and the farewell parties. She also frames the occasion in socio-political terms concerning the conflict between the Habsburgs and the Valois. (IBD)

Keywords: court poetry.

CARRETO, Carlos Fonseca Clamote. "La langue coupée: anthropophagie et métamorphose dans Philomena". *Sigila* 42, 2018, 63-77.

Study of Chrétien de Troyes as translator of Ovid, especially in the case of his *translatio* of the tale of Procne and Philomela. The author questions the reasons for the choice of this myth and articulates it with obsessive images of the fragmented body following the transgression of a ban, of the imposition of a secret as a mutilation, of anthropophagy and of animal metamorphosis. He further considers that these processes metaphorically reflect a fundamental process of medieval writing, the rewriting. (IBD)

CARVALHAL, Hélder, “Poder, género e estatuto social. Novas interpretações em torno da corte renascentista ao tempo do *Cancioneiro Geral* de Garcia de Resende”. *Arte poética e cortesia*. [C – MACHADO – ALVES – FARDILHA, and SILVA]: 51-74.

Presentation of praised and criticized male and female models at Garcia de Resende’s *Cancioneiro geral*. The author focuses primarily on how masculinity is expressed and to what extent this representation may have contributed to the social rise of some courtiers. (IBD)

Keywords: power, gender, court poetry, court, social mobility.

FRANCO, Marcia Arruda. “«Comigo me desavim» fez 500 anos. A reinvenção da arte poética trovadoresca”, *Coloquio letras* 197, 2018, 71-81. The article highlights the success and the timeliness of one of Francisco de Sá de Miranda’s compositions that integrates Garcia de Resende’s *Cancioneiro geral*. The author goes through contemporary readings and reworking of the poem «Comigo me desavim», including Brazilian popular music (MPB) and Portuguese rock. Multiple authors are evoked in whose work the presence of the old court poem can be spotted, such as Alexandre O’Neil, Maria Teresa Horta and Vasco Graça Moura. (IBD)

Keywords: poetry, intertextuality, reception, neo-trobadours.

GOUVEIA, Mário de. “O *Chronicon conimbricense* e o arquétipo bíblico de realeza sagrada no Portugal do século XII”. *Revista de História das Ideias* 36, 2018, 83-95.

After presenting the 12th-century manuscript from the Santa Cruz de Coimbra’s monastery and its editions, the author studies the analytical text that it contains and compares the section referring to the first Portuguese King, D. Afonso Henriques, with passages on biblical and ecclesiastical events. He argues that the presentation of the warrior value of the founding king and of the beginnings of the kingdom closely articulates with the mental framework of the monks, especially in what concerns the references to theory of the Six Ages of the World, by Saint Augustine. (IBD)

Keywords: annals, historiography, kingship.

HENRIQUES, Luís, “Retórica e exemplaridade no poema heróico de Luís Anriques *Ao Duque de Bragança, quando tomou Azamor, em que conta como foi*”. *Arte poética e cortesia*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 89-103.

Study of the poem by Luís Anriques, *Ao Duque de Bragança, quando tomou Azamor, em que conta como foi*, considered one of the first attempts at composing an epic poem of classical matrix in Portugal. The author highlights the Renaissance aesthetic values in the poem, as well as the presence of *topoi* dating back to the earliest epic texts, such as the *Iliad*, namely the ideal of the general-soldier, applied to D. Jaime, head of the expedition, and the pronunciation of a military harangue. (IBD)

Keywords: rhetoric, Azamor, court poetry.

MACHADO, Ana Maria, “Os pecados capitais no *Cancioneiro Geral*”. *Arte poética e cortesia*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 157-178.

Study of the *Trovas* by Dom Joham Manuel, Chief Chamberlain, on the seven deadly sins, included in the *Cancioneiro geral*. The author compares this composition with other works on the same theme (“Confession rimada”, by Fernán Pérez de Guzman; “Coplas contra los pecados mortales”, by Juan de Mena; *Tratado de confissão*, 1489; *O breve memorial dos pecados e cousas que pertencê ha coõfissã bordenado por Garcia de Resende...*, 1512) highlighting similarities and differences, as well as how these compositions are representative of the mentality of the time. (IBD)

Keywords: court poetry, religious literature, bewilderment of the world.

MARTÍNEZ TORREJÓN, José Miguel, “Sátiras, surpresas e safadezas. Da sequência poética à sequência nas miscelâneas”. *Arte poética e cortesia*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 247-278.

