

ANDRÉ BARROS PENAFIEL

The Emergence of the *Cantigas d'Amor*.
A Philological Investigation of Poets, Genres, Manuscripts
and their Compilers.

VOLUME II

Thesis submitted in fulfilment of the
requirements of the Doctor of
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Languages.

Keble College

Supervisor Dr Stephen Parkinson



University of Oxford

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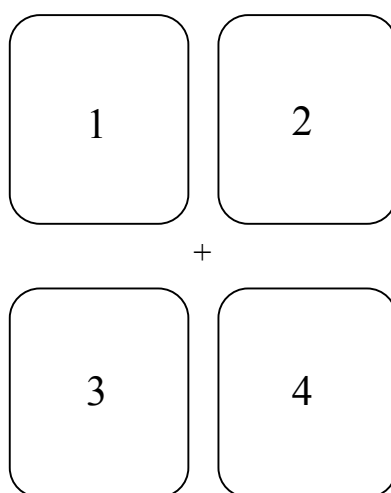
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APPENDIX 1

1. Foreword to this Appendix

I.

The following pages outline the binding structure of the CA. Given that it has undergone at least two restorations, with re-bindings, and that different sources provide different layouts, we decided, for comprehensiveness's sake, to offer a comparative graph. The three stages represented are Michaëlis's description, the 1994 paper facsimile and the current state. A final layout offers our own suggestion on how the manuscript should or would have been bound if completed. Each page is thus divided:



1. Michaëlis, 1904.
2. Matos; et al., 1994, [p.68] – [70].
3. Current state, post-1999/2000 restoration.
4. Our solution.

II.

In presenting this information, we decided that a single graphic convention was desirable, and we adopted that devised in the 1994 edition, which is here reproduced as closely as possible.

Concerning Michaëlis's theory, we gathered data from both her volumes to recreate a similar model. In so doing, we relied, particularly, in her marginal notes on folios and descriptions of lacunae throughout the first volume, reinforced and corrected by her own graph on pp.147-150 in volume two.

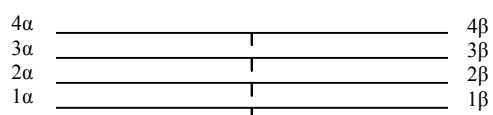
The current state has not deserved a paper facsimile yet. In describing its layout, we compared the new electronic facsimile on Lopes, Ferreira; et al. with Ramos's summary (2004, p.28) and Aldea's own graph (2009, p.112-3).

These diagrams were drawn in 2014 and continually revised throughout 2015 as research progressed, until we finally visited the manuscript in Lisbon in January 2016, at which point this part of the investigation was completed. Later another graph was published in Nascimento (2016). This happened just six months before the submission of the thesis, being therefore sadly too late to return to the beginning of the thesis and make any use of it.

III.

Each of those scholars had different aims and this is reflected graphically too. Here, we decided that it was better to sacrifice visual homogeneity so as not to attribute to other scholar's work observations which they did not offer.

Thus, Michaëlis was more interested in reconstructing an ideal manuscript rather than describing its current state. On her work, she provides detailed information on the locations and length of the lacunae, which she attempts to complete, and to her we owe an economical classification of the bifolia in Arabic numbers followed by α or β , thus:



In this model, 1 stands for the external bifolium and 4 for the internal. This convention is adopted and assumed throughout this thesis. She also described the illuminations, spaces for planned illuminations and blank pages and these are reproduced here.

The 1994 facsimile edition seems to oscillate between description and reconstruction. It marked the lacunae, some of which were reconstructed in terms of length, some not. Text was not reconstructed. Blank pages and illuminations were marked, but spaces for illuminations were not.

The third graph is the most purely descriptive of all. Since it is not based on any individual scholar's work, but refers to the current state as described in two sources it can only signal how folios and gatherings were united and sewn. The position of the lacunae are those represented in the electronic facsimile, but no textual reconstruction is

attempted, nor is their presumed length. Illuminations and blank pages are not marked either.

The final graph, with our solution, is the most comprehensive, since only here we take full responsibility for its information. It is, like Michaëlis's, a reconstructed model where we attempt reconstruction of the position and length of lacunae, their contents or lack thereof. We also mark loose folios and, most important, the flesh and hair side in each folio. Since Michaëlis and the 1994 facsimile did not provide this type of information, we could not attribute it to them. Our information on hair and flesh sides initially compiled information available in Ramos (2008, pp.523-5), being later verified and updated during our inspection of the codex in January 2016. We also indicate, in footnotes, which poems lack their beginnings or ends due to lacunae.

2. The key to this Appendix

-  A surviving bifolium
 A surviving folio, second half reconstructed
 A lost bifolium, fully reconstructed
 A surviving free-standing folio

Roman type	Description of content (text, illuminations and blank pages)
<i>Italic type</i>	Reconstructed content (text and illuminations)

	flesh side
	hair side
	reconstructed flesh side
	reconstructed hair side
	reconstructed folio, hair/flesh side unknown

3. Summary of gathering sizes

We here include a summary, for quick overall comparison, on how different solutions resolved the gatherings in terms of size.

Michaëlis	
Gath. I — quaternio	Gath. VIII — quaternio
Gath. II — quaternio	Gath. IX — quaternio
Gath. III — quaternio	Gath. X — quinio or quaternio + folio
Gath. IV — quaternio	Gath. XI — quaternio
Gath. V — quaternio	Gath. XII — quaternio
Gath. VI — quaternio	Gath. XIII — quaternio
Gath. VII — quinio or quaternio + folio	Gath. XIV — quinio (?)
	Gath. XIV ^a — folio

Matos; et al.	
Gath. I — quaternio	Gath. VIII — quinio
Gath. II — quaternio	Gath. IX — trinio
Gath. III — quaternio	Gath. X — quaternio?
Gath. IV — quaternio	Gath. XI — quinio
Gath. V — quaternio	Gath. XII — trinio
Gath. VI — quaternio	Gath. XIII — trinio?
Gath. VII — quaternio	Gath. XIV — quinio?

Current state	
Gath. I — quaternio	Gath. VIII — quaternio
Gath. II — quaternio	Gath. IX — trinio
Gath. III — trinio	Gath. X — quaternio
Gath. IV — quaternio	Gath. XI — quaternio
Gath. V — quaternio	Gath. XI ^a — folio
Gath. VI — quaternio	Gath. XII — trinio
Gath. VII — trinio	Gath. XIII — trinio
Gath. VII ^a — folio	Gath. XIV — quaternio
	Gath. XIV ^a — folio

Ramos	
Gath. I — quinio	Gath. VIII — quaternio
Gath. II — quinio	Gath. IX — quaternio
Gath. III — quaternio	Gath. X — quinio
Gath. IV — quaternio	Gath. XI — quaternio
Gath. V — quaternio	Gath. XI ^a — folio
Gath. VI — quaternio	Gath. XII — trinio
Gath. VII — quaternio	Gath. XIII — trinio
Gath. VII ^a — folio	Gath. XIV — quinio
	Gath. XIV ^a — folio

Our solution	
Gath. I — quaternio	Gath. VIII — quaternio
Gath. II — quaternio	Gath. IX — quaternio
Gath. III — trinio	Gath. X — quaternio + folio or quinio
Gath. IV — quaternio or trinio + folio (?)	Gath. XI — original quaternio adapted into trinio + folio
Gath. V — quaternio	Gath. XII — original trinio adapted into binio + folio
Gath. VI — quaternio or trinio + folio (?)	Gath. XIII — trinio
Gath. VII — quaternio or trinio?	Gath. XIV — quinio + folio or sexternio

1st Lacuna — four gatherings¹

Gathering I

1	r	CA 1-2	
	v	CA 3-4	
2	r	CA 5-7	
	v	CA 7-9	
3	r	CA 9-11	
	v	CA 11-3	
4 ^α [CA 13]			
2 nd Lacuna [CBN 104-6?]			
4	r	CA 14-5	Il. 1
	v	CA 15-7	
5	r	CA 18-20	
	v	CA 20-2	
6	r	CA 22-4	
	v	CA 24-6	
7	r	CA 26-8	
	v	CA 28-30	

¹. Originally “Falta um caderno, pelo-
menos; e talvez mais” (1904, I, p.1); but see
later 1904, II, p.150-1; 201.

1st Lacuna — unspecified length

Gathering I

1	r	CA 1-2	
	v	CA 3-4	
2	r	CA 5-7	
	v	CA 7-9	
3	r	CA 9-11	
	v	CA 11-3	
4 ^α new stub			
2 nd Lacuna			
4	r	CA 14-5	Il. 1
	v	CA 15-7	
5	r	CA 18-20	
	v	CA 20-2	
6	r	CA 22-4	
	v	CA 24-6	
7	r	CA 26-8	
	v	CA 28-30	

1st Lacuna

Gathering I

1	r	CA 1-2
	v	CA 3-4
2	r	CA 5-7
	v	CA 7-9
3	r	CA 9-11
	v	CA 11-3
2 nd Lacuna		
4	r	CA 14-5
	v	CA 15-7
5	r	CA 18-20
	v	CA 20-2
6	r	CA 22-4
	v	CA 24-6
7	r	CA 26-8
	v	CA 28-30

1st Lacuna — gatherings

Gathering I

1	r	CA 1-2	
	v	CA 3-4	
2	r	CA 5-7	
	v	CA 7-9	
3	r	CA 9-11	
	v	CA 11-3	
4 ^a		[CA 13]	2
2 nd Lacuna		[blank]	
4	r	CA 14-5	Il. 1
	v	CA 15-7	
5	r	CA 18-20	
	v	CA 20-2	
6	r	CA 22-4	
	v	CA 24-6	
7	r	CA 26-8	
	v	CA 28-30	

² CA 13 missing end. Reconstruction:
eleven manuscript lines.

1. Michaëlis

2. First restoration

3rd Lacuna — a quaternio

3rd Lacuna — unspecified length

		r	
		v	
		r	
		v	
		r	
		v	
		r	
		v	
		r	
		v	
		r	
		v	
		r	
		v	

3rd Lacuna

3rd Lacuna — a gathering

3. Second restoration

4. Penafiel

Gathering II

8	r	CA 31-3
	v	CA 33-6
9	r	CA 36-8
	v	CA 39
3 ^α		
4 th Lacuna [CA 40]		
10	r	CA 40-2
	v	CA 42-4
11	r	CA 44-6
	v	CA 47-8
12	r	CA 48-50
	v	CA 50-2
13	r	CA 52-4
	v	CA 55-7
14	r	CA 58-9
	v	CA 59-61

Gathering II

8	r	CA 31-3
	v	CA 33-6
9	r	CA 36-8
	v	CA 39
3 ^α		
4 th Lacuna new stub		
10	r	CA 40-2
	v	CA 42-4
11	r	CA 44-6
	v	CA 47-8
12	r	CA 48-50
	v	CA 50-2
13	r	CA 52-4
	v	CA 55-7
14	r	CA 58-9
	v	CA 59-61

Gathering II

8	r	CA 31-3
	v	CA 33-6
9	r	CA 36-8
	v	CA 39
4 th Lacuna		
10	r	CA 40-2
	v	CA 42-4
11	r	CA 44-6
	v	CA 47-8
12	r	CA 48-50
	v	CA 50-2
13	r	CA 52-4
	v	CA 55-7
14	r	CA 58-9
	v	CA 59-61

Gathering II

8	r	CA 31-3
	v	CA 33-6
9	r	CA 36-8
	v	CA 39
3 ^α		
4 th Lacuna [CA 40] [blank?] [Il.] ³		
10	r	CA 40-2
	v	CA 42-4
11	r	CA 44-6
	v	CA 47-8
12	r	CA 48-50
	v	CA 50-2
13	r	CA 52-4
	v	CA 55-7
14	r	CA 58-9
	v	CA 59-61

³ CA 40 missing start. Reconstruction; 31 manuscript lines in column d. Therefore, a lost poem before CA 40, probably CBN 151.

Gathering III

1 ^α [CA 61]		
5 th Lacuna [CBN 142?]		
15	r	CA 62-3
	v	
3 ^α		Il. 2
6 th Lacuna		blank
16	r	CA 64-5
	v	CA 65-7
Il. 3		
17	r	CA 68-9
	v	
Il. 4		blank
3 ^β		
7 th Lacuna		
18	r	CA 70-1
	v	CA 72-4
Il. 5		
19	r	CA 74-6
	v	CA 77-9

Gathering III

1 ^α			new stub
5 th Lacuna			
15	r	CA 62-3	Il. 2
	v		blank
3 ^α			new stub
6 th Lacuna			
4 ^α			new stub
7 th Lacuna			
16	r	CA 64-5	Il. 3
	v	CA 65-7	
17	r	CA 68-9	Il. 4
	v		blank
18	r	CA 70-1	Il. 5
	v	CA 72-4	
19	r	CA 74-6	
	v	CA 77-9	

Gathering III

5 th Lacuna		
15	r	CA 62-3
	v	
16	r	CA 64-5
	v	CA 65-7
17	r	CA 68-9
	v	
18	r	CA 70-1
	v	CA 72-4
19	r	CA 74-6
	v	CA 77-9

Gathering III

1 ^α [CA 61]			4
5 th Lacuna			[blank]
15	r	CA 62-3	Il. 2
	v		blank
16	r	CA 64-5	Il. 3
	v	CA 65-7	
17	r	CA 68-9	Il. 4
	v		blank
18	r	CA 70-1	Il. 5
	v	CA 72-4	
19	r	CA 74-6	
	v	CA 77-9	

⁴ CA 61 missing end. Reconstruction: 25 manuscript lines in column a.

Gathering IV

20	r	CA 79-81	Il. 6
	v	CA 81	
2 ^α 8 th Lacuna			
21	r	CA 82-3	
	v	CA 83-5	
22		CA 85-7	
		CA 87-9	
23	r	CA 89-92	
	v	CA 92-4	
3 ^β 9 th Lacuna [CA 94] [CBN 199-201]			
24	r	CA 95-7	
	v	CA 97-9	
25	r	CA 99-101	
	v	CA 101-2	

Gathering IV

20	r	CA 79-81	Il. 6	
	v	CA 81		
2 ^α 8 th Lacuna				new stub
21	r	CA 82-3		
	v	CA 83-5		
22		CA 85-7		
		CA 87-9		
23	r	CA 89-92		
	v	CA 92-4		
3 ^β 9 th Lacuna				orig. stub
24	r	CA 95-7		
	v	CA 97-9		
25	r	CA 99-101		
	v	CA 101-2		

new stub

orig. stub

Gathering IV

20	r	CA 79-81
	v	CA 81
6 th Lacuna		
21	r	CA 82-3
	v	CA 83-5
22		CA 85-7
		CA 87-9
23	r	CA 89-92
	v	CA 92-4
7 th Lacuna		
24	r	CA 95-7
	v	CA 97-9
25	r	CA 99-101
	v	CA 101-2

Gathering IV

	20	r	CA 79-81	5
		v	CA 81	
	2 ^α		[blank?]	Il. 6
	8 th Lacuna		[blank?]	
	21	r	CA 82-3	
		v	CA 83-5	
	22	r	CA 85-7	
		v	CA 87-9	
	23	r	CA 89-92	
		v	CA 92-4	
	3 ^β		[CA 94,	6
	9 th Lacuna		CBN 199-201]	
	24	r	CA 95-7	
		v	CA 97-9	
25	r	CA 99-101		
	v	CA 101-2		

⁵

⁶

⁵ Possibly a lost folio, blank on recto and verso; alternatively, a half-sheet and no lacuna.
⁶ CA 94 missing end. CA 95 missing start.

Gathering V

26	r	CA 102-3	
	v	CA 104-5	
27	r	CA 105-7	
	v	CA 107-9	
28	r	CA 109-10	blank
	v		
29	r	CA 111-3	Il. 7
	v	CA 113	
4 ^b [CBN 227-229] [Il.]			
10 th Lacuna [CA 114]			
30	r	CA 114-6	
	v	CA 116-8	
31	r	CA 118-20	
	v	CA 120-3	
32	r	CA 123-6	
	v	CA 126-8	

Gathering V

26	r	CA 102-3	
	v	CA 104-5	
27	r	CA 105-7	
	v	CA 107-9	
28	r	CA 109-10	blank new stub
	v		
4 ^α			
10 th Lacuna			
29	r	CA 111-3	Il. 7
	v	CA 113	
30	r	CA 114-6	
	v	CA 116-8	
31	r	CA 118-20	
	v	CA 120-3	
32	r	CA 123-6	
	v	CA 126-8	

Gathering V

26	r	CA 102-3	
	v	CA 104-5	
27	r	CA 105-7	
	v	CA 107-9	
28	r	CA 109-10	
	v		
29	r	CA 111-3	
	v	CA 113	
8 th Lacuna			
30	r	CA 114-6	
	v	CA 116-8	
31	r	CA 118-20	
	v	CA 120-3	
32	r	CA 123-6	
	v	CA 126-8	

Gathering V

26	r	CA 102-3	
	v	CA 104-5	
27	r	CA 105-7	
	v	CA 107-9	
28	r	CA 109-10	blank
	v		
29	r	CA 111-3	Il. 7
	v	CA 113	
4 ^b [CBN 227-229, 7] [Il.]			
10 th Lacuna CA 114]			
30	r	CA 114-6	
	v	CA 116-8	
31	r	CA 118-20	
	v	CA 120-3	
32	r	CA 123-6	
	v	CA 126-8	

⁷ CA 114 missing start.

Gathering VI

33	r	CA 129-30	Il. 8
	v	CA 130-1	
34	r	CA 131-3	
	v	CA 133-5	
35	r	CA 135-6	
	v	CA 137-8	
36	r	CA 138-41	
	v	CA 141-3	
4 ^b 11 th Lacuna			
37	r	CA 144-6	Il. 9
	v	CA 146-8	
38	r	CA 148-50	
	v	CA 150-2	
39	r	CA 152-4	
	v	CA 155-6	

Gathering VI

33	r	CA 129-30	Il. 8
	v	CA 130-1	
34	r	CA 131-3	
	v	CA 133-5	
35	r	CA 135-6	
	v	CA 137-8	
4 ^a 11 th Lacuna			new stub
36	r	CA 138-41	
	v	CA 141-3	
37	r	CA 144-6	Il. 9
	v	CA 146-8	
38	r	CA 148-50	
	v	CA 150-2	
39	r	CA 152-4	
	v	CA 155-6	

Gathering VI

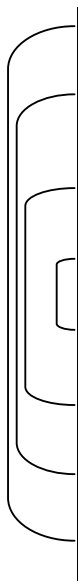
33	r	CA 129-30	
	v	CA 130-1	
34	r	CA 131-3	
	v	CA 133-5	
35	r	CA 135-6	
	v	CA 137-8	
36	r	CA 138-41	
	v	CA 141-3	
9 th Lacuna			
37	r	CA 144-6	
	v	CA 146-8	
38	r	CA 148-50	
	v	CA 150-2	
39	r	CA 152-4	
	v	CA 155-6	

Gathering VI

33	r	CA 129-30	Il. 8
	v	CA 130-1	
34	r	CA 131-3	
	v	CA 133-5	
35	r	CA 135-6	
	v	CA 137-8	
36	r	CA 138-41	
	v	CA 141-3	
4 ^b 11 th Lacuna			8
37	r	CA 144-6	Il. 9
	v	CA 146-8	
38	r	CA 148-50	
	v	CA 150-2	
39	r	CA 152-4	
	v	CA 155-6	

⁸ Presumably a lost blank folio; alternatively, a half-sheet and no lacuna.

12th Lacuna

		r	
		v	
		r	
		v	
		r	
		v	
		r	
		v	
		r	
		v	

No mention of a gathering.

12th Lacuna — Inconclusive. A lost gathering is possible, even likely, but not proven.

46	r	CA 180-2
	v	CA 182-4

Folio 46 is regarded as a half-sheet, whose exact position was not possible to determine. It seems to be the last vestige of the lost gathering. CA 180 missing start.

Gathering VII

1^α
12th Lacuna

40	r	CA 157
	v	CA 158-9
41	r	CA 159-61
	v	CA 161-2
42	r	CA 162-4
	v	CA 164-6
43	r	CA 166-9
	v	CA 169-71
44	r	CA 171-3
	v	CA 173-5
45	r	CA 175-8
	v	CA 178-9

1^β
13th Lacuna

46	r	CA 180-2
	v	CA 182-4

(“folha avulsa”)

Gathering VII

1^α
12th Lacuna

40	r	CA 157
	v	CA 158-9
41	r	CA 159-61
	v	CA 161-2
42	r	CA 162-4
	v	CA 164-6
43	r	CA 166-9
	v	CA 169-71
44	r	CA 171-3
	v	CA 173-5
45	r	CA 175-8
	v	CA 178-9

1^β
13th Lacuna

Il. 10

Gathering VII

10th Lacuna

40	r	CA 157
	v	CA 158-9
41	r	CA 159-61
	v	CA 161-2
42	r	CA 162-4
	v	CA 164-6
43	r	CA 166-9
	v	CA 169-71
44	r	CA 171-3
	v	CA 173-5
45	r	CA 175-8
	v	CA 178-9

Gathering VII^a

11th Lacuna

46	r	CA 180-2
	v	CA 182-4

Gathering VII

1^α ?⁹
12th Lacuna

40	r	CA 157
	v	CA 158-9
41	r	CA 159-61
	v	CA 161-2
42	r	CA 162-4
	v	CA 164-6
43	r	CA 166-9
	v	CA 169-71
44	r	CA 171-3
	v	CA 173-5
45	r	CA 175-8
	v	CA 178-9

1^β Redondo? [Il.]
13th Lacuna [CBN 333-336]

Il. 10

⁹ This external bifolio may not have existed.

Gathering VIII

47	r	CA 185	Il. 11
	v		
48	r	CA 186-8	Il. 12
	v	CA 188-90	
49	r	CA 190-2	
	v	CA 193-5	
50	r	CA 195-7	
	v	CA 197-8	
51	r		blank
	v	CA 199-200	
52	r	CA 200-2	Il. 13
	v	CA 202-4	
53	r	CA 204-6	
	v	CA 206-8	
54	r	CA 208-9	blank
	v		

Gathering VIII

46	r	CA 180-2	
	v	CA 182-4	
47	r	CA 185	Il. 11
	v		
48	r	CA 186-8	Il. 12
	v	CA 188-90	
49	r	CA 190-2	
	v	CA 193-5	
50	r	CA 195-7	
	v	CA 197-8	
51	r		blank
	v	CA 199-200	
52	r	CA 200-2	Il. 13
	v	CA 202-4	
53	r	CA 204-6	
	v	CA 206-8	
54	r	CA 208-9	blank
	v		

1^B
14th Lacuna
orig. stub

Gathering VIII

47	r	CA 185	
	v		
48	r	CA 186-8	
	v	CA 188-90	
49	r	CA 190-2	
	v	CA 193-5	
50	r	CA 195-7	
	v	CA 197-8	
51	r		
	v	CA 199-200	
52	r	CA 200-2	
	v	CA 202-4	
53	r	CA 204-6	
	v	CA 206-8	
54	r	CA 208-9	
	v		

Gathering VIII

47	r	CA 185	Il. 11
	v		
48	r	CA 186-8	Il. 12
	v	CA 188-90	
49	r	CA 190-2	
	v	CA 193-5	
50	r	CA 195-7	
	v	CA 197-8	
51	r		blank
	v	CA 199-200	
52	r	CA 200-2	Il. 13
	v	CA 202-4	
53	r	CA 204-6	
	v	CA 206-8	
54	r	CA 208-9	blank
	v		

Gathering IX

1^{α} 14 th Lacuna				
55	r		blank	
	v	CA 210-1	Il. 14	
56	r	CA 211-3		
	v	CA 213-5		
57	r	CA 216-8		
	v	CA 218-20		
58	r	CA 220-1		
	v		blank	
59	r	CA 222-3	Il. 15	
	v	CA 223		
60	r	CA 224-5	Il. 16	
	v		blank	
1^{β} 15 th Lacuna				

Gathering IX

55	r		blank Il. 14
	v	CA 210-1	
56	r	CA 211-3	
	v	CA 213-5	
57	r	CA 216-8	
	v	CA 218-20	
58	r	CA 220-1	blank Il. 15
	v		
59	r	CA 222-3	
	v	CA 223	
60	r	CA 224-5	Il. 16 blank
	v		

15th Lacuna

Gathering IX

12th Lacuna

	55	r	
		v	CA 210-1
	56	r	CA 211-3
		v	CA 213-5
	57	r	CA 216-8
		v	CA 218-20
	58	r	CA 220-1
		v	
	59	r	CA 222-3
		v	CA 223
	60	r	CA 224-5
		v	

13th Lacuna

Gathering IX

1 ^α		Unknown 1		
14 th Lacuna				
	55	r		blank Il. 14
		v	CA 210-1	
	56	r	CA 211-3	
		v	CA 213-5	
	57	r	CA 216-8	
		v	CA 218-20	
	58	r	CA 220-1	
		v		
	59	r	CA 222-3	blank Il. 15
		v	CA 223	
	60	r	CA 224-5	Il. 16 blank
		v		
	1 ^β		[CBN 397-400,	
15 th Lacuna		CA 226]		

¹⁰ CA 226 missing start.

