

Songs About Singing: A Metapoetics of the *Cantigas d' Amigo*

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I know the songs of all birds.
Alkman

Part I

Texts, Metrical Analysis, and Translations

Here I present all *cantigas d' amigo* that refer to songs, singing or music.¹ Part II provides commentary and analysis. My objective is to extract from these texts information about the form, pragmatics, rhetoric, performance and reception of song as represented in this genre, with some observations by way of conclusion.

¹ For an introduction to the Galician-Portuguese lyric, see Cohen and Parkinson. Relevant words and phrases are marked in red, including verbs, nouns, and direct and indirect pronouns (but not articles, adjectives or participles) that refer to nouns such as *cantar* and *cantiga*. No adverbs are marked, however; nor are the designations *d' amor* and *d' amigo* coupled with *cantiga* or *cantar*. The texts are given in the order in which they appear in the manuscripts, except for Johan Airas and Dinis, who come last (see Oliveira, 269-73; and on the chronology of the poets, 303-440). Metrical analysis is provided before each text and a brief glossary of relevant words follows the last text. English translations are from Cohen, *Cantigas d' Amigo* (sometimes modified). Texts (except as otherwise indicated) and numbering of the *cantigas d' amigo* are from Cohen, *500 Cantigas*. Bold has been removed from refrains. Angle brackets have been taken out (except in a few cases) and words inclosed there in square brackets have been deleted (see Cohen, *500 Cantigas*, 40). Punctuation has been altered, and tils have been added where historical phonology expects them and thirteenth century manuscripts of Galician-Portuguese lyric regularly provide them. In information on rhyme-sounds, open *e* in *er* has been marked (but not close *e* in *er*), and open *eu* is distinguished from close *eu*. I have used standard notation for rhyme-schemes, with capital letters standing for a verse or verses of the refrain, e.g. aaB, abbaCC. The number of strophes is indicated in parenthesis, e.g. aaB (x8). In notating scansion, 10 means the verse has ten syllables, with the final accent on the tenth; 11' means the verse scans twelve syllables, with the the eleventh bearing the final accent. In referring to rhymes, IIIb, for example, refers to the b-rhyme in the third strophe. If the meter is constant in all verses of a poem or strophe, that is indicated by a single number, e.g., abbaCC (x3): 8. If the meter of the refrain is different, the body of the strophe is separated from the refrain by two vertical bars (||). Four vertical dots (:) separate *fiinda(s)* from the rest of the *cantiga*. The rhyme-scheme comes first, followed by the metrics, then the rhyme-sounds. These last are given in sequence, strophe by strophe, whether the strophe deploys one, two or three rhymes. For instance, in Pero de Veer 6, a *cantiga* of two strophes with the rhyme-scheme abbaCC, the notation is: abbaCC (x2): 10 10 10 10 || 10'; or ar ar en || ando (where the rhymes follow the order: Ia Ib IIa IIb || C). In Nuno Fernandez Torneol 1, a single vertical bar (|) indicates the inner colon boundary of the verses in the body of the strophe (see Cohen, "Colometry"). Monographic editions of individual poets are not cited because nothing in the analysis and interpretation of the texts has been taken from them.

Pae Soarez de Taveirós 2

aA || bbbA (x3): 10

en || ar or ar || en

only *cantiga d' amigo* with refrain in initial distich

Donas, veeredes a prol que lhi ten
de lhi saberem ca mi quer gran ben.

Par Deus, donas, ben podedes jurar
do meu amigo que mi fez pesar;
mais Deus, e que cuida mi a gãar 5
de lhi saberem que mi quer gran ben?

Sofrer lh' ei eu de me chamar senhor
nos cantares que fazia d' amor,
mais enmentou me todo con sabor 10
de lhi saberem que mi quer gran ben.

Foi m' el en seus cantares enmentar;
vedes ora se me dev' a queixar,
ca se non quis meu amigo guardar
de lhi saberem que mi quer gran ben.

Ladies, you'll see the good that he gets
From them knowing that he really loves me.

By God, ladies, you can truly swear
That my boyfriend has caused me pain,
But God! What does he think to gain
From them knowing that he really loves me.

I will let him call me his lady
In the songs of love he made
But he used my name, taking pleasure
From them knowing that he really loves me.

In his songs he went and used my name—
See if I have reason to complain:
Because my boyfriend could not keep away
From them knowing that he really loves me.

Nuno Fernandez Torneol 1

aaB (x8): 12' [7'+4'] || 4 (I.1, II.1 = 14' [8'+5'])

cobras alternantes: i-a a-a || ęu

“Levad’, amigo que dormide- | las manhanas frias”
todalas aves do mundo | d’ amor **dizian**:
“Leda m’ and’ eu.”

“Levad’, amigo que dormide- | las frias manhanas”
todalas aves do mundo | d’ amor **cantavan**: 5
“Leda m’ and’ eu.”

Todalas aves do mundo | d’ amor **dizian**,
do meu amor e do vosso | en ment’ avian:
“Leda m’ and’ eu.”

Todalas aves do mundo | d’ amor **cantavan**, 10
do meu amor e do vosso | i **enmentavan**:
“Leda m’ and’ eu.”

Do meu amor e do vosso | en ment’ avian;
vós lhi tolhestes os ramos | en que siían. 15
“Leda m’ and’ eu.”

Do meu amor e do vosso | i **enmentavan**
vós lhi tolhestes os ramos | en que pousavan.
“Leda m’ and’ eu.”

Vós lhi tolhestes os ramos | en que siían
e lhis secastes as fontes | en que bevia. 20
“Leda m’ and’ eu.”

Vós lhi tolhestes os ramos | en que pousavan
e lhis secastes as fontes | u se banhavan.
“Leda m’ and’ eu.”

“Wake up, friend, sleeping through the cold mornings,”
All of the birds of the world of love were singing,
“I am so happy!”

“Wake up, friend, sleeping through the morning’s cold,”
All of the birds of the world of love were chanting,

"I am so happy!"

All of the birds of the world of love were singing;
It was my love and yours that they had in mind.
"I am so happy!"

All of the birds of the world of love were chanting;
It was my love and yours that they were naming.
"I am so happy!"

It was my love and yours that they had in mind;
You tore down the branches on which they were sitting.
"I am so happy!"

It was my love and yours that they were naming;
You tore down the branches on which they were resting.
"I am so happy!"

You tore down the branches on which they were sitting
And you dried up the fountains from which they were drinking.
"I am so happy!"

You tore down the branches on which they were resting
And you dried up the fountains in which they were bathing.
"I am so happy!"

Estevan Coelho 1

aaB (x4) + *fiinda* (1 v. < a-rhyme of IV): 11' || 5'

endo ando edes ades || igo : ades

Sedia la fremosa seu sirgo torcendo,
sa voz manselinha fremoso **dizendo**
cantigas d' amigo.

Sedia la fremosa seu sirgo lavrando,
sa voz manselinha fremoso **cantando** 5
cantigas d' amigo.

– Par deus de cruz, dona, sei eu que avedes
amor mui coitado, que tan ben **dizedes**
cantigas d' amigo.

Par deus de cruz, dona, sei <eu> que andades 10
d' amor mui coitada, que tan ben cantades
cantigas d' amigo.

– Avuitor comestes, que adevinhades.

The lovely girl was sitting twining her silk,
Her soft voice beautifully singing
Cantigas d' amigo.

The lovely girl was sitting working her silk,
Her soft voice beautifully chanting
Cantigas d' amigo.

– By god of the cross, lady, I know that you feel
A great love-sorrow, since you sing so well
Cantigas d' amigo.

By god of the cross, lady, I know that you are
Sick with love-sorrow, since you chant so well
Cantigas d' amigo.

– You must have eaten vulture, your guess is so good!*

* An ironic reference to the popular belief that eating the meat of a vulture conferred powers of divination.

Johan Garcia de Guilhade 19

abbaCC (x3): 10

ar on i on ęu en || ez

Fez meu amigo, amigas, seu cantar
per bõa fe, en mui bõa rason
e sen enfinta e fez lhi bon son,
e ãa dona lho quiso filhar,
mais sei eu ben por quen s' o cantar fez, 5
e o cantar ja valrria ãa vez.

Tanto que lh' eu este cantar oí,
logo lh' eu foi na cima da rason

por quen **foi feit'** e ben sei por quen non,
e ùa dona **o** quer pera si, 10
mais sei eu ben por quen **s'** o **cantar fez**,
e o **cantar** ja valrria ùa vez.

Eno **cantar** mui ben entendi eu
como **foi feito**, ben come por quen,
e o **cantar** é guardado mui ben, 15
e ùa dona **o** teve por seu,
mais sei eu ben por quen **s'** o **cantar fez**,
e o **cantar** ja valrria ùa vez.

Friends, my boyfriend made his song
In good faith, on a very fine theme,
Without boasting, and with good melody,
And a lady wanted to steal it for herself,
But I know well for whom the song was made,
And the song should be worth something for a change.*

As soon as I heard this song I knew
I was the one, at the end of the argument,**
For whom it was made, and I know for whom it was not,
And a certain lady wants it for herself,
But I know well for whom the song was made,
And the song should be worth something for a change.

In the song itself I understood
How it was made, and also for whom,
And the song is very carefully composed,
And a certain lady thought that it was hers,
But I know well for whom the song was made,
And the song should be worth something for a change.

* Literally, "for once."

** That is, "the argument (logic) of the poem."

Johan Garcia de Guilhade 21

abbacca (x 3) + *fiinda* aab (on <Ib, er < Ia, IIIa): 10

er on or or al er er ar en ; on er

Ai amigas, perdud' an **conhocer**
quantos **trobadores** no reino son

de Portugal, ja non an coração
de **dizer ben** que soían **dizer**
de vós, e sol non **falan en amor** 5
e al fazen de que m' ar é peor:
non queren ja **loar** bon parecer.

Eles, amigas, perderon sabor
de vos veeren; ar direi vos al:
os **trobadores** ja van pera mal; 10
non á i tal que ja servha senhor
nen sol que **trobe** por ãa molher;
maldita sej' a que nunca disser
a quen non **troba** que é **trobador**

Mais, amigas, conselho á d' aver 15
dona que prez e parecer amar:
atender tempo e non se queixar
e leixar ja avol tempo perder,
ca ben cuid' eu que cedo verrá alguen
que se paga da que parece ben 20
e veeredes ced' amor valer.

E os que ja deseparados son
de vos servir, sabud' é quaes son:
leixe os Deus maa morte prender.

Oh friends, all the *trobadores*
In the kingdom of Portugal
Have lost their skill, they don't want
To speak well of us, as they used to do,
And they don't even speak of love,
And they do something else that's even worse:
They no longer want to praise good looks.

