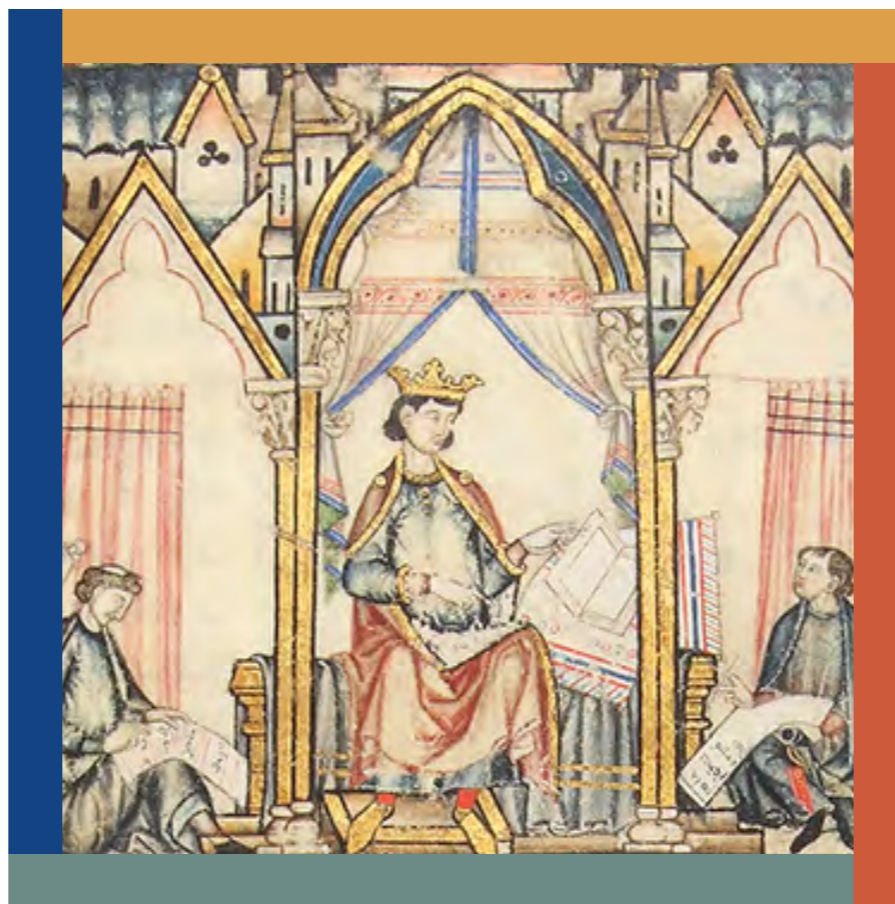


AX·G

ALFONSO X and GALICIA

Antoni Rossell



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TEXT ON MEDIAEVAL MUSICAL INSTRUMENTS

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MODERN GALICIAN VERSION AND SPANISH**TRANSLATION OF THE *CANTIGAS DE SANTA MARÍA***

M^a Jesús Lama López

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Colección de Instrumentos Musicais, Obxectos Sonoros e Arquivo Documental, CENTRAD, Deputación de Lugo: citole, viola da braccio and harp

Obradoiro de Instrumentos Musicais, Deputación de Ourense:

organistrum, rote and hurdy-gurdy

Pau Orriols i Ramon, *luthier* (Vilanova i la Geltrú):
flute and drum

MUSIC

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- Cathedral Archives
- Cathedral Museum
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Museum of Pilgrimages and of Santiago, Santiago de Compostela
Museum of As Mariñas, Betanzos
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San Martiño de Ourense Cathedral Museum
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Monastery of Santa María a Real de Oseira
Council of Melón
Bishopric of Tui-Vigo:
- Diocesan Cultural Heritage Office
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Museum of Pontevedra
Miguel Ángel Borrego Soto

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ALFONSO X AND GALICIA

COMMEMORATION

In the Jacobean year of 2021, we are celebrating the 800th anniversary of the birth of King Alfonso X (Toledo, 23 November, 1221 - Seville, 4 April, 1284), the King of Castile, León and Galicia (1252-1284). Coinciding with this special year, the *Consello da Cultura Galega* (Council for Galician Culture) is presenting the exhibition *Alfonso X and Galicia*. The Wise King's relationship with Galicia has been extensively documented whether stretching from his childhood or regarding the disputes he had with the *Cabildo* (city council) of Compostela, or his literary and personal relationships with Galician troubadours of his time. The monarch chose Galician as the language to write the *Cantigas de Santa María*, one of the most significant mediaeval testimonies to Galician language and culture, not to mention European mediaeval literature and music. The Alfonsine scientific, legal, historical and cultural work done was vital to the international strategy of his political plan, the so-called "*fecho do Imperio*" (his attempt to become King of Rome) and his relationship with the papacy. The literary testimonies from the Alfonsine Marian corpus referring to Galicia and the pilgrimage to Compostela are an invaluable document to learn of Galicia's mediaeval past, its history and its culture.

The exhibition is intended to present the true Alfonso X objectively: his political vicissitudes, his scientific, literary and cultural work, and his relationship with Galicia. Our exhibition provides a pilgrimage in many ways: a journey through the monarch's life, through his work and through the Alfonsine period in Galicia based on documents and archaeological, literary and musical testimonies. The Wise King's Marian corpus, the *Cantigas de Santa María*, is especially significant as a visual and musical manifestation of the Galician and European Middle Ages and as proof of the Galician language's linguistic heritage and its importance in the mediaeval Romanesque world. Our intention is also to create a tangible intellectual itinerary through the four Galician provinces hand in hand with the testimonies from the Alfonsine period preserved in Galicia to this day and displayed in the *Alfonso X and Galicia* exhibition.



Alfonso X, *Cantigas de Santa María*, Códice Rico, Monastery of the Escorial Royal Library (RBME) | 13th c.



CURATOR

Antoni Rossell is a specialist in compared studies in literature and music. He is currently a lecturer at the Autonomous University of Barcelona (UAB) and has extensive experience as a director and member of multiple entities related to mediaeval culture, such as the Arxiu Occità, or Occitan Archive (Institut d'Estudis Medievals (Institute of Medieval Studies), UAB) and the Centre d'Estudis Trobadorescos (Centre for Troubadour Studies). He participates in the UAB's Institut d'Estudis Medievals and is an associate member of the Centre Inter-universitaire d'Histoire et d'Archéologie Médiévales (Inter-university Centre for Medieval History and Archaeology, ENS Lyon). His areas of research also notably include the transmission and propagation of cultural paradigms in the New World. He is the director of the e-book collection *Escrips i memòria*, from the Library of Catalonia. Not only is he a specialist in mediaeval music and music from the Spanish oral tradition, he also performs them

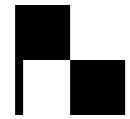


Prior photomontage of the exhibition design | Roger Badia Rafart

DESIGN

Although the intellectual design was Rossell's responsibility, a very prominent part of the exhibition is the *mise en scène* planned by Roger Badia (Barcelona, 1992), an architect specialising in heritage and ephemeral constructions. After training at the UPC-ETSAB in Barcelona and ZHAW Architektur in Winterthur, he has worked throughout his career in national and international architecture studios and local artists' workshops. At present, he is collaborating with the Barcelona City Council in protecting architectural heritage, while participating in different exhibition and scenographic projects.





ALFONSO X IN THE FIRST PERSON



*The monarch who looked so much
at the stars he forgot the earth*



Alfonso X, *Cantigas de Santa María*
(Códice Rico, RBME tit. I, 145r) | 13th c.

A “haphazard life” (one with many mishaps, risks, setbacks and difficulties) is how we could describe the life of Alfonso X. His political and family activity was steeped in a cascade of events, changes, problems and above all ambitions: Alfonso dreamed of being a great emperor, a Roman Emperor, German Emperor and Emperor of the Spanish kingdoms. To do so, he used all of the resources and tools at his disposal: diplomacy, politics, legal work, his historiographical work, large economic resources, his influence, his family, pacts, alliances and so on. Even so, his political intentions were doomed to failure due to the confrontation that all of this brought with the nobility, with his own son and heir, Don Sancho, and with his subjects. His strategy for the papacy to appoint him successor to the imperial throne failed, and his strategy for succession led to his own removal by the courts and by his son towards the end of his life, which was riddled with disease and disappointment. Hence the *Fuga mundi*.

The Alfonsine monarchy is characteristic as much because of its achievements in cultural and scientific matters as its failures in politics and war, but also in the family sphere. The sobriquet “Wise” is deserved, and Juan de Mariana’s phrase sums up the opinion held of the monarch after his death.

His intellectual, scientific, legal, literary and musical work has made the Wise King one of the most important cultural points of reference in the Hispanic and European Middle Ages.

*Dumque coelum
considerat observatque
astra, terram amisit.*

[“While studying the sky and contemplating the stars, he lost the earth.”]
Juan de Mariana, *Historiae de rebus Hispaniae libri XXX*



Opening Virgin of Allariz. 3D design by Patricia Mañana Borrazás and Alejandro Güimil Fariña for the exhibition *Galicia 100: obxectos para contar unha cultura*, Consello da Cultura Galega, 2017

Music: *Fuga mundi* by Alfonso X:
Non me posso pagar tanto
Recitation: Henrique Monteagudo,
University of Santiago de Compostela

Non me posso pagar tanto Fuga mundi by Alfonso X

Mediaeval Galician text

I
Non me posso pagar tanto
do canto
das aves nen de seu son,
nen d’ amor nen de mixon
nen d’ armas – ca ei espanto,
por quanto
mui perigo[0]sas son,
– come dun bon galeon,
que mi alongue muit’ aginha
deste demo da campinha,
u os alacrães son;
ca dentro no corazón
senti deles a espinha!

II
E juro par Deus lo santo
que manto
non tragerei nen granhon,
nen terrei d’ amor razon
nen d’ armas, por que quebranto
e canto
ven delas toda sazon;
mais tragerei un dormon,
e irei pela marinha
vendend’ azeit’ e farinha;
e fugirei do poçon
do alacran, ca eu non
lhi sei outra meezinha.

Translation into Spanish

I
No me puede agradar tanto
el canto
de las aves ni su melodía,
ni el amor, ni el esfuerzo,
ni las armas –que tengo miedo
porque muy peligrosas son–,
como un buen galeón
que me aleje muy rápido
de esta endiablada campiña
donde están los alacranes;
porque dentro en el corazón
ya sentí su espina.

II
Y juro por Dios santo
que manto no traeré, ni barba,
ni defenderé cuestiones de amor
ni de armas, porque quebranto y llanto
viene de ellas siempre;
pero traeré una dorna
e iré por la costa
vendiendo aceite y harina
y huiré del veneno
del alacrán, que yo no
le conozco otra medicina.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. I, 157v) | 13th c.

III

Nen de lançar a tavlado
pagado
non sōo, se Deus m' ampar,
aqui, nen de bafordar;
e andar de noute armado,
sen grado
o faço, e a roldar;
ca mais me pago do mar
que de seer cavaleiro;
ca eu foi já marinheiro
e quero-m' òi-mais guardar
do alacran, e tornar
ao que me foi primeiro.

IV

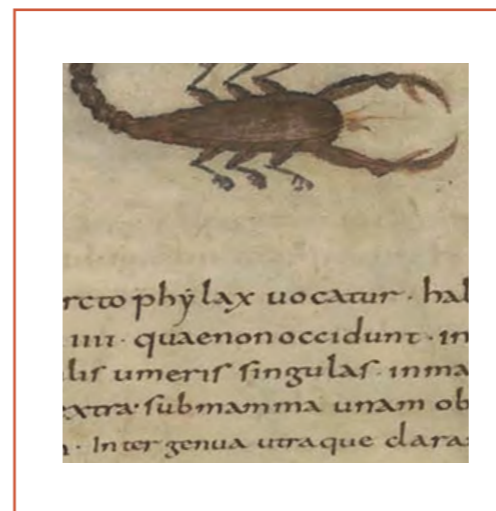
E direi-vos un recado:
pecado
nunca me pod' enganar
que me faça já falar
en armas, ca non m' é dado
(doado
m' é de as eu razōar,
pois-las non ei a provar);
ante quer' andar sinlheiro
e ir come mercadeiro
algũa terra buscar,
u me non possan culpar
alacran negro nem veiro.

III

Ni me siento pagado
de lanzar a tablado,
Dios me ampare,
ni de ejercitar las armas;
andar de noche armado,
o andar de ronda,
lo hago a mi pesar;
que más me pago del mar
que de ser caballero;
que yo ya fui marinero
y ahora me quiero más guardar
del alacrán, y volver
a lo que fui primero.

IV

Y os diré una cosa razonable:
el pecado no me puede engañar
para hacerme hablar de armas,
que no me está permitido
{fácil es
para mí razonar sobre ellas,
pues no he de probarlas};
antes prefiero andar solo
e ir como comerciante
a buscar alguna tierra
donde no me puedan culpar
alacrán negro ni pinto.



Alfonso X, *Libros del saber de Astronomía, Manual de Astronomía y Cómputo* (BNE, fol. 55v) | 13th c.

In an autobiographical interpretation, the monarch confesses his disappointment in the world of the court and wishes to flee from it to become a merchant. This text, entitled today *Fuga mundi* ("Flight from the world"), shows us a king tired of the court's vicissitudes and betrayals; he only wants to be a merchant, a job of great discredit for the aristocratic world in the Middle Ages. The monarch's withdrawal from the world of nobility exemplifies his life of disappointments and frustrated plans, his rejection of war and political intrigues. In the chorus, both the terrestrial world and the astronomical and astrological universe are linked in the form of a scorpion. Several readings and interpretations are possible, such as that of the poisonous animal and its anthropomorphisation, or that of the sign of the zodiac. The religious and exemplary aspect also leads us to the attributes of Christ. The literary interpretation, meanwhile, falls within the context of the courts and the convivial lyrics of the *cantigas de escarnio e maldizer* as well as in the context of betrayal and deception.

At de Mons, *BdT* 309, 1, vv. 1248-1259

Original text

*Anfos per las vertutz de Dieu
Endevenguts auguts
Totstemp creisens
Reis dels romas
Reyens lo reine de Castela
Toled e Compostela
Sevilla e Leon
Cordoa
La regio de Murzia
Yeyen, l'Algarad
Reis apend
Granada e Alamaria
E l'altra Andaluzia.*

Translation into Spanish

Alfonso, por las virtudes de Dios,
convertido, hecho y engrandecido siempre
rey de romanos,
reinando en el reino de Castilla,
Toledo y Compostela,
Sevilla y León,
Córdoba,
la región de Murcia,
Jaén, Algarve,
rey –prácticamente ya–
de Granada, Almería
y el resto de Andalucía.



AUDIO

At de Mons
Anfos per las vertutz [1:04]
Recitation: Bieito Arias Freixedo,
University of Vigo



POSTERITY AND RENOWN

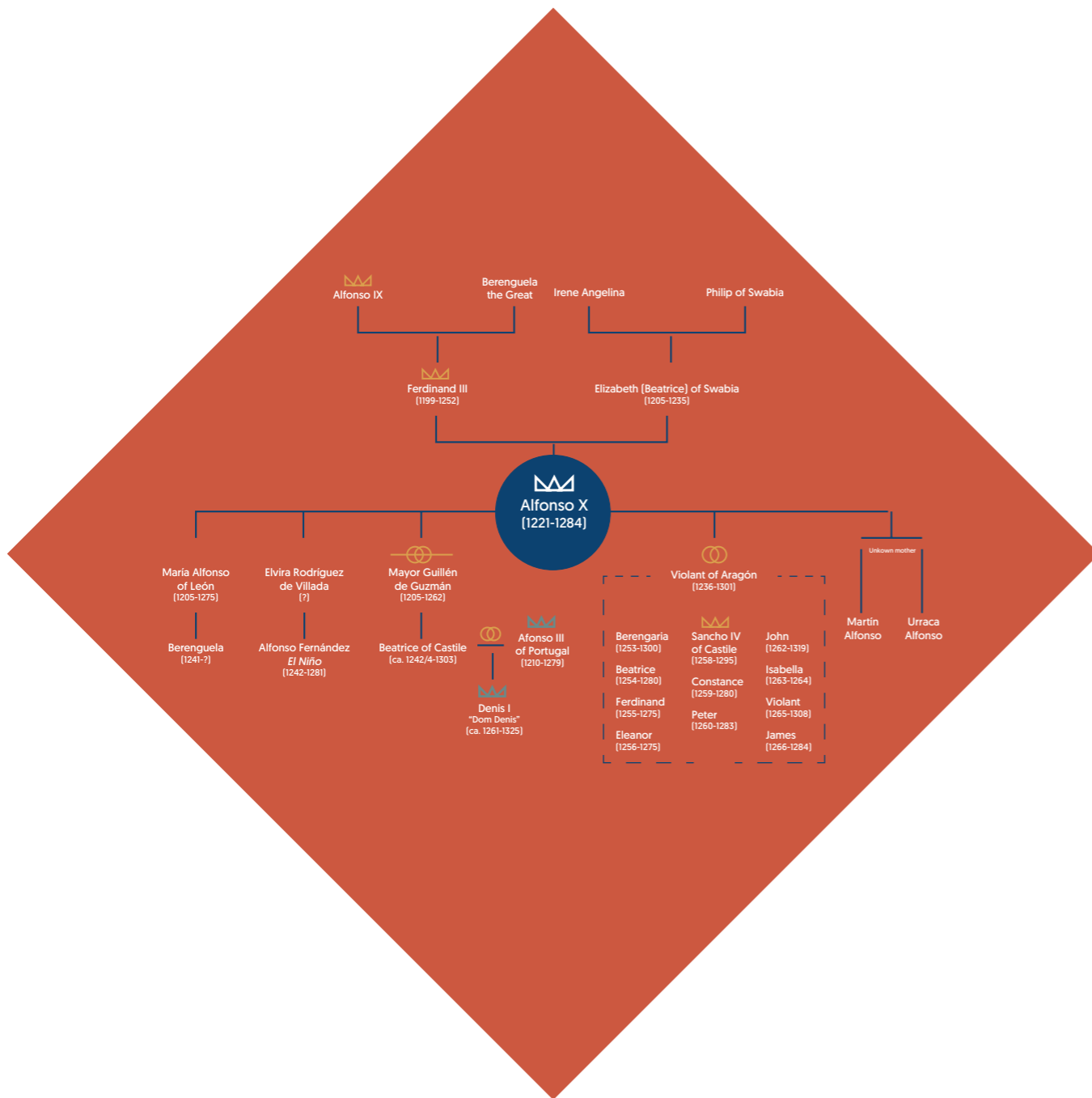


Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 157v) | 13th c.

The image of the monarch today is positive, not only because of his intellectual, cultural and scientific achievements, but also—in the Spanish nationalist political field—because of the contemporary projection of his monarchical-nationalist political ideology. Alfonso was the first to formulate a united Iberian territory to the detriment of the other peninsular kingdoms, the privileges of the nobility and traditional laws. His efforts towards legal unification were a way of concentrating power, thus undermining the authority of the nobles and traditional jurisdictions. Alfonso's political project—perhaps innovative and modern in his time though referred to in modern times as “theological feudalism”—linked the monarch's authority to divine will, relegating the aristocracy, religious power and local councils.

After his death, for several centuries he was considered more intellectual than political, and it was not until the 17th century that the Marquis of Mondejar (1628-1708) extolled the politics of his reign in the *Memorias históricas del Rei D. Alonso el Sabio i observaciones a su Chronica* (Historical memoirs of King Alfonso the Wise and observations on his chronicle). At the beginning of the 20th century, Antonio Ballesteros Beretta praised the figure of the monarch, who would later be hailed as the paradigm of modern Spain.

A legend says that when Beatrice of Swabia was a child, an Egyptian gypsy woman predicted she would marry a holy prince of many virtues, and that she would give birth to an unhappy infant who, at the end of his life, would be deposed of his kingdom



GENEALOGY AND CONQUESTS

Son of Ferdinand III (1217-1252) and Beatrice of Swabia (1205-1235), Alfonso X inherited the right to claim the imperial crown from his mother, to which he dedicated great political and diplomatic efforts and sums of money, with no success. Ferdinand III, in addition to achieving the reunification of Castile and León, was a *conquistador* monarch with campaigns in al-Andalus and the reconquests of Córdoba and Seville. Alfonso, on the death of his father, also fought against the Muslims, occupied Jerez (1253) and Cádiz (c.1262), and in 1264 had to fight the revolt of the Mudejares in the Guadalquivir basin. As for his father, Ferdinand III, it is his holiness that stands out in mediaeval texts, in contrast to the sins and errors of Alfonso X and his son Sancho. Alfonso's desire to connect his monarchy to divine will in the legislative texts seems to be a response to the critical sectors of his time.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. I, 61v) | 13th c.

THE MONARCH'S CHILDHOOD

Urraca Pérez was entrusted with raising Alfonso as his wet nurse ("nutrici domni Alfonsi, primogeniti mei", Partida III). Later, his education was entrusted to García Fernández de Villamayor, royal high steward to Queen Berenguela, and married in a second marriage to Mayor Arias of the Limia family, who owned different properties in Galician lands (Maceda and Allariz) and with whom the boy prince Alfonso could have spent part of his childhood and become familiar with the Galician language.

... los fijos de los Reyes deuen auer átales amas que ayan leche assaz e sean bien acostumbradas e sanas e fermosas, e de buen linaje e de buenas costumbres, e señaladamente, que non sean muy sañudas.

Alfonso X, *Siete Partidas*, Partida II (law 3, tit. VII)

Mas por que se non podien entender sin estas tres primeras que auemos dichas, pusieron los sabios a estas tres primero que aquellas quatro, se ayuntaron la razón e la sapiengia en uno, et es la razan el triuio e la sapiencia el quadruuio, et deste ayuntamiento diz que salio obra que se non puede desfazer nin perder numqua et que a siempre mester la razón a la sapiengia et la sapiengia a la razón, fascus el triuio al quadruuio e el quadruuio al triuio; et parece que muy mester es que el sabio, pora parescer e ser sabio, que sea muy bien razonado, e el bien razonado mester a otrossi de seer sabio, e que parezca que pone su razón con sapiengia et en aquello que el triuio a de fazer en la razón: la primera de todas las mercuriales ministras, que es la gramatica, faze el gimiento de toda razón, et esto es cuemo qui faze casa, como oyredes adelante por las razones destas otras sus hermanas, la diatetica alga las paredes en la razón, la rectorica pinta e affremosa toda la obra e pone le de suso muyfremosotecho pintado a estrellas.

Alfonso X, *General Estoria* (G.E.I, VII, 19)

THE INFANTE'S EDUCATION

The Wise King's cultural plans would have required an education based both on the knowledge of his own history, territory and legal traditions, as well as a broader education based on mediaeval clerical (religious and pagan) texts and classical tradition. The monarch demonstrated his literary and musical education well by composing poetry and songs himself. His interest in translating works from different languages also very much attests to his curiosity and intelligence. The works he composed as well as those he promoted are a reflection of mediaeval Romanesque linguistic pluralism (Latin, Hebrew, Arabic and Romance languages like Occitan, Old French and Galician itself).

Special attention should be paid to the monarch's interest in the seven liberal arts, the basis for education in the Middle Ages: the *trivium* (grammar, dialectics and rhetoric) and the *quadrivium* (arithmetic, geometry, astronomy and music).

Castigos de Sancho IV | *A speculum principis* (mirror for princes) partly attributed to Alfonso X's son (BNE, fol. 2r) | 13th c.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 61v) | 13th c.

ALFONSO X, HIS FEMALE ENVIRONMENT, CHILDREN AND SUCCESSION

King Alfonso had several children from different relationships. His aunt María Alfonso of León (the illegitimate daughter of Alfonso IX of León and sister of Ferdinand III, the father of Alfonso X) gave birth to Berenguela Alfonso in 1240 when she was 35 years old and Alfonso 19. Mayor Guillén de Guzmán, who was from one of the families of rich men in the court of Ferdinand III, then gave birth to Beatrice of Castile in 1242, when Mayor was 37 years old and Alfonso 21. Beatrice of Castile was to become queen consort of the King of Portugal, Alfonso III, and mother of the famous king and troubadour Denis of Portugal. With Elvira Rodríguez de Villada in 1243 he had a son, Alfonso Fernández, "el Niño". In 1249 Alfonso, aged 28 and a few years before being proclaimed king, married Violant of Aragon, who was only 13 years old. After a period of uncertainty about his wife's fertility (to the point where he considered repudiating her and marrying Christina of Norway, the daughter of King Haakon IV of Norway), Berenguela was born in 1253. Once Violant's fecundity had been demonstrated, the Norwegian princess was given in marriage to the Infante Philip of Castile, Alfonso's brother. The Wise King had eleven children with Violant, though the first-born, Ferdinand de la Cerda, died before he could inherit the crown. This led to a family schism involving the second son, Sancho, who would inherit the throne upon the death of Alfonso, and the wife of the Wise King, Violant, who wanted Ferdinand's children, the Infantes de la Cerda, to inherit the Castilian-Leonese crown.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. I, 5r) | 13th c.

... oír cantares e sonas de instrumentos, e jugar axedrez o tablas e otros juegos semejantes destes. E esso mismo dezimos de las storias, e de los romanzes, e de los otros libros que fablan de aquellas cosas, de que los omes reciben alegría e placer.

Alfonso X, *Siete Partidas*, Partida II (law 21, tit. IV)

THE PALACE AND THE COURT

Alfonso attempted a far-reaching restructuring of the court by means of a generational change, appointing companions from his youth to positions at the chancellery and the court. To do so, he set up new positions with people close to him who had his complete trust. The monarch wanted to dignify the court, and to do so he wrote *El Libro del acedrex, dados e tablas* (*The book of chess, dice and board games*) in which games are a symbol of nobility and social prestige, acting as a link between Eastern and Western recreational culture. The difference between the palace and the court lay in the recreational family atmosphere of the former, compared to the political and administrative nature of the court. With his successor, King Sancho IV, the chancellery returned to the traditional bureaucracy.

... do es el Rey, e sus vasallos, e sus oficiales con él, que le han de aconsejar cotidianamente, e de servir, e de los omes del reyno, que se llegan y', o por honra dél, o por alcanzar derecho, o por fazerlo, o por recabdar las otras cosas que han de ver con él; mientras que Palacio es dicho cualquier lugar, do, el Rey, se yunta paladinamente para fablar con los omes.

Alfonso X, *Siete Partidas*, Partida II (laws 27 and 29, tit. XI)

THE LEARNED COURT: INTELLECTUALS, SCIENTISTS AND TROUBADOURS

Troubadours who composed in the Occitan language and who had personal and literary contact with the monarch:

Bonifaci Calvo
Bernat de Rovenac
Guilhem de Montanhagol
Arnaut Catalan
Bertran d'Alamanon
Paulet de Marselha
N'At de Mons de Tolosa
Folquet de Lunel
Guiraut Riquier
Cerverí de Girona
...

Galician, Portuguese and Castilian troubadours and minstrels:

Johan Garcia de Guilhade	Afonso Gomez de Sarria
Pero Gomez Barroso	Pedr'Amigo de Sevilha
Gil Perez Conde	Johan Airas
Gonçal'Eanes do Vinhal	Afonso Fernandez Cebolhilha
Pero da Ponte	Pero Goterrez
Fernán Yañez de Batisela	Johan Garcia
Men Rodríguez Tenorio	Fernan Velho
Fernán Suarez	Pero Garcia Burgalês
Johan de Aboim	Johan Vasquiz de Talaveira
Dom Denis	Garcia Perez
João Bolseiro	Martin Moxa
Bernal de Bonaval	...

From Italy, there was unquestionably the presence of the writer and intellectual Brunetto Latini, who visited the Alfonsine court as a member of the embassy that the Florentines sent to Alfonso X requesting the monarch's help in the conflict with the Ghibellines.

Esso Comune saggio
m' fece suo messaggio
all'alto re di Spagna,
ch'or è re de la Magna
e la corona atende,
se Dio no l'il contende...
E io presi campagna
e andai in Ispagna
e feci l'ambasciata
che mi fue ordinata;
e poi senza soggiorno
ripresi mio ritorno,
tanto che nel paese
di terra navarrese,
venendo per la calle
del pian di Runcisvalle,
incontrai uno scolaio
su 'n un muletto vaio,
che venia da Bologna,...
Io lo pur dimandai
novelle di Toscana
in dolce lingua e piana;
ed e' cortesemente
mi disse immantenente
che guelfi di Firenze
per mala provedenza
e per forza di guerra
eran fuor de la terra,
e 'l dannaggio era forte
di pregioni e di morte.

Brunetto Latini, *Il Tesoretto*,
123-128, 135-147, 152-162



Coin of Alfonso X | 13th c.
Santiago de Compostela Cathedral Museum (A Coruña)

A REIGN IN A TIME OF CRISIS

In 1252, Alfonso X came to power at full maturity at 31 years of age upon the death of his father, Ferdinand III. After the military campaigns by Ferdinand and his nobles, the kingdom was suffering from a deep political and economic crisis, which led Alfonso to take steps that the nobility considered abusive since they were detrimental to their power and wealth. The demographic changes brought about on repopulating the conquered territories were an added problem to the economic exhaustion of the kingdom and its population.

THE REBELLION OF THE NOBILITY

There were various reasons behind the nobles' rebellion. Chronicles after Alfonso's reign point to his arrogance, authoritarianism and ambition that put his personal interests (*el fecho del Imperio*) before those of the territory and its inhabitants. However, it was a series of events that triggered the rebellion: the death of Alfonso's brother the Infante Frederick, by order of Alfonso himself, as well as other nobles' deaths, which caused some nobles to flee the Kingdom of Castile fearing for their lives and safety. There was also the break-up of the nobles' legal regime, the dispute with the Compostela Council or *Cabildo*, the tax measures (the *moneda forera* currency), the extraordinary economic requests and the rise in fiscal pressure.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. I, 52v) | 13th c.

THE ROYAL WILL OF ALFONSO X

Alfonso X's last will and testament, officially published on 8 November 1283, is a political testament. In it, the monarch reflects on the vicissitudes of his reign and its political crisis. The king decreed that his body be buried in the Church of Santa María la Real in Murcia or in Seville, except for his heart, which should be buried on Mount Calvary in the Holy Land.

The *Cantigas de Santa María* were to be placed in the same church where the monarch was buried, so that these songs would be sung at the Santa María festivities.

However, not all of this was carried out: his body was buried in Seville, his heart was transferred to Murcia, and the works were preserved outside the monarch's tomb.

Et dixol mas: 'fijo, rico fincas de tierra et de muchos buenos vasallos, mas que rey en la cristiandat ssea; punna en fazer bien et ser bueno, ca bien as con que'. Et dixol mas: 'Ssenhor te dexo de toda la tierra de la mar aca, que los moros del rey Rodrigo de Espanna ganado ouieron; et en tu sennorio finca toda: la vna conquerida, la otra tributada. Sy la en este estado en que te la yo dexo la sopieres guardar, eres tan buen rey como yo; et sy ganares por ti mas, eres mejor que yo; et si desto menguas, non eres tan bueno commo yo'.

