Technical Virtuosity in the *Cantigas d'Amigo*

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In studies dealing with aspects of technical virtuosity in medieval Galego-Portuguese lyric we hear that in the *cantigas d'amigo* such techniques are less frequent than in *cantigas d'amor* or *d'escarnho e de mal dizer*.[1] And that is generally true: individual *cantigas* in those genres demonstrate techniques rarely or never seen in *Amigo*. But the genre is not devoid of technical virtuosity, and some kinds are more common in *Amigo* than elsewhere (e.g., *cobras alternantes*, repetition of a rhyme word from the refrain in the *fiinda*). There is, in addition, evidence that *trobadores* and *jograis* competed against each other with organized sets of *cantigas d'amigo* within which virtuosic techniques acquired an important function by the middle of the thirteenth century – especially in a group of poets at the court of Alfonso X, such Johan Garcia de Guilhade, Juião Bolseiro, Johan Baveca and Pedr'Amigo de Sevilha.[2] This is all the more striking because the earliest *cantigas d'amigo* heavily favored the simple strophic forms aaB and aaBB (COHEN, 2005), where many of these techniques were impossible or not normally used (though we find unusual exceptions, such as the deployment of *cobras ternas* in Calheiros 1). During the course of the century we see a kind of evolution in the strophic technology in this genre, from what we could call relatively "lo-tech" to relatively "hi-tech" forms. This evolution appears to have been widespread but not universal and was probably related to audience expectations: the genre evolved in response to its poetic and cultural

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[1] The numbering and – except where otherwise noted – the text of the *cantigas d'amigo* are cited from Cohen 2003 (*pastorelas* are included but are identified as such).
[2] A clear example is to be found in the set of 22 *cantigas* of Guilhade, where the four *cantigas de maestria* are in precisely symmetrical positions (COHEN, 1996, p. 31).

ecosystems. It is curious that the poets that favor lo-tech strophic forms (e.g. Nuno Fernandez Torneol, Martin Codax, Martin de Giinzo) tend not to be documented at the court of Alfonso X, while nearly all poets with the most hi-tech forms (e.g. Sevilha, Baveca, Gonçal' Eanes do Vinhal) are associated with that court. The dynamics of that tale are yet to be told.

Here I provide a list of some of the main kinds of technical virtuosity recognized in the epoch or by modern scholars. Phenomena affecting the whole of strophic construction come first, then those involving rhyme, and finally refrains and *fiindas*. Two other phenomena, which may be virtuosic, are given in appendix. Rhetoric and form work together in some of these, such as the *dobre* and the *cantiga ateuda ata a fiinda*, and several techniques can occur in the same text.

Familiarity with these techniques is important for textual criticism (see, for example, Johan Airas 26, vv. 9 and 17), for comparing formal and rhetorical features of different genres, and for analyzing sequences whose organizational criteria are mainly (or partly) formal.[3] Each one of these techniques deserves a separate study, but that is well beyond my present scope. I hope, however, that the data provided will contribute to a better understanding of the genre in both its formal and rhetorical dimensions.

The data presented reflects a fresh study of the *corpus* and does not derive from works mentioned in the select bibliography, although those have been taken into account. For some, there may be some surprises. For instance, given the analysis of long verses in Cohen 2003 (where there are no texts "rhyming" abcbDD and such like), scores of alleged *palavras perdudas* have disappeared (there are only five *cantigas d'amigo* with *palavra perduda*).

An analysis of "shifting rhyme schemes" (Appendix 2) suggests that several poems are illusory examples, with a verse of "false refrain" due to scribal error masking the disappearance of a word in *dobre* (Zorro

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[3] For instance, the set of Johan Baveca can be regarded as formally organized and divided into 4+4+4+1 because the beginning, end, and sections are *marked* by formal virtuosity (e.g. *dobre* 1, 2; *maestria* 5, 9, 13).

6) or of whole verses (Johan Airas 31). And Johan Airas 41, rather than being a *cantiga de maestria* with the form aaabbb, is better taken as two strophes of aaa (as in Bonaval 1, where moreover the hemistichs of v. 9 should be inverted [P. Lorenzo Gradín]).