Gathering X

61	r	CA 226-7	blank
	v		
2 ^α 16 th Lacuna [CA 228]			
62	r	CA 228-31	
	v	CA 231-3	
63	r	CA 233-4	
	v	CA 235-7	
64	r	CA 237-9	
	v	CA 239	
5 ^β (?) 17 th Lacuna			
65	r	CA 240-1	blank
	v		
66	r	CA 242-3	
	v	CA 244-5	
2 ^β (?) 18 th Lacuna?			
67	r	CA 246-7	
	v	CA 247-9	

Gathering X

61	r	CA 226-7	blank
	v		
16 th Lacuna			
62	r	CA 228-31	
	v	CA 231-3	
63	r	CA 233-4	
	v	CA 235-7	
64	r	CA 237-9	orig. stub
	v	CA 239	
17 th Lacuna			
65	r	CA 240-1	blank
	v		
66	r	CA 242-3	
	v	CA 244-5	
18 th Lacuna			
67	r	CA 246-7	
	v	CA 247-9	

Gathering X

61	r	CA 226-7
	v	
14 th Lacuna		
62	r	CA 228-31
	v	CA 231-3
63	r	CA 233-4
	v	CA 235-7
64	r	CA 237-9
	v	CA 239
15 th Lacuna		
65	r	CA 240-1
	v	
66	r	CA 242-3
	v	CA 244-5
67	r	CA 246-7
	v	CA 247-9

Gathering X

	61	r	CA 226-7	blank ¹¹
		v		
	2 ^α		[blank?]	
	16 th Lacuna		[CBN 417, CA 228]	[Il.] ¹²
	62	r	CA 228-31	
		v	CA 231-3	
	63	r	CA 233-4	
		v	CA 235-7	
	64	r	CA 237-9	
		v	CA 239	
	5 ^β		[blank?]	
17 th Lacuna		[blank?]		
65	r	CA 240-1	[Il. 17]	
	v		blank	
66	r	CA 242-3	[Il. 18]	
	v	CA 244-5	13	
18 th Lacuna		(?)		
67	r	CA 246-7		[Il. 19]
	v	CA 247-9		

¹¹ Possibilities: blank page or one poem by Cebolhila.
¹² CA 228 missing start.
¹³ A half-sheet stub or a blank folio.

Gathering XI

68	r	CA 249-51	
	v	CA 251-2	
69	r	CA 253-3b	
	v	CA 253b-5	
70	r	CA 255-6	blank
	v		
4 ^a 19 th Lacuna?			
71	r	CA 257-8	
	v	CA 258-60	
72	r	CA 261-3	
	v	CA 263-4	
2 ^b 20 th Lacuna			
73	r	CA 265-6	
	v	CA 266	

Gathering XI

new stub

68	r	CA 249-51	
	v	CA 251-2	
69	r	CA 253-3b	
	v	CA 253b-5	
70	r	CA 255-6	
	v		

19th Lacuna

blank orig stub

71	r	CA 257-8	
	v	CA 258-60	
72	r	CA 261-3	
	v	CA 263-4	

20th Lacuna

orig. stub

73	r	CA 265-6	
	v	CA 266	
74	r	CA 267-8	
	v	CA 268-70	

Gathering XI

68	r	CA 249-51
	v	CA 251-2
69	r	CA 253-3b
	v	CA 253b-5
70	r	CA 255-6
	v	
16 th Lacuna		
71	r	CA 257-8
	v	CA 258-60
72	r	CA 261-3
	v	CA 263-4
17 th Lacuna		
73	r	CA 265-6
	v	CA 266

Gathering XI

68	r	CA 249-51		
	v	CA 251-2		
69	r	CA 253-3b		
	v	CA 253b-5		
70	r	CA 255-6		
	v			
[Scriptorium's revision]			blank	
			[stub]	
71	r	CA 257-8	[Il. 20]	
	v	CA 258-60		
72	r	CA 261-3		
	v	CA 263-4		
2 ^B		[CA 264, CBN 442]		14
20 th Lacuna		[blank?]		
73	r	CA 265-6	[Il. 21]	
	v	CA 266		

Gathering XI^a

74	r	CA 267-8
	v	CA 268-70

¹⁴ CA 263 missing end.

Gathering XII

74	r	CA 267-8	II.
	v	CA 268-70	
75	r	CA 270-2	
	v	CA 272-4	
76	r	CA 274-6	
	v	CA 276	
77	r		blank [Il. 23]
	v	CA 277	
4 ^β 21 st Lacuna 3 ^β			
78	r	CA 278-9	[Il. 24]
	v	CA 280	
1 ^β 22 nd Lacuna			

Gathering XII

75	r	CA 270-2	
	v	CA 272-4	
76	r	CA 274-6	
	v	CA 276	
77	r		blank
	v	CA 277	
3 ^β orig. stub			
21 st Lacuna			
2 ^β new stub			
78	r	CA 278-9	
	v	CA 280	

Gathering XII

75	r	CA 270-2	
	v	CA 272-4	
76	r	CA 274-6	
	v	CA 276	
77	r		18 th Lacuna
	v	CA 277	
78	r	CA 278-9	
	v	CA 280	

74	r	CA 267-8	[Il. 22] ¹⁵
	v	CA 268-70	

Gathering XII

75	r	CA 270-2	
	v	CA 272-4	
76	r	CA 274-6	
	v	CA 276	
77	r		blank [Il. 23]
	v	CA 277	
[Scriptorium's revision]			[stub]
2 ^B (?)			
21 st Lacuna			
78	r	CA 278-9	[Il. 24]
	v	CA 280	

¹⁵ We do not risk any inference concerning which gathering this folio belonged.

Gathering XIII

79	r	CA 281-3	[Il. 25]
	v	CA 283-4	
2 ^α 23 rd Lacuna			
3 ^α			
4 ^α			
80	r	CA 285-6	[Il. 26]
	v	CA 286-7	
3 ^β 24 th Lacuna			
81	r		blank [Il. 27]
	v	CA 288-9	
82	r	CA 289-91	
	v	CA 291-2	

Gathering XIII

79	r	CA 281-3		orig. stub
	v	CA 283-4		
2^{α} 23 rd Lacuna				
3^{α}				orig. stub
80	r	CA 285-6		
	v	CA 286-7		
24 th Lacuna				
81	r		blank	
	v	CA 288-9		
82	r	CA 289-91		
	v	CA 291-2		

Gathering XIII

79	r	CA 281-3
	v	CA 283-4
19 th Lacuna		
80	r	CA 285-6
	v	CA 286-7
81	r	
	v	CA 288-9
82	r	CA 289-91
	v	CA 291-2

Gathering XIII

79	r	CA 281-3	[Il. 25]
	v	CA 283-4	
23 rd Lacuna		Unknown 2	
2 ^α			
3 ^α			
80	r	CA 285-6	[Il. 26]
	v	CA 286-7	
81	r		blank [Il. 27]
	v	CA 288-9	
82	r	CA 289-91	
	v	CA 291-2	

1. Michaëlis

2. First restoration

25th Lacuna (?)

Michaëlis was unable to decide on whether there is a lacuna and, if so, of which length.

25th Lacuna (?)

22

No mention of lacuna.

The lacuna is possible but unlikely.

3. Second restoration

4. Penafiel

1. Michaëlis

Gathering XIV

83	r	CA 293-4	[Il. 28]
	v	CA 295-7	
84	r	CA 297-300	
	v	CA 300-2	

3^α26th Lacuna(4^{α?})

85	r	CA 303-5	
	v	CA 305-7	
86	r	CA 307	blank
	v		

5^β27th Lacuna4^β3^β2^β

87	r		blank
	v		blank

88	r	CA 308-9	[Il. 29]
	v	CA 309-10	

2. First restoration

Gathering XIV

83	r	CA 293-4	
	v	CA 295-7	
84	r	CA 297-300	
	v	CA 300-2	

26th Lacuna

85	r	CA 303-5	
	v	CA 305-7	
86	r	CA 307	blank new stub
	v		

27th Lacuna

88	r	CA 308-9	
	v	CA 309-10	
87	r		blank
	v		blank

28th Lacuna

orig. stub

orig. stub

orig. stub

23

Gathering XIV

83	r	CA 293-4	
	v	CA 295-7	
84	r	CA 297-300	
	v	CA 300-2	

20th Lacuna

85	r	CA 303-5	
	v	CA 305-7	
86	r	CA 307	
	v		

21st Lacuna

87	r		
	v		

Gathering XIV^a

88	r	CA 308-9	
	v	CA 309-10	

Gathering XIV

83	r	CA 293-4	[Il. 28]
	v	CA 295-7	
84	r	CA 297-300	
	v	CA 300-2	

3^α26th Lacuna[CA 302] 16
[CA 303] [Il.]

85	r	CA 303-5	
	v	CA 305-7	
86	r	CA 307	blank
	v		

88	r	CA 308-9	[Il. 29]
	v	CA 309-10	

6^β27th Lacuna

87	r		blank
	v		blank

4^β28th Lacuna[blank]
[blank]
[blank]
[blank]
[blank]
[blank]

¹⁶ CA 302 missing end. CA 303 missing start.

3. Second restoration

4. Penafiel

APPENDIX 2

Introduction

For more information on the rationale of Appendix 2, refer to Volume I, Introduction, section 3.2.2.

The colour key employed in this Appendix is:



Illumination.



Large or primary initial (left) and first stanza with stave.



Subsequent stanzas.



Refrain.



Fiinda.

For more information on these conventions and on the *mise-en-page* of the CA, refer to Volume I, Chapter 1, §6, in particular, and §3-8, more generally.

Lacuna 2

Recto

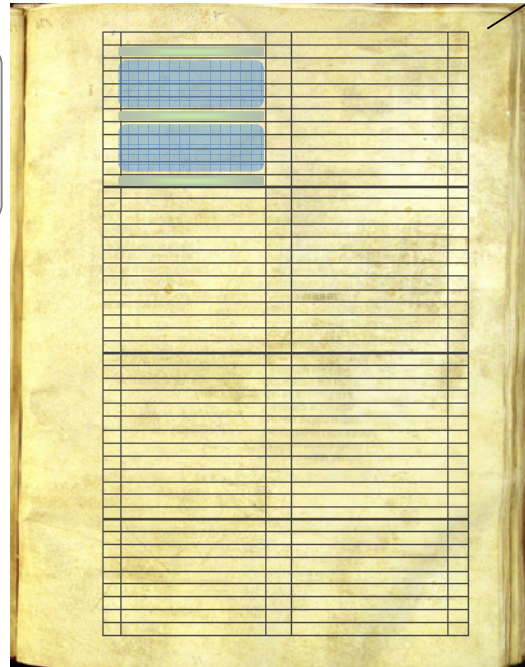
- column a: one blank line
- refrain: 1 line (abbreviated)
- stanza 3: four lines
- refrain: 1 line (abbreviated)
- stanza 4: four lines
- refrain: 1 line (abbreviated) and end of CA 13.

Gathering I, 4^a

CA 13

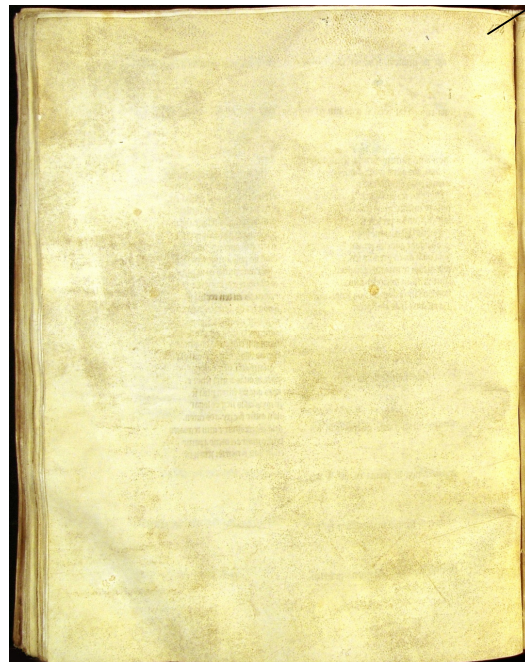
Refrain
Stanza 3
Refrain
Stanza 4
Refrain

Recto



hair side

Verso



flesh side

Lacuna 3

Verso

- column c: one blank line
- illumination: twelve lines (based on gatherings I and III)
- CBN 145, stanza 1: thirty-two lines (phase 1, without stave reduction)¹
- stanza 2: two lines and end of column c
- column d: one blank line
- stanza 2: five lines
- stanza 3: seven lines
- stanza 4: seven lines and end of CBN 145
- CA 31, stanza 1: twenty-four lines² and end of column d

Superavit: three manuscript lines.

¹ First poem. Seven decasyllabic metric lines = thirty-two manuscript lines, eight of text in CA 64, fl.16r; or twenty-seven lines, seven of text in CA 129, fl.33r; or thirty-five lines, nine of text in CA 158, fl.40v; CA 199, fl.51v.

² Nine decasyllabic metric lines. No other occurrence in the whole of the CA. Eight decasyllabic metric lines = thirty-two manuscript lines, eight of text in CA 2, fl.1r. Therefore, the stanza should occupy in total around thirty-six lines, being nine of text. However, twelve manuscript lines, three of text, are transmitted on fl.8r, thus an estimated twenty-four lines in the lost folio.

Lost gathering, 1^β

flesh side

Verso

CBN 145

Illumination
12 lines

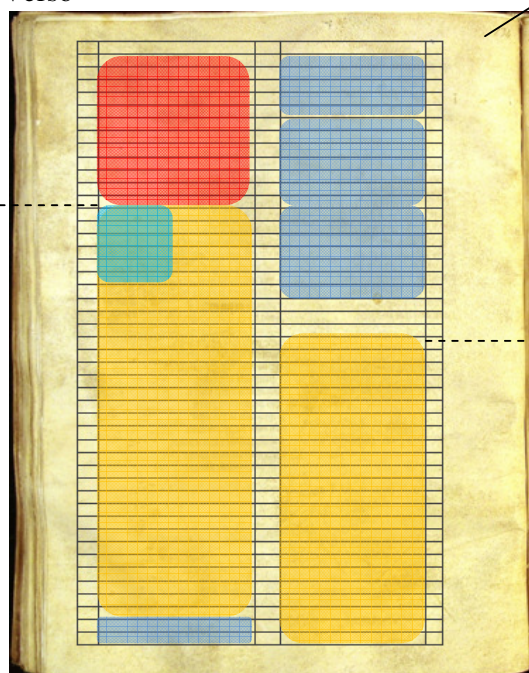
Stanza 1
& Stave
32 lines

Stanza 2
2 lines

Stanza 2
5 lines
Stanza 3
7 lines
Stanza 4
7 lines

Stanza 1
& Stave
24 lines

CA 40



Lacuna 4

Verso

- column c: one blank line
 - illumination: twelve lines (based on gatherings I and III)
 - CBN 151, stanza 1: twenty four or twenty-eight lines? (phase 1, without stave reduction)³
 - stanza 2: six lines and end of column c
 - column d: one blank line
 - stanza 2: one line
 - stanza 3: seven lines
 - stanza 4: seven lines
 - CA 40, stanza 1: twenty-eight lines⁴
 - stanza 2: three lines and end of column d.
- a) All manuscript lines used if stanza 1 = twenty-eight lines.
- b) Superavit: four manuscript lines if stanza 1 = twenty-four lines.

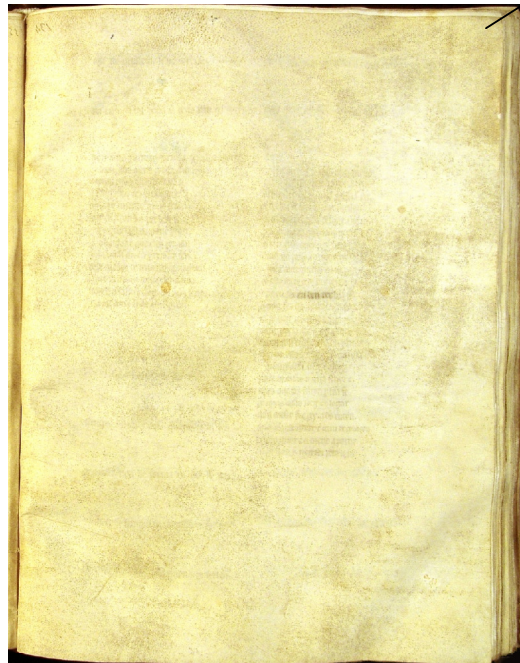
³ First poem. Seven octosyllabic metric lines = twenty-four manuscript lines, six of text in CA 14, fl.4r; CA 68, fl.17r; or twenty-seven lines, seven of text in CA 82, fl.21r.

⁴ Seven decasyllabic metric lines = twenty-eight manuscript lines, seven of text in CA 43, CA 44, fl.10v.

Gathering II, 3^a

Recto

flesh side



Verso

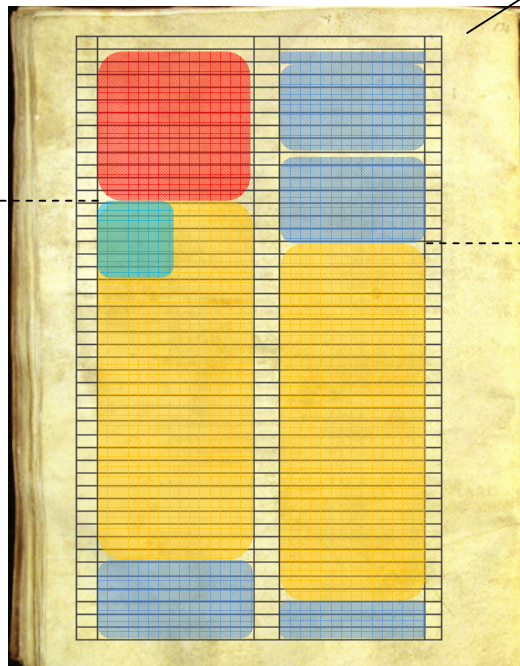
hair side

Illumination
12 lines

CBN 151

Stanza 1
& Stave
28 lines

Stanza 2
6 lines



Stanza 2
1 line
Stanza 3
7 lines
Stanza 4
7 lines

CA 40

Stanza 1
& Stave
28 lines

Stanza 2
3 lines

Lacuna 5

Recto

- column a: one blank line
- CA 61, stanza 1: four lines⁵
- stanza 2: seven lines
- stanza 3: seven lines
- stanza 4: seven lines.

⁵ One line of text (“*leixan quitar.*”) and three for staves.

Gathering III, 1^a

CA 61

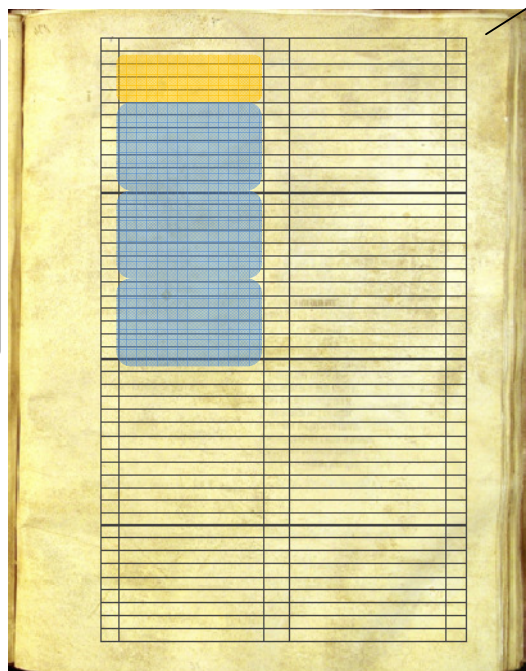
Stanza 1
& Stave

Stanza 2

Stanza 3

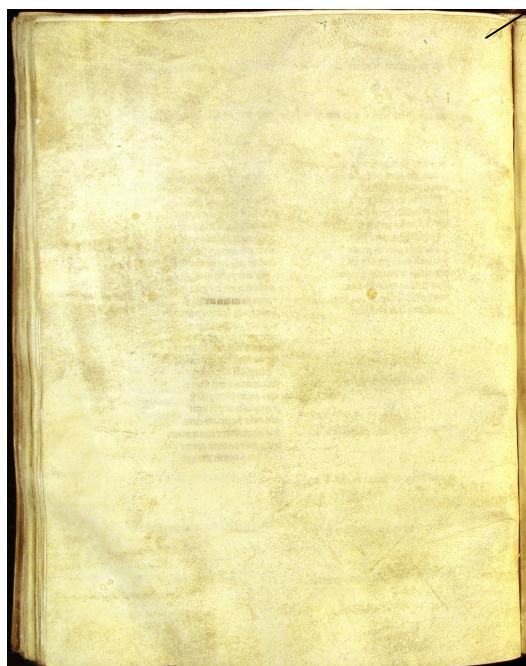
Stanza 4

Recto



flesh side

Verso



hair side

Lacuna 9

Recto

- column a: one blank line
- stanza 1: twelve lines⁶
- stanza 2: seven lines
- stanza 3: seven lines and end of CA 94/CBN 198
- CBN 199, stanza 1: twenty lines and end of column a
- column b: one blank line
- stanza 1: eight lines⁷
- stanza 2: seven lines
- stanza 3: seven lines
- stanza 4: seven lines and end of CBN 199
- CBN 200, stanza 1: sixteen lines
- one blank line left, which cannot be used; end of column b

Verso

- column c: one blank line
- stanza 1: twelve lines⁸
- stanza 2: seven lines
- stanza 3: seven lines
- stanza 4: seven lines
- *fiinda*: twelve lines⁹ and end of CBN 200

⁶ Seven octosyllabic metric lines = twenty manuscript lines, five of text in CA 87, fl.22r; CA 92, fl.23; CA 96, fl.24r. The figure of twelve takes into account minus eight lines in the extant fl.23v.

⁷ Seven decasyllabic metric lines = a total of twenty-eight manuscript lines, seven of text in CA 93, fl.23v. These would be spread over columns a and b, as five and two lines of text.

⁸ Again, seven decasyllabic metric lines = twenty-eight manuscript lines, spread in columns b and c, as four and three lines of text.

⁹ Three decasyllabic metric lines = twelve manuscript lines, three of text in the *fiindas* of CA 101, 104, 107, all examples at the bottom of column c in fl.25v, 26v, 27v, invariably with an additional blank line preceding the staves.

- one blank line left, which cannot be used; end of column c
- column d: one blank line
- CBN 201, stanza 1: twenty-eight lines¹⁰
- stanza 2: seven lines
- stanza 3: seven lines and end of CBN 201
- CA 95/CBN 202, stanza 1: four lines¹¹ and end of column d

Superavit: one manuscript line in column c.

¹⁰ Like the previous two poems, seven decasyllabic metric lines = twenty-eight manuscript lines.

¹¹ One line of text (“*Por mui coitado per tenh’eu / quen*”) and three for staves.

Gathering IV, 3^b

hair side

Recto

CA 94

Stanza 1 & Stave
12 lines

Stanza 2
7 lines

Stanza 3
7 lines

CBN 199

Stanza 1 & Stave
20 lines

Stanza 1 & Stave
8 lines

Stanza 2
7 lines

Stanza 3
7 lines

Stanza 4
7 lines

CBN 200

Stanza 1 & Stave
16 lines

flesh side

Verso

CBN 200

Stanza 1 & Stave
12 lines

Stanza 2
7 lines

Stanza 3
7 lines

Stanza 4
7 lines

Fiinda & Stave
12 lines

CBN 201

Stanza 1 & Stave
28 lines

Stanza 2
7 lines

Stanza 3
7 lines

CA 95

Stanza 1 & Stave
4 lines

Lacuna 10

Recto

- column a: one blank line
- illumination: thirteen lines (based on gatherings IV-VI)
- CBN 227, stanza 1: twenty-three lines (phase 2, stave reduction)¹²
- stanza 2: seven lines
- stanza 3: three lines and end of column a
- column b: one blank line
- stanza 3: four lines
- *finda*: eight lines¹³ and end of CBN 227
- CBN 228, stanza 1: twenty-four lines¹⁴
- stanza 2: four lines
- refrain: 1 line (abbreviated)
- stanza 3: four lines
- refrain: 1 line (abbreviated), end of CBN 228 and of column b

Verso

- column c: one blank line
- CBN 229, stanza 1: twenty-four lines¹⁵
- stanza 2: seven lines
- stanza 3: seven lines
- stanza 4: six lines and end of column c
- column d: one blank line

¹² First poem. Seven octosyllabic metric lines = twenty-four manuscript lines, six of text in CA 14, fl.4r; CA 68, fl.17r; or twenty-seven lines, seven of text in CA 82, fl.21r.

¹³ Two octosyllabic metric lines = eight manuscript lines with staves, two of text in CA 147, fl.37v.

¹⁴ Six decasyllabic metric lines = twenty-four manuscript lines, six of text in CA 121, 122, 123, 127, fl.31v-32v; or twenty-eight manuscript lines, seven of text in CA 125, fl.32r; or twenty manuscript lines, five of text in CA 128, fl.32v.

