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IBERIA

2016 entries

I. COLLECTIONS

LOPES, Graça Videira and FERREIRA, Manuel Pedro, eds. *Do Canto à Escrita: Novas questões em torno da Lírica Galego-Portuguesa – nos cem anos do pergaminho Vindel*. Lisboa: IEM – CESEM, 2016, 191 p.

Collective book that brings together nine articles presented by Nuno Júdice. The articles derive from presentations made at a colloquium commemorating the 100th anniversary of the discovery and publication of the parchment of Vindel, in 1915. (IBD)

Keywords: conference proceedings, Galician-Portuguese poetry, Parchment of Vindel, Martin Codax.

RAMOS, Maria Ana, and AMADO, Teresa, eds. *À volta do Cancioneiro da Ajuda. Actas do Colóquio «Cancioneiro da Ajuda (1904-2004)»*. Lisboa: IN-CM, 2016, 320 p.

This volume brings together 15 contributions, framed by a foreword by the editors, Maria Ana Ramos and Teresa Amado, entitled “Colóquio «Cancioneiro da Ajuda (1904-2004)». Um colóquio interrogativo” (p. 7-11), that not only presents the various articles and the issues that triggered them, but also frames the book as commemoration of the publication of the critical edition of *Cancioneiro da Ajuda* and of its *Investigações bibliográficas e histórico-literárias*, by Carolina Michaëlis de Vasconcellos, in 1904.

Keywords: conference proceedings.

II. TEXTS

MIRANDA, José Carlos Ribeiro, AILENII, Simona, CORREIA, Isabel, LARANJINHA, Ana Sofia, and RABAÇAL, Eduarda, eds. *Estória do Santo Graal. Livro Português de José de Arimateia. Manuscrito 643 do Arquivo Nacional da Torre do Tombo*. Porto: Estratégias criativas, 2016, 396 p.

Édition de la traduction portugaise de *l'Estoire del Saint Graal*. La traduction portugaise, attribuée à Joam Vivas, a été réalisée à la fin du XIII^e siècle, mais elle nous est parvenue dans une copie du XVI^e siècle, le manuscrit 643 des Archives Nationales de la Torre do Tombo (Lisbonne), qui constitue la base de l'édition. (ASL)

Keywords: Arturian novel, translations.

III. STUDIES

AVENOZA, Gemma. “Codicología alfonsí (*Códice de los Músicos* ESC.B.I.2)”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 113-150. The alfonsine manuscript of *Cantigas de Santa Maria* known as the “Codex de los Musicos” is described in detail and compared to the *Cancioneiro da Ajuda*. The hands involved in the writing of the volume, as well as its decoration and contents are considered. (IBD)

Keywords: Alfonso X, “Codex de los Musicos”, manuscripts.

BELTRAN, Vicenç. “La *mise en page* de los cancioneros”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 251-274.

The author writes about the homogeneity of the “*mise en page*” of the troubadour’s compilations (continuous transcription) and the fixation across Europe between the late 14th century and the early 15th century of a new model (column transcription). He points out some working hypotheses that may shed light on the issues raised, underlining the importance of the analysis of the metric components on the basis of the scriptural habits of medieval copyists, and the need to take into account the Romance and Latin traditions, as well as the articulation between rhetorical and graphical representation, and the particularities of each manuscript. In addition to the *Cancioneiro da Ajuda*,

the author refers to other manuscripts, such as the *Cantigas de Santa Maria*, Petrarca's *Canzoniere*, *Roman d'Alexandre*, and the *Libro de Buen Amor*. (IBD)

Keywords: songbooks, manuscripts, Alfonso X.

CARRETO, Carlos F. C.. "Verum/veritas: le vrai à l'épreuve de la fiction chez saint Augustin et dans la tradition poétique du Moyen Âge". *Sigila* 38, 2016 (Le vrai – O verdadeiro), 35-51.

The author questions the meaning of the term "true", as opposed to "truth" and "false". He articulates this question with some prologues of 12th and 13th century French *romans* (that insist on the affirmation of the "truth" of the narrative that they propose, such as the *Roman de Troie*, by Benoît de Sainte-Maure, among others, namely Arthurian novels) and with St. Augustine's *Soliloquies*, in order to reflect on issues such as: the relationship between the construction of truth and language; mimesis and representation; the status of the false in the order of the universe; and to what extent can fiction be understood as a "lawful simulacrum" and, in this sense, a positive aspect of the diabolical deception. (IBD)

Keywords: French medieval literature.

