



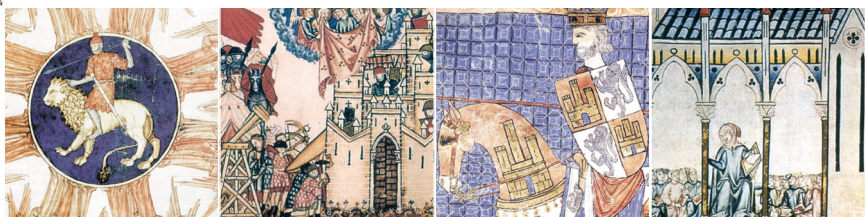
CÁTEDRA
ALFONSO X EL SABIO
CASTILLO D SAN MARCOS



ALCANATE

REVISTA DE ESTUDIOS ALFONSÍES

VOLUMEN XII
2020-2021



Caballero

ALCANATE

REVISTA DE ESTUDIOS
ALFONSÍES
XII

2020-2021

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Alcanate. Revista de Estudios Alfonsíes se reseña en:

Repertorio de Medievalismo Hispánico y CSIC - ISOC

© Cátedra Alfonso X el Sabio, 2021

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© Editorial Universidad de Sevilla, 2021

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Web: <https://www.editorial.us.es>

© De los textos: los autores, 2021

Printed in Spain - Impreso en España

I.S.S.N. 1579-0576

Depósito Legal: SE-4.266-2003

Diseño: Cortijo y Asociados

Maquetación: Archivos y Publicaciones Scriptorium, S.L.

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La poesía de Alfonso X el Sabio: una bibliografía anotada (2012). Segundo suplemento¹

JOSEPH T. SNOW
Michigan State University, Emeritus

Introducción

Este segundo suplemento amplía la obra original, publicada en Inglaterra por Boydell & Brewer en su Colección Tamesis (2012) con sus 1.987 entradas. El primer suplemento apareció en *Alcanate* 10 (2016–2017), pp. 235–306: en él añadí 315 nuevas entradas y hoy agregamos 228 más en este segundo suplemento. Es decir, hasta ahora, hemos anotado 2.530 estudios de la poesía –tanto la religiosa como la profana– de Alfonso X. Aparece este segundo suplemento en 2020, gracias a la revista *Alcanate*, en el que hemos llegado hasta el año 2019.

En mi experiencia con trabajos bibliográficos –*Celestina* y Alfonso X– me he dado cuenta que nunca hay uno que esté 100% completo. En las publicaciones anteriores de esta bibliografía anotada, pude agregar entradas que no incluí por no estar yo al día de absolutamente todo. Con este suplemento he podido constatar y anotar más obras sobre la poesía de Alfonso X, publicadas en las décadas de los '80, de los '90 y posteriormente.

Para facilitar la consulta, hay tres índices. El primero comprende las *Cantigas de Santa Maria* por números, seguida por las poesías profanas con los números de Lapa (y los de la CBN). A cada número de poema, lo acompañan los números de las relevantes entradas del suplemento. El segundo índice es el de los temas, compilado por los títulos de las entradas y mis anotaciones. Además de las poesías de Alfonso X, hay otros dos apartados: (1) otras obras de Alfonso X, y luego (2) una miscelánea de obras y nombres de autores mencionados en las

¹ My gratitude is extended to those scholars who have made available to me items annotated in this supplement: Harvey Sharrer, Manuel Pedro Ferreira, Santiago DiSalvo, Déborah González, Elvira Fidalgo and Manuel Negri. I add that other entries are the product of my subscription to Academia.edu.



entradas como fuentes o como obras paralelas a las de Alfonso. El tercer índice es una lista alfabética de los autores de los estudios en este suplemento.