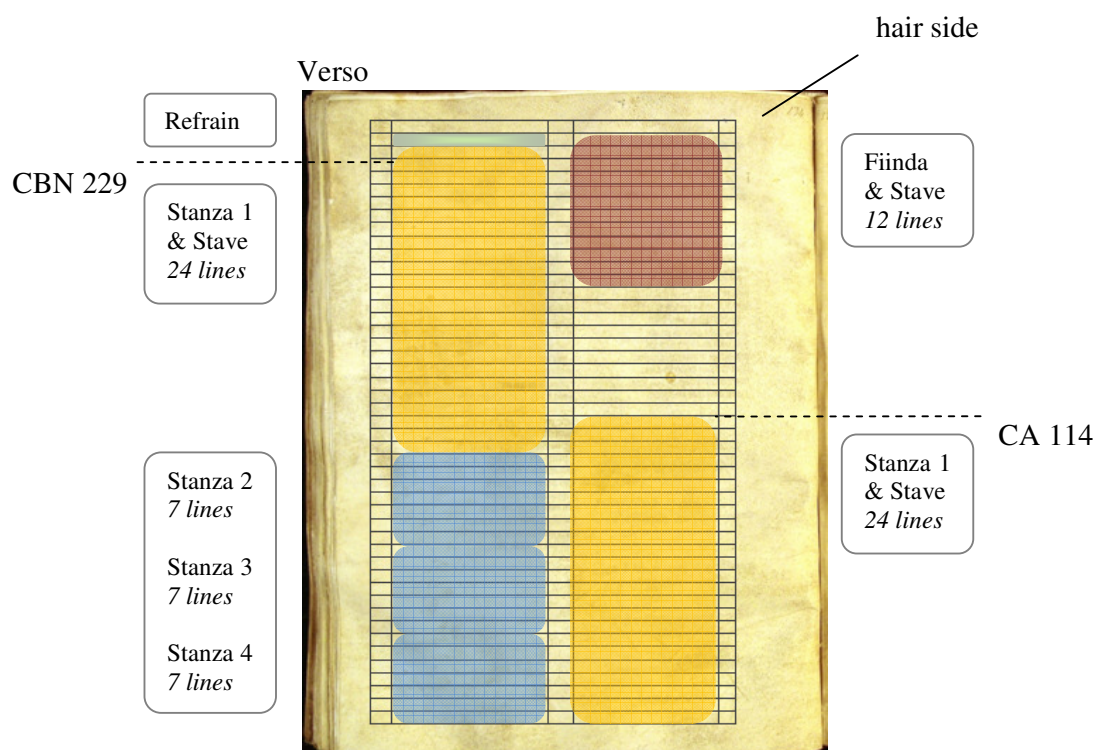
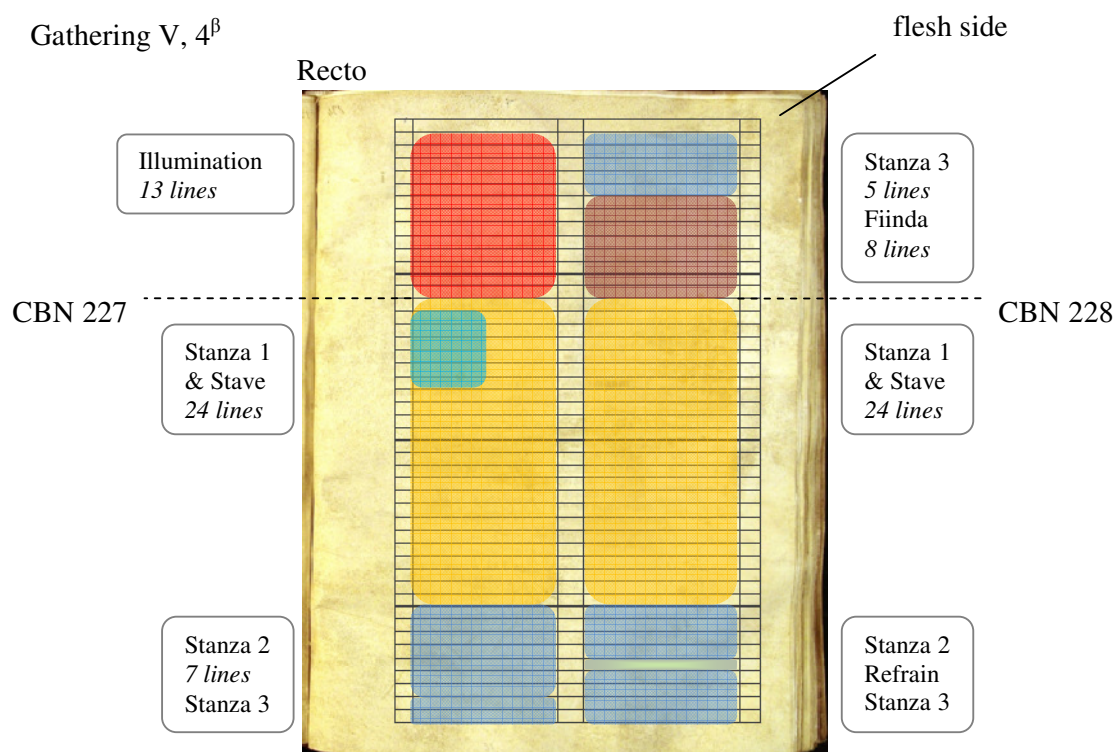
¹⁵ Seven octosyllabic metric lines = twenty-four manuscript lines, six of text in CA 115, fl.30r.

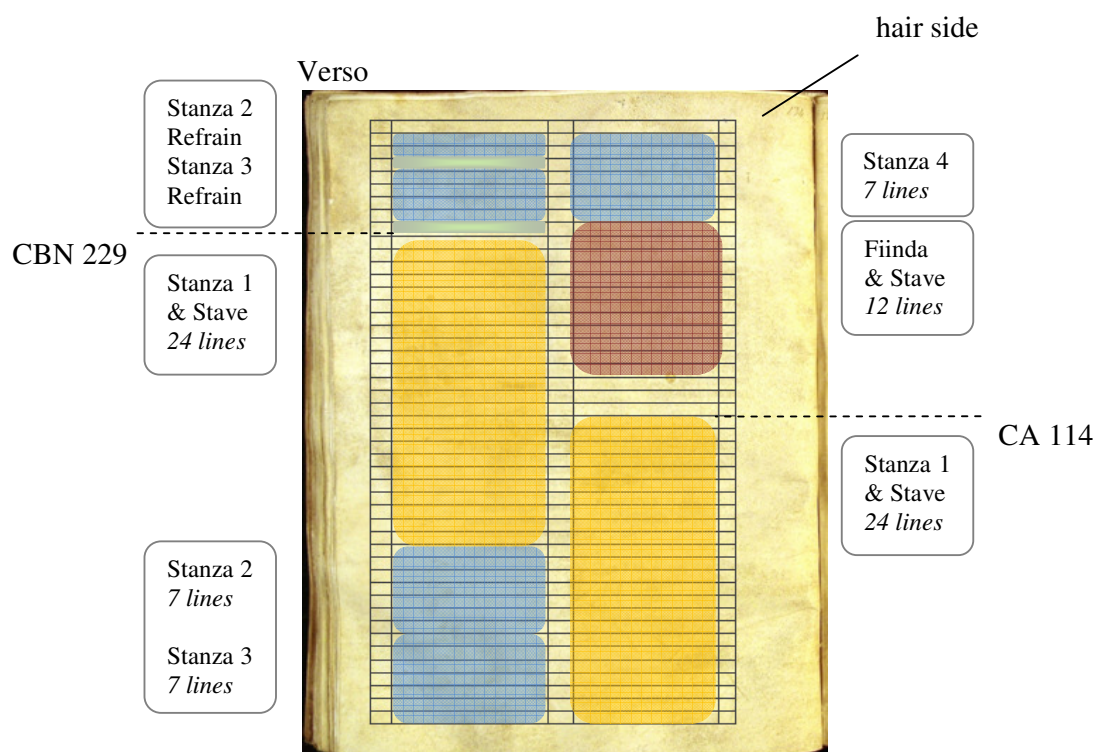
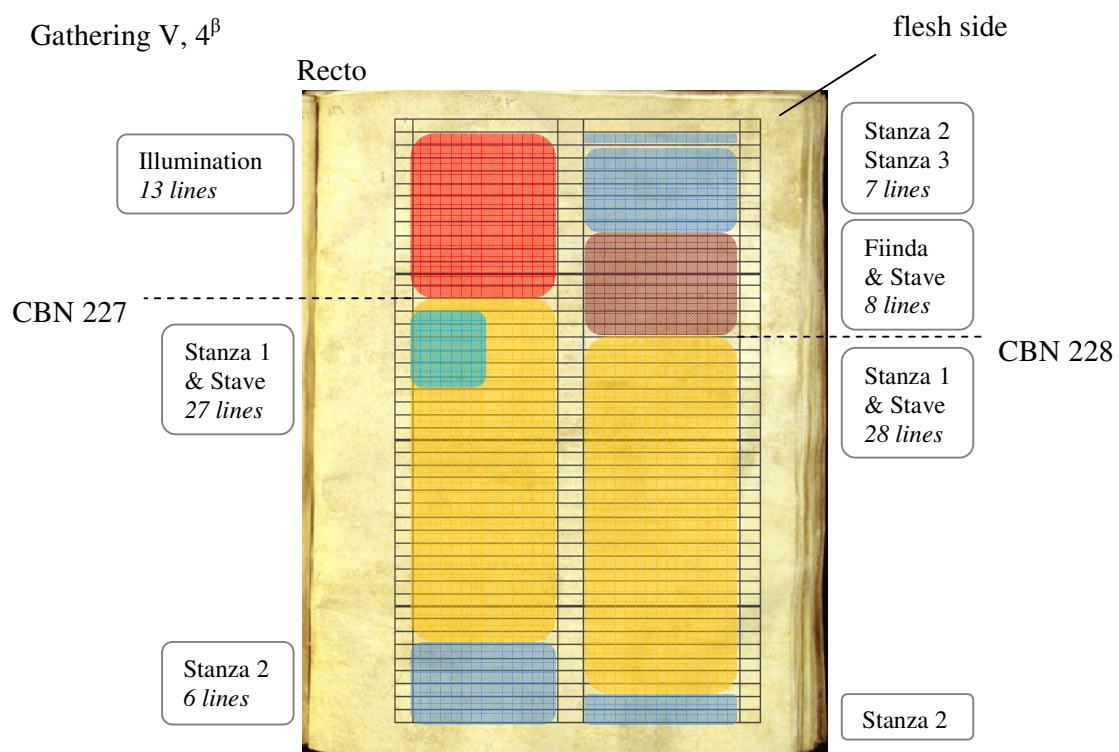
- stanza 4: one line
- *fiinda*: twelve lines¹⁶ and end of CBN 229
- CA 114, stanza 1: twenty-four lines¹⁷ and end of column d.

Superavit: eleven manuscript lines over columns c and d.

¹⁶ Three octosyllabic metric lines = twelve manuscript lines with staves, three of text in CA 115, fl.30r.

¹⁷ Seven decasyllabic metric lines = twenty-eight manuscript lines, seven of text in CA 116 and 117, fl.30r-30v; or twenty-four manuscript lines, six of text in CA 118, fl.30v-31r. The higher figure is adopted, but the extant fl.30r transmits one underlaid line, hence twenty-four in the lost folio.

Gathering V, 4^B

Gathering V, 4^B

Lacuna 13

Recto

- column a: one blank line
- illumination: fifteen lines (based on gathering VII, Illumination 10)
- CBN 333, stanza 1: thirty-one lines¹⁸ and end of column a
- column b: one blank line
- stanza 2: seven lines
- stanza 3: seven lines and end of CBN 333
- CBN 334, stanza 1: twenty-eight lines¹⁹
- stanza 2: five lines
- refrain: 1 line (abbreviated)
- stanza 3: two lines and end of column b

Verso

- column c: one blank line
- stanza 3: three lines
- refrain: 1 line (abbreviated)
- *fiinda* 1: two lines
- *fiinda* 2: two lines and end of CBN 334
- CBN 335, stanza 1: twenty-four lines²⁰
- stanza 2: seven lines
- stanza 3: seven lines, end of CBN 335 and of column c
- column d: one blank line

¹⁸ First poem. Seven decasyllabic metric lines = thirty-two manuscript lines, eight of text in CA 64, fl.16r; or twenty-seven lines, seven of text in CA 129, fl.33r; or thirty-six lines, nine of text in CA 158 fl.40v.

¹⁹ Six dodecasyllabic metric lines = twenty-eight manuscript lines, seven of text.

²⁰ Seven octosyllabic metric lines = twenty-four manuscript lines, six of text in CA 115, fl.30r and CA 231, fl.62v; or twenty-eight lines, seven of text in CA 155, fl.39v and CA 234, fl.63r; or thirty-two, eight of text in CA 233, fl.62v-63r.

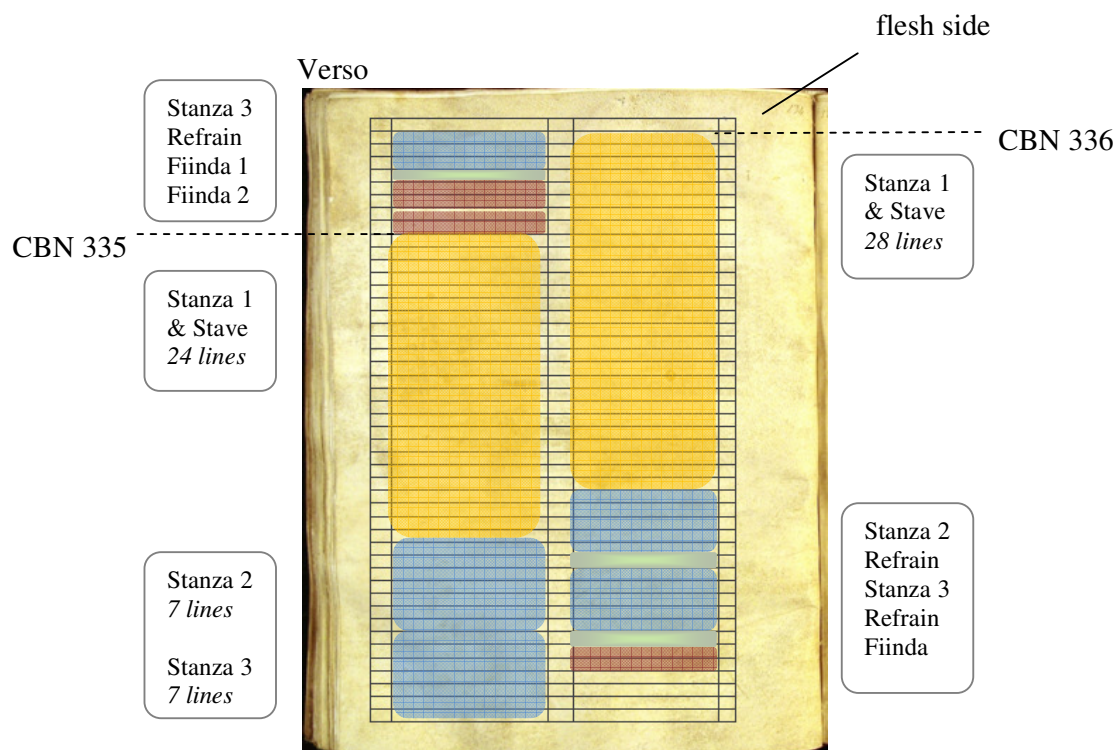
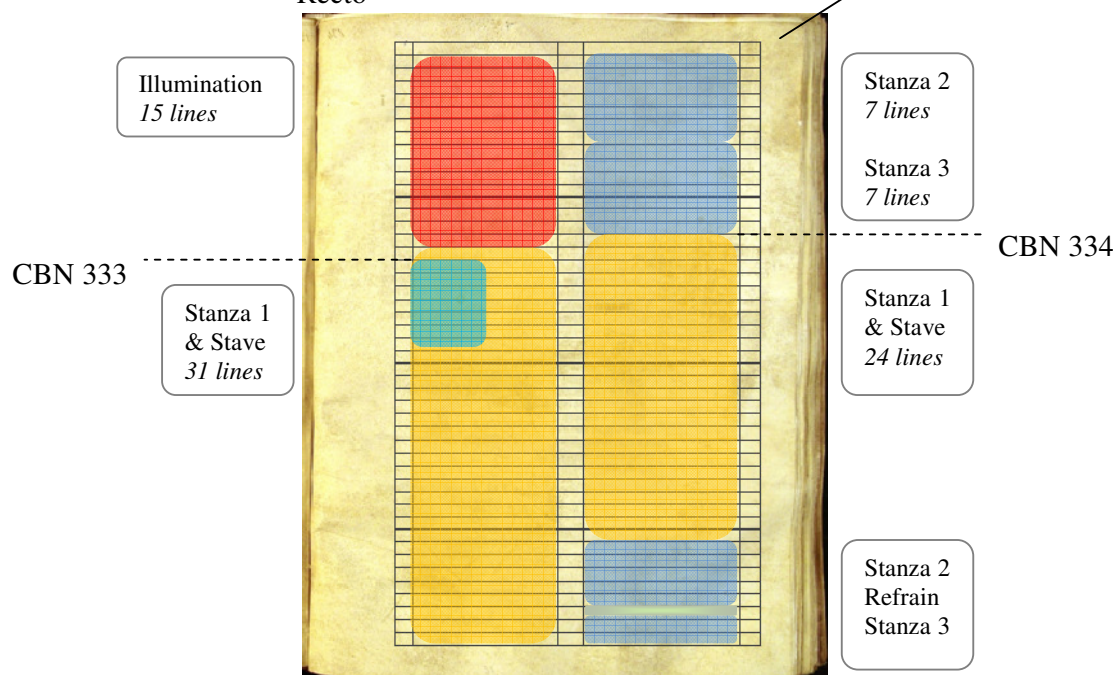
- CBN 336, stanza 1: twenty-eight lines²¹
- stanza 2: five lines
- refrain: 1 line (abbreviated)
- stanza 3: five lines
- refrain: 1 line (abbreviated)
- *fiinda*: two lines, end of CBN 336 and of column d.

²¹ Seven decasyllabic metric lines = twenty-eight manuscript lines, seven of text in CA 183, fl.46v and CA 167, fl.43r; or staggering thirty-six manuscript lines, nine of text in CA 170, fl.43v.

Gathering VII, 1^β

Recto

hair side



Lacuna 15

Recto

- column a: one blank line
- illumination: fifteen lines (based on gathering VII, Illumination 10)
- CBN 397, stanza 1: twenty-seven lines²²
- stanza 2: four lines and end of column a
- column b: one blank line
- refrain: 1 line (abbreviated)
- stanza 3: four lines
- refrain: 1 line (abbreviated) and end of CBN 397
- CBN 398, stanza 1: twenty-four lines²³
- stanza 2: four lines
- refrain: 1 line (abbreviated) and end of CBN 398

Version A — *no réservé*

- CBN 399, stanza 1: eight lines and end of column b

Verso

- column c: one blank line
- stanza 1: twenty-four lines²⁴
- stanza 2: four lines
- refrain: 1 line (abbreviated)
- stanza 3: four lines
- refrain: 1 line (abbreviated) and end of CBN 399

²² First poem. Six octosyllabic metric lines = twenty-seven manuscript lines, seven of text in CA 224, fl.60r; or twenty-four lines, six of text in CA 144, fl.37r and CA 70, fl.18r (but here an unusually narrow first initial).

²³ Six octosyllabic metric lines = twenty-four manuscript lines, six of text in CA 225, fl.60r and CA 229, fl.62r.

²⁴ Six metric lines combining deca and dodecasyllables. Total of thirty-two manuscript lines? See Version B, below.

- CBN 400, stanza 1: twelve lines and end of column c
- column d: one blank line
- stanza 1: twenty lines²⁵
- stanza 2: six lines
- refrain: 1 line
- stanza 3: six lines
- refrain: 1 line and end of CBN 400
- CA 226, stanza 1: twelve lines²⁶ and end of column d.

Superavit: three manuscript lines in column b.

Version B — with *réservé*

- *Réservé*: eleven lines²⁷ and end of column b

Verso

- column c: one blank line
- stanza 1: twenty-eight lines²⁸
- stanza 2: four lines
- refrain: 1 line (abbreviated)
- stanza 3: four lines
- refrain: 1 line (abbreviated) and end of CBN 399
- CBN 400, stanza 1: twelve lines and end of column c
- column d: one blank line
- stanza 1: twenty lines²⁹

²⁵ Seven decasyllabic metric lines = thirty-two lines, eight of text in CA 205, fl.53r; or thirty-six lines, nine of text in CA 221, fl.58r. Twenty-eight manuscript lines are also possible, see Version B.

²⁶ Six decasyllabic metric lines = thirty-two manuscript lines, eight of text in CA 227, fl.61r. The extant fl. 61r provides five underlaid lines, leaving three on the lacuna.

²⁷ Similar to fl.38r.

²⁸ Six metric lines combining deca and dodecasyllables. No other poem employs this exact metric layout. The closest is CA 169, fl.43r: twenty-eight manuscript lines, seven of text.

- stanza 2: six lines
- refrain: 1 line
- stanza 3: six lines
- refrain: 1 line and end of CBN 400
- CA 226, stanza 1: twelve lines³⁰ and end of column d.

Superavit: three manuscript lines in column b.

²⁹ Seven decasyllabic metric lines = twenty-eight manuscript lines, seven of text in CA 236, fl.63v and CA 238, fl.64r.

³⁰ Same as Version A.

Gathering IX, 1^β

Recto

hair side

Refrain
Stanza 3
Refrain

CBN 398

Stanza 1
& Stave
24 lines

Stanza 2
Refrain

CBN 399

Stanza 1
& Stave
8 lines

Stanza 1
& Stave
27 lines

Stanza 2

Illumination
15 lines

Verso

flesh side

Stanza 1
& Stave
24 lines

Stanza 2
Refrain
Stanza 3
Refrain

CBN 400

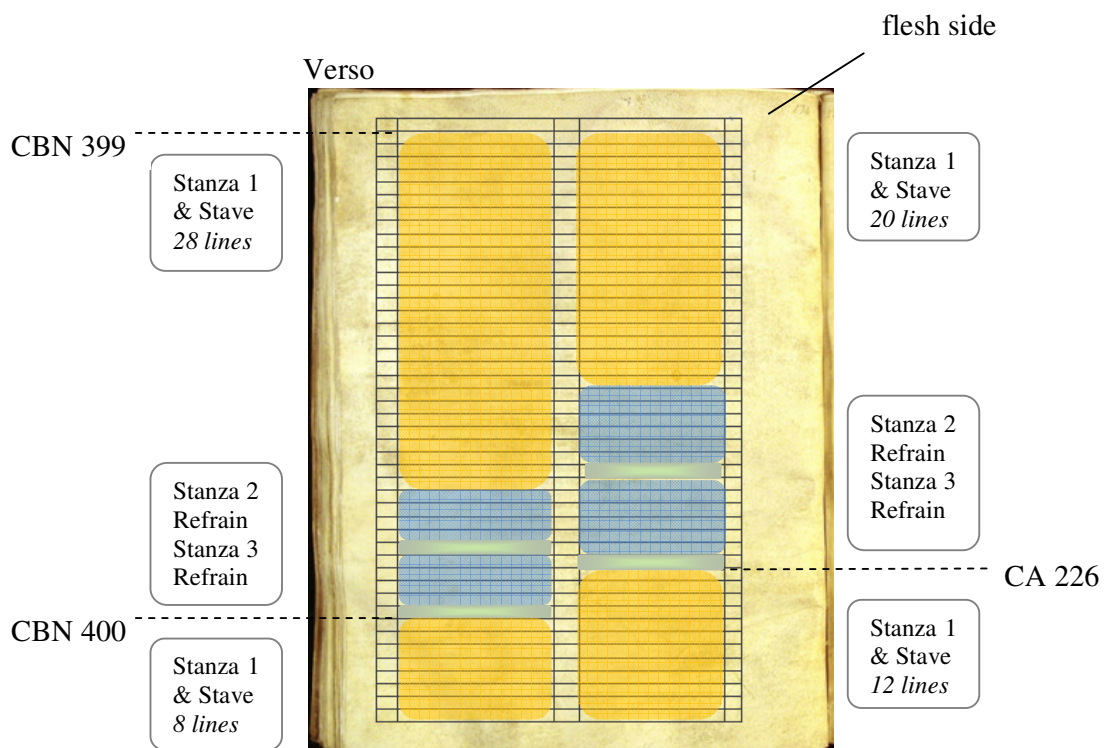
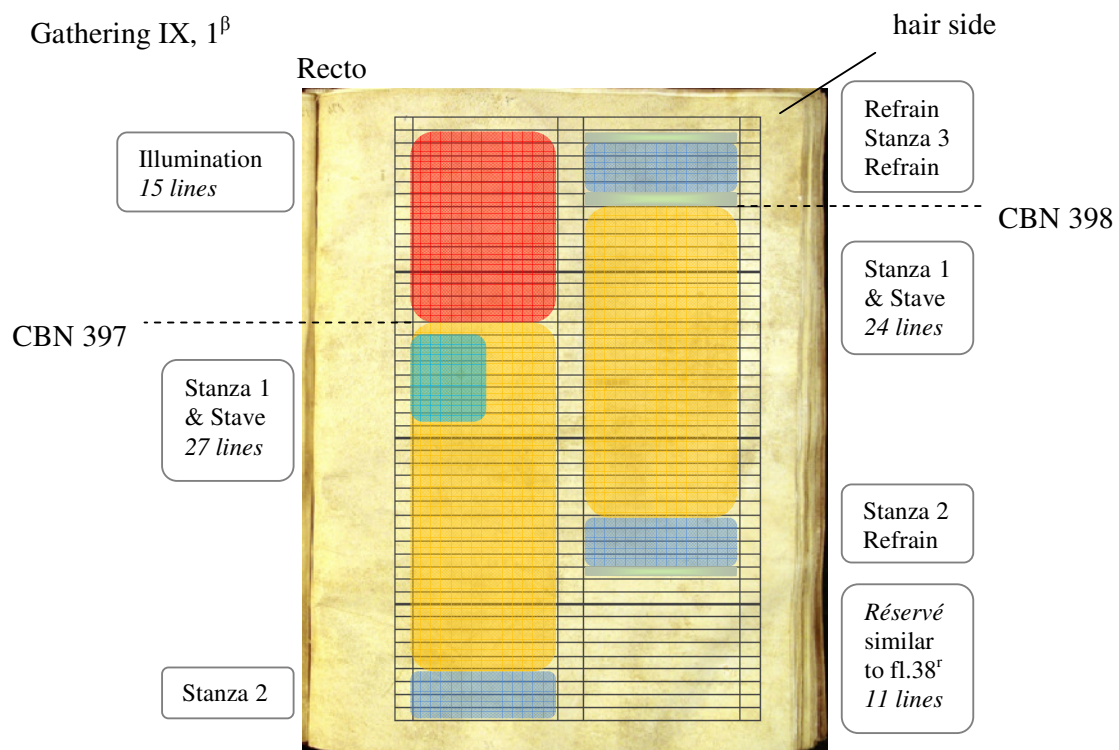
Stanza 1
& Stave
12 lines

Stanza 1
& Stave
20 lines

Stanza 2
Refrain
Stanza 3
Refrain

CA 226

Stanza 1
& Stave
12 lines

Gathering IX, 1^β

Lacuna 16

Verso

- column c: one blank line
- illumination *réserve*: twelve lines (based on gathering X)³¹
- CBN 417, stanza 1: twenty-seven lines³²
- stanza 2: four lines
- refrain: 1 line (abbreviated) and end of column c
- column d: one blank line
- stanza 3: four lines
- refrain: 1 line (abbreviated)
- *fiinda*: twelve lines³³ and end of CBN 417
- CA 228, stanza 1: twenty-four lines³⁴
- stanza 2: four lines
- refrain: 1 line (abbreviated)
- stanza 3: two lines and end of column d.