Alfonso X, *Primera Crónica General (PCG)*, II, chap. 1132



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 35v) | 13th c.

END OF THE REIGN AND SUCCESSION

King Alfonso's first-born son, Ferdinand de la Cerda, had died in 1275, and the monarch then unsuccessfully tried to pass his crown on to his first-born's eldest son, against the claims of his second son, Sancho. Between April 1282 and early May 1284, a sector of the nobility headed by Sancho rebelled against the monarch, leading to a veritable *coup d'état* and imposing Sancho as the successor to the throne. This rebellion and the monarch's inability to control the succession to the throne led to a confrontation with his wife, Queen Violant of Aragon, who would flee to the Catalan-Aragonese court seeking protection from Peter III the Great, as well as from the French crown, at the request of Blanche of France, the widow of the Infante Ferdinand de la Cerda. The removal of Alfonso X from royal functions also meant an interruption in the power to administer justice, the loss of power over fortresses, towns and cities, and the loss of income from the kingdoms of León and Castile. The Wise King died in 1284 following pitiful, ill-fated isolation in Seville. Sancho IV was crowned in Toledo that same year.

Nos don Alfonso, fffijo del muy noble e bienaventurado rrey don Ffernando e de la muy noble rreyna donna Beatrís, e ssenhor heredero, primeramente por la merçet de Dios, e después por derecho linaie, de que heredamos los rregnos de Castiella, de Toledo, de León, de Gallizia, de Seuilla, de Córdoua, de Murçia, de Jahén, e de Badaioz, e del Algarbe.

Alfonso X, *Setenario*, law I, p. 7



Cantigas de Santa María (Códice Rico, RBME, tit. 1, 118r) | 13th c.

REX DEI GRATIA

(King by the grace of God)

Ars epistolaris ornatos
Gaufridus Anglicus

Mediaeval Galician text

*A divina fuit dispositione provisum
arquetipisque figuratum a seculis
quod invictissimus Rex castele
diceretur Alfonsus, ut ipse res
nomine presignata vocalibus suis
nominis concordaret dum ab "A"
triangula littera fidem trigonam
personalis ternarii designante
decurritur in "O" divine esencie
principio atque fine carentis fidei
sphericam unitatem hac in "U"
clausa inferius et aperta superius
nomen premisum concludere illius
regis magnifici qui in solum Deum
dirigit aciem mentis totam.*

Translation into Spanish

Por disposición divina se dispuso y se representó desde los primeros tiempos que el rey de Castilla más invencible se llamase Alfonso, ya que esto mismo hacía concordar lo designado en su nombre con las vocales de su nombre, por cuanto de la «A», letra triangular que designa la fe triangular de la personalidad ternaria, va a parar a la «O», unidad esférica de la fe que carece del principio y del fin de la esencia divina; de esta <se pasa> a la «U», cerrada en su parte inferior y abierta en la superior, para acabar el nombre mencionado previamente de aquel rey magnífico que dirige solo a Dios la agudeza de su mente.



AUDIO

Gaufridus Anglicus
Ars epistolaris ornatos [1:37]
Recitation: Valeria Bertolucci,
University of Pisa [Italy]

*Deue el Pueblo loar, e querer oyr el bien que del Rey dixerén,
e trabajarse de lo acrescentar, lo mas que ellos pudieren.*

Alfonso X, *Siete Partidas*, Partida II (law 2, tit. XIII)



Cantigas de Santa María (Códice Rico, RBME, tit. I, 118r) | 13th c.

SELF-REPRESENTATION AND LEGITIMISATION

The Wise King used all the tools in his hand to forge an image of power, often above the Church, and as an intermediary between the people and God. In the texts from the legal works and in the miniatures where he is represented (*Cantigas de Santa María* and others), the figure of the monarch is amplified and emphasised compared to the others, occupying a central role, and his magnitude often stands out above the characters from among the people and the Church, even being equated with the Virgin. In the prologue to the *Cantigas de Santa María*, the monarch extols his own virtues, presenting himself as a “Christian prince”. He always appears dressed in royal attire, with the symbols that identify him as King of Castile and

León, often with imperial attributes and even accompanied by *maceros* (ceremonial officials), who had not existed until then. With such depictions, the king intended to exalt his persona and legitimise his power. He also attempted to authenticate his lineage by preparing royal tombs and pantheons (moving King Pelayo to Covadonga; Saint Leocadia of Toledo from Wamba; and transferring the bodies of Alfonso VIII and Eleanor of Aquitaine, the Queen Consort of Castile), and erecting a gallery of regal portraits in the Alcázar of Segovia, as well as extolling a glorious Visigothic past to create an idea of the Castile and León crown’s supremacy over the other Hispanic monarchies, in what has been described as “Castilian-Leonese imperialism”.

LAW AS A POLITICAL TOOL

The monarch’s interest in applying Roman Law in his legislative work was intended to concentrate power in the hands of the monarchy to the detriment of the nobility, the councils, the guilds and the bourgeoisie, although the king found some allies among the latter against the nobles. It was, in short, a projection of power within a monarchist ideology of absolutism. The monarch’s intentions can possibly be interpreted as seeking an end to the legislative disparity between different legal traditions, taking Roman Law as the model to follow. This legislative tool was used beyond the borders of Castile and León, and sound proof of this can be found in the copies existing in Portuguese and Catalan, which then circulated around Europe, even reaching the Americas.



Signo rodado of Alfonso X the Wise (fol. 71v)

POLITICAL INTERNATIONALISATION

A good example of Alfonso X’s influence on international politics can be seen in those attending the wedding of his first-born son, Ferdinand de la Cerda, to Blanche of France, daughter of the King of France, Saint Louis. The wedding was attended by King James I of Catalonia and Aragon, the Moorish King of Granada, Prince Edward of England, the Empress of Constantinople, the heir of France and brother of the bride, Sancho the Infante of Aragon (brother of Queen Violant and the Archbishop of Toledo), the Marquis of Montferrato and son-in-law of the King, and the entire royal family of Castile and Aragon.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 203v) | 13th c.

POLITICAL PROJECT: THE FECHO DEL IMPERIO

King Alfonso held up the Staufen lineage by the maternal line (Beatrice of Swabia) for his claim to be elected Emperor, backed by the Republic of Pisa. However, relations between Pope Innocent IV and the Staufens were hostile because of the power they wielded in Sicily and their conflicting interests with the papacy. On 18 March 1256 in the Alcázar fortress of Soria, Bandino Lancia, a syndic (legal aide) and representative of the Comune of the Republic of Pisa, proclaimed Alfonso X “King of Romans and Emperor of the Roman Empire” in the hope that this proclamation as an elected candidate, together with the proclamation of Richard of Cornwall, would be ratified by the pope. However, neither of them attained the imperial crown. Ricardo died in 1272, while Pope Gregory X opposed the Castilian monarch’s candidacy, naming Rudolf of Habsburg as Emperor. With his imperial pretensions, the Wise King attempted to expand his influence and the crown’s territory, above all in North Africa, calling on the pope to proclaim the expedition to be a “crusade”. At the same time, given the impossibility of attaining the imperial throne, Alfonso attempted to proclaim himself “Emperor of the Hispanic lands”, adopting imperial motifs and symbols representing his persona in pictures in codices and manuscripts, as well as on coins minted during his reign.

THE ECONOMY DURING THE REIGN

The Wise King fostered trade by granting fairs to cities and towns in his kingdom, while setting up a customs and tax system to increase tax collection, and in 1273 he legally recognised the “Honoured Council of the *Mesta* of Shepherds” associated with transhumant livestock farming. He encouraged the repopulation of lands conquered from the Muslims, causing a shift in population that would lead to a problem of depopulation in the areas the repopulators left behind. The continual demands for money from the nobility to support his candidacy as Emperor, his war campaigns and his cultural work decimated the kingdom’s economy, above all that of the nobility. As a result of this and the attempt to take away the crown’s decisions and tax collection from the nobility, the aristocracy rebelled on several occasions, led by his second son Sancho, who would end up being named king while Alfonso X would be removed by the courts. The Wise King’s inclusion of the “legitimate” (forced inheritance on the heir) in the jurisdiction over testaments in Partida VI has also been interpreted as a destabilising factor against the nobility.



RELIGION

Alfonso X used religion as a political tool, confronting the religious authorities, and specifically the City Council of Compostela (*Cabildo*). Factors such as the pilgrimage, the fight against Muslims, his family’s ancestry and the miracles it purportedly experienced were used to emphasise his religious exemplarity. An attempt was made to sacralise the monarchy in what has been called “theological feudalism.”

Chalice of O Cebreiro | 13th c.
Sanctuary of Santa María a Real do Cebreiro
Pedrafitá do Cebreiro (Lugo)



Fuero juzgo (BNE, fol. 2v) | 13th c.

Complidas dezimos que deven seer las leyes, e muy cuydadas e muy catadas por que sean derechas e provechosas comunalmientre a todos, e deven seer llanas e paladinas por que todo omne las pueda entender e aprovecharse d'ellas a su derecho, e deven seer sin escatima e sin punto por que non pueda venir sobr'ellas disputación ni contienda.

Alfonso X, *Siete Partidas*, Partida I, f. 1v

LEGISLATION

One of the most important aspects of his reign was his legislative work, inextricably linked to the introduction of Roman Law in Castile and León. Under his supervision, a formidable corpus of doctrinal and normative (codified and jurisprudence) legal texts was drawn up. His most significant works in this area were the *Fuero Real* (Royal Jurisdiction), the *Speculum* and the *Siete Partidas* (Seven Parts).

The *Siete Partidas* is a legislative encyclopaedic compendium of different languages and traditions. Power was concentrated exclusively in the monarch, and his work was considered the only legislative code to be duly obeyed; the judges' purpose being only to apply it. The aim of this legal work was as a plan to centralise the legal system and unify Castilian legislation, but it did not come to be applied in the monarch's lifetime.

The *Setenario* (unfinished) is an encyclopaedic work on astronomy, literature, and legal matters. In it, the monarch was reformulating the legal approach for the *Partidas*. It is the work at the end of the monarch's life, whose purpose was to lend structure by means of numerical organisation, as in the *Cantigas de Santa María*.

In the *Primera Partida* (First Part), the monarch claimed that his power came from God, thus attempting to legitimise his power and his laws (*Rex Dei gratia*).

In Galicia, he issued a number of municipal charters (municipal law) intended to create new towns, including Santa Marta de Ortigueira, Pontedeume and Monterrei.



Cantigas de Santa María (Códice Rico, RBME, tit. I, 240r) | 13th c.

THE WAR CAMPAIGNS

Before being proclaimed king, Alfonso took part in the Andalusian military campaign and in the Battle of Jerez (1231), then later in the conquest of the kingdoms of Murcia and Seville. In 1246, civil war broke out in Portugal due to a dispute for the throne between Sancho II and Afonso of Bolougne. Alfonso took part in the war, protecting Sancho II under the condition of obtaining the Algarve in exchange. Defeated, Sancho II fled and took refuge in Toledo, where he was to die two years later. For seven years, Alfonso kept up a confrontation over the Algarve, which ended in 1253 with an agreement with the King of Portugal, granting his illegitimate daughter, Beatrice, in marriage and in exchange for the Algarve in usufruct.

Upon the death of his father, he fought against the Muslims, occupying Jerez (1253) and Cádiz (c. 1262), and in 1264 he had to fight against the Mudejar revolt in the Guadalquivir basin. He founded the Order of Santa María in 1272 with the aim of protecting the coasts from pirates and bolstering his war campaign against the Muslims of North Africa. However, this fleet was devastated in 1279, leading to the disappearance of the order.

One of his military projects, inherited from Ferdinand III, was the crusade against the Muslims of North Africa (1260) for strategic reasons and the security of the peninsula. King Alfonso's troops attacked and sacked Salé, present-day Rabat, but withdrew without being able to secure their dominance over North Africa.

The Wise King having breached the pacts with the King of Granada Muhammad II, in 1275 the latter took advantage of the interview of the former with Pope Gregory X in Beaucaire and turned to the Marinids, and their emir, Abu Yusuf Yaqub, disembarked on the peninsula for an offensive understood to be a "Holy War." In February 1279, Alfonso led the siege of Algeciras but had to withdraw. Then in 1281 he successfully fought against the Kingdom of Granada. A few days after taking part in the Vega de Granada campaign, his illegitimate son, "El Niño" Alfonso Fernández, died.



Spain/Galicia/Alfonso X timeline

POLITICS AND CULTURE: A COMMON AIM

The importance of Alfonso X from a mediaeval perspective lay in his cultural, literary, historiographical and legal side. As regards the latter aspect, and simultaneously with the introduction of Roman Law in Castile and León, his task as legislator was novel, original and fruitful. His work as the author of a royal historical narrative stands out, and he is considered to be the creator of a “historiographic model” who connected his cultural plans to his political ones, personally interpreting and conveying the historic narrative to the people, and thereby relegating the role of historians.

Acucioso debe el rey seer en aprender los saberes, ca por ellos entenderá las cosas de raiz; et sabra mejor obrar en ellas, et otrosi por saber leer sabrá mejor guardar sus paridades et seer señor dellas, lo que de otra guisa non podrie tan bien facer, ca por la mengua de non saber estas cosas haberie por fuerza de meter otro consigo que lo sopiese, et poderle hie avenir lo que dixo el rey Salomón, que el que mete su poridat en poder de otro fácese su siervo, et quien la sabe guardar es señor de su corazon; lo que conviene mucho al rey.

Alfonso X, *Siete Partidas*, Partida II (law 16, tit. V)

Códice misceláneo astrológico (BNE, fol. 47r) | 13th c.

CULTURAL PROJECT AND MULTILINGUALISM

The Wise King’s vision in the cultural sphere is one of “universality”. A good example of this is given by the translation projects in different languages, his scientific leaning and his historiographical conception. The cultural references and textual sources cover the entire range of mediaeval European culture: classical tradition (Latin and Greek), Arabic and Jewish texts, as well as mediaeval religious culture. On top of this, there was the royal project’s political connection with all areas of culture. Indeed, we can speak of his “use” of the cultural project for political objectives, combining various ideological systems in search of the same goal: to consolidate and justify a political project revolving around the monarch in person. All of this ended up creating a new linguistic identity (the promotion of the Castilian (Spanish) language) in a multilingual environment: Galician, Occitan, Latin, Arabic, Greek, Italian, Catalan, French, etc.

THE ALFONSINE SCRIPTORIUM



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. I, 83r) | 13th c.

THE GALICIAN LANGUAGE

The monarch adopted the Galician language as an instrument for international, literary, cultural and political communication, just as the Occitan, Catalan and Italian troubadours had previously done. The choice of Galician was a response to the European cultural reality of the Middle Ages, which acknowledged it as an international, poetic and intellectual language. In his lyrical work, the Wise King used the Galician language as one of European prestige, with an aim that can be seen particularly in his Marian work: to obtain international and papal support for his political plan to be elected Emperor of the Holy Empire, his project known as *fecho del Imperio*.

THE CASTILIAN LANGUAGE

In the linguistic and legal fields, he wrote his works in the Castilian language (Spanish), even taking the language to the chancery.

El fue el primero de los reyes de España que mandó que las cartas de ventas y contratos y instrumentos, todos se celebrasen en lengua española, con deseo que aquella lengua que era grosera, se puliese y enriqueciese: con el mismo intento hizo que los sagrados libros de la Biblia se tradujesen en lengua castellana.

P. Mariana, *Historia general de España*, book XIV, chap. VI

MEDIAEVAL GALICIAN LITERATURE AND ALFONSO X

IDEOLOGY, IDENTITY AND LITERATURE

Like Charlemagne before him, Alfonso did significant work on identity, both in creating and promoting literature, and as an ideologist and legislator. In his work, neo-Latin languages and their heritage were used for political and ideological interests. An example of this ideological manoeuvring in literature can be found in the controversy he faced with the troubadour Pero da Ponte because of his traditional Galician style, comparing him with Bernardo de Bonaval. We find the same attitude in his eschatological debate with the troubadour Arnaut Catalan in which both ridicule one of the most famous works in troubadour lyricism, *Can vei la lauzeta mover*, by Bernart de Ventadorn, and in ridiculing troubadouresque “courtly love.”

Descort de Raimbaut de Vaqueiras

Original text

I
Eras quan vey verdeyar
pratz e vergiers e boscatges
vuelh un descort comensar
d'amor, per qu'ieu vauc aratges.

...

II
Io son quel que ben non aggio
ni jamaí non l'averò
ni per abril ni per maggio
si per ma donna non l'o.

...

V
Mas tan temo vostro preito
tod'eu son escarmentado.
Per vos ei pen'e maltreito
e meu corpo lazerado.

Translation into Spanish

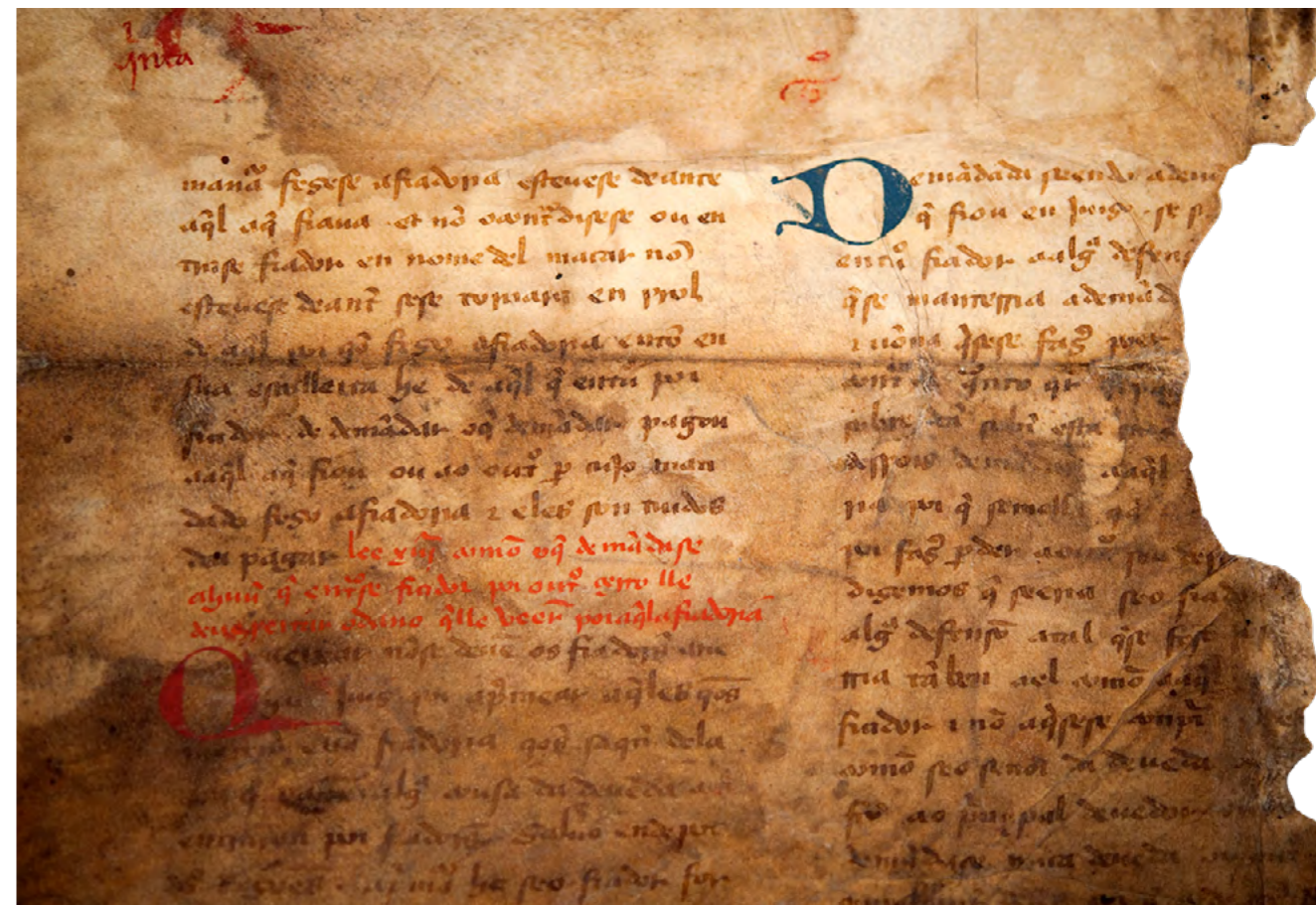
I
Ahora cando veo reverdecer
prados, vergeles y bosques,
quiero empezar un descort
de amor, por el que ando errabundo.

...

II
Yo soy ese que no tien bien
ni lo he de tener jamás,
ni por abril ni por mayo,
se no lo tengo de mi dama.

...

V
Mas tanto temo la disputa con vos,
que estoy todo escarmentado.
Por vos tengo pena y tormento
y mi cuerpo lacerado.



Siete Partidas (detail) | 13th c.
Museum of Pontevedra (Pontevedra)

Latin, a koine

Mensageros del rey o otros homes van algunas veces a otras partes fuera de sus regnos, et han rneester cartas de como vayan guiados: destas deben seer fechas en latin porque las entiendan los homes de las otras tierras.

Alfonso X, *Siete Partidas*, Partida III
(law 25, tit. XVIII)



THE GALICIAN LYRIC HERITAGE OF ALFONSO X

Onde este nostro sennor sobredicho [Afonso], qui tantos et diuersos dichos de sabios uiera, leyendo que dos cosas son en el mundo que mientre son escondidas non prestan nada et es la una seso encerrado que non se amostra, et la otra thesoro escondido en tierra, el semeiando a Salamon en buscar et espaladinar los saberes, doliendo se de la perdida et la mengua que auian los ladinos en las sciencias de las significationes sobredichas [influencia de los cuerpos celestiales sobre los cuerpos terrenos], fallo el Libro de las Cruzes que fizieron los sabios antigos...

Alfonso X, *Libro de las cruces*, prologue

THE AUTHOR KING

In addition to the 420 compositions in the *Cantigas de Santa María*, in Galician language he was the “author” of 38 poems (26 attributed to the monarch, three to co-authorship and nine attributed to Alfonso de León, probably the Wise King himself), with poetry falling within the convivial, party-like genre of the *cantigas de escarnio e maldizer* (*cantigas* of scorn and cursing).

THE MONARCH AND THE CANTIGAS DE SANTA MARÍA: DEVOTION AT THE SERVICE OF POLITICS

This lyrical repertoire (poetry and music), intended to extol the Virgin and report on her miracles, has reached our times in the form of three manuscripts from the last third of the 13th century (420 *cantigas*, of which 417 have music).

The exceptional nature of the Alfonsine Marian work lies in the high degree of intellectuality and erudition found together in its texts and melodies. There are numerous studies that have demonstrated the processes of intertextuality, intermelodicity, literary tradition and liturgy, as well as efficient musical composition work. The monarch created a political projection for the Marian devotional element, in which he attempted through his depiction in the manuscript’s miniatures to extol his persona by becoming the intermediary between God, the Virgin and the people. It was a strategy to diminish the religious establishment of his time. This manipulation and shift in attribution of the miracles (from Santiago (James) the Apostle to the Virgin) signified another political manoeuvre against the Compostela City Council (*Cabildo*) and also against the pilgrimage to Santiago de Compostela.

E daquest’un miragre mui feroso direi que fez Santa Maria, per com’ escrit’ achei en un livr’, e d’ontr’ outros trasladar-o mandei e un cantar en fige segund’ esta razón.

Alfonso X, *Cantigas de Santa María* (CSM 284)

... e per meu trobar quer eu mostrar os miragres que ela fez

Alfonso X, *Cantigas de Santa María*, prologue B, vv. 22-23

Translation into Spanish

... y por mi «trovar» quiero yo mostrar los milagros que ella hizo

THE MANUSCRIPTS OF THE CANTIGAS DE SANTA MARÍA

(Cf. Jesús Montoya [1988]: *Alfonso X el Sabio: Cantigas*, Madrid, Cátedra)

Códice de Toledo or "To", Ms. 10.069, National Library of Spain (BNE). From the Cathedral of Toledo. Without musical notation. Possible copy of an earlier manuscript and manufactured between 1270 and 1274. 160 parchment sheets in two columns. It contains the following sections: Prologue, 100 *cantigas*, "La Pitiçon", five *cantigas* on the annual Fiestas for the Virgin, five on the Fiestas for Jesus Christ, and sixteen *cantigas* including a *maya* (*cantiga* no. 406 of codex E). There are no miniatures.

Códice Rico or "T" (RBME, T.I.1), Royal Library of El Escorial. This has 193 *cantigas* with musical notation. Created between 1274 and 1277. It contains 256 parchment pages in two columns and 1,262 miniatures on 210 sheets. A miniature, illustrated specimen of great importance in terms of knowledge of mediaeval daily life. (13th century.) Without musical notation.

Códice de los músicos or codex "E" (RBME, ms. B.I.2), Royal Library of El Escorial. Manuscript of 361 pages of parchment in two columns. Created between 1277 and 1282. Without musical notation. It contains the following sections: Prologue of the *cantigas* of the five fiestas for Saint Mary (*cantiga* 410), followed by 12 *cantigas*; then there is the Introduction (A), the prologue, 400

cantigas, the "Pitiçon" and another *cantiga* of supplication. The most complete one musically. Every ten *cantigas* it has a miniature with musical instruments, in total 40 miniatures representing musicians and their instruments.

Códice de Florencia or "Flo" (BNCF, B. R. 20). National Library of Florence. 13th century. 113 *cantigas*. Incomplete without musical notation. Incomplete in terms of melodies and miniatures. 131 sheets of parchment in two columns.

Cancionero de Santa María de El Puerto (CSMP). 24 *cantigas*. Created between 1260 and 1283. Without musical notation.

THE WISE KING'S PROFANE CANTIGAS

Conserved in the manuscripts copied in the 16th century by Colocci:

Colocci-Brancuti, National Library, Lisbon.

Cancioneiro Português da Biblioteca Vaticana (code 4803).

Cancionero de Ajuda, Library of the Royal Palace of Ajuda.



Omaier eu estas rovas non ei
com eu guerra pero p'ouam
a mostrar ena un pouco que sei
confiando en cantono o saber ue
ca per ele tenno que p'ouera
e mostrar to que quero algiar

O que quero e dizer loor
da virgen maria de nro senno
santa maria que est a mellos
conta q'el fez. e por aquest en
quero seer oi mais seu trobar
e rogo ue que me queira p' seu

Trobaroi e que q'ira meu trobar
recober. ca per el quer eu mostrar
dos miragres que ela fez. e ar
querrei me leuar de trobar testi
por ouma dona e euda cobrar
por esta quant enas oumas poi.

Ao amor desta senno e tal
que queno a semp p' manual
e poilo gaannava non lle faz
se non se e per sta gran ocaio
querrenco leuar ten e fas mal
ca per esto o porce per al non.

Por en dela non me q' en parer
ca sei de pran que se a te fur
que non poderei en seu te falir
tes auer. ca nunca y falir
quen lo soute con m'rae pon
ca tal rogo semp' ela ten oyu

Ome lle rogo se ela quiser
que lle praza to que ela disser
en mes cantans e fell apugir
que me te galardon com ela ra
aos que ama. e queno souber
por ela mais de grato trobara.

Aqui se acaba o prologo das
cantigas de santa maria.



Alfonso X
E per meu trobar [0:31]
Recitation: Hans Joseph Niederehe,
Trier University (Germany)

Alfonso X, *Cantigas de Santa María* (Códice Rico,
RBME, tit. I, 4v) | 13th c.



El rei faze un libro non porque el escriba con sus manos mas porque compone las razones d'el e las enmienda, e yegua e endereza e muestra la manera de cómo se deben fazer, dezi escribelas qui el manda, pero dezimos —por esta razon— que el rei faze el libro.

Alfonso X, *General Estoria I* (f. 216r)

Translation into Spanish

El rey hace un libro, no porque él lo escriba con sus manos, sino porque compone las razones de él y lo corrige, y ordena y endereza y muestra la manera de cómo se deben hacer; además las escribe quien manda él, pero decimos —por esta razón— que el rey hace el libro.

THE PROMOTION OF TRANSLATION

As regards the dissemination of Arabic, Greek and Hebrew works, it is worth noting his significant activity in the second period of the Toledo School of Translators (13th century) and his dedication in gathering all kinds of scientific texts in Hebrew and Arabic languages, as well as in the classical ones. Although in earlier times the original texts were translated into Latin, in the time of Alfonso X they were translated into Castilian (Spanish). The first text promoted by Alfonso that we are aware of was the *Lapidario*, written in 1243 when he was 22 years old, and which was completed and translated into Castilian (Spanish) in 1250. It is a treatise on the magical qualities of stones and on astrology.

... yo don Alfonso [...] fiz ende fazer este libro

Alfonso X, *General Estoria*, prologue



Text in Hebrew and translation into Spanish

כְּאִיל תַּעְרֹג עַל אֶפְיֵקֵי מַיִם
כִּן נַפְשִׁי תַעְרֹג אֲלֵיךָ אֱלֹהִים
(תהלים מב)

(Ke'ayyal ta'rog al afikei mayim ken nafshi ta'rog eleicha elohim)

Como el ciervo brama por las corrientes de agua. Así brama mi alma por ti, oh Dios.

Psalm XLII

מֵת אַב וּמֵת אֱלוּל וּמֵת חֲמִים
גַּם נַפְשִׁי תִשְׁרִי וּמֵת עִמָּם
(שמואל הנגיד)

(Met av umet elul umet chummam gam ne'esaf tishri umet immam)

Murió el mes Av, murió el mes Elul y morirá su calor.

También se unió el mes Tishrei y morirá con ellos.

Shmuel ha-Nagid

Text in Arabic and translation into Spanish

في ارض أندلس تلتذ نعماء

(Fī ardī Andalusin tultaḍḍu na'mā'u)

En la tierra de al-Andalus se disfrutaban todos los placeres.

Mediaeval Arabic poem, anonymous

الذين آمنوا لهم جنة عرضها السموات والأرض

(Al-ladhīna āmanū la-hum ḡannatun 'arḍu-hā al-samawātu wa-l-arḍu)

Para los que creen, habrá un paraíso tan extenso como los cielos y la tierra.