Una aspiración mía que queda para el futuro es que un día —y con la colaboración de expertos técnicos con la experiencia requerida— todas las entradas acumuladas desde 2012 hasta 2020, junto con otros estudios anteriores y posteriores, podrían aparecer en una bibliografía completa y anotada en línea, lo que facilitaría la búsqueda de lo que se quisiera hallar. De tal modo, los estudiantes y los profesionales podrían en cualquier momento tener acceso a la bibliografía de la poesía alfonsí, con índices completos. Creo que sería una *sine qua non* para estudiantes e investigadores que inician nuevos estudios relacionados con la poesía de Alfonso X.

Con esto en mente, he procurado mantener en estos suplementos el mismo formato de la gran bibliografía de 2012. Además, continúo con el uso del inglés para las anotaciones. Y para concluir, incluyo una lista de los recursos en línea relativos al universo poético de Alfonso X.

1. www.medieval.org/emfaq/composers/cantigas.html
2. <http://csm.mml.ox.ac.uk> (database at Oxford University- S. Parkinson)
3. <http://users.ox.ac.uk/~mml.csm>
4. cesem.fcsh.unl.pt/en/a-notacao-das-cantigas-de-santa-maria-edicao-diplomatica
5. www.cantigasdesantamaria.com (Cantigas de Santa Maria for singers)
6. <http://cirp.es/prx2/csm.html> (CSM project of the Centro Ramón Piñeiro, Santiago de Compostela)
7. <http://cantigasdesantamaria.com> (similar to number 5, by Andrew Casson)
8. <http://bancroft.berkeley.edi/philobiblon> (religious and profane poetry)
9. <http://crpih.es> (profane poetry)
10. <http://www.pbm.com/~lindahl/cantigas/facsimiles>
11. <http://medieval.org/emfaq/composers/cantigas/html12>
12. <http://universocantigas.gal> (M. P. Ferreiro's work in progress with 150 of a proposed complete compilation of the cantigas profanas)
13. <http://universocantigas.gal> (work in progress on cantigas d'escarnio)
13. <http://gloss.gal> (vocabulary)

Joseph T. Snow
4 de mayo, 2020



SEGUNDO SUPLEMENTO

1986

- S316. MUNDI PEDRET, Francisco, 'Análisis de la prosificación castellana de la Cantiga VI de Santa María', *Universitas Tarraconensis – Revista*, 10 (1986), 137-147. <https://revistes.urv.cat/index.php/uff/article/view/23421>

1987

- S317. OLIVEIRA, António Resende de, 'A cultura trovadoresca no ocidente peninsular: trovadores e jograis galegos', *Biblos* 73 (1987), 1-22.
The aim of this thoughtful study is to clarify even more than did earlier authorities (Michaelis, Pimpão, Ferrari and Tavani) the number of poets in the *cancioneiros* who were Galician. The conclusions (and an Appendix) are based on newer sources that allow for some reassignments (Portuguese to Galician). It is a cautious step forward.
- S318. OLIVEIRA, António Resende de. 'Trovadores portugueses na corte de Alfonso X', *Actas das II Jornadas Luso-espanholas de História Medieval* (Porto: Inst. Nacional de Investigação Científica, 1987), II: 3-16.
Circumstances in Portugal in the early thirteenth century occasioned the exodus of some nobility and some poets. While Portuguese tradition kept up a concentration on the *cantiga de amor* under Alfonso XIII, the poets at Alfonso X's court gravitated to the *cantiga d'escarnho*. These trends are analyzed here, although in an afterward, the author confesses that some of the poets he lists as Portuguese were in fact Galician.

1989

- S319. UBIETA ARTETA, Antonio, 'Las cantigas de Alfonso X el Sabio relativas a Santa María de Salas (Huesca)', *Mayurqa: Revista del Departament de Ciències Històriques i Teoria de les Arts*, 22, 1989, 615-622.
Traces the many miracles in the CSM attributed to the Marian sanctuary at Salas that appear predominantly in the second hundred of the compilation, exceptions being CSM 43 y 44 in the first one hundred.