Superavit: four manuscript lines.

³¹ Gathering X breaks the pattern of fifteen lines and it is also the first with *réserve* for illuminations. Strictly what can be counted are thirteen lines before the first line of text on fl.65r and fourteen lines on fl.66r. Assuming just two lines for staves, we have a *réserve* of eleven or twelve lines. Twelve is preferred here for being an even number.

³² First poem. Six octosyllabic metric lines = twenty-seven manuscript lines, seven of text in CA 224, fl.60r; or twenty-four lines, six of text in CA 144, fl.37r and CA 70, fl.18r.

³³ Two octosyllabic metric lines = eight manuscript lines, two of text in the *fiinda* of CA 233, fl.63r.

³⁴ Six octosyllabic metric lines = twenty-four manuscript lines, six of text in CA 225, fl.60r and CA 229, fl.62r.

Recto

- column a: one blank line
- illumination *réserve*: twelve lines (based on phase 4, see above)
- CBN 404, stanza 1: twenty-seven lines³⁵
- stanza 2: seven lines and end of column a
- column b: one blank line
- refrain: 1 line (abbreviated)
- stanza 3: seven lines
- stanza 4: seven lines and end of CBN 404
- CBN 405, stanza 1: twenty-eight lines³⁶
- stanza 2: four lines and end of column b

Deficit: ten manuscript lines.

³⁵ First poem. Seven decasyllabic metric lines = twenty-seven manuscript lines, seven of text in CA 129, fl.33r; or thirty-one-four lines, eight of text in CA 64, fl.16 and CA 277, fl.77v; or thirty-five lines, nine of text in CA 158, fl.40v and CA 199, fl.51v and CA 246, fl.67r and CA 265, fl.73r.

³⁶ Seven decasyllabic metric lines = twenty-eight manuscript lines, seven of text in CA 236 and 238, fl.63v-fl.64r; or thirty-six lines, nine of text in CA 221, fl.58r.

Gathering X, 2^a

Recto

hair side

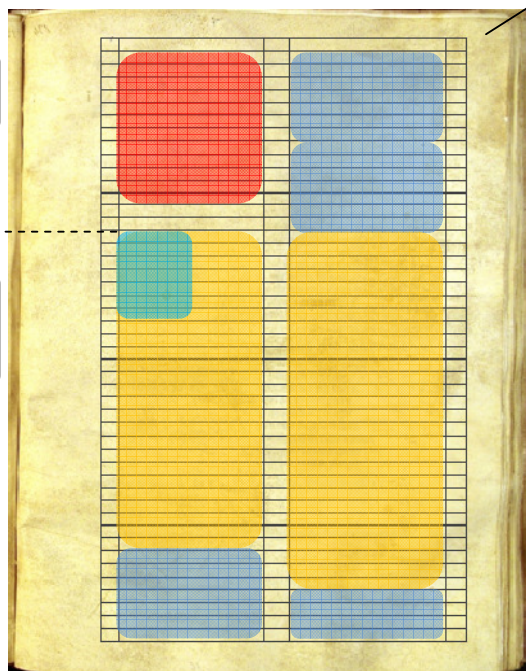
CBN 404

Illumination
*13 lines*Stanza 1
& Stave
*35 lines*Stanza 1
& Stave

Stanza 2

Stanza 3

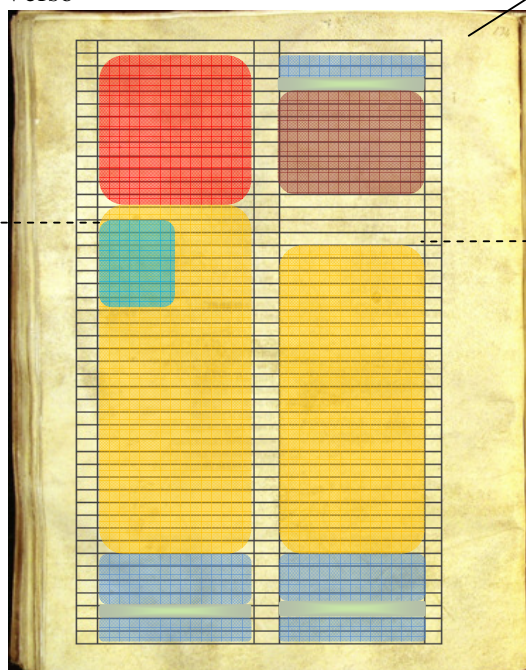
Stanza 4



flesh side

Verso

CBN 417

Illumination
*12 lines*Stanza 1
& Stave
*27 lines*Stanza 2
RefrainStanza 3
Refrain
Fiinda
& StaveStanza 1
& StaveStanza 2
Refrain
Stanza 3

CA 228

Lacuna 20

Recto

- column a: one blank line
- *fiinda*: four lines³⁷ and end of CA 264
- CBN 442/CV 54, stanza 1: twenty-eight lines³⁸
- stanza 2: seven lines
- stanza 3: seven lines, end of CBN 442 and end of column a.

³⁷ Three decasyllabic metric lines, two underlaid manuscript lines surviving on fl.72v. Obviously, an additional four lines would be enough to transcribe “*ca per outr(e) amparado serei.*”

³⁸ Seven decasyllabic metric lines = twenty-eight manuscript lines, seven of text in CA 256, fl.70r.

Gathering XI, 2^β

CA 264

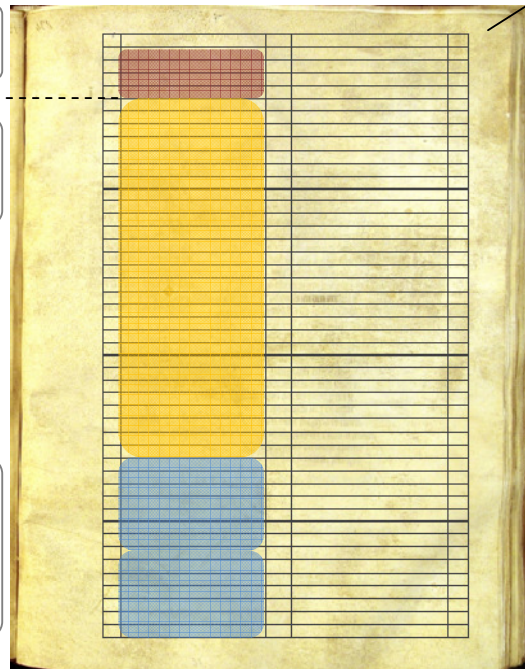
Fiinda
& Stave

CBN 442

Stanza 1
& Stave
28 linesStanza 2
7 linesStanza 3
7 lines

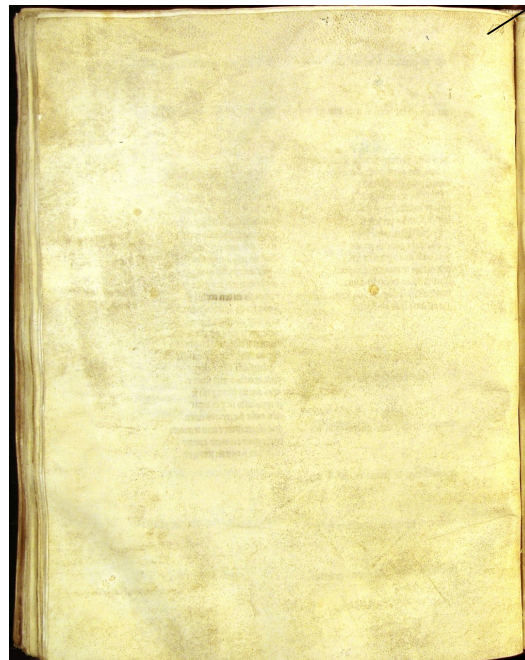
Recto

flesh side



Verso

hair side



Simulation A — Airas Veaz

Verso

- column c: one blank line
- illumination *réserve*: fifteen lines (based on gathering XI)
- CBN 444/CV 56, stanza 1: twenty-seven lines³⁹
- stanza 2: four lines and end of column c
- column d: one blank line
- refrain: 1 line (abbreviated)
- stanza 3: four lines
- refrain: 1 line (abbreviated) and end of CBN 444/CV 56
- CBN 445/CV 57, stanza 1: twenty-eight lines⁴⁰
- stanza 2: four lines
- refrain: 1 line (abbreviated)
- stanza 3: four lines
- refrain: 1 line (abbreviated) and end of CBN 445/CV 57

³⁹ First poem. Six octosyllabic metric lines = twenty-seven manuscript lines, seven of text in CA 224, fl.60r; or twenty-four lines, six of text in CA 144, fl.37r and CA 70, fl.18r.

⁴⁰ Six decasyllabic metric lines = twenty-eight manuscript lines, seven of text in CA 266, fl.73r and CA 264, fl.72v.

[illegible]

hair side

Refrain
Stanza 3
Refrain

Stanza 1
& Stave
27 lines

CBN 445

Stanza 1
& Stave
28 *lines*

Stanza 2

Stanza 2
Refrain
Stanza 3
Refrain

Simulation B — Pero Vivães

Verso

- column c: one blank line
- illumination *réserve*: fifteen lines (based on gathering XI)
- CBN 447, stanza 1: thirty-one lines⁴¹ and end of column c
- column d: one blank line
- stanza 2: four lines
- refrain: 1 line (abbreviated)
- stanza 3: four lines
- refrain: 1 line (abbreviated) and end of CBN 447
- CBN 448, stanza 1: an unknown but high number of lines⁴²
- stanza 2: seven lines
- refrain: 1 line (abbreviated)
- stanza 3: seven lines
- refrain: 1 line (abbreviated) and end of CBN 448

Deficit: at least eight manuscript lines.

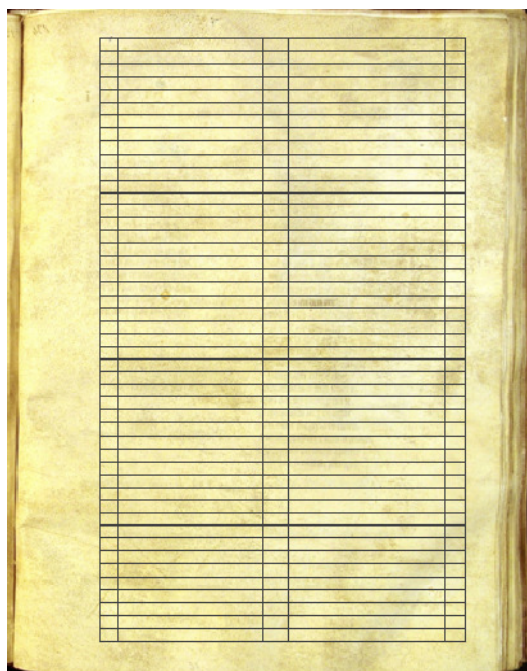
⁴¹ First poem. Six decasyllabic metric lines = thirty-one manuscript lines, eight of text in CA 186, fl.48r and CA 210, fl.55v and CA 222, fl.59r and CA 242, fl.66r and CA 257, fl.71r; or twenty-seven manuscript lines, seven of text in CA 267, fl.74r and CA 285, fl.80r and CA 293, fl.83r; or forty-five lines, nine of text in CA 240, fl.65r.

⁴² A unique metrical scheme, possibly 8 6' 8 6' 7 7 7' 7 7 5' 7 7 7'. It is impossible to know how this would be transcribed, but thirteen lines should take a considerable amount of lines. Even if we were to assume, for the sake of argument, a compressed handwriting in which two metric lines were squeezed into one manuscript line, this stanza would still take twenty-eight lines.

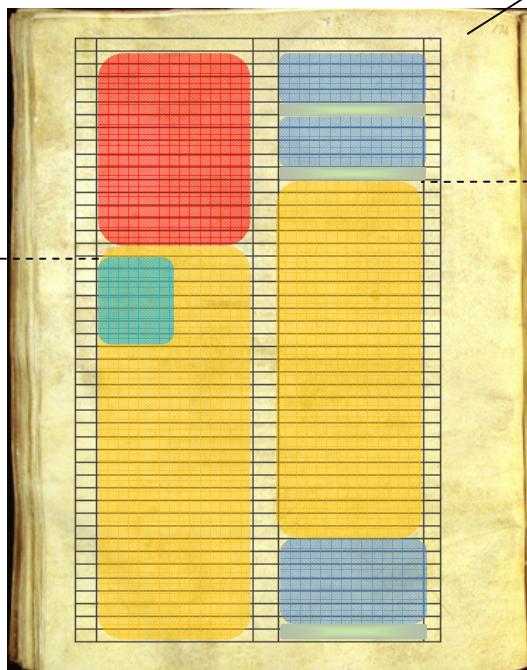
Gathering XI, 2^β

Pero Viviães

Recto



Verso



hair side

Illumination
15 linesStanza 2
Refrain
Stanza 3
Refrain

CBN 448

CBN 447

Stanza 1
& Stave
30 linesStanza 1
& Stave
? linesStanza 2
RefrainStanza 2
Refrain

APPENDIX 3

1. Introduction

This appendix presents a complete analysis, poem-by-poem, of the *cantigas d'amor*. It is relevant to Chapter 3 and 4 by breaking poems according to their sources and to Chapter 5 as it presents the formal features of each poem.

The use of this Appendix is twofold: a scholarly tool in its own right and an aid to understand Volume I of this thesis. In short, it illustrates how compilation occurred progressively by comparing the contents of CA, C, CBN and CV. For the discussion in Chapter 3, the metrical data is not relevant. In Chapter 4 metrical data becomes relevant in as much as some compilers grouped poems by formal features.

As a tool on its own, the Appendix is obviously not a new metrical repertory, but complements the existing repertory in several ways. The current metrical repertory does not offer immediate access to a poet's profile. It is not organised by manuscript order, but alphabetically. This Appendix offers poems by manuscript order without raising any manuscript to the status of better copy; instead it offers a reconstruction of lacunae and is concerned with compilation as on-going process.

Because it is not a metrical repertory some information available there is suppressed here. The concern here is to be concise and display in a small space each poet's corpus and compilation as a whole. Thus, everything was organised to save space. However, it provides immediate access to information which must be otherwise deduced from metrical repertory. There is a slight focus on rhyme and metrics *stricto sensu* (i.e. syllable counting) as these are deemed particularly interesting.

2. The sections of this Appendix

Sections within this Appendix: The Appendix is divided in three sub-sections. Section 3.1 illustrates the archetype (ω) with some indications on its two constituent parts, the *cancioneiro de cavaleiros* and the *recolha de trovadores portugueses*. Section 3.2 illustrates the last three gatherings of CA – XII, XIII and XIV – which are non-archetypal. Section 3.3 gives details on the whole *amor* corpus of specific poets.

Order of poets: In the present theory, it is virtually impossible to favour the order of one surviving manuscript over another. If all manuscripts compile independently of one another, there is no order of poets except in reference to each specific manuscript. The order of poets in 3.1 favours the archetype. The order of poets in 3.2 is specific to the CA.

Columns 1 to 4: These offer *cantiga* number by manuscript in CA, C, CBN and CV.

Column 5: *meestria* or *refrão*; the notation includes M, R, M*, R*. M* is a pseudo-*meestria* composition; R* is *refrão intercalar*. See Introduction for definitions.

Column 6: number of stanzas.

Column 7: number of lines per stanza (excluding *fiindas*).

Column 8: presence or absence of *fiinda*, as well as staves. The basic notation is F or none, with ♪ signalling staves in CA. In case of more than one *fiinda*: 2F means two *fiindas* of equal length. On the other hand, 2F F means two *fiindas* of equal length followed by a shorter *fiinda*. The exact length of *fiindas* is given in the metrical scheme column. If an asterisk is included, see the notes on the last column.

Column 9: number of syllables. In isometric compositions, a single number is provided. Polymetric compositions normally have all different line lengths recorded. If a poem distinguishes masculine and feminine rhymes, we record it, for example, as 10/10'. If a poem employs masculine and feminine in the same position in alternating stanzas the notation is 10*. If a poem counts syllables (Mussafia's Law) so that 9' = 10 then 10! is used. The last two types of notation come from Parkinson, 2006.

Column 10: poem design. The notation is *singulares*, *doblas* (standing for *doblas pareadas*), *doblas refletidas* (i.e. chiastic), *doblas alternadas*, *unissonans*, *retrogradadas* and *capcaudadas*. The notation *doblas*^{tri} stands for compositions in

doblas but with three stanzas. The superscript sign * stands for unsystematic repetition of rhyme; whereas ⁺ and [−] stand for systematic repetition which increases the difficulty and relaxation of repetition, respectively. More on this can be found in the Introduction.

Column 11: rhyme scheme. Each new rhyme is represented by a letter in alphabetical order. The letter x means unrhymed line. The notation ||CAPITALS indicates the refrain. The scheme for *fiindas* are provided after the colon. Concise metrical data for polymetric lines is provided under the metrical scheme. Normally *fiindas* repeat the rhymes of the last stanza. When this is not the case a number in superscript stands for the relevant stanza, thus in *abbccdd : d^Id^Id^{II}* the letter d^I stands for rhyme d from stanza I.

Column 12: masculine or feminine rhymes. The notation is Masc, Fem or M/F.

Column 13: notes on rhyme, only in very particular cases, unpacking issues from column 10.

Column 14: a variety of general notes.

Section 6 of the Introduction in Volume I provides an extensive discussion of the distinctions and notations employed here.

3. Sources

The contents of CA, C, CBN and CV, including the order of poems, are based on the 1994 paper facsimile of CA; the electronic facsimiles of CA, CBN, CV in Lopes, Ferreira, et al.; the edition and facsimile of C in Gonçalves, 1976.

The Notes and the codicological information are entirely of our own responsibility.

The metrical data largely compiles information available in existing editions. Clear errors in the editions consulted were corrected without indication. Some of the existing data was updated, especially in column 10, to accommodate our own categories of poem design. We have sought to document radical differences in editing the same text, when they occur.

The metrical data for most poems and unless otherwise indicated comes directly from Michaëlis, 1904.

As a rule, we have also checked it against Tavani, 1967; Brea; et al., 1996.

Texts not edited by Michaëlis and their respective base-editions are:

CBN 244 (Anonymous) in Michaëlis, 1969, pp.179-80.

João Lobeira in Nunes, 1932.

Afonso Fernandes Cebolhilha in Nunes, 1932.

D. Afonso Sanches in Michaëlis, 2004, GM XV.

D. Fernão Pais de Tamalancos (three satirical poems) in Lapa, 1970.

CBN 731 (Afonso Mendes de Besteiros) in Nunes, 1932.

Paio Gomes Charinho (eight poems) in Cotarelo Valledor, 1934; Cunha, 1945.

Airas Veaz in Nunes, 1932.

Pero Viviães in Nunes, 1932.

Martim Moxa (eight poems) in Stegagno Picchio, 1968.

Rui Fernandes de Santiago (fifteen poems) in Nunes, 1932.

Pero de Ver in Nunes, 1932.

Bernal de Bonaval in Indini, 1978 *apud* Brea; et al., 1996; Oliveira Camargo; Iannone; Zamboni Golbi, 1992.

Lopo in Nunes, 1932.

4. The colour key

	= ω (areas where <i>Cancioneiro da Ajuda</i> and α match).
	= reconstructed lacunae of any given manuscript.
	= poems inserted in α (CBN/CV) but not in the CA.
	= poems inserted in the CA but not in α .
	= poems to be found both in the CA and in α , but in different positions.
	= <i>Tavola Colocciana</i> diverging.
	= poems in CBN/CV outside the <i>cantigas d'amor</i> section.

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

3.1. The *Cancioneiro d'Ajuda* in its relation to *α*

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

[Lais]												
	C 1	CBN 1										
	C 2	CBN 2										
	C 3	CBN 3										
	C 4	CBN 4										
		CBN 5										
	C 5											
	C 6											
	C 7											
	C 8											
	C 9											
	C 10											
	C 11											
[0a — Airas Moniz d'Asma?]												
		CBN 6		M	4	8		8	unissonans	ababccdd	Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

		CBN 7		M	5 (?)	9		6/ 8/7	doblas	abababaab	M/F		dialogued, II incomplete, missing stanza? last
[0b — Diego Moniz?]													
	C 12	CBN 8		M	4	9		7/7'	alternadas retrogradadas	aabccaadd	M/F	I=III II=IV a: ia~ava b: or~er c: ava~ia d: er~or	
		CBN 8b		R	2	8		7/10	unissonans	xaxaxallBB	M/F		Michaelis
						5		10/ 13'		aallABB a 13; b 10			Brea, 2006
Cancioneiro de cavaleiros													
Lacuna 1													
[1 — Pero Pais Bazoco]													
	C 13	Lacuna											
	C 14												
	C 15												
	C 16												
	C 17												

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

	C 18											
	C 19											
[?]												
	C 21											
[2 — João Velaz]												
	C 20											
[3 — D. Juano]												
	C 22											
[4 — João Soares de Paiva]												
	C 23											
	C 24											
	C 25											
	C 26											
	C 27											
	C 28											
[5 — Pero Rodrigues de Palmeira]												
	C 29											
	C 30											
[6 — D. Rodrigo Dias dos Cameiros]												
	C 31											
	C 32											
	C 33											
[7 — Airas Soares]												
	C 34											
	C 35											
	C 36											

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

[8 — Osoiro Anes]												
	C 37	CBN 37		M	4	8		8	doblas	ababccdd	Masc	
	C 38	CBN 38		M	4	8		8	doblas I, II singulars ⁺ III, IV	abbacdd	Masc	III, IV female voice
	C 39	CBN 39		R	2	6		8	singulars	abbac C ¹	Masc	
		CBN 39b		M	3	7		8	unissonans — retrogradadas?	ababccb; baabddb; baabccb	Masc	
	C 40	CBN 40		M	6	9		3/7/ 7'	doblas	abababbba	M/F	
	C 41	CBN 41		M	2	8		10/ 10'	unissonans	ababbbbab	M/F	
	C 43	CBN 43		-	-	-		10	-	[ababb...]	Masc	Fragmentary
	C 42	CBN 42		-	1	6		8	-	abbacc	Masc	
[9 — Nuno Fernandes de Mirapeixe]												
	C 44	CBN 44		M	4	7		8	singulars ⁺	ababcca	Masc	c uniss
	C 45	CBN 45		M	1	10		8	-	xaaxxbxccc	Masc	
[9b — Fernão Figueira de Lemos]												
	C 46	CBN 46		M	4	6		10	singulars ⁺	ababcc	Masc	c uniss
	C 47	CBN 47		-	1	6		10	-	abbacc	Masc	[amigo]

¹ Michaëlis. Tavani, *Repertorio*: abba||CC.