Text from the Quran



AUDIO

Hebrew text [0:48]

Recitation: Aviva Doron,
University of Haifa [Israel]

Arabic text [1:28]

Recitation: Georges Kanazi,
University of Haifa [Israel]



AUDIO

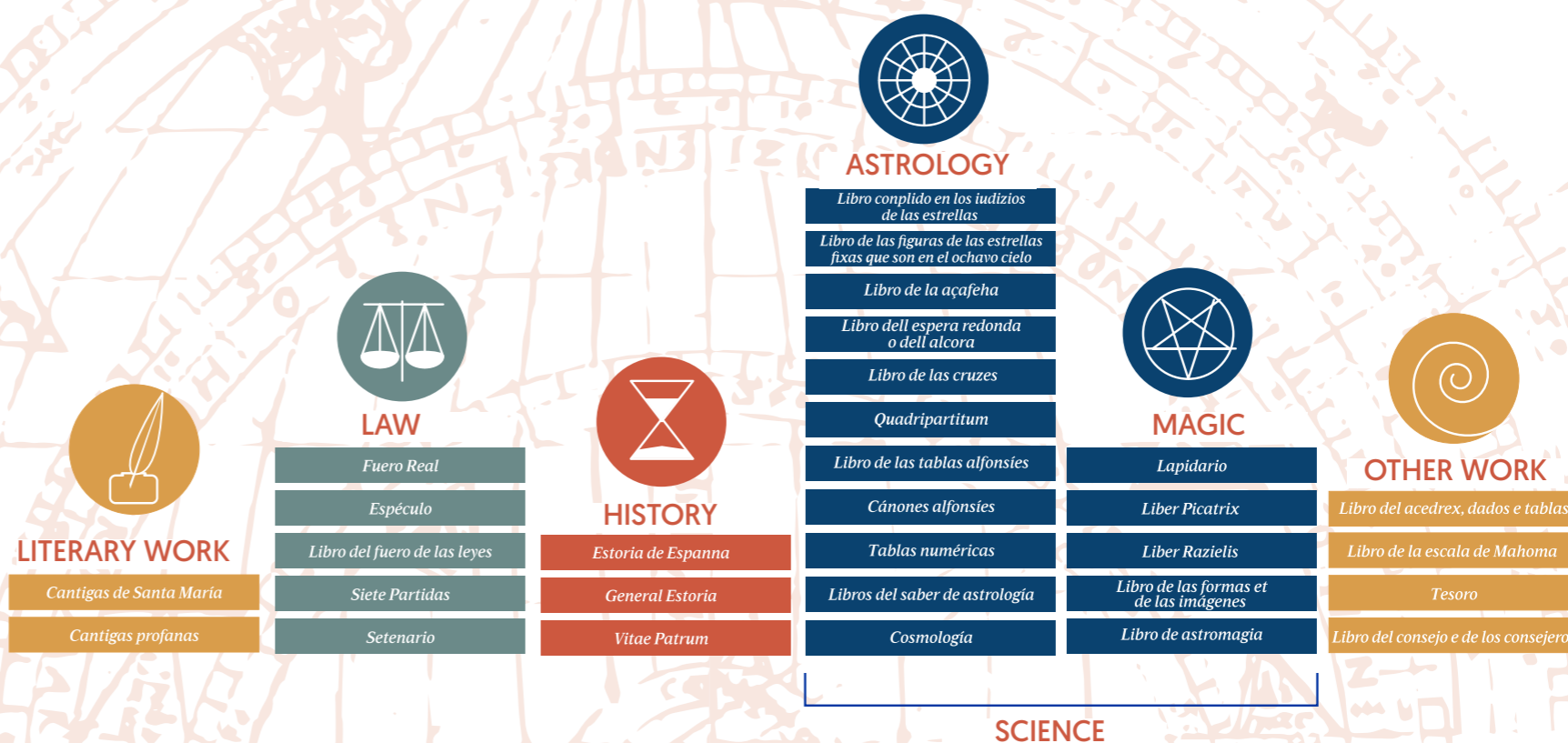
Alfonso X

El rei faze un libro [0:37]

Recitation: Carlos Alvar,
University of Geneva [Switzerland]

WORKS AND TRANSLATIONS OF THE ALFONSINE SCRIPTORIUM

(Cf. Inés Fernández-Ordóñez [2009]: *Alfonso X el Sabio en la historia del español*, Alicante, Biblioteca Virtual Miguel de Cervantes)



BOOKS TRANSLATED FROM ARABIC TO CASTILIAN (SPANISH)

The *Libro del saber de astrología* (fifteen Arabic treatises, 9th and 12th centuries)
 The *Alfonsine Tables*
 The *Book of canons* by Albateni (10th century)
 The *Libro conplido de los iudizios de las estrellas* by Abenrangel (11th century)
 The *Libro de las cruces* (*Book of Crosses*), by Ubayd Allah al-Istiji
 The *Lapidario*

Other texts:

The *Picatrix*, translated from Arabic to Latin
 The *Libro del acedrex, dados e tablas* (*Book of chess, dice and table games*) or *Libro de los juegos* (*Book of Games*)
Calila e Dimna, a collection of tales

LITERARY WORK

Cantigas de Santa María
Cantigas profanas

GAMES OF THE COURT

Libro del acedrex, dados y tablas

LAW

Fuero Real
Espéculo
Libro del fuero de las leyes
Siete Partidas
Setenario

HISTORY

Estoria de Espanna
General Estoria
Vitae Patrum: Bernardo de Brihuega

THE COURT AND COUNSELLORS

Libro del consejo e de los consejeros

MUSLIM RELIGION

Libro de la escala de Mahoma

SCIENTIFIC WORKS

I. Astrological works

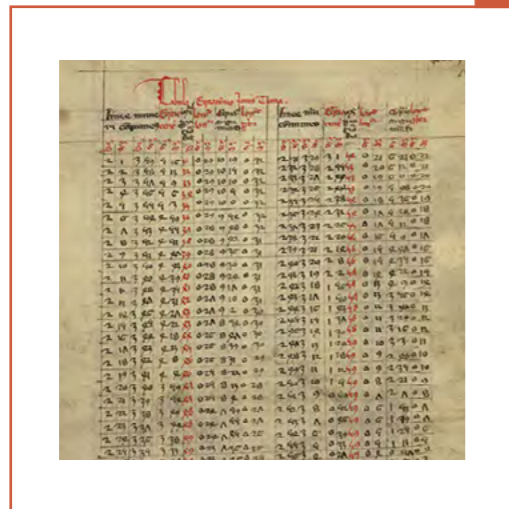
Libro conplido en los iudizios de las estrellas: Yehudá ben Mošé
Libro de las figuras de las estrellas fixas que son en el ochavo cielo: Yehudá ben Mošé / Guillén Arremón de Aspa
Libro de la açafeha: Fernando de Toledo
Libro dell espera redonda o dell alcóra: Juan de Aspa / Yehudá ben Mošé
Libro de las cruces: Yehudá ben Mošé / Juan de Aspa
Quadripartitum, by Ptolomeo, with commentary by Ali ibn Ridwān
Libro de las tablas alfonsies: Yehudá ben Mošé / Ishāq ben Sīd (*Rabiçag*)
Cánones alfonsies
Tablas numéricas
Libros del saber de astrología
Cosmología, by Ibn al-Haytan

II. Magic

Lapidario: Yehudá ben Mošé / Garci Pérez
Liber Picatrix
Liber Razielis
Libro de las formas et de las imágenes
Libro de astromagia

BRUNETTO LATINI: TRANSLATION

Tesoro



Alfonso X, *Tabule Afonsi* (BNE, fol. 17v) | 14th c.

Concession of a mosque to “physicists” (intellectuals) who came from afar.

[A] los físicos que vinieron de allende, (concede una mezquita) para así tenerlos más cerca, e que en ella fagan la su enseñanza a los que les avemos mandado que nos los enseñen con el su gran saber, ca para eso los avemos ende traído.

Diplomatario andaluz de Alfonso X (1260, doc. 232)

INTELLECTUAL COLLABORATORS

Two collaborating scientists particularly stand out, both of whom were Jewish: Judah ben Moses ha-Cohen and Isaac ibn Sid. Both collaborated in drawing up the *Alfonsine Tables*. The former, linked to Alfonso since his youth (at least since 1243), seems to have been of decisive importance in astrological and magical works, and was involved in almost all the texts in these two fields. Isaac ibn Sid had a more scientific profile, contributing to treatises on instruments, possibly including the *Tratado del cuadrante señoero* (*Treatise on the sine quadrant*). There was also Álvaro de Oviedo, author of the Latin translation of the *Libro conplido en los iudizios de las estrellas*. As for legislation, there was Jacobo de Junta, Fernando Zamora and a certain Master Roldán, author of the *Ordinance of the tafurerías* (gaming houses) and more. Bernardo de Brihuega worked on historical-religious works, and Juan Gil de Zamora authored *De preconiiis Hispanie* and was involved with the *Alfonsine scriptorium*.

Aristotil fue el mas sabio et mas agudo maestro de quantos en el mundo fueron

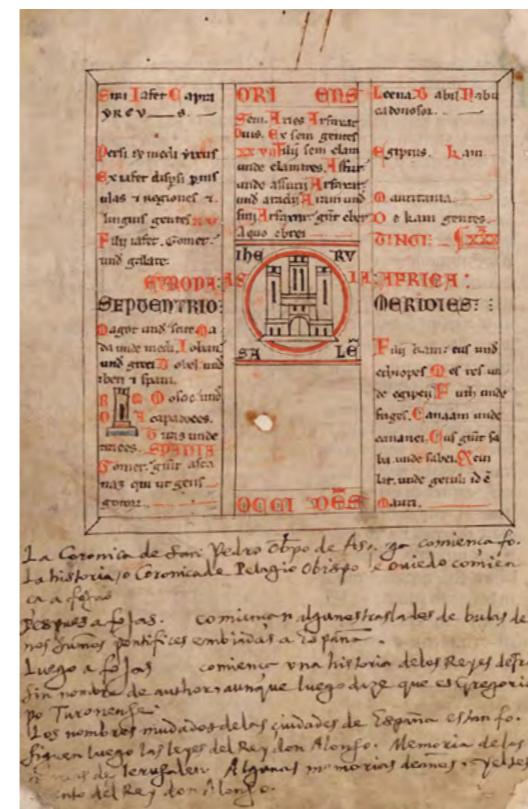
Alfonso X, *General Estoria* 4, fol. 193a

ADMIRATION FOR ARISTOTLE

Alfonso shows his fascination for the work of the Greek philosopher and adopts the neo-Aristotelian conception that each kingdom constitutes a political body, at whose head is the king.

... nos, el sobredicho Rey don Alfonso, entendiendo y ueyendo los grandes males que nascien e se leuantauan entre las gentes de nuestro sennorio por los muchos fueros que usauan en las uillas et en las tierras, que eran contra dios e contra derecho, assi que los unos se yudgauan por fazannas desaguisadas e sin razon, e los otros por libros minguados de derecho, e aun aquellos libros rayen e escriuien y lo que les semeiaua a pro dellos, e a danno de los pueblos, tolliend o a los Reyes su poderio e sus derechos, e tomando lo porassi, lo que non deuie seer fecho en ninguna manera. E por todas estas razones minguaua se la iusticia e el derecho, porque los que auien de yudgar los pleytos non podien en cierto nin conplidamient re dar los iuyzios, ante, los dauan auentura e a su uoluntad, e los que reciben el danno non podien auer iusticia ni emienda, assi cuemo deuien. Onde nos, por toller todos estos males que dicho auemos, fiziemos estas leyes que son escriptas en este libro a seruicio de dios e a pro comunal de todos los de nuestro sennorio, porque connoscan e entiendan ciertamientre el derecho, e sepan obrar por el e guardarse de fazer yerro porque no cayan en pena.

Siete Partidas (prologue), ms. 20787 British Museum A dd.



LEGAL TEXTS

The main legal texts compiled in the Alfonsine court were the *Siete Partidas* (Seven Parts), the *Fuero Real* (Royal Jurisdiction), the *Setenario* and the *Speculum*.

Alfonso X, *Corpus Pelagianum* (BNE, fol. 1v) | 13th c.



Pedro Yáñez's document | 13th c.
Monastery of Ferreira de Pantón (Lugo)

Et por ende nos don Alfonso [...], entendiendo que muchas cibdades e villas de nuestros regnos non ovieron fuero fasta en el nuestro tiempo [...] et pediendonos merced que los emendasemos los sus usos, que fallasemos que eran sin derecho, e que les diesemos fuero por que visquiesen derechamientre de aqui adelante, oviemos conseio con nuestra corte e con los omes sabidores de derecho, e dimosles este fuero que es escripto en este libro, porque se judguen comunalmientre varones e mugeres. E mandamos que este fuero sea guardado para sienpre, e ninguno non sea osado de venir contra ello.

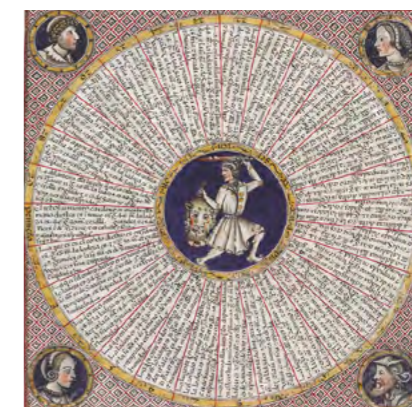
THE MONARCH'S PRESTIGE AS A LEGISLATOR AMONG TROUBADOURS

For the troubadour Guiraut Riquier, the Castilian monarch was a legal, ethical and social example to follow in matters concerning government of the kingdom, royal activity and moral concerns. The troubadour wrote in letters what has generally come to be known as *regimiento de príncipes* to advise the king about monarchical work. He taught the monarch about the loss of the holy sites in the Holy Land due to powerful people's attitude being more economic than religious: "en mercat o an tengut", and that they were more concerned with their personal profit than with Christianity. In a famous epistle, the *Supplicatio* in 1274, the troubadour asks the monarch to rule upon who the true minstrels were, and who should be able to call themselves as such on exercising the arts of minstrels.

HISTORICAL TEXTS

Two historiographic models can be found together in the Alfonsine *scriptorium*: on the one hand, a general model such as the *Estoria de Espanna*, and on the other, a chronistic model. Both are in vernacular language. Beyond the objective factual events in history, what is important in their historical products is the discourse, whose intention is to defend and exalt the interests of the monarch. This occurs in the works written by order of the king, as well as in those that are of his own responsibility, conception and implementation, and which were continually reviewed with the aim of perfecting them. There is a notable Galician text of the *Chronicle of Castile* (circa 1312) translated into Castilian (Spanish) to defend the Castilian monarch's interests against Galician prerogatives. In the chronicles we can find the Castilian epic texts in prose, some of them similar to a *romancero*.

The monarch ordered a universal history to be written, the *General Estoria* (circa 1270-80) and the *Estoria de Espanna*. According to Inés Fernández-Ordóñez, these were two simultaneous, unfinished projects. The Alfonsine historical perspective is based on a Christian religious conception in line with the Visigothic tradition of the Castilian monarchy, valuing the Roman tradition and ignoring the Arabic.



Alfonso X, *Rueda estrella Perseo* (BNE, fol. 31v) | 13th c.

ASTRONOMY AND ASTROLOGY

Writing and translating about these matters was done due to the influence the stars could have on the life of the king and his reign. The Alfonsine Marian work was drawn up within a scientific context in which literature and music intervened under a philosophical conception, where astronomy and astrology were essential features. In the different Alfonsine works that we might classify as scientific for a mediaeval mind, astronomy and astrology are described to us with their utility and means for interpretation (*Libro de las cruces* (*Book of crosses*) and the *Picatrix*), as well as the instruments (*Libro del saber de astrología* (*Books on astrological knowledge*)) for measurements and observations, and information about minerals and gemstones (*Lapidario*) with the elements of the cosmos. The Alfonsine court lived within an environment in which astronomy was differentiated from astrology, though the terms were combined, confused and interchanged.



THE LIBRARY OF THE ALFONSINE SCRIPTORIUM

List based on:

SNOW, Joseph T. (2010). "Alfonso X: un modelo de rey letrado", *Letras*, 61-62, 297-310

Chronici canones, Eusebius and Jerome
Historia gothica/De rebus Hispaniae, Ximénez de Rada
Historia Romanorum, Ximénez de Rada
Historia Arabum, Ximénez de Rada
Hunnorum, Vandalorum... Historia, Ximénez de Rada
De Ostroth. Historia, Ximénez de Rada
Liber Derivationem seu, Huguccio of Pisa
Etimologicum Latinum
Antigüedades judaicas, Flavius Josephus
Pantheon, Godfrey of Viterbo
Historia Regum Britanniae, Geoffrey of Monmouth
Estoria de Egipto
Heroidas, Ovid
Metamorphoses, Ovid
Integumenta super Ovidium Metamorphoseos
Le Roman de Troie, Benoît de Sainte-Maure
Histoire de Thèbes
De rebus gestis Alexandri Magni, Quintus Curtius
Etimologías, Saint Isidore
Chronica maiora, Saint Isidore
Historia Gothorum, Wandalorum..., Saint Isidore
Chronicorum Hieronymianorum, Hydatius

Chronicon universale, Ekkehard
 Book of Joshua
Biblia Vulgata romanceada
 Commentary on the Bible, Remigius (Remi) of Auxerre
 Biblical Glosses, Saint Augustine, Saint Gregory, Bede...
 Gospel, Saint Luke
 Acts of the Apostles, Saint Luke
 Gospel, Saint Matthew
De praeconiis Hispaniae, Juan Gil de Zamora
Liber Mariae, Juan Gil de Zamora
De laudibus virginitatis, Saint Aldhelm
Rationale divinatorum officiorum, Durand
Historia Scholastica, Petrus Comestor, "Master Petrus"
Speculum historiale, Vincent of Beauvais
Pharsalia, Lucan
Estoria de Hércules
Historiae adversum paganos, Paulus Orosius
Naturalis historia, Pliny
Breviarium ab urbe condita, Eutropius
Estoria romana, Paul the Deacon
Historia miscella, Paul the Deacon

Chronicon Mundi, Lucas de Tui
Crónica silense
Historia Pseudoisidoriana
Chronographia, Sigebert of Gembloux
M. Antoninus Philosophos, Julius Capitolinus
Chronica, Sulpicius Severus
Chronica, Pelagius of Oviedo
De summa temporum, Jordanes
De origine actibus Getarum, Jordanes
Aelius Verus, Aelius Spartianus
Rerum Romanorum, Dio Cassius
Commodus Antoninus, Aelius Lampridius
Divus Aurelianus, Flavius Vopiscus
Carus, Flavius Vopiscus
Chronicon pontificum et imperatorum, Martin of Opava
Historia ecclesiastica, Eusebius and Rufinus
Historia ecclesiastica tripartita, Cassiodorus
Liber regum
Chronicon Lusitano
Anales toledanos primeros
Liber Sancti Iacobi, anonymous
Historia romana, Aurelius Victor
De Caesaribus, Aurelius Victor
History of the Caesars
Crónica del moro Rasis, Ahmad ibn Muhammad al-Razi
Libro de los caminos y de los reinos, Abu 'Ubayd al-Bakri
Margarite Marium (...) de Terrarum Aegyptiorum, Ibrahim Ibn Wasif Sha al-Misri
Historia de Valencia, Ibn 'Alqama
Epitome historiarum Philippicarum, Pompeius Trogus and Marcus Junianus Justinus
Cantar de Mio Cid, anonymous
Historia Roderici
Mainete, anonymous
Cantar del Bernardo del Carpio, anonymous
Leyenda de Cardeña, anonymous
Cantar de la mora Zaida, anonymous
Cantar de la condesa traidora, anonymous
Romanz del Infant Garcia, anonymous
Cantar de los infantes de Lara, anonymous
Cantar de don Fernando, anonymous
Cantar de Sancho II/Cerco de Zamora, anonymous
Poema de Fernán González, anonymous
Libro de Alexandre, anonymous
Actas de los Concilios
Traducción ampliada del Toledano
Liber mineralibus, Albertus Magnus
Ghayat al-Hakim (Picatrix)
Liber Razielis
Libro de la ochava esfera
Libro conplido en los iudizios de las estrellas
Libro de las constelaciones, Abderramán al-Sufi

Tetrabiblos, Ptolemy
Cánones, Al-Battani
Kitab al-bari, Abenragel
Libro de las cruces, 'Ubayd Allah b. Jalaf al-Istiji
Alcora, Qusta ibn Luqa
Açafeha, Al-Zarkali
Les Miracles de Notre Dame, Gautier de Coincy
Liber Mariae
De miraculis Beatae Virginis
De miraculis B. Virginis Mariae, Gualterius
Liber Miraculorum Sanctae Mariae Rupe Amatoris
Libellus de miraculis Beatae Mariae Virginis in urbe Suessionensi, Hugo Farsitius
Ave Maris Stella, Venantius Fortunatus
Dialogus miraculorum, Caesarius of Heisterbach
Miracles de Notre-Dame de Chartres, Jean Le Marchant
Liber Iudiciorum
Leyes de la Iglesia
Libro del acedrex, dados e tablas
Conquista de Valencia, Ibn 'Alqama
Escala de Mahoma
Calila e Dimna
Libros de los secretos de la naturaleza
Libro de los secretos (Séfer HaRazim)
Exemplario contra los engaños del mundo
Libro de la montería
Poridat de las poridades
 Quran
 Talmud
De inventione, Cicero
Instituto oratoria, Quintilian
Rhetorica ad Herennium, Quintilian
Collationes Patrum, John Cassian
Georgics, Virgil
Bucolics, Virgil
De consolatione philosophiae, Boethius
In categorias Aristotelis, Boethius
Epistles, Ovid
L'Ovide moralisé
Commentary on Cicero's Dream of Scipio, Macrobius
Historia de los reyes, Isidore Junior
Ars grammatica, Donatus
Donato, Donatus Barbarisio
Thebaid, Statius
Institutiones grammaticae, Priscillian
Liber illustrium virorum, Saint Jerome
De viris illustribus, Saint Isidore
Etymologiae, Saint Isidore

Works by other authors:

Ibn al-Samh
 Abu Said 'Ubayd Allah
 Al-Zarkali



GALICIA: MEDIAEVAL MUSIC AND THE UNIVERSE OF SOUND



THE MOST IMPORTANT SENSE FOR COMPREHENSION IS HEARING

E commoquier que estos cinco sentidos sean todos muy buenos, e los sabios antiguos fablassen en ellos, e departiessen de cada uno las bondades que en él havia, en fin tovieron que el oyr es más necesario al saber e entendimiento del hombre; porque aunque el ver es muy buena cosa, muchos hombres fueron que nascieron ciegos, e muchos que perdieron la lumbré después que nascieron, que deprendieron e supieron muchas cosas e ovieron su sentido complidamente. E esto les causó el oyr, que oyendo las cosas e faziéndogelas entender, las deprendieron tan bien e mejor como otros muchos que ovieron sus sentidos complidos. E muchos otros que tuvieron los otros sentidos complidos, e por el oyr que les faltó, perdieron el entendimiento, e algunos dellos la habla; e no supieron ninguna cosa, e fueron assi como mudos. E demás, por el oyr conosce hombre a Dios e los santos, e las otras cosas muchas que no vio, así como si las viesse.

Gran conquista de ultramar, 1, 1-2



Alfonso X, *Cantigas de Santa María*
(Códice Rico, RBME, tit. 1, 170v) | 13th c.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 118r) | 13th c.

THE MUSIC OF THE CANTIGAS DE SANTA MARÍA

Lyricism in mediaeval cultures, and the Alfonsine Marian repertoire in particular, existed in an oral world. Together with the religious and exemplary intentions of Alfonso X, it should be no surprise to see elements from mediaeval Christian liturgy used wilfully to give the texts echoes of a liturgical, melodic nature, which had connotations for a mediaeval Christian audience. The musical composition of the *Cantigas de Santa María* is particularly notable for its intertextual and intermelodic intent, with both religious and secular lyricism.

Este é o Prologo das Cantigas de Santa Maria, ementando as cousas que á mester eno trobar.

Porque trobar é cousa en que jaz entendimiento, poren queno faz á-o d'aver e de rason assaz, per que entenda e sábia de dizer o que entend' e de dizer lle praz, ca ben trobar asi s'á de ffazer.

Prologue to the *Cantigas de Santa María*

Family troubadour tradition

Era muy sabidor de caçar toda caça; otrosí de jugar tablas e ascaques e otros juegos buenos de muchas maneras; e pagándose de omnes cantadores e sabiéndole él fazer; et otrosí pagándose de omnes de corte que sabían bien trobar e cantar, e de joglares que sopiesen tocar instrumentos; ca desto se pagaua él mucho e entendía quién lo fazía bien e quién non.

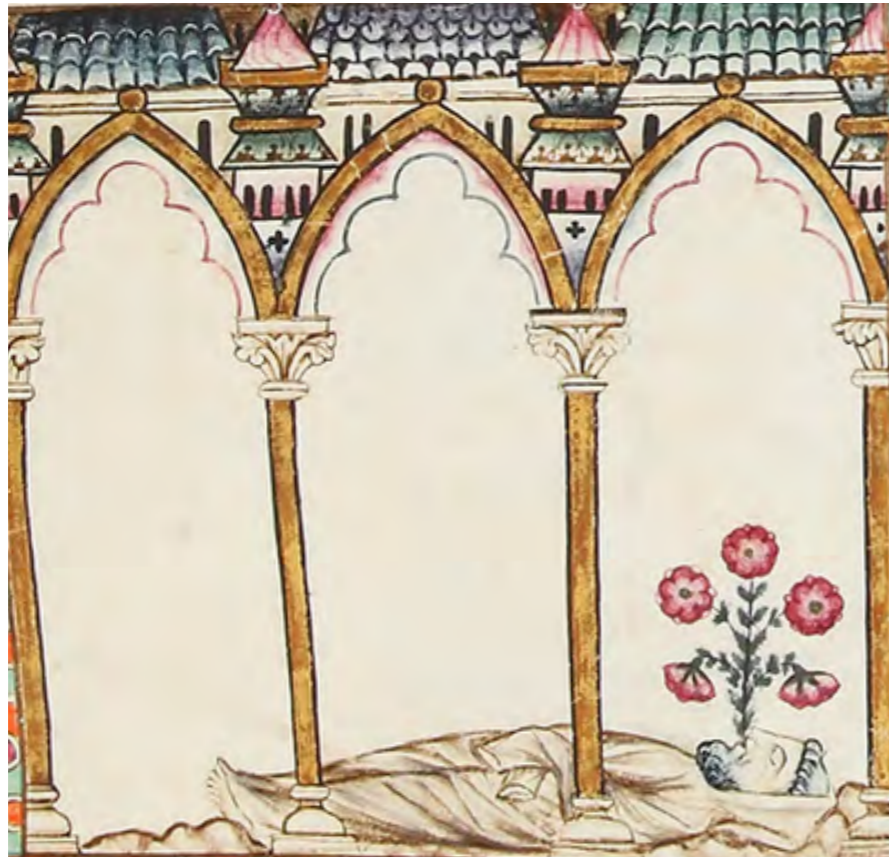
Alfonso X (1984): *Setenario*, ed. by K. H. Vanderford, Barcelona, Crítica, 13

ALFONSO THE TROUBADOUR

To define troubadour lyricism, one must begin with the etymology of the word *troubadour*, from the Latin verb *tropare* meaning “to make and compose ‘tropes’”: a textual and musical composition based on the adaptation of pre-existing melodies to new texts, a system that uses the amplification, replacement and addition of melodic structures and phrases based on a foundation melody. This type of composition is documented since the 9th century, and therefore existed before monodic courtly lyricism. It is the preceding model for constructing the troubadour’s lyricism for both music and text. This imitation became a metalanguage only for experts, those who understand, and therefore there are different levels of understanding depending on one’s ability to identify the models imitated and their effect on the content of the poetry.

MEDIAEVAL GALICIAN COURTESAN TROUBADOUR MUSIC

The music composed by Alfonso X and by Galician troubadours such as Martín Códax and Denis of Portugal is monodic; in other words, it has a single melody, unlike polyphony, which has two or more melodies sung at the same time. The melodic unit is the stanza, with the same music repeated in each new stanza. It is here that the text and the music are interdependent, with the metric aspect becoming the formal link between text and music. The musical origins of this repertoire are found in mediaeval religious tradition. It is therefore cultivated music, and as with the texts, it is unlikely there is influence from popular repertoires, though such an affirmation for or against cannot be proven today. Traditionally, when dealing with the music of the troubadours, the main problem has been found in transcribing the rhythm of the melodies, leaving aside such important issues as the melodic choice of the composer/troubadour, and in playing this repertoire in practice. Mediaeval music with Galician text has reached us today in the form of about four hundred different melodies from the Marian repertoire attributed to the Castilian King Alfonso X, six *cantigas de amigo* by the troubadour Martín Códax in one single manuscript, the *Vindel* Parchment, and seven fragmented love songs by Denis of Portugal preserved in the *Sharrer* Parchment. For reasons of contemporaneity, transmission and musical genre, research into this meagre courtesan repertoire is interdependent on studies into the Marian repertoire of the *Cantigas de Santa María*. The Alfonsine Marian musical repertoire is the great mediaeval monodic corpus. It was internationally renowned already in the Middle Ages, due to the liturgical and troubadouresque intertextual and intermelodic resources that were used in composing it.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. I, 83r) | 13th c.

PSALMODIC MUSIC

One of the melodic constants of liturgical origins mentioned in the *Cantigas* is psalmody. In the *cantigas* there are mentions of the Psalms in different texts, as in *cantiga* 347 *A Madre de JhesuCristo, / o verdadeiro Messias* (v. 41). The text itself tells us that the Wise King himself may have composed the music.

Other *cantigas* in which the Psalms are mentioned is *cantiga* 419, *Des quando Deus sa Madre / aos çeos levou* (v. 75) and also *cantiga* 111, *Santa Maria e sacó-o do rio* (vv. 34-37). Perhaps one of the most interesting quotes is in *cantiga* 56, *Gran dereit' é de seer*, in which references to texts from the Psalms are found (vv. 34-39) and the poetry makes it clear that the deceased composed praises with texts and melodies of the psalmodic type.

PALEOGRAPHY AND TRANSCRIPTION

Traditional musicology has dedicated its greatest efforts on rhythmically deciphering a musical notation that at first glance seems semi-mensural. However, transcription based on the rhythmic modes of polyphony subverts the nature of mediaeval courtesan and liturgical monody. A system that attributes a quantified, fixed time to the syllable does not work either, since it contravenes the prosodic aspect of the text. The notation of Galician monody, especially in the Marian corpus, seems to have features of semi-mensurability. Nevertheless, as Robert Lug has studied, that does not imply any periodicity or rhythmic regularity, and it is logical to believe it would be in an intermediate stage closer to free prosodic rhythm than to the rhythm of polyphonic modes. When playing, the textual prosodic rhythm must be observed with the semi-mensural indications in the musical notation, in such a way that each stanza will have its rhythm according to the accentuation of the text and the prosody of the verse.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. I, 15v) | 13th c.

MUSICAL INSTRUMENTS

The images of instruments in manuscripts of the *Cantigas de Santa María*, especially in the *Códice de los músicos* (*Musicians' Codex*), as well as the different phases of organographic and organological study on Galician church porticoes (Cathedral of Santiago de Compostela, Church of San Martiño de Noia, etc.) make this repertoire ideal to connect the mediaeval universe of sound with traditional Galician mediaeval culture. No annotations about accompanying instruments have reached our times, but we know that troubadours and minstrels were accompanied with bowed or plucked string instruments such as the viola, the rebec, the mandolin etc. Mediaeval theorists did not go into much detail about instruments and their use in monodic music, but the scarce documents we have indicate that it was common to sing without instruments, or else the instrument was played when there was no singing, and most certainly the melody that was played on the instruments was the same as the troubadour or minstrel was singing.