CARRETO, Carlos F. Clamote, "A voz ou a plenitude do texto. Performance oral, práticas de leitura e identidade literária no Ocidente medieval." *Medievalista online* 19 (Jan.-Jun. 2016)

Through the privileged perspective of French medieval literature (but not only), these reflections aim to question the evolutionary and cognitive conception of the history of reading, refocusing the problem on the irreducible tension – which has partly characterized Western culture – between the letter and the voice, between an idealization of the writing elevated into the magic sphere of the Sacred (or the Law) which places the oral performance under the sign of a corrupted *fabula*, and a long tradition that, from Plato to Hegel, assimilates logocentrism and phonocentrism. In this perspective, writing, a signifier of a signifier (Jacques Derrida), is nothing but a tarnished crystallization of the voice which emanates the entire Being and the unity of the word. (ASL)

Keywords: oral and written culture; history of reading; history of book.

CASTRO, Ivo. "O Cancioneiro da Ajuda e as suas edições". *À volta do Cancioneiro da Ajuda*. [C- RAMOS and AMADO]: 13-22.

The author examines and comments on the various full editions of *Cancioneiro da Ajuda*: Charles Stuart de Rothesay (1823), Francisco Adolfo Varnhagen (1849-1868), Carolina Michëlis (1904), Henry Hare Carter's diplomatic edition

(1941) and the facsimile edition and studies by J.V. Pina Martins, Maria Ana Ramos and Francisco G. Cunha Leão (1994). (IBD)

CEPEDA, Isabel. “A antiga cota do *Cancioneiro da Ajuda*”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 61-70.

In the context of the current interest in the identification of the book's previous owners, the author wonders about the origin of the signature “A. 5. n 47” in *Cancioneiro da Ajuda*. This book number is considered similar to others of the 17th century and should refer to a collection of considerable size. The various possibilities of previous owners (e.g. Manuel Severim de Faria, D. Teutónio de Bragança, D. Teodósio de Bragança, a Jesuitic library and Colégio dos Nobres) are commented in order to discard some hypotheses, and to confirm data. More research is needed on this subject, in collaboration with Evora's Public Library where some mislead folios of *Cancioneiro da Ajuda* have appeared. (IBD)

Keywords: manuscripts, libraries.

CORREIA, Ângela. “A composição de cantigas de amor”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 211-226.

The author explores the opposition between the idea that love songs are monotonous (eg. Carolina Michaëlis), and the fact that are the most appreciated kind of composition, and the most practiced by troubadours. She seeks to identify the most valued poetic elements, namely: the criticism of the overuse of some motives, such as the topic of death caused by love; the care of the grammatical correction of the poems; the appreciation of ambiguity and a of certain obscurity that both shows and hides; the ability to expose complex subjects and the ability to captivate the audience. (IBD)

Keywords: troubadour poetry, Galician-Portuguese troubadours, poetic motives.

CORREIA, Carla Sofia dos Santos. “A recepção da *Razón de amor con los denuestos del agua y el vino* na corte Alfonsina” *Guarecer. Revista Electrónica de Estudos Medievais* 1, 2016, 1-15.

Study of the Aragonese poem “*Razón de amor con los denuestos del agua y el vino*” (middle of the 13th Century) that was known in the court of Alfonso X of Castile and León. The author investigates the knowledge of this poem by Galician-Portuguese troubadours, such as João Baveca and João Airas de Santiago. Relations between members of the Aragonese and Galician-Portuguese aristocracy are also analysed. (IBD)

Keywords: aristocracy, Galician-Portuguese poetry, troubadours, Alfonso X.

EIRÍN GARCÍA, Leticia – “As cantigas do Pergamiño Sharrer. Motivos fundamentais” *Do Canto à Escrita* [C- LOPES and FERREIRA]: 93-107. The author studies the *topoi* that occur in D. Dinis’ compositions on the Sharrer parchment, without forgetting that it is a fragment that would be part of a codex (which could have been an anthology, similar to the *Livro das Trovas de D. Dinis*, now lost, but still mentioned in D. Duarte’s library inventory). In the case of the “cantigas de amor” (love songs), there are traditional recurrent motives relating to the “Senhor”, the symptoms of love, the antithetical pair to see / not to see, the messenger... but often used in an innovative way. (IBD)
Keywords: Galician-Portuguese poetry, Sharrer parchment, King Denis of Portugal.

