
Metrics and Textual Criticism in the *Cantigas d'amigo*: External Responion by Pairs of Strophes

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Abstract:

In the *cantigas d'amigo* external responion (the inter-strophic correspondence of verses that occupy the same position in the strophic form) is sometimes observed by pairs of strophes. Recognition of this phenomenon solves what had seemed to be problems in several texts and should be taken into account in textual criticism.

Key words:

Galician-Portuguese lyric; *cantigas d'amigo*; metrics; strophic form; textual criticism.

Contents:

1. Myth and Method. 2. Unequal scansion of verses within the distich. 3. External responion by pairs of strophes. 4. Theory and practice.

Métrica e crítica textual nas cantigas d'amigo. Responión externa por pares de estrofas

Resumo:

Nas *cantigas d'amigo*, a *responión externa* (a correspondencia interestrófica entre versos que ocupan a mesma posición na forma estrófica) obsérvase ás veces por pares de estrofas. Recoñecer este fenómeno soluciona o que até agora se consideraban problemas en numerosos textos, e debe terse en conta para a crítica textual.

Palabras chave:

lírica galego-portuguesa; *cantigas d'amigo*; métrica; forma estrófica; crítica textual.

Sumario:

1. Mito e método. 2. Escansión desigual de versos dentro do dístico. 3. Responión externa por pares de estrofas. 4. Teoría e práctica.

*Sane sicut lux se ipsam et tenebras manifestat,
sic veritas norma sui et falsi est.*

Spinoza

1. Myth and Method

An understanding of metrics is a fundamental requirement for textual criticism in Galician-Portuguese lyric, yet the metrics of the *cantigas d'amigo* have not been generally well understood.¹ The myth of metrical irregularity, although it still has adherents, is not based on any comprehensive study of the question but is simply taken on authority.² Few texts in this genre present anything other than minor metrical problems (which usually coincide with errors of other kinds), so what sustains the notion that some (or many) poems exhibit a *fluctuating* “Hispanic” metrics is a refusal to correct errors in the manuscript tradition and a disinclination to address the matter by research rather than by ritual obedience.³

What I mean to explore here is a phenomenon that has been overlooked: the inter-strophic metrical correspondence of verses which occupy the same position within

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- 1 See Cohen (2003: 44-47; 2010). The question of accentual patterns is beyond the scope of this essay. See Preito Alonso (1991), Piera (2008: 126-129), Parkinson (2006a, 2016). The numbering of the *cantigas d'amigo* follows Cohen (2003), whose text and critical apparatus are given here in modified form. The editorial criteria and conventions used there (Cohen 2003: 37-43) also apply here, with minor changes. Angle brackets are used for additions to the text and for truncated refrains. Cases of elision, absorption or diphthongization of word-final and word-initial vowels are marked by an underline, e.g., *tempo en*. All inter-verbal vocalic encounters not so marked should be taken as cases of hiatus. Inner cola are indicated by a vertical bar: |. Each text is preceded by an analysis of strophic design, scansion, and rhyme system. The strophe is divided into two periods, separated by the symbol ||. In Estevan Coelho I the symbol || separates the *finda* from the rest of the *cantiga*. In notating the scansion of a verse or colon, a number such as 5 means the verse or colon has five syllables with a masculine cadence, while a number such as 5[˘] means the verse or colon has six syllables with a feminine cadence. A single slash indicates that the colon varies in different strophes: 3[˘]/4 (the variant that occurs first is put first). Cola are indicated by square brackets following the overall syllable count of the period, e.g., 12' [7[˘]+4[˘]]. For assonant rhymes, I use a hyphen, e.g., *a-o*. For rhymes in *cobras alternantes* two slashes indicate the alternation from the first strophe to the second within each pair of strophes, for instance: *i-o // a-o*. Strophes are referred to by Roman numerals; verses are sometimes cited in the form I.1, I.2, etc. *Nota bene*: this article does not address the interpretation of any of the texts cited.
 - 2 This myth, often repeated as if it were a fact (e.g., Brea and Lorenzo Gradin 1998: 175: “medidas fluctuantes”), took shape in the early days of scholarship, when many relied on the edition of Braga (1878). An early dissenter from this *communis opinio* is Nobiling (1907: 10), whose understanding of hiatus and elision (Nobiling 1907b: 343-349) makes him in many respects a finer textual critic than either Lang (1894) or Michaëlis (1904). On early editions generally, see Arbor Aldea (2013). On the terms hiatus, elision, etc., which are sometimes used without conceptual clarity, see Parkinson (2006b). For recent bibliography on these matters, see Guadanes (2017: 38-40).
 - 3 Cunha (1982: xiv-xvii and 1985: 64-75) has often served as the “patron saint” of this position, but there is a paradox in his authority. See Parkinson (2006a: 28; 2006b: 120 n9), Cohen (2003: 44, n1; 2010: 12).