Luciano Pérez Díaz (L. P.)
Collection of Musical Instruments and
Documentary Archive of the CENTRAD

DOCUMENTARY SOURCES

Reconstructing musical instruments from the past requires research work backed by studies by organologists, philologists, musicians, master craftsmen and art historians. As well as this synergy, different documentary sources we have at our disposal must be handled. Dealing with a time when musicology as a scientific discipline did not exist, we must resort to auxiliary sciences to tackle the shortcomings of each source separately. Literary sources do not provide descriptions and they usually refer to the same instrument with different names depending on the author. It is true that mediaeval archaeology has brought to light some ceramic fragments, but only of drums and whistles. Sculpture and painting therefore stand out with two unparalleled sources: the Compostela Cathedral site and the rich, varied repertoire of Alfonsine miniatures. Between the two they provide a complete catalogue of the different instrumental families from the 12th and 13th centuries, thereby giving us a unique chance to make reconstructions, never exact copies, of these instruments.

A comparative study of them reveals decisive aspects in decision-making. One obvious case is the set of seven violas sculpted on the Portico of Glory, which gives a view from all angles. The accentuated outer hollowing of the sides, making a double curve with the soundbox, is not achieved by moulding the wood and, in the

cytoles, the complexity in the shape of the box with different, varied angles, all with a different frame, makes it very difficult to make them out of separate pieces. Another very important element for the sound, which is not recorded in the iconography, is the soundboard, which can be flat or warped and is almost always made of soft woods such as linden or cedar; in some cases, even using a combination with leather.

Compared to the seated position seen in the sculpture, with the instrument resting on the player's legs, in the miniatures the musicians are shown in a more natural pose and in different contexts: in the court, amid nature, as soloists, in a duo and in small instrumental ensembles made up of singers and three to five instrumentalists who are occasionally accompanying a dance. These scenes illustrate the use and role of musical instruments in the court, but also in different levels of social life, and they highlight the permeability between cultures and between the court and the people. They are accompanied by a compendium of compositions, most notably for Galicia song 77, *Da Deus mamou...*, which narrates the miracle of the Virgin Mary in her church in Lugo. This repertoire, with different themes, reveals its vitality and the required tessitura with musical instruments.

(L. P.)

DEPICTION OF THE INSTRUMENTS

In total, more than one hundred musicians are shown performing with instruments in many similar cases, though different significant details are sometimes gleaned in the number and arrangement of strings, sizes and ornamental and organological details. Out of all of them, we shall highlight some examples according to their typology. As for the small number of idiophone instruments shown, *cantiga* 330 is significant, where one can see some clappers, and 400, with a carillon made of seven little bells with clappers from which the corresponding note in their A-G tuning hangs on pullstrings. Among the membrane instruments, a good example is given by two large drums in *cantiga* 165 of the T.I.I codex. They are instruments probably made in metal, with a hemispherical shape to help transport them and play them on horseback. The bigger one, with the octagonal head, contrasts with the smaller one, with the usual circular shape.

The family of wind instruments is considerable, with three main varieties shown. Among those using a mouthpiece there are numerous large straight trumpets and also two olifants in *cantiga* 260. Those with a bevel include some recorders and side-blown flutes, as well as a beautiful portable organ in *cantiga* 200. Reed instruments are the ones that emit sound with their vibrations in certain instruments and can be single or double depending on the inner section of the sound tube. There are also three notable miniatures with bagpipes, particularly in *cantiga* 350, which depicts several sound tubes that have been studied and reconstructed by the researcher and master craftsman Pablo Carpintero.

Chordophones are the most widely depicted instrument, with a great variety of outer shapes and playing techniques. Except for percussion instruments, we can see an extensive display of psalteries plucked by fingers or a plectrum, and two large lutes in *cantiga* 30, with single strings on one while the other holds the first sets of double strings, which was to be extended over time. The angular harp in the miniature in the *Libro del acedrex, dados e tablas* also stands out. The very scarce depictions of hurdy-gurdies preserved in painting include the one from *cantiga* 160, a unique document with two instrumentalists already playing the instrument solo. Organologically they are similar except for their decoration. The person on the left, with a herringbone-decorated hurdy-gurdy, could well be a woman leading the performance. Instruments played with a bow predominate, with violas in particular shown in a performance as always. The so-called *da braccio* instruments also stand out, with perfectly drawn instruments that are very coherent on the whole. One aspect that could easily go unnoticed is found in the depiction of the fifth string on the outside of the neck. A good example of this is in *cantiga* 120 of the T.I.I codex, in which the outer bridge on the pegbox can be seen. The miniature in *cantiga* 100 is striking, showing an oval viola played vertically on the knee, and the large bows in *cantigas* 1 and 20.

(L. P.)

The thinning of a soundboard is the result of combining the nature of the wood with an appropriate distribution of thicknesses to achieve a good acoustic response. Inside view



GALICIA AND THE RECONSTRUCTION OF MEDIAEVAL INSTRUMENTS

This musical cosmopolitanism in the court of Alfonso X and in the city of Santiago de Compostela, with pilgrims, musicians and artists from all over Europe, still survives in popular and traditional culture with some vestiges and information of great value for the history of music that make it easier to make the link between them. Galicia has been a pioneer in carrying out multidisciplinary projects since Father Calo and Carlos Villanueva began these archaeomusical works with funding from the Barrié de la Maza Foundation. The institutional workshops of the Ourense Provincial Council (*Deputación*) and most particularly the one in Lugo, with a long history since it was founded in 1951, have managed to recover the biggest collection in Europe of replicas from the 12th and 13th centuries, which can be seen in the Collection of Musical Instruments and Sound Objects and in the Documentary Archive of the CENTRAD. These projects have contributed more than any other to knowledge of the music and instruments of that period of great innovations and technological changes, because the troubadours by those times were already in need of an effective musical instrument.

(L. P.)



ORGANISTRUM

This was the first instrument to use a wheel to stroke the strings, giving a continuous sound and avoiding having to shift the bow. With the instrument resting on the player's legs, one musician turned the crank while another pulled up the keys with both hands. In Galicia there are at least three magnificent sculptural representations dated between the 12th and 13th centuries. The hollow-out technique was used to manufacture it, or else the sides of the box were sawn out from the inside, while separately carved and assembled pieces were used for the back, soundboard and pegbox. The kinds of wood used were cherry for the body, cypress for the soundboard and walnut in the cross-section for the wheel, thus seeking the greatest possible uniformity in the pores due to stroking with the strings.

(L. P.)



Detail of the Paradise Portico, Ourense Cathedral | 13th c.

REFERENCE FOR CRAFTING THE INSTRUMENT
The Paradise Portico, Ourense Cathedral. 13th century.
Courses by the musical instrument workshop-school of the Ourense Provincial Council (*Diputación*), coordinated by Manuel Brañas. 2019.

Alejandro Dapena, Carlos Castro, Eloi Dávila, Luís Borrajo, Manuel Fernández, Octavio Gavilán, Pedro Cao, Ventura Rodríguez and Xan Losada, directed by Luciano Pérez.

HURDY-GURDY

This was the first model developed from the *organistrum*. It has a rectangular box which, in addition to amplifying the sound, houses the keyboard. The main breakthrough with this new instrument was a change in the position of the keyboard, which no longer used traction but was designed for each key to be pressed with a single finger. There are several names that have been used for this chordophone in literary sources, one of which abounds and which sounds like music: *symphonia*. It was widely used in different European countries and, after passing through the hands of the blind and beggars, to whom we owe its preservation, it has reached our days with high-tech examples. From the primitive construction with sawed, assembled pieces, it has evolved today to become a dissociation of hard and soft woods now moulded with heat.

(L. P.)



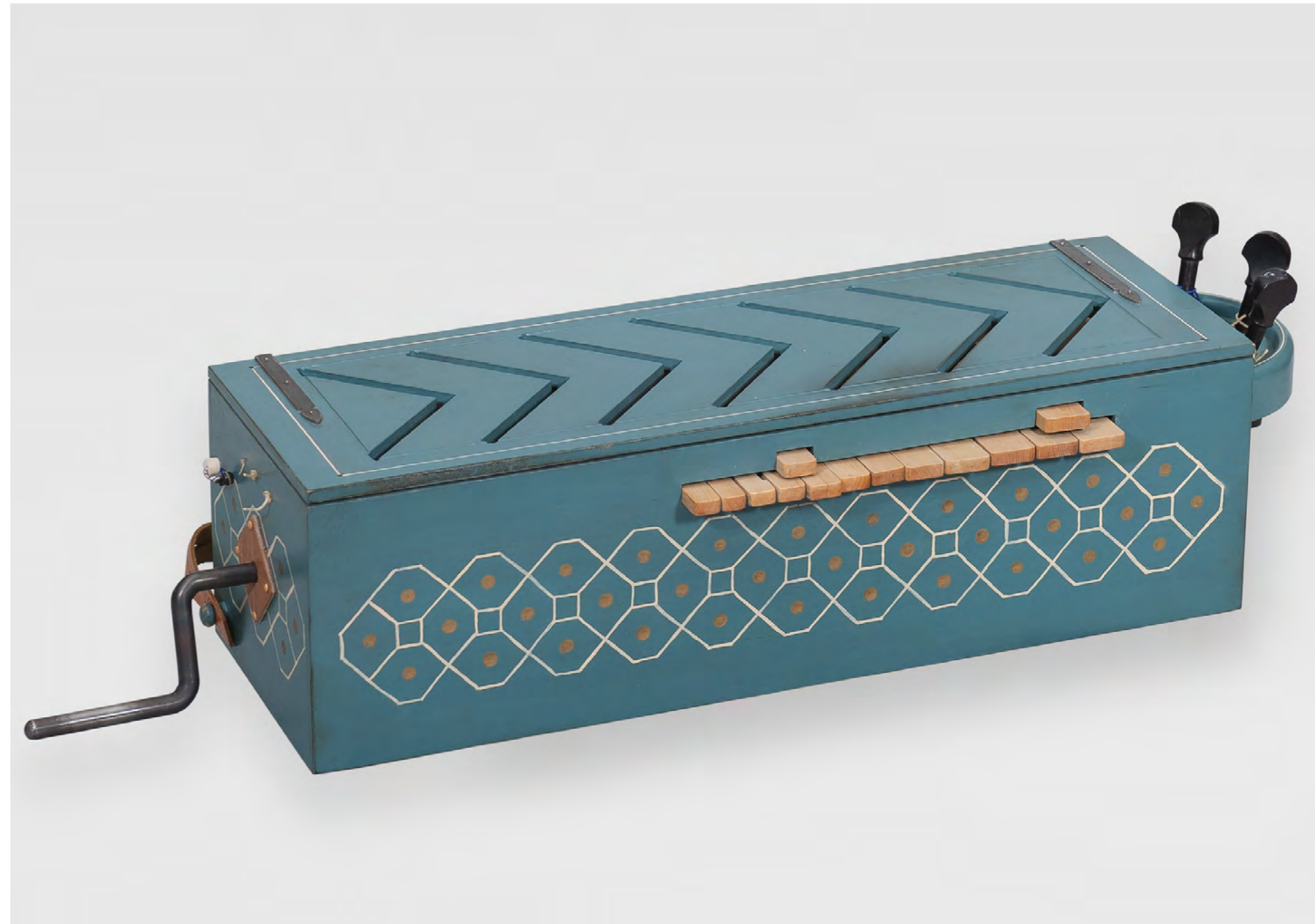
Alfonso X, *Cantigas de Santa María* | 13th c. | RBME

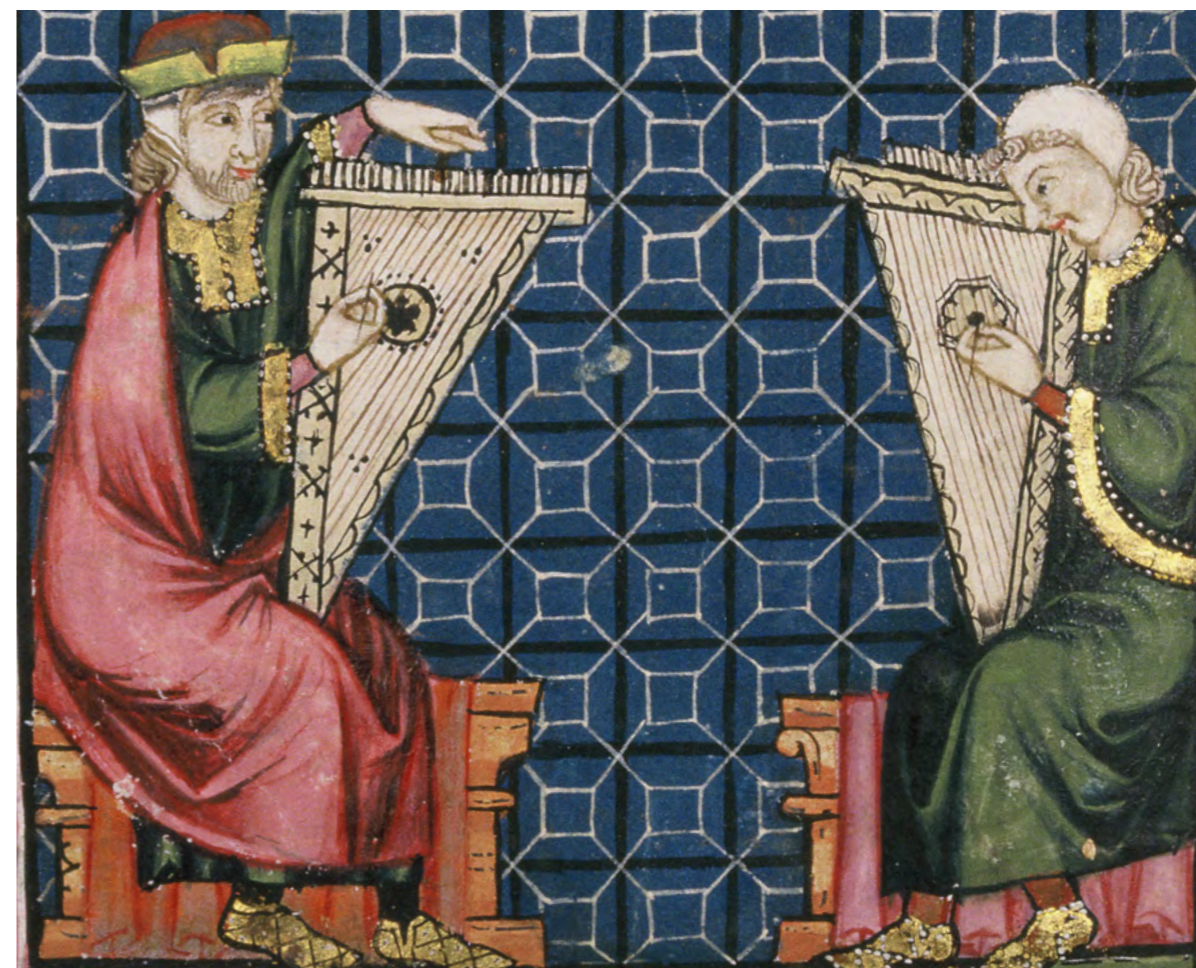
REFERENCE FOR THE INSTRUMENT

Cantiga 160 from codex B.I.2, fol. 154v. Circa 1265.

Courses by the musical instrument workshop-school of the Ourense Provincial Council (*Diputación*), coordinated by Manuel Brañas. 2018.

Abel Fernández, Blanca Besteiro, Carlos Castro, Manuel Iglesias, Octavio Gavilán, Ventura Rodríguez and Xan Losada, directed by Luciano Pérez.



Alfonso X, *Cantigas de Santa María* | 13th c. | RBME

ROTE

This instrument is often seen in stone sculptures with its characteristic triangular shape. The miniature in *cantiga 40* stands out significantly, depicting two instruments facing each other and thus giving us an almost three-dimensional view. Usually, these instruments' strings, which run parallel to the soundbox, rest on it via an independent bridge to transmit the vibrations. In this case, the joint between the hollowed out sections is used to hold the strings to the main soundbox, which is built with separate pieces and located between the two sets of strings. The instrument is made of cherry and fir pine wood. (L. P.)

REFERENCE FOR THE INSTRUMENT

The Paradise Portico, Ourense Cathedral. 13th cent.

Courses by the musical instrument workshop-school of the Ourense Provincial Council (*Diputación*), coordinated by Manuel Brañas. 2019.

Alejo Marra, Israel Martínez, Pedro Cao, Xan Losada and Manuel Iglesias, directed by Francisco Luengo.





CITOLE

This string instrument was plucked with fingers or a plectrum. In the style of a guitar, it was made by sculpting it out of a single block of wood. The work began by carving out the outer shape of the soundbox, neck, and headstock. Then the interior was emptied out, leaving the walls with just enough wood to withstand the structural stresses and achieve the amplification of sounds. The soundboard was carved out of a separate piece in order to distribute the different thicknesses, taking into account the nature of the wood and the propagation of vibrations. It was made of pear tree wood and Lebanese cedar.

(L. P.)



Alfonso X, *Cantigas de Santa María* | 13th c. | RBME

REFERENCE FOR THE INSTRUMENT

Corbel on the Pazo de Xelmírez, Compostela Cathedral site. Circa 1250.

Research and reconstruction project directed by Luciano Pérez. Musical instrument workshop of the Provincial Council of Lugo; Antonio Franco, John Wright, 1997.



Alfonso X, *Cantigas de Santa María* | 13th c. | RBME

VIOLA DA BRACCIO

This was the most popular instrument in Europe and, with only slight modifications, the one that has lasted the longest. It can be made out of one piece or using parts that are carved out then assembled. The whole body is made of cherry wood and the soundboard in Lebanese cedar, the latter wood's properties giving a good mechanical and acoustic response. Together with an appropriate distribution of thicknesses, which has been well studied by John Wright, this compensates for the absence of a truss rod. The rich sound provided by the fifth string stands out, placed on the outside of the neck as a bass. A treatise on music from around 1280 mentions three ways of tuning these instruments, and one specifically for violas with a bass string.

(L. P.)

REFERENCE FOR THE INSTRUMENT

Musician 1 on the Portico of Glory, Compostela Cathedral site, 1188.

Research and reconstruction project directed by Luciano Pérez. Musical instrument workshop of the Provincial Council of Lugo; Antonio Franco, John Wright, 1997.



Alfonso X, *Cantigas de Santa María* | 13th c. | RBME

HARP

The harp, along with the lyre, was one of the most common open-string instruments in antiquity. Harps were made with the strings perpendicular to the soundboard and attached to it to transmit the vibrations. In the *Cantigas de Santa María* miniatures we can find both the usual types: one angular one with just two sides and another made of a soundbox, a pin board and a column holding it all. Unlike the usual way of making them with a simple triangular shape and the neck centred over the line of strings, this instrument's neck was moved so that the strings became perpendicular to the box, on being directly attached to the ends of the pins, thus giving the instrument a more stable structure.

(L. P.)

REFERENCE FOR THE INSTRUMENT

Musician 19 on the Portico of Glory, Compostela Cathedral site, 1188.

Research and reconstruction project directed by Luciano Pérez. Musical instrument workshop of the Provincial Council of Lugo; Antonio Franco, John Wright, 1993.



FLUTE AND DRUM

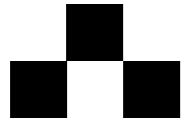
The flabiol was always accompanied by a small drum struck with the right hand. It might have eight or nine holes, of which only five are used to give a range of almost two octaves. Traditionally, it is made of boxwood or briar root on a mechanical lathe. In those times a simple reciprocating lathe was used that we can see in the miniature from the *Libro del acedrex, dados e tablas* (*Book of chess, dice and board games*), which is still used today in North Africa. The figure of a solo musician performing with two instruments remains a popular traditional ensemble in many parts of the Iberian Peninsula. In Galicia there is a magnificent polychrome wood relief preserved in the parish church of Santa María de Meiraos, in Lugo.



Alfonso X, *Cantigas de Santa María* | 13th c. | RBME

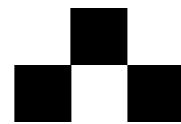
Pau Orriols, Vilanova i la Geltrú. 2019.

(L. P.)



CONVERSATIONS ABOUT THE WISE KING

INTERVIEWS



Interviews with several artists and experts in Alfonsine heritage and Galicia who discuss and comment on its different dimensions (historical, legal, literary, musical, etc.).





HENRIQUE MONTEAGUDO

Professor of Galician and Portuguese Philologies at the University of Santiago de Compostela and a researcher at the Instituto da Lingua Galega. He has been a Visiting Professor at the Universities of New York (CUNY), Lisbon (UL), Buenos Aires (UBA), California (UC Santa Barbara) and São Paulo (USP). He was also the Secretary of the Consello da Cultura Galega (Council for Galician Culture) (1999-2010) and since 2013 he has been Secretary of the Royal Galician Academy. He is the director of the journal *Grial. Revista galega de cultura*. In his research, he has addressed matters involving the history of language, sociolinguistics and glotopolitics, as well as editing texts by mediaeval and modern Galician authors. He has published numerous works on Galician-Portuguese troubadour lyricism, paying special attention to philological aspects, for example “Ortografía alfonsí? Para a análise grafemática dos testemuños poéti-

cos en galego da segunda metade do século XIII” (2008), “Nas orixes da lírica trobadoresca galego-portuguesa” (2013), “‘Cuita grand’e cuidado’ (A 32) / ‘Coita grand’e coydado’ (B 174). Estratigrafía da variación lingüística nos cancioneros trobadorescos” (2013), “Variación scriptolingüística e estratigrafía comparada de A e B. Achegas á proto-tradición manuscrita dos cancioneros galego-portugueses” (2015), “Mirar o mar. A singularidade de Martin Codax” (2018), “Variación scriptolingüística e tradición manuscrita da lírica trobadoresca: As variables <nh / n> and <ss / s>” (2019), “Variación e cambio lingüístico no galego-portugués (séculos XIII-XIV): os clíticos me/mi e lle/lhi e outras formas en <-e> final” (2019) and “Para a análise grafemática da **Recompilación tardía* (**Livro das cantigas*)” (2020).

INTERVIEW
Henrique Monteagudo / Antoni Rossell



HELENA DE CARLOS VILLAMARÍN

Visiting Professor in Latin Philology at USC, she is a specialist in mediaeval Latin literature via two main lines of research: Troy in the Middle Ages, and late-antiquity and mediaeval Hispanic historiography. A member of the USC's SÍNCRISIS research group, she is also the director of *Troianaalexandrina: Yearbook of Classical Material in Medieval Literature* (Brepols Publishers) and author of articles in international journals as well as books, noteworthy among which as regards the subject we are dealing with are: *Las Antigüedades de Hispania* (Spoleto, CISAM, 1996); "Interpreting the Past: Some Medieval Texts on Trojan Matter", *The Journal of Medieval Latin*, 18 (2008), 101-116; "À l'ombre de Troie: les villes de Tolède et Pampelune dans le Codex de Roda", *Cahiers de civilisation médiévale*, 51 (2008), 129-142; *La versión de Excidium Troie de un códice toledano (Madrid, BN MS 10046)*, Papers of the Medieval

Hispanic Research Seminar, 70 (Queen Mary University of London, 2012); "The *Sermo adversus Iudaeos* by Quodvultdeus in manuscript form, Paris, BNF, lat. 8093", *Revue d'Histoire des Textes*, 15 (2020), 237-248, and "Rodrigo Jiménez de Rada and the historiographical compilation of the Bamberg codex Hist. 3", *Traditio*, 74 (2019), 1-22. In addition, she has reflected upon the historiographic projects carried out in the Middle Ages in Hispanic territory and the ideological assumptions behind them. In this regard, the vision provided by such works of Iberia's mythical past, the founding heroes and the representation of the period prior to the Roman conquest, as well as the dialogue established with the ancient texts in the make-up of that imagined world, are all worthy of attention.

INTERVIEW
Helena de Carlos Villamarín / Antoni Rossell





EDUARDO CEBREIROS ÁLVAREZ

He achieved his Bachelor's Degree in Law from the University of Santiago de Compostela (1992) and his Doctorate in Law from the University of A Coruña (1997) presenting the doctoral thesis entitled *El municipio de Santiago de Compostela a finales del Antiguo Régimen (1759-1812)* (*The municipality of Santiago de Compostela at the end of the Old Regime (1759-1812)*), published with some variations in 1999. He has been a Senior Lecturer of History of Law and Institutions at the University of A Coruña since 2002. Since 2005, he has been participating continuously in research projects subsidised by the Government of Spain on different topics. He was Vice Dean of the Faculty of Law between 2005 and 2013.

He has also been an external evaluator for different journals such as *Ius Fugit*, *Iura Vasconiae* and *Miscellanea Historico-Juridica*. His preferred line of research is the political-administrative institutions of the Old Regime, though he also addresses other areas such as *ius commune* and the history of universities.

INTERVIEW

Eduardo Cebreiros Álvarez / Antoni Rossell



CARLOS NÚÑEZ

He is a prominent figure in Celtic music, a genre that he considers historical and a result of *longue durée* Atlantic contacts. His main instruments are bagpipes, which he knows in depth and plays all the Atlantic ones, and recorders, for which he has had classical training. Since he was a boy, he has experienced the relationship between music and traditional and mediaeval instruments in Galicia naturally. In recent years he has published a couple of books on these matters and has delved into the interpretation of the *Cantigas* (along with the greats of ancient music and traditional music) from an Atlantic perspective, which is less exotic and has less written documentation than the Mediterranean one and perhaps for that reason has been less explored.

INTERVIEW
Carlos Núñez / Antoni Rossell





ELVIRA FIDALGO

Professor of Romance Philology at the University of Santiago de Compostela. Fidalgo has done work in editing and studying mediaeval Galician-Portuguese poetry, essentially in relation to the *Cantigas de Santa María*. She has published numerous articles in different specialised national and foreign journals, as well as chapters in volumes on various topics, but always related to the field of secular poetry and mediaeval Galician-Portuguese religious poetry, including: “La gestación de las *Cantigas de Santa María* en el contexto de la escuela poética gallego-portuguesa”, *Alcanate. Revista de Estudios Alfonsíes*, 2013, 17-42; “Las *Cantigas de Santa María* de Alfonso X, el Sabio”, in *Los sonidos de la lírica medieval hispánica* (Carmen Armijo, Cristina Azuela and Manuel Mejía, eds.), México, D. F., Universidad Nacional Autónoma de México, 2013, 117-161; “El público de las *Cantigas de San-*

ta María. Algunas hipótesis sobre su difusión”, in *Estudis sobre pragmàtica de la literatura medieval* (Gemma Avenoza, Meritxell Simó and M^a Lourdes Soriano, eds.), València, Publicacions de la Universitat de València, 2017, 141-158; “Milagros de Santa María en el camino de Santiago”, in “*María*” y “*Jacobus*” en *Los Caminos Jacobeos* (Adeline Rucquoi, ed.), Santiago de Compostela, Xunta de Galicia, 2017, 369-385, and “Animales de simbología negativa en las *Cantigas de Santa María*” in *Monde animal et végétal dans le récit bref du Moyen Âge* (Hugo O. Bizzarri, ed.), Wiesbaden, Reichert Verlag, 2018, 233-249.

INTERVIEW
Elvira Fidalgo / Antoni Rossell



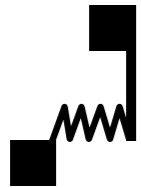
FRANCISCO PRADO-VILAR

He is the projects director at the Real Colegio Complutense at Harvard and scientific director of the AW Mellon Programme for the Portico of Glory of the Cathedral of Santiago. He has been a member and the coordinator of the scientific committee for the restoration of the Portico of Glory since it began in 2008. He graduated in Art History from the University of Santiago de Compostela with the extraordinary award for his bachelor's degree, after which he obtained master's and doctorate degrees from Harvard University. Later, he held research and teaching posts at the Universities of Princeton, London, the Complutense and more recently at Stanford, where he was a Burke Visiting Professor. He has been a member of the EU's Committee for the European Heritage Label and has curated exhibitions such as *El Pórtico de la Gloria. Restauración y descubrimientos* (Restoration and

discoveries). He has received international scholarships and awards, among which the following are noteworthy: the Charles Eliot Norton Scholarship, AW Mellon Scholarship, two Aga Khan Scholarships, and Harvard's Award for Excellence in Teaching. He has also published extensively on the art in the *Cantigas de Santa María* and the visual culture of the reign of Alfonso X, with high-impact articles such as "The Parchment of the Sky: Poiesis of a Gothic Universe", "The Gothic Anamorphic Gaze: Regarding the Worth of Others", "*Iudeus sacer*: Life, Law, and Identity in the 'State of Exception' called the 'Marian Miracle'" and "Shadows in the Palace of Hours: art, magic, science and the pursuit of happiness."

INTERVIEW
Francisco Prado-Vilar / Antoni Rossell





GALICIA AND THE *CANTIGAS* *DE SANTA MARÍA* BY ALFONSO X



LISTEN TO THE CANTIGAS [PRESS THE ICON ON EACH PAGE]

Galicia e as Cantigas de Santa María, Antoni Rossell and G. Courtly Music Consort, edited by the Consello da Cultura Galega, 2006. (Reedited by Columna Música, 2017, Enderrock Award to best classic music CD)



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 145r) | 13th c.

CSM 100

CANTIGA DE LOOR

Santa María, Strela do día

*Santa María, Strela do día,
mostra-nos via pera Deus e nos guía.*

I

Ca veer faze-los errados
que perder foran per pecados
entender de que mui culpados
son; mais per ti son perdoados
da ousadia
que lles fazia
fazer folia
mais que non deveria.

*Santa María, Strela do día,
mostra-nos via pera Deus e nos guía.*

II

Amostrar-nos debes carreira
por gâar en toda maneira
a sen par luz e verdadeira
que tu dar-nos podes senlleira;
ca Deus a ti a
outorgaria
e a querria
por ti dar e daría.

*Santa María, Strela do día,
mostra-nos via pera Deus e nos guía.*

III

Guiar ben nos pod' o teu siso
mais ca ren pera Parayso
u Deus ten senpre goy' e riso
pora quen en el creer quiso;
e prazer-m-ia
se te prazia
que foss' a mia
alm' en tal compannia.

*Santa María, Strela do día,
mostra-nos via pera Deus e nos guía.*

Translation into Spanish

*Santa María, Estrella del día,
muéstranos el camino hacia Dios y guíanos.*

I

Porque haces ver a los errados que por sus pecados perdieron la conciencia de que son muy culpables; mas por ti se les perdona la osadía que les hacía cometer locuras, aunque no debería.