1993

- S320. ARIAS FREIXEDO, Xosé Bieito, *Antoloxia de poesía obscena dos trovadores galego-portugueses*, Santiago de Compostela, Ed. Positivas, 1993.
Four of Alfonso X's profane poems are anthologized; 'Ao daian de Cález eu achei' (Lapa 25); 'Dominga Eanes ouve sa baralla' (Lapa 23); 'João Rodrigues foi asmar a Balteira' (Lapa 11); and 'Fui a poer a mao' (Lapa 14).



1994

- S321. BLUME SÁNCHEZ, Jaime, 'Alfonso X, el Sabio, y la Cantiga XCIV', *Aisthesis. Revista Chilena de Investigaciones Estéticas*, no. 27 (1994), 121-131. Identifies the original version Alfonso X employs for CSM 55, 94 and 285, cases of a nun replaced, in her absence, by the Virgin, as from Caesarius von Heisterbach. The most faithful is CSM 94, which is printed with a Spanish prose translation, and comparisons with parallel texts and comments on characterization of the main players.
- S322. MIRRER, Louise, 'The Jew's Body in Medieval Iberian Literary Portraits and Miniatures. Examples from the CSM and the *Cantar de mio Cid*', *Shofar* 12.3 (1994), 17-30.
Not seen.

1996

- S323. LÓPEZ ELUM, Pedro, 'Escritura musical y ritmo en la Edad Media. Las *Cantigas* de Alfonso X y la influencia de su música', *Revista d'Història Medieval* 7, no. 7 (1996), 243-260.
Most of this piece recounts the long development of music from oral to transcription schemes. The CSM figure on pp. 255-260 [the author did not know the fourth CSM ms (F)]. The initial ten notes of the refrain of CSM 79 are picked up in no. 311 of the *Cancionero Musical de Palacio*. Also, there are ten sequential notes of CSM 38 that reappear in the National hymn.
<http://hdl.handle.net/10550/29706>

2000

- S324. BREA, Mercedes, 'As CSM'. In *A Idade Média*, coord. M. Brea, La Coruña, Hércules de Ediciones, 2000, 317-361 (chapter 6). Profusely illustrated.
Takes up the following: The codices of the CSM, organization, authorship, thematic content, sources, the prose cantigas and the miniatures.
- S325. JOSSERAND, Philippe, 'Le Temple et le culte au long du Chemin de Saint-Jacques: la commanderie de Villacázar de Sirga', in *Religion et Société Urbain au Moyen-Âge: Études offerts a Jean Louis Biget par ses anciens élèves*, coord. P. Bouchron & V. Chiffolleau, Paris, Publications de la Sorbonne, 2000, 313-331.
This essay deals with the fourteen CSM taking place at the Marian shrine in Vila-Sirga, between Burgos and Carrión de los Condes, just off the Camino de Santiago. The fame of this religious site was promoted by the Commanderie of the Knights of the Templars in Vila-Sirga.



2001

- S326. BITTENCOURT, Vanda de Oliveira, 'Mecanismos de Envolvimento da Instância Autoral nas CSM', in *III Encontro Internacional de Estudos Medievais*. Belo Horizonte, PUC-Minas, 2001, 248-354.
 Outlines the many ways in the CSM in which the authorial voice (of Alfonso) is present in the miracle narrations, as author, as advocate, as personal witness, as persuader of others, etc. Most of these instances are found in the refrains, some of which include CSM 6, 7, 10, 22, 36, 46, 47, 66, 79, 97, 109, 209 and 256.