the strophic form need not be perfectly regular throughout an entire text, so long as it holds by pairs of strophes. Recognition of this unusual kind of external responson solves what had appeared to be problems in the analysis of strophic form in roughly ten texts, including some well-known poems such as Nuno Fernandez Torneol 1, Pero Meogo 8 and Dinis 16.⁴

In all the texts in which this phenomenon occurs there is a pair of strophes (or, in some cases, two pairs) where the verses *within* the distich do not scan alike. We should therefore first have a look at this technique.⁵

2. Unequal scansion of verses within the distich

It seems logical to assume that the verses within a distich should have the same number of syllables. And this is generally true. But three *cantigas* of only two strophes (where we cannot find confirmation in *pairs* of strophes) should be enough to show that the verses of the first period (the distich) do not need to display internal responson, provided that external responson is maintained.⁶

In Pero de Veer 3 the first verse of each strophe (I.1 and II.1) scans 11', while I.2 and II.2 scan 10'.

PERO DE VEER – 3
aaB (x2): 11' [5'+5'] 10' [5+5'] || 10 [5+5]
 igo ia || i

A Santa Maria | fiz ir meu amigo
 e non lh' atendi | o que pos comigo:
con el me perdi | por que lhi menti.

Fiz ir meu amigo | a Santa Maria
 e non foi eu i | con el aquel dia: 5
con el me perdi | por que lhi menti.

B 1130 f. 242r V 722 f. 115v

2 arendi V 4 amigo ^(a) a B 6 el V: ele B

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- 4 Nearly all the examples are found in aaB forms (Pero Meogo 8 being an exception). In addition to the texts presented here, the phenomenon might occur in Bernal de Bonaval 6, if we emend to *coitad*<o> in v. 4, and in Martin Codax 3, if we reject the supplement <vos> in I.1 and II.1 (proposed in Cohen 2016: 295).
- 5 Regarding the puzzlement of editors about the texts analyzed here and their attempts at emendation, see the notes on individual texts in Cohen (2003).
- 6 See also Johan Zorro 8 (aBaB). In Johan Zorro 6 we find a similar phenomenon (for the text and strophic form see Cohen 2010: 1-12).

Within both strophes the first colon of the first verse corresponds to the first colon of the second verse as $n' = n$ ($5' = 5$).⁷ External resposion is nevertheless observed. The unusual internal rhymes in I.2 (*atendi*) and II.2 (*i*), which match the rhymes of both cola of the refrain (*perdi, menti*), support the division of the verses of the first period into two cola.

The use of this technique by Alfonso X led to disagreement about the correct analysis.⁸

ALFONSO X – 1

aaB (x2): 12' [4'+7'] 10' [4'+5'] || 12' [4'+7']

ado ejo || (arda) arda

Ai eu coitada, | como vivo_en gran cuidado

por meu amigo | que ei alongado;

muíto me tarda | o meu amigo na Guarda.

Ai eu coitada, | como vivo_en gran desejo

por meu amigo | que tarda_e non vejo;

5

muíto me tarda | o meu amigo na Guarda.