They, friends, have lost the desire
To see you, and I'll tell you something else:
These *trobadores* just go from bad to worse,
There isn't one that can serve a lady,
Nor even one that composes for a woman;
Cursed be she who would ever say
Of someone who can't compose, he's a *trobador*.

But, friends, there must be some remedy

For a lady that loves her good name and looks:
Bide the time, and not complain,
And let this awful time just pass away,
'Cause I really think that someone will come soon
Who likes a girl that's beautiful,
And you'll see love will triumph then.

And those of them who have left off
Serving you, we know who they are:
May God let them die an awful death!

Afonso Sanchez 1

abcacb (x1; fragment?): 10

er ou on

Quand', amiga, meu amigo vëer,
en quanto lh' eu preguntar u tardou,
falade vós nas donzelas enton,
e no sembrant', amiga, que fezer
veeremos ben se ten no coração 5
a donzela por que sempre **troubou**

Friend, when my boyfriend comes,
While I'm asking him where he tarried,
You speak about the young ladies then,
And in his expression, friend,
We'll easily see if he's kept in his heart
The young lady that he always sang for.

Vasco Perez Pardal 5

abbaCCA (I) > abbaCCD (II-III): 10' 10 10 10' || 10 10 10'

igo on ado or isse al || i igo

Amiga, ben cuid' eu do meu amigo
que é morto, ca muit' á gran sazón
que anda triste o meu coração
e direi volo mais por que o digo:
por que á gran sazón que non **oí** 5

nen un cantar que fezesse por mi
nen que non ouvi seu mandado migo.

E sei eu del mui ben que é coitado
se oj' el vive en poder d' amor,
mais por meu mal me filhou por senhor 10
e por aquest' ei eu maior cuidado:
por que á gran sazon que non oí
nen un cantar que fezesse por mi
nen que non ouvi seu mandado migo.

E cuid' eu ben del que se non partisse 15
de trobar por mi sen mort' ou sen al,
mais por esto sei eu que non ést' al
pero que mho nen un ome non disse,
por que á gran sazon que non oí
nen un cantar que fezesse por mi 20
nen que non ouvi seu mandado migo.

18 ome non disse *scripsi* : nõ dissesse *BV* : ome dississe *Cohen*

Friend, I think that my boyfriend
Is dead, 'cause for a very long time
My heart has been full of sorrow,
And I'll tell you why I say it:
'Cause it's a long time that I haven't heard
Any song that he made for me
And haven't gotten a message either.

I know very well that he is sad
If he's alive today in the power of love,
But to my harm he chose me as his lady;
And because of this I feel greater sadness:
'Cause it's a long time that I haven't heard
Any song that he made for me
And haven't gotten a message either.

And I really think he would not have stopped singing
For me, if it weren't for death or something else,
But it's not something else, that I know,
Even though nobody has told me that,
'Cause it's a long time that I haven't heard
Any song that he made for me

And haven't gotten a message either.

Pedr' Eanes Solaz 2

aBaB (x8): 7' 3' 7' 5'

I-IV: i-a a-a; V-VI: i-o a-o; VII-VIII: eli eli || oura (*dobre* in VII-VIII on *leli*)

Eu velida non dormia
lelia doura
e meu amigo venia
ed oi lelia doura.

Non dormia e cuidava
lelia doura
e meu amigo chegava
ed oi lelia doura.

5

O meu amigo venia
lelia doura
e d' amor tan ben **dizia**
ed oi lelia doura.

10

O meu amigo chegava
lelia doura
e d' amor tan ben **cantava**
ed oi lelia doura.

15

Muito desejei, amigo,
lelia doura
que vos tevesse comigo
ed oi lelia doura.

20

Muito desejei, amado,
lelia doura
que vos teves' a meu lado
ed oi lelia doura.

Leli, leli, par Deus, leli
lelia doura
ben sei eu quen non **diz** "leli"
ed oi lelia doura.

25

Ben sei eu quen non diz “leli”
lelia doura
demo x é quen non diz “leli”
ed oi lelia doura.

30

I, lovely girl, wasn't sleeping
(It's my turn)
And my boyfriend was coming
(And today it's my turn).

I wasn't sleeping and was longing
(It's my turn)
And my boyfriend was arriving
(And today it's my turn).

My boyfriend was coming
(It's my turn)
And singing so well of love
(And today it's my turn).

My boyfriend was arriving
(It's my turn)
And chanting so well of love
(And today it's my turn).

I really wanted, friend,
(It's my turn)
To have you here with me
(And today it's my turn).

I really wanted, beloved,
(It's my turn)
To have you at my side
(And today it's my turn).

My night! My night! By God, my night!
(It's my turn)
I know well who won't say “my night!”
(And today it's my turn).

I know well who won't say “my night!”
(It's my turn)
She's the devil who won't say “my night!”

(And today it's my turn).

* *ed oi lelia doura* is a bilingual verse with a code-shift, half archaic Iberian Romance, half Andalusí Arabic, meaning "And today it's my turn." *leli* = *layli* in Andalusí Arabic, literally "My night," implies "What kind of night I had!" (Cohen and Corriente).

Pero de Veer 6

abbaCC (x2): 10 || 10'

on ar ar en || ando

– Vejo vos, filha, tan de corazón
chorar tan muito que ei é n pesar
e venho vos por esto preguntar
que mi digades, se Deus vos perdon,
por que mh andades tan trist' e chorando. 5
– Non poss' eu, madre, sempr' andar **cantando**

– Non vos vej' eu, filha, sempre **cantar**
mais chorar muit' e creo que por en
algun amigo queredes gran ben,
e dized' ora, se Deus vos ampar, 10
por que mh andades tan trist' e chorando.
– Non poss' eu, madre, sempr' andar **cantando**

– I see you, daughter, crying so much,
And from the heart, that it upsets me,
And so I've come to ask you
To tell me, so help you God:
Why do you go around so sad and crying?
– Mother, I can't always be singing.

– Daughter, I don't see you always singing,
But crying a lot, and so I believe
That you are in love with a boy,
And tell me now, may God save you,
Why do you go around so sad and crying?
– Mother, I can't always be singing.

Johan Zorro 6

aaBaB (x2): 7' 8' 2 8' 3

i-o a-o || or

dobre: I.1, 4 *rio*; II.1, 4 *alto*

Pela ribeira do rio
cantando ia la dona virgo
 d' amor:
 "Venhan-nas barcas polo rio
 a sabor." 5

Pela ribeira do alto
cantando ia la dona d' algo
 d' amor:
 <"Venhan-nas barcas polo alto
 a sabor."> 10

9-10 *om. BV* 9 Venhan-nas barcas polo *editores*, ex v. 4 *alto Cohen* ("Two Corrections;" cf. vv. 1, 4; 6): *rio editores* 10 a sabor *editores*, ex v. 5

Along the side of the river
 The young girl went singing
 Of love:
 Let the boats come along the river—
 Just as I like.

Along the side of the stream
 The noble girl went singing
 Of love:
 Let the boats come along the stream—
 Just as I like.

Juão Bolseiro 9

abbaCC (x3): 8

or i ar ez ou er || on

Fez ãa **cantiga** d' amor
 ora meu amigo por mi,

que nunca melhor feita vi,
mais, como x' é mui **trobador**,
fez ãas **lirias** no **son** 5
que mi sacan o coraçõn.

Muito ben xe soube buscar
por mi ali, quando **a fez**,
en **loar** mi muit' e meu prez,
mais, de pran por xe mi matar, 10
fez ãas **lirias** no **son**
que mi sacan o coraçõn.

Per bõa fe, ben baratou
de **a** por mi bõa **fazer**,
e muito lho sei agradecer, 15
mais vedes de que me matou:
fez ãas **lirias** no **son**
que mi sacan o coraçõn.

Just now my friend made
A love song for me,
The best made I've ever seen,
And since he's really a *trobador*
He made some lilies in the tune
That take my heart away.

There, when he made it, he knew how
To find favor with me for himself,
Praising me a lot, and my worth,
But, surely just to kill me,
He made some lilies in the tune
That take my heart away.

In good faith, he struck a good deal
By making it so good for me,
And I know how to thank him well,
But look what it is that killed me:
He made some lilies in the tune
That take my heart away.

Pedr' Amigo de Sevilha 7

ababCC (x3): 10'10 10' 10 || 10

igo er eito en ito ei || ez

dobre in vv. 1 and 3: I *amigo*; II *feito*; III *dito*

repetition of rhyme-word in refrain: *fez*

Un **cantar** novo d' amigo
querrei agora **aprender**
que **fez** ora meu amigo,
e cuido log' **entender**,
no **cantar** que diz que **fez** 5
por mi, se o por mi **fez**.

Un **cantar** d' amig' á **feito**,
e, se mho **disser** alguen
dereito como **el é feito**,
cuido eu **entender** mui ben, 10
no **cantar** que diz que **fez**
por mi, se o por mi **fez**.

O **cantar éste** mui **dito**,
pero que o eu non sei,
mais, pois mho **ouveren dito**, 15
cuid' eu que **entenderei**,
no **cantar** que diz que **fez**
por mi, se o por mi **fez**.

Now I'd like to learn
A new *cantar d' amigo*
My boyfriend made just now
And I think I'll understand
In the song he says he made
For me, if it's made for me.

He's made a new *cantar d' amigo*
And if someone will sing if for me
Correctly, just like he made it,
I think I'll understand quite well
In the song he says he made
For me, if it's made for me.

The song is being sung a lot
Though I don't know the words*
But when they've sung it for me
I think that I'll understand
In the song he says he made
For me, if it's made for me.

* Literally, "know it," that is, "know how it goes."

Pedr' Amigo de Sevilha 9

ababcc (x4) + double *fiinda* aa bb: 10

er ar i er ar ou or ę r á or ę r en ÷ ei an

a- and b-rhymes *cobras boas*; c-rhyme varies

– Par Deus, amiga, podedes saber
como podesse mandad' enviar
a meu amigo? que non á poder
de falar mig', e murr' én con pesar;
e ben vos digo, se el murr' assi, 5
que non viverei ja mais des ali.

– Amiga, ben sei que non pod' aver
meu amig' arte de migo falar,
e ouv' eu art' e figi lhe **fazer**
por outra dona un mui bon **cantar**, 10
e, pois por aquela dona **trobou**,
cada que quis, sempre migo falou.

– O meu amigo non é **trobador**,
pero tan grand' é o ben que m' el quer
que filhará outra entendedor 15
e **trobará**, pois que lho eu disser;
mais, amiga, per quen o saberá
que lho eu mando ou quen lho dirá?

– Eu, amiga, o farei sabedor
que tanto que el un **cantar fezer** 20
por outra dona, e pois por seu for,
que falará vosco quando quiser,
mais á mester de lho **fazer** el ben
creent', e vós non **o** ceardes én.

