

La lirica del / nel Medioevo: esperienze di filologi a confronto



Atti del V seminario internazionale di studio
(L'Aquila, 28-29 novembre 2018)
A cura di L. Spetia, M. León Gómez e T. Nocita



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ROBERTO ANTONELLI, Dai trovatori a Dante: un percorso lineare e complesso

This essay traces the history of the erotic relationship in the “lyric” from troubadours to Dante, analyzing from one side the “transgressive” relationship, and from the other side the “discovery” of the lyric ego.

FRANCESCO STELLA, Appunti sulla “lirica” mediolatina. Tipologia di trasmissione e specificità dei criteri di edizione dall’esperienza del *Corpus Rhythmorum Musicum*

Meaning of the term “lyricus” in medieval Latin texts and analysis of the characteristics of the manuscript transmission of medieval Latin poetry for music, on the basis of the edition of the *Corpus Rhythmorum Musicum*: typology of manuscripts by content and destination, placement of rhythmic poetry on the page, problems of the edition of texts with high instability and presence of alternative versions, variable relationships with music, refrain treatment, graphic changes, metric irregularity, order variability in manuscript corpora. Possible solutions offered by the digital edition.

PAOLO CANETTIERI, La poesia lirica cortese: verso un modello reticolare

The relationships between the texts of the courtly lyric, in the different linguistic areas of the European Middle Ages, have been analyzed according to a radial model: the troubadours are at the center of this model and the other traditions are found equidistantly on the periphery. We propose here another mental model, non-substitute but an additional one, i.e. a reticular model, in which every lyric tradition can influence each other.

CARLOS ALVAR, Inserciones líricas en textos narrativos: los orígenes

Within Hispanic medieval literature, lyric insertions in narrative texts have been studied only sporadically, and in general, in isolated works, as if they were a minor literary figure.

The author analyses four lyric texts and their contexts (the song of Çorraquín Sancho, the tristichous on the defeat of Almanzor, the *Libro de Alexandre* and its May song, and the *Razón de amor*). In all four cases, the context helps to understand the reasons and intentions of their authors, and it can even allow us to conjecture a very approximate date of composition for works like these whose lines have hitherto been regarded as only offering a bare idea of poetic tendencies in the early days of our literary origins.

ELVIRA FIDALGO FRANCISCO, Texto y paratexto: los índices de los códices de las *Cantigas de Santa María*

Even though the table of contents is nowadays an essential part of a book, it was a relatively late innovation in Romance manuscripts. In this paper I deal with the creation process of medieval tables of contents and describe the *tabulae* in the *Cantigas de Santa María* codices as a prime example of this new tool. As will be seen, the tables of contents present in the various codices in which this work is kept are a reflection of the different degrees of care shown in the making of the manuscript itself.

VICENÇ BELTRAN, Canción de mujer, amor y matrimonio: el trasfondo mítico

Some cantigas de amigo and chansons de femme classified by ballad scholars as popular or tradition, include a composite of motives that are organized around a romantic date next to the water and a seduction scene that is later perpetuated in poetry and modern folklore. It is possible, though, that these are not depictions of more or less idyllic love scenes but serve as lessons in social relations not permitted between the sexes. In fact, tales with the same structure, characters, content and functionality can be traced from the most remote times of antiquity as far back as the origins of Sumerian mythology.

TERESA GARULO, La filología al rescate de la poesía

When Usāma b. Munqidh (1095-1188) composed his anthology of poems weeping the lost of dwellings one day inhabited by the love ones, he used the works of philologists who collected the Ancient Arabic poetry. They, as their later colleagues, collected as well an interesting amount of marginal poetry — strophic poetry (*muwashshahāt*), Vernacular poetry, and poetry composed by women, or attributed to a female voice —, that, in recent years, had attracted the interest of philologists, folklorists and ethnologists. In this paper, I draw a brief outline of some of the genres involved in their studies.

MARCO GRIMALDI, La varietà lirica dal Medioevo all'Età moderna

It is generally believed that the modern definition of lyric as poetry of subjectivity originated from the reflection of XVIth century theorists. In this contribution I'll try to show that this definition arises in relation to an idea of lyric poetry characterized by the metrical and formal variety that, starting from the *Etymologies* of Isidore of Seville, circulate widespread in the Middle Ages and in the Modern Age and is still present in fossil form in Hegel's *Aesthetics*.

LUCIANO FORMISANO, Prospettive di ricerca nella lirica antico-francese

Illustration of some research perspectives in ancient French lyric with special regard to the study of manuscript tradition based on the chronology and geographical distribution of the witnesses.

LUCILLA SPETIA, Il canzoniere di Thibaut de Champagne: una ipotesi filologica o una probabilità storica?

According to the vulgata, the most ancient author songbook of romance literature should be Guiraut Riquier, a troubadour who was active between 1254 and 1292. In his songbook the chronological obsession manifested in the detailed rubrics is accompanied and superimposed by a strict and egalitarian division between *canzoni* and *vers*, and which represents a turning point from courtly love to that expressed in honor of the Virgin Mary. This construction is inspired by that of the *Cantigas de Santa Maria* by Alfonso el Sabio, at least in its first version ascribable to the sixties of the thirteenth century, el Sabio itself in turn contracted a debt with the Gautier de Coinci's *Miracles de Nostre Dame*, dating back to a period ranging from 1218-1219 to 1236. Therefore, the oitanic tradition seems to have introduced very early an idea of 'book'. It is precisely this idea that seems to dominate the collection of Thibaut de Champagne's poems, whose in the most important manuscripts there is a firm and orderly series, and which had all the interest in composing a songbook in the name of that family pride (he descends from the most ancient troubadour, William IX), and a changed social and literary condition that opened to the affirmation of the lyrical subject. The palindromic writing, that can be traced in the his song collection and which starts from the well-known *chanson de change Tant ai amors servies longuement*, influenced Guittone d'Arezzo, whose it is possible to identify precise echos from the poetry of Thibaut.

STEFANO RESCONI, Analisi grafematica e storia della tradizione: riflessioni su alcuni episodi tratti dai canzonieri trobadorici IK

The study of graphematic features in their relations with textual transmission allows to better understand their cultural and historical meaning. After discussing this methodological approach, the paper focuses on anomalous graphic habits that characterize the collections of texts by Sordel and Bertolome Zorzi copied in the 'twin' Provençal chansonniers **IK**, trying to explain them in the light of the history of their transmission.