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Cancionero Manuscrito Mutilado (RAE 5371 bis) (review)

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Labrador Herraiz, José J., and Ralph A. DiFranco. Cancionero Manuscrito Mutilado (RAE 5371 bis). Cleveland, Ohio: Cleveland State University, 2003. 118 pp. ISBN 1-893748-00-6

The welcome efforts of José Labrador Herraiz and Ralph DiFranco have resulted in an edition of the fragmentary remains of a sixteenth-century manuscript that once comprised a broad compilation of poems collected from various sources. Their edition consists of thirty-eight poems thought to have been copied in the decade 1580-1590. It is known that the seventeen folios containing these thirty-eight compositions formed part of a gathering of almost six hundred folios, the rest of which are now lost. Each of the preserved folios contain an uneven number of verses, ranging from the smallest, Folio XVI with only twenty-seven verses, to the largest, Folio XIII with one hundred and forty-four verses. Within each of the folios the compositions range in size from four to sixty or more verses.

Labrador Herraiz writes in the prologue that nothing can be deduced from the physical characteristics and the content of the lost folios beyond what the seventeen preserved, unfastened folios can tell us. We know from the content of the manuscript that it belonged to the type that the editors refer to as *manuscrito facticio*. *Facticios* are, by definition, collections of poems from different sources that do not form part of an exclusive group and, therefore, are not attached together.

The *Cancionero manuscrito mutilado* is also known under the title of *Cancionero manuscrito mutilado* (Siglos XV-XVI), a name given to it by Antonio Rodríguez-Moñino when this codex (*olim* E-6-5371 bis) formed part of his library. The manuscript now belongs to the Real Academia Española de la Lengua (RAE 5371 bis). Labrador's edition is divided into five sections preceded by a prologue and followed by two facsimile plates. The first part forms a preliminary study containing a detailed description of the text. In this study Labrador Herraiz notes that the manuscript was acquired in Madrid in 1946 by Rodríguez-Moñino, together with other manuscripts from the Library of Isidro Gómez. From the note published by Rodríguez-Moñino in *Romance Philology* (21.4 [1967-1968]: 522-23), we know that Rodríguez-Moñino did not transcribe all the poems. Out of the thirty-eight that comprise the work, he offered a transcription of the full text of only twelve: poems 1, 2, 3, 6, 7, 9, 11, 12, 13, 26, 31 and 35. Poem number 27, "Aclárase mi cuidado", was completely omitted. On the other hand, poem number 9, "Metida en gran confusión", was transcribed with a strophic order that departs from that actually found in the manuscript and other sources. Finally, the illegible

hand of some of the folios has led Labrador Herraiz and DiFranco, to believe that the transcriptions of poems 6, 7 and 31 are incorrect. We also know that the seventeen folios were composed by multiple scribes, their only common characteristic being the distinctive binding of the period.

RAE 5371 bis shares texts with fifty-nine other manuscripts and with twenty-seven printed sources. Poems 15 to 24 were copied in the same order and in two other codices, BN-Madrid 5606 and in Biblioteca de Palacio 531, both from around 1585. But twelve of the poems are found exclusively in the folios of RAE 5371 bis:

2. Yo me perdí por amores
3. Como cuando el cisne siente
6. Si hay alguno que de amores
7. Si no enflaquecen amores
8. Visto en lo que nos ponemos
26. Mula para albarda y silla
27. Aclárase mi cuidado
28. Soy de amor tan mal tratado
31. Quien hubiere hallado un virgo
33. Razón ha determinado (only first stanza)
35. De Herrera el pan blanco
36. Decid, dama cortesana

No name has been associated with a possible compiler of this collection other than the one appearing in Folio 11, "Juan Gomes d. Ron...", which was successfully recovered from the manuscript.

After the thorough introduction to the collection, Labrador Herraiz and DiFranco offer an edited edition of the poems themselves. As mentioned in their introduction, the stated criteria for the reproduction of the text is to expand all abbreviations that offer no doubt.