B 4562 f. 101r

1 eu] ei B 3 muito] chuyto B 4 deselo B

The first verse of the distich scans 12'; the second verse scans 10' (the difference lies in the length of the second colon: 7' in the first verse; 5' in the second). The refrain matches the structure of the first verse of the distich – 12' [4'+7'] – confirming the analysis.⁹

In Johan Zorro 9 (aaBB) the first verse scans 10', divided into cola of 4'+5', while the second verse scans 9', divided into cola of 4'+4'.

7 This kind of correspondence ($n' = n$) between verses in different strophes occurs in 15 *cantigas d'amigo* (Cohen 2003: 46; Fernan Rodriguez de Calheiros 8 should be added to that list). Here we see the same kind of correspondence, but between cola within the same strophe.

8 See Michaëlis (1904: II, 593-594), Nunes (1928-1928: III, 435-438), Cohen (2003: 536 n2). A bold letter in the schema indicates a verse with internal rhyme.

9 The first verse of the first period of this *cantiga* has the same structure 12' [4'+7'] as a mainly Romance *kharja* (Hebrew Series 14): KE FAREY, MAMMA? | MEW alhabib EST AD YANA “What shall I do, mother? My beloved is at the door”. (The text, but without diacritics and with modified punctuation, is from Corriente 2009).

JOHAN ZORRO – 9

aaBB (x2): 10' [4'+5'] 9' [4'+4'] || 9' [4'+4']
 i-o ado || (igo) eſse

Pela ribeira | do rio salido
 trebelhei, madre, | con meu amigo;
amor ei migo | que non ouvesse,
fiz por amigo | que non fezesse.

Pela ribeira | do rio levado 5
 trebelhei, madre, | con meu amado;
amor ei <migo | que non ouvesse,
fiz por amigo | que non fezesse>.

B 1158 f. 247v V 760 f. 120r

3 ey *V*: cy *B* 4 amigo que *Nunes*: amig' o que *Michaëlis* (II, 894),
Lapa fezesse *V*: tenesse *B* 5 rio| eio *V*

The scansion of the second verse of each distich is confirmed by the structure of the verses in the refrain, with identical design: 9' [4'+4'].

The principle of external responson does not require that the two verses within the distich scan alike. When the scansion is different, that is an intra-strophic phenomenon. With this in mind, we can see more clearly what is going on in texts with four or more strophes where inter-strophic correspondence holds by pairs of strophes.

3. External responson by pairs of strophes

Let's begin with three *cantigas* where I.1 and II.1 match each other but scan longer than I.2 and II.2 and all verses in the first period in the rest of the text. Inter-strophic correspondence is nevertheless maintained between strophes I and II and among all other strophes.

The first example is one of the most celebrated poems in the corpus of *cantigas d'amigo*.

NUNO FERNANDEZ TORNEOL – 1

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

i-a // a-a || çu *cobras alternantes*

“Levad’, amigo que dormides | as manhanas frias,”

totalas aves do mundo | d’ amor dizia<n>:

“**Leda mh and’ eu.**”

“Levad’, amigo que dormide- | las frias manhanas,”

totalas aves do mundo | d’ amor cantavan:

5

“**Leda m’ and’ eu.**”

Todalas aves do mundo | d’ amor dizian,

do meu amor e do voss<o> | en ment’ avian:

“**Leda <m’ and’ eu>.**”

Todalas aves do mundo | d’ amor cantavan,

10

do meu amor e do voss<o> | i enmentavan:

“**Leda <m’ and’ eu>.**”

Do meu amor e do voss<o> | en ment’ avian

(vós lhi tolhestes os ramos | en que siían):

“**Leda <m’ and’ eu>.**”

15

Do meu amor e do voss<o> | 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 beviañ;

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>.**”

B 641 ff. 139v-140r *V* 242 f. 35r

2 totalas aues *V*: Todaias aue *B* dizia *BV* **8, 11, 13, 16** voss<o>

Varnhagen: uoss *BV* **9** (Vos lhi tolhestes) *Leda B* **14** tolhestes

B **16** i] y *V*: om. *B* enmentauã *V*: ãmtëauyã *B* **18** leda] le. *V* **17,**

19, 22 Tolestes *B* **19** os] or *V*: o *B* **24** leda] le *V*

The metrics of Torneol 1 had long been thought highly irregular, both because of the scansion of I.1 and II.1 and because editors did not understand that the verses were composed of two cola and so did not find it necessary to restore the final *o* in *vosso* at the colon boundary, where hiatus is obligatory.¹⁰ On my reading, the metrics are flawless.