One glaring omission is a list of *cantigas* with internal rhymes: the existence and location of some phenomena listed here depends on the analysis of strophic form which is often directly tied to the problem of long verses with internal rhymes. But those problems require special handling. Still, some of the analyses here suggest that long verses with internal rhymes should be printed in cases where Cohen 2003 declines to do so (e.g. Pai Soarez 3, Burgalês 2).

The material is presented in the following order.

STROPHIC CONSTRUCTION
Cobras Alternantes
Cantigas de Meestria
Cobras Unissonans
Cobras Doblas
Cobras Ternas

RHYME
Dobre
Palavra-Rima
Palavra Perduda
Rima Derivata at R-1

REFRAIN AND FIINDA
Variation in Refrain
Mot Refranh
Repetition of Rhyme Word(s) from the Refrain in the Fiinda(s)
Cantiga ateuda atá a fiinda
Repetition of Rhyme Word(s) within Refrains and Fiindas
Repetition of rhyme word in 5-verse refrain

Repetition of rhyme-word in each v. of 3-verse refrain

Repetition of rhyme-word in 2-verse refrain

Repetition of two rhyme-words in 4-verse refrain [in the pattern xyxy]

Repetition of one of two rhyme-words in 3-verse refrains

Repetition of rhyme word(s) in intercalated refrains

Repetition of rhyme word in fiinda

Appendix 1: Exceptions to the principle of "singular rhyming"

Appendix 2: Shifting rhyme-schemes

STROPHIC CONSTRUCTION
Cobras Alternantes

(*excluding poems of 2 strophes, even if they display a pattern typical of cobras alternantes*)

Calheiros-8:	*ia / en*
Torneol-1:	*i~a / a~a*
Torneol-2:	*igo / ades*
Torneol-4:	*er / ar* (with inversion in III-IV?)
Torneol-5:	*ar / er* (I-VI; but *i* in VII)
Carpancho-7:	*ida / ada*
A. Sanchez-2:	*i~a / a~a*
Solaz-2:	*i~a / a~a* (I-IV) (*i~o / a~o* in V-VI; in VII-

VIII all vv. end with *leli*)

Charinho-1:	*i~o / a~o*
Meendinho-1:	*on - or / ar*
Porto Carreiro-3:	*i~o / a~o*
Porco-1:	*i~o / ado*
Bonaval-1:	*igo / ado*
Bonaval-3:	*ades / edes*
Zorro-3:	*i~o / a~o*
Zorro-4:	*a~e / e~e*
Zorro-8:	*i~o / a~o*
Casal-3:	*ar / er*

Meogo-5:	*i~a / a(u)~a*	
Meogo-8:	*ar - al / ir - in*	
Meogo-9:	*i~a / a(u)~a* (I-IV)	(*i~o / a~o* in V-VI)
Guinzo-1:	*i~o / a~o*	
Guinzo-3:	*ia / ado*	
Guinzo-4:	*ia / ado*	
Guinzo-6:	*ei / or*	
Guinzo-8:	*er / ar*	
Codax-1:	*i~o / a~o*	
Codax-2:	*i~o / a~o*	
Codax-3:	*i~o / a~o*	(with inversion in II-III?)
Codax-4:	*i~o / a~o*	
Codax-5:	*i~o / a~o*	
Codax-6:	*i~o / ado*	(with inversion in III-IV?)
Esquio-3:	*ir - i / ar*	
Dinis-13:	*igo / ado*	
Dinis-14:	*i~o / ado*	
Dinis-15:	*i~o / a~o*	
Dinis-16:	*i~o / a~o*	
Dinis-17:	*i~a / a~a*	
Dinis-18:	*i~o / a~o*	
Dinis-37:	*igo / a~o*	
Dinis-40:	*i~a / a~a*	

Cantigas de Meestria[4]

Camanez-2: abbacca (*unissonans*; see below) [161: 284]

Avoin-12 (*pastorela*): ababbaaccc (c-rhyme *unissonans*, with two *palavras-rima*) [82.1]

Vinhal-2: abbac(x)cb + f (dd) (with *palavra perduda*; *unissonans* except b-rhyme) [174.1]

Vinhal-4: abbccac [192.1]

Guilhade-2: abbacca + f [161: 248]

Guilhade-6: abbaa [128.1]

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[4] Underline = unique in Galego-Portuguese lyric. Numbers in square brackets refer to rhyme-schemes in Tavani, 1967.