FERRARO, Gianfranco and MASINI, Manuele – “A escola poética siciliana” *Do Canto à Escrita* [C- LOPES and FERREIRA]: p. 155-191. Presentation of the main characteristics of the Sicilian school of troubadours, a cultivated poetic tradition that has used the vernacular language, and that has invented the sonnet. The authors highlight the work of the poet Giacomo da Lentini. The article includes a brief bilingual anthology of poems from this school that has flourished in the context of the imperial court of Palermo.
Keywords: Scuola siciliana, Italian medieval literature.

FERREIRA, Manuel Pedro – “Ler o Pergaminho Vindel: suporte; textos; autor” *Do Canto à Escrita* [C- LOPES and FERREIRA]: 19-28. Reassessment of a set of issues related to the parchment of Vindel: the clues provided by its material support; the content of the songs: their cyclic character and their metric and melodic composition; and its presumed author, of whom nothing is known, but who is supposed to have a connection to Vigo, since this city is often referred to in his songs. The possibility of the author being clergymen is also suggested given the proximity between the melodies of his poems and the melody of ecclesiastical songs. (IBD)
Keywords: Galician-Portuguese poetry, Martin Codax, music, authorship, manuscripts.

FERREIRA, Manuel Pedro. “Som mudo no *Cancioneiro da Ajuda*”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 87-112. Although it has granted space for it, the *Cancioneiro da Ajuda* has no musical notation, nor explicit indications about the songs’ melodies. Thus, the author investigates indirect signs of musicality, such as the graphic separation of syllables of the same word and the particularities of some *findas*, and articulates these observations with possible semantic implications and the medieval music

tradition, namely Iberian and French. Equally considered are: the iconographic representation of some musical instruments and their characteristics, as well as the dances represented. (IBD)

Keywords: music, iconography, miniatures, versification.

FERREIRA, Maria do Rosário. “Pedro de Barcelos e Fibonacci: da forma como mediação (sobre a estrutura original da *Crónica de 1344*)”, *Guarecer. Revista Electrónica de Estudos Medievais*, 1, 2016, 17-32.

The author explains the structure of the first version of the *Crónica de 1344* by considering it as a spiral structure where successive timelines evolve (similar to Fibonacci’s model), converging on an essential point in history, the Battle of Salado. This discursive scheme is classified as “multidimensional e autoreplicativo”, which is consistent with a process of adaptation to historiography of materials conceptually adjusted to the model of genealogical writings. (IBD)

Keywords: *Estoria de Espanha*, genealogy, time.

GONÇALVES, Elsa. “Leituras Conjecturais: 1. «e erto seja na forca» (*Conhocedes a donzela*, v. 19); 2. «enfintos son vãos» (*Martin Alveo*, v. 30)” *Românica*, 22-23, 2016, 9-23.

The author proposes new readings of two verses from two Galician-Portuguese poems: one from the troubadour D. Joan Soares Coelho, *Martin Alveo*, the other from a song by D. Afonso Sanches, *Conhocedes a donzela*. The previous reading proposals and their ecdotic and interpretative difficulties are presented and discussed, and subsequently the new readings are proposed and justified. The two poems are edited at the end of the article. (IBD)

Keywords: manuscripts, editions, troubadour poetry.

GONÇALVES, Elsa. “Trovadores «menores» no *Cancioneiro da Ajuda*”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 183-201. After clarifying the meaning she gives to the expression “minor troubadours” (understood not aesthetically nor socially, but regarding the amount of their poems, not exceeding four songs), and discussing these criteria, the author presents the list of the troubadours that she will study next. She reflects on their presence and distribution, taking into account the codex’s materiality. She presents historical data on these troubadours and reflects on various anonymous ones, whom she seeks to identify. (IBD)

Keywords: manuscripts, troubadour poetry, Galician-Portuguese troubadours.

LARANJINHA, Ana Sofia. “Em torno do encontro amoroso: forma simbólica e expressão do tempo em Fernão Rodrigues de Calheiros” *Guarecer. Revista Electrónica de Estudos Medievais*, 1, 2016, 33-45.

The author considers that the “cantigas de amigo” of Fernão Rodrigues de Calheiros evolve around the motif of the romantic meeting. She identifies a macrotext in the work of this poet that goes deeper than the linear and narrative organization. She highlights the symmetry that occurs in his expression of time, particularly in what concerns the expression of the moment of the romantic meeting. (IBD)

Keywords: Galician-Portuguese poetry, troubadours.