*Santa María, Estrella del día,
muéstranos el camino hacia Dios y guíanos.*

II

Debes mostrarnos el camino para que nos aseguremos de ganar la luz sin par y verdadera que solo tú nos puedes dar; pues Dios a ti te la otorgaría y por ti [nos la] querría dar y [nos la] daría.

*Santa María, Estrella del día,
muéstranos el camino hacia Dios y guíanos.*

III

Tu buen juicio es lo que puede guiarnos mejor hacia el Paraíso, donde Dios tiene siempre alegría y gozo para quien quiso creer en él; y me complacería, si te complaciese, que mi alma estuviese en tal compañía.

*Santa María, Estrella del día,
muéstranos el camino hacia Dios y guíanos.*



CSM 100
Santa María, Strela do día [7:54]
Recitation: Bieito Arias Freixedo,
University of Vigo

Alfonso X, *Cantigas de Santa María*
(Códice Rico, RBME) | 13th c.



CSM 77

CANTIGA THAT TAKES PLACE IN THE CITY OF LUGO

Da que Deus mamou o leite do seu peito

Esta é como Santa María sãou na sa ygreja en Lugo hũa moller contreita dos pees e das mãos.

Da que Deus mamou o leite do seu peito, non é maravilla de sãar contreito.

I

Desto fez Santa María miragre fremoso ena sa ygrej' en Lugo, grand' e piadoso, por hũa moller que avia tolleito o mais de seu corp' e de mal encolleito.

Da que Deus mamou o leite do seu peito, non é maravilla de sãar contreito.

II

Que amba-las suas mãos aissi s' encolleran, que ben per cabo dos onbros todas se meteran, e os calcannares ben en seu dereito se meteron todos no corpo maltreito.

Da que Deus mamou o leite do seu peito, non é maravilla de sãar contreito.

III

Pois viu que lle non prestava nulla meezinna, tornou-ss' a Santa María, a nobre Reynna, rogando-lle que non catasse despeyto se ll' ela fezera, mais a seu proveito...

IV

... parasse mentes en guisa que a guareçesse, se non, que fezess' assi per que çedo morresse; e logo se fezo levar en un leito ant' a sa ygreja, pequen' e estreito.

Da que Deus mamou o leite do seu peito, non é maravilla de sãar contreito.

Translation into Spanish

Esta es de cómo Santa María sanó en su iglesia de Lugo a una mujer contrahecha de los pies y de las manos.

De la que Dios mamó la leche de su pecho, no es maravilla que sane al contrahecho.

I

De esto hizo Santa María un milagro hermoso, grande y piadoso en su iglesia de Lugo, por una mujer que tenía la mayor parte de su cuerpo tullido y encogido por una enfermedad.

De la que Dios mamó la leche de su pecho, no es maravilla que sane al contrahecho.

II

Pues sus manos se habían encogido de tal modo que se habían metido por junto a los hombros, y los talones, por su parte, se metieron todos en el cuerpo maltrecho.

De la que Dios mamó la leche de su pecho, no es maravilla que sane al contrahecho.

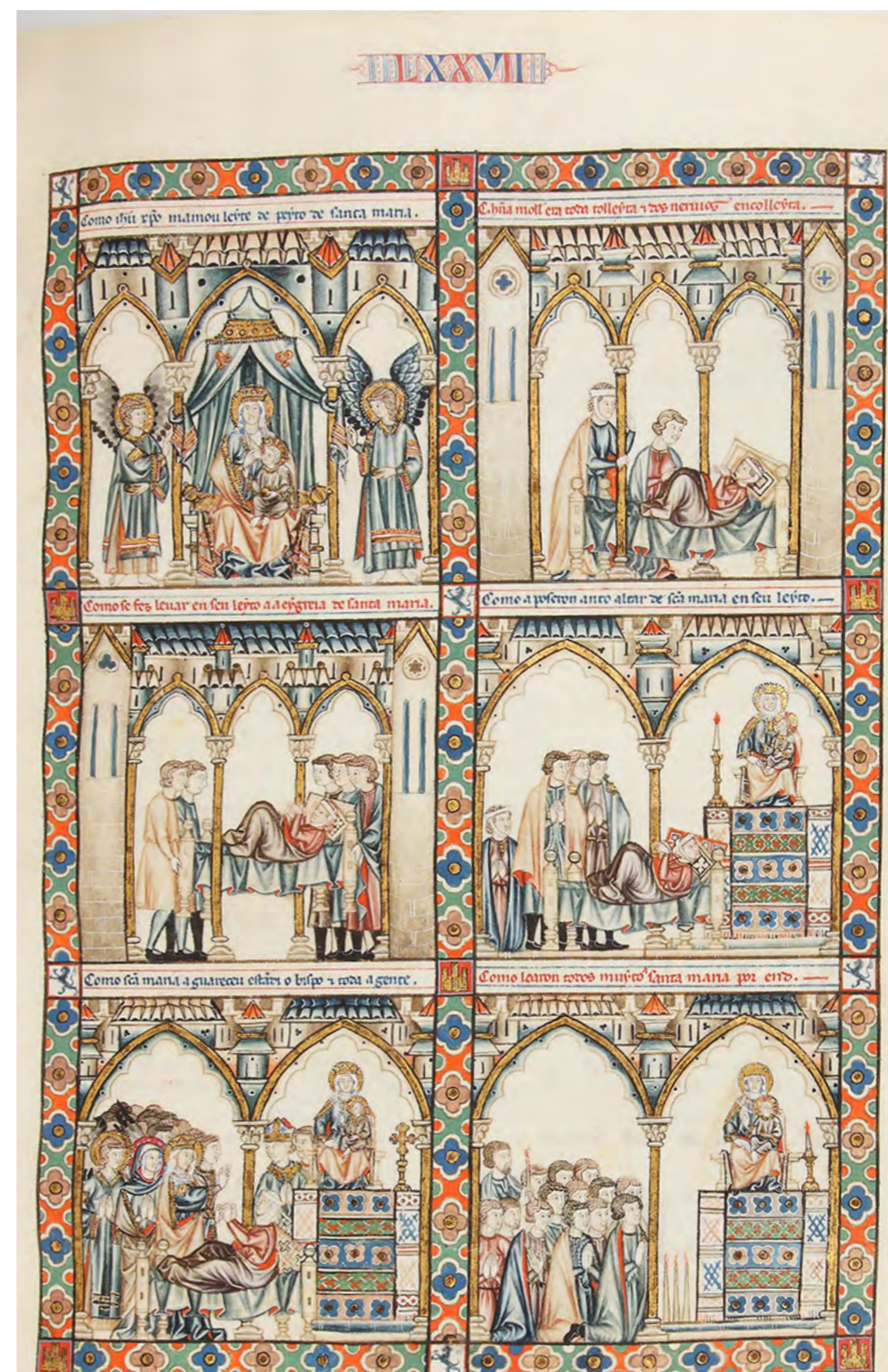
III

Cuando vio que no era efectiva ninguna medicina, recurrió a Santa María, la noble Reina, rogándole que no mirase los disgustos que ella le había podido causar, sino que pensase...

IV

... en su provecho de tal modo que la curase y, si no, que la hiciese morir pronto; y después se hizo llevar ante su iglesia en un lecho pequeño y estrecho.

De la que Dios mamó la leche de su pecho, no es maravilla que sane al contrahecho.



CSM 77

Da que Deus mamou... [10:19]

Recitation: Carlos Alvar, University of Geneva [Switzerland]

Georges Kanazi, University of Haifa [Israel]

Dorotea Bárcena [t], actress

Alfonso X, *Cantigas de Santa María*
(Códice Rico, RBME, tit. 1, 114r) | 13th c.



AUDIO

LXXVII

Esta e como santa maria guardeci na
sua cigreja en Lugo bñia molter que aua
encolleiros os pres 7 as mãos. . . .

A que deus mamou lei
te to seu peito. non e mamulla de
sãar conreito. **V**isto fez santa
mana miragre fermoso. ena sãa ei
granlugo grande padofo. por bñia
molter que aua colleito. o mais de
seu corpe de mal encolleito. **D**a que
deus mamou leite **Q**ue ambalas fu
as mãos assi sencolleian. que len
por calo dos ombros todas se mere

ran. 7 os calcannares len en seu deiteio.
se mereron todos no corpo malreito. .
Va que deus mamou leite to seu peito
non e mamulla de sãar conreito.
Por una qñle non pñtaua nulla mezia
tornouff a santa maria a nobre rñfa
rogantolle que non caualle despreio
sell ela fezera. mas a seu proueito.
Va que deus mamou leite to seu peito
non e sãamulla de sãar conreito.
Amasse mères en guisa qñ guardeisse
senon qñ fezess' assi p qñ omo morresse
7 logo se fezto leuar a un Lepro. m
anra sãa cigreja pequene e estreito.
Va que deus mamou leite to seu peito
non e sãamulla de sãar conreito
Ela ali usendo fez mui bñia vida. 7
trões quell orue mcece a sãno opida
eno mes d' agosto no dia scolleito. m
na sãa festa grande como uornita.
Va que deus mamou leite to seu peito
non e mamulla de sãar conreito
Eta agora per mi ca en aquele dia. 7
se fez meter na cigreja de sãa maria.
mas a santa uirgen nõll alongou pito
mas tornouillo corpo todo estoreito.
Va que deus mamou leite to seu peito
non e sãamulla de sãar conreito
Per andoll. atal que ali u sãaua. m
cada un nẽbio pñ mui ferrigentalau
len come madeira mui seca de teito. 7
quantom' estendia o neruo o teito. m
Va que deus mamou leite to seu peito
non e sãamulla de sãar conreito.
Obuse toda a gente deante estando. 7
ueendo a qñte o pñte tempo chorando
uiron que miragre foi 7 non malgram
por este lo. uon a uirgen a feito. m

V

E ela ali jazendo fez mui bõa vida
trões que ll' ouve merçee a Sennor conprida
eno mes d' agosto, no dia 'scolleito,
na sa festa grande, como vos retreito...

VI

... será agora per min. Ca en aquele dia
se fez meter na ygreja de Santa Maria;
mais a Santa Virgen non alongou preyto,
mas tornou-ll' o corpo todo escorreito.

*Da que Deus mamou o leite do seu peito,
non é maravilla de sãar conreito.*

VII

Pero avẽo-ll' atal que ali u sãava,
cada un nembro per si mui de rig' estalava,
ben come madeira mui seca de teito,
quando ss' estendia o nervio odeito.

*Da que Deus mamou o leite do seu peito,
non é maravilla de sãar conreito.*

VIII

O bispo e toda a gente deant' estando,
veend' aquest' e oynd' e de rijo chorando,
vieron que miragre foi e non trasgeito;
porende loaron a Virgen afeito.

*Da que Deus mamou o leite do seu peito,
non é maravilla de sãar conreito.*

V

Y yaciendo allí ella hizo muy buena vida hasta
que la Señora cumplidora le hizo merced en
el mes de agosto, el día escogido, en su fiesta
mayor, como ahora...

VI

... os referiré. Pues aquel día se hizo meter en
la iglesia de Santa María; pero la Santa Virgen
no prolongó el asunto, sino que le devolvió el
cuerpo todo enderezado.

*De la que Dios mamó la leche de su pecho,
no es maravilla que sane al contrahecho.*

VII

Pero aconteció de tal modo que, allí donde
sanaba, cada uno de los miembros, cuando
se extendía el nervio encogido, estallaba muy
fuerte, igual que la madera seca del techo.

*De la que Dios mamó la leche de su pecho,
no es maravilla que sane al contrahecho.*

VIII

El obispo y toda la gente que estaba delante,
contemplando y oyendo esto y fuertemente
llorando, vieron que había sido milagro y no
engaño; por eso loaron a la Virgen sin parar.

*Da que Deus mamou o leite do seu peito,
non é maravilla que sande ao contrafeito.*

CSM 26

MIRACLE DURING A PILGRIMAGE TO SANTIAGO DE COMPOSTELA

Mui gran razon é que sábia dereito

Esta é como Santa María juigou a alma do romeu que ya a Santiago, que sse matou na carreira por engano do diablo, que tornass' ao corpo e fezesse pēdença.

I

Mui gran razon é que sábia dereito quen Deus troux' en seu corp' e de seu peito mamentou, e del despeito nunca foi fillar; poren de sen me sospeito que a quis avondar.

Non é gran cousa se sabe / bon joyzo dar a Madre do que o mundo / tod' á de joigar.

II

Sobr' esto, se m' oissedes, diria dun joyzo que deu Santa María por un que cad' ano ya, com' oy contar, a San Jam' en romaria, porque se foi matar.

Non é gran cousa se sabe / bon joyzo dar a Madre do que o mundo / tod' á de joigar.

III

Este romeu con bõa voontade ya a Santiago de verdade; pero desto fez maldade que ant' albergar foi con moller sen bondade, sen con ela casar.

Non é gran cousa se sabe / bon joyzo dar a Madre do que o mundo / tod' á de joigar.

Translation into Spanish

Esta es de cómo Santa María juzgó el alma del peregrino que iba a Santiago, que se suicidó en el camino por engaño del diablo, para que volviese a su cuerpo e hiciese penitencia.

I

Es muy lógico que sepa actuar acertadamente la que a Dios llevó en su cuerpo y lo amamantó de su pecho, y de él nunca recibió disgustos; por eso imagino que le quiso dar buen juicio en abundancia.

No es gran cosa que sepa juzgar bien la Madre de aquel que ha de juzgar al mundo entero.

II

Sobre esto, si me quisierais oír, [os] contaría cómo juzgó Santa María a un hombre que iba cada año a Santiago en romería, según oí contar, porque se suicidó.

No es gran cosa que sepa juzgar bien la Madre de aquel que ha de juzgar al mundo entero.

III

Este romero iba a Santiago con auténtica fe; pero de este buen acto hizo un pecado, ya que yació con una mala mujer, sin estar casado con ella.

No es gran cosa que sepa juzgar bien la Madre de aquel que ha de juzgar al mundo entero.



CSM 26
Mui gran razón é... [13:22]
 Recitation: Hans Joseph Niederehe, University of Trier (Germany)
 Ramón Lorenzo, University of Santiago de Compostela
 Mercedes Brea, University of Santiago de Compostela

Alfonso X, *Cantigas de Santa María*
 (Códice Rico, RBME, tit. 1, 40v) | 13th c.



XXVII

Esta é. como scá maria ungon a alma
do nomeu que ya á santiago que esse ma
rou na carreira por engano do diabo que
romast' ao corpo. e fez esse pcedença. .av.

Non é gran cou
sa se sabe lon
joyzo dar. a madre do que o mundo
tod a de ioygar. **N**on é gran rason
é que sabia terreo. quen teus troux
en seu corpe de seu feito. mamentou
e del desfeito. nunca foi fillar. por en
te sen me sofrito. que a quis auon
dar. **N**on é gran cousa se sabe lon joy
zo dar. a madre do que o mundo tod a

de ioygar. **N**obiesto sem oulides
vria. dun joyzo que teu santa ma
ria. por un que cad ano ya. com oý
contar. a san iam en romaria. por
que se foi matar. **N**on é gran cou
sa se sabe lon joyzo dar. **E**ste
romeu con boá uontate. ya á santi
ago de uerdade. por testo fez malda
te. que ant albergar. foi con meller
sen uontate. sen coela casar. **N**on
é gran cousa se sabe lon joyzo dar. r

IV

Pois esto fez, meteu-ss' ao camiño,
e non sse mãesfestou o mesquío;
e o demo mui festiño
se le foi mostrar
mais branco que un armiño,
polo tost' enganar.

*Non é gran cousa se sabe / bon joyzo dar
a Madre do que o mundo / tod' á de joigar.*

V

Semellança fillou de Santiago
e disse: “Macar m' eu de ti despago,
a salvaçon eu cha trago
do que fust' errar,
por que non cáias no lago
d' iferno, sen dultar.

*Non é gran cousa se sabe / bon joyzo dar
a Madre do que o mundo / tod' á de joigar.*

VI

Mas ante farás esto que te digo,
se sabor ás de seer meu amigo:
talla o que trages tigo
que te foi deytar
en poder do ãemigo,
e vai-te degolar.”

*Non é gran cousa se sabe / bon joyzo dar
a Madre do que o mundo / tod' á de joigar.*

VII

O romeu, que ssen dovida cuidava
que Santiag' aquilo lle mandava,
quanto lle mandou tallava;
poi-lo foi tallar,
log' enton se degolava,
cuidando ben obrar.

*Non é gran cousa se sabe / bon joyzo dar
a Madre do que o mundo / tod' á de joigar.*

IV

Después de hacer esto, se puso en camino, y
el mezquino no se confesó; y el diablo muy
pronto se le apareció, más blanco que un
armiño, para engañarlo mejor.

*No es gran cosa que sepa juzgar bien la Madre
de aquel que ha de juzgar al mundo entero.*

V

Tomó el aspecto de Santiago y dijo: «Aunque
estoy descontento de ti, te traigo la salvación
del error que cometiste, para que no caigas sin
remedio en el lago del infierno.

*No es gran cosa que sepa juzgar bien la Madre
de aquel que ha de juzgar al mundo entero.*

VI

Pero antes harás esto que te digo si quieres ser
mi amigo: corta eso que tienes en tu cuerpo
que te entregó en poder del enemigo y
después te has de degollar».

*No es gran cosa que sepa juzgar bien la Madre
de aquel que ha de juzgar al mundo entero.*

VII

El romero, que sin duda pensaba que Santiago
le mandaba aquello, cortó lo que le mandaba;
y, después de cortarlo, enseguida se degolló,
pensando que obraba bien.

*No es gran cosa que sepa juzgar bien la Madre
de aquel que ha de juzgar al mundo entero.*

IX

E u passavan ant' hũa capela
de San Pedro, muit' aposta e bela,
San James de Conpostela
dela foi travar,
dizend' : "Ai, falss' alcavela,
non podeades levar..."

X

... a alma do meu romeu que fillastes,
ca por razon de mi o enganastes;
gran traiçon y penssastes,
e, se Deus m' anpar,
pois falssament' a gãastes,
non vos pode durar."

*Non é gran cousa se sabe / bon joyzo dar
a Madre do que o mundo / tod' á de joigar.*

XIII

Log' ante Santa Maria vëeron
e rezõaron quanto mais poderon.
Dela tal joiz' ouveron:
que fosse tornar
a alma onde a trouxeron,
por se depois salvar.

*Non é gran cousa se sabe / bon joyzo dar
a Madre do que o mundo / tod' á de joigar.*

XIV

Este joyzo logo foi comprido,
e o romeu morto foi resorgido,
de que foi pois Deus servido;
mas nunca cobrar
pod' o de que foi falido,
con que fora pecar.

*Non é gran cousa se sabe / bon joyzo dar
a Madre do que o mundo / tod' á de joigar.*

IX

Y cuando [los demonios] pasaban ante una
capilla de San Pedro, muy hermosa y bella,
San James de Compostela se la fue a interceptar
[el alma], diciendo: «Ay, cobrador falso, no
podéis llevaros...

X

... el alma que cogisteis de mi peregrino,
pues, tomando mi apariencia, lo engañasteis;
gran traición pensasteis con eso y, si Dios me
ampara, no os podréis quedar con esa alma,
puesto que la ganasteis con falsedades».

*No es gran cosa que sepa juzgar bien la Madre
de aquel que ha de juzgar al mundo entero.*

XIII

Después fueron ante Santa María y argumentaron
cuanto pudieron. De ella tuvieron este veredicto:
que retornase el alma allí de donde la cogieron,
para después salvarse.

*No es gran cosa que sepa juzgar bien la Madre
de aquel que ha de juzgar al mundo entero.*

XIV

Este juicio se cumplió enseguida, y el romero
muerto resucitó, con lo que se sirvió a Dios;
pero nunca pudo recobrar aquello que le faltó
con lo que había pecado.

*No es gran cosa que sepa juzgar bien la Madre
de aquel que ha de juzgar al mundo entero.*



Saint James seated | 13th c.
Church of Santiago de Gastei (Ourense) ▶

CSM 103

CANTIGA SET IN THE MONASTERY OF A ARMENTEIRA

Quena Virgen ben servirá a Parayso irá

Como Santa María feze estar o monge trezentos anos ao canto da passaría, porque lle pedía que lle mostrase qual era o ben que avian os que eran en Parayso.

Quena Virgen ben servirá a Parayso irá.

I E daquest' un gran miragre / vos quer' eu ora contar,
que fezo Santa María / por un monge, que rogar
ll' ia sempre que lle mostrase / qual ben en Parais' á,

II e que o viss' en ssa vida / ante que fosse morrer.
E porend' a Groriosa / vedes que lle foi fazer:
fez-lo entrar en hũa orta / en que muitas vezes ja

III entrara; mais aquel día / fez que hũa font' achou
mui crara e mui fremosa / e cab' ela s' assentou.
E pois lavou mui ben sas mãos / diss' : "Ai, Virgen, que será

IV se verei do Parayso, / o que ch' eu muito pidi,
algun pouco de seu viço / ante que saya daqui,
e que sábia do quen ben obra / que galardon averá?"

Quena Virgen ben servirá a Parayso irá.

V Tan toste que acabada / ouv' o mong' a oraçon,
oyu hũa passarinna / cantar log' en tan bon son,
que sse escaeceu seendo / e catando sempr' alá,

VI atan gran sabor avia / daquel cant' e daquel lais,
que grandes trezentos anos / esteve assi, ou mayns,
cuidando que non estevera / senon pouco com' está

Translation into Spanish

Cómo Santa María hizo estar a un monje trescientos años escuchando el canto de un pajarito, porque le había pedido que le mostrase cómo era el bien que tenían los que estaban en el Paraíso.

Quien sirva bien a la Virgen irá al Paraíso.

I Y ahora os quiero contar yo este gran milagro que hizo Santa María por un monje que siempre le iba a rogar que le mostrase cual era el bien que hay en el Paraíso...

II ... y que se lo dejase ver en vida antes de morir. Y por eso la Gloriosa veréis lo que le fue a hacer: le hizo entrar en una huerta en la que muchas veces ya...

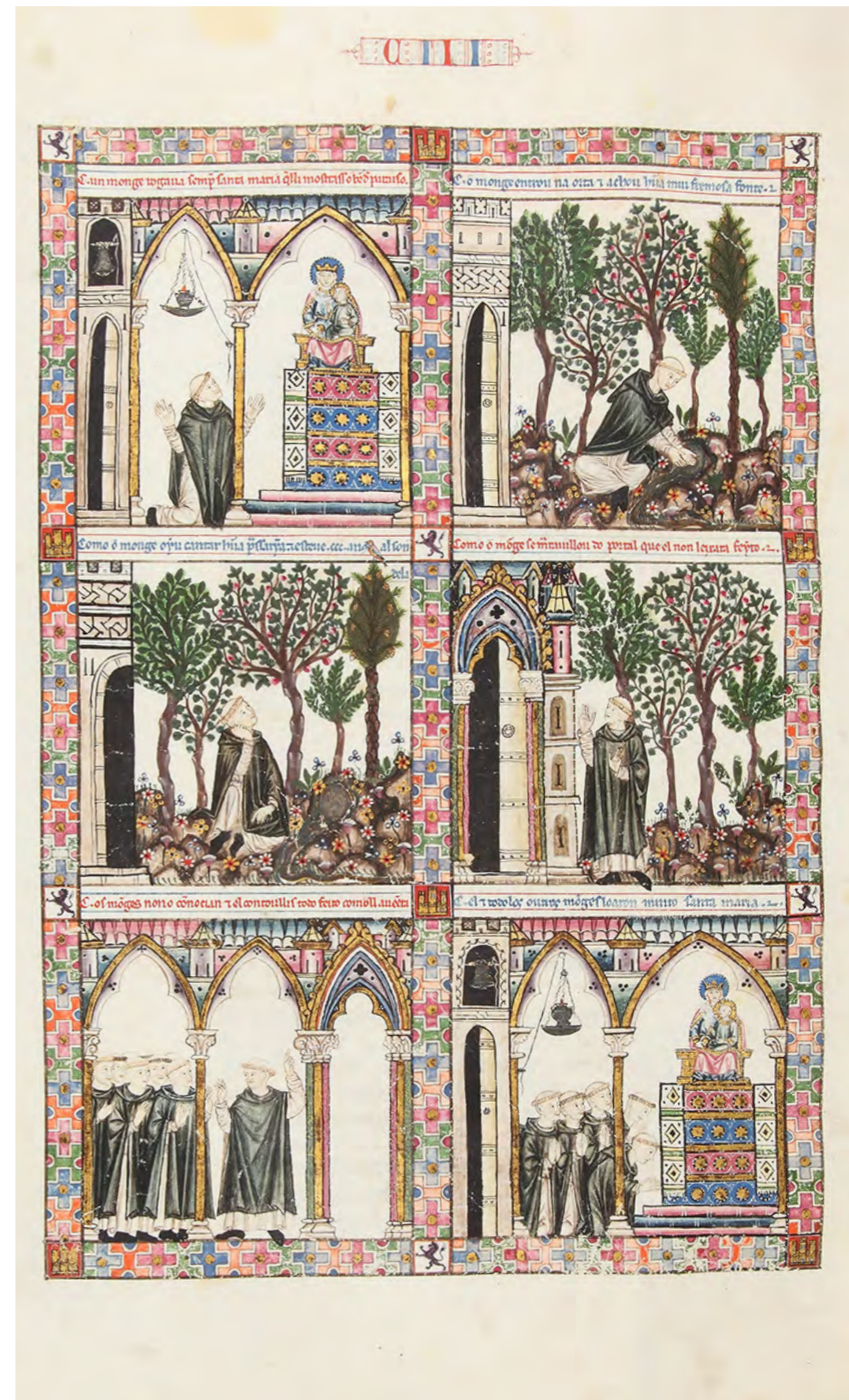
III ... había estado; pero aquel día hizo que encontrase una fuente muy clara y muy hermosa y junto a ella se sentó. Y después de lavarse muy bien las manos dijo: «Ay, Virgen, ¿qué pasará?...»

IV ... ¿veré el Paraíso como tanto te pedí, un poco de sus placeres, antes de que salga de aquí, para saber qué galardón recibirá el que obra bien?

Quien sirva bien a la Virgen irá al Paraíso.

V Tan pronto como el monje hubo acabado su oración, oyó cantar un pajarito con tan buena melodía que se olvidó [de todo] sentándose y mirando siempre hacia allí.

VI Tanto disfrutaba de aquel canto y de aquella canción que estuvo así durante trescientos años, o más, pensando que solo había estado un poco, como está...



Esta e como santa maria fez estar ao monge tresen-
tos anos ao canto da passadeira. por quelli ydia que
li mostrasse qual em o ten que auian os que eran
en paraíso.

Quena uirgen ben seruirá . a paraíso yra . . .

Edaquest un gran miragre uo qreu ora contar.
que fezo santa maria por un monge que rogara
ua sempre que lle mostrasse qñ ten en paraíso a.
Quena uirgen ben seruirá . a paraíso yra . . .

Eque o uist en sã uida ante que fosse morrer
por end a gloriosa uexes que lle foi fazer . . .
fez lo entrar en hũa orta en que muitas uexes ia.
Quena uirgen ben seruirá . a paraíso yra . . .

VII

mong' algũa vez no ano, / quando sai ao vergeu.
Des i foi-ss' a passaryn(n)a, / de que foi a el mui greu;
e diz: "Eu daqui ir-me quero, / ca oy mais comer querrá".

Quena Virgen ben servirá a Parayso irá.

IX

Des i entrou na eigreja, / e ouveron gran pavor
os monges quando o viron, / e demandou-ll' o prior,
dizend' : "Amigo, vos quen sodes / ou que buscades acá?"

Quena Virgen ben servirá a Parayso irá.

X

Diss' el: "Busco meu abade, / que agor' aqui leixey,
e o prior e os frades, / de que mi agora quitey
quando fui a aquela orta; / u seen quen mio dirá?"

Quena Virgen ben servirá a Parayso irá.

XI

Quand' est' oyu o abade / teve-o por de mal sen,
e outrossi o convento; / mais des que souberon ben
de como fora este feyto, / disseron: "Quen oyrá

XII

Nunca tan gran maravilla / como Deus por este fez
polo rogo da ssa Madre, / Virgen Santa de gran prez!
E por aquesto a loemos; / mais quena non loará

XIII

Mais d' outra cousa que seja? / Ca, par Deus, gran dereit' é,
pois quanto nos lle pedimos / nos dá seu Fill' , a la ffe,
por ela, e aqui nos mostra / o que nos despois dará."

Quena Virgen ben servirá a Parayso irá.

VII

... el monje alguna vez al año, cuando sale al jar-
dín. Entonces el pajarito se fue, de lo que le pesó
mucho, y dijo: «Tengo que irme de aquí, que hoy
también querrá comer [la gente del convento]».

Quien sirva bien a la Virgen irá al Paraíso.

IX

Entonces entró en la iglesia, y los monjes tu-
vieron mucho miedo cuando lo vieron, y le
preguntó el prior, diciendo: «Amigo, ¿vos quién
sois o qué buscáis acá?».

Quien sirva bien a la Virgen irá al Paraíso.

X

Dijo él: «Busco a mi abad, a quien dejé aquí
hace poco, y al prior y a los frailes, de quienes
me separé poco ha cuando fui a aquella huerta;
¿quién me puede decir dónde se encuentran?».

Quien sirva bien a la Virgen irá al Paraíso.

XI

Cuando el abad oyó esto pensó que estaba
loco, y lo mismo [pensaron los frailes de] el
convento, pero, cuando supieron bien lo que
había sucedido, dijeron: «¡Quién habrá oído...

XII

... nunca tan gran maravilla como la que Dios
hizo por este por las súplicas de su madre, Vir-
gen Santa de gran mérito! Y por esto alabémos-
la; mas ¿quién no la loará...

XIII

... más que a ninguna otra cosa? Pues, por Dios,
es muy justo, porque todo cuanto nosotros le
pedimos, por ella nos lo da su Hijo, y aquí nos
muestra lo que después nos dará».

Quien sirva bien a la Virgen irá al Paraíso.

CSM 184

CANTIGA SET IN SANTIAGO DE COMPOSTELA

A Madre de Deus tant' á en ssi gran vertude

Esta é como Santa María livrou de morte iu menynno que jazia no ventre da madre, a que deran hũa cuitelada pelo costado.

A Madre de Deus tant' á en ssi gran vertude, per que aos seus acorre e dá saude.

I

E de tal razon com' esta / un miragre mui fremoso vos direi que fez a Virgen, / Madre do Rei poderoso, en terra de Santiago, / en un lugar montannoso, [hu] hũa moller morava / que era prenn' ameude

II

de seu marido; mais ela, / polas ss[u]las pecadillas, quantos les nunca nacian, / assi fillos come fillas, todos lle morrian logo; / mais das s[u]las maravillas mostrou [y] Santa María, / que sobrelos seus recude.

A Madre de Deus tant' á en ssi gran vertude, per que aos seus acorre e dá saude.

III

Ela con pavor daquesto, / e de que era prennada encomendou aa Virgen, / a Madre de Deus onrrada, que ela que a guardasse / que non foss' acajõada, dizendo: "Dá-me meu fillo, / que ben a viver m' ajude."