This same variant of external responson by pairs of strophes is found in Roi Martiiz do Casal 3, where —as in Torneol 1— I.1 and II.1 exceed the verses in the first period in the rest of the poem by two syllables.

ROI MARTIIZ DO CASAL – 2
aaB (x4): 12 (I.1, II.1) 10 || 7'
ar // er || igo *cobras alternantes*

Rogo te,_ai amor, que queiras migo morar
tod' este <te>mpo_en quanto vai andar
a Granada meu amigo.

Rogo te,_ai amor, que queiras migo seer
tod' este tempo_en quanto vai viver 5
a Granada meu amigo.

Tod' este tempo_en quanto vai andar
lidar con Mouros e muitos matar
a Granada meu amigo.

Tod' este tempo_en quanto vai viver 10
lidar con Mouros <e> muitos prender
a Granada <meu amigo>.

B 1162 f. 248r-v *V* 765 ff. 120v-121r

2 tod' este <te>mpo : Tode stenpo *B* : tode stenpo *V* quãto *B* : qua mo
V 3 (ag) amigo *B* 4 ay *V* : ey *B* 6 granada (meu amigo) *B* 7
andar *Nunes* (cf. v. 2) : morar *BV* 8 com our9 *B* : con our9 *V* muytus
V : muyto *B* 10 tenpom *V* : te"pom ? *B* 11 cõ mo our9 *V* : como
our9 *B* <e> *Braga*; cf. v. 8 muitos] misioo *V* : om. *B*

Torneol 1 and Casal 2 already suggest that the principle of external responson, which normally holds throughout a *cantiga*, can apply to an individual pair of strophes.¹¹

¹⁰ Tavani (1969) is largely responsible for propagating these misunderstandings.

¹¹ For an alternative analysis of Casal 2, see Appendix 1.

In Estevan Coelho 1 the first verse of strophes I-II scans one syllable longer than all other verses in the first period.

ESTEVAN COELHO – 1

aaB (x4+fiinda): 12' [6'+5'] (I.1, II.1) 11' [5'+5'] || 5' || 11' [5'+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.

B 720 f. 157r *V* 321 f. 52v

1, 4 sirgo *Nunes* : sugo *BV* **2** uoz mansseli nha fremosmo *V* : uos
mausselmha fremosa *B* **5** uoz mãsselmha fr'moso *V* : uor mãsselmha
fmosa *B* after **6** strophe *IV* was copied then deleted in *V* **10** <eu>
Nunes; cf. v. 7 **13** adeuynhades *B* : adeuy^hades *V*

In Fernand' Esquio 3 the middle strophes stand out: III.1 and IV.1 are a syllable longer than all other verses in the first period, with external resposion by pairs.¹²

12 Toriello (1976: 107-111) sees eleven syllables in all verses. This assumes the elision *lago_ hu* in III.1 and IV.1, but see Larson (2014).

FERNAND' ESQUIO – 3

aaB (x6): 11 [5'+5] 12 [6'+5] (III.1, IV.1) || 7'

ir/i // ar || igo *cobras alternantes*

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 | <la>s 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 | <la>s 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 | nõ-nas quer matar
a las aves m<eu amigo>.