– Amiga, por ceos é quant' eu ei
de mal, mais nunca o ja cearei.

– Mester vos é, ca volo entenderán,
se o ceardes, e guardar vos an.

– By God, friend, can you find out
How I can send a message
To my boy, because he cannot
Talk with me, and he's dying of pain;
And I tell you, if he dies like that,
That I won't live a moment longer.

– Friend, I know well that my boy
Couldn't find a trick to talk with me,
So I found a trick and made him make
A very fine song for another lady
And once he sang that lady a song
Whenever he liked, he always talked with me.

– My boyfriend is not a *trobador*
But so great is the love he feels for me
That he will choose another girl to woo
And will sing for her, once I tell him to;
But, friend, through whom will he find out
That I tell him to do it? Who will tell him?

– I will let him know, friend,
That as soon as he makes a song
For another lady, and is known as hers,
That he'll talk with you whenever he likes,
But he will have to make it truly
Believable, and you cannot get jealous.

– Friend, jealousy is the cause of all
My pain, but I won't ever get jealous of that.

– You'd better not, 'cause they'll understand
If that makes you jealous, and place you under guard.

And I know, daughter, that he's tricking you
With his songs, that aren't worth anything,
Which anyone at all could take apart.
– That's not what they say, mother, in every home—
Those who can really understand song.

Take me, mother, out of these walls
And I'll see my friend and you will see
That then I'll put myself in your power.
– <By God, daughter, don't ask me that>
Or even bring the question up with me,

'Cause I know well what deal he wants to strike,
And you, daughter, are of such a lineage
That he might just as well have been your slave!
– Do you think, mother, that he's so smart
That he could pull that off with me?

Take me, mother, out of this prison
'Cause you have nothing at all to fear.

– Daughter, I know your hearts too well,
And I won't wait for problems to arise.

Johan Baveca 4

abbcaC (x3): 10 10 10 10' 10 || 10'

on i igo or ez igo en er igo || igo

Amigo, sei que á mui gran sazon
que **trobastes** sempre d' amor por mi,
e ora vejo que vos travan i,
mais nunca Deus aja parte comigo
se vos eu des aqui non dou **razon** 5
per que **façades cantigas** d' amigo.

E, pois vos eles tãen por melhor
de vos **enfengir** de quen vos non fez
ben, pois naceu, nunca nen ãa vez,
e por en des aqui vos <jur' e> digo 10
que eu vos quero dar **razon** d' amor
per que **façades cantigas** d' amigo.

E sabe Deus que desto nulha ren
vos non cuidava eu ora fazer,
mais, pois vos cuidan o **trobar** tolher, 15
ora verei o poder que an sigo,
ca de tal guisa vos farei eu ben
per que **façades cantigas** d' amigo.

Friend, I know that for a long time
You always composed love songs for me
And now I see that they fault you for that,
But may God never take my side
If from now on I don't give you
Reason to make *cantigas d' amigo!**

And since they think it's better for you
To boast about someone who never did
You a favor, not once since she was born,
So from now on I'm telling you, <I swear>,
That I mean to give you a passionate
Reason to make *cantigas d' amigo!*

And God knows that I wasn't thinking
To do any of this to you at all,
But since they think to keep you from singing,
Now I'll see what power they have,
'Cause I'll do you such favors that you'll find
Reason to make *cantigas d' amigo!*

* *razon d' amor* seems here to mean both "an amorous argument" (in the sense of "the argument of a poem") and "an amorous reason," that is, a reason based on love.

Pero d' Ambroa 1

abbaCC (x3): 10' || 10

ades edes ides ando eito ia || en

Ai meu amigo, pero vós andades
jurando sempre que mi non queredes
ben ant' as donas, quando as veedes,
entenden elas ca vos perjurades
e que queredes a mi tan gran ben 5

com' elas queren ós que queren ben.

E pero vós ant' elas jurar ides
que non fazedes quanto vos eu mando,
quanto lhis mais ides en min falando,
atant' entenden mais que lhis mentides 10
e que queredes a mi tan gran ben
com' elas queren ós que queren ben.

E andad' ora de camanho preito
vós vos quiserdes andar toda via,
ca o cantar vosso de maestria 15
entenden elas que por mi foi feito
e que queredes a mi tan gran ben
com' elas queren ós que queren ben.

Oh my friend, although you go around
Always swearing that you don't love me,
In front of the ladies, when you see them,
They understand that you're forsworn
And that you love me as much
As they love those whom they love well.

And though you go swearing in front of them
That you don't do all I tell you to do,
The more you go on talking about me
The better they understand that you are lying
And that you love me as much
As they love those whom they love well.

So keep on being as quarrelsome
As you want to, all the time,
'Cause they understand your masterful song*
Was really made for me
And that you love me as much
As they love those whom they love well.

* A *cantiga de maestria*, or "song of mastery," is one without refrain and usually with a more complex strophic design than the average song with refrain.

Lourenço 2

abbaCC (x3): I: 10' 10 10 10' ; II: 10'; III: 10 10' 10' 10 || 10'

ada or ia ã on ava || igo

Ûa moça namorada
dizia un cantar d' amor,
e diss' ela: "Nostro Senhor,
oj' eu foss' aventurada
que oíss' o meu amigo
com' eu este cantar digo." 5

A moça ben parecia
e en sa voz manselã
cantou e diss' a menã:
"Prouguess' a Santa Maria
que oíss' o meu amigo
com' eu este cantar digo." 10

Cantava mui de coração
e mui fremosa estava,
e disse, quando cantava:
"Peç' eu a Deus por pediçon
que oíss' o meu amigo
com' eu este cantar digo." 15

A girl helplessly in love
Was singing a love song
And she said, "Our Lord,
I wish I were so lucky
That my boy could hear
How I sing this song."

The girl was very pretty
And in her lovely voice
She chanted and sang:
"I wish Santa Maria granted
That my boy could hear
How I sing this song."

She sang right from the heart,
And very lovely was she,

And said, when she was singing:
"I beg God in prayer
That my boy could hear
How I sing this song."

Lourenço 3

abbaCC (x3): I-II 10 10' 10' 10; III: 10' 10 10 10' || 10'

or ores en adas ia on || igo

Tres moças **cantavan** d' amor,
mui fremosinhas pastores,
mui coitadas dos amores,
e **diss'** end' ãa, mha senhor:
"**Dized'**, amigas, comigo 5
o **cantar** do meu amigo."

Todas tres **cantavan** mui ben,
come moças namoradas
e dos amores coitadas,
e **diss'** a por que perço o sen: 10
"**Dized'**, amigas, comigo
o **cantar** do meu amigo."

Que gran sabor eu avia
de as **oír cantar** enton
e prougue mi de coraçõn 15
quanto mha senhor **dizia**:
"**Dized'**, amigas, comigo
o **cantar** do meu amigo."

Three girls were singing of love,
Very pretty young lasses
Saddened by love-sorrow,
And one, who is my lady, sang:
"Friends, sing with me
the song of my boyfriend."

All three sang quite well,
Like girls in love,
Full of love-sorrow,

And the one who drives me crazy sang:
“Friends, sing with me
the song of my boyfriend.”

What great pleasure I felt
To hear them singing then,
And it warmed my heart
When my lady sang:
“Friends, sing with me
the song of my boyfriend.”

And if I could listen some more,
How happy I would have been,
And how much it pleased me—
What my lady sang:
“Friends, sing with me
the song of my boyfriend.”

Lourenço 4

aabab (x3) + *fiinda* aab (< III): 10

or ar er é i ęu ; i ęu

Assaz é meu amigo **trobador**,
ca nunca s' ome **defendeu** melhor
quando se torna en **trobar**
do que s' el **defende** por meu amor
dos que van con el **entençar**. 5

Pero o muitos vëen **cometer**,
tan ben se sab' a todos **defender**
en seu **trobar**, per bõa fe,
que nunca o **trobadores vencer**
poderon, tan **trobador** é. 10

Muitos **cantares á feitos** por mi,
mais o que lh' eu sempre mais gradeci
é como se ben **defendeu**:
nas **entenções** que eu del **oí**
sempre por meu amor **venceu**. 15

E a questo non o sei eu per mi
se non por que o diz quen quer assi

que o en trobar cometeu.

My friend is such a *trobador*
That no man ever defended himself as well
When he turned to song
As when he defends himself for my love
Against those who compete with him.

Although many come to take him on
He defends himself so well against them all
In his singing, in good faith,
That the *trobadores* never could
Beat him, he's such a *trobador*.

He's made many songs for me,
But what I thank him for most
Is how he defended himself
In the contests I heard of his:
He always won, for my love.

And this isn't just something that I know
But something anybody says
Who has taken him on in song.

Martin de Giinzo 8

aaB (x4): 7 || 8

cobras alternantes: er ar || eü

A do mui bon parecer
mandou lo **aduffe tanger**:
“Louçana d' amores moir' eu.”

A do mui bon semelhar
mandou lo **aduffe sonar**:
“Louçana d' amores moir' eu.”

5

Mandou lo **aduffe tanger**
e non lhi davan lezer:
“Louçana d' amores moir' eu.”

Mandou lo **aduffe sonar** 10
<e> non lhi davan vagar:
“Louçana d’ amores moir’ eu.”

The very pretty girl
Said to play the tamborine.*
“Lovely girl, I’m dying of love.”

The very lovely girl
Said to beat the tamborine.
“Lovely girl, I’m dying of love.”

Said to play the tamborine.
Love gives her no rest.
“Lovely girl, I’m dying of love.”

Said to beat the tamborine.
Love gives her no repose.
“Lovely girl, I’m dying of love.”

* *aduffe*: a small hand held frame-drum. “Tambourine” is not far off.

Fernand’ Esquio 3

aaB (x6): 11 || 7’

cobras alternantes ir/i ar || igo

Vaiamos, irmana, vaiamos dormir
nas ribas do lago u eu andar vi
a las aves meu amigo

Vaiamos, irmana, vaiamos folgar
nas ribas do lago u eu vi andar 5
a las aves meu amigo.

En nas ribas do lago u eu andar vi,
seu arco na mano a las aves ferir,
a las aves meu amigo

En nas ribas do lago u eu vi andar, 10
seu arco na mano a las aves tirar,

a las aves meu amigo.

Seu arco na mano a las aves ferir
e las que cantavan leixa-las guarir,
a las aves meu amigo

15

Seu arco na mano a las aves tirar
e las que cantavan non nas quer matar
a las aves meu amigo.

Let's go, sister, let's go sleep
On the side of the lake where I've seen
My boyfriend hunting birds.

Let's go sister, let's go rest
On the side of the lake where I saw
My boyfriend, hunting birds.