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

[10 — D. Gil Sanches]												
	C 48	CBN 48		R	2	12		10/6	singulares	aaaall BBBCBBBC a 10; b 6; c 6	M/F	
[11 — Rui Gomes, o Freire]												
	C 49	CBN 49		M	4	9	F	10	doblas	abbaccddb : ccddb	Masc	
	C 50	CBN 50		M	4	8		8	doblas	abbaccdd	Masc	
[12 — Fernão Rodrigues de Calheiros]												
	C 51	CBN 51		R	4	7		8	unclassifiable	xaabbl CC	Masc	
	C 52	CBN 52		R	3	6		10	singulares *	abball CC	Masc	
	C 53	CBN 53		R	3	6		8	singulares	aaall BBB	Masc	
	C 54	CBN 54		M	4	7		8	singulares +	abbccdd	Masc	
	C 55	CBN 55		M	3	8		8	doblas ^{tn} +	abbccaad	Masc	
	C 56	CBN 56		M	4	6		8	singulares +	abbacc	Masc	
	C 57	CBN 57		R	4	6		8	a unissonans b singulares	ababl CC	Masc	
	C 58	CBN 58		M	4	7		8	doblas *	abbccdd	Masc	
	C 59	CBN 59		R	3	6		10	unissonans	ababl BA	M/F	
	C 60	CBN 60		M	4	6		10	singulares *	ababba	M/F	
	C 61	CBN 61		M	3	7	F	10	singulares +	abbaccd : ccd	Masc	
	C 62	CBN 62		M	4	7		8	singulares +	abbcccb	Masc	
	C 63	CBN 63		M	4	7		7'	unissonans	abaccba	Fem	
	C 64	CBN 64		R	2	6		10	singulares	aaabl BB	Masc	
	C 65	CBN 65		R	3	6		10	a singulares b unissonans	ababl CC	Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

	C 66	CBN 66		R	2	6		10	singulars	abballCC	Masc		
	C 67	CBN 67		R	3	6		10	singulars	abablCC	Masc		
	C 68	CBN 68		M	4	7		10	doblas ⁺	abbccdd	Masc		
	C 69	CBN 69		R	4	6		8/10	doblas I, II singulars [*] III, IV	abballCC	Masc		
	C 70	CBN 70		R	3	6		8	singulars	abballCC	Masc		
	C 71	CBN 71		M	3	6		10	singulars [*]	ababba	Masc		
		CBN 72		R	2	6		8	a unissonans b singulars	abablCC	Masc		¹ two inverted stanzas of CBN 57
[12b — Pero García de Ambroa]													
	C 72	CBN 73		M	5	7		8	singulars [*]	ababcca; ababbba; abbacca; abbaaab; ababccb	Masc		
	C 73												
[13 — D. Fernão Pais de Tamalancos]													
	C 74	CBN 74		M	3	8		8	unissonans	abbaabcc	Masc		
	C 75	CBN 75		M	3	7	F	7	unissonans	abababb : abb	M/F		= CBN 1336/ CV 943, satirical section
	C 76	CBN 76		R	3	4		8	singulars	aallBB	Masc		
	C 77	CBN 77		R	3	4		10' / 4' / 5'	singulars	aallBB	Fem		
	C 78	CBN 78		R	2	6		8'	singulars	aaablBB	Fem		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

14 — Vasco Praga de Sandim												
	C 79	CBN 79		M	4	7		8	unissonans	abbcacb	Masc	
	C 80	CBN 80		M	4	7		10	unissonans	abcb dab	Masc	
	C 81	CBN 81		M	4	7		10	unissonans	abbaccd	Masc	
	C 82	CBN 82		M	4	7		8	doblas	abbcdde	Masc	
	C 83	CBN 83		M	4	7		10/9'	unissonans	ababccb a 10; b 10; c 9	M/F	
	C 84	CBN 84		R	4	6		10/8'	singulars	abballCC a 10; b 10; c 8	M/F	
	C 85	CBN 85		M	4	6		8	unissonans	ababaa	Masc	
	C 86	CBN 86		M	4	7		8	unissonans	abbcdde	Masc	
	C 87	CBN 87		M	4	8		8	unissonans	abbccddb	Masc	
	C 88	CBN 88		M	4	6		10	unissonans	abbaab	Masc	
	C 89	CBN 89		M	4	6		8	doblas ⁺	abbccd	Masc	
	C 90	CBN 90		R	4	7		8	singulars ⁺	ababccllD	Masc	
CA 1	C 91	CBN 91		M	3	7		8	doblas	abbaccd	Masc	CA gathering I
CA 2	C 92	CBN 92		M	4	8		10	doblas	abbccddb	Masc	
CA 3	C 93	CBN 93		M	4	7	F	10	doblas	abbacca	Masc	
CA 4	C 94	CBN 94		M	4	6		8	doblas	abbcd a	Masc	
CA 5	C 95	CBN 95		M	4	7		8	unissonans	abbaccd	Masc	
CA 6	C 96	CBN 96		M	3	7		8	unissonans	abbaccb	Masc	
CA 7	C 97	CBN 97		M	4	7		10	unissonans	abbcbbc	Masc	
CA 8	C 98	CBN 98		M	4	7		8	doblas	ababccd	Masc	
CA 9	C 99	CBN 99		M	4	7		8	doblas refletidas	ababcca abbacca	/ Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 10	C 100	CBN 100		M	4	7		10/9'	unissonans	abcbddc a/b/d 10; c 9	M/F		
CA 11	C 101	CBN 101		M	4	7		9'/8	unissonans	AbbAcdc a 10; b/c/d 8	M/F		
CA 12	C 102	CBN 102		R	3	6		8	singulars	abballCC	Masc		
CA 13	C 103	CBN 103		R	4	6		8	singulars	abballCC	Masc		CA missing end
Lacuna 2 4 ^a of I													
15 — João Soares Somesso													
	C 104	CBN 104		R	3	8		6/10	unclassifiable	ababllCABC a 6; b 6; c 10	M/F		[satirical]
	C 105	CBN 105		M	2	7		10	unissonans	abbacca	Masc		
	C 106	CBN 106		M	3	7		10	singulars	abbacca	Masc		[amor?]
CA 14	C 107	CBN 107		M	4	7		8	unclassifiable	abbacca abbaccb	/ Masc		Illumination 1
CA 15	C 108	CBN 108		M	4	7		8	doblas [*]	ababccb	Masc		
CA 16	C 109	CBN 109		M	4	7		8	doblas	abbacca	Masc		
CA 17	C 110	CBN 110		M	4	7		8	unissonans	abbacca	Masc		
CA 18	C 111	CBN 111		M	4	7		8	doblas [*]	ababccb	Masc		
CA 19	C 112	CBN 112		M	4	7		8	doblas [*]	ababccb	Masc		
CA 20	C 113	CBN 113		M	4	7		8	doblas ⁺	abbacca	Masc		
CA 21	C 114	CBN 114		M	4	7		8	doblas	ababccb	Masc		
CA 22	C 115	CBN 115		M	4	7		8	doblas [*]	ababccb	Masc		
CA 23	C 116	CBN 116		M	4	7		8	unissonans	ababcca	M/F		
CA 24	C 117	CBN 117		M	4	7		8	unissonans	abbacca	Masc		
CA 25	C 118	CBN 118		M	2?	7		8	unissonans	abbacca	Masc		<i>réserve</i> in CA:15

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 26	C 119	CBN 119		M	4	7		8	doblas **	ababccb	Masc		
CA 27	C 120	CBN 120		M	4	7		8	doblas +	ababccb	Masc		
CA 28	C 121	CBN 121		M	4	7		8	doblas	abbacca	Masc		
CA 29	C 122	CBN 122		M	4	7		8	singulars *	abbacca	Masc		
CA 30	C 123	CBN 123		M	4	7		8	doblas *	abbacca	Masc		CA missing end
Lacuna 3 gathering													
	C 124	CBN 124		M	4	7		8	doblas *	abbacca	Masc		
	C 125	CBN 125		M	4	6		8	unclassifiable	abbacc	Masc		
	C 126	CBN 126		M	3	7		8	unissonans	abbcddb	Masc		
	C 127	CBN 127		M	2	7		8	unissonans	ababaab	Masc		
	C 128	CBN 128		-	1	7		8	-	abbacca	Masc		
[16 — Nuno Anes Cerzeo]													
	C 129	CBN 129		R	4	7		8	doblas +*	abcbllDAD	Masc		²
	C 130	CBN 130		M	4	6		11/ 10'	singulars +	abbcca a 11; b 10; c 11	M/F	b doblas	
	C 131	CBN 131		M	4	8	F	8	unclassifiable	abcaacbd : aeb	Masc		
	C 132	CBN 132		R	4	4		12	singulars	aallBB	Masc		
	C 133	CBN 133		M	4	7		10	doblas alternadas —	abaccba	M/F		
	C 134	CBN 134		M	4	9	4F F	8	unclassifiable	abcbddaac : ee ff gg hh i	Masc		
	C 135	CBN 135									M/F		["descordo"]
	C 136	CBN 136		R	5	8		Pol	singulars	xaxablCCB	M/F		

² “Nun Eanes Cerzeo que fez estas cantigas damor”.

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

	C 137	CBN 137		M	3	7	?	singulares**	abccbac	Masc		
	C 138	folio 35r										
	C 139	blank [138-139 missing]										
[17 — Pero Velho de Taveirós]												
	C 140	CBN 140		R	2	6		12' / 13'	singulares	aaablBB a 13; b 12	Fem	
	C 141	CBN 141		R	3	6		10	singulares	aaallBBB	Masc	
	C 142	CBN 142		M	4	6		7	singulares	ababba	M/F	[tenção de amor]
	C 143											
[17b — Martim Soares]												
	C 144	CBN 143		M	5	7		8	unclassifiable	abbabba; baabaab; abbaccb	Masc	[satirical]
		CBN 144		M	4	7	F	10	doblas	ababccb : ccb	Masc	[tenção]
18 — Paio Soares de Taveirós												
	C 145	CBN 145		M	4	7		10	singulares ⁺⁺	ababcca	Masc	
	C 146	CBN 146		M	3	9		10/ 10'	doblas ^{tn}	abbaaccdd	M/F	CA gathering II CA missing beginning
CA 31												
CA 32	C 147	CBN 147		R	3	6		Pol.	singulares	aaallBCC	M/F	
CA 33	C 148	CBN 148		M	4	6		8	singulares ⁺⁺	abbcca	Masc	
CA 34	C 149	CBN 149		R	3	6		8	unissonans I, II retrogradada III	abballCC / baablCC	Masc	
CA 35	C 150	CBN 150		R	4	5		8	singulares [*]	abballC	Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 36				M	3	7		8	doblas ^{tr}	abbaccb	Masc		
CA 37				M	4	7		8	doblas	ababccb	Masc		
CA 38				M	2	8		Pol.	unissonans	abbaccde	M/F		<i>réserve</i> in CA:10
CA 39				-	1	6		8	-	abbacc	M/F		[followed by blank space in CA: 16ll and col. ^d]
19 — Martim Soares													
Lacuna 4	C 151	CBN 151		M	4	7		8	doblas	abbacca	Masc		[= CA 61]
3 ^a of II	C 152	CBN 152		M	3	7		10	unissonans	abbacca	M/F		CA missing beginning
CA 40													
CA 41	C 153	CBN 153		M	4	7		8	unissonans [—]	ababcca	Masc	c sing	
CA 42	C 154	CBN 154		M	4	7	F	8	unissonans [—]	abbaccb	Masc	c sing	
CA 43	C 155	CBN 155		M	4	7		10	unissonans [—]	ababcca	M/F	c sing	
CA 44	C 156	CBN 156		M	4	7		10	unissonans [—]	ababccb	Masc	c sing	
CA 45	C 157	CBN 157		M	4*	6		8	singulars	aabaaa	Masc		* 3 stanzas in CA
CA 46	C 158	CBN 158		M	4	7		10	doblas alternadas	ababcca	M/F		
CA 47	C 159	CBN 159		M	3	7	2F	10	unissonans	ababccb	Masc		
CA 48	C 160	CBN 160		M	4	7		8	doblas	ababcca	Masc		
CA 49	C 161	CBN 161		M	4	6		10	unissonans	abbcca	Masc		
CA 50	C 162	CBN 162		M	4	8	F	10	unissonans [—]	ababccdd	Masc	d sing	
CA 51	C 163	CBN 163		M	4	7	F	10	unissonans [—]	abbaccb : aab	Masc	c sing	
CA 52	C 164	CBN 164		M	3	7		10	unissonans [—]	abbacca	M/F	c sing	
CA 53	C 165	CBN 165		M	4	7		8	doblas [—]	abbacca	Masc	c sing	
CA 54	C 166	CBN 166		M	3	6		8	unissonans [—]	abbcca	Masc	b sing	
CA 55	C 167	CBN 167		M	4	7	F	8	doblas ⁺	abbccdd : d ^I d ^I d ^{II}	Masc		
CA 56	C 168	CBN 167b		R	4	4		8	singulars	aabllB	Masc		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 57	C 169	CBN 168		-	1	6		8	-	abbccd	Masc		<i>réserve</i> in CA:18
CA 58	C 170	CBN 169		M	4	7		8	doblas	ababccb	Masc		
CA 59	C 171	CBN 170		M	4	7	F	10	unissonans —	ababcca	M/F	c sing	
CA 60	C 172	CBN 171		M	3*	7		8	unissonans	abbacca	Masc		* 2 stanzas in CA <i>réserve</i> in CA:15
CA 61				M	4	7		8	doblas	abbacca	Masc		[= CBN 151] CA missing end
Lacuna 5 1 ^a of III													
		CBN 172		M	3	8		10	singulars	ababbaba	M/F		[satirical]
20 — Anonymous 1													
CA 62	C 173	CBN 173		R	2	6		7'	unissonans	aaablBB	Fem		Illumination 2 CA gathering III [satirical] <i>réserve</i> in CA:9
CA 63	C 174	CBN 174		M	3	9		10/5	singulars	aaabbabba	M/F		
Here was once posited a Lacuna in CA. Michaëlis Lacuna 6 (3 ^a of III); Matos Lacunae 6 and 7 (3 ^a and 4 ^a of III). The Lacuna does not exist. <i>Vide</i> Appendix 1, p.10.													
21 — Airas Carpancho													
	C 175	CBN 175		M	2	6		10/9'	singulars	aabcbe	M/F		
CA 64	C 176	CBN 176		R	4	7		10	singulars *	abbaac C	Masc		Illumination 3
CA 65	C 177	CBN 177		R*	4	5		10/6	singulars	aaBaB	Masc		
CA 66	C 178	CBN 178		R	3	6		8	singulars	aaablBB	Masc		
CA 67	C 179	CBN 179		R	3	5		10	singulars	aalBBB	Masc		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

	C 180											
	C 181											
22 — Nuno Rodrigues de Candarei												
		CBN 180		M	4	7		8	doblas	abbccab	Masc	
		CBN 181		M	?	8		8	-	abxbacac	Masc	Michaëlis (Frag.)
				R	2	6		16/ 8	unissonans	aallBCBC 16 16 8 8 8 8	Masc	Lopes, Ferreira, et al.
CA 68		CBN 181b		M	3*	7		8	doblas	abbacca	Masc	Illumination 4 [= CBN 1451 /CV 1061: João de Gaia, with 4 stanzas] <i>réserve</i> in CA:10
CA 69	C 182 [N Porco]	CBN 182 [N Porco]		-	1?	7		10	-	ababccb	Masc	followed by blank space in CA: 8ll and fl.17 ^v
Here was once posited a Lacuna in CA. Michaëlis Lacuna 7 (3 ^b of III). The Lacuna does not exist. <i>Vide</i> Appendix 1, p.10.												
23 — Nuno Fernandes Torneol												
CA 70	C 183	CBN 183		R	4	6		8	singulars***	abbccllD	Masc	Illumination 5
CA 71	C 184	CBN 184		R	4	6		8	singulars	abballCC	Masc	
CA 72	C 185	CBN 185		R	4	6		10	singulars	abballCC	Masc	
CA 73	C 186	CBN 186		-	1	6		10	-	abballCC	Masc	<i>réserve</i> in CA:14
CA 74	C 187	CBN 187		R	4	5		8	singulars***	abballC	Masc	
CA 75	C 188	CBN 188		R	4	6		10	singulars***	xaabbllC	Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 76	C 189	CBN 189		R	3	6		10	unissonans	abballCC	Masc		
CA 77	C 190	CBN 180b		M	4	7		8	singulars ^{**}	ababcca	Masc		
CA 78	C 191	CBN 181b		M	3	6		8	singulars	abbcca	Masc		
CA 79	C 192	CBN 182b		R	3	6		8	singulars	abballCC	Masc		CA gathering IV
CA 80	C 193	CBN 183b		R	4	6		8	singulars ^{**}	abballCC	Masc		
CA 81	C 194	CBN 184b		R	4	7		10/8	singulars [*]	xaabbllCC	Masc		
former Lacuna 8 2 ^a of IV	C 195	CBN 185b		R	3	6		10	singulars	abballCC	Masc		
	C 196- 223												
24 — Pero Garcia Buralês													
CA 82		CBN 186b		M	4	7		8	doblas	abbaccb	Masc		Illumination 6
CA 83		CBN 187b		M	3	7		10	unissonans	abbaccd	Masc		
CA 84		CBN 188b		M	3	7	F	10	doblas ^{tn +}	abbaccb : ccb	M/F		
CA 85		CBN 189b		M	4	7	F	10	doblas	abbacca : b ^I b ^I a ^{II}	Masc		
CA 86		CBN 190		M	3	7	F	10	unissonans	abbacca : cca	Masc		
CA 87		CBN 191		M	3	7	3F	8	singulars	aaaaaaa : aaa bbb ccc	Masc		
CA 88		CBN 192		M	4	7	F	10	doblas	abbacca : b ^I b ^I a ^{II}	Masc		
CA 89		CBN 193		M	4	7	F	10	unissonans	ababbab : ab	M/F		Theme: Joana, Sancha, Maria Ref. to Joan Coelho

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

Aproximate beginning of the recolha de trovadores portugueses												
CA 90		CBN 194		R	3*	6		8	singulars	abballCC	Masc	* 2 stanzas in CA <i>réserve</i> in CA:10
CA 91		CBN 195		R	4*	8		10	doblas alternadas	abbac DCD	Masc	* 3 stanzas in CA
CA 92		CBN 196		M	4	7		8	doblas *	abbccbb	Masc	

CA 93		CBN 197		M	3*	7		10	doblas ^{tri} *	ababccb	Masc	* 2 stanzas in CA <i>réserve</i> in CA:11
CA 94		CBN 198		M	3	7		8	singulars	ababbba	Masc	CA missing end
textual Lacuna 6 former Lacuna 9 3 ^β of IV		CBN 199		M	4	7		10	unissonans —	ababcca	M/F	
		CBN 200		M	4	7	F	10	doblas —*	abbacca : a ^I a ^I a ^{II}	Masc	
		CBN 201		M	3	7		10	unissonans	ababcca	Masc	
CA 95		CBN 202		M	4	7	F♪	8	doblas —	abbcaac	Masc	CA missing beginning
CA 96		CBN 203		M	4	7		8	doblas	abbacca	Masc	
CA 97		CBN 204		R	3	6		10	singulars	abballCC	Masc	
CA 98		CBN 205		R	2	8		10	singulars ⁺	abbabbcllC deedbbcllC	Masc	<i>réserve</i> in CA:9
CA 99		CBN 206		M	2	8		10	singulars	ababccbb ababccdd	Masc	<i>réserve</i> in CA:10
CA 100		CBN 207		M	3	7		10	unissonans	abbacca	Masc	<i>réserve</i> in CA:8 Theme: lady's death
CA 101		CBN 208		M	4	7	F♪	10	doblas	abbacca : dda	Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 102		CBN 209/10		M	4	7	4F ♪	10	singulars ⁺	abbabcc : cc	Masc		CA gathering V
CA 103		CBN 211		M	3	7		10	doblas ^{tn}	ababcca	Masc		<i>réserve</i> in CA:8
CA 104		CBN 212		M	4	7	F♪	10	unissonans	ababcca : cca	M/F		Theme: Joana, Sancha, Maria
CA 105		CBN 213		M*	4	7		10	unissonans	abbacca	M/F		Theme: Joana, Sancha, Maria
CA 106		CBN 214/15		M	4	7	2F ♪	10	doblas	abbacca : bba (x2)	M/F		Theme: Joana, Sancha, Maria
CA 107		CBN 216		M	4	7	F♪	10	doblas ⁺	ababcca : dda	Masc		Theme: lady's death
CA 108		CBN 217		R	3	6		10	doblas ^{tn}	abballCC	Masc		
CA 109		CBN 218		R	3	7		10	doblas ^{tn} —	abbcc DD	Masc		
CA 110		CBN 219		M	4	8		10	doblas	abbaccdd	Masc		
		CBN 220		M	4	7		10	unissonans	ababcca	M/F		
		CBN 221		M	3	7	F	10	doblas ^{tn} ⁺	ababcca	Masc		Theme: lady's death
		CBN 222		R	3	6		10/9'	singulars	aaaballB	M/F		[satiric?]
		CBN 223		M	3	7	2F	10	unissonans	abbcdde : ddc	M/F		Theme: lady's death
25 — João Nunes Camanês													
CA 111	C 224	CBN 224		R	4	4		10	singulars	aaallB	Masc		Illumination 7
CA 112	C 225	CBN 225		R	4	6		8/7	singulars	abab CC	M/F		
CA 113	C 226	CBN 226		R	3	6		8	a singulars b unissonans	abab CC	Masc		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

26 — Fernão Garcia Esgaravunha													
textual Lacuna 7 former Lacuna 10 4 ^B of V		CBN 227		M	3	7	F	8	singulars ⁺	abcabcb : cb	Masc		
	C 227	CBN 228		R	3	6		10	singulars	abballCC	Masc		
	C 228	CBN 229		M	4	7	F	8	unissonans	abbcedda : dda	Masc		
CA 114	C 229	CBN 230		M	3	7		10	unissonans	abbacca	Masc		CA missing beginning
CA 115	C 230	CBN 231		M	3	7	F♪	8	singulars ⁺	abbccdd : aad	Masc		
CA 116	C 231	CBN 232		M	3	7		10	unissonans	abbacca	Masc		
CA 117	C 232	CBN 233		M	3	7	F♪	10	doblas ^{III} — retrogradadas	abbacca : c ^{II} c ^{II} a ^{III}	Masc		* Sequence from CA 116
CA 118	C 233	CBN 234		M	3	7	F♪	10	unissonans —	abbacca : a	Masc		
CA 119	C 234	CBN 235		M	3	8		8	singulars *	abbccdda	Masc		
CA 120	C 235	CBN 236		M	3	6		8	unissonans	ababba	Masc		
CA 121	C 236	CBN 237		R	3	6		10	singulars	abballCC	Masc		
CA 122	C 237	CBN 238		R	3	6		10	singulars	abballCC	Masc		
CA 123	C 238	CBN 238b		R	2?	6		10	singulars	abballCC	Masc		<i>réserve</i> in CA:7
CA 124	C 239	CBN 239		R	3	3		10	singulars	aallB	Masc		
CA 125	C 240	CBN 240		R	3	6		10	singulars	abballCC	Masc		
CA 126	C 241	CBN 241		R	3	8		8	singulars	abballCDCD	M/F		
CA 127	C 242	CBN 242		M	3	6		10	unissonans	abbcca	M/F		
CA 128	C 243	CBN 243		R	3	6		10	singulars	abballCC	Masc		
[26b — Anonymous]													
		CBN 244		R	1* (3)	13		3 ⁷ /7	singulars	aabaabbl CCDCD	M/F		[1 st stanza only]

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

[26c — João Lobeira]													
	C 244	CBN 245		M	3	7		10	singulars	abbacca	Masc		
	C 245	CBN 246		R	2	6		10	singulars	abballCC	Masc		
	C 246	CBN 246b			2*								= CBN 244 [2 nd & 3rd stanzas only]
	C 247	CBN 247		M	4	7		8	unissonans	abbccdd	Masc		
	C 248	CBN 248		R	3	6		10	singulars	abballCC	Masc		
	C 249	CBN 249		R	2	7		10	singulars	abbaallCC	Masc		
27 — Rui Queimado													
CA 129	C 250	CBN 250		M	4	7	F*	10	unissonans —	abbacca : cca	Masc	c sing	Illumination 8 CA gathering VI * no fiinda in CA
CA 130	C 251	CBN 251		M	4	7	F♩	10/9'	unissonans	abbacca : dda	M/F		
CA 131	C 252	CBN 252		M	4	7	F♩	10	doblas retrogradadas	abbaccb : ccb	Masc	c uniss	
CA 132	C 253	CBN 253		M	3	7	F♩	10	singulars +	abbacca : dda	Masc		
CA 133	C 254	CBN 254		M	3	7	2F ♩	10/9'	unissonans	abbacca : ca ca	M/F		
CA 134	C 255	CBN 255		M	3	7	F♩	10	unissonans	abbacca : ca	Masc		
CA 135	C 256	CBN 256		M	4	7	F♩	10	doblas —	abbacca : a ^I a ^{III}	Masc		
CA 136	C 257	CBN 257		M	3	7	F♩	10	unissonans	abbacca : ca	Masc		
CA 137	C 258	CBN 258		M	4	7	F♩	10	singulars +	abbaccb : dda	Masc		
CA 138	C 259	CBN 259		R	3	5	F♩	10	singulars *	abballC : c	Masc		
CA 139	C 260	CBN 260		R	3	6	F♩	10	singulars	abballCC : cc	M/F		
CA 140	C 261	CBN 261		R	3	6		10	singulars	abballCC	Masc		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 141	C 262	CBN 262		R	3	6	F♩	10	singulars	abab CC : cc	Masc		
CA 142	C 263	CBN 263		R	3	6		7'	singulars	aaab BBB	Fem		[satiric?] Ref. to Guilhade
CA 143	C 264	CBN 264		R	3	3		8/7'	singulars	aab B	M/F		[satiric?] * Sequence from CA 142
former Lacuna 11 4 ^b of VI	C 265	CBN 265		R	3	6		10/9	singulars	abba CC	M/F		[amigo]
	C 266	CBN 266		M	3	6		Pol	singulars	abbacc ababcc abbacc	M/F		