A Madre de Deus tant' á en ssi gran vertude, per que aos seus acorre e dá saude.

Translation into Spanish

Esta es de cómo Santa María libró de la muerte a un niño que yacía en el vientre de su madre, a la que habían dado una cuchillada por el costado.

La Madre de Dios tanto tiene en sí de gran virtud, que a los suyos socorre y da salud.

I

Y de una historia como esta os contaré un milagro muy hermoso que hizo la Virgen, Madre del Rey poderoso, en tierra de Santiago, en un lugar montañoso donde vivía una mujer que a menudo estaba preñada...

II

... de su marido; mas a ella, por sus pecadillos, todos cuantos le nacían, tanto hijos como hijas, todos le morían enseguida; pero Santa María, que a los suyos protege, mostró allí sus maravillas.

La Madre de Dios tanto tiene en sí de gran virtud, que a los suyos socorre y da salud.

III

Ella con miedo de esto, y de que estaba preñada, se encomendó a la Virgen, la Madre de Dios honrada, para que la protegiese y para que no tuviese complicaciones, diciendo: «Dame a mi hijo para que me ayude a vivir dichosa».

La Madre de Dios tanto tiene en sí de gran virtud, que a los suyos socorre y da salud.



CSM 184
A madre de Deus... [8:53]
Recitation: Xosé Luís Méndez Ferrín, writer

Alfonso X, *Cantigas de Santa María*
(Códice Rico, RBME, tit. I, 243r) | 13th c. ▶

Esta e como se' ai grãu un menyo q'ill en
cometou a madre q'nto q'ia no nete. e ma
torn a mado a madre e sayu o moço pela ferida

A madre de deus tant' a en ssi
gran uertute. per que a os seus acorre e
da saude. e de tal mason com esta un mi
mgre mui firmoso. uos diri que fez a
uigen. madre de rei p'oso. en terra de
santiago en un logar montanoso. hua
moller moraua que era pienn' amede.

A madre de deus tant' a en si gran uirtude
De seu marido maisela
pelas suas peccadillas
quãto uel n'ica nacia
assi fillos come fillas
e uos ue morrian logo
mais das suas mirauilla
mostrou y sea maria.
que sobre los seus reure.
A madre de deus tant' a

Ela con pavor da questo
o te que era pienn' adã
encometou a a uigen
a madre de deus orada
que ela q'ã guardasse
que nõ foss' acaidã da
dizento d'ame meu fillo
que ten a uuer mauate

A madre de deus tant' a
la a questo fazento.
o temo ch'eo tenuera
aguilou q' seu marido
ouue con outro pelega
e deonll h'ia ferida
pelos prios tã sobeia
que morru en assi fize
quen nõ a q'no escante.

A madre de deus tant' a
la que uui o marido.
que chagauã d' morte
foss' elle deitar de suso
e deonll entro tã forte
ferida pelo costado.
q' morru tal foi a sorte
mais o fillo pela chaga
sayu que mest' egrate

A madre de deus tant' a
uia pera ssa chaga.
quena face lle ficara
quello cuitelo fezera
que a ssa madre matara
mais quisõ sea maria
aqueo encomendara
sa madre q' nõ morresse
nẽ foss' el en ataudẽ.

A madre de deus tant' a
nte quisõ q' uuesse
e crecess' e se criasse.
e sempre connoresse
a uigen e a loasse
e o sinal parecisse
da chaga p' q' prouasse
este feito que sempre
omen ssa loar esture.

IV

Ela a questo fazendo, / o demo ch'eo de enveja
aguilou que seu marido / ouve con outros peleja,
e deron-ll' h'ia ferida / pelos peitos tan sobeia
que morreu, ca assi faze / quen non á queno [e]scude.

*A Madre de Deus tant' á en ssi gran uertude,
per que aos seus acorre e dá saude.*

V

Ela que viu o marido / [a] que chagavan de morte,
foi-sse-ll'e deitar de suso; / e deron-ll' enton tan forte
ferida pelo costado / que morreu, tal foi sa sorte.
Mai-lo fillo pela chaga / sayu, [que] mester engrude

VI

avia pera sa chaga / que na face lle ficara
que ll' o cuitelo fezera / que sa madre matara.
Mais quisõ Santa Maria, / a que o [en comendara
sa madre, que non morresse / nen foss' el en [a]taude.

*A Madre de Deus tant' á en ssi gran uertude,
per que aos seus acorre e dá saude.*

VII

Ante quisõ que vivesse / e crecess' e sse criasse,
e sempre reconnoresse / a Virgen e a loasse,
e o sinal parecisse / da chaga, per que provasse
este feito [e] que sempre / om' en ssa loor [e]stude.

*A Madre de Deus tant' á en ssi gran uertude,
per que aos seus acorre e dá saude.*

IV

Al hacer ella esto, el diablo, lleno de envidia,
hizo que su marido se pelease con otros [hom-
bres], y le causaron una herida tan grande en el
pecho que murió, porque así le ocurre a quien
no tiene quien lo proteja.

*La Madre de Dios tanto tiene en sí de gran
virtud, que a los suyos socorre y da salud.*

V

Ella, cuando vio que herían de muerte a su
marido, se echó encima de él; y entonces le
hicieron una herida tan grave en el costado que
murió, tal fue su suerte. Pero por la llaga salió el
hijo, que necesitaba engrudo...

VI

... para la llaga que a él le había quedado en la
cara, que se la había hecho el cuchillo que ha-
bía matado a su madre. Mas quisõ Santa María,
a quien lo había encomendado su madre, que
no muriese ni tuviese que salir en ataúd.

*La Madre de Dios tanto tiene en sí de gran
virtud, que a los suyos socorre y da salud.*

VII

Antes quisõ que viviese, creciese y se criase y
reconociese siempre a la Virgen y la loase, y tu-
viese la señal de la llaga, para que probase este
hecho y que siempre nos esmeremos en loarla.

*La Madre de Dios tanto tiene en sí de gran
virtud, que a los suyos socorre y da salud.*

CSM 304

CANTIGA THAT TAKES PLACE IN SANTA MARÍA DE RIBELA

Aquela en que Deus carne predeu e nos deu por lume

Esta é como Santa Maria de Ribela non quer que arça outr' oyo ant' o seu altar senon d' olivas que seja ben claro e muit' esmerado.

Aquela en que Deus carne / predeu e nos deu por lume, das cousas limpias se paga / sempre, tal é seu costume.

I
E desto mostrou miragre / a Virgen Santa Maria grand' en hũa ssa eigreja, / e demostra cada día, en un' aldea que nome / á Ribela, u soya aver ben d' antiguedade / un mōesteir' a costume

II
d' ordin de San Bêeito. / E ora chus da eigreja non ficou, que é da Virgen / que sempre bēeita seja, en que á ben cinc' altares, / u gran vertude sobeja mostra Deus no que é dela: / Ca non pod' y arder lume

III
d' outr' oyo senon d' olivas / mui linpi' e muit' esmerado; ca macar ard' ant' os outros / de linaça, sol pensado non é que ant' o da Virgen / arça; e est' é provado muitas vezes eno ano, / e áno ja por costume.

Aquela en que Deus carne / predeu e nos deu por lume, das cousas limpias se paga / sempre, tal é seu costume.

Translation into Spanish

Esta es de cómo Santa María de Ribela no quiere que arda ante su altar otro aceite más que el de oliva, y que sea bien claro y muy puro.

A aquella en quien Dios se hizo carne y a quien nos dio por luz, le gustan siempre las cosas limpias, tal es su costumbre.

I
Y sobre esto la Virgen Santa María mostró un gran milagro en una iglesia suya, y lo demuestra cada día, en una aldea que tiene por nombre Ribela, donde solía tener desde muy antiguo un monasterio la costumbre...

II
... de la orden de San Benito. Y ahora no quedó más que la iglesia, que es de la Virgen, que siempre bendita sea, donde hay por lo menos cinco altares, por lo que Dios muestra muy gran poder en lo que es de ella: pues no puede allí arder luz...

III
... de otro aceite más que de oliva muy limpio y muy puro; pues, aunque arde [aceite] de linaza ante los otros [altares], es imposible que arda ante el de la Virgen; y esto se hace evidente muchas veces en el año, y lo tienen ya por costumbre.

A aquella en quien Dios se hizo carne y a quien nos dio por luz...

IV
Ca o provan ameude / cavaleiros, lavradores, clerigos, monges e frades / descalços, preegadores; ca pero y acenderon / outros oyo ardedores, atan taste se matavan, / que sol non deitavan lume.

Aquela en que Deus carne / predeu e nos deu por lume, das cousas limpias se paga / sempre, tal é seu costume.

V
E porend' os dessa terra / non ousan seer ousados d' outr' oyo ali que[i]maren, / ca saen por denodados ende cada que o provan, / e por esto son tornados a queimar oyo d' oliva / nas lampadas por costume.

Aquela en que Deus carne / predeu e nos deu por lume, das cousas limpias se paga / sempre, tal é seu costume.

IV
Que lo prueban a menudo caballeros, labradores, clérigos, monjes y frailes descalzos, rezadores; pues, cuando allí encendieron otros aceites de los que arden, se apagaban tan pronto que ni siquiera hacían luz.

A aquella en quien Dios se hizo carne y a quien nos dio por luz...

V
Y por eso los de esa tierra no se atreven a tener la osadía de quemar allí otro aceite, pues quedan desenmascarados cada vez que lo prueban, y por eso vuelven a la costumbre de quemar aceite de oliva en las lámparas.

A aquella en quien Dios se hizo carne y a quien nos dio por luz...



AUDIO

CSM 304
Aquela en que Deus carne... [6:04]
Recitation: Henrique Monteagudo,
University of Santiago de Compostela

CSM 352

CANTIGA SET IN SANTA MARÍA DO VISO

Fremosos miragres mostra a Madre da fremosura

Esta é como Santa María del Viso guariu ùu açor dun cavaleiro. Fremosos miragres mostra / a Madre da fremosura e grandes, ca á vertude / do mui gran Deus sen mesura.

I Dest' un fremoso miragre / vos direi se m' ascuitardes, que fezo Santa María; / e se y mentes parardes, por mui grande o terredes / quant' en ele mais cuidardes, e veredes com' a Virgen / á poder sobre natura.

Fremosos miragres mostra / a Madre da fremosura e grandes, ca á vertude / do mui gran Deus sen mesura.

II Aquest' a un cavaleiro / conteceu que vassal' era dun fi de rey, e por ele / fazia jostiça fera, e que ùu açor mui bõo / hũa vegada lle dera que fora dun cavaleiro / natural d' Estremadura.

Fremosos miragres mostra / a Madre da fremosura e grandes, ca á vertude / do mui gran Deus sen mesura.

III Est' açor fillava garças / e ãades e betouros e outras prijoës muitas; / e nen crischãos nen mouros atal açor non avian, / e davan de seus tesouros muito por el que llo dêsse. / Mas non avia en cura.

Fremosos miragres mostra / a Madre da fremosura e grandes, ca á vertude / do mui gran Deus sen mesura.

Translation into Spanish

Esta es de cómo Santa María de Viso curó al azor de un caballero.

Hermosos y grandes milagros muestra la Madre de la hermosa, que tiene la virtud del muy gran Dios sin límite.

I De esto, si me queréis escuchar, os contaré un hermoso milagro que hizo Santa María; y, si reflexionáis sobre él, cuanto más penséis en él, lo tendréis por muy excelso y veréis como la Virgen tiene poder sobre la naturaleza.

Hermosos y grandes milagros muestra la Madre de la hermosa...

II Esto le aconteció a un caballero, que era vasallo de un hijo de rey, y por él hacía fiera justicia, y que una vez le había dado un azor muy bueno que había pertenecido a un caballero natural de Extremadura.

Hermosos y grandes milagros muestra la Madre de la hermosa...

III Este azor cazaba garzas y ánades y avetoros, y otras muchas piezas; y ni cristianos ni moros tenían un azor semejante, y ofrecían buena parte de sus tesoros para que se lo diese. Pero no tenía intención [de dárselo].

Hermosos y grandes milagros muestra la Madre de la hermosa...

V E el con el cada día / mui' a ssa caça andava e quantas aves podía / fillar, con ele fillava; pero foron ben dous anos / que o açor non mudava, e o cavaleiro avia / desto pesar e tristura.

Fremosos miragres mostra / a Madre da fremosura e grandes, ca á vertude / do mui gran Deus sen mesura.

VI E meteu muitos ñeiros / en lle fazer meeziás, que nulla ren non valveron; / pois no tenpo quand' as viãs vendimian, foi-sse con ele / aa Sennor das Reynnas a ssa eigreja do Viso, / que jaz en hũa altura.

Fremosos miragres mostra / a Madre da fremosura e grandes, ca á vertude / do mui gran Deus sen mesura.

IX E foi-sse logo con ela / quanto pod' aa eigreja da Virgen Santa María / que é bẽita e seja, que ll' amostrou essa noite / mui gran mercece sobeja, ca tornou o açor são / e a el tolleu loucura.

Fremosos miragres mostra / a Madre da fremosura e grandes, ca á vertude / do mui gran Deus sen mesura.

V Y con él cada día andaba mucho de caza y cuantas aves podía coger, con él las cogía; pero pasaron dos años que el azor no mudaba [las plumas] y el caballero tenía por esto gran pesar y tristeza.

Hermosos y grandes milagros muestra la Madre de la hermosa...

VI Invirtió mucho dinero en hacerle medicinas, que de nada le valieron; así pues, en el tiempo en que las viñas se vendimian, se fue con él a la Señora de las Reinas a su iglesia de Viso, que está situada en un lugar alto.

Hermosos y grandes milagros muestra la Madre de la hermosa...

IX Y en cuanto pudo se fue pronto ante ella a la iglesia de la Virgen Santa María, que bendita sea, quien le mostró esa noche una gran merced inmensa, porque hizo sanar al azor y a él lo libró de la locura.

Hermosos y grandes milagros muestra la Madre de la hermosa...



AUDIO

CSM 352

Fremosos miragres mostra... [12:18]

Recitation: Valeria Bertolucci, University of Pisa [Italy]

Xesús González Gómez, literary critic

CSM 104

CANTIGA THAT TAKES PLACE IN
CALDAS DE REIS

Nunca ja pod' aa Virgen / ome tal pesar fazer

Como Santa Maria fez aa moller que qeria fazer amadoiras a seu amigo con el corpo de Jhesu Cristo e que o tragia na touca, que lle correse sangue da cabeza ata que o tirou ende.

Nunca ja pod' aa Virgen / ome tal pesar fazer, como quen ao seu fillo, / Deus coida escarnecer.

I

E o que o fazer coida, / creed' aquesto por mi, que a quel escarnio todo / a de tornar sobre sí. E daquest' un gran miragre, / vos direi que, eu oí que fezo Santa Maria; / oyde-mio a lezer:

Nunca ja pod' aa Virgen / ome tal pesar fazer, como quen ao seu fillo, / Deus coida escarnecer.

II

Aquesto foi en Galiza, / non á y mui gran sazón, que hũa ssa barragãa / ouve un escudeiron; e por quanto s' el casara, / tan gran pesar ouv' entón, que con gran coita ouvera / o siso end' a perder.

Nunca ja pod' aa Virgen / ome tal pesar fazer, como quen ao seu fillo, / Deus coida escarnecer.

III

E con gran pesar que ouve / foi seu consello buscar enas outras sas vezias, / e atal llo foron dar: que sol que ela podesse / hũa ostia furtar das da igreija, que logo / o poderia aver.

Nunca ja pod' aa Virgen / ome tal pesar fazer, como quen ao seu fillo, / Deus coida escarnecer.

Translation into Spanish

Cómo Santa María hizo que a una mujer, que quería hacer encantamientos de amor a su amigo con el cuerpo de Jesucristo que llevaba escondido en la toca, le corriese sangre de la cabeza hasta que lo sacó de allí.

Nunca nadie puede causar tanta pena a la Virgen como quien hace burla de su Hijo Dios.

I

Al que piensa hacerlo, creed lo que os digo, todo aquel escarnio se volverá contra él. Y de esto os contaré un gran milagro, que yo oí que hizo Santa María; escuchadme si os place:

Nunca puede nadie causar tanta pena a la Virgen...

II

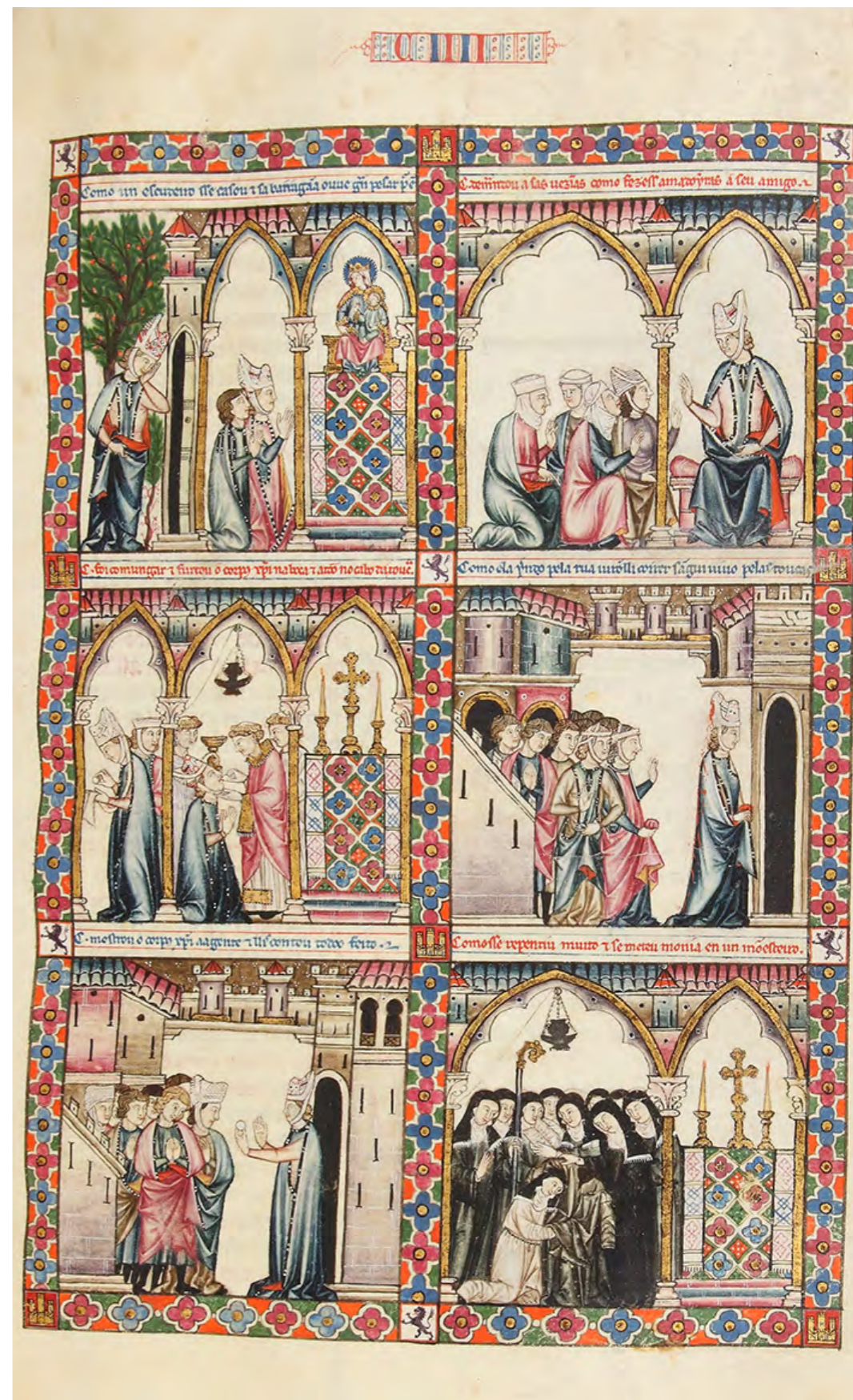
Esto sucedió en Galicia, no hace mucho tiempo: que una barragana tuvo un escudero; y cuando él se casó tuvo tan gran pena que con gran sufrimiento casi perdía el juicio por ello.

Nunca puede nadie causar tanta pena a la Virgen...

III

Y con tanta pena que tenía fue a buscar consejo con otras vecinas suyas y tal se lo fueron a dar: que, solo con que ella pudiese robar una hostia de las de la iglesia, pronto lo podría obtener.

Nunca puede nadie causar tanta pena a la Virgen...



CSM 104
Nunca ja pod' aa Virgen... [8:46]
Recitation: Pilar Pallarés García, writer

Alfonso X, *Cantigas de Santa María*
(Códice Rico, RBME, tit. I, 150r) | 13th c. ▶

Esta e como santa maria fez aa moller que quena faz
amadorias a seu amigo con el corpo de ihu xpo. 7 que o
tragia na touca. quelle correse sangui da cabeça ari que
o trou entre.

Nunca ia pod a auirgen ome tal pesar fa
zer. como quen ao seu fillo deo cuida escarnecer.

Eo que o fazer cuida axed a questo por mi .
que aquel escarno toto á de tornar sobre si.
7 daquest un gran miragre uos duri que en oy
que fezo santa maria oytemio a lezer. avz.

Nunca ia pod aa uirgen ome tal pesar fazer.
A questo foi en galiza non á y mui gran lason
que húa sta barragã ouue un Escuteyron .o
7 por quanto st el calara tan gran pesar ouuenton
que con conta ouueta o sito end a Perder .o.

Nunca ia pod aa uirgen ome tal pesar fazer
como quen ao seu fillo Deus cuida escarnecer
con gran pesar que ouue foi seu consello buscar
enas outras sas uezys 7 atal lo foron dar .t
que sol que ela Poderse húa ostia furtar .t
das da igreia que logo o Poderia auer .av.

Nunca ia pod a auirgen ome tal pesar fazer.
como quen a o seu fillo Deus cuida escarnecer.

V

E o crerigo sen arte / de a comungar coidou;
mai-la ostia na boca / a questa moller guardou,
que per nehũa maneira / nona trociu nen passou,
e punnou quanto mais pode / de sse dali log' erger.

*Nunca ja pod' aa Virgen / ome tal pesar fazer,
como quen ao seu fillo, / Deus coida escarnecer.*

VIII

E entrant' a hũa vila / que dizen Caldas de Rey,
ond' a questa moller era, / per com' end' eu apes ey,
avêo en mui gran cousa / que vos ora contarey;
ca lle viron pelas toucas / sangue vermello correr.

*Nunca ja pod' aa Virgen / ome tal pesar fazer,
como quen ao seu fillo, / Deus coida escarnecer.*

XII

A moller se tornou logo / á eigreja outra vez,
e deitou-ss' ant' o omagen / e disse: "Sennor de prez,
non cates a meu pecado / que mi o demo fazer fez."
E log' a un mōesteiro / se tornou monja meter.

*Nunca ja pod' aa Virgen / ome tal pesar fazer,
como quen ao seu fillo, / Deus coida escarnecer.*

V

Y el clérigo, sin malicia, pensó que comulgaba;
pero esta mujer guardó la hostia en su boca,
que no la rompió de ningún modo ni se la
tragó, e hizo cuanto pudo por marcharse en
seguida de allí.

*Nunca puede nadie causar tanta pena a la
Virgen...*

VIII

Y, entrando en una villa a la que llaman Caldas
de Reyes, de donde era esta mujer, por las noti-
cias que yo tengo, sucedió un hecho extraordi-
nario que ahora os contaré; que vieron que por
la toca le corría sangre roja.

*Nunca puede nadie causar tanta pena a la
Virgen...*

XII

La mujer volvió a la iglesia en seguida, y se pos-
tró ante la imagen y dijo: «Señora de gran valor,
no mires mi pecado, que el diablo me lo hizo
cometer». Y después se fue a un monasterio a
meterse monja.

*Nunca puede nadie causar tanta pena a la
Virgen...*

CSM 175

MIRACLE DURING A PILGRIMAGE TO SANTIAGO DE COMPOSTELA

Por dereito ten a Virgen, a Sennor de lealdade

Como Santa Maria livrou de morte ùu mancebo que enforcaron a mui gran torto, e queimaron un herege que llo fezera fazer.

Por dereito ten a Virgen, / a Sennor de lealdade, que sobr' el se torn' o dano / de quen jura falssidade.

I

Desto direi un miragre / de gran maravill' estranna que mostrou Santa Maria / por un romeu d' Alemanna que a Santiago ya, / que éste padron d' Espanna, e per Rocamador vëo / a Tolosa a cidade.

Por dereito ten a Virgen, / a Sennor de lealdade, que sobr' el se torn' o dano / de quen jura falssidade.

III

E pois entrou en Tolosa, / foi logo fillar pousada en casa dun grand' erege, / non sabend' end' ele nada; mas quando o viu a gente, / foi ende maravillada e disseron ao fillo: / "Dest' albergue vos quitade."

Por dereito ten a Virgen, / a Sennor de lealdade, que sobr' el se torn' o dano / de quen jura falssidade.

Translation into Spanish

Cómo Santa María libró de la muerte a un mancebo al que ahorcaron muy injustamente, y [luego] quemaron al hereje que había hecho que lo condenasen.

Justo considera la Virgen, la Señora de la lealtad, que el daño se torne sobre aquel que jura falsedad.

I

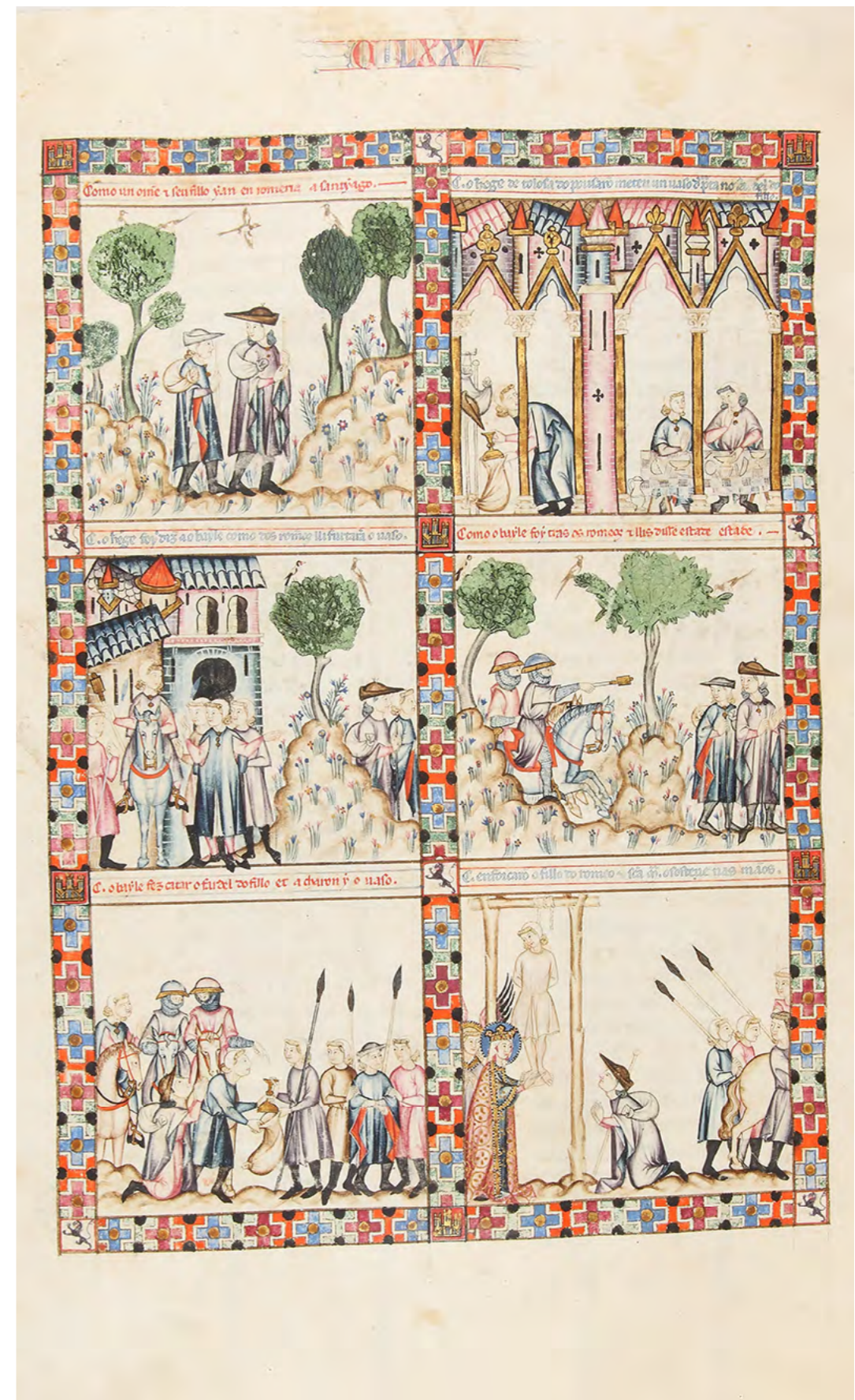
De esto contaré un milagro maravilloso y extraordinario que mostró Santa María por un peregrino de Alemania que iba a Santiago, que es patrón de España, y por Rocamador llegó a la ciudad de Tolosa.

Justo considera la Virgen, la Señora de la lealtad...

III

Y, cuando entró en Tolosa, en seguida fue a buscar posada en la casa de un gran hereje, sin que el peregrino fuera consciente de ello en ningún momento; pero, cuando la gente lo vio, quedó sorprendida de aquello y le dijeron al hijo: «Marchaos de este albergue».

Justo considera la Virgen, la Señora de la lealtad...



CSM 175
Por dereito ten a Virgen... [7:40]
 Recitation: Mercedes Brea, University of Santiago de Compostela
 Jesús Rodríguez Velasco, Yale University (USA)
 Aviva Doron, University of Haifa (Israel)

Alfonso X, *Cantigas de Santa María*
 (Códice Rico, RBME, tit. 1, 233v) | 13th c. ▶



IV

O erege, que muit' era / chèo de mal e d' engano
e que muitas falssidades / fazia sempre cad' ano,
porque aquel ome bõo / non sse fosse del sen dano,
fillou un vaso de prata / alá en ssa poridade

V

e meté-o eno saco / do fillo; e pois foi ydo,
foi tan toste depos eles, / metendo grand' apelido
que lle levavan seu vaso / de prata nov' e bronido;
e poi-os ouv' acaçados / disse-lles: "Estad', estade!"

*Por dereito ten a Virgen, / a Sennor de lealdade, que
sobr' el se torn' o dano / de quen jura falssidade.*

IV

El hereje, que estaba muy lleno de maldad y
de engaño y que cada año cometía siempre
muchas falsedades, para que aquel hombre
bueno no se fuese de junto a él sin daño,
cogió un vaso de plata de lo que [él] tenía
escondido...