On the side of the lake where I've seen,
Shooting at birds, bow in hand,
My boyfriend, hunting birds.

On the side of the lake where I saw,
Aiming at birds, his hand on the bow,
My boyfriend, hunting birds.

Shooting at birds, bow in hand,
And those that were singing he let live—
My boyfriend, hunting birds.

Aiming at birds, his hand on the bow—
And those that were singing he wouldn't kill—
My boyfriend, hunting birds.

Johan Airas de Santiago 4

abbaCC (x3) + *fiinda* cc: 10
a an or ar ei er || en ã en
one rhyme-word from refrain repeated in *fiinda: ben*.

O meu amigo novas sabe ja
daquestas cortes que s' ora farán,
ricas e nobres dicen que serán,

e meu amigo ben sei que fará
un cantar en que dirá de min ben; 5
ou o fará ou ja o feito ten.

Loar mh á muito e chamar mh á senhor,
ca muit' á gran sabor de me loar;
a muitas donas fará gran pesar,
mais el fará, com' é mui trobador, 10
un cantar en que dirá de min ben;
ou o fará ou ja o feito ten.

En aquestas cortes que faz el rei
loará min e meu bon parecer
e dirá quanto ben poder dizer 15
de min, amigas, e fará, ben sei,
un cantar en que dirá de min ben;
ou o fará ou ja o feito ten.

Ca o viron cuidar, e sei eu ben
que non cuidava ja en outra ren. 20

My boy friend has already gotten news
Of these courts that they'll be holding now—
They say that they'll be splendid and noble—
And I know that my boyfriend will make
A song in which he'll sing well of me:
Either he'll make one or it's already made.

He'll praise me a lot and call me his lady,
'Cause he takes great pleasure in praising me;
To many ladies this will be most upsetting,
But since he's really a *trobador*, he'll make
A song in which he'll sing well of me:
Either he'll make one or it's already made.

In these courts the king is going to hold
He'll praise me and my good looks
And will sing as well as he can sing
Of me, friends, and he'll make, I know,
A song in which he'll sing well of me:
Either he'll make one or it's already made.

'Cause they've seen him thinking, and I know well

That he couldn't have been thinking of anything else.

Johan Airas de Santiago 12

abbaCC (x3) + *fiinda* cc: 10 || 10'

ar en é or ęr ei || edes ÷ edes

one rhyme-word from refrain repeated in *fiinda*: *fazedes*

- Meu amigo, quero vos preguntar.
- Preguntade, senhor, ca m' é én ben.
- Non vos á mester de mi ren negar.
- Nunca vos eu, senhor, negarei ren.
- Tantos **cantares** por que **fazedes**? 5
- Senhor, ca nunca mi escaecedes.

- Preguntar vos quero, per bõa fe.
- Preguntade, ca ei én gran sabor.
- Non mi neguedes ren, pois assi é.
- Nunca vos ren negarei, mha senhor. 10
- Tantos **cantares** por que **fazedes**?
- Senhor, ca nunca mi escaecedes.

- Non vos pes de qual pregunta fezer.
- Non, senhor, ante volo gracirei.
- Nen m' ar neguedes o que vos disser. 15
- Nunca vos én, senhor, ren negarei.
- Tantos **cantares** por que **fazedes**?
- Senhor, ca nunca mi escaecedes.

- E este ben por mi o fazedes?
- Por vós, mha senhor, que o valedes. 20

- My friend, I want to ask you...
- Ask, lady, because I'd like you to.
- You must not hide anything from me.
- Never, lady, will I hide anything.
- Why do you make so many songs?
- Lady, because I never forget you.

- I want to ask you, in good faith...
- Ask, because I'd be delighted.

- If that's so, don't hide anything from me.
- I'll never hide anything, my lady.
- Why do you make so many songs?
- Lady, because I never forget you.

- Don't be upset at what I'm going to ask.
- No, lady, rather I'll be grateful.
- And don't hide from me what I want to know.
- Never, lady, will I hide anything from you.
- Why do you make so many songs?
- Lady, because I never forget you.

- And this favor, it's for me that you do it?
- For you, my lady, because you deserve it.

Johan Airas de Santiago 13

abbaCC (x3) + *fiinda* cc: 10

é ir al er ei ar || en ÷ en

one rhyme-word from refrain repeated in *fiinda*: *ben*.

Par Deus, amigo, non sei eu que é,
mais muit' á ja que vos vejo partir
de **trobar** por mi e de me servir,
mais ãa destas é, per bõa fe:
ou é per mi, que vos non faço ben, 5
ou é sinal de morte que vos ven.

Mui gran temp' á, e tenho que é mal,
que vos non **oí** ja **cantar fazer**
nen **loar** mi nen meu bon parecer,
mais ãa destas é, u non jaz al: 10
ou é per mi, que vos non faço ben,
ou é sinal de morte que vos ven.

Ja m' eu do tempo acordar non sei
que vos **oísse** **fazer** un **cantar**,
como soíades, por me **loar**, 15
mais ãa destas é que vos direi:
ou é per mi, que vos non faço ben,
ou é sinal de morte que vos ven.

Se é per mi, que vos non faço ben,
dizede mho, e ja que farei én.

By God, friend, I don't know what it is,
But it's been a long time since you stopped
Composing for me and serving me,
And it must be one of these two things:
Either it's 'cause of me—that I don't do you favors—
Or it's a sign of death, which is approaching.

It's been a long time, and I think it's bad,
That I haven't heard you make a song
Or sing my praise or my good looks,
But it must be one of these two things, no doubt:
Either it's 'cause of me—that I don't do you favors—
Or it's a sign of death, which is approaching.

I can no longer even remember
When I heard you make a song,
As you used to, in praise of me,
But it's one of these two things I'm saying:
Either it's 'cause of me—that I don't do you favors—
Or it's a sign of death, which is approaching.

If it's because of me—that I don't do you favors—
Just tell me so, and I'll do something or other.

Dinis 9

abbaCC (x3) + *fiinda* cc: 10

eu en ęr al á on || i : i

rhyme-words of refrain repeated in *fiinda* in reverse: *aqui / mi > mi / aqui*

Vós que vos en vossos **cantares** meu
amigo chamades, creede ben
que non dou eu por tal **enfinta** ren,
e por aquesto, senhor, vos mand' eu
que, ben quanto quiserdes des aqui
fazer, façades enfinta de mi.

5

Ca demo lev' essa ren que eu der
por **enfinta fazer** o mentiral
de min, ca me non monta ben nen mal,
e por aquesto vos mand' eu, senher, 10
que, ben quanto quiserdes des aqui
fazer, façades enfinta de mi.

Ca mi non tolh' a mi ren nen mi dá
de **s' enfinger** de mi mui sen razon
ao que eu nunca fiz se mal non, 15
e por en, senhor, vos mand' ora ja
que, ben quanto quiserdes des aqui
fazer, façades enfinta de mi.

E estade com' estades de mi,
e **enfingede** vos ben des aqui. 20

You, who in your songs call yourself
My friend, you had better believe
That I don't care at all about such a boast,
And therefore, sir, I order you
From now on, just as much as you want
To boast about me, go ahead and boast.

'Cause I just simply don't give a damn
If a liar goes and makes a boast
About me—it doesn't touch me in the least,
And therefore I order you, *monsieur*,*
From now on, just as much as you want
To boast about me, go ahead and boast.

It does nothing for me, one way or the other,
That someone whom I have only disliked
Should boast about me without any reason,
And therefore, sir, I order you right now:
From now on, just as much as you want
To boast about me, go ahead and boast.

Keep on being just what you are to me,
And from now on boast as well as you can.

* *senher*, here used despectively, is a Provençal form for "sir."

GLOSSARY

aduffe “hand-drum”

aprender “learn” (a song)

cantar (verb) “sing”

cantar (noun) “song”

cantiga “song”

cometer “challenge” (a poet to a poetic *agon*)

conhecer (poetic) “skill”

cuidar “design/compose” (a song)

defender “to hold one’s own,” “defend one’s self” (in a poetic *agon*)

desfazer “to criticize” (a song)

dizer “sing;” **dizer ben de** “to praise” (in song)

enmentar “to name” (a woman)

enfinger/enfengir “to boast (in a song)”

enfinta “song of boasting”

entençar “to compose/sing an *entençon*”

entençon “poetic *agon*”

entender “to understand” (a song)

fazer (*cantar, cantiga*) “compose” (a song)

guardado “designed” ? (of a song)

lirias “melodic embellishments”

loar “praise” (in song)

maestria (*cantiga de*) (a song) “that displays mastery”

oír “hear” (a song)

razon “argument” (of a poem)

son “melody” (of a song)

sonar “play” (the *aduffe*)

tanger “play” (the *aduffe*)

trobar “compose,” “sing”

trobador “composer,” “singer”

valer (of a song) “be worthy”

voz “voice” (for singing)

The only words that do not come directly from Latin are *aduffe* (Andalusi Arabic), *entençar*, *entençon* (Provençal from Latin), *lirias* (ultimately from Greek), *trobador*, *trobar* (Provençal from Greek). See Cohen, *Etymological Wordlist*.

Part II

Commentary and Analysis

By *metapoetics* I mean poetry about poetry.² My aim here is to examine, in the *cantigas d' amigo*, all the texts (presented in Part I) that contain words and expressions referring to song: its form, rhetoric, and pragmatics; its composition, performance and reception.³ Some words not inherently relevant to singing, but which are song-related in context, will also be dealt with. There are, by my count, twenty-five texts in this genre (5% of the total) that mention these phenomena, and they constitute the corpus under study. I will not discuss the *pastorelas*: however closely they may be related in certain respects, they do not belong to this genre.⁴

But first let us ask: How many times does a girl sing, and how many times does a boy? A girl sings (or does not) in Estevan Coelho 1, Solaz 2 (*quen non diz "leli"*), Veer 6, Zorro 6, Lourenço 2, 3 (three girls). All told, six texts. In Giinzo 8, it is likely that the *aduffe* is played by a girl. In all other texts it is a boy (or boys) doing (or not doing) the composing and singing. In Torneol 1 and Esquio 4 birds are said to sing, but in the former the song attributed to them is female-voiced love lyric, something much like a *cantiga d'amigo*.

How do we interpret these facts? Do they—even indirectly—reflect social reality? Or are they mere poetic fiction? Do poets handle singing differently depending on their own social condition, or the venue for which they compose and where they perform? Do singing girls, for instance in Lorenço 3 (*dizede... /o cantar do meu amigo*), offer any evidence about women's role in singing this kind of medieval Iberian female-voiced love lyric? Estevan Coelho, a late poet, provides the only explicit example of a girl singing

² Poems that refer to poetry, or include other poetry, begin with Homer and archaic and classical Greek. Pindar regularly refers to song; see especially the opening of the first Pythian Ode.