LOPES, Graça Videira - “Ondas e altas ondas: revisitando algumas influências marítimas e terrestres na fase inicial da lírica galego-portuguesa” *Do Canto à Escrita* [C- LOPES and FERREIRA]: 133-153.

The author focuses on the relationships between the *troubadour* Raimbaut de Vaqueiras and the oldest Galician-Portuguese poems. She identifies similarities between various poems, namely those of Martin Codax (maritime motives). She considers that this contact may have taken place thanks to travels carried out in the context of the Fourth Crusade, in which some members of the Portuguese high nobility have participated, some of them being also troubadours or related to troubadours. Among the examples provided are the natural sons of King Afonso Henriques, and Fernão Rodrigues de Calheiros, and their family and contact network.

Keywords: Galician-Portuguese poetry, Martin Codax, Crusades, noblemen’s courts.

MARTÍNEZ PEREIRO, Carlos Paulo - “O teimoso ecoar das ondas codaxianas (Da mímese pasadista á apropiación actualizadora do «poeta menor» *et alia*)” *Do Canto à Escrita* [C- LOPES and FERREIRA]: 109-131.

The author studies reflections of Martin Codax’s songs in poems of the Brazilian modernism, highlighting Manuel Bandeira and some poems that take up maritime motives. The author also considers some Galician (as Luís Seoane) and Portuguese (as Manuel Alegre) poets. He values explicit appropriations rather than intertextuality. (IBD)

Keywords: Galician-Portuguese poetry, Neotrovadorism, intertextuality, reception studies.

MIRANDA, José Carlos Ribeiro. “Calheiros, Sandim e Bonaval: uma rapsódia «de amigo»” *Guarecer. Revista Electrónica de Estudos Medievais*, 1, 2016, 47-62.

The author considers Fernão Rodrigues de Calheiros, Vasco Fernandes Praga de Sandim and Bernal de Bonaval, three troubadours that have composed the first “cantigas de amigo” recorded. He highlights the following features: the relationship between men and women, the space attributed to feminine voices, and the absence of the courtly expressions of love. He concludes that the main characteristics of the genre “cantigas de amigo” are already established in the poems by these three troubadours. (IBD)

Keywords: Galician-Portuguese poetry.

MONTEIRO, Pedro. “O Memorial das Proezas da Segunda Távola Redonda. Contributos para o estudo do livro de cavalarias quinhentista português”. *Guarecer. Revista Electrónica de Estudos Medievais* 1, 2016, 63-92.

Study of the only chivalry novel written by Jorge Ferreira de Vasconcelos that has reached us. The author makes a state of the art and proposes some new fields of analysis, considering the objectives of the book, the time and space of the action, and its medieval penchant. (IBD)

Keywords: chivalric novels.

MUNIZ, Márcio Ricardo Coelho. “Anrique da Mota: diálogos dramáticos no *Cancioneiro Geral* de Garcia de Resende”. *Limite. Revista de Estudos Portugueses y de la Lusofonia* 10.2, 2016, 27-48.

The author revisits the issue of literary genres, in articulation with Garcia de Resende’s *Cancioneiro geral*, considering the works of Anrique da Mota, which are so unique that they expose the fragility of the boundaries among poetry, dialogue and theatre. Some political and social critical implications of this works are also commented, namely those regarding bad behaviours or deviations of people or of institutions. (IBD)

Keywords: songbooks, satire.

NASCIMENTO, Aires A. “O restauro do *Cancioneiro da Ajuda*: entre conservação de salvaguarda e estima pelos maiores”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 275-305.

The author comments on the restoration of the *Cancioneiro da Ajuda* (carried out between 1999 and 2000), framing it in the need to safeguard and to preserve the memory of cultural material monuments: in this case, a work that marks a primordial moment of Portuguese literature. He presents the state of the manuscript prior to its restoration, its codicological observation, as well as the intervention that took place. (IBD)

Keywords: manuscripts, heritage, codicology.

NUNES, Ariadne, “O manuscrito B do *Livro da Vertuosa Benfeytoria*”. *Românica* 22-23, 2016, 25-38.

The author presents the problems raised by the text of the *Livro da Vertuosa Benfeytoria*, by Infante D. Pedro and Frei João Verba, since there are no autographs, and the work has survived in a fragmentary and lacunar way. She considers the possibility of changes introduced by scribes in the framework of the notion of *mouvance*. She focuses on the analysis of the variants that were probably introduced by the copyist of a specific manuscript (Oxford mss.), and its consequences. This mss is described and compared with Calado’s critical edition of the book. It is finally considered that the copy under study shows its scribe’s ideology (eg. Pays little attention to rhetorical and self-reflection elements), and reflects an interpretation of the work. (IBD)

OLIVEIRA, António Resende de. “Os cancioneiros trovadorescos nos séculos XIV e XV: balanço e perspectivas”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 307-319.