Guilhade-17: abbacca + f (with triple *dobre*) [161: 147*]

Guilhade-21: abbacca + f [161: 44]

Folhente-1: abbacc + f (cc < III) [161: 362*]

Charinho-5: abbcac [183.6]

Airas Nunes 4 (*pastorela*): abbaa (+ xxy in I-III; + xxy + zzy in IV) [cf. 128]

Porto Carreiro-1: aabab (b-rhyme *unissonans*) [39.18]

Ulveira-3: abbcca [189.12]

Casal-1: aababa (with *dobre* and *mordobre*) [34.1]

Sevilha-6: abbcac + f (ac) [183.7]

Sevilha-8: ababcc + f + f [99.24]

Sevilha-9: ababcc + f + f (*cobras doblas*; c-rhyme varies) [99.25]

Sevilha-10: abbcac (I & III) → aaabab (II & IV) + f [183.8 + 13.23]

Sevilha-11: aabab + f + f [33.7]

Sevilha-12 (*pastorela*): ababba (*cobras doblas*) [79.12]

Baveca-5: abbcca + f [189.7]

Baveca-9: abbcca (*cobras doblas*) [189.6]

Baveca-13: abaccb [124.1]

Padrozelos-2: abbacca [161: 295*]

Lourenco-4: aabab [33.8]

Redondo-1: aaabb (with *dobre*) [cf. 16]

Esquio-2: abbacca + f [161: 26]

Johan Airas-5: abbcac + f [183.17]

[Johan Airas-41: aaabbb in Cohen 2003; probably two strophes of aaa; 219.1 is wrong]

Johan Airas-42: abbacca + f [161: 58]

Johan Airas-46 (*pastorela*): ababccb [101.65]

Dinis-22: abbacca (*unissonans*) [161: 29]

Dinis-24: abbacca + f [161: 234]

Dinis-38: ababba + f (a-rhyme *unissonans*) [79.17]

Dinis-41: aaabba [17.1]

Dinis-51: aabab [33. 2]

Dinis-54 (*pastorela*): abbaacac (b-rhyme *unissonans*) [137.1]

Dinis-55 (*pastorela*): ababccb + f + f [101.63]

Cobras Unissonans

Torneol-8: aaB (*ia - ei*)

Camanez-2: abbacca (*ia - er - en* in I-II; c-rhyme *on* in III)

Vinhal-2 (a-rhyme: *ei*; b-rhyme varies [I: *en*; II: *ir*; III: *ar*]; c-rhyme: *or*; d-rhyme: *er*)

Ponte-2: ababcABC (*ia - ado - ira*)

S. Sanchez-5: abbcAC (*or - ẹr - en*)

Dinis-22: abbacca (*ada - er - i*)

Cobras Doblas

Sevilha-9: (c-rhyme varies)

Sevilha-12 (*pastorela*)

Baveca-9

Cobras Ternas

Calheiros-1: I-III: *igo*; IV-VI: *ia*

RHYME

Dobre

Guilhade-7 (internal *dobre* [only case of same word in each strophe]): *coita*

Guilhade-17 (3 times per strophe): *demandan / migo / servida*

Travanca-4: *ben / sei* (with *palavra rima*)

Airas Nunes-4 (*pastorela*): *cantar / ben / enton*

Roi Fernandiz-7: *veer / senhor / aqui - i* (irregular in III; see note *ad loc.*)

Bonaval-1: *comigo / grado / <u>amigo</u> / amado* (inverting the hemistichs in v. 6)

Johan Zorro-6: *rio / alto* (read *polo alto* in v. 9)[5]

Johan Zorro-10 (double *dobre*): *velidas + frolidas / loadas + granadas*

Casal-1(with *mordobre*): *desejades - desejo / prazeria - praz / queredes / quero*

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[5] In the manuscripts the refrain is truncated in the second strophe, so that *rio* in v. 9 was simply a bad conjecture perpetuated by editors (including Cohen 2003). The *dobre* requires *alto* (see Cohen 2006; in the text posted online the unfortunate typographic error *ribeiro* should be corrected to *ribeira*).