³ Henry R. Lang in 1894 (finally translated into Portuguese; see Lang, *Cancioneiro*, 146-48) made the first inventory of technical terms in the texts themselves. In songs mocking allegedly incompetent poets we can verify that *external respension* was the fundamental principle of strophic composition in Galician-Portuguese lyric (Cohen, "*Cantar Igual*").

⁴ I consider *pastorelas* Johan Perez d' Avoin 12, Airas Nunes 4, Pedr' Amigo de Sevilha 12, Johan Airas 46, Dinis 53, 54 and 55 (Cohen, 500 *Cantigas*, 49). Incomparably more information about songs, singing, music, and so on, can be found in the *cantigas d' escarnho e mal dizer* and the *cantigas de Santa Maria* (both text and art), but that evidence cannot be handled here.

cantigas d' amigo. In the other texts where girls are represented as singing (or not singing) we just do not know genre of song is meant.

What do these singers, male and female, sing and why? What response do they expect of the audience, or of the person for whom they sing, if there is one? What reactions do they get from their songs? And what happens if they decline to sing?

To try to answer these and other questions, I will comment on the texts one by one. A full commentary is beyond my scope here. I will limit myself to discussing those aspects of each song that are relevant to the questions at hand and making some final remarks.

* * *

Pae Soarez de Taveirós 2. Here we see that *fazer cantar* means “to compose,” and we learn that both *chamar-me senhor* (“call me [his] lady”) and *enmentar-me* (“mention me by name”) are speech-actions (Bing and Cohen, 19-21) performed *in the song* (vv. 8, 11). The result is that the audience knows the boy loves the girl: *saberen que mi quer gran bem* (refrain) and this makes her angry (*que mi fez pesar*; v. 4). She has good reason to complain: *vedes ora se me dev' a queixar* (v. 12). Here *queixar-se* (like *aver queixume* elsewhere, e.g., Martin Padrozelos 3, v. 1) means that she is thinking of terminating the relationship. These actions are sequential: he sings; in his song he names her; “they” learn a secret; she gets angry and threatens to end the *fala* or wooing (Cohen, “Poetics of Peace,” 102-04; *Erotic Angles*, 10-11).

We learn something about how song functions, what it contains and reveals, how the audience reacts, and how the girl reacts to that reaction. Thus this text (one of the earliest for which we have even an approximate date) provides information about the composition and reception of song, and about the reaction of the person for whom the song was composed (an implied threat).

Song performs actions within the utterance it articulates, and the performance of a song functions within a society and can affect relationships. Song both represents social praxis and *is* social praxis. There is action inside it, and action around it.

This *cantiga* is similar in form to an Andalusí Arabic *zajal*, where often a two-verse refrain rhyming AA precedes strophes of the form bbba, which are then followed by repetitions of the refrain, thus: AA || bbba || AA, and so on (Federico Corriente, personal communication, 2007). Here the refrain consists of a single line, so the initial distich has one variable verse: aA. This is followed by strophes of the shape bbbA, hence: aA || bbbA. Similar forms number about half a dozen in the secular lyric, though they are common in the *cantigas de Santa Maria*. That this kind of form, unique in this genre, should be utilized in a song about singing may not be coincidental.

Nuno Fernandez Torneol 1. The interpretation of this *cantiga*, beginning with its cool mornings, is hotly disputed (see Cohen, “Wake Up, Traitor;” “From Folksong to Lyric Theater,” 648-50). My reading of the problematic opening strophes (especially I.1 and II.1) is that the girl is repeating to the boy (present or absent) a song that she says “all the birds of the world were singing about love” (and maybe also meaning “all of the birds of the world of love were singing;” Reckert, 11, n3). But birds could not have been singing *Levad'*, *amigo*, etc. Lapa (*Das Origens*, 339-40) thinks I.1 and II.1 may be cited from an earlier song, and the metrics of these verses lend support to that suggestion, being two syllables longer than all the other verses in the body of the strophe throughout the *cantiga*. In these two verses there appears to be an upbeat in each of the two metrical cola (Cohen, “Colometry”), so that instead of $12' = 7' + 4'$, as in all other verses, the metrical analysis is $14' = [1+7'] + [1+4']$. The use of assonance in the first two strophes, *frias/dizian* and *manhanas/cantavan*, also support Lapa’s idea, since in this text it is used only here (Cohen, “Assonance”).

The song the girl says the birds used to sing is the key to interpreting this enigmatic text. By repeating the words of that song, in which a girl tells a sleeping boy to wake up, the girl is reminding the boy of the days when they were together, and so implicitly asking

him to come back to her, even as she blames him for destroying their love. It can be argued (Cohen, “Wake Up, Traitor”) that the refrain is also part of that song the birds sang. If that is so, there is no contradiction between what the girl says as the poem progresses and what the birds “said” then (this alleged contradiction has long proved problematic for critics). We have a song within a song, beginning in I.1 and II.1 and—by means of the refrain—running through the whole *cantiga*. Here the citation, within a song, of the words of another song functions as an attempt to make peace (see Cohen, “Poetics of Peace”).

Finally, in addition to the unusual structure of the verses, with a precise inner colon boundary (unmarked by rhyme; Cohen, “Colometry”), and a highly unusual metrical difference in I.1 and I.2, the sheer length of this poem, measured by the number of strophes, is noteworthy. This is one of a very few *cantigas d' amigo* with eight strophes (cf. Solaz 2, Charinho 1, Dinis 16, 40)—the maximum number found in the genre. And it displays what is called “perfect parallelism” with a continuous *leixa-pren*.

Estevan Coelho 1. The girl is singing *cantigas d' amigo* while she does her weaving chores: she must be in love. This inference is confirmed in the *fiinda*, through irony. Here *dizer* means *cantar*, an archaic usage. Already in Latin *dicere* means “to sing” (attested from the Augustan period) and is equivalent to *canere*.⁵ But we must be careful: *dizer* can mean “sing” in some places, but “say” in others in the same text. Here, the last word of the body of the strophe and the the whole of the refrain, privileged positions in the form, feature song-words.

Nuno Fernandez Torneol (1) and Pedr' Eanes Solaz (2) use *dizian/cantavan* and *dizia/cantava*, respectively, in parallelistic correspondence as a synonymous rhyme-pair. Estevan Coelho, a late poet, employs *dizendo/cantando* and *dizedes/cantades*. Since we know that this rhyme-pair is earlier than Coelho and he is imitating older compositional procedures, even without further evidence it would not be unreasonable to infer that the

⁵ Nikolaev argues for a similar use of *deiknumi* in Greek, with parallel usages of cognate words in Vedic and Hittite, all from the Proto-Indo-European root **deik'*. See *LIV*.

use of *cantigas d' amigo* in the refrain of a song also echoes older poetic practice. But we need not infer. We know Johan Baveca, composing decades before, puts the name of the genre, *cantigas d' amigo*, in a refrain. Several late poets (King Dinis among them) imitate forms, rhetoric and pragmatics that we know is old or even archaic (*voz manselinha*, found in Lourenço 2, v. 8, may be an example of a traditional epithet). The later poet repeats a phrase that appears roughly half a century before he composed his *cantiga*. And the phonological archaism *sedia*, with intervocalic *-d-* preserved in the incipit, is another mark of his archaizing. These features provide evidence for what the poet himself took to be traditional poetics. The aaB form itself had long fallen out of fashion at court, yet Estevan Coelho, like King Dinis, revives a strophic form that he knew belonged to the matrix of the genre (Cohen, “In the Beginning”).

Johan Garcia de Guilhade 19. This text contains a poetics in miniature (Cohen, “Dança Jurídica,” 34-35), with technical terms: *cantar* (song), *son* (melody), *enfinta* (poetic-erotic boast), *razon* (argument of a poem), *como foi feito* (design), *por quen foi feito* (addressee). If *en cima da razon* means “at the end of the argument,” we can take *cima da razon* as a term equivalent to “the conclusion of the discourse.” What the girl appears to be saying is this: “When the logic of the utterance had reached its end, [I understood that] I was the one for whom it was made.” This presupposes that the audience, or any listener, must wait until the *razon* is finished to be able to draw certain inferences. Only when form, syntax, rhetoric and pragmatics have been fully articulated and the *cantiga* has ended, is it possible to grasp the song as a whole, to know how it is constructed, what main speech-action is articulated, and—in the case of Guilhade 19—for whom the song is *meant*.

It is not clear what the girl means when she says that the song is *guardado mui ben* (v. 15). One possible gloss is “carefully constructed;” another is “well defended,” in the sense that the song effectively protects or guards something (perhaps a secret). Passages in the *cantigas de Santa Maria* show, however, that the verb *guardar* can mean “to observe,” as in “observe the laws of a religion,” or “observe the commandment regarding the Sabbath” (35.102: *fezeste gran torto guardando mal vossa fe*; CSM 117.116-17: *E en*

mente non havia do que prometera / que o sabado guardasse; cf. CSM 151.2 [rubric]: *guardava os sabados*). So the expression *guardado mui ben*, said of a song, could mean that the rules of composition have been carefully observed by the poet. If this is so, what rules would those be? Rules of form, such as the principle of external response (Cohen, “*Cantar Igual*”), the design of a rhyme-scheme, the choice of rhyme-sounds; rules of rhetoric, like those regarding repetition with variation, and the careful placement of key words and phrases; and rules about the articulation of action and intention, which are not fully revealed until the composition has reached a conclusion (*en cima da rason*).

The girl tells us that this is a song *sen enfinta* (v. 2): he is *not* boasting that she is his girl (as in Pae Soares 2, Johan Baveca 4, Dinis 9). This confirms that *enfengir/enfenger* is a speech-action which was represented in *cantigas*. It was evidently the principal move (Cohen, “Speech-Acts and *Sprachspiele*”) in a certain kind of song (cf. Dinis 9, vv. 1-2).

And what about the theft of song? The girl understands who it is for. It is not for the other woman, who wants to steal it for herself. Is not stealing a song—claiming that it is dedicated to one’s self when it is not—an aspect of song that we should take into account, if we are to describe all phenomena relating to the practice of singing in the society represented? It was *in the song* that the girl understood who it was for: *eno cantar mui ben entendi eu / por quen foi feit’* (vv. 13-14). What in the song allows her to know or infer this? In the case of Guilhade 19, the question may be difficult to answer (Cohen, “*Dança Jurídica*,” 27-36, “From Folksong,” 641-46). If the 22 *cantigas* in the *Amigo* section of BV (9 being a *cantiga d’ amor*, but rhetorically much in the style of a *cantiga d’ amigo*) are *one* coherent composition, it could be that the girl means she understands to whom the whole sequence is dedicated: to her, not to another. Another woman is mentioned in several poems (7, 8, 9, 22) in Guilhade’s sequence of 22 songs, and it may be she who is praised in Guilhade 9, where a male speaker is stunned by the beauty of a *moça que x’ agora chegou*, a girl who just arrived. Which of the two girls that play a role in the sequence is speaking in this song? We cannot know—unless a clue lies in the acrostic *ZION* (in the final letters in the right-hand margin, in the center of the text, reading down or up the page, vv. 6-8 or 11-9: *ZIÕ*; Cohen, *Dança Jurídica*,” 35-36). What we do know is

that the girl who is speaking interprets the song based on some aspect or aspects of its form, rhetoric, and action.