The author verifies that troubadour poetry was forgotten from the middle of 14th century onward, and presents the little information that has reached us about troubadours and songbooks that can provide data on the circulation of these works and their owners. In the specific case of the *Cancioneiro da Ajuda*, the deciphering of the signature of Pedro Homem, owner of the work in the second half of the 15th century, allows for the consideration of the environment where this songbook was by that time. In line with the decay of this poetry, it appears that in the conservation of the troubadour legacy first occurs within the royal court (D. Duarte’s library includes three songbooks), but in the second half of the 15th century, a work such as the *Cancioneiro da Ajuda* is owned by an element of the low nobility. (IBD)

Keywords: libraries, troubadour poetry, heritage.

PARKINSON, Stephen - “Métrica acentual nas cantigas de amigo” *Do Canto à Escrita* [C- LOPES and FERREIRA]: 29-42.

The author focuses on the characteristics of meter and accentuation in “cantigas de amigo”, emphasizing their articulation with the music of the songs. Several examples are provided, especially from the works of Martin Codax. (IBD)

Keywords: Galician-Portuguese poetry, metrics.

PEDRO, Susana Tavares. Análise paleográfica das anotações marginais e finais no Cancioneiro da Ajuda. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 23-59.

Paleographic commentary on marginal and final annotations in *Cancioneiro da Ajuda*, both at the time of the codex's production, and later on by owners and readers. The author organizes her comments according to the following typology: "(1) anotações marginais primitivas (instruções técnicas para os decoradores do manuscrito, notas do revisor e do corretor); (2) anotações marginais tardias, do punho de leitores, e (3) outras anotações: marcas de posse, de identificação de conteúdo e escritos espontâneos." (p. 23-24). The importance of marginal annotations as evidence of the stages of manuscript execution is stressed. (IBD)
Keywords: paleography, manuscripts.

PIZZORUSSO, Valeria Bertolucci. "Poesia aristocratica. Linee di definizione". *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 203-210.

Considering the usual convergence between love songs and the nobility, the author reflects upon the meaning of the designation "aristocratic poetry", emphasizing not only the social level of its authors, but also the fact that its contents reflect the ideology of an elite, as well as the qualitative strand as the practice of a codified, complex and refined poetic art. Also highlighted are the aesthetics of the love song, its rhetorical devices, and its most recurring motives. (IBD)
Keywords: troubadour poetry, Galician-Portuguese troubadours, courtly love, poetics.

RABAÇAL, Eduarda "A rainha Genevra no Pentecostes do Graal do ms. 2594 da Oesterreichische Nationalbibliothek (*Demanda do Santo Graal*)". *Guarecer. Revista Electrónica de Estudos Medievais* 1, 2016, 93-140. À certains moments clés du roman arthurien, la reine Guenièvre illustre parfois des choix idéologiques, soit par sa présence, soit par son absence. C'est en tenant compte de cette particularité que l'A. étudie le rôle de la reine dans l'épisode initial de la *Demanda do Santo Graal*, la Pentecôte du Graal. (ASL)
Keywords: Arthurian romances.

RAMÓN PENA, Xosé - "As cantigas de Martin Codax: fragmentarismo ou obra pechada?" *Do Canto à Escrita* [C- LOPES and FERREIRA]: 13-18. The author proposes the joint unity of Martin Codax's seven compositions, even if they can also be considered individually. He also underlines the fortune of this work, considering issues of intertextuality between the poetry of Martin Codax and other authors such as Bernard de Bonaval, Pai Gomez Charinho and D. Dinis. (IBD)
Keywords: Galician-Portuguese poetry, Parchment of Vindel, intertextuality, Charinho, King Denis of Portugal.

RAMOS, Maria Ana - “De um antigo canto em francês a textos tardios em galego-português. Os lais” *Do Canto à Escrita* [C- LOPES and FERREIRA]: 59-92.

Considering that the “*lais* de Bretanha” of *Cancioneiro da Ajuda* are transcribed in a probably fragmentary workbook, the author raises the possibility of the existence of other compositions that have not come to light. She distinguishes the tradition of the Galician-Portuguese *lais* from French *lais* and reflects on the acceptance of the very designation “*lais*”, as well as on its closeness to singing and dancing. (IBD)

Keywords: Galician-Portuguese poetry, Martin Codax, Cantigas de amigo, Matter of Britain, manuscripts, genre.