Padrozelos-2: *amigo / molher / amiga*

Sevilha-7: *amigo / feito / dito*

Baveca-1: *á / eu / assi*

Baveca-2: *ben / assi - si / quiser* (special effect in I)

Redondo-1: *amiga / chorando / chorava*

Johan Airas-0: *partir / coraçon / mudar*

Johan Airas-2: *morrer / por vós / d' amor*

Johan Airas-21: *eu / ben / perdon*

Johan Airas-22: *falar / vez*

Johan Airas-26: *quer ben / ben quer / querer*

Johan Airas-28: *al / seu / der*

Johan Airas-34: *i / mi / assi* (only *dobre* with *unissonans* rhyme)

Johan Airas-35: *eu / ben / á* (special effect in III)

Dinis-1: *amigo / verdade / certo*

Dinis-30: *senhor / poder / al*

Dinis-33: *irado / mal bravo / sanhudo / esquivo* (with *variatio* in refrain)

Dinis-21: *vejo / nada / morresse*

Dinis-49: *mal / razon / é* (with *palavra-rima*)

Dinis-52 (*mordobre*): *padecesse - padesco / passasse - passo / sentisse - senço*

Palavra-Rima

Carpancho-5: *ren* (or *variatio* in 1st v. of intercalated refrain?)

Vinhal-3: *coraçon* (or *variatio* in 1st v. of intercalated refrain?)

Travanca-4: *á* (3rd verse of 4 in body of strophe with *dobre* in vv. 1 and 4)

Berdia-2: *queria* (or *variatio* in 1st v. of 2 vv. refrain?)

Berdia-4: *ande*

Servando-13: *veer*

Armea-2: *guarir* (? verse identical in II and III)

Sevilha-3: *amigo*

Johan Airas-44: *farei*

Dinis-19: *non*

Dinis-35: *assi*

Dinis-49: *ben* (with *dobre*)

Palavra Perduda

Vinhal-2 (6th v. of 8 in strophe; *unissonans*): *aver / fazer / morrer* (*veer / saber* in *fiinda*)

Bolseiro-2 (1st v. of strophe): *fazer / deitei / cuidar*

Bolseiro-11 (1st v. of strophe): *fe / aqui / Deus*

Armea-2 (1st v. of strophe): *prender / sen / falar*

Dinis-36 (last v. of strophe; *unissonans*): *pesaria / queria*

Rima Derivata *at R-1*

(last position in strophe, just before refrain)

Queimado-4: *creerá / creer / creerei*

Talaveira-1: *mereci / merecer / merecedor*

Servando-2: *assanhar / sanha / assanhando*

Baveca-3: *maravilhedes / maravilha / maravilhada*

Cana-2: *digo / disse / diga*

REFRAIN AND *FIINDA*

Variation in Refrain

Carpancho-6: *mi quer ben / se poder* (III)

Zorro-5: *os / as*

Bolseiro-3: *foi el ... naci* (I, II) / *foi ... eu naci* (III) [see note ad loc.]

Baveca-8: *que jurei de vos nunca fazer ben* (I); *jurei que nunca vos fezesse ben* (II); *que nunca ja mais vos fezesse ben* (III) (or *cantiga de meestria* with palavra-rima? See note *ad loc.*)

Giinzo-4: *do* (I-II) / *por* (III-IV) / *con* (V-VI)

Johan-Airas 44: *non passastes / ai meu amigo* (III)

Johan-Airas 45: *quitade / partide* (II) [*partide scripsi* : q'tade V : Quitade B]

Dinis-33: (with *dobre*) *irado / mal bravo / sanhudo / esquivo*

Dinis-23: *aja mercee / mercee aja* (III)