Beyond the action represented in the song by speech that one persona addresses to another, there is also communication between the poet his audience, and between the poet and an intended recipient. These are three different communicative acts. And there can be no communication without comprehension. Here, and also in *Sevilha* 7 and 11, *entender* means “to understand (a song).” So we should include *entender* in that sense as referring to a key part of reception. And since the girl says in the refrain *e o cantar valrria ãa vez* (“and the song would be worth something for once”), we should also include the assessment of worth (*valer*) as part of the social phenomenon of song.

Johan Garcia de Guilhade 21. The thrust of this utterance is: “Praise is out of fashion (vv. 1-14), but don’t worry, just be patient (vv. 15-18): the poetic messiah (namely me) is coming to save all you beautiful women (vv. 19-21).” *Fiinda*: “Those who do not praise women as they ought to be praised deserve to die a painful death.” Here, *dizer ben de* (v. 4), like *loar* (v. 7), is an action performed in song. “To praise” is a technical term of song because the rhetoric of praise is *sung*, not merely spoken.

In the first two verses, *perdud’ an conhecer* appears to mean that the *trobadores* have lost their poetic know-how. They do not speak of love in their songs (v. 5). Worse yet, they no longer compose songs of praise (vv. 6-7). Composition is based on knowledge (*conhecer*), and a distinction is implicitly drawn between erotic song in general and songs of praise. Within love poetry, different actions are represented, and praise is one of them.

In this song *cantar* does not appear. *Dizer*, in the sense “to sing,” occurs twice (v. 4). The key words related to song are *trobadores* (2, 10) and forms of *trobar* (12, 14). The last verse of the second strophe contains both verb and substantive, ending with the word *trobador* in a doubly marked position: end of verse and strophe. After that there is no lexical mention of singing. The words used reflect the social status and aspirations of the

poet, a *cavaleiro* and *trobador*.⁶ There is a difference, in both register and cultural context, between a girl singing while she waits for her boy (as in Estevan Coelho) and a *trobador* jokingly taking his comrades to task and proclaiming himself savior of love, lovely ladies, and song. This comic declaration is not found in a simple strophe like aaB and kindred forms, but in a *cantiga de maestria* with three strophes of abba plus a three-verse *fiinda*. Form and rhetoric correspond to social factors.

Vasco Perez Pardal 5. *Non fazer cantar* (“not to compose a song”) implies—by a widespread convention—“not to be in love.” The girl says: *á gran sazon que non oí / nenhun cantar que fezesse por mi* (refrain; cf. *partir-se de cantar* in vv. 15-16). She thinks he must be dead, since he has not sent a message or a song: Now, normally it is the boy’s tarrying and failure to communicate that upsets the girl, and here he is also tarrying too long and *incommunicato*, but the emphasis is on his failure to sing. We can take *oír cantar* as referring to the reception of song, which is not just implied by the text, but referred to openly and emphatically. In this case, *not* hearing songs composed by the boy is significant to the girl. The girl’s concern not with his excessive delay, nor with the chance that he might be with another girl (Cohen, *Erotic Angles*, 61, 67-86), but with the dearth of songs may be an inside joke among the *trobadores*, a playful variation on a well-known script (Cohen and Parkinson, 26-27, 37-39).

This is one of only two *cantigas d’ amigo* where masculine and feminine rhymes are mixed in both the body of the strophe and the refrain (the other is Roi Fernandiz 5; Cohen, *500 Cantigas*, 44 and n3). So this song about singing employs unusual technical virtuosity that reenforces the theme. The poet appears to want to demonstrate how good the songs he is not singing are (or would be).

Afonso Sanchez 1: This poem, of a single strophe, may be a fragment. At any rate, the girl is waiting with her girlfriend for the boy to arrive. When he does, the girlfriend should talk about various *donzelas* (“young ladies”) and both will try to discern if he is still true to the *donzela* for whom he always sang (the speaker). Is there real erotic and

⁶ Bertolucci has taken a first stab at the relationship between the *amigo* and the *trobador*.

affective truth in his songs, or are they just poetic fiction? The relationship between what a poet says to or about a woman in a song and what he feels “in his heart” is important to the girl. She is comparing art with life and wants to know if the former corresponds to the latter. *Trobou*, the only reference to singing, is the last word of the strophe, thus occurring in a privileged position within the form, even if the text is fragmentary.

Pedr' Eanes Solaz 2. In form, language and pragmatics this is the most difficult poem in the corpus of *cantigas d' amigo*, and had long been misunderstood by scholars, partly because of the Andalusí Arabic elements and a bilingual verse with a code-shift (from archaic Iberian Romance to Andalusí Arabic), partly because it forms a mini-sequence with Solaz 1, which had also been misunderstood (Cohen and Corriente). In the opening four strophes the girl waits for her beloved, who is coming. As he comes, he sings well of love: *d' amor tan ben dizia* (III.3); *d' amor tan ben cantava* (IV.3). This skill at singing of love makes the boy appealing as he arrives for a reconciliation, even if the girl wants him back anyway.

And this is not the only reference to singing in the text. *Dizer “leli”* (VII.3, VIII.3) seems to refer to a song in which the girl gloats over the erotic night she has spent with her boy, whom she has just won back from her rival. Boasting about an erotic experience is a kind of speech-action represented in poetry since antiquity (e.g., Plautus, *Miles Gloriosus* 1201: *Numquam ego me tam sensi amari quam nunc ab illa muliere* [“Never have I felt so loved as now by that woman”]). The sense of *demo x' é quen non diz “leli”* (v. 31) is “She’s the devil who doesn’t join in the song celebrating my night of love.”

Formally, this song is unique (Cohen, “Poetics of Peace,” 117-19). Three different actions correspond to three sections with distinct formal features. Strophes I-IV use the traditional assonant pair *i-a/a-a*. Strophes V-VI display the equally traditional assonant pair *i-o/a-o*. And strophes VII-VIII, instead of any rhyme (assonant or perfect), present a unique “local” *dobre* on the word *leli*, used at the end of each of the four verses outside the refrain. Pragmatically, there are three sequential actions. The girl’s narration of the imminent arrival of the boy who sings so well of love (I-IV) functions as prelude to her

welcome (V-VI), whereby the central action, amorous reconciliation, is effected. After that (VII-VIII) the girl sings a gloating song and curses her rival, who will evidently not be taking part in the singing.

In its language, the poem is also unique. The Andalusí Arabic *lelia doura* = líya ddáwra (pronounced /leia do:ra/), “It’s my turn,” the bilingual verse *ed oi lelia doura* (“And today it’s my turn”) with *ed oi* coming from Latin *et hodie*, and the repeated use of *leli* (“What a night I had!”) constitute a display of linguistic virtuosity without parallel in Galician-Portuguese lyric. Although there are a few loan-words from Andalusí Arabic in the lexicon of the *cantigas d’ amigo* (e.g., *aduffe*, *atá*, *çafar*; Cohen, *Etymological Wordlist*), this is the only time that the language, not merely a word derived from it, is used. The phrase *líya ddáwra* may be only two words long, but it is a phrase in Arabic. And *leli* is a common exclamation in the poetry of that language, not a loan-word.

In form, language and action this text is an *unicum*. It had to wait roughly 125 years to be deciphered since it was first published by Ernesto Monaci in 1875. That bears testimony to the extraordinary virtuosity built by the poet into this song which—at least in part—is about singing.

Here we reach the end of the two *cancioneiros de cavaleiros* (Oliveira). From now on, with the exception of King Dinis, the poets are all known or presumed to be Galician *jograes*. Most performed (or are presumed to have) at the court of Alfonso X (Boleiro, Sevilha, d’ Ambora, Baveca, Lourenço). But for many we have no data for even a *floruit*. We will see that the poets who were at Alfonso’s court tend to employ forms that are relatively more hi-tech (Cohen, “From Folksong”) than aaB and its kin, while those few who probably did not appear in that court (Veer, Zorro, Giinzo) are likely to use simpler forms and provide less information about the complex phenomenon of song.

Pero de Veer 6. This, a mere abbaCC, is the most complex form used by this poet in his six *cantigas d’ amigo* (Cohen, “A Formal Approach”). The dialogue between mother and daughter can be summarized as: “Why are you sad?”/“I can’t always be singing.” Singing is mentioned, but there is none. The mother implies that not to sing is to be sad.

The metaphor only works if to sing is to show happiness: *a happy girl sings*, we can infer. *Cantando* is the last word of the refrain, while *cantar* is the last word of the first verse of the second strophe. Even if nobody sings, *cantar* is featured, but so is *chorar* (vv. 2, 5, 8, 11). Singing and crying are set in binary opposition, conceptually, lexically and formally. This is shown by the rhyme-words in the refrain: *chorando/cantando*.

Johan Zorro 6. Here a girl is singing and happy. Unlike Estevan Coelho's girl, who was singing indoors, here the girl is outside, walking along the riverbank. What she wants is for the boat that is carrying her boy to arrive: *venhan-nas barcas* (*nas* is the plural article): "I hope the ships come." She is singing a song of waiting, a kind of speech-action often represented in this genre. So her song is like a *cantiga d' amigo*.

In this genre the use of a *dobre* (l.1, 4: *rio*: ll.1, 4: *alto*) in a song of the form aaBaB is unique (Cohen, "Technical Virtuosity"). The combination mixes apparently lo-tech strophic form and hi-tech rhetoric. But masculine and feminine rhymes are mixed in the refrain of only seven *cantigas d' amigo* (Cohen, 500 *Cantigas*, 44, n3). The displays of formal and rhetorical virtuosity seem appropriate if, as seems probable, Zorro was a *jograr* performing at the Portuguese court (whether that of Afonso III or of Dinis, is uncertain).