28 — Vasco Gil													
CA 144	C 267	CBN 267		R	4	6	F	8	singulars *	abba CC : cc	Masc		Illumination 9
CA 145	C 268	CBN 268		R	3	6		8	singulars *	abab CC	Masc		
CA 146	C 269	CBN 269		R	3	6		10	singulars *	abba CC	Masc		
CA 147	C 270	CBN 270		R	3	6	F♩	10/8	singulars	abba CC : cc	Masc		
CA 148	C 271	CBN 271		R	4*	5		8	singulars *	abba C	Masc		* lacks stanza 3 in CA
CA 149	C 272	CBN 272		R	2	6		10	singulars	abba CC	Masc		<i>résumé</i> in CA:11
CA 150	C 273			R	4	6	2F ♩	8	singulars	abba CC : bb ^I bb ^{II}	Masc		
CA 151	C 274			M	4	7	F	10	singulars +	abbacca : dda	M/F		
CA 152	C 275			M	3	6		10	singulars *	abbcca	Masc		
CA 153	C 276			M	3	6		10	singulars *	abbcca	Masc		
CA 154	C 277			M	3	7		10	singulars *	abbacca	Masc		
CA 155	C 278			M	3	7	F♩	8	doblas	ababcca : cca	Masc		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

									alternadas retrogradadas ^{tri}				
CA 156	C 279			M	3	5		8	singulars	aabab	Masc		
textual Lacuna 8 former Lacuna 12 folio and gathering													
[29 — Gonçalo Anes do Vinhal]													
	C 280												
	C 281												
	C 282												
	C 283												
	C 284												
	C 285												
	C 286												
	C 287												
	C 288												
	C 289												
	C 290												
	C 291												
	C 292												
	C 293												
	C 294												

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

30 — João de Aboim													
	C 295												
	C 296												
	C 297												
	C 298												
	C 299												
	C 300												
	C 301												
	C 302												
	C 303												
	C 304												
	C 305												
	C 306												
	C 307												
	C 308												
	C 309												
	C 310												
	C 311												
CA 157				M	3	7		10	singulars ⁺	abbacca	Masc		CA gathering VII fl.40r
31 — João Soares Coelho													
CA 158				M	4	7	F♯	10	doblas [—]	abbacca: c ^I c ^I a ^{IV}	Masc	c sing	Illumination 10
CA 159	C 312			M	3	7	F♯	10	unissonans	abbacca : a	M/F		
CA 160	C 313			R	4	5		13'/7	singulars	aaallBB	M/F		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 161	C 314			M	3	7	2F ♪	10	unissonans	abbacca : dda eea	Masc		
CA 162	C 315			R	4	6		10	doblas	abballCC	Masc		
CA 163	C 316	CBN 316		R	3	6		10	singulars ⁺	abballCC	Masc		
CA 164	C 317	CBN 317		R	3	6	F♪	10	singulars	abballCC	Masc		
CA 165		CBN 317b		R	3	7	F♪	10	doblas ^{tn} +	abballCDC : cc	Masc		
CA 166	C 318	CBN 318		M	3	6	F	10	singulars ⁺	abbcca : bba	M/F		*“cantiga da ama”
		[lacuna]											
CA 167/8	C 319	CBN 319		M	3	7	4F F♪	10	unissonans	abbaccb : dd ee ff gg g	M/F	fiinda new rhym.	
CA 169	C 320	CBN 320		R	3	6		10 12?	singulars	abballCC	Masc		
CA 170	C 321	CBN 321		M	3	7	F	10	unissonans	abbacca : cca	M/F		
CA 171	C 322	CBN 322		M	3	6	F	10	unissonans	abbcca : cca	Masc		* Sequence from CA 166 (“ama”)
CA 172	C 323	CBN 323		R	3	6	F	10/8	singulars	abballCC : dd	Masc		
CA 173	C 324	CBN 324		R*	3	6		10	singulars	abCbaC	Masc		<i>réserve</i> in CA:10
CA 174	C 325	CBN 325		R	3	6		10	singulars	abballCC	Masc		
CA 175	C 326	CBN 326		R	3	6		10/8	doblas ^{tn}	abballCC	Masc		
CA 176	C 327	CBN 327		R	3	6	F	10	doblas ^{tn}	abballCC : cc	Masc		
CA 177	C 328	CBN 328		R	3	6		10	singulars	abballCC	Masc		<i>réserve</i> in CA:8
CA 178	C 329	CBN 329		R	3	6	F	10	singulars	abballCC : cc	Masc		
CA 179	C 330	CBN 330		R	3	5		10	singulars *	abballC	Masc		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

[32 — Rodrigo Anes Redondo]												
	C 331	CBN 331										[= CBN 335]
	C 332	CBN 332		M	3	8 9	7'	singulars	abcbba; abxbbaxa; abxbabaxa	Fem		[amigo]
textual Lacuna 9 former Lacuna 13	C 333	CBN 333		M	3	7	?	singulars	abcbddab	M/F		
	C 334	CBN 334		R	3	6	F	12'	aaaballB bbb(b)	Fem		
	C 335	CBN 335		M	3	7	8	unissonans —	abbacca	Masc	b “toan- te” c sing	[= CBN 331]
	C 336	CBN 336		R	4	7	F	10	abbaallCC : cc	Masc		
33 — Anonymous 2												
CA 180				-	?	?	?	10	-	abbacdde	Masc	[CA missing start]
CA 181				R	3	6		10	singulars	ababllCC	Masc	
CA 182				R	3	6		10	singulars	abballCC	Masc	
CA 183				M	3	7	F	10	unissonans —	abbacca : bba	Masc	c sing
CA 184				R	3	6	F	10	singulars	abballCC : cc	Masc	[= CBN 677/ CV 279, J. de Aboim]
34 — Anonymous 3												
CA 185				R	3	5		8	singulars	aallBBB	Masc	Illumination 11 CA gathering VIII

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

35 — Rui Pais de Ribela												
CA 186	C 337	CBN 337		R	3	6		10	singulars	abballCC	Masc	Illumination 12
CA 187	C 338	CBN 338		R	3	6		8	singulars	abablCC	Masc	
CA 188	C 339	CBN 339		R	3	6		10	singulars	abballCC	Masc	
CA 189	C 340	CBN 340		R	3	6		10	singulars	abballCC	Masc	
CA 190	C 341	CBN 341		R	3	6		10	singulars *	abballCC	Masc	
CA 191	C 342	CBN 342		R	4	6		8	singulars	abballCC	Masc	
CA 192	C 343	CBN 343		R	4	6		10	singulars	abablCC	Masc	
CA 193	C 344	CBN 344		R	3	6		10	unissonans	abballCC	Masc	
CA 194	C 345	CBN 345		R	3	6		10	singulars	abballCC	Masc	
CA 195	C 346	CBN 346		R	3	6		10	singulars	abballCC	Masc	
CA 196	C 347	CBN 347		R	3	6	F	10	singulars	abballCC : cc	Masc	
CA 197	C 348	CBN 348		M	2	8		7	singulars	aaaaaaaa	Masc	
CA 198	C 349	CBN 349		R	4	6		8	singulars +	BB aaablBB	Masc	*zejel structure
36 — João Lopes de Ulhoa												
CA 199	C 350	CBN 350		M	4	7		10	unissonans —	abbacca	Masc	c sing Illumination 13
CA 200	C 351	CBN 351		R	3	6		8	singulars	abballCC	Masc	
CA 201	C 352	CBN 352		R	4	6	F	8	singulars	xaxallBB : bb	Masc	
CA 202	C 353	CBN 353		R	3	6	F♪	10	singulars	abballCC : aa	Masc	
CA 203	C 354	CBN 354		R	4	6		10	singulars	abballCC	Masc	
CA 204	C 355	CBN 355		M	3	6	F	10	unissonans	abbccd : ad	Masc	
CA 205	C 356	CBN 356		M	3	7	F	10	unissonans	abbaccb : ab	Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 206	C 357	CBN 357		M	4	7		10/9'	unclassifiable	abbacca	M/F		followed by blank space in CA (fiinda <i>réserve?</i>): 5ll
CA 207	C 358	CBN 358		R	3	6	F	10	singulars *	xaaxllBB : aa ^l	Masc		
CA 208	C 359	CBN 359		R	4	6	F	8	singulars	aaaballB : bb	Masc		
CA 209	C 360	CBN 360		R	3	6		10	singulars	abballCC	Masc		[frag. fiinda?]
textual Lacuna 10 former Lacuna 14 (1 ^a of IX)													
[37a — Fernão Fernandes Cogominho]													
	C 361	CBN 361		R	3	6		10	singulars *	ababllCC	Masc		
	C 362	CBN 362		R	3	3		10	singulars	aallB	Masc		
	C 363	CBN 363		M	3	7		8	singulars +	abbacca	Masc		
	C 364	CBN 364		R	3	5		7	singulars	aabllBB	M/F		
	C 365	CBN 365		R	3	6		10	a unissonans b singulars	abballCC	Masc		
	C 366	CBN 366		R	4	6	F	8	singulars *	abballCC : cc	Masc		
		CBN 366b		R	2	6		8	singulars	abballCC	Masc		
[37b — Rodrigo Anes de Vasconcelos]													
	C 367	CBN 367		M	3	7	2F	10	singulars	abballCDC : cc cc	Masc		
	C 368	CBN 368		R	3	6		10	singulars *	abballCC	Masc		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

		CBN 368b		M	3	6		13	singulars	aaaba B	Masc		[dialogued; genre?]
[37c — Pero Mafaldo]													
	C 369	CBN 369		R	3	7	F	10	singulars ⁺	abbaa CC : bb	Masc		
	C 370	CBN 370		R	3	6		10	singulars	abba CC	Masc		
	C 371	CBN 371		R	3	6	F	10	singulars	abba CC : cc	Masc		
	C 372	CBN 372		R	3	7		8	unissonans	abbac BC	Masc		
	C 373	CBN 373		R	3	6		10/9'	singulars	abba CC	M/F		[amigo]
	C 374	CBN 374		M	3	7		10	singulars	abbacca	M/F		[satiric]
[37d — Afonso Mendes de Besteiros]													
	C 375	CBN 375		R	3	6	F	10	singulars ⁺	abba CC : cc	Masc	a I = a II; b II = b III	
	C 376	CBN 376		R	4	6	F	10	a singulars b doblas	abba CC : cc	Masc		
	C 377	CBN 377		M	3	7		10	unissonans	abbacca	Masc		
	C 378	CBN 378		-	1	6		10	-	abbacc	Masc		
	C 379	CBN 379		-	1	6		10	-	abbabb	Masc		
	C 380	CBN 380		-	1	6		8	-	abbacc	Masc		
	C 381	CBN 381		-	1	6		10	-	abbacc	Masc		
	C 382	CBN 382		-	1	6		8	-	abbacc	Masc		
[37e — Pero Mafaldo]													
	C 383	CBN 383		R	3	5		13'	singulars	aa BB	Fem		[amigo]
38 — Fernão Gonçalves de Seabra													
CA 210				R	3	6	F	10'	singulars	abba CC : cc	Fem		Illumination 14 CA gathering IX

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 211				R	3	6		10	singulars	abballCC	Masc	
CA 212				M	3	6	F♪	10	singulars	abballCC : cc	Masc	
CA 213				R	3	6		8	singulars	aaabllAB	Masc	[= CBN 443/ CV 55, Airas Veaz]
CA 214				R	2	6		10	singulars	abballCC	Masc	<i>réserve</i> in CA:7
CA 215				R	3	6	F	10	singulars	abballCC : cc	Masc	
CA 216				R	3	6	F♪	8	singulars *	abballCC : cc	Masc	
CA 217	C 384	CBN 384		R	3	5	F	10	singulars	abballC : c	M/F	
CA 218	C 385	CBN 385		R	2	4		11	singulars	aaallB	Masc	<i>réserve</i> in CA:9
CA 219	C 386	CBN 386		R	3	6	F	10	singulars	abballCC : cc	Masc	
CA 220	C 387	CBN 387		R	2	6		10	singulars	abballCC	Masc	<i>réserve</i> in CA:9
CA 221				M	4	7	F	10	singulars +	abbacca : a	M/F	[= CBN 389]
	C 388	CBN 388		R	3	6	F	10	a singulars b unissonans	abballCC : cc	Masc	
	C 389	CBN 389										[= CA 221]
	C 390	CBN 390		R	3	6		10	singulars	ababllCC	Masc	
	C 391	CBN 391	CV 1	M	3	7		10	unissonans	abbacca	M/F	
	C 392-3											
39 — Pero Gomes Barroso												
CA 222		CBN 392	CV 2	R	3	6	F♪	10	singulars	abballCC : dd	Masc	Illumination 15
CA 223		CBN 393	CV 3	R	3	6		8	singulars	abballCC	Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

[39b — Sancho Sanches]													
	C 394	CBN 394	CV 4	R	2*	6		10	singulars *	abballCC	Masc		[= CA 291/CBN 982/CV 569, Pero da Ponte] * Lacking stanzas 2 and 3.
	C 395												
	C 396												
40 — D. Afonso Lopes de Baião													
CA 224		CBN 395	CV 5	R	3	6		8	singulars	abballCC	Masc		Illumination 16
CA 225		CBN 396	CV 6	R	3	6		8	singulars *	abballCC	Masc		
41 — Mem Rodrigues Tenoiro													
textual Lacuna 11 former Lacuna 15 1 ^β of IX	C 397	CBN 397	CV 7	R	3	6		8	a unissonans b singulars	abballCC	Masc		
		CBN 398	CV 8	R	2	6		8	singulars	abballCC	Masc		
		CBN 399	CV 9	R	3	6		10 /12	singulars	abballCC	Masc		
		CBN 400	CV 10	R?	3	7		10	unissonans ⁻	ababcca	Masc	b sing	
CA 226		CBN 401	CV 11	R	3	6		10	singulars	abballCC	Masc		CA gathering X CA missing beginning
CA 227		CBN 402	CV 12	R	3	6		10	singulars	abballCC	M/F		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

		CBN 403	CV 13	R	1* (3)	6		10	singulars	abbalCC	Masc		[amigo] [= CBN 718/CV 319, with 3 stanzas]
		CBN 403b	CV 14		4	7	2F	10	doblas	abbacca : aab aab	Masc		[tenção]
[42a — Afonso Fernandes Cebolhilha]													
	C 398- 403	CBN 398- 403b											[CBN attribution to Cebolhilha]
	C 404	CBN 404	CV 15	M	4	7		10	a doblas pareadas b singulars c dobl. alternadas	abbacca	Masc		[CBN second attribution rubric to Cebolhilha]
		CBN 405	CV 16	M	3	7		10	unissonans —	abbcedda	Masc	d III sing	
[42b — D. Afonso Sanches]													
	C 405												
	C 406	CBN 406	CV 17	M	3	7	F	10	unissonans	ababcca : cca	M/F		
	C 407	CBN 407	CV 18	M	3	6		10	singulars	aaabab	Masc		
	C 408	CBN 408	CV 19	M	3	7		8	singulars +	ababecb	Masc	b uniss	
	C 409	CBN 409	CV 20	R	3	6	F	10	singulars	abbalCC : cc	Masc		
	C 410	CBN 410	CV 21	-	1	7		10	-	abbacca	Masc		
	C 411	CBN 411	CV 22	M	2	7		10	unissonans	abbacca	Masc		
	C 412	CBN 412	CV 23	M	3	7	F	10	unissonans	abbacca : cca	Masc		
	C 413	CBN 413	CV 24	M	3	8		7*	singulars	abababab	Fem		[genre?]
	C 414	CBN 414	CV 25	M	3	7	F	10	unissonans	abbacca : cca	M/F		[genre?]

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

	C 415	CBN 415	CV 26	M	4	7		7'	singulars	ababccb	Fem		[satiric]
	C 416	CBN 416	CV 27	M	4	7	2F	10	doblas	abbacca : cca	M/F		[tenção de amor]
43 — João Garcia de Guilhade													
textual Lacuna 12 former Lacuna 16 2 ^a of X	C 417	CBN 417	CV 28	R	3	6	F	8	singulars	abballCC : cc	Masc		
CA 228	C 418	CBN 418	CV 29	R	4	6		8	singulars *	abballCC	Masc		CA missing beginning
CA 229	C 419	CBN 419	CV 30	R	3	6		8	singulars	abablCC	Masc		
CA 230	C 420	CBN 420	CV 31/32	R	3	7		8	singulars	abballACC	Masc		
CA 231	C 421	CBN 421	CV 33	M	3	7		8	singulars *	abbacca	Masc		
CA 232	C 422	CBN 422	CV 34	M	3	6	F♯	10	unissonans	ababba : ba	M/F		
CA 233	C 423	CBN 423	CV 35	R	3	7	F♯	8	singulars	abbaallCC : aa	Masc		
CA 234	C 424	CBN 424	CV 36	R	3	7		8	singulars	abbaallCC	Masc		
	C 425	CBN 425	CV 37	M	3	6		11	singulars *	ababaa abab[...] [...]bb ababcc	Masc		α β
	C 426	CBN 426	CV 38										[= CA 228/CBN 418/CV 29]
	C 427	CBN 427	CV 39	R	3	6		10	singulars	abballCC	Masc		
CA 235		-		R	3	6	F	10	singulars	abbaallCC : cc	Masc		
CA 236				M	3	7	F	10	singulars *	abbacca	M/F		
CA 237				R	3	6		10	singulars	abballCC	Masc		
CA 238				M	3	7	F	10	unissonans —	abbacca : dda	M/F	c III sing	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 239				R	3	6	F	10	singulars	abballCC : cc	Masc	
former Lacuna 17 of CA.												
44 — Estevão Faião												
CA 240	C 428	CBN 428	CV 40	R	3	6		10	singulars	abballCC	Masc	Space for illumination 17
CA 241		-		-	-	1		8?	-	-	?	
	C 429	CBN 429	CV 41	R	3	6		10	singulars	abballCC	Masc	
	C 430-3											
45 — João Vasques de Talaveira												
CA 242		CBN 430	CV 42	R	3	6	F	10	singulars	abballCC : cc	Masc	Space for illumination 18
CA 243		CBN 431	CV 43	R	3	6	F	8	singulars	abballCC : cc	Masc	
CA 244		CBN 432	CV 44	R	3	6	F	10	singulars	abballCC : cc	Masc	
CA 245		CBN 433	CV 45	R	2	6		10	singulars	abballCC	Masc	[followed by blank space in CA: 17II]
former Lacuna 18 of CA.												
46 — Paio Gomes Charinho												
CA 246				Metrical analysis to be found on section 3.3.							Space for illumination 19 [= CBN 811]	
CA 247												
CA 248											[= CA 253b / CBN 816]	
CA 249											CA gathering XI	
CA 250												

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 251												
CA 252												
CA 253												
CA 253b												[= CA 248/CBN 816]
CA 254												
CA 255												[= CBN 842]
CA 256												
former Lacuna 19 of CA.												
47 — Fernão Velho												
CA 257	C 434	CBN 434	CV 46	R	3	6	F	10	singulars	abballCC : cc	Masc	Space for illumination 20
CA 258	C 435	CBN 435	CV 47	R	3	6		10	singulars ⁺	abballCC	Masc	
CA 259	C 436	CBN 436	CV 48	M [#]	3	6	F*	8	singulars	abacbc [lines b are the same within each stanza]	Masc	[#] transcribed as a refrain piece in all sources * fiinda missing in CA [line 12 missing in all sources] [followed by 10 blank lines in CA]
CA 260	C 437	CBN 437	CV 49	R	3	6	F♪	10	singulars	abballCC : cc	Masc	
CA 261	C 438	CBN 438	CV 50	R	3	6	F	10	unissonans	abbcallC : ac	Masc	
CA 262	C 439	CBN 439	CV 51	M	3	6	F	10	singulars capcaudadas	abbcac : cc	Masc	

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 263	C 440	CBN 440	CV 52	M	4	6	F	10	unissonans	abbaab : aab	Masc		
CA 264	C 441	CBN 441	CV 53	M	4	6	F♩	10	unissonans	ababbc : bbc	Masc		
textual Lacuna 13 former Lacuna 20	C 442	CBN 442	CV 54	M	3	7		10	unissonans	abcbcca	Masc		
[48a — Airas Veaz]													
	C 443	CBN 443	CV 55										[= CA 213, F. G. de Seabra]
	C 444	CBN 444	CV 56	R	3	6		8	singulars	ababl CC	Masc		
	C 445	CBN 445	CV 57	R	3	6		10	a singulars b unissonans	ababl CC	M/F		
	C 446	CBN 446											[satiric]
[48b — Pero Viviães]													
	C 447	CBN 447		R	3	6		10	singulars	ababl CC	Masc		
	C 448	CBN 448		R	3	13		8/6' / 7/7' / 5'	singulars ⁺	abcbddell FFEGGE	Masc	a uniss	
49 — Bonifácio Calvo de Gênova													
CA 265	C 449	CBN 449		M	4	7		10	retrogradadas capcaudadas	ababccd	Masc		Space for illumination 21
CA 266	C 450	CBN 450		R	3	6		10	singulars	abballCC	Masc		
— end of ω —													

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

3.2. Gatherings XII, XIII and XIV of the CA

50 — Anonymous 4													
CA 267		-		R	2	6	F	10	singulars	abbcallC :	Masc		Space for illumination 22 CA gathering XII [followed by 4 blank lines in CA]
				R	3	6		10	singulars	abbcallC	Masc		Lopes, Ferreira, et al.
CA 268				M	3	6	F	10	singulars capcaudadas	abbeac : cc	Masc		
CA 269				R	3	6		10	singulars	abbcallC	Masc		
CA 270				M	3	6	F	10	singulars capcaudadas	abbeac : cc	Masc		
CA 271				M	3	7	F	10	singulars	abbacca : cea	Masc		
CA 272				R	4	6		10	singulars	abcebl A	Masc		
CA 273				R	3	6	F	10	singulars	abbcallC : ac	Masc		
CA 274				R	3	6	F	8	singulars	abballCC : cc	Masc		
CA 275				R	3	6	F	10	singulars	abbCaC : cc	Masc		
CA 276				R	3	6	F	8	singulars	abballCC : cc	Masc		

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♩ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

51 — Anonymous 5													
CA 277		-		R	2	7		10	singulars	abbaallCC : cc	Masc		Space for illumination 23 dialogued [followed by blank space in CA: 39ll]
textual Lacuna 14? former Lacuna 21 2 ^β of XII													
52 — Anonymous 6													
CA 278		-		R	3	6		9'	singulars	aaablBB	Fem		Space for illumination 24
CA 279				R	3	6		10/9'	singulars*	abablCC	M/F		Repeats part of refrain from CA 278
CA 280				R	3	6	F	8	singulars	aaaba B : bb	Masc		[
former Lacuna 22.													
53 — Pedro Anes Solaz													
CA 281		-		R	6	3		7'/3'	doblas alternadas I-IV singulars V, VI ("rimas toantes")	aallB	Fem		Space for illumination 25 CA gathering XIII [genre?]
CA 282				R	4	6		?	unclassifiable	xaxallCC	M/F		[genre?] [CBN 1219/CV 824]
CA 283				R	4	6		7'/8	unclassifiable	abablCC	M/F		[CBN 1220/CV 825]

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 284				R	3?	3		8	doblas ^{tri} alternadas	aallBB	Masc		
textual Lacuna 15 former Lacuna 23													
54 — Unknown 2													
55 — Fernão Padrom													
CA 285	C 977	CBN 976	CV 563	Metrical analysis to be found on section 3.3.								Space	for
CA 286	C 978	CBN 977	CV 564									illumination 26	
CA 287		CBN 978	CV 565										
former Lacuna 24.													
56 — Pero da Ponte													
CA 288	C 979	CBN 979	CV 566	Metrical analysis to be found on section 3.3.								Space	for
CA 289	C 980	CBN 980	CV 567									illumination 27	
CA 290	C 981	CBN 981	CV 568										
CA 291	C 982	CBN 982	CV 569									[= CBN 394/CV 4]	
CA 292	C 983	CBN 983	CV 570										
former Lacuna 25.													
57 — Vasco Rodrigues de Calvelo													
CA 293	C 994	CBN 993b	CV 582	Metrical analysis to be found on section 3.3.								Space	for
CA 294	C 995	CBN 994	CV 583									illumination 28	
CA 295	C 996	CBN 995	CV 584									CA gathering XIV	
CA 296	C 997	CBN 996	CV 585										
CA 297	C 998	CBN 997	CV 586										

1	2	3	4	5	6	7	8	9	10	11	12	14
CA	<i>Tavola Colocciana</i>	CBN	CV	<i>meestria</i> or <i>refrão</i>	number of stanzas	number of lines	fiinda (♪ = stave)	syllables	rhyme coupling	rhyme scheme	masculine or feminine rhyme	Notes

CA 298					[= CBN 992/CV 580]
CA 299					
CA 300					[= CBN 991/CV 579]
CA 301					[= CBN 993/CV 581]
CA 302					CA missing end
textual Lacuna 16 former Lacuna 26					
58 — Martim Moxa					
				Metrical analysis to be found on section 3.3.	[lost cantiga]
CA 303	-	-			CA missing beginning
CA 304					
CA 305					
CA 306					
CA 307					[= CBN 895]
former Lacuna 27.					
59 — Rui Fernandes de Santiago					
CA 308	C 900	CBN 900	CV 485	Metrical analysis to be found on section 3.3.	Space for illumination 29 [= CBN 900]
CA 309	C 901	CBN 901	CV 486		[= CBN 901]
CA 310	C 902	CBN 902	CV 487		[= CBN 902] [interrupted CA]
— end of the <i>Cancioneiro da Ajuda</i> —					

3.3. Individual cases

13 — D. Fernão Pais de Tamalancos

Segment 1													
	C 74	CBN 74		M	3	8		8	unissonans	abbaabcc	Masc		
	C 75	CBN 75		M	3	7	F	7	unissonans	abababb : abb	M/F		= CBN 1336/ CV 943, satirical section
	C 76	CBN 76		R	3	6		8	singulars	aallBB	Masc		
	C 77	CBN 77		R	3	4		10'/4'/5'	singulars	aallBB	Fem		
	C 78	CBN 78		R	2	6		8'	singulars	aaablBB	Fem		

Segment 2													
	C 1334	CBN 1334	CV 941	R	4	6		11/5	singulars	aaallBBB 11 11 11 5 11 5	Masc		rubric ³
		CBN 1335	CV 942	R*	2	6		7/6'	singulars	aaabab a 7; b 6	M/F		
		CBN 1336	CV 943										[= CBN 75] rubric ⁴
		CBN 1337	CV 944	R	2	6		7	singulars		M/F		

³ Don ffernã paez de talamâcos fez este cantar de mal dizer a hum iogar que chamauã iograr saco. e era muj mal feyto. E poren troboulhi que mayns guisadera De seer saco ca iogar.