Dinis-36: *Valer vos ia, amigo, <meu ben>* (I) / *Valer vos ia, par Deus, meu ben* (II) [text uncertain]

Mot Refranh

Torneol-2: *delgada*

Servando-11: *namorada*

Lourenço-5: *namorada*

Dinis-13: *louçana*

Dinis-53 (*pastorela*): *ai amor*

(See also Calheiros-2: *veer;* Calheiros-3: *estar*; Cogominho-2: *veer*
[all in 2-v. refrains, none mentioned by Ferrari 1993])

Repetition of Rhyme-Word(s) from the Refrain in the Fiinda(s), etc.[6]

Nicht selten wiederholt der dichter in der fiinda *die reimworte,*

ja selbst den wortlaut der refränzeilen.

Von einem verse [...]; von beiden [...].

Lang (1894: cxxxvii)

Pai Soarez -1: (*disse = disse* III.2; cf. *dizia* I. 1)

Camanêz-3: *veer*

Carpancho-4: *morrer*

Avoin-5: *fe / é*

Avoin-7: (? *vingar m'ei < m'ei*)

Avoin-10: *mentia* (+ *mentir m' ia < mentia*)

J. S. Coelho-10: (*ben = ben* I.4)

Ulhoa-6: *dia* (+ *seria < seja* II.1)

<u>Vinhal-2</u>: (*saber < sei* II.1; cf. III.5 *sabor*)

Vinhal-5: *perdoarei* (+ *fezer < farei*)

Travanca-2: (*daqui = daqui* I.2)

*Vasconcelos-2: *fazer / morrer* (cf. *farei* II.4, *fiz* III.2)

<u>Guilhade-2</u>: (*parecer = parecer* I.6; *quer = quer* III.7)

*Guilhade-3: *ben / ren*

Guilhade-16: *çafou*

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[6] Poems with *fiindas* in which one or more rhyme-words – or *palavras rimantes* – from the refrain (if a *cantiga* with refrain) or from somewhere in the text (if *de meestria*, but also sometimes in *cantigas* with refrain) are repeated in the *fiinda*. Words repeated from a rhyme-word *not* in the refrain, or repeated with *rima derivata*, are given in parentheses; + means 'in addition'; < means 'rima derivata in relation to'; = means 'identical repetition of'). When two rhyme words from a two verse refrain are repeated in the same order in a two verse *fiinda* the poet's name and the number of the text are put in **bold**; when in inverse order, an asterisk is put next to the name and number. <u>Underline</u> indicates a *cantiga de meestria*.

Guilhade-17: (*ren = ren* I.3)

Guilhade-21: (*son / son = son* I.2)
Talaveira-3: *pesar* (cf. *pesou* III.1)
Talaveira-4: *der*
Talaveira-6: (*fazia < fezesse* I.2, *feito* III.2)
Folhente-1: (*viver* [infinitive] < *viver* [future subjunctive] III.1)
Ponte-2: (*cuidaria < cuidado* II.4)
Ponte-3: *coraçon* (+ *aven < ven* III.3)
Charinho-4: (*i = i* II.1, III.1) [*ateuda ata a fiinda*]
Calvelo-1: *gradecer*
Briteiros-2: *ben*
*Briteiros-3: *ven / ben*
Sanchez-2: *era*
Berdia-2: (*queria = queria* I.4, II.4, III.4, IV.4 [*palavra rima*])
Servando-9: *guardar / amar*
Servando-10: *assi / mi*
Servando-12: *querria*
Servando-15: *min* (cf. *mi* I.3)
Servando-16: *prazer* (+ *dizer < digo* I.4)
Bolseiro-14: *escolher*
*Campina-2: *poder / fazer*
Armea-1: *ben*
Sevilha-3: (*veedes < visse*; *avedes < ouvesse* III.2)
Sevilha-6: (*al = al* III.4)
Sevilha-8 : (*an < á* IV.3, *ei* IV.5; *é < son* II.2)
Sevilha-9: (*ei < aver* II.1; *entenderán < entendedor* III.3; *an < aver* II.1)
Sevilha-10: (*morrer = morrer* II.2)
Sevilha-11: (*atender < entender* II.5)
*Baveca-1: *tal / mal*
Baveca-5: (*é = é* III.1)
Padrozelos-4: *grado*
Galisteu Fernandiz-1: *pavor / melhor*