The thirty-eight poems that appear in the second part may be divided into nine different thematic categories: 1) love, 2) religion, 3) politics, 4) pastorals, 5) poetic debate (based on the fall of the Duchess of Lerma from her mule, an event that occurred in 1552), 6) didactic, 7) war, 8) social criticism, and 9) praise of ethnic culture and local products. Nevertheless, there are three entries that fail to fall into any of these classifications (31, 32 and 36). Poem 31, "Quien ubyere hallado vn birgo", narrates the abduction of a noble bride-to-be on a festive day, the deceit of the man who violates her, and the affliction of the maiden's father knowing that his honor has been stained by the deceiver. Poem 32, "Justa fue mi perdición", is a justly popular song by Jorge Manrique, followed by the two-and-a-half legible verses

of the four that form poem 36, "Decí, dama cortesana", that are insufficient to categorize the latter according to its content.

The love poems are 1, 2, 3, 6, 7, 11, 12, 13, 27, 28, 33, 37 and 38. With the exception of number 27, all the others follow the conventions of *poesía cortés*: a male voice recounts the sorrows of a lost love. Poem 27 also deals with a lost love, though not on account of a woman's ingratitude, but rather because the lover's procrastination prevents him from gaining the maiden's affection. The following verses, calqued on a well-known proverb, reveal the playful humor of the poem: "Porque vn tiempo, la traidora, / me quiso dar la vaquilla / y tardé con la soguilla" (vv. 9-11). The religious poems (4, 5, 8, and 10) center on Saint John the Evangelist, Saint John the Baptist, Saint Peter, and the Virgin Mary. Composition 9 deals with crude realities of the time, one being the "Decreto de los cambios" (*i.e.*, the declaration of the second bankruptcy, which occurred on September 1, 1575). Poems 14 and 25 are pastoral in nature and deal with Silva and Galateia, pseudonyms for the beloved. Poems 15 through 24 comprise a debate between different authors concerning comments made by a prominent gentleman, Antonio de Soria, concerning a fall taken by the Duchess of Lerma at the entrance of San Pablo de Valladolid. Poems 26 and 29 are didactic in nature. The narrative voice of the first of these informs the reader of the qualities a woman should possess to be a good wife. The second, in contrast, advises women to leave their husbands if they are displeased with them. Composition 30 has a military theme, while 34 is a blanket critique of social vices (*e.g.*, acquisitiveness, lack of contrition, dishonesty, greed, etc.). Lastly, poem 35 comprises a detailed portrayal of things typical of the diverse regions of Spain: cheeses, wine, fish, goats, cows, fruits, attire, and more.

In the notes to their edition of the *Cancionero manuscrito mutilado*, Labrador Herraiz and DiFranco present a meticulous compilation of parallel verses located in other manuscripts now housed in libraries around the world. The accompanying bibliography, which forms the fourth component of their edition of this *Cancionero*, offers copious information about *cancioneros* found in different libraries in Spain and elsewhere. Finally, the index is divided into four component parts: 1) an index of authors, 2) an index of the compositions found in other sources, 3) an index of proper names, and 4) an index of first lines.

The *Cancionero manuscrito mutilado* (RAE 5371 bis) constitutes a superb complement to the other works published by Labrador Herraiz and Di Franco: the *Cancionero de poesías varias: manuscrito 3902 de la Biblioteca Nacional de Madrid* (Cleveland: Cleveland State University, 1989), the *Cancionero de poesías varias: manuscrito 2803 de la Biblioteca Real de Madrid* (Madrid: Editorial Patrimonio Nacional, 1989), the *Cancionero de poesías varias: manuscrito 1587 de la Biblioteca Real de Madrid* (Madrid: Visor, 1994), as well as other works published with the assistance of distinguished scholars like Samuel G. Armistead, C. Ángel Zorita, and María T. Cacho. The publication of these thirty-eight compositions is valuable because, fragment by fragment, they allow us to construct a more ample panorama of late medieval and early

modern *cancionero* poetry. Publications such as this do nothing but enhance and facilitate studies on the lyric poetry of the fifteenth and sixteenth centuries.

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