Study of four 16th- and 17th-century prosimetric miscellany: *Miscelânea Pereira de Foios*, *Miscelânea sebástica da Ajuda*, *Livro de Gil Nunes de Leão* and *Caderno de várias curiosidades*. These books deal with different themes, such as the government of king Sebastião and the disaster of Alcácer-Quibir, the Iberian union and the Restoration of independence, sexuality and the marriage of Catarina de Bragança with Charles II of England. The author emphasizes the intertwining and dialogue that can be established among the various compositions collected in each miscellany, which has implications for both the meaning of the different pieces and the overall purpose of each studied book. (IBD)

Keywords: songbooks, court poetry, King Sebastian, satire, politics.

MORÁN CABANAS, Maria Isabel, “A gangorra de Castela no *Cancioneiro Geral*: contextualização e interpretações à luz da tradição satírica”. *Arte poética e cortesia*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 207-234.

In the framework of the satire against clothing, usually used by men, a very frequent topic in *Cancioneiro geral*, the author focuses on the analysis of the series of poems about the “gongorra” that Lopo de Sousa brought from Castile to Portugal. The historical-social context is presented, especially the ongoing wars and the debates between fashions in different kingdoms. The semantic polyvalence of the term “gongorra” is considered, since the word can refer to either a type of hat or a venereal disease. Finally, identification is proposed for a Gasmão mentioned in the poems. (IBD)

Keywords: Garcia de Resende, court poetry, clothes, Pedro Homem, Roussillon.

OSÓRIO, Jorge A. “«Laa vos mando treladas / as que me podem lembrar», Resende e o seu *Cancioneiro Geral*”. *Arte poética e cortesia*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 11-38.

This study seeks to trace the formation of the *Cancioneiro*, by Resende. To this end, the author considers the context of the court, some particular songbooks used by Resende, such as João Rodrigues de Sá’s songbook, and the *Cancionero general*, by Hernando del Castillo, understood as model. Some internal information is highlighted, such as the organization of the volume and some of the topics addressed that lead us to the most important traits of the courtly culture of the time. (IBD)

Keywords: songbooks, court poetry, courtly culture.

RIBEIRO, Cristina Almeida, “Uma estranha confissão e algumas peças mais: João Gomes da Ilha no *Cancioneiro Geral*”. *Arte poética e cortesia*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 179-195.

Study of the poetry by João Gomes da Ilha, included in *Cancioneiro geral*, especially some *trovas*, designated as “Confession” in its heading. The author compares this composition with other “confessions” and underlines the heterodox character of the poem under study since its author lists the sins he does not want to renounce and imagines possible penances. (IBD)

Keywords: Garcia de Resende, court poetry, *trovas*, dialogue, satire.

RUI, Mateus. “Bards and Gleemen: from the Middle Ages to Robert Jordan’s *The Wheel of Time*”. *Anglo-saxónica*, série III, 15, 2018, 117-135. Study on the medieval framing of Robert Jordan’s *The Wheel of Time*. The author mentions several aspects of the work that refer to the medieval period, such as the battle between the Creator and Evil, or the inspiration in historical

and literary characters, namely those of Arthurian matter. He focuses on the character of Thom Merrillin, who embodies the paradigm of the traveling poet/jester/bard/storyteller. (IBD)

Keywords: Arthurian novels, intertextuality, reception.

SILVA, Maria Graciete, “*A vida posta em balança: interpelação e desconcerto em alguns poemas de Jorge de Resende*”. *Arte poética e cortesania*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 197-205.

Study of the poetic works of Jorge Resende (brother of Garcia de Resende), collected in *Cancioneiro geral*. The author draws her attention to this author's preference for brief and formally fixed compositions. The uniqueness in the approach of topics such as the confrontation between firmness/cruelty and love/ death is stressed, as well as the introspective character of this poet's production and his ability to multiply himself in various *fictae-personae*. (IBD)

Keywords: court poetry, bewilderment of the world, rhetorical questioning, introspection.

TARRÍO, Ana María S., “Fernão Brandão, *Cancioneiro Geral*, Barcarrota: (com)versos y enigmas”. *Arte poética e cortesania*. [C – MACHADO – ALVES - FARDILHA, and SILVA]: 141-156.

Study of some points in common between Fernão Brandão (the name associated with the library that was found walled in a house in Barcarrota), and his namesake Fernão Brandão Pereira, whose poems are part of *Cancioneiro geral*. The author presents the Brandão family, of Jewish descent, and studies both cases as examples of a heterodox and critical strand of humanism, a profile that existed up to a certain moment in the court of king Manuel I, and that was later on neutralized by the Inquisition. (IBD)

Keywords: Garcia de Resende, court poetry, João Rodrigues Sá de Meneses, heterodoxy.

IV. REVIEWS

[none reported]