B 1298 f. 272v V 902 ff. 141v-142r

1 vaiamos *bis*] uayamos V : uay amor B **2, 5** <en> nas *Nunes* **2** eu]
ẽ B **7** enuas V **8** mano *Lapa* (cf. vv. 11, 13, 16) : maõ BV **8, 13** a
<la>s *Cohen* (cf. vv. 11, 16) : as BV **10** ui ãdar V : (ãdar) ui ãdar
B **14** e las] Elas B : alas V : a las *Braga* : alas *Nunes* **17** Elas B :
elas V : a las *Nunes* nõ nas B : nõnas V

Consider now Pero Meogo 8, one of the best-known *cantigas d'amigo*.¹³ The scansion of III.2 and IV.2 should not be swept aside by invoking the specter of fluctuating versification.¹⁴

¹³ The text is taken from Cohen (2014).

¹⁴ This is the explanation given by Azevedo Filho (1974: 74).

PERO MEOGO – 8

aaBBB (x4): 8 [3'+4] 9 [3'+5] (III.2, IV.2) || 6 [3'+2] 9 [3'+5] 6 [3'+2]
ar/al // ir/in || en *cobras alternantes*

Fostes, filha, | eno bailar
e rompestes | i o brial,
poilo cervo | i ven
esta fonte | seguide a ben
poilo cervo | i ven. 5

Fostes, filha, | eno loir
e rompestes | i o vestir,
poilo cervo | i ven
<esta fonte | seguide a ben
poilo cervo | i ven>. 10

E rompestes | i o brial,
que fezeastes | ao meu pesar,
poilo cervo | i ven
<esta fonte | seguide a ben
poilo cervo | i ven>. 15

E rompestes | i o vestir,
que fezeastes | a pesar de min,
poilo cervo | i ven
<esta fonte | seguide a ben
poilo cervo | i ven>. 20

B 1191 f. 253v *V* 796 f. 125r

3, 5 poilo cervo *Nunes* (ex vv. 8, 13, 18) : poys ona morado *B* : poys
o namorado *V* **6** loyr *BV* *hapax legomenon* **12** ao *V* : no *B* : a
Michaëlis, *probante Lapa* **13** ceruo *B* : ceru9 *V* **17** pesar de mi
Lapa (a *deleto*)

Although III.2 and IV.2 scan a syllable longer than I.2 and II.2, strophes III-IV maintain external responsion as a pair.¹⁵ The idea that this genre is steeped in metrical irregularity loses credibility with every example.

¹⁵ Note that the first colon (3') of all three verses of the refrain matches the first colon of the verses of the distich and the second colon in the second verse of the refrain (5) matches the second colon of III.2 and IV.2.

In Dinis 14 the second verse of the last two strophes is one syllable longer than all other verses in the first period.

DINIS – 14

aaB (x6): 8' 9' (V.2, VI.2) || 7

i-o // ado || or *cobras alternantes*

Non chegou, madre, _o meu amigo,
e oj' ést' o prazo saído;

ai madre, moiro d' amor.

Non chegou, madr', o meu amado,
e oj' ést' o prazo pasado;

5

ai madre, moiro d' amor.

E oj' ést' o prazo saído;
por que mentiu o desmentido?

ai madre, moiro d' amor.

E oj' ést' o prazo pasado;
por que mentiu o perjurado?

10

ai madre, moiro d' amor.

Por que mentiu o desmentido
pesa mi, pois per si é falido;

ai madre, moiro d' amor.

15

Por que mentiu o perjurado,
pesa mi, pois mentiu per seu grado;

<**ai madre, moiro d' amor**>.

B 566 f. 126v *V* 169 f. 22v

1 chegou (recado) *B* madreo *B* : madro *V* **8** mētio *B* : mentio *V* **9**,
12, **15** moyro damor *V* : om. *B* **11** p' *V* : Pre *B* **13** E por *BV* : E *delevit*
Lang **17** per] p *BV* : a *Lang*

In Dinis 16 we find a more complicated situation. The second colon in both verses of the distich in strophes V-VI scans one syllable longer than in strophes I-IV; then, in the distich of strophes VII-VIII, the second colon of the first verse matches the second cola in V-VI but the second colon in the second verse matches the corresponding cola in strophes I-IV. Still, external responson is maintained in each pair of strophes.