*Galisteu Fernandiz-2: *é / fé*

Galisteu Fernandiz-3: *én* (+ *ten < terrán* III.3)

Lourenço-1: (*direi < digo* I.4)

<u>Lourenço-4</u>: (*mi = mi* III.1; *cometeu < cometer* II.1)

Lourenço-6: *fezesse*

Esquio-2: (*pesar = pesar* III.1)

Johan Airas-1: *meu / seu*

Johan Airas-2: *alguen*

Johan Airas-3: *dizer*

Johan Airas-4: *ben*

<u>Johan Airas-5</u>: (*tenho / vou / venho = tenho / vou / venho* I. 4, 5, 6)

Johan Airas-9: *mandar*

Johan Airas-11: *diz // juiz* (+ *eu = eu* III.1, 4)

Johan Airas-12: *fazedes*

Johan Airas-13: *ben*

*Johan Airas-20: *ben / ren*

Johan Airas-22: *fezestes*

Johan Airas-23: *mal*

Johan Airas-26: (*dizer < disser* II.3 [see note *ad loc.*])

Johan Airas-27: *eu / meu*

Johan Airas-28: *ben* (+ *der = der* III.2, 5; *ren = ren* I.4)

Johan Airas-29: *dormir*

Johan Airas-30: (*querria < quisera* I.2; *verria < venha* II.4)

Johan Airas-32: *amiga*

Johan Airas-33: (*ven / ven < aven* I.4)

Johan Airas-34: *fazer*

Johan Airas-35: *guardar*

Johan Airas-36: *creer / veer*

Johan Airas-37: *quiser*

Johan Airas-38: *quiser* (+ *poder < poder* III.2)

Johan Airas-39: *rei*

<u>Johan Airas-42</u>: (*desamor < amor* I.1; *é = é* III.7)

Dinis-4: (*digo < dizer* I.4, *direi* II.4, *diga* III.1)

Dinis-5: (*envia < enviaria*)

Dinis-6: (*fazedes < fezestes* III.1)

*Dinis-9: *mi / aqui*

Dinis-26: (*creades < creede* II.2)

Dinis-27: *digo*

Dinis-28: *aver / morrer*

Dinis-29: *mi*

Dinis-35: (*assi = assi* I.4, II.4, III.4 [*palavra-rima*])

Dinis-38: (*namorado < amor* II.2)

*Dinis-45: *poder / prazer*

Cantiga ateuda atá a fiinda

J. S. Coelho-10: I-II: *d'al // e non desto*; II-III: *d'al // mais non desso*; III-f: *d'al // mais non*

Talaveira-4: *atal conselho der // qual mh a mi deu* [III-f: *der // a que mh a mi...*]

Charinho-4: *que sabhades, // filha, ca perderedes i*

Sevilha-8 (first *fiinda*): *ca sei // per bõa fe, outras donas que an / falad'...*

Padrozelos-4: *San Salvador mi seja irado // de Valongo* [no link with *fiinda*]

G. Fernandiz-2: *non sei que é // del, amigas*

Dinis-29: *assi // como morremos*

Dinis-32: *ven // aqui*

(Charinho-2: *ca jogou // mui ben a mi* (*fiinda* lacking; see note ad loc.; not in Gonçalves 1993)

Carpancho-4: *non ei de fazer, // qual eu quisesse, ben* (see note ad loc.; not in Gonçalves 1993)

Repetition of Rhyme-Word(s) within Refrains and Fiindas
Repetition of rhyme-word in 5-verse refrain:
Calheiros-7: *ei / ei / busquei / dei / ei*
Repetition of rhyme-word in each v. of 3-verse refrain:
Guilhade-20: *verrá*

Repetiton of rhyme-word in 2-verse refrain:

Guilhade-1: *alguen*

Guilhade-10: *diremos*

Queimado-2: *roguedes*

Solaz-3: *perjurou / jurou*

Treez-1: *non*

Sevilha-2: *amigo*

Sevilha-7: *fez*

Ambroa-1: *ben*

Mafaldo-1: *farei*

Repetiton of two rhyme-words in 4-verse refrain [in the pattern xyxy]:

Vinhal-1: *amigo / comigo* (or 2 long vv. with internal rhymes)

Bonaval-5: *tardedes / soedes* (if 4 short vv.; otherwise with internal rhymes; see note ad loc.)