Juão Bolseiro 9. The girl's boyfriend, who is *mui trobador* (v. 4), made a song for the girl, the best she has ever heard. And he put some *lirias* in the *son* (melody) that tear out her heart. But what are *lirias*? The word, in this form, is *hapax legomenon*, found only once in the language (but see Cohen, *Etymological Wordlist*). It appears to be a metaphor for musical, specifically vocal, embellishment. This interpretation, which seemed to me the most probable, was reached independently by the musicologist Manuel Pedro Ferreira (personal communication, 1998). We see, then, the potential emotional effect of musical virtuosity. Song is a tool of seduction, an erotic technique. And we learn that the boy praised her (v. 9) and the girl is grateful (v. 15). Thus we are told what action he performed in his song (praise) and her response: gratitude and heart-rending feelings. Song represents action, is itself an action when performed, and produces an emotional

reaction which may lead to further action (e.g., the girl may yield to the boy's suit). Inside and out, song shows itself over and over to be *praxis*.

Pedr' Amigo de Sevilha 7. In vv. 1-3, in the phrase *cantar...que fez*, again *fazer* means "compose." *Diz* in v. 5 means "say;" but elsewhere it means "sing," for instance *disser* in v. 8. In v. 13, *éste mui dito* means "has been sung a lot," that is, "is becoming popular." And in v. 15, *pois mho ouveren dito* means "once they have sung it for me."

Who is the song for? The girl will know from the song itself (refrain) once she has learned it (*aprender*; v. 2). As in Guilhade 19, a song can be meant for a specific person. There can be ambiguity however. And rivalry can arise between girls, with an implied dispute: "It's for me."/"No, it's for me." This girl says: "If I heard it, I would know if the song he *says* is for me is *really* for me." She will have to analyze and interpret *something* in the form, the language, or the action represented in the song in order to know. She thus bears witness to what happens at the receiving end of song.

Two kinds of technical virtuosity are used here. First, there is a *dobre* in the first and third verse of each strophe (I: *amigo*; II: *feito*; III: *dito*). Not counting Johan Airas and Dinis, who have fourteen between them, we find only a dozen other examples of *dobre* in the genre. Second, each of the two verses of the refrain ends with the same word: *fez*. This technique occurs in only eight other *cantigas d' amigo* (including Sevilha 2). Once more, a song about singing reveals a poet showing off his craft.

Pedr' Amigo de Sevilha 9. This is one of the most complicated scripts in the genre, a unique script (Cohen, "From Folksong," 640; "Poetics of Peace," 99 and n9), and is housed in one of the most sophisticated formal designs. This is one of only two examples of *cobras dobras* in the *cantigas d' amigo* (Baveca 9 is the other), but only here does the c-rhyme vary, with a different rhyme-sound in each strophe (*i ou á en*), while the a-rhyme and b-rhyme are identical in pairs of strophes. This form is topped off with two *fiindas*. Complexity of form and originality of script correspond.

The girl cannot talk with her boy (vv. 1-6). Her friend has an idea that worked for her: her boy couldn't speak with her either, but then, being a *trobador*, he sang a song as though it were for another woman, and behind that screen he was able to talk freely with the girl (vv. 7-12), implicitly suggesting that the other girl try the same ruse. She agrees to (vv. 13-18), even though her boy is not a *trobador* (v. 13). But then, her friend tells her, she must not get jealous *because of the song* (in the *fiinda*, the pronoun *o* refers to *cantar*); otherwise "they" (those responsible for her) will guard her. There is a difference between the two boys: one is a *trobador* (v. 11); the other is not. But since he evidently knows how to sing (*trobará*; v. 16) we may infer that is a *jograr*, like the poet.

So the addressee of a song can be falsified for personal reasons, and the script of a song can be designed to be intentionally misleading. This raises the question of secondary levels of meaning, particularly relevant in a few songs, such as Guilhade 19, where two girls have competing interpretations of a riddling text. Other songs may have "hidden" meanings that escape us, since no attention is called to them. Here there can be no doubt.

Pedr' Amigo de Sevilha 11. This is another complex story in a complex form. The underlying script is common: the girl asks her mother to stop guarding her so that she can see her boy. The dimension of the text relevant to song begins in vv. 6-7. The mother warns her daughter: *e sei, filha, que vos traj' enganada / con seus cantares que non valen nada*. The boy is trying to trick her with his worthless songs, so worthless that anybody could "take them apart:" *que lhi podia quen quer desfazer* (v. 8). So *desfazer un cantar* is like literary analysis. And, curiously, *desfazer* would be a good literal translation of ancient Greek *analysein* ("take apart"), from whose stem the noun *analysis* is formed. The girl says that others, who truly understand the art of song, hold a different opinion (vv. 9-10). So we see opposing evaluations of a given song, and the girl implicitly asserts that knowledge of song is a prerequisite for credible poetic critique.

Associated with these references to song is a social question. What the boy is after, says the mother, is marriage (v. 16). This is one of only a handful of more or less explicit references to marriage (Cohen, *Erotic Angles*, 9 and n2). But he is beneath her: "He

could be your slave,” the mother says (vv. 17-18). Songs are again a means of seduction, and they expect a *quid pro quo*. The mother sees the boy’s songs as an attempt at social climbing: he wants to marry above his station; his motives are not pure. So the critique of his songs is a way of dismissing his artistic abilities as a mitigating factor in any possible union between a girl of *linhage* (v. 17) and—if we identify the boy with the poet—a *jograr*. This text mirrors social conflicts between aristocracy and artists. The latter (if they are not nobles or magnates—let alone royalty) cannot be admitted to “good company” on the strength of their songs; much less can they marry into good families. Since the strophic form is unique in the genre and the formally asymmetric dialogue and interstrophic enjambments (vv. 5-6, 15-16) step beyond the traditional poetic matrix, the poet ironically mocks his craft (via the mother) even as he shows it off. The message is that his mastery of the craft of song, recognized by those who understand, *does* make him a suitable match.

Johan Baveca 4. The boy always used to sing for the girl (vv. 1-2). But the criticism of unnamed others has put a stop to this (v. 3). They don’t like his love songs; they prefer songs in which he boasts that he has received amorous favors, even though she has never bestowed any upon him. (vv. 7-9). So it would seem that he has not stopped singing, but has stopped singing of his love for her and turned to boasting. She will therefore give him a reason—or an erotic-poetic argument (*razon d’ amor*; vv. 6, 11)—to compose *cantigas d’ amigo*. And this is one of only two texts where this name for the genre occurs. At the end of each strophe (vv. 5-6, 11-12, 17-18) she says or swears that she will give him a *razon* to sing songs *in this genre*. This logic reaches a climax in the last three verses of the final strophe. She will do him such a big favor (*de tal guisa vos farei eu ben*; v. 17) that he will have to sing *cantigas d’ amigo*. So the girl, upset at his boasting-songs, his comrades’ approval, and his failure to compose love-songs for her, will now shower him with such favors that he will write *cantigas d’ amigo*?

Is this ironic? Does she mean that she will deny him her *ben*, and so stimulate his poetic powers? But that—denying him her *ben*—is what she has been doing all along, so it would not represent a change of mind (vv. 13-14). Still, v. 17 must be ironic; and

another, more plausible reading is available: until now she has at least consented to see him, without however granting him erotic favors (although merely seeing him can be considered a *ben*, as in Johan Servando 12; see Cohen, *Erotic Angles*, 21-22); but now she will refuse to have anything to do with him. That seems more plausible, given the pragmatics of this genre, than a declaration that she will now be sexually compliant in order to oblige him to sing *cantigas d' amigo*.

There is a question hovering around this text. In the past, did he sing *cantigas d' amor*? Is that what she means when she says, *trobastes sempre d' amor por mi* (v. 2)? Or does she just mean “You always sang of love for me”? If the latter, could she be referring to *cantigas d' amigo*? In that case, he would be returning to the same genre. But if the former, if he used to sing *cantigas d' amor*, then why the change in genre? Why, if she refuses to see him, should he sing *cantigas d' amigo* instead of *d' amor*? There may be no problem, only an illusory distinction. But if a distinction *is* being drawn, it is noteworthy. And here it is the boy who will be forced to sing *cantigas d' amigo*. In Estevan Coelho it is the girl who sings them. That, too, is a difference worth noting.

Pero d' Ambroa 1. In this text we find the only mention in the *cantigas d' amigo* of a *cantiga de maestria*, of which there are about 30 examples in the genre (Cohen, “Technical Virtuosity”).⁷ The boy tells other girls that he no longer loves the girl, but (she says) the more he says it, the more they realize it is false. They understand that his *cantiga de maestria* was composed for her. Here again we run into the question of deception in singing, since the boy evidently says his *cantiga* was not meant for this girl, and so the question of who the song is for. And again we hear a girl *claiming* the song (and the boy) as hers. With three examples—Guilhade 19, Sevilha 7, and this text—we may say that for a girl to claim that a song is meant for her is an action related to singing. And although it is external to the song the boy sang, it is the main action in the girl’s song.

The repetition of the same rhyme-word in the *fiinda* (*ben/ben*) is found in only eight other *cantigas d' amigo* (Cohen, “Technical Virtuosity”). The refrain also uses the

⁷ Correct Bonaval 1 to Bonaval 3; add Codax 6.

verb *querer* (cf. vv. 2, 14) three times: *queredes... /... queren...queren*. Repetition, with and without variation, which is the core of rhetoric in this genre, is on display in this refrain.

Lourenço 2. This is one of ten *cantigas d' amigo* that begins with a male narrative voice which then introduces one or more girls who speak or sing (Cohen, 500 *Cantigas*, 36). In this text we find various words that represent significant concepts in the world of song: *voz, cantar, dizer cantar, oír, peço/pediçon*. “I pray to God that my boyfriend hear how I sing this song” describes, performs or implies several actions: 1) a prayer articulated within a song; 2) a request—as the main act of that prayer—for a specific audience, namely the boy; 3) a description how she sings; 4) her pride in singing. All this is inwoven in this text. And this song is as thick with terms as any in the genre (Guilhade 19, Bolseiro 9 and Johan Airas 4 and Lourenço 3 are comparable). In eighteen verses there are twenty words relevant to the performance, content, and reception of song, and three of these (*oísse, cantar, digo*) dominate the space, syntax, and pragmatics of the refrain, whose final words are *cantar digo*. What the girl wants is for the boy to hear “How I sing this song.” Why? So he can appreciate her artistic talents? Presumably, if he heard her sing this song, he would not just admire her skill, but would be emotionally affected. The girl is beautiful and sings well (vv. 6-7, 13-14), this we are told. But the point appears to be another: song functions as a method of seduction (as in so many species of birds).