V

... y se lo metió en saco al muchacho; y, en
cuanto se marchó, en seguida fue detrás de
ellos, montando un gran escándalo con que se
habían llevado su vaso de plata, nuevo y bruñido,
y cuando los pudo alcanzar les dijo: «¡Parad,
parad!».

*Justo considera la Virgen, la Señora de la
lealtad...*



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME) | 13th c.

CSM 22

CANTIGA THAT TAKES PLACE IN A ARMENTEIRA

Mui gran poder á a Madre de Deus

Esta é como Santa María guardou a un lavrador que non morresse das feridas que lle dava un cavaleiro e seus omees. Mui gran poder á a Madre de Deus de deffender e ampara-los seus.

I

Gran poder á, ca sseu Fillo llo deu, en deffender quen se chamar por seu; e dest' un miragre vos direi eu que ela fez grande nos dias meus.

Mui gran poder á a Madre de Deus de deffender e ampara-los seus.

II

En Armenteira foi un lavrador, que un cavaleiro, por desamor mui grande que avi' a seu sennor, foi polo matar, per nome Mateus.

Mui gran poder á a Madre de Deus de deffender e ampara-los seus.

III

E u o viu seu millo debullar na eira, mandou-lle lançadas dar; mas el começou a Madr' a chamar do que na cruz mataron os judeus.

Mui gran poder á a Madre de Deus de deffender e ampara-los seus.

IV

Duas lançadas lle deu un peon, mas non ll' entraron; e escantaçon cuidou que era o coteif', enton más bravo foi que Judas Macabeus.

Mui gran poder á a Madre de Deus de deffender e ampara-los seus.

Translation into Spanish

Esta es de cómo Santa María protegió a un labrador para que no muriese de las heridas que le causaron un caballero y sus hombres.

Muy gran poder tiene la Madre de Dios para defender y amparar a los suyos.

I

Gran poder tiene, que su hijo se lo dio, para defender a quien se declare suyo; y de esto os contaré yo un gran milagro que ella hizo en mi tiempo.

Muy gran poder tiene la Madre de Dios...

II

En A Armenteira había un labrador, llamado Mateo, al que un caballero fue a matar, por la gran enemistad que tenía con su señor.

Muy gran poder tiene la Madre de Dios...

III

Lo encontró desgranando su maíz en la era y allí mismo mandó que le diesen lanzadas; mas él comenzó a llamar a la Madre de aquel que mataron los judíos en la cruz.

Muy gran poder tiene la Madre de Dios...

IV

Un peón le dio dos lanzadas, pero no lo hirieron; y el bandido pensó que se trataba de un encantamiento, entonces fue más bravo que Judas Macabeo.

Muy gran poder tiene la Madre de Dios...



CSM 22
Mui gran poder á a Madre... [9:15]
Recitation: Manuel María [1], poet

Alfonso X, *Cantigas de Santa María*
(Códice Rico, RBME, tit. I, 34v) | 13th c.



XXIII

Esta e como santa maria guardou
a un laurador que non morresse das
feridas que lle douna un caualeiro
e seus omes.

Mui gran poder a
a madre deus. de defender. e
amparalos seus.

Mui gran poder a
a madre deus. de defender. e
amparalos seus.

Mui gran poder a a madre de
de defender e amparalos seus.

Enton a ssa azcua lle lançou
e feriu-o, pero nono chagou;
ca el a Santa Maria chamou:
“Sennor, val-me como vales os teus,
que un caualeiro por desamor
mui grande que ama seu sennor.
foi polo matar per nome aates.
Mui gran poder a madre de deus
de defender e amparalos seus
yo mui seu eullo de bullar.
na estra. mantoulli. lançadafur
mas el começou a mourochamar
do que na cruz mataron ofuado.
Mui gran poder a a madre de de
de defender e amparalos seus.
Das lançadas lle deu un poun.
mas nonll entaron. e estraço.
cuntou que era o coreyff enton.
mís brauo foi que iudas macabe.
Mui gran poder a a madre de de
de defender e amparalos seus.
Enton a ssa azcua lle lançou
e feriu o. Pero nono chagou
ca el a santa maria chamou
sennor ual me como vales os te
Mui gran poder a a madre de de
de defender e amparalos seus.
Non moira ca non merca mal
eles pois uiron o miragr atal.
que fez a Reyna espiritual. e
creueron ben qant eran ena
Mui gran poder a a madre de de
de defender e amparalos seus.
Fillaron lle log a repentir.
e ao laurador perdon pedir
e deronll alg e el punou de ss’ ir
a Rocamador con outros romeros.
Mui gran poder a a madre de de
de defender e amparalos seus. e

En Armenteira foi un laurador.

V

Enton a ssa azcua lle lançou
e feriu-o, pero nono chagou;
ca el a Santa Maria chamou:
“Sennor, val-me como vales os teus,

V

Le lanzó su venablo y lo golpeó, pero no lo
hirió; porque él a Santa María llamó: «Señora,
ayúdame como ayudas a los tuyos...

VI

e non moira, ca non merca mal.”
Eles, pois viron o miragr’ atal
que fez a Reynna esperital,
creveron ben, ca ant’ eran encreus.

VI

... y que no muera, que no merecí mal». Ellos,
cuando vieron el milagro que hizo la Reina
espiritual, se hicieron creyentes, que antes no
lo eran.

*Mui gran poder á a Madre de Deus
de deffender e ampara-los seus.*

Muy gran poder tiene la Madre de Dios...

VII

E fillaron-sse log’ a repentir
e ao lavrador perdon pedir,
e deron-ll’ algu’; e el punnou de ss’ ir
a Rocamador con outros romeus.

VII

Y pronto se arrepintieron, pidieron perdón al
labrador y le recompensaron; y él hizo promesa
de ir a Rocamador con otros romeros.

*Mui gran poder á a Madre de Deus
de deffender e ampara-los seus.*

Muy gran poder tiene la Madre de Dios...

CSM 317

CANTIGA SET IN SANTA MARÍA DO MONTE (TRIACASTELA)

*Mal ss' á end' achar quen quiser desonrrar
Santa Maria*

*Como Santa Maria se vingou do escudeiro que
deu couce na porta da ssa igreja.*

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

I

Como s' achou, non á y mui gran sazon,
en Galiza un escudeiraz peon
que quis mui felon
brita-la igreja con felonía.

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

II

Santa Maria a hermidá nom' á
do Monte, porque en logar alt' está;
e foron alá
de gentes enton mui gran romaría.

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

IV

O escudeyro que vos dixechegou
e viu hũa moça, de que sse pagou,
que forçar cuidou;
mais ela per ren non llo consentía.

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

V

E travando dela cuidou-a forçar;
mais proug' a Deus [e] nono pod' acabar,
ca foi-ll' escapar
e fogind' á igreja sse collya.

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

Translation into Spanish

*Cómo Santa María se vengó del escudero que
dio una patada en la puerta de su iglesia.*

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*

I

Sucedió, no hace mucho tiempo, en Galicia que
un villano escudero quiso, el muy felón, violar la
iglesia con felonía.

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*

II

La ermita tiene por nombre Santa María del
Monte, porque está en lugar alto; y fue allá en-
tonces muy gran romería de gentes.

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*

IV

El escudero de quien os hablé llegó y vio a una
chica que le gustó, y pensó forzarla, mas ella de
ningún modo lo consentía.

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*

V

Y pensaba forzarla agrediéndola; mas quiso
Dios que no lo pudiese conseguir, porque se le
escapó y huyendo se refugió en la iglesia.

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*

VIII

O escudeiro, tanto que viu fugir
a moça, leixou-sse depos ela ir
dizendo: “Guarir
non me podes, rapariga sandia.”

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

IX

E quando as portas sarradas achou,
per poucas que de sanna sandeu tornou,
e logo jurou
que a couces toda-las britaría.

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

X

E com' era atrevido e sandeu,
quis acabar aquilo que prometeu,
e o pe ergeu
e ena porta gran couce dar ya.

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

XIII

En tal guisa, que pois nunca disse ren
ergo “ai, Santa Maria”. E des en
tolleit' e sen sen
viveu gran temp' e per portas pidia.

*Mal ss' á end' achar / quen quiser desonrrar
Santa Maria.*

VIII

El escudero, en cuanto vio huir a la chica, fue
tras ella diciendo: «No puedes escapar de mí,
muchacha necia».

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*

IX

Y, cuando encontró las puertas cerradas, por
poco se volvió loco de rabia, y en seguida juró
que las rompería a patadas.

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*

X

Y, como era loco y atrevido, quiso acabar aque-
llo que prometió, y levantó el pie y dio en la
puerta una gran patada...

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*

XIII

[y perdió el habla] de tal manera que solo podía
decir: «Ay, Santa María». Y además de esto, vivió
mucho tiempo tullido y sin juicio y andaba pi-
diendo por las puertas.

*Mal se va a sentir por ello el que quiera
deshonrar a Santa María.*



AUDIO

CSM 317
Mal ss' á end' achar... [9:24]
Recitation: Basilio Losada,
University of Barcelona

CSM 94

CANTIGA THAT TAKES PLACE IN THE
CONVENT OF SANTA CLARA
(SANTIAGO DE COMPOSTELA)

De vergonna nos guardar punna todavia

*Esta é como Santa María serviu en logar da
monja que sse foi do mōesteiro.*

*De vergonna nos guardar punna todavia e de
falir e d' errar a Virgen María.*

I

E guarda-nos de falir
e ar quer-nos encobrir
quando en erro caemos;
des i faz-nos repentir
e a emenda viir
dos pecados que fazemos.
Dest' un miragre mostrar
en ũ' abadia
quis a Reynna sen par,
santa, que nos guía.

*De vergonna nos guardar punna todavia e de
falir e d' errar a Virgen María.*

II

Hũa dona ouv' ali
que, per quant' eu aprendi,
era menynna fremosa;
demais sabia assi
têr sa orden, que ni-
hũa atan aguçosa
era d' i aproveytar
quanto mais podia;
e poren lle foran dar
a tesoureria.

*De vergonna nos guardar punna todavia e de
falir e d' errar a Virgen María.*

Translation into Spanish

*Esta es de como Santa María sirvió en lugar de
la monja que huyó del monasterio.*

*La Virgen María nos quiere salvar por todos los
medios de la vergüenza y de dudar y de errar.*

I

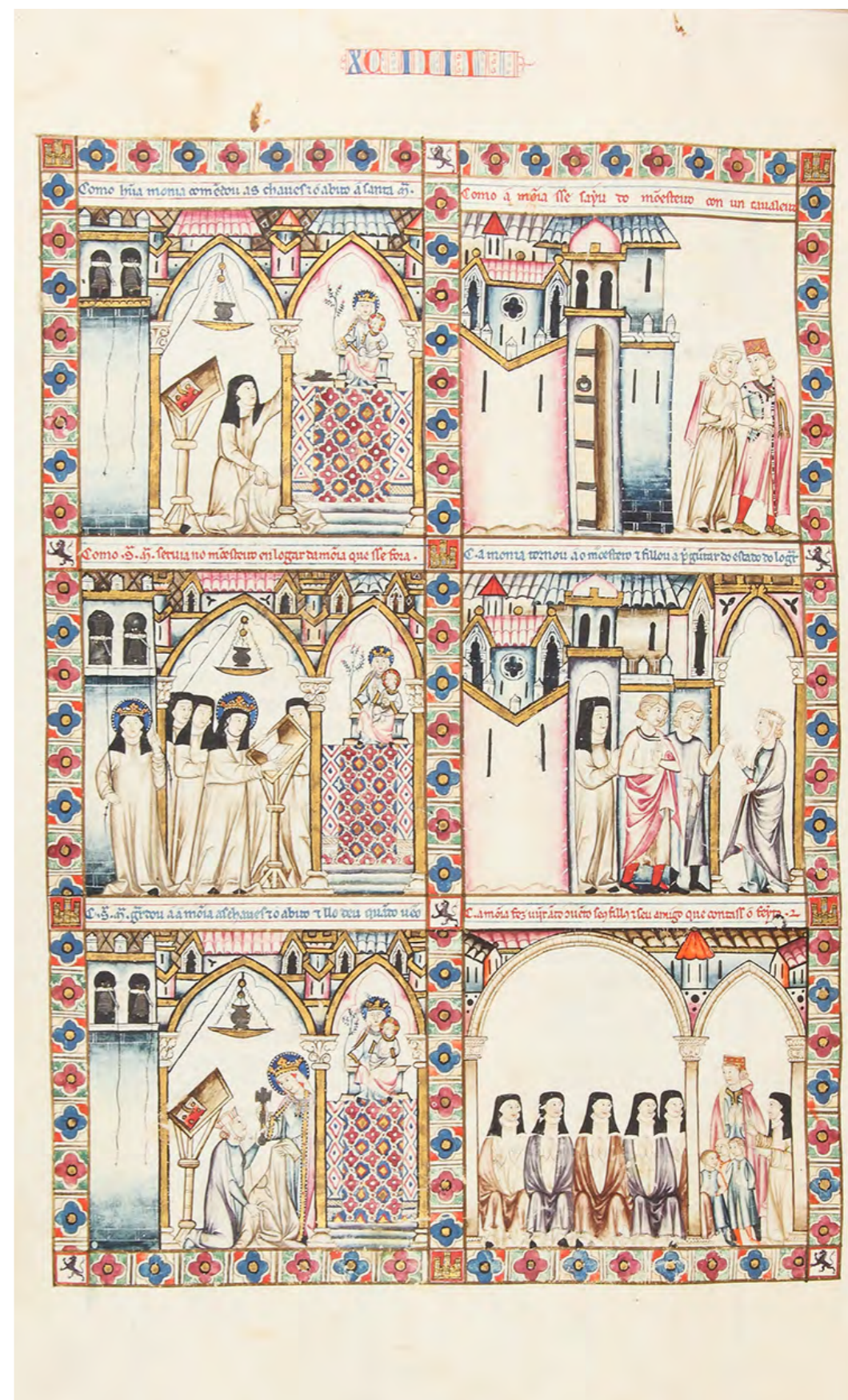
Y nos salva de tentaciones y aun nos quiere
encubrir cuando caemos en un error; además
hace que nos arrepintamos y enmendemos
los pecados que cometemos. La Reina sin par,
santa, que nos guía, quiso mostrar un milagro
sobre esto en una abadía.

La Virgen María nos quiere salvar...

II

Hubo allí una mujer que, por lo que yo supe, era
una mocita hermosa; además cumplía tan bien
con su orden que ninguna era tan ingeniosa en
sacar para esta todo el provecho que podía; y
por eso le habían dado la tesorería.

La Virgen María nos quiere salvar...



CSM 94
Ave, maris Stella... [13:03]
Recitation: Xohana Torres (f), poet

Alfonso X, *Cantigas de Santa María*
(Códice Rico, RBME, tit. I, 136v) | 13th c. ▶

CXIII

Esta é como santa maria
seruiu en logar da monia
que lle foi to mōesteiro .*av*

De uergonna
nos guardar punna to
da uia . 7 de falir 7 ter
rar . a uirgen maria . 2 .

Guarda nos de falir .
7 ar quer nos encobrir . 1
quãto en erro caemos . de si
faz nos repenir . 7 a emēda
uir . dos peccos q̄ fazemq̄ .
dest un miragre mostrar . en

huabada . quis a reyna
sen par . santa q̄ nos gua .

De uergonna nos guarar
na dona ouu ali . 1
que per quant eu apmō
era senynna firmosa
de mais sabia assi .
tōer sã orden que m . 1
hũa atan aguosa . *av*
Era d̄y aproueitar . 1
quanto mais podia . m
7 pr en lle fozan dar
a Tesouyria . *av* .

De uergonna nos guarar
punna toda uia . *av* .

Mai-lo demo que prazer
non ouu en fez-le q̄rer
tal ben a un caualeyro
que lle non daua lezer
tro en q̄ li fez fazer
que sayu to mōesteiro
mas ant ela foi leixar
chaves que tragia . 1
na cinta ant o altar
da en que criya . *av* .

De uergonna nos 7
guardar punna todauu
1 madre de deus enton .
Diss ela en sã rason
leiro uos est enconta
E auos de oracon . 1
ma comēdo e fuisse non
por ten fazer sã fizeca
con aquel q̄ murr amar
mas ca sã sabia . *av* .

III

Mai-lo demo, que prazer
non ouv' en, fez-lle querer
tal ben a un cavaleiro,
que lle non dava lezer,
tra en que a foi fazer
que sayu do mōesteiro;
mais ant' ela foi leixar
chaves, que tragia
na cinta, ant' o altar
da en que criya.

*De vergonna nos guardar punna todavia e de
falir e d' errar a Virgen Maria.*

V

E o cavaleyro fez,
poi-la levou dessa vez,
en ela fillos e fillas;
mais la Virgen de bon prez,
que nunca amou sandez,
e mostrou y maravillas,
que a vida estrannar
lle fez que fazia,
por en sa claustra tornar,
u ante vivia.

*De vergonna nos guardar punna todavia e de
falir e d' errar a Virgen Maria.*

VII

Mais pois que ss' arrepeniu
a monja e se partiu
do cavaleiro mui cedo,
nunca comeu nen dormyu,
tro o mōesteyro viu.
E entrou en el a medo
e fillou-ss' a preguntar
os que connocia
do estado do logar,
que saber queria.

*De vergonna nos guardar punna todavia e de
falir e d' errar a Virgen Maria.*

III

Mas el diablo, que no veía aquello con agrado,
le hizo desear tanto a un caballero que no
la dejó en paz hasta que la hizo salir del
monasterio; pero antes ella dejó as llaves que
traía en la cintura ante el altar de aquella en
quien creía.

La Virgen María nos quiere salvar...

V

Y el caballero, cuando entonces se la llevó, le
hizo hijos e hijas; mas la Virgen de gran mérito,
que nunca amó la locura, y mostró maravillas,
hizo que la mujer echase en falta la vida que
hacía, para volver al claustro, donde antes vivía.

La Virgen María nos quiere salvar...

VII

Y, después de que la monja se arrepintiera y
se separara del caballero, no comió ni durmió
más hasta que vio el monasterio. Entró en él con
miedo y se puso a preguntar a los que conocía
por el estado del lugar, pues quería saberlo.

La Virgen María nos quiere salvar...

VIII

Disseron-ll' enton sen al:
 “Abadess’ avemos tal
 e priol’ e tesoureira,
 cada hũa delas val
 muito, e de ben, sen mal,
 nos fazen de gran maneira.
 Quand’ est’ oyu, a sinar
 logo se prendia,
 porque ss’ assi nomear
 con elas oya.

*De vergonna nos guardar punna todavia e de
 falir e d’ errar a Virgen Maria.*

IX

E ela, con gran pavor
 tremendo e sen coor,
 foisse pera a eigreja;
 mais la Madre do Sennor
 lle mostrou tan grand’ amor,
 – e poren bẽeita seja –
 que as chaves foi achar
 u postas avia,
 e seus panos foi fillar
 que ante vestia.

*De vergonna nos guardar punna todavia e de
 falir e d’ errar a Virgen Maria.*

XI

O convent’ o por mui gran
 maravilla tev’, a pran,
 pois que a cousa provada
 viron, dizendo que tan
 fremosa, par San Johan
 nunca lles fora contada;
 e fillaron-ss’ a cantar
 con grand’ alegria:
 “Salve-te, Strela do Mar,
 Deus, lume do dia.”

VIII

Le dijeron entonces sin más: «Tenemos tan buena abadesa y priora y tesorera, que cada una de ellas vale mucho, y nos causan mucho bien, y ningún mal hay, con su buen hacer». Cuando oyó esto, en seguida empezó a persignarse, porque se oía nombrar así entre ellas.

La Virgen María nos quiere salvar...

IX

Y ella, temblando con gran pavor y sin color, se fue para la iglesia; pero la Madre del Señor le mostró tan gran amor –y por eso bendita sea– que encontró las llaves donde las había dejado, y fue a buscar la ropa que vestía antes.

La Virgen María nos quiere salvar...

XI

El convento lo tuvo por muy gran maravilla, ciertamente, puesto que vieron la cosa probada, diciendo que tan hermosa, por San Juan, nunca les había sido contada; y se pusieron a cantar con gran alegría: «Salve, Estrella del Mar, Dios, luz del día».

La Virgen María nos quiere salvar...



ALFONSO X, MEDIAEVAL SOCIETY AND EVERYDAY LIFE

THE HUMAN AND THE DIVINE IN THE
CANTIGAS DE SANTA MARÍA



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 35v) | 13th c.

THE *CANTIGAS DE SANTA MARÍA*: GALICIANNES, MULTICULTURALISM AND INTERNATIONALITY

The originality of the *Cantigas de Santa María* resides in both the multiplicity of themes they deal with and in the confluence of cultures and traditions, with Christian, Arabic and Jewish musicians providing a good example, playing together as shown in the second El Escorial codex. It is also a literary and graphic reflection of mediaeval society, its protagonists, their vicissitudes, illnesses, professions and different social classes, from royalty to the humblest of people. The roles in this literary corpus belong to the Marian cult, the monarch, mediaeval society and the Galician language. Liturgical and hagiographic literary composition is combined with the mediaeval Romanesque literary tradition, as well as monodic music. All of this is illustrated in a series of miniatures that combine different graphic traditions, from Romanesque-Christian to Arabic. It is a work with an international flavour given the *Cantigas*' literary and musical relationships with Occitan, French, Galician and Catalan troubadour repertoires, in addition to the liturgical-Latin tradition.

King Alfonso's Marian *cantigas*, as a compilation of miracles, links up with similar collections in Europe, where devotion to the Virgin led from the 11th century to compilations of miracles in Latin and the different languages in the Christian sphere, with the intention of exalting the figure of the Virgin and her role as intermediary between God and men.

THE MIRACLES OF THE VIRGIN

This is the theme *par excellence* in the Alfonsine Marian repertoire. With the miracles, we delve into the intimacy, the problems and the day-to-day life of the mediaeval world. We can observe conflicts among nobles, wars, the insides of convents and taverns, the conflict between Moors, Jews and Christians, and illnesses in such a way that it is in the fictional action that the most pressing problems of the world appear, and of the women and men of the Middle Ages.

Alfonso X's literary model was *Les Miracles de Nostre Dame* by Gautier de Coincy (1177-1236). He refers to the work of his French predecessor on more than one occasion.

It is necessary to point out the large number of miracles that took place in Galicia, which indicates how deeply rooted the Marian cult was in the area and also the relationships and interests of Alfonso X in the Kingdom of Galicia.

THE EVERYDAY POPULAR VIEW

The depiction of mediaeval everyday life in the Rico Codex of the *Cantigas de Santa María* transports us at the same time to both the European mediaeval universe and the traditional, popular Galician sphere. The relationship between the day-to-day world and the sacred was an innovation for its time and a way of dignifying popular elements and individuals within the context of mediaeval devotion.

These miniatures represent a mediaeval world connected to the popular and traditional Galician world, as shown by some miniatures in particular (*hórreo* (traditional Galician granary), *lareira* (fireplace), work in the fields and the sea, traditional occupations, etc.).



Don Affonso de Castela,
de Toledo, de León
Rey e ben des Conpostela
ta o reyno d' Aragon,

De Cordova, de Jahen,
de Sevilla outrossi
e de Murça, u gran ben
lle fez Deus, com' aprendi,

Do Algarve, que gâou
de mouros e nossa ffe
meteu y, e ar pobrou
Badallouz, que reyno é

Muit' antigu' , e que tolleu
a mouros Nevl' e Xerez,
Beger, Medina prendeu
e Alcala d' outra vez,

E que dos Romãos Rey
é per dereit' e Sennor,
este livro, com' achei,
fez a onrr' e a loor

Da Virgen Santa Maria,
que éste Madre de Deus,
en que ele muito fia.
Poren dos miragres seus

Fezo cantares e sões,
saborosos de cantar,
todos de sennas razões,
com' y podedes achar.

Prologue A to the *Cantigas de Santa María*

THE MONARCH

THE WISE KING'S AUTOBIOGRAPHY IN THE *CANTIGAS DE SANTA MARÍA*

Alfonso X depicts himself by evoking episodes of his life and family, as well as illnesses and miraculous purported cures thanks to intervention from the Virgin (*cantigas* 209, 221, 279, 367). In *cantigas* 200 and 300 there is an evocation of the monarch feeling unprotected and helpless.



THE WISE KING'S CONFLICT WITH SANTIAGO DE COMPOSTELA

The miraculous power attributed to the sanctuary of Villalcázar de Sirga in Palencia, as well as the publicity given to other sanctuaries and the attribution to the Virgin of miracles that were traditionally assigned to the Santiago (James) the Apostle, acted as counter-propaganda against the pilgrimage to the Galician capital. The main reason was the dispute between the monarch and the Compostela City Council or *Cabildo* for economic reasons, and because of the privilege from Emperor Charlemagne that exempted the city from paying taxes to the king. The monarch did not hesitate to misrepresent hagiography to benefit his politics.

Upon the death of Xoán Arias (1266), the Compostela City Council or *Cabildo* became divided over two candidates: one side supported Alfonso X's personal favourite, Fernando Alfonso, whereas the other side favoured Archdeacon Bernaldo, without either of them being confirmed by the pope. Alfonso X took advantage of the litigation to impose his authority over the city's control. In 1273 the Pope decided to appoint Gonzalo Gómez as Archbishop of Santiago, but the monarch humiliated the bishop and confronted the Compostela bourgeoisie against the bishopric,

as a result of which the Wise King was given a warning from Pope Nicholas III in 1278. Alfonso X challenged the papacy by stripping the bishop of his privileges and possessions, and appointing the Abbot of Valladolid as administrator of the diocese. When Sancho IV, the Wise King's son, deposed his father, he returned the Church's possessions and revoked the policy spread by Alfonso X, which had been in favour of the bourgeoisie and against the Church. The conflict originated in the Carolingian legend of Charlemagne, according to which the Frankish emperor had visited Santiago de Compostela and had granted privileges to the city to the detriment of the Castilian-Leonese monarchy's power. The Wise King endeavoured to show that such a pilgrimage did not exist, relying on statements by Rodrigo Ximénez de Rada in chapter 623 of the *Estoria de Espanna*. It appears that Alfonso X and his politics dispossessed the Kingdom of Galicia of its rights and, as a result, Galicia entered a period of decline. It also seems that the monarch's Marian propaganda of the *Cantigas de Santa María* diverted the Santiago pilgrimage to other places of worship, which had serious economic and political consequences for the Galician territory (Monteagudo 1993).

MEDIAEVAL ILLNESSES OF ALFONSO X AND HIS FAMILY AND OTHER DISEASES IN THE CANTIGAS DE SANTA MARÍA

CSM 256

Como Santa Maria guareceu a Reia Dona Beatriz de grand'enfermidade, porque aorou a sa omage con grand'esperança.

Doña Beatriz, who was in Cuenca accompanied by her son Alfonso, became seriously ill, had a fever and was pregnant. She sent for an image of the Virgin and was cured.

CSM 209

Como el Rey Don Affonso de Castela adoeceu en Bitoria e ow' hũa door tan grande que coidaron que morresse ende, e poseron-lle de suso o livro das Cantigas de Santa Maria, e foi guarido.

Alfonso fell ill in Vitoria. He sent for the book of the *Cantigas de Santa María* and he was cured.

CSM 279

Como el Rei pidiu mercee a Santa Maria que o guarecesse dũa grand'enfermidade que avia; e ela, como Sennor poderosa, guarecé-o.

The king, who was suffering from a serious illness, was cured by the magical power of the book of the *Cantigas de Santa María*.

CSM 367

[C]omo Santa Maria do Porto guareceu a[l] Rey Don Affonso dũa grand' enfermidade de que lle ynachavan as pernas tan muito que lle non podiam caber enas calças.

While the King was travelling by sea, both of his legs became so swollen that he was unable to put on his boots. Furthermore, his skin cracked and a yellow liquid oozed out. Even so, he went straight to Santa Maria do Porto. When the priests chanted the matins, the swelling disappeared and he recovered from the illness.

CSM 54

Esta é como Santa Maria guaryu con seu leite o monge doente que cuidavan que era morto.

A foul-smelling affliction of the face cured by the Virgin's milk.

CSM 91

Como Santa Maria deceu do ceo en hũa egreja ante todos e guareceu quantos enfermos y jazian que ardian do fogo de San Marçal.

The fearsome ergotism or "Saint Martial's [or Saint Anthony's] fire": an infectious disease caused by eating rye bread in bad condition.

CSM 278

Como hũa bõa dona de França, que era cega, vëo a Vila-Sirga e teve y vigia, e foi logo guarida e cobrou seu lume. E ela yndo-se pera sa terra, achou un cego que ya en romaria a Santiago, e ela consellou-lle que fosse per Vila-Sirga e guareceria.

Healing of a blind woman.

CSM 77

Esta é como Santa Maria sãou na sa ygreja en Lugo hũa moller contreita dos pees e das mãos.

Healing of a deformed woman in Lugo.

LEPROSY (CLAW-HAND)

Leprosy or "claw hand" was interpreted as a sin of lust and suffering from it was considered to arouse sexual appetite.

CSM 15

Esta é como Santa Maria defendeu a cidade de Cesaira do Emperador Juyão.

To the Empress Beatrice of Rome, "the Virgin [...] gave her a herb of such virtue that with it she was able to heal all lepers (with clawed hands and feet)."

CSM 93

Como Santa Maria guareceu un fillo dun burges que era gafo.

The magical cure of leprosy using the milk of the Virgin.



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 5r) | 13th c.

... que los apartasen de todo el pueblo, e que les fiziesen fazer vestidos bien anchos, de guisa que non ouissen ningun enbargo para vestir los nin al despoiarlos, e que traxieren las cabeças descubiertas por que los conocieren, e las bocas cubiertas con los vestidos, por que cuando fablasen nin fiziessen [...] damno a los quien se llegasse a ellos con el fodor de su respiramiento malo.

Alfonso X, *General e grand estoria*



Nursing Madonna | 14th c.
Monastery of Santa María de Oseira (Ourense)



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 73r) | 13th c.

THE PILGRIMAGE

In the first of Alfonso X the Wise's *Siete Partidas* (1256 to 1265), we find the meaning of pilgrimage and its connection with sacred places.

The site is as important as the journey itself in search of a transcendent, cathartic reality emulating the figures of the apostles and Christ, continually journeying in pursuit of preaching.

Pelegrino tanto quiere dezir como ome estraño, que va a visitar el Sepulcro Santo de Hierusalem e los otros Santos Logares en que nuestro Señor Jesu Christo nasció, bivió e tomó muerte e pasión por los pecadores; o que andan pelegrinaje a Santiago o a Sant Salvador de Oviedo o a otros logares de luenga e estraña tierra.

Alfonso X, *Siete Partidas*, Partida I (law 1, tit. XXIV)



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 136v) | 13th c.

WOMEN AND THE MEDIAEVAL MARIAN UNIVERSE

CSM 7

Esta é como Santa María livrou a abadessa prene, que adormecera ant' o altar chorando.

An abbess who becomes pregnant by a man from Bologna and is denounced by the nuns of her order to the bishop.