Servando-16: *veer / prazer*

Repetition of one of two rhyme-words in 3-verse refrains:

Carpancho-3: *ben / desden / ben*

J. S. Coelho-8: *leda / leda / ledas*

E. Reimondo-1: *migo / amigo / migo*

Ponte-1: *leixou / leixada / leixou*

Charinho-1: *frores / amores / frores*

G. Soarez-1: *defendi / aqui / defendi*

G. Soarez-2: *migo / amigo / migo*

Berdia-4: *demande / ande / demande*

Servando-14: *podę / quer / podę*

Bolseiro-7: *graça / faça / faça*

Meogo-8: *ven / ben / ven*

Padrozelos-1: *namorei / creerei / namorei*

Giinzo-3: *irei / namorei / irei*

Giinzo-5: *morto / torto / morto*

Giinzo-6: *Soveral / estar / Soveral*

Requeixo-4: *venha / tenha / venha*

Repetition of rhyme-word(s) in intercalated refrains:

E. Reimondo: *amigo // migo // amigo / migo*

Afonso Sanchez: *val // val*

Solaz-2: *doura // doura*

Zorro-8: *irei // irei*

Dinis-17: *alva / / alto / alva*

Repetition of rhyme-word in fiinda:

Guilhade-21: *son / son / prender*

Tenoiro-4: *i / i*

Johan Airas-33: *ven / ven*

Appendix 1: Exceptions to the principle of singular rhyming[7]

Pai Soarez-2:	*ar*	Ia, IIIa
Pai Soarez-3:	*ia*	Ib, IIIa (probably aaB with internal rhymes)
Cogominho-4:	*ades*	Ia, IIIa (probably aaB with internal rhymes)
Vinhal-4:	*er*	Ic, IIb (*morrer* repeated, vv. 4, 9)
Queimado-3:	*ar*	Ib, IIIb
Tenoiro-1:	*ar*	IIa, IIIb (*rogar* repeated, vv. 12, 19)
Travanca-2:	*i*	Ib, IVb (*vi* repeated, vv. 3, 20)
Vasconcelos-4:	*on*	Ib, IIIb (*son* repeated, vv. 2, 5)
Beesteiros-2:	*er*	IIb, IIIb
Guilhade-2:	*en*	Ib, IIIc
Guilhade-11:	*i*	IIb, IIIb
Guilhade-13:	*ar*	IIb, IVb
Guilhade-19:	*on*	Ib, IIb
Guilhade-21:	*er*	Ia, IIIa
Talaveira-4:	*ar*	IIb, IIIb
Folhente-1:	*i*	Ib, IIc + *ei* IIb, IIc
Sandeu-6:	*er*	Ia, IIIb

[7] The expression, borrowed from Stephen Parkinson (2000, where it is applied to the *Cantigas de Santa Maria*), refers to a common practice of avoiding the repetition of the same rhyme sound *irregularly* within the same poem. Where the same word repeats along with the rhyme sound I have noted this in parentheses.

Froiaz-4:	*er*	Ib, IIIb
Coton-2:	*edes*	Ib, IIIb
[Coton-3 = Pai Soarez-3]		
Ponte-1:	*igo*	Ia, IIa
Charinho-2:	*ar*	Ib, IIIb
Charinho-4:	*i*	IIa, IIIa (*ateuda*)
G. Garcia 1:	*i*	Ib, IIIa
Elvas-1:	*ar*	Ia, IIIb
Berdia-1:	*ar*	IIIb, IVa
Veer-6:	*ar*	Ib, IIa
Meogo-1:	*ei*	Ia, IIIa
Caldas-3:	*er*	IIa, IIIa
Caldas-7:	*er*	Ia, IIb
Treez-1:	*i*	I(x), IIIa
Treez-2:	*or*	IIa, IIIa
*Treez-4:	*on*	Ia, VIa + *ar* IIa, IVa + *er* IIIa, Va
*Sevilha-10:	*er*	IIa, IVb + *ar* IIb, IVa
Padrozelos-2:	*igo*	Ia, IIc, IIIc
G. Fernandiz-1:	*en*	Ib, IIIc (*ben / ren* repeated)
Cangas-1:	*ado*	IIb, IVb
Cangas-2:	*i*	Ib, IIa
Requeixo-2:	*ẹr*	Ia, III(x)