RAMOS, Maria Ana. “Tradição textual do *Cancioneiro da Ajuda*”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 151-182.

The author considers possible models that could underlie the incomplete and unfinished manuscript of *Cancioneiro da Ajuda*: “(1) encontramos-nos perante uma cópia de cancionero a cancionero, ou estamos ainda na compilação de materiais mais avulsos?; (2) como definir o perfil do compilador ou do responsável pelo projecto, como terá ele acolhido, ou como terá moldado o material?; (3) deteria já um livro destinado apenas a uma cópia plácida, mecânica e pouco atribulada ou, pelo contrário, dispunha ele de uma constelação de manuscritos que, de algum modo, ajustava, ou ia ajustando, à realização do Cancioneiro?” (p. 151). Reflection on these questions takes into consideration the codex’s materiality, content and disposition, as well as its manuscript tradition. The author emphasizes the existence of enough evidence to underline “a existência de materiais prévios não homogêneos, não oriundos da mesma tradição de escrita musical.” (p. 161), and that one of the antecedents of the *Cancioneiro* would already have musical notation transcribed. (IBD)

Keywords: sources, music, troubadour poetry.

STIRNEMANN, Patricia. “La décoration du Chansonnier d’Ajuda”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 71-86.

The author presents iconographic and technical considerations of the *Cancioneiro da Ajuda*’s programme of illustrations, consisting of a miniature and an initial that marks the beginning of each troubadour’s work. Sixteen miniatures were sketched, but none were finished. The figures, costumes, musical instruments and frames are commented upon, as well as the chromatic pallet used. Similarities with other books are noted, namely with illuminated Alfonsine manuscripts. Although the *Cancioneiro* was probably produced in Portugal, the Parisian origin of its binding is noted, given the possibility that the book has been in Paris in the 1530s. (IBD)

Keywords: manuscripts, Alfonso X, *Cantigas de Santa Maria*, illuminations, iconography.

TAVANI, Giuseppe. “*Cancioneiro da Ajuda*. Só cantigas de amor?”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 227-236.

The author wonders whether the *Cancioneiro da Ajuda* would only have love songs, given the gaps, and the genealogical ambiguities of some songs, particularly those close to satiric songs. He considers that the current state of the codex does not allow for “conclusões definitivas sobre o projecto editorial que presidiu à confeição do «livro»” (p. 236), but it is certain that its content is not restricted to love songs, including also other kind of poems, such as *serventes*, derisions, mockery, jokes, panegyric, among others. (IBD)

Keywords: troubadour poetry, literary genres.

VIEIRA, Yara Frateschi - “Os *Lais de Bretanha* e a questão das «bailadas»” *Do Canto à Escrita* [C- LOPES and FERREIRA]: 43-58.

The author looks at the two more problematic *lais*, since they do not articulate with the *Roman* of Tristan; they do not have any identified model; and their strophic form is not that of a regular *lais*, but that of a traditional “cantiga de amigo”. The poems are analysed and the practice of articulating poetry and narrative is contextualized thanks to some examples. Their “bailadas” character brings them close to Martin Codax’s songs. (IBD)

Keywords: Galician-Portuguese poetry, Martin Codax, Cantigas de amigo, Bailadas, Lais de Bretanha, *Roman de Tristan*, Matter of Britain, *Cancioneiro da Ajuda*.

VIEIRA, Yara Frateschi. “As *Glosas Marginais* e o *Cancioneiro da Ajuda*”. *À volta do Cancioneiro da Ajuda* [C- RAMOS and AMADO]: 237-249.

The author looks at Carolina Michaëlis’ studies on the *Cancioneiro da Ajuda*, the *Randglossen zum altportugiesischen Liederbuch*, published in *Zetischrift für romanischen Philologie* (1896-1905). These historical-literary essays on the *Glosas Marginais* establish a dialogue with the edition of the *Cancioneiro* clarifying or correcting various issues, such as: the nurse’s cycle, the interpretation of some Alfonso X’s songs or that relate to him, the cycle of Maria Peres - the Balteira, the identity of some historical characters, Bonifácio Calvo’s multilingual *descort*, João Soares de Paiva’s *serventés*, and the “Guarvaya” song, among other matters. (IBD)

Keywords: Pay Soarez de Taveiros.

IV. REVIEWS [none reported]