
📌 Abstracts MSR 17 (2018)

📌 Fernando Martín Pérez, *La necessitat d'anomenar vila un llogarret: motivacions en la fundació de San Vicente de la Barquera (1210)*

ABSTRACT This article proposes is to show a series of hypotheses about the reasons behind the founding of San Vicente de la Barquera by King Alfonso VIII of Castile. Like the rest of the inhabited centers in the Cantabrian coast, this town was a rural space: one of the so-called *aldeas* (small towns) or *costas bravas* (rough coasts). When the need to articulate, arbitrate, trade and dominate, led to the kings of several kingdoms to call them *villas*. This might be interpreted as a mere declaration of intent. However in this article we we point to other factors that were involved in the founding of this port town.

KEYWORDS *Villa*; Small Village; San Vicente de la Barquera; Founding.

📌 Fabio Barberini, «...d'amor o de tristor deus la raho continuar»: sobre un passatge de la *Doctrina de compondre dictatz*

ABSTRACT Can the priority of the love topic in the definition of the *planh* proposed by the *Doctrina de compondre dictatz* («... d'amor o de tristor deus la raho continuar») be linked to the author's personal preferences? The answer may perhaps be found in the tradition of Occitan *planh* and its reception in Catalonia. Only 6 poems, out of 45 texts, deal with a more intimate and private affective dimension (4 *planhs* for the death of *midons*; 2 for the death of a friend) and all of them are (also or only) transmitted by troubadour manuscripts compiled in Catalan lands, especially MS Sg, which could constitute a further stage of the materials to which the author of the treatise had access. Documentary evidence supports, then, the hypothesis that, in Catalonia, the lyric type of *planh* 'for the death of the Lady' must have been one of the topical variants of this lyrical composition preferred by readers and compilers of troubadour manuscripts. And this, rather than reasons of personal preference, would explain the definition of *planh* in the *Doctrina*.

KEYWORDS Troubadour lyric genres; *Doctrina de compondre dictatz*; Troubadour Manuscripts in Catalonia.

📌 Lorenzo Mainini, *Schema saffico e schema zagliaesco*

ABSTRACT The article proposes a new historical and stylistic derivation for the Latin-Romance rhyme structure *aaaz*. In place of the Arabic origin (*zajal*), it supposes a parallelism with the Classical and Medieval Latin Sapphic strophe.

KEYWORDS *Zajal*, Sapphic strophe, Early Romance Poetry, Hymnody, Medieval Latin Poetry

📌 Irene Capdevila Arrizabalaga, *Un manuscrit perdut: el Breviari d'amor català de la Biblioteca del Palau*

ABSTRACT Among the lost manuscripts of the Library of the Palau Reial Menor in Barcelona, there was a volume containing the Catalan translation of Matfre Ermengaud's *Breviari d'amor* and Anselm Turmeda's *Llibre dels bons amonestaments*. Although this manuscript cannot be currently examined, two secondary sources remain. The aim of this paper is to offer the palaeographic transcription and the edition of Ermengaud's fragment, accompanied by a comparative study regarding the other manuscripts of the Catalan tradition. The Palau witness manuscript is essential to understand the diffusion of this encyclopaedic work as it is the earliest dated *Breviari*.

KEYWORDS Matfre Ermengaut; *Breviari d'amor*; Anselm Turmeda; Library of the Palau Reial Menor; Manuscripts; Medieval Catalan Translations.

📌 Albert Tomàs Monsó, «Vostre cos és de verí replet»: caràcter i gènesi del maldit català

ABSTRACT The purpose of this paper is to propound a hypothesis concerning the genesis and development of the genre *maldit* in medieval Catalan poetry (14th and 15th centuries), considering the rhetorical and grammatical treatises, the genre assignment of rubrics and its practice. The *maldit* is a type of moral, satirical form, which aims to attack through satire a specific person or group. In their definitions, the treatises place *maldit* and the literary concept of satire under the scope of *sirventès*. Also, they point out a difference between general and particular *maldit* or *maldit especial*. This hypothesis argues that the term *maldit especial* refers to satirical poems about both male and female individuals, based on this definitions but also on genre rubrics and literary resemblance with other genres, such as the *cantigas d'escarnho e de mal dizer*.

KEYWORDS Medieval Catalan Poetry; Literary Genres; Maldit; Sirventes; Rhetorical and Grammatical Treatises.

📌 Miriam Cabré, *Pere d'Empúries, un poeta de nissaga reial a la Crònica de Ramon Muntaner*

ABSTRACT This article analyses the poetic performance by Prince Peter of Aragon (at the time, count of Empúries) during the feast to celebrate his older brother Alfons's coronation in 1328, as described in Ramon Muntaner's chronicle. Both the context of the whole ceremony and the contemporary poetic trends provide indications to further the understanding of this scene. This wider perspective illuminates the way Peter chose to present himself while reinforcing the pivotal symbolic elements of the coronation.

KEYWORDS Coronations; 14th C Catalan poetry; Ramon Muntaner; Peter of Empúries; Alfons el Benigne