*special case; see note *ad loc.*

Appendix 2: Shifting rhyme-schemes[8]

Burgales-2: ababAA (I), ababCC (II-III) (probably aaB with internal rhymes)

Carpancho-6: *edes* Ia; aaBAB (I), aaBCB (II-III)

Baian-2: *er* Ib (*prazer* repeated); abbaBB (I) , abbaCC (II-III)

Ornelas-1: *igo* Ib (*amigo* repeated); abbaBB (I), abbaCC (II-III)

Pardal-5: *igo* Ia; abbaCCA (I), abbaCCD (II-III)

Ponte-3: *i* Ia; aaab̲AB (I), aaab̲CB (II-III) + *fiinda* aab̲

Ponte-7: *ou* Ia; abbaCAC (I), abbaCDC (II-III)

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[8] Texts where a verse or verses in the body of a strophe rhyme with a verse or verses in the refrain (but not uniformly throughout the poem).

J. Garcia-2: *ar* IIIb; abbaCC (I-II), abbaBB (III)

[Zorro-6 is a false example: read *alto* in v. 9][9]

Casal-3: *ar* Ib; abbaBB (I), abbaCC (II-III) + *fiinda* cc

Bolseiro-11: i IIa; a(x)bbaCC (I, III); a(c)bbaCC (II) (internal rhyme in 1st v., end-rhyme in 4th v. of each strophe; x = verse-final position with no rhyme)

[Treez-1: *on* III; ababCCCC (I-II), ababAAAA III – if printed in short lines]

Treez-3: *igo* VI; aaB (internal rhyme in V-VI; in VI this rhymes with refrain)

Armea-2: *on* Ib (*palavra perduda* in v. 1); abbcCB (I), abbcCD (II-III)

Cangas-2: *en* IIIb (*ben* repeated); abbaCC (I-II), abbaBB (III)

Codax-2: *igo* I.1-2, III.1, V.2; aaA I, III, V; aaB II, IV, VI

J. Airas-24: *en* Ib; a̲ba̲bABA (I), a̲ba̲bACA (II-III) + *fiinda* bba < III (maybe false example)

J. Airas 31: *ęr* Ia; ababCAC (I), ababCDC (II-III) + 2 *fiindas* dad < III (probably should be ababCaC throughout; see Cohen, forthcoming)

Abbreviations

ad loc.	see the note(s) in Cohen 2003 on the poem or passage referred to
ę	open *e* (indicated only where necessary)
f.	*fiinda*
ref.	refrain
v., vv.	verse(s)
(x)	*palavra perduda*
~	variable consonant (or none) between tonic and post-tonic vowels in rhyme
/	different verses, strophes, etc.
//	strophic boundary or two line breaks
-	separates rhyme-sounds

Some special signs and indicators for individual sections are explained in notes.

[9] See note 4, above.

Nota bene: Strophes are cited as I, II, III, etc.; so that I.3 (e.g.) refers to the third verse of the first strophe. In referring to a rhyme, Ia means the a-rhyme in the first strophe, IIIb the b-rhyme in the third, etc. In rhyme schemes, an underlined letter signals a rhyme-sound that remains constant (*unissonans* for that rhyme position in the strophe; e.g. a̲ba̲bABA means that the a-rhyme in the body of the strophe is the same in all strophes.

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B = Biblioteca Nacional (Lisbon), cod. 10991.
V = Biblioteca Apostolica Vaticana, cod. lat. 4803.

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