⁴ Outrossy fez estas cantigas a huma abbadessa sa coyrmãa enque entendia. epassou p[er]aquelel moesteyro hum caual[ei]ro e leuaua hũa çinta e deulha p[or]que era p[er]a ela e p[or]en troboulhi estes cantares.

Segment 1													
	C 375	CBN 375		R	3	6	F	10	singulars +	abballCC : cc	Masc	a I = a II; b II = b III	
	C 376	CBN 376		R	4	6	F	10	a singulars b doblas	abballCC : cc	Masc		
	C 377	CBN 377		M	3	7		10	unissonans	abbacca	Masc		
	C 378	CBN 378		-	1	6		10	-	abbacc	Masc		
	C 379	CBN 379		-	1	6		10	-	abbabb	Masc		
	C 380	CBN 380		-	1	6		8	-	abbacc	Masc		
	C 381	CBN 381		-	1	6		10	-	abbacc	Masc		
	C 382	CBN 382		-	1	6		8	-	abbacc	Masc		

Segment 2													
		CBN 731		R	3	6	F	8	singulars		Masc		[amor] [in the amigo section] [First word spelt <i>amigas</i> by mistake, rather than <i>amigos</i> .]

Segment 1													
CA 246				M	4	7		10	unissonans	abbacca	M/F	b dobla	Space for illumination 19 [= CBN 811/ CV 395, lacking last stanza]
CA 247				M	4	7		10	doblas	abbacca	Masc		
CA 248				M	4	7	F	10	doblas	abbacca	Masc		[= CA 253b / CBN 816/CV 400]
CA 249				M	3	6		10	singulars	abbaba	Masc		
CA 250				M	3/4	7		10	unissonans	abbaccb	M/F		the fourth stanza is added as marginal note by reviser
CA 251				R	3	6	F	10	singulars	abballCC : cc	Masc		
CA 252				M	4	7	F	10	doblas	abbacca	Masc		
CA 253				M	4	7	F	10	unissonans	abbacca : cca	Masc		
CA 253b				M	4	7	F	10	doblas	abbacca	Masc		[= CA 248/CBN 816/CV 400]
CA 254				R	4	6		10	singulars	abballCC	Masc		
CA 255				R	3	6	F	10	singulars	abballCC	Masc		[= CBN 842/ CV 428]
CA 256				M	4	7	F	10	doblas	ababcca	Masc		

Segment 2													
		CBN 808	CV 392	M	3	7		10	unissonans	abbacca	Masc		
		CBN 809	CV 393	R	3	6	F	10	singulars	abballCC : cc	Masc		
		CBN 810	CV 394	R	3	6		10	singulars	abballCC	Masc		

		CBN 811	CV 395	M	3*	7		10	unissonans	abbacca	M/F	b dobla	[= CA 246] * last stanza missing
		CBN 812	CV 396	R	3	6		9'/10 /10'	singulars *	ababl CC	M/F		
		CBN 813	CV 397	M	4	7	F	10	doblas	abbacca : ccaa	Masc		
		CBN 814	CV 398	R	3	6		10	singulars	abballCC	Masc		
		CBN 815	CV 399	R	3	6		7	singulars	abballCC	Masc		
		CBN 816	CV 400	M	2*	7	*	10	doblas	abbacca	Masc		[= CA 248/CA 253b] * missing two stanzas and fiinda
		CBN 817	CV 401										[amigo]
		CBN 818	CV 402	M	2	7		9'/10	unissonans	abbacca	M/F		

Segment 3													
		CBN 838	CV 424										[amigo]
		CBN 839	CV 425										[amigo]
		CBN 840	CV 426										[amigo]
		CBN 841	CV 427										[amigo]
		CBN 842	CV 428	R	3*	6	*	10	singulars	abballCC	Masc		[= CA 255] * missing fiinda stanzas 2-3 in different order
		CBN 843	CV 429										[amigo]
		CBN 844	CV 430										[amigo]

Fernão Padrom, Pero da Ponte, Vasco Rodrigues de Calvelo

55 — Fernão Padrom

Single segment (<i>Liedersammlung</i>)													
CA 285	C 977	CBN 976	CV 563	M	4	6		10	unissonans	ababba	M/F		Space for illumination 26
CA 286	C 978	CBN 977	CV 564	M	4	7		8	doblas	ababeca	Masc		
CA 287		CBN 978	CV 565	R	4	6		8	singulars **	abbalCC	Masc		

56 — Pero da Ponte

Segment 1 (<i>Liedersammlung</i>)													
CA 288	C 979	CBN 979	CV 566	M	3	9		8/6'	singulars	aabbaabab	M/F		Space for illumination 27
CA 289	C 980	CBN 980	CV 567	R	4	7		8	unissonans	ababellAC	Masc		
CA 290	C 981	CBN 981	CV 568	M	4	8		10'	singulars +	abaxbabc	Fem		
CA 291	C 982	CBN 982	CV 569	R	4	6		10	singulars *	abbalCC	Masc		[= CBN 394/CV 4]
CA 292	C 983	CBN 983	CV 570	R*	3	6		7	unissonans	aAabAB	M/F		

Segment 2													
	C 984	CBN 984	CV 571	R	3	6		10	singulars	abablCC	M/F		
	C 985	CBN 985	CV 572	M	4	7	2F	10	singulars	ababccb : cca cca	M/F		[eulogiac]
	C 986	CBN 985b	CV 573	M	3	8		10	alternada retrogradada capcaudada	abbacedd	M/F		[elegiac]
	C 987	CBN 986	CV 574	M	4	7	2F F	8	unissonans —	abbacca : cca bba x	Masc	c sing	[elegiac]

	C 988	CBN 987	CV 575	M	4	7	F	8	doblas —	abbacca : xa	Masc	c sing	[elegiac]
	C 989	CBN 988	CV 576	M	4	7	F	8	unissonans	abbacca : cca	Masc		[elegiac]
	C 990	CBN 989	CV 577	R	3	6		7	unissonans	aaabllAB	M/F		
		CBN 990	CV 578	M	3	7	F	8	singulars*	abbaccb : a ^{III} a ^{III} b ^{II}	Masc		[eulogiac]

57 — Vasco Rodrigues de Calvelo

Segment 3													
	C 991	CBN 991	CV 579										[= CA 300]
	C 992	CBN 992	CV 580										[= CA 298]
	C 993	CBN 993	CV 581										[= CA 301]

Segment 1 (<i>Liedersammlung</i>)													
CA 293	C 994	CBN 993b	CV 582	R	3	6	F	10	singulars	abballCC : cc	Masc		Space for illumination 28
CA 294	C 995	CBN 994	CV 583	R	3	6		10	singulars	abballCC	Masc		
CA 295	C 996	CBN 995	CV 584	R	3	6		8	singulars	abballCC	Masc		
CA 296	C 997	CBN 996	CV 585	R	3	6	F	10	singulars	abballCC : cc	Masc		
CA 297	C 998	CBN 997	CV 586	R	3	6		10	singulars	abballCC	Masc		

Segment 4													
	-	CBN 998	CV 587	R	3	6		7	singulars	aaallBBB	Masc		

Segment 2													
CA 298				R	3	6	F	10	singulars	abballCC : cc	Masc		[= CBN 992/CV 580]

CA 299				R	3	7	F	10	singulars	abbaallCC : cc	Masc		
CA 300				R	3	6	F	8/7'	singulars	abballCC : cc	M/F		[= CBN 991/CV 579]
CA 301				R	3	6	F	10	singulars	abballCC : cc	Masc		[= CBN 993/CV 581]
CA 302				-	-	-	-	10	-	abba[...]	Masc		CA missing end

Segment 1													
													[lost cantiga]
CA 303	-	-		-	-	-	-	10	-	[...]aax	Masc		CA missing beginning
CA 304				M	4	8		7	a b unissonans c d singulars	ababcedcd	M/F		
CA 305				R	4	7	F	10	singulars	abbca CC : cc	Masc		
CA 306				M	4	7	F	10	doblas	ababeca	Masc		
CA 307				R	4	10	F	7	singulars	aabccb DEDE : dede	M/F		[= CBN 895/ CV 480]

Segment 2													
	C 887	CBN 887	CV 471										[satiric]
	C 888	CBN 888	CV 472										[tenção]
	C 889	CBN 889	CV 473										[satiric]
	C 890	CBN 890	CV 474	R	3	6		10	singulars	abb CC	Masc		
	C 891	CBN 891	CV 475	M	4	7	F	10	doblas	ababeca : cca	Masc		
	C 892	CBN 892	CV 476	R	3	8		10/4	singulars	aaab CBCB	Masc		
	C 893	CBN 893	CV 477	R	2	6		8	singulars	abab CC	Masc		
		CBN 893b	CV 478	R	2	5		8	singulars	abb C	Masc		
	C 894	CBN 894	CV 479	M	4	7	F	8	singulars capcaudadas	abbabac : abc	Masc		
	C 895	CBN 895	CV 480										[= CA 307]
	C 896	CBN 896	CV 481										[satiric, descordo]
	C 897	CBN 897	CV 482	M	4	7	F	10	singulars	abbacca : cca	Masc		
	C 898	CBN 898	CV 483	M	2	7		10	singulars	I: abbaccb II: abbacca	Masc		

Segment 3													
	C 915	CBN 915	CV 502										[satiric]
	C 916	CBN 916	CV 503										[satiric]
	C 917	CBN 917	CV 504										[satiric] [against M. Moxa] [authorship?]

59 — Rui Fernandes de Santiago

Segment 2													
	C 899	CBN 899	CV 484	R	3	7		8	singulars	abba CDC			

Segment 1													
CA 308	C 900	CBN 900	CV 485	M	4	8	F	8	unissonans	abbaabba : abba	Masc		Space for illumination 29 [= CBN 900]
CA 309	C 901	CBN 901	CV 486	R	4	6	F	8	singulars	abba CC : cccc	Masc		[= CBN 901]
CA 310	C 902	CBN 902	CV 487	R	3	6		8	singulars	abba CC	Masc		[= CBN 902] [interrupted copy in CA]

Unknown segment													
	C 903	CBN 903	CV 488	R	3	6		6'	unissonans	axax CC	Fem	x = “rima toan- te” sing	

	C 904	CBN 904	CV 489	R	3	4		9'/10	singulars	aaallB	M/F		
		CBN 904b	CV 490	R	4	7		8	singulars	abballCCC	Masc		
	C 905	CBN 905	CV 491	R	4	5	F?	4/2	singulars	aaaallB : BB?	Masc		
	C 906	CBN 906	CV 492	R	3	6	F	8	singulars	abballCC : cc	Masc		
		CBN 906b	CV 493	R	3	6		8	singulars*	abablCC	Masc		
	C 907	CBN 907	CV 494	R	3	6		8	singulars	abballCC	Masc		
	C 908	CBN 908	CV 495	R	4	6	F	8	singulars	abballCC : cC	Masc		
	C 909	CBN 909	CV 496	R	4	6	F	8	singulars	abballCC : cc	Masc		
	C 910	CBN 910	CV 497	R	4	6		8/7'	singulars	abballCC	M/F		
	C 911	CBN 911	CV 498	R	3	6	F	8	singulars	abballCC : cc	Masc		
	C 912	CBN 912	CV 499	R	4	6	F	8	singulars	abballCC : cc	Masc		
	C 913	CBN 913	CV 500	R	4	6	F	8	singulars	abballCC : cc	Masc		
	C 914	CBN 914	CV 501	-	1	7	F*	10	-	abbacch : ab	Masc		*For Tavani, 1967a the couplet is a fragment of stanza II; for Brea, 1996 a <i>fiinda</i> .

60 — Pero de Ver

C 1060	CBN 1060	CV 650	M	4	6		8	singulars [*]	abbecca [lines a are the same within each stanza]	Masc		
	CBN 1061	CV 651	M	3	7		10	doblas ^{tn}	abbcaac	Masc		

61 — Bernal de Bonaval

C 1062	CBN 1062	CV 653	M	3	8		8	doblas ^{tn} retrogradadas	abbaccd ⁵	Masc	?	⁶
	CBN 1063	CV 654	M	4	7	F	8	unissonans	ababccd : ccd	Masc		
	CBN 1064	CV 655	M	3	5		10/ 10'	a unissonans b singulars	aaabb a 10'; b 10	M/F	a uniss; b sing	
	CBN 1065	CV 656	R	3	6		10	singulars	abballCC	Masc		
	CBN 1066	CV 657	R	4	3		6'/ 12	singulars	aallB a 12; b 6	M/F		
	CBN 1067	CV 658	R	2	7		8/10	retrogradada	abbaallCC	Masc	a: or~ey b: ey~or	
	CBN 1068	CV 659	R	3	3		10/ 10'	singulars	aallB a 10; b 10'	M/F		
	CBN 1069	CV 660	R	3	3		8/10	singulars	aallB	Masc		

⁵ Brea, 1996. / Tavani *Repertorio*: abbaccd. Camargo et alii: abbacccc / Nunes abbaccc [sic].

⁶ “En esta folha adeante se começam as cantigas damor primeiro trovador Bernal de bonavalle”.

									a 10; b 8			
	CBN 1070	CV 661	M	3	7		10	unissonans	ababccb	Masc		
	CBN 1071	CV 662	R	3	6		8/10	singulars capcaudadas	abballCC a b 10; c 8	Masc		
	CBN 1072	CV 663	M	6	7		10	singulars ⁺	ababccb	Masc	a uniss	[tenção de amor]

62 — Lopo

C 1112	CBN 1112	CV 703	R	3	6	F	10	singulars [*]	abballCC : cc	Masc	b II = b III	
	CBN 1113	CV 704	M	3	7		10	singulars ⁺	abbacca	Masc	a uniss	
	CBN 1114	CV 705	R	3	6		10! 9/ 10	singulars	abballCC	M/F		Mussafia's Law

APPENDIX 4

1. Introduction

This appendix continues the analysis of the *cantigas d'amor*, initiated in Appendix 3, now based on their order in C, CBN and CV. The areas here analysed extend beyond the areas covered by CA and by the inferred archetype.

It was not possible to complete the catalogue of metrical features of each *cantiga d'amor*. The appendix is included solely for guiding the reading of Chapter 4. It is possible to see here each poet and the genre of each *cantiga* and, in this way, understand our proposed division of the Italian manuscripts into six cores. As a rule the genre of each poem is indicated in the last column, on the right. If the genre is not indicated and the poem has metrical data, it means that it is a *cantiga d'amor*.

There are five sections, numbered 4.1 to 4.5, representing cores two to six.

The colour key employed is simple:

	= areas common to C, CBN and CV.
	= lacunae of any given manuscript.
	= apocryphal or interpolated text.

As it can be seen, the similarities between the three manuscripts in these areas are so high that they can really be treated as a single witness, blocking the possibility of the dialectics used to analyse the first core.

4.1. The second core

Vasco Peres Pardal													
C 451	CBN 451	CV 58	R	3	6		10	singulars	abba CC	Masc		[amor]	
C 452	CBN 452	CV 59	R	3	6		8	singulars	abba CC	Masc		[amor]	
C 453	CBN 453	CV 60	R	3	7	F	10	unissonans	abba CCA : cca	Masc		[amor]	

“Zona Complementar” – First Section (cantigas d’amor)													
Compilação de reis e magnates													
Garcia Mendes de Eixo													
C 454	CBN 454											[genre?]	
Conde D. Gonçalo Garcia													
C 455	CBN 455											[satiric]	
D. Afonso X													
C 456	CBN 456											[amigo] [author?] ¹	
	CBN 457- CBN 464											[satiric]	
	CBN 465											Garcia Peres [tenção]	
	CBN 466											[satiric]	
C 467	CBN 467											[CSM — <i>loor</i>]	
	CBN 468											[CSM — <i>loor</i>]	

¹ “rolo outro rolo das cantigas que fez o mui nobre rei D. Sancho de Portugal e diz ai eu coitada como vive”

	CBN 468b		M	3	9		4/7'/8	singulars	$a^8b^7a^8b^7a^8b^7c^4$ c^8c^8	M/F		Mussafia's Law Nunes
					10		3/7/ 7'/8		$a^8b^7a^8b^7a^8b^7c^3$ $c^8c^3c^7$			Tavani <i>Repertorio</i>
	CBN 469		M	3	7		8	singulars capcaudadas	abbaccc	Masc		
	CBN 470		R	3	10		4/4'/ 5'/6/ 6'	singulars	I: $a^4a^4b^6a^4a^4b^5$ $c^4a^4b^6-b^5$ II: $a^4a^4b^6a^4a^4b^6$ $a^4a^4b^6-b^5$ III: $a^4a^4b^6a^4a^4$ $b^6c^6a^4b^6-b^5$	M/F		Nunes (ed.)
									$a^4a^4b^6a^4a^4b^6$ $a^4a^4b^6-b^5$			Tavani <i>Repertorio</i>
Anonymous												
	CBN 471											
	CBN 471b -CBN 474b											[satiric]
	CBN 475											[genre?]
	CBN 476											[satiric]
	CBN 477											Arnaldo [tenç]
	CBN 478- CBN 496	CV 61- CV 79										[satiric]
D. Dinis												
C 497	CBN 497	CV 80										[amor]
	CBN 498	CV 81										[amor]
	CBN 499	CV 82										[amor]
	CBN 500	CV 83										[amor]
	CBN 501	CV 84										[amor]

	CBN 502	CV 85		[amor]
	CBN 503	CV 86		[amor]
	CBN 504	CV 87		[amor]
	CBN 505	CV 88		[amor]
	CBN 506	CV 89		[amor]
	CBN 507	CV 90		[amor]
	CBN 508	CV 91		[amor]
	CBN 509	CV 92		[amor]
	CBN 510	CV 93		[amor]
	CBN 511	CV 94		[amor]
	CBN 512	CV 95		[amor]
	CBN 513	CV 96		[amor]
	CBN 514	CV 97		[amor]
	CBN 515	CV 98		[amor]
	CBN 516	CV 99		[amor]
	CBN 517	CV 100		[amor]
	CBN 518	CV 101		[amor]
	CBN 519	CV 102		[Pastorela]
	CBN 520	CV 103		[amor]
	CBN 521	CV 104		[amor]
	CBN 522	CV 105		[amor]
	CBN 523	CV 106		[amor]
	CBN 524	CV 107		[amor]
	CBN 525	CV 108		[amor]
	CBN 526	CV 109		[amor]
	CBN 527	CV 110		[amor]
	CBN 528	CV 111		[amor]
	CBN 529	CV 112		[amor]
	CBN 520a	CV 113		[amor]

	CBN 521a	CV 114		[amor]
	CBN 522a	CV 115		[amor]
	CBN 523a	CV 116		[amigo]
	CBN 524a	CV 117		[amor]
	CBN 525a	CV 118		[amor]
	CBN 526a	CV 119		[amor]
	CBN 517b	CV 120		[amor]
	CBN 518b	CV 121		[amor]
	CBN 519b	CV 122		[amor]
	CBN 520b	CV 123		[amor]
	CBN 521b	CV 124		[amor]
	CBN 522b	CV 125		[amor]
	CBN 523b	CV 126		[amor]
	CBN 524b	CV 127		[amor]
	CBN 525b	CV 128		[amor]
	CBN 526b	CV 129		[amor]
	CBN 527b	CV 130		[amor]
	CBN 528b	CV 131		[amor]
	CBN 529b	CV 132		[amor]
	CBN 530	CV 133		[amor]
	CBN 531	CV 134		[amor]
	CBN 532	CV 135		[amor]
	CBN 533	CV 136		[amor]
	CBN 534	CV 137		[Pastorela]
	CBN 535	CV 138		[amor]
	CBN 536	CV 139		[amor]
	CBN 537	CV 140		[amor]
	CBN 538	CV 141		[amor]
	CBN 539	CV 142		[amor]

	CBN 540	CV 143		[amor]
	CBN 541	CV 144		[amor]
	CBN 542	CV 145		[amor]
	CBN 543	CV 146		[amor]
	CBN 544	CV 147		[amor]
	CBN 545	CV 148		[amor]
	CBN 546	CV 149		[amor]
	CBN 547	CV 150		[Pastorela]
	CBN 548	CV 151		[amor]
	CBN 549	CV 152		[amor]
	CBN 550	CV 153		[amor]
	CBN 551	CV 154		[amor]
	CBN 552	CV 155		[amor]
C 553	CBN 553- CBN 570	CV 156- CV 173		cantigas d'amigo ²
	CBN 570b	CV 174		[= CBN 523a/CV 116]
	CBN 571- CBN 604	CV 175- CV 207		cantigas d'amigo
Anonymous (apócrifa)				
	CBN 605/6	CV 208		
D. Afonso XI				
C 607	CBN 607	CV 209		[amor]
D. Pedro, conde de Barcelos				
C 608	CBN 608	CV 210		[amor]
	CBN 609	CV 211		[amor]
	CBN 610	CV 212		[amor]
	CBN 610b	CV 213		[amor]

² “E em [e]sta folha adeante se començam as cantigas d'amigo que o mui nobre Dom Denis Rei de Portugal fez”

	CBN 611			[fragm] [=CBN 610]
Recolhas individuais				
Pero Larouco				
C 612	CBN 612	CV 214		[escárnio d'amor]
	CBN 613	CV 215		[escárnio d'amigo]
	CBN 614	CV 215b		[escárnio d'amigo]
Estêvão Fernandes d'Elvas				
	CBN 615	CV 216		[amigo]
	CBN 615b	CV 217		[amor]
	CBN 617	CV 218		[amor]
	CBN 618	CV 219		[amor]
Estêvão da Guarda				
C 619	CBN 619	CV 220		[amor]
	CBN 620	CV 221		[amor]
	CBN 621	CV 222		[amor]
	CBN 622	CV 223		[amor]
	CBN 623	CV 224		[amor]
	CBN 624	CV 225		[amor]
Pero de Ornelas				
C 625	CBN 625	CV 226		[amor]

4.2. The third core

“Zona tripartida” – Second Section (cantigas d’amigo)				
Cancioneiro de cavaleiros?				
Fernão Rodrigues de Calheiros				
C 627	CBN 626- CBN 632b	CV 227- CV 234		[amigo]
Vasco Fernandes Praga de Sandim				
C 633	CBN 633- CBN 637	CV 235- CV 238		[amigo]
Paio Soares de Taveirós				
C 638	CBN 638- CBN 640	CV 239- CV 241		[amigo]
Nuno Fernandes Torneol				
C 641	CBN 641- CBN 648	CV 242- CV 249		[amigo]
Pero Garcia Burgalês				
C 649	CBN 649- CBN 650	CV 250- CV 251		[amigo]
Unknown source				
João Nunes Camanês				
C 651	CBN 651- CBN 655	CV 252- CV 256		[amigo]
Airas Carpancho				
C 656	CBN 656- CBN 663	CV 257- CV 265		[amigo]