Lourenço 3. The girl sang: “Sing with me the song about my boyfriend.” Here we may have a phrase that designates the genre: *o cantar do meu amigo*. But what is the grammar of *do meu amigo*? Is it an objective genitive (“about my boy”) or a possessive genitive (“that my boy composed”)? If the former, it would be a variation on the name of the genre; but if the latter, the girl would be attributing such compositions to male composers. Evidence for the objective genitive can be found in Solaz 2, v. 15, *d' amor tan ben cantava* and Baveca 4, v. 2, *trobastes sempre d' amor por mi*. In both passages the meaning seems to be “to sing of love.” And in Pae Soares de Taveirós 2, v. 8, *nos cantares que fazia d' amor* appears to refer to the genre *cantares d' amor*, songs about love. Given these parallels, *o cantar do meu amigo* would be “the song about my boy” and not “the song that my boy composed.”

There are thirteen song-related words in eighteen verses, and the refrain is itself a song imploring the girl's girlfriends to sing a song (the main verb and its direct object are *dized'.../o cantar*). That makes a song within a song within a song. The male narrator, who is in love with one of the three girls (vv. 4, 10, 16), is delighted to hear her sing (vv. 13-16). His delight constitutes reception and positive evaluation of the song the girl sings asking the other girls to sing with her. The girl's insistence that her friends sing with her *o cantar do meu amigo*, whatever the syntax of the phrase, shows that to sing that song is to express her love for her boy. She wants to sing the song (whether it is by or about the boy) because he is *her* boy. Even if she does not know that he is listening, the singing of the song is an act in an amorous relationship.

Lourenço 2 and 3, both about singing, appear to constitute a mini-sequence. In addition to sharing the same discursive frame—with a male narrative voice introducing a singing girl or girls—and the same strophic form, they feature a similar interplay of masculine and feminine rhymes in body of the strophe. Such interplay, not uncommon in the genre (Cohen, *500 Cantigas*, 44-46), is used here with what appears to be a deliberate design.

	Lourenço 2	Lourenço 3
I:	10' 10 10 10'	10 10' 10' 10
II:	10' 10' 10' 10'	10 10' 10' 10;
III:	10 10' 10' 10	10' 10 10 10'

The refrains share the same rhyme-sound (*igo*) and one rhyme-word, common in this genre (*amigo*). Both texts suggest girls sang songs about their boyfriends. Doubt on this point, even if possible, is unnecessary (Lang, *Cancioneiro*, 135-42).

Lourenço 4. The boy has composed many songs for the girl (v. 11). But in the *fiinda* the girl says that what she is most proud of is how well he defends himself (a speech-action) in the *entenções* to which he is challenged. (If no *entenções* were extant, this text would be evidence that they existed.) And his love of her drives him to win (v. 15). Challenging someone to a song contest (*cometer*; v. 18), defending one's self in the

competition (*defender*; vv. 2, 4, 7, 13), winning (*vencer*; 9, 15) and— logically implied— losing are all parts of the concept of an *entençon* or poetic *agon*, an important kind of verbal exercise since antiquity. And we know that Lourenço participated in many *entenções*, often mocked by men of higher social status for his poetic incompetence (see Cohen, “Cantar Igual,” 12-17). Here the fictive world mirrors the real: the girl’s praise of the boy’s skills voices Lourenço’s own boast of artistic supremacy over his socially superior competitors. He *always* wins (v. 15).

Martin de Giinzo 8. Here we find the only mention in this genre of a musical instrument, the *aduffe*, a hand-held bimembrane frame-drum. But Manuel Pedro Ferreira (*O Som*), basing himself on the music for six songs of Martin Codax, finds no evidence for beat in the *cantigas d' amigo*. Still, there is singing in this text: the refrain cites a verse from a song, presumably the same song whose beat the *aduffe* is tapping out. The refrain sounds like a *cantiga d' amigo*: *louçana, d' amores moir' eu*. We find *morrerei d' amores* in Servando 8 (refrain); *moiro d' amores* in Dinis 15, v. 2; and *e moiro me d' amor* in Nuno Fernandez Torneol 5 (refrain). The phonologically archaic *louçana*, where intervocalic *-n-*, which had long since disappeared from the spoken language, is maintained, appears in the refrain of Johan Soarez Coelho 12. We learn that *tanger* and *sonar* refer to musical performance. And *sonar* (instead of the normal *sõar*) is a phonological archaism in rhyme. These phonological archaisms in refrains and in rhyme are compelling evidence for the tradition of oral-formulaic song which they invoke (Monaci, ix; Lapa, *Miscelanea*, 144-48; Cohen, “Assonance”).

Fernand' Esquio 4. The boy does not kill the birds that are singing, since they must be singing of love, as in Torneol 1. They are therefore in a situation similar to his own. This touch of tenderness suggests a symbolic solidarity between love-struck creatures of different species.

Johan Airas 4. The girl tells us that the boy *fará / un cantar en que dirá de min ben* (“He will compose a song in which he will sing my praises;” refrain). Here *fazer cantar* is the act of composition; *dizer ben*, like *loar* (vv. 8, 14), refers to the action represented in

the song: it will be a song of praise. And we also hear something about audience reaction: many girls will be upset—that he is praising her and not them (v. 9).

Unique in this genre is the description of the venue where the boy will sing. The king will be holding *cortes* (Cohen, “From Folksong,” 645-46) and everybody says they will be *ricas e nobres* (v. 3). This is where the song will be performed. And what conclusions can we draw about the social—and political—context of this composition? The boy is a *trobador* (v. 10; cf. Johan Airas 13, v. 3) with access to royal *cortes*. He is no girl singing by the riverside, as in Zorro 6. His composition takes time (vv. 19-20): *Ca o viron cuidar* means “Because they saw him working on it.” In this context, *cuidar* with *o* (= *cantar*) as direct object, appears to mean “to design” a song. This is not an improvisation, an oral-formulaic song with simple strophic form. That inference corresponds to the forms and rhetoric used by Johan Airas, and to the often complex action represented in his *cantigas d' amigo*. And hi-tech songs were a means of personal, social and political advancement in court (Cohen, “From Folksong,” 645 and n19).

Johan Airas 12. This is one of only two dialogues in the genre where two speakers alternate lines throughout the text (the other, Estevan Fernandez d' Elvas 4, consists of a single strophe). In each strophe the discourse leads to the question (refrain): “Why so many songs?” And the answer is: “Because I never forget about you,” which means “I am always thinking of you.” “And why do you do this kindness for me?” “Because you deserve it.” There is an exchange here. To sing so many songs for her is a *ben* (v. 19), a favor, a gift; and despite the boy’s claim that he does it only because she deserves it, a gift requires a gift in return, as in the next song. He says (*fiinda*), “Because you are worth it,” but implicitly means that what he hopes to gain—her *ben*, a sexual not a musical “kindness”—is worth *tantos cantares*.

Johan Airas 13. *Oír cantar fazer* (vv. 9, 14) must mean “to hear (you) perform a song” (not, “to hear you compose a song”). So *fazer cantar* can be “compose” or “perform.” In vv. 9 and 14 *loar* describes the content and objective of the songs he used to sing: the purpose of the song is to praise. And what is the point of praising a girl you are in

love with? Ovid tells us (*Ars Amatoria* I.614, 621-24; II.295-306): To win her, you must *praise* her. The underlying message seems to be: “If you compose a song for me, I will do you some kind of erotic favor.” Song will get him her *ben* in return. Song is a medium of economic exchange, a kind of coin that purchases desired goods.

Dinis 9. *Vós que vos en vossos cantares meu / amigo chamades* (vv. 1-2). Songs are how the boy boasts. In them he calls himself the girl’s lover. This she calls *tal enfinta* (v. 3). The text confirms that *sen enfinta* in Guilhade 19 means that there is “no boasting” in that song. It also shows that *engenger/enfengir* (v. 20) and *fazer enfinta* (vv. 6, 12, 18) refer to kinds of speech-actions which can be sung, not merely spoken. The girl’s reaction is indignation and scorn. The performance and content of the song are enough to provoke this response. “Since I don’t care about you, boast all you want” is her proud reaction.. In v. 10 she scornfully addresses him with the Provençal *senher* (“Sir”) instead of the Galician-Portuguese *senhor*.

Several matters of form and rhetoric bear mentioning. Splitting *meu/amigo* across the line-break in vv. 1-2 emphasizes her scorn. She resorts several times to a colloquial, almost slang register which is unusual in this genre: *Ca demo lev’ essa ren que eu der* (v. 7); *ca me non monta ben nen mal* (v. 9); *Ca mi non tolh’ a mi ren nen mi dá* (v. 13). And this is one of only nine texts in this genre where both rhyme-words from a two-verse refrain are repeated in the *fiinda* with their order inverted. The use of two forms of *fazer* at the beginning of the second verse of the refrain—*fazer, façades*—is yet another mark of technical virtuosity.

* * *

What can we learn from these songs about singing? *Fazer un cantar* is to compose (sometimes to sing) a song. The song has melody (*voz, son, liras*) and an argument (*razon*). Within the *razon* words are not just lexical items in syntactic relation; they are rhetoric, a way of using speech to perform action. That is why *loar, dizer ben de, enfenger, chamar-me senhor* are terms of the craft. They refer to actions performed within the song. *Oir, entender, desfazer, valer* pertain to the phenomenon of song, since they form part of

its reception. The song is heard, understood or misunderstood (Guilhade 19), appreciated or scorned (Sevilha 11). And it is possible to understand *in the song* for whom it is meant. So beyond the communication between speaker and addressee, the poet can intend the song to be for someone. At one end, the composition, which must be designed (*o cuidar*; Johan Airas 4). Then the song itself, its form, melody, language, and the action it represents. The few actions mentioned belong mainly to male-voiced love lyric: to praise, call someone one's lady, boast, name the beloved; but Zorro's song within a song represents a girl waiting for her boy, and Giinzo's *cantiga* represents a declaration of love (in the refrain). Our conceptual terminology begins with design, moves through form, script and performance, and continues with various kinds of reception: interpretation, evaluation, and affective reaction. Songs can also be meant to deceive (Sevilha 9). And the social condition of the poet is sometimes mirrored in the form and content of his poems (e.g., Guilhade 21, Sevilha 11, Lourenço 4, Johan Airas 4).

Song is also an object worth stealing, as when a woman claims as her own a song which (the girl tells us) is *not* for her (Guilhade 19). A song is something *worth* claiming (Sevilha 7, Pero d' Ambroa 1). And songs can be part of an economic exchange: they can get the boy some kind of erotic favor (*ja que*; Johan Airas 13, v. 20). Songs can be a means of seduction (Bolseiro 9), a coin in sexual transactions (Johan Airas 12), and a potential means of social-climbing (Sevilha 11).

Singing, which represents action, signifies and acts in many ways. Not to sing is itself a significant action (Pardal 5, Baveca 4, Johan Airas 13). Inside and outside its substance—form, rhetoric, pragmatics—poetry shows itself an agent of social praxis. And its dimensions and repercussions are well reflected in the *cantigas d' amigo* by songs that speak of singing.

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