DINIS – 16

aaB (x8): 10' [5'+4'] 11'[5'+5'] (V.1-2, VI.1-2, VII.1, VIII.1) || 5

i-o // a-o || é *cobras alternantes*

– Ai flores, ai flores | do verde pino,
se sabedes novas | do meu amigo?
ai Deus, e u é?

Ai flores, ai flores | do verde ramo,
se sabedes novas | do meu amado? 5
ai Deus, e u é?

Se sabedes novas | do meu amigo?
aquele que mentiu do | que pos con migo,
ai Deus, e u é?

Se sabedes novas | do meu amado? 10
aquele que mentiu do | que mh á jurado,
ai Deus, e u é?

– Vós me preguntades | polo voss' amigo
e eu ben vos digo | que é san' e vivo.
– **Ai Deus, <e u é>?** 15

– Vós me preguntades | polo voss' amado
e eu ben vos digo | que é viv' e sano.
– **Ai Deus, e u é?**

– E eu ben vos digo | que é san' e vivo
e será vosco_ant' o | prazo saído. 20
– **Ai Deus, e u é?**

– E eu ben vos digo | que é viv' e sano
e seerá vosc' ant' o | prazo pasado.
– **Ai Deus, e u é?**

B 568 ff. 126v-127r V 171 f. 23r

4 flores²] f(o)lores V 5 sabede B 8 p9 cõmigo B : mha iurado
V 9, 12, 18, 21, 24 e hu e V : om. B 11 mha iurado B : p9 cõmigo
V 13-15 om. V 13 amigo] amado B 20 seera BV : será Braga (cf.
v. 23)

If, however, we assume that the final vowel of *ante* has been incorrectly elided during the course of the manuscript tradition and decide to restore it, the metrics become smoother, with external correspondence between strophes I-IV and between V-VIII.¹⁶

DINIS – 16

aaB (x8): 10' [5'+4'] (I-IV) 11' [5'+5'] (V-VIII) || 5
i-o // a-o || é *cobras alternantes*

– Ai flores, ai flores | do verde pino,
se sabedes novas | do meu amigo?
ai Deus, e u é?

Ai flores, ai flores | do verde ramo,
se sabedes novas | do meu amado? 5
ai Deus, e u é?

Se sabedes novas | do meu amigo?
aquele que mentiu do | que pos con migo,
ai Deus, e u é?

Se sabedes novas | do meu amado? 10
aquele que mentiu do | que mh á jurado,
ai Deus, e u é?

– Vós me preguntades | polo voss' amigo
e eu ben vos digo | que é san' e vivo. 15
– **Ai Deus, e u é?**

– Vós me preguntades | polo voss' amado
e eu ben vos digo | que é viv' e sano.
– **Ai Deus, e u é?**

– E eu ben vos digo | que é san' e vivo
e seerá vosco_ant<e> | o prazo saído. 20
– **Ai Deus, e u é?**

– E eu ben vos digo | que é viv' e sano
e será vosc' ant<e> | o prazo pasado.
– **Ai Deus, e u é?**

20, 22 ant<e> *supplevi (metri causa)*

¹⁶ On this text see Guidanes (2017: 31-35).

Internal and external respension in Pero Gonçalvez de Porto Carreiro 3 are unique.

PERO GONÇALVEZ DE PORTO CARREIRO – 3
 aaB (x4): 7' 8' [3'/4'+3'] (I-II) 8' 7' (III-IV) [4'/3'+3'] || 4'
 i-o // a-o || çla *cobras alternantes*

O anel do | meu amigo
 perdi o so-lo | verde pino
e chor' eu bela.

O anel do | meu amado
 perdi o so-lo | verde ramo 5
e chor' eu bela.

Perdi o so-lo | verde ramo;
 por en chor' eu | dona d' algo
e chor' eu bela.

Perdi o so-lo | verde pino; 10
 por en chor' eu | dona virgo
e chor' eu bela.