Vasco Gil				
C 664	CBN 664- CBN 665	CV 266- CV 267		[amigo]
João Peres de Aboim				
C 665	CBN 665b - CBN 677	CV 268- CV 279		[amigo]
João Soares Coelho				
C 678	CBN 678- CBN 692	CV 280- CV 293b		[amigo]
Estevão Reimondo				
C 693	CBN 693- CBN 694	CV 294- CV 295		[amigo]
João Lopes de Ulhoa				
C 695	CBN 695- CBN 701	CV 296- CV 302		[amigo]
Fernão Fernandes Cogominho				
-	CBN 702- CBN 705	CV 303- CV 306		[amigo]
Gonçalo Anes do Vinhal				
C 706	CBN 706- CBN 712	CV 307- CV 313		[amigo]
Rui Queimado				
C 713	CBN 713- CBN 715	CV 314- CV 316		[amigo]
Mem Rodrigues Tenoiro				
C 716	CBN 716- CBN 717	CV 317- CV 318		[amigo]
	CBN 718	CV 319		[amigo] [= CBN 403/CV 13]

	CBN 719	CV 320		[amigo]
Estevão Coelho				
C 720	CBN 720- CBN 721	CV 321- CV 322		[amigo]
Estevão Travanca				
C 722	CBN 722- CBN 725	CV 323- CV 326		[amigo]
Rodrigo Anes de Vasconcelos				
C 726	CBN 726- CBN 728	CV 327- CV 329		[amigo]
Afonso Mendes de Besteiros				
C 729	CBN 729- CBN 730	CV 330- CV 331		[amigo]
	CBN 731	CV 332		[amor]
Pero Gomes Barroso				
C 732	CBN 732- CBN 734	CV 333- CV 335		[amigo]
Pero Vивиães				
C 735	CBN 735- CBN 736	CV 336- CV 337		[amigo]
Fernão G Seabra				
C 737	CBN 737	CV 338		[amigo]
Afonso Lopes de Baião				
C 738	CBN 738- CBN 740	CV 339- CV 342		[amigo]
João Garcia de Guilhade				
C 741	CBN 741- CBN 748	CV 343- CV 350		[amigo]
	CBN 748b	CV 351		[amor]

	CBN 749- CBN 755	CV 352- CV 358		[amigo]
	CBN 776- CBN 778	CV 359- CV 361		[amigo]
Estevão da Guarda				
C 779	CBN 779	CV 362		[amigo]
Pero de Ornelas				
C 780	CBN 780	CV 363		[amigo]
Afonso Sanches				
C 781	CBN 781- CBN 782	CV 365- CV 366		[satiric]
	CBN 783- CBN 784	CV 367- CV 368		[amigo]
João Garcia de Guilhade				
C 785	CBN 785- CBN 787	CV 369- CV 370		[amigo]
João Vasques Talaveira				
C 788	CBN 788- CBN 795	CV 372- CV 379		[amigo]
Nuno Peres Sandeu				
C 796	CBN 796- CBN 801	CV 380- CV 385		[amigo]
Mem Vasques Folhente				
C 802	CBN 802	CV 386		[amigo]
Fernand Eanes				
	CBN 803	CV 387		[apocryphal]
Fernão Froiaz				
C 804	CBN 804- CBN 807	CV 388- CV 391		[amigo]

Paio Gomes Charinho				
C 808	CBN 808- CBN 818	CV 392- CV 402	Vide Appendix 3, section 3.3.	
Fernão Velho				
C 819	CBN 819	CV 403		[amigo]
Anonymous				
		CV 404		[apocryphal]
Vasco Peres Pardal				
C 820	CBN 820- CBN 824	CV 405- CV 409		[amigo]
Alvaro Afonso				
		CV 410		[apocryphal]
Afonso Anes do Cotom				
C 825	CBN 825- CBN 827	CV 411- CV 413		[amigo]
Pedro Anes Solaz				
C 828	CBN 828- CBN 830	CV 414- CV 416		[amigo]
Pero da Ponte				
C 831	CBN 831- CBN 833	CV 417- CV 423		[amigo]
Paio Gomes Charinho				
C 838	CBN 838- CBN 844	CV 424- CV 430	Vide Appendix 3, section 3.3.	
João Garcia				
C 845	CBN 845- CBN 846	CV 431- CV 432		[amigo]
Raimon Gonçalves				
C 847	CBN 847	CV 433		[amigo]

Garcia Soares				
C 848	CBN 848- CBN 849	CV 434- CV 435		[amigo]
Vasco Rodrigues de Calvelo				
C 850	CBN 850- CBN 851	CV 436- CV 437		[amigo]
Recolha individual				
Mendinho				
C 852	CBN 852	CV 438		[amigo]

4.3. The fourth core

“Zona Complementar” – Second Section (cantigas d’amigo)												
Recolhas individuais												
Afonso Pais de Braga												
C 853	CBN 853	CV 439	M	4	7		10	unissonans	ababcca	Masc		c. de change?
	CBN 854	CV 440	M	3	7		8	unissonans	abbacca	Masc		
	CBN 855	CV 441	R	4	5	F	7/8/ 11	doblas alternadas	a ¹¹ a ¹¹ b ⁷ -b ¹¹ b ⁸ : c ¹¹ c ¹¹ - b ¹¹ b ⁸	Masc		
	CBN 856	CV 442	R	3	6	F	10	unissonans	abba-cc : cc	Masc		
	CBN 857	CV 443	-	1?	7		9’	-	ababbaa	Fem		[fragmentary; unclear genre]
Mem Rodrigues de Briteiros												
C 858	CBN 858	CV 444										[amor]
João Mendes de Briteiros												
C 859	CBN 859	CV 445										[amor]
	CBN 860	CV 446										[amor]
	CBN 861	CV 447										[amor]
	CBN 862	CV 448										[amor]
	CBN 863	CV 449										[amor]
	CBN 864- CBN 867	CV 450- CV 453										[amigo]
Compilação de clérigos												
Airas Nunes												
C 868	CBN 868/ 69/70	CV 454										[pastorela]
	CBN 871	CV 455										[satiric]

	CBN 872	CV 456		[amor]
	CBN 873	CV 457		[amor] = CBN 885b/ CV 469
	CBN 874	CV 458		[amigo]
	CBN 875/ 6/7/8	CV 459		[amor]
	CBN 879	CV 462		[amigo]
	CBN 880	CV 463		[amor]
	CBN 881	CV 464		[amigo]
	CBN 882	CV 465		[amor]
	CBN 883	CV 466		[satiric]
	CBN 884	CV 467		[amor]
	CBN 885	CV 468		[satiric]
	CBN 885b	CV 469		[amor] = CBN 873/ CV 457
A. Gomes, jogral de Sarria				
C 886	CBN 886	CV 470		[satiric]
Martim Moxa				
C 887	CBN 887- CBN 898	CV 471- CV 483	Vide Appendix 3, section 3.3.	
Rui Fernandes de Santiago				
C 899	CBN 899- CBN 914	CV 484- CV 501	Vide Appendix 3, section 3.3.	
Martim Moxa				
C 915	CBN 915- CBN 916	CV 502- CV 503	Vide Appendix 3, section 3.3.	
Martim				
C 917	CBN 917	CV 504		[satiric]

"Recolhas individuais"				
Pero Gonçalves de Portocarreiro				
C 918	CBN 918- CBN 920b	CV 505- CV 508		[amigo]
Pero Guterres				
C 921	CBN 921	CV 509		[amor]
	CBN 922	CV 510		[satiric]
Estêvão Peres Froiã				
C 923	CBN 923	CV 511		[amor]
D. Gomes Garcia				
C 924	CBN 924	CV 512		[amor]
	CBN 925	CV 513		[amigo]
Rui Fernandes de Santiago				
C 926	CBN 926- CBN 932	CV 514- CV 520		[amigo]
Paio de Cana				
C 933	CBN 933- CBN 934	CV 521- CV 522		[amigo]
Pero Anes Marinho				
C 937	CBN 935	CV 523		[amor]
Sancho Sanches				
C 936	CBN 936- CBN 940	CV 524- CV 528		[amigo]
	CBN 941	CV 529		[amor]
Recolhas individuais				
Original position of Pero Anes Marinho (C 937 / CBN 935 / CV 523)				
João Airas de Santiago				
C 942	CBN 942	CV 530		[amor]
	CBN 943	CV 531		[amor]

	CBN 944	CV 532		[amor]
	CBN 945	CV 533		[amor]
	CBN 946	CV 534		[amor]
	CBN 947	CV 535		[amor]
	CBN 948	CV 536		[amor]
	CBN 949	CV 537		[amor]
	CBN 950	CV 538		[amor]
	CBN 951	CV 539		[amor]
	CBN 952	CV 540		[amor]
	CBN 953	CV 541		[amor]
	CBN 954/5	CV 542		[amor]
	CBN 956	CV 543		[amor]
	CBN 957	CV 544		[amor]
	CBN 958	CV 545		[amor]
	CBN 959	CV 546		[amor]
	CBN 960	CV 547		[amor]
	CBN 961	CV 548		[amor]
	CBN 962	CV 549		[amor]
	CBN 963	CV 550		[amigo]
	CBN 964	CV 551		[amor]
	CBN 965	CV 552		[amor]
	CBN 966	CV 553		[satírica]
	CBN 967	CV 554		[pastorela]
Afonso Anes do Cotom				
C 968	CBN 968	CV 555		[satiric]
C 969	CBN 969	CV 556		[tenção]

	CBN 970	CV 557										fragment or rubric? ³
Afonso Anes do Cotom in CBN / Airas Engeitado in CV												
	CBN 971	CV 558	R	3	7		6'/6/ 8	unissonans	abab BCB	M/F		Nunes
							8/12		abab BB	Masc		Tavani <i>Repertorio</i>
Airas Engeitado												
C 972	CBN 972	CV 559										[amor]
	CBN 973	CV 560										[amor]
	CBN 974	CV 561										[amor]
Rodrigo Anes de Alvares												
C 975	CBN 975	CV 562										[amigo]
Fernão Padrom												
	CBN 976- CBN 978	CV 563- CV 565	Vide Appendix 3, section 3.3.									
Pero da Ponte												
	CBN 979- CBN 990	CV 566- CV 578	Vide Appendix 3, section 3.3.									
Vasco Rodrigues de Calvelo												
	CBN 991- CBN 998	CV 579- CV 587	Vide Appendix 3, section 3.3.									
Rui Martins de Ulveira												
C 999	CBN 999	CV 588										[amor]
	CBN 1000- CBN 1001	CV 589- CV 591										[amigo]

³ “Aquantos sabem trobar quero / ** q[ue] ueiam oe fada mio / das t[ro]bas fetas é p[er]os ** / q[ue] *** *** nõ pode[n] ***”

Pero Gomes Barroso				
C 1003	-	CV 592/ 593		[satiric]
João Airas de Santiago				
C 1004	-	CV 594- CV 600		[amigo]
	-	CV 601		[satiric]
	CBN 1012- CBN 1022	CV 602- CV 612		[amigo]
	CBN 1023	CV 613		[amigo]
	CBN 1024- CBN 1043	CV 614- CV 633		[amigo]
	CBN 1044	CV 634		[amigo]
	CBN 1045- CBN 1047	CV 635- CV 637		[amigo]
	CBN 1048	CV 638		[= CBN 1044/CV 634 with variants]
	CBN 1049	CV 639		[= CBN 1023/CV 639]
	CBN 1050- CBN 1051	CV 640- CV 641		[amigo]
	CBN 1052	CV 642		[tenção]
Martim Peres Alvim				
C 1053	CBN 1053	CV 643		[amor]
	CBN 1054	CV 644		[amor]
	CBN 1055	CV 645		[amor]

	CBN 1056	CV 646		[amor]
	CBN 1057	CV 647		[amor]
	CBN 1058	CV 648		[amor]
	CBN 1059	CV 649		[amor]

4.4. The fifth core

Cancioneiro de jograis (amor)												
Pero de Ver												
C 1060	CBN 1060	CV 650	M	4	6		8	singulars *	abbcca [lines a are the same within each stanza]	Masc		
	CBN 1061	CV 651	M	3	7		10	doblas ^{tri}	abbcaac	Masc		
Bernal de Bonaval												
C 1062	CBN 1062	CV 653	M	3	8		8	doblas ^{tri} retrogradadas	abbaccd ⁴	Masc		⁵
	CBN 1063	CV 654	M	4	7	F	8	unissonans	ababccd : ccd	Masc		
	CBN 1064	CV 655	M	3	5		10/ 10'	singulars- unissonans	aaabb a 10'; b 10	M/F	a uniss; b sing	
	CBN 1065	CV 656	R	3	6		10	singulars	abba CC	Masc		
	CBN 1066	CV 657	R	4	3		6'/ 12	singulars	aa B a 12; b 6	M/F		
	CBN 1067	CV 658	R	2	7		8/10	retrogradada	abbaa CC	Masc	a: or~ey b: ey~or	

⁴ Brea, 1996. / Tavani *Repertorio*: abbaccd. Camargo et alii: abbacccc / Nunes abbaccc [sic].

⁵ “En esta folha adeante se começam as cantigas damor primeiro trovador Bernal de bonavalle”.

	CBN 1068	CV 659	R	3	3		10/ 10'	singulars	aa B a 10; b 10'	M/F		
	CBN 1069	CV 660	R	3	3		8/10	singulars	aa B a 10; b 8	Masc		
	CBN 1070	CV 661	M	3	7		10	unissonans	ababccb	Masc		
	CBN 1071	CV 662	R	3	6		8/10	singulars capcaudadas	abba CC a b 10; c 8	Masc		
	CBN 1072	CV 663	M	6	7		10	singulars ⁺	ababccb	Masc	a uniss	[tenção de amor]
João Servando												
C 1074	CBN 1074	CV 664	R	4	6		7*	singulars	aaab BB	M/F		
	CBN 1075	CV 665	R	3	6	F	10	singulars [*]	abba CC : cc	Masc	b I = a II	Nunes
							Irreg					Camargo et alii
Diogo Gonçalves de Montemor-o-Novo												
	CBN 1075b	CV 666										[apocryphal]
Juião Bolseiro												
C 1076	CBN 1076	CV 667	R	3	6		10	singulars	abba CC	Masc		
Anonymous												
		CV 668	M	3	8	F	10* 10/ 11*	singulars	ababbccb bddb	M/F		
Pero de Armea												
-	CBN 1077	CV 669	R	3	5		8	singulars ⁺	abba C	Masc	a I = b II = a III	

	CBN 1078	CV 670	R	3	6		8	singulars	abba CC cdde CC effe CC or abba CC*	Masc	II a = c	
	CBN 1079	CV 671	R	3	6		8		abba BB acca BB	Masc		
	CBN 1080	CV 672	R	3	6		10		abba CC acca CC	Masc		
	CBN 1081	CV 673	R	3	6		10	singulars	abba CC	Masc		
	CBN 1082	CV 674	R	3	6		10	singulars *	abba CC	Masc	b I = b II	
	CBN 1083	CV 675	R	3	6	F	9'/ 10	unissonans	abab CC : cc	M/F		
	CBN 1084	CV 676	R	3	7	2F	10	unissonans	abba CCB : ddb eeb	Masc		
	CBN 1085	CV 677	R	3	6		8		abba BB abba CC	Masc		
	CBN 1086	CV 678	R	3	6	F	10	singulars	abba CC : cc	Masc		
	CBN 1087 CBN 1088	CV 679	R	3	6		10	unissonans	abbaa B	Masc		
	CBN 1089	CV 680	M	3	7	F	10	unissonans	abbacca : cca	Masc		
	CBN 1090	CV 681	M	4	7	2F	10	doblas	ababcca : a ^{III} a ^{III} b ^I b ^I b ^I a ^{III}	Masc		
Estêvão Fernandes d'Elvas												
C 1091	CBN 1091- CBN 1093	CV 682- CV 684										[amigo]
Pedro Amigo de Sevilha												
C 1094	CBN 1094	CV 685										[amor]

	CBN 1095	CV 686											[amor]
	CBN 1096	CV 687											[amor]
	CBN 1097	CV 688											[amor]
	CBN 1098	CV 689											[pastorela]
	CBN 1099	CV 690											[satiric]
Airas Pais													
C 1100	CBN 1100	CV 691											[amor]
	CBN 1101	CV 692											[amor]
Lourenço													
C 1102	CBN 1102	CV 693	R	2	6		9/10	capcaudadas	abba CC; cddc CC ⁶	Masc			
João Baveca													
C 1103	CBN 1103	CV 694	R	3	6		10	singulars	abba CC	Masc			
	CBN 1104	CV 695	R	3	6	F	10	singulars	abba CC: c	Masc			
	CBN 1105	CV 696	R	3	6	F	10	singulars	abba CC: cc	Masc		c. ateúda	
	CBN 1106	CV 697	R	3	6	F	10	singulars	abba CC: cc	Masc			
	CBN 1107	CV 698	R	3	6	F	10	singulars	abba CC : cc	Masc			
	CBN 1108	CV 699	R	4	7		10	chiastic retrogradadas	abbax CC ⁷	Masc	I=IV II=III a: or~an b: an~or x: p. Perdu da	p. rima (amor, an)	
	CBN 1109	CV 700	R	3	6	F	10	singulars	abba CC : cc	Masc			

⁶ Nunes; Tavani *Repertorio*: abbacc / Brea, 1996: abbacc; abbaaa.

⁷ Nunes / Brea, 1996. / Zilli (1977 / Tavani *Repertorio*: abbacdd.

C 1110	CBN 1110											<i>a réservé</i>
Galisteu Fernandes												
C 1111	CBN 1111	CV 701										[amor]
	CBN 1111b	CV 702										[amor]
Lopo												
C 1112	CBN 1112	CV 703	R	3	6	F	10	singulars *	abba CC : cc	Masc	b II = b III	
	CBN 1113	CV 704	M	3	7		10	singulars +	abbacca	Masc	a uniss	
	CBN 1114	CV 705	R	3	6		10! 9'/ 10	singulars	abba CC	M/F		Mussafia's Law
Lourenço												
C 1115	CBN 1115	CV 706	R	3	6	F	10! 9'/ 10	singulars	abba CC : deed	M/F		Mussafia's Law
João, jogral de Leão												
C 1116	CBN 1116	CV 707					7*					[eulogiac]
C 1117	CBN 1117	CV 708					10! 9'/ 10					[elegiac]
Cancioneiro de jograis (amigo)												
Pero de Berdia												
C 1118	CBN 1118- CBN 1121	CV 709- CV 713										[amigo]
Anonymous (apocryphal)												
	CBN 1121b	-										fragment

Pero Mendes da Fonseca				
C 1122	CBN 1122	CV 714		[amor]
	CBN 1123	CV 715		[amor]
	CBN 1124	CV 716		[amor]
	CBN 1125	CV 717		[amor]
	CBN 1126	CV 718		[amor]
Nuno Porco				
C 1127	CBN 1127	CV 719		[amigo]
Pero de Ver				
C 1128	CBN 1128- CBN 1134	CV 720- CV 725		[amigo]
Bernal de Bonaval				
C 1135	CBN 1135- CBN 1141b	CV 726- CV 733		[amigo]
João Servando				
C 1142	CBN 1142- CBN 1147b	CV 734- CV 750		[amigo]
João Zorro				
C 1148	CBN 1148b- CBN 1150b	CV 751- CV 753		[amigo]

	CBN 1151b/ CBN 1152b	CV 754		[amor]
	CBN 1153- CBN 1158b	CV 755- CV 761		[amigo]
Rui Martins do Casal				
C 1159	CBN 1159	CV 762		[amor]
	CBN 1160	CV 763		[amor]
	CBN 1161	CV 764		[amigo]
	CBN 1162	CV 765		[amigo]
	CBN 1163	CV 766		[amor]
	CBN 1164	CV 767		[amor]
Anonymous (apocryphal)				
	CBN 1164a	CV 768		[apocryphal]
	CBN 1164b	CV 769		[apocryphal]
	CBN 1164c	CV 770		[apocryphal]
Juião Bolseiro				
C 1165	CBN 1165- CBN 1170	CV 771- CV 776		[amigo]
	CBN 1171	CV 777		[satiric]
	CBN 1172- CBN 1180	CV 778- CV 785		[amigo]

	CBN 1181	CV 786		[tenção]
Martim Campina				
	CBN 1182- CBN 1183	CV 787- CV 788		[amigo]
Pero Meogo				
C 1184	CBN 1184- CBN 1192	CV 789- CV 797		[amigo]
Martim de Caldas				
C 1193	CBN 1193- CBN 1199	CV 798- CV 804		[amigo]
Nuno Trez				
C 1200	CBN 1200- CBN 1203	CV 805- CV 808		[amigo]
Pero d'Armea				
C 1204	CBN 1204- CBN 1207	CV 809- CV 812		[amigo]
Pedro Amigo de Sevilha				
C 1208	CBN 1208- CBN 1218	CV 813- CV 823		[amigo]
Pedro Anes Solaz				
C 1219	CBN 1219	CV 824		[= CA 282]
	CBN 1220	CV 825		[= CA 283]
João Baveca				
C 1221	CBN 1221	CV 826		[tenção de amor]

	CBN 1222- CBN 1234	CV 826- CV 839		[amigo]
Pero d'Ambroa				
C 1235	CBN 1235	CV 840		[amigo]
Paio Calvo				
C 1236	CBN 1236- CBN 1237	CV 841 - CV 842		[amigo]
Martim Padrozelos				
C 1238	CBN 1238- CBN 1246	CV 843 - CV 851		[amigo]
	CBN 1247	CV 852		[amor]
Lopo				
C 1250	CBN 1248- CBN 1255	CV 853- CV 860		[amigo]
Galisteu Fernandes				
C 1256	CBN 1256- CBN 1259	CV 861- CV 864		[amigo]
Lourenço				
C 1260	CBN 1260- CBN 1261	CV 865- CV 866		[amigo]
	CBN 1262	CV 867		[amor? pastorela?]

	CBN 1263- CBN 1265b	CV 868- CV 871		[amigo]
Golparro				
C 1266	CBN 1266	CV 872		[amigo]
João de Cangas				
C 1267	CBN 1267- CBN 1269	CV 873- CV 875		[amigo]
Martim de Guinzo				
C 1270	CBN 1270- CBN 1277	CV 876- CV 883		[amigo]
Martim Codax				
C 1278	CBN 1278- CBN 1284	CV 884- CV 890		[amigo]
Airas Pais				
	CBN 1285- CBN 1287	CV 891- CV 892		[amigo]
Fernão do Lago				
C 1287	CBN 1288	CV 893		[amigo]
João de Requeixo				
C 1289	CBN 1289- CBN 1293	CV 894- CV 898		[amigo]

4.5. The sixth core

Intersection Zone				
Recolhas individuais				
Fernando Esquiro				
C 1294	CBN 1294	-		[amor]
	CBN 1295	CV 899		[amigo]
	CBN 1296	CV 900		[amor]
C 1297	CBN 1297- CBN 1299	CV 901- CV 903		[amigo]
Estêvão da Guarda				
C 1300	CBN 1300- CBN 1326	CV 904- CV 932		[satiric]
João Fernandes de Ardeleiro				
C 1327	CBN 1327	CV 933		[satiric]
	CBN 1328	CV 934		[amor]
Mem Rodrigues de Briteiros				
C 1329	CBN 1329	CV 935		[satiric]
	CBN 1330	CV 936		[satiric]

Satirical section				
João Soares de Paiva				
C 1330	CBN 1330b	CV 937		[satiric] ⁸
Fernão Rodrigues de Calheiros				
C 1331	CBN 1331- CBN 1333	CV 938- CV 940		[satiric]
D. Fernão Pais de Tamalancos				
C 1334	CBN 1334- CBN 1337	CV 941- CV 944	Vide Appendix 3, section 3.3.	
[...]				
Pero Garcia Buralês				
C 1372	CBN 1372- CBN 1382	CV 980- CV 990		[satiric]
	CBN 1383	CV 991		[tenção de amor]
	CBN 1383b- CBN 1384	CV 992- CV 993		[satiric]
[...]				
D. Pedro, conde de Barcelos				
C 1428	[absent]- CBN 1432	CV 1037- CV 1042		[satiric]
João de Gaia				
C 1433	CBN 1433	CV 1043		[satiric]
C 1434	CBN 1434	CV 1044		[amor]

⁸ “Aqui sse começam as cantigas descarn e de maldizer”.

Rui Pais de Ribela												
C 1440	CBN 1435- CBN 1440	CV 1045- CV 1050										[satiric]
Pero Gomes Barroso												
C 1441	CBN 1441- CBN 1446	CV 1051- CV 1057										[satiric]
João de Gaia												
C 1448	CBN 1448	CV 1058										[satiric]
	CBN 1449	CV 1059										[amor]
	CBN 1450	CV 1060										[amor]
	CBN 1451	CV 1061	M	4*	7		8	doblas	abbacca	Masc	M	[= CA 68/CBN 181b: Nuno Rodrigues de Candarei, with 3 stanzas]
	CBN 1452	CV 1062										[satiric]
[...]												
Gil Peres Conde												
C 1515	CBN 1515- CBN 1529	-										[satiric]
	CBN 1530	-										[amor]
	CBN 1531- CBN 1532	-										[satiric]

[...]

Vidal				
	CBN 1605	CV 1138		[amor]
	CBN 1606	CV 1139		[amor]

[...]

Pero da Ponte				
C 1626	CBN 1626- CBN 1651	CV 1160- CV 1185		[satiric]
	CBN 1652	CV 1186		[tenção de amor]
	CBN 1653- CBN 1657	CV 1187- CV 1191		[satiric]

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