CSM 55

Esta é como Santa María serviu pola monja que se fora do mōesteiro e lli criou o fillo que fezera alá andando.

A nun who fled the convent with an abbot and lived with him for a time in Lisbon. The abbot left her pregnant, but the nun returned to the monastery to discover to her surprise that no one had missed her, because the Virgin had taken her place.

CSM 58

Como Santa María desviou a monja que se non fosse con un cavaleiro con que posera de ss' ir.

The Virgin convinces a nun not to go with the gentleman with whom she intended to leave and abandon her life in the convent.

CSM 59

Como o crucifisso deu a palmada aa onrra de sa Madre aa monja de Fontebrar que posera de ss' ir con seu entendedor.

The Holy Virgin Mary's sobbing and one of the nails from Christ's cross prevented a nun from leaving the convent to meet her lover.

CSM 94

Esta é como Santa María serviu en logar da monja que sse foi do mōesteiro.

A nun who was a treasurer left the convent to live with her lover and entrusted her obligations to the Virgin, who carried them out in her absence.

CSM 285

Como Santa María fez aa monja que non quis por ela leixar de ss' ir con o cavaleiro que sse tornass' a súa ordin, e ao cavaleiro fez outrossí que fillasse religion.

A nun who fled the convent to live with her lover, but who later returned to serve God.

Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 242r) | 13th c.

THE SEA AND ALFONSO X

CSM 183

Esta é dun miragre que mostrou Santa Maria en Faaron quando era de mouros.

Desto direi un miragre / que fezo en Faaron a Virgen Santa Maria / en tempo d' Aben Mafon, que o reino do Algarve / tií' aquela sazón a guisa d' om' esforçado, / quer en guerra, quer en paz.

Pesar á Santa Maria / de quen por desonrra faz... En aquel castel' avia / omagen, com' apres' ei, da Virgen mui groriosa, / feita como vos direi de pedra ben fegurada, / e, com' eu de cert' achei, na riba do mar estava / escontra ele de faz.

THE COUNTRYSIDE

Como el Rey deve guardar su tierra... que se non yermen las villas, nin los otros logares...

E otrosi, que los arboles, ni las viñas, ni las otras cosas, de que los omes biven, ni los corten, ni los quemen, ni los derrayguen, ni los dañen de otra manera, ni aun por enemistad.

Alfonso X, *Siete Partidas*, Partida II (law 3, tit. XI)

CSM 22

Esta é como Santa Maria guardou a un lavrador que non morresse das feridas que lle dava un cavaleiro e seus omees.

Paio Gómez Chariño (I14, 6, vv. 1-5)

Original text

De quantas cousas eno mundo son,
non veio eu ben qual pod' en semellar
al rey de Castella e de León
se [non] ua qual vos direi: o mar.
O mar semella muit' aqeste rei.

Translation into Spanish

De todas las cosas que existen en el mundo,
no veo yo cual se puede asemejar
al rey de Castilla y de León
no siendo una que os diré: el mar.
El mar se asemeja mucho a este rey.



Paio Gómez Chariño
De quantas cousas... [0:28]
Recitation: Bieito Arias Freixedo,
University of Vigo

EROTICISM, MAGIC AND OBSCENITY

Alfonso X dedicated this song of derision to the Dean of Cádiz, to whom he attributes getting sexual favours by using magic books.

THE BLACK MAGIC

CSM 104

Como Santa Maria fez aa moller que qeria fazer amadoiras a seu amigo con el corpo de Jhesu Cristo e que o tragía na touca, que lle correse sangui da cabeza ata que o tirou ende.

A woman who wanted to do black magic with a sacred consecrated form to win back her lover.

Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 150r) | 13th c.

The erotic magic of the Dean of Cádiz

*Ao daián de Cález eu achei
livros que lle levavan d'aloguer;
e o que os tragía preguntei
por eles, e respondeu-m'el: «Senher,
con estes libros que vós veedes dous
e conos outros que el ten dos sous,
fod'el per eles quanto foder quer.*

*E aínda vos end'eu máis direi:
macar no leito muitas el tever,
por quanto eu de sa fazenda sei,
con os libros que ten, non ha molher
a que non faça que semelhen grous
os corvos, e as aguias babous,
per forza de foder, se x'el quiser.*

*Ca non ha máis, na arte do foder,
do que enos libros que el ten jaz;
e el ha tal sabor de os leer,
que nunca noite nen día al faz;
e sabe d'arte do foder tan ben,
que cõnos seus libros d'artes, que el ten,
fod'el as mouras cada que lhi praz.*

*E máis vos contarei de seu saber,
que cõnos libros que el ten i faz:
manda-os ante si todos trager,
e pois que fode per eles assaz,
se molher acha que o demo ten,
assí a fode per arte e per sên,
que saca dela o demo malvaz.*

*E, con tod'esto, aínda faz al
conos libros que ten, per bõa fe:
se acha molher que haja o mal
deste fogo que de San Marçal é,
assí a vai per foder encantar
que, fodendo, lhi faz ben semelhar
que é geada ou nev'e non al».*



Alfonso X, *Cantigas de Santa María* (Códice Rico, RBME, tit. 1, 38v) | 13th c.

Oyemos decir que en algunos lugares los judios ficieron et facen el dia del Viernes Santo remembranza de la pasión de nuestro señor Jesucristo en manera de escarnio, furtando los niños et poniéndolos en la cruz, haciendo imágenes de cera et crucificándolas quando los niños non pueden haber.

The Jewish «black legend»

ARABS AND JEWS

Compared to the eras after the Alfonsine monarchy, we can see that the king's attitude towards Moors and Jews was tolerant, above all in matters of everyday life. Delving into the intellectual side, we find a clear influence from Arab-Aristotelian elements in his legal discourse. The legislation concerning Arabs and Jews only affected their relationships with Christians, but in the *Partidas* he legislates against the Jews. Although at the beginning of his reign he had a permissive attitude (most certainly a strategic one for economic, scientific and cultural reasons), his attitude hardened throughout it, either for reasons of religious ideology or because of the confrontation with the Benimerines, or else with the Muslims of the Levant and Andalusia.

CSM 205

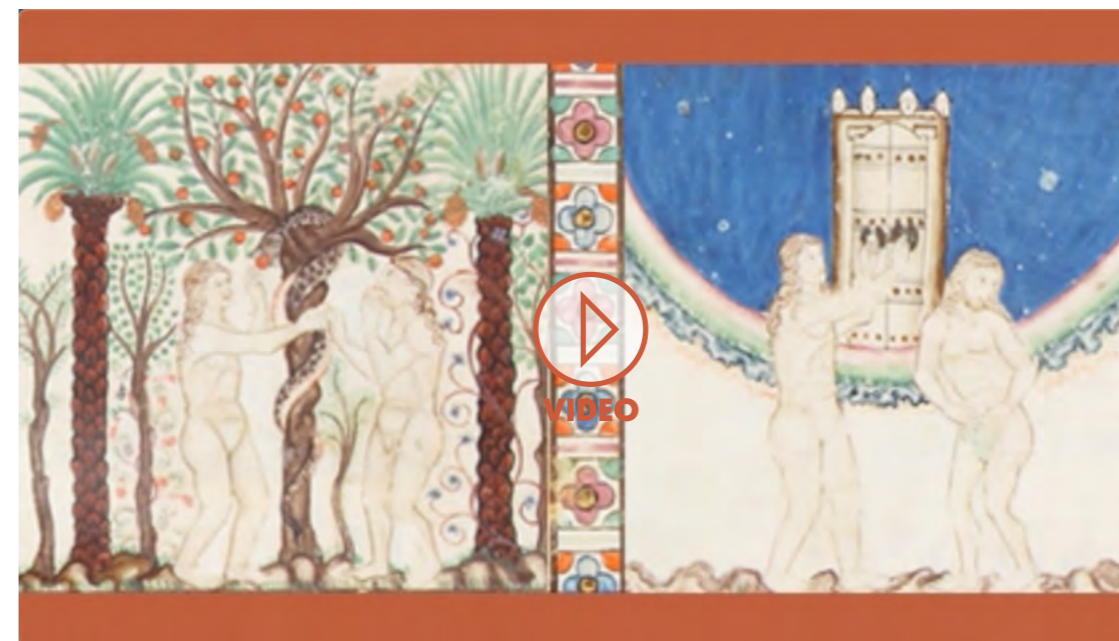
Como Santa Maria quis guardar hũa moura que tũa seu fillo en braços u siia en hũa torre ontre duas amêas, e caeu a torre, e non morreu nen seu fillo, nen lles enpeceu ren, e esto foi per oraçon dos creschãos.

The Virgin saves a Moorish woman and her son.

CSM 89

Esta é como hũa judea estava de parto en coita de morte, e chamou Santa Maria e logo a aquela ora foi libre.

The Virgin saves a Jewish woman who was giving birth.



Miscellany of images from the *Cantigas de Santa María*

MISCELLANY OF THEMES PRESENT IN THE CANTIGAS DE SANTA MARÍA

PARADISE: ADAM AND EVE
 ARCHITECTURE: FROM ROMANESQUE TO GOTHIC
 WAR AND THE SIEGE
 THE ROYAL CAVALRY
 ARABS AND JEWS
 MOORS
 JEWS
 HERESY AND CATHARISM
 THE DEVIL
 THE DEVIL ANGRY BECAUSE HE IS PAINTED AS UGLY
 PILGRIMS
 NATURE
 NUNS
 MONKS
 FOOD
 HÓRREO (GRANARIES)
 FISHING
 WORK IN THE FIELDS
 THE STABLE
 THE FAMILY

THE TAVERN
 THE TAVERN AND THE GAME OF DICE
 CHURCH PAINTER
 KITCHEN AND *LAREIRA* (FIREPLACE)
 SHEEP HERDER AND TRADE
 SHEARING A SHEEP
 THE WOLF STALKING THE HERD
 VIOLENCE
 VIOLENCE: STONING
 VIOLENCE: THROAT CUTTING
 VIOLENCE: LANCE STRIKE
 VIOLENCE: CORPSE AND WILD ANIMALS
 VIOLENCE: FIGHT AND DEATH
 FIRE
 CONSTRUCTION
 BALL GAME
 AFTER DRINKING A LOT OF WINE...
 MADNESS
 DEATH



GALICIA AND THE MEDIAEVAL ALFONSINE HERITAGE

CULTURAL PILGRIMAGE



Alfonso X, Register Book A | 12th-13th c.
Cathedral of Santiago (A Coruña)

Presentation of a wide range of heritage elements (museum pieces, religious iconography, buildings and documentation) related chronologically to Alfonso X and located throughout the Galician territory.

A CORUÑA

Santiago de Compostela

Cathedral
 Convent of the Mercedarias Descalzas
 Convent of San Paio de Antealtares
 Convent of Santa Clara
 Museum of Pilgrimages and of Santiago
 Church of Santa María Salomé

Toques

Church of Santo Antoniño

Betanzos

Museum of As Mariñas

A Pobra do Caramiñal

Temple of Santiago

Monastery of Sobrado dos Monxes (Sobrado)
 Monastery of San Xoán de Caaveiro (A Capela)
 Castle of Nogueirosa (Pontedeume)
 Monastery of Santa María (Monfero)
 Monastery of San Cibrán de Bribes (Cambre)
 Castle of Vimianzo (Vimianzo)

PONTEVEDRA

Pontevedra

Museum of Pontevedra

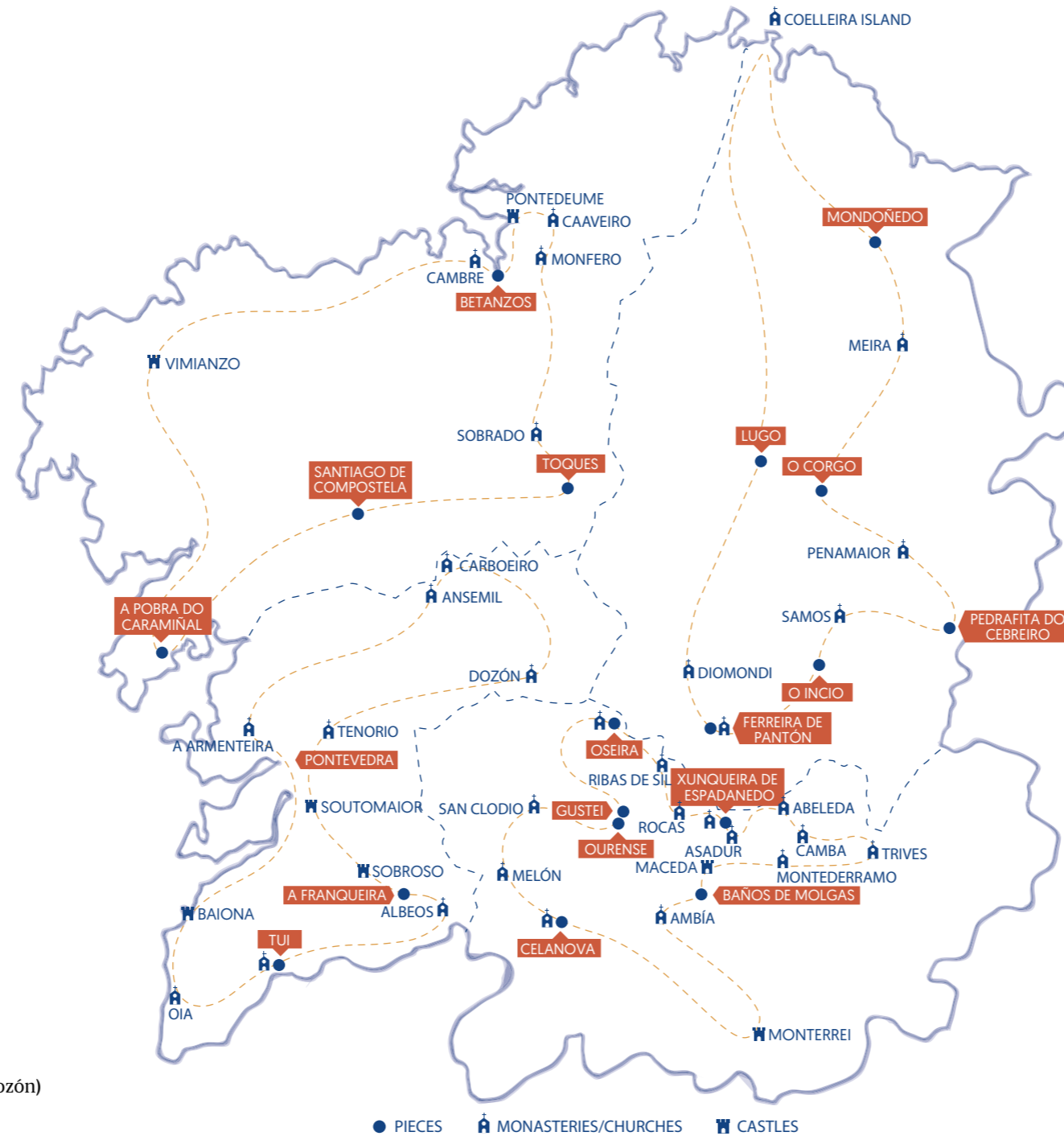
A Franqueira

Monastery of Santa María

Tui

Diocesan Museum
 Cathedral of Santa María

Castle of Soutomaior (Soutomaior)
 Castle of Sobroso (Mondariz)
 Monastery of San Paio de Albeos (Crecente)
 Monastery of Santa María (Oia)
 Castle of Monterreal (Baiona)
 Monastery of Santa María da Armenteira (Meis)
 Monastery of San Pedro de Ansemil (Silleda)
 Monastery of San Lourenzo de Carboeiro (Silleda)
 Monastery of San Pedro de Vilanova de Dozón (Dozón)
 Monastery of San Pedro de Tenorio (Cotobade)



LUGO

Mondoñedo

Cathedral

O Corgo

Church of San Xíán de Campelo

Pedrafita do Cebreiro

Sanctuary of Santa María a Real

O Incio

Church of San Pedro Fiz

Ferreira de Pantón

Mosteiro

Lugo

Cathedral

Diocesan Museum

Monastery of Santa María (Meira)
 Monastery of Santa María de Penamaior (Becerreá)
 Monastery of San Xulián (Samos)
 Monastery of San Paio de Diomondi (O Saviñao)
 Templar Monastery of Coelleira Island (O Vicedo)

OURENSE

Celanova

Church of San Salvador de Vilanova dos Infantes

Baños de Molgas

Chapel of Santo Estevo de Ambía

Xunqueira de Espadanedo

Monastery of Santa María

Oseira

Monastery of Santa María

Gusteí

Church of Santiago

Ourense

Cathedral

Castle of Monterrei (Monterrei)
 Castle of Maceda (Maceda)
 Monastery of Santa María (Montederramo)
 Monastery of San Salvador de Sobrado (A Pobra de Trives)
 Monastery of San Xoán de Camba (Castro Caldelas)
 Monastery of San Paio de Abeleda (Castro Caldelas)
 Monastery of Santa Mariña de Asadur (Maceda)
 Hermitage of San Pedro de Rocas (Esgos)
 Monastery of Santo Estevo de Ribas de Sil (Nogueira de Ramuín)
 Monastery of San Clodio (Leiro)
 Monastery of Santa María (Melón)
 Monastery of San Salvador (Celanova)



Santiago's enamelled cross | 13th c.
Gothic capitals | 13th c.
Dragon's head | 13th c.
Santiago de Compostela Cathedral Museum (A Coruña)



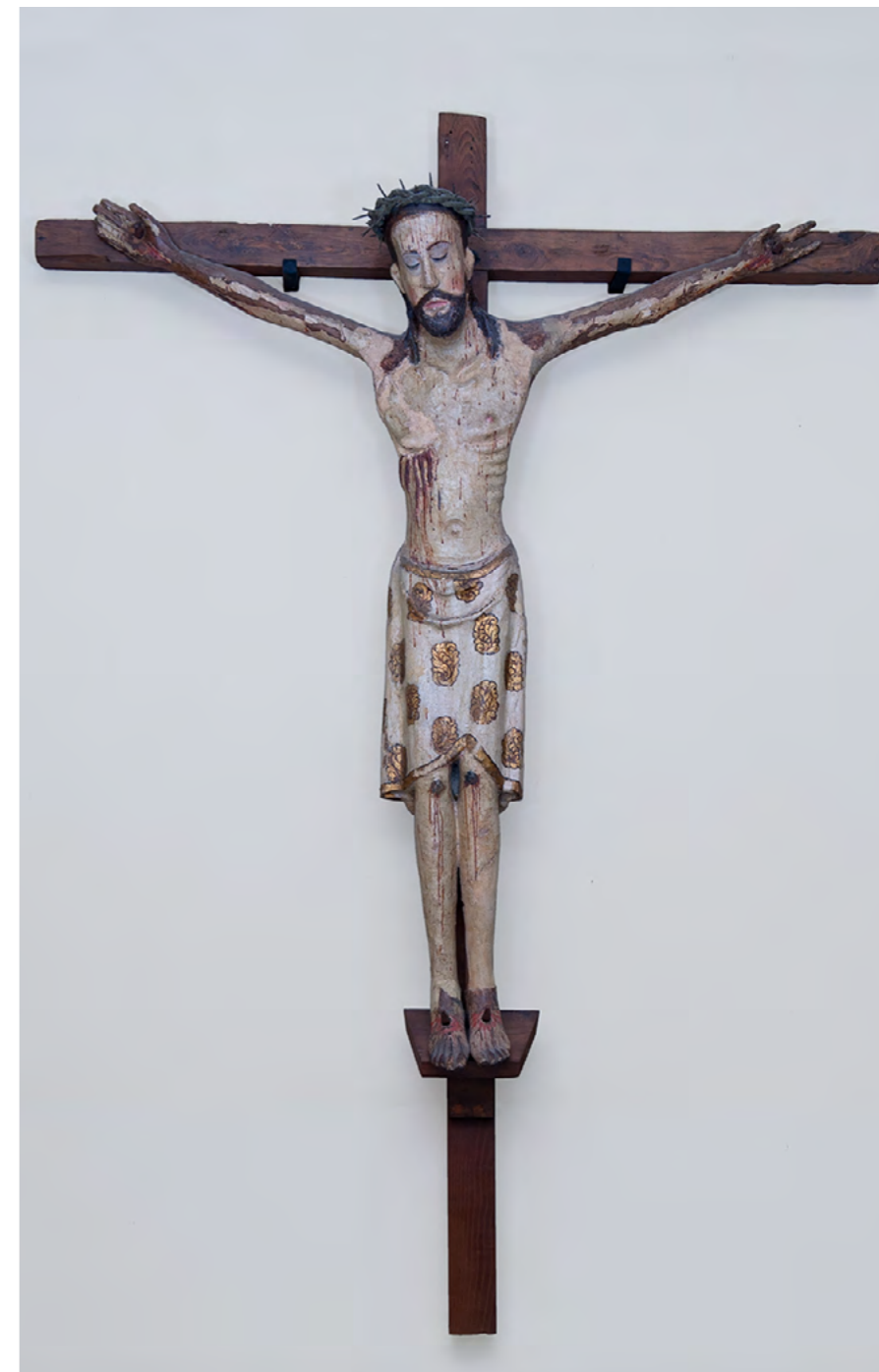
Saint James seated | 13th c.
Saint Susanna's dalmatic | 13th c.
Santiago de Compostela Cathedral Museum (A Coruña)



Madonna of the Rose | 13th c.
Virgin with Child | 13th c.
Santiago de Compostela Cathedral Museum (A Coruña)



Altar cross | 13th c.
Cross of Carboeiro | 13th c.
Santiago de Compostela Cathedral Museum (A Coruña)



Coins of the small treasure of James of Alphonse | 13th-14th c.
Santiago de Compostela Cathedral Museum (A Coruña)

Christ on the cross | 13th c.
Convent of San Paio de Antealtares
Santiago de Compostela (A Coruña)



Coins of Alfonso X | 13th c.
Santiago de Compostela Cathedral Museum (A Coruña)

Double cross | 13th c.
Museum of Pilgrimages and of Santiago
Santiago de Compostela (A Coruña)



Nursing Madonna | 14th c.
Church of Santa María Salomé
Santiago de Compostela (A Coruña)



Our Lady of the Keys | 13th c.
Convent of Santa Clara
Santiago de Compostela (A Coruña)

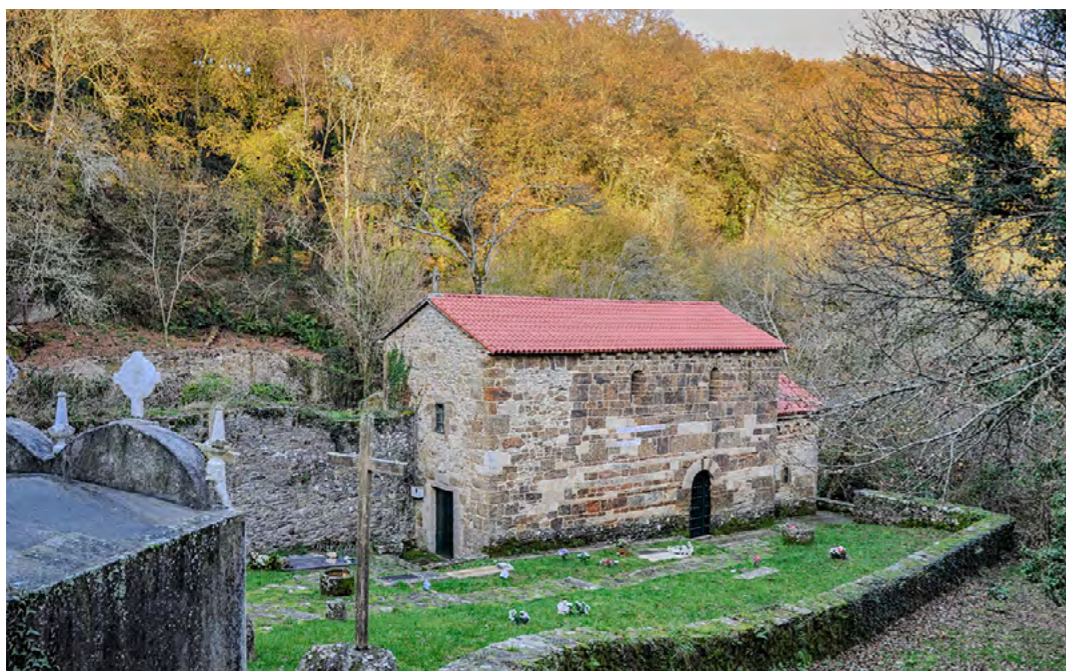


Our Lady of Peace | 13th c.
Convent of the Mercedarias Descalzas (Barefoot Mercedarian Sisters)
Santiago de Compostela (A Coruña)



Santiago as pilgrim | 14th c.
Museum of As Mariñas
Betanzos (A Coruña)





Calvary | 13th c.
Church of Santo Antoniño
Toques (A Coruña)



Saint James seated | 14th c.
Temple of Santiago
A Pobra do Caramiñal (A Coruña)



Madonna of the Large Eyes | 14th-15th c.
Cathedral of Lugo (Lugo)



Virgin of Carboeiro | 13th c.
Diocesan Museum of Lugo (Lugo)

Shoes of the Bishop of Mondoñedo | 13th c.
Cathedral of Mondoñedo (Lugo)



Virgin with Child | 13th c.
Sanctuary of Santa María a Real
Pedrafita do Cebreiro (Lugo)



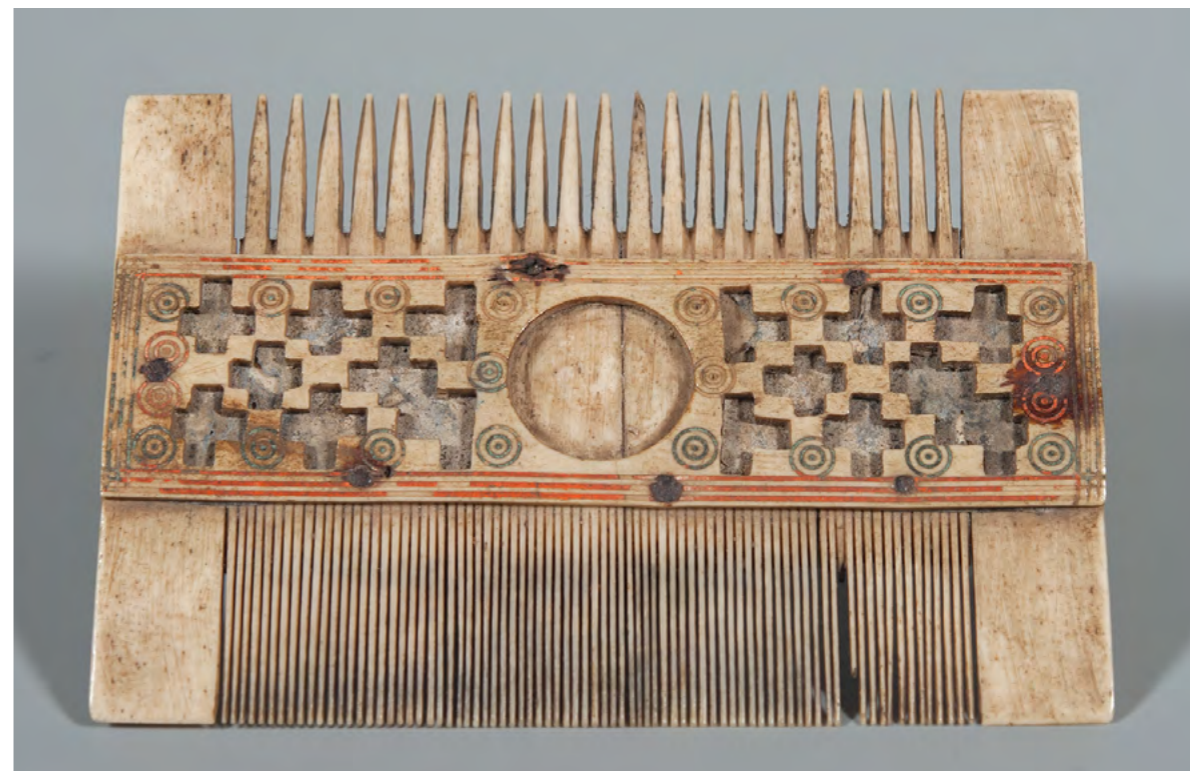
Christ | 13th c.
Church of San Pedro Fiz
O Incio (Lugo)



Virgin | 13th c.
Church of San Xián de Campelo
O Corgo (Lugo)



Crucifix with enamels | 13th c.
Rings from the treasure of Saint Rudesind | 11th-12th c.
San Martiño de Ourense Cathedral Museum (Ourense)



Christ of the Forsaken | 12th c.
San Martiño de Ourense Cathedral (Ourense)

Liturgical combs | 13th c.
San Martiño de Ourense Cathedral Museum (Ourense)



Chest of Saint Stephen | 13th c.
San Martiño de Ourense Cathedral Museum (Ourense)



Chalice of Saint Rudesind | 12th c.
Altar stone of Saint Rudesind | 11th-12th c.
San Martiño de Ourense Cathedral Museum (Ourense)





Virgin with Child in wood | 13th c.
Virgin with Child in stone | 13th c.
San Martiño de Ourense Cathedral Museum (Ourense)



Mitre of Saint Rudesind | 11th-12th c.
Chess | 10th-11th c.
San Martiño de Ourense Cathedral Museum (Ourense)



Christ on the cross | 12th c.
Church of San Salvador de Vilanova dos Infantes
Celanova (Ourense)



Nursing Madonna | 14th c.
Monastery of Santa Maria
Oseira (Ourense)





Monastery of Santa María | 12th c.
Xunqueira de Espadanedo (Ourense)

Christ on the cross | 13th c.
Chapel of Santo Estevo de Ambía
Baños de Molgas (Ourense)



Nursing Madonna | 13th-14th c.
Museum of Pontevedra (Pontevedra)

Expectant Madonna | 14th c.
Diocesan Museum of Tui (Pontevedra)



Virgin with Child | 13th-14th c.
Monastery of Santa Maria
A Franqueira (Pontevedra)

BIBLIOGRAPHIC NOTE

BOOKS AND ONLINE RESOURCES

The bibliography on Alfonsine works is huge and it is not our intention to provide an exhaustive bibliographic repertoire. To make a bibliographic search by subject, we recommend the bibliography by Professor Francisco Bautista on the monarch and his work published in the Miguel de Cervantes Virtual Library website until 2011 (see electronic resources in this same bibliography). The bibliography by Joseph T. Snow (2012) is also very useful. For our part, we are only showing the bibliography consulted for this book, as well as the one that seems essential for the topics dealt with in this exhibition.

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Cantigas Medievais Galego-Portuguesas

<https://cantigas.fcsh.unl.pt/>

Cantigas de Santa Maria for Singers

<http://www.cantigasdesantamaria.com/>

Centre for the Study of the Cantigas de Santa Maria of Oxford University

<http://csm.mml.ox.ac.uk>

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