B 920 f. 197v *V* 507 f. 81r

1 anel] finel *B* 5 ramo] iramo *B* : rrayao *V* 7-12 these strophes
 appear in reverse order in *V* 10-12 om. *B* 10 ramo] rrayao *V*

The first period in strophes I-II scans 7' 8' while in III-IV the scansion is 8' 7'. The pattern is inverted, but external respension holds by pairs of strophes.

4. Theory and practice

I have tried to show that there is inter-strophic metrical correspondence in *cantigas* which have puzzled textual critics because they failed to grasp the logic of the phenomenon: that external respension, which is normally regular throughout the whole poem, is sometimes observed by pairs of strophes. (This technique may have belonged to an earlier poetic tradition that was left behind.) I would, then, modify slightly what has already been said elsewhere.¹⁷ The most basic principle of strophic

¹⁷ Cohen (2010: 12).

composition in the *cantigas d'amigo* (and in the Galician-Portuguese secular lyric) is the principle of external responson and that includes responson by pairs of strophes.¹⁸

For the textual critic and the metrical theorist it would be a mistake to assume that the poems analyzed here are irregular. There are many errors in the manuscripts that can be caught by metrical analysis (Cohen 2003: 47). But when a set of *cantigas* exhibits the same so-called irregularity we must discern the logic of these apparent exceptions, formulate the rules that they follow, and incorporate those rules into the methods we use to edit texts.¹⁹

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18 I find one exception in the *cantigas d'amigo* (see Appendix 2).

19 To cite a single example from another secular genre, see the *cantiga d'amor* of Airas Paez *Dizen pela terra, senhor, ca vos amei* (*B* 1100 / *V* 691) in Rettore (2016: 41-46).

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Appendix 1

There is an alternative analysis of the metrics of Casal 2 that is equally acceptable. On this reading, external respension still holds by pairs of strophes.

ROI MARTÍIZ DO CASAL – 2
aaB (x4): 12 11 (I-II) 11 10 (III-IV) || 7'
ar // er || igo *cobras alternantes*

Rogo te, _ai amor, que queiras migo morar
tod' este <te>mpo en quanto vai andar
a Granada meu amigo.

Rogo te, _ai amor, que queiras migo seer
tod' este tempo en quanto vai viver 5
a Granada meu amigo.

Tod' este tempo en quanto vai andar
lidar con Mouros e muitos matar
a Granada meu amigo.

Tod' este tempo en quanto vai viver 10
lidar con Mouros <e> muitos prender
a Granada <meu amigo>.

It is also possible to assume a hiatus in I.1 and II.1 between *te* and *ai*, yielding 13 syllables. But external respension between the first two strophes would still hold.

Appendix 2

I find one *cantiga d'amigo* where external respension seems not to hold—even by pairs of strophes:

JOHAN ZORRO – 3
aaB (x6): 6' (5' in II.2, IV.1) || 7'
i-o // a-o || eira *cobras alternantes*

Per ribeira do rio
vi remar o navio
e sabor ei da ribeira.

Per ribeira do alto
vi remar o barco 5
e sabor ei da ribeira.

Vi remar o navio,
i vai o meu amigo
e sabor ei da ribeira.

Vi remar o barco, 10
i vai o meu amado
e sabor ei da ribeira.

I vai o meu amigo,
quer me levar con sigo
e sabor ei da ribeira. 15

I vai o meu amado,
quer me levar de grado
e sabor ei da ribeira.

B 1150 *bis* f. 246v *V* 753 f. 119v

1 do] de *V* **2, 7, 10** remar] temar *V* **5, 10** fort. <Eu> vi **6** e] &
B : om. *V* **7** Vy B : V(A)y *V* before **10** (Hi Vay meu amigo) B, on a
separate line

The syllable count in the first period is as follows:

I:	6' 6'	II:	6' 5'
III:	6' 6'	IV:	5' 6'
V:	6' 6'	VI:	6' 6'

The lack of responion between strophes or pairs of strophes appears to defy metrical practice. But the text may be wrong. The verse that perturbs responion is II.2 (=IV.1). We could emend: <Eu> *vi remar o barco*.