2002

- S327. MONTERO SANTALHA, José-Martinho, 'As legendas das miniaturas das CSM (código T: 2ª parte)', *Agalia* 69-70 (2002), 43-88.
 This is a catalogue of the captions of the those miniatures in codex T of the CSM, not taken up in a previous publication, by number, to include CSM 16-18, 30-39, 41-49, 51-69, 71-79, 81-89, 91-99, 101-109, 111-119, 121, 123-129, 131-139, 141-149, 151-159, 161-165, 169 and 171-179. Those CSM not listed are those whose miniatures have no captions.
- S328. ROSSELL, Antoni, 'L'intermelodicitá come giustificazione delle imitazioni metriche nei testi della lirica trovadorica', in *Vettori e percorsi tematici nel mediterráneo romanzo*, Manelli, Rubbettini, 33-43.
 Explores cases of melodies affecting the metrics of later songs, as with Alfonso's denunciation of Pero de Ponte and Bernal de Bonaval for not appreciating Provençal art, or the music of Cadenet's 'S'anc fui ni pagada' affecting CSM 340, or the melody of the 'Canto della Sibila' influencing CSM 422. The tensón of Arnaut Catalan and Alfonso X in a similar manner derives from Bernart de Ventadorn's 'Can vei la lauzeta mover'.

2004

- S329. ÁLVAREZ DÍAZ, Cristina, 'Espiritualidad y monacato femenino en las CSM', in *La clausura femenina en España; historia de una fidelidad secular, Actas del simposium* (2004), 2 vols, El Escorial, Ediciones Escorialenses, vol. I: 144-166, illustrated.
 In daily life or in convents, women vied for salvation through chastity and penitence to undo the original sin of Eve. Female friaresses are mentioned in CSM 151 and 242 and aspects of life in Cistercian, Franciscan or Dominican convents are featured in CSM 7, 55, 58, 61, 71, 76, 94, 104, 222, 285 and 332. And royal houses maintain relations with convents in CSM 122, 295, 303 and 361. Spirituality was more easily attained there than in the world outside.
- S330. MONTERO SANTALHA, José-Martinho, *189 Cantigas de Santa Maria*. 2004, published in the Portal Galego da Lingua, da AGAL, 315 pp.



This is a digitized edition of Prologues A and B, the 42 loores, the two ‘festas’ series (Jesus and Mary) and selected others.

http://www.agal-gz.org/modules.php?name=Biblio&rub=mostra_autore&id_autour=3

2005

- S331. LÓPEZ ELUM, Pedro, *Interpretando la música medieval del siglo XIII, Las CSM*, Valencia, Universidad, 2005. 343pp. Illustrated.

After a history of music (courtly and sacred), collections of Marian miracles, musical treatises in the latter thirteenth century, it is in Part IV that we find his musical transcription of the poems in *To* (pp. 153-314), those with mensural notation and those with part mensural notation. There follows a Graphic Index.

2006

- S332. CABANES JIMÉNEZ, Pilar, ‘Enfermedades de índole sexual en las cantigas de escarnio y maldezir’, *Lemir* 10 (2006), 1-24 (pdf), illustrated.

In this extensive essay involving varieties of eight kinds of sexually-related illnesses, there are two that concern Alfonso X’s profane poems: Lapa 23 (‘Ao daian de Cález eu achei’) and Lapa 25 (‘Dominga Eanes ouve sa batalla’). The discussion of them is ample and rewarding.

2007

- S333. ÁLVAREZ DÍAZ, Cristina, ‘La vida conventual femenina en la Edad Media castellana: poder, misticismo y prácticas devocionales en las CSM’, *Historias compartidas. Religiosidad y reclusión femenina en España, Portugal y América. Siglos XV-XIX*, coord. M. I. Viforcós Marinas & R. Loreto López, León, Universidad de León, 2007, 49-69. Illustrated.

Dealing with life in convents in the 13th century, abbesses are seen as figures of authority in CSM 84, 105 and 125. Mystical leanings and specific devotional usages are profiled in CSM 5, 128, 139, 208, 251, 261 and 353.

- S334. FARO FORTEZA, Agustín, ‘Santa María de Salas (Huesca) en las Cantigas de Alfonso X’, *Alazet: Revista de Filología* no. 19, 2007, 9-26.

Not seen

2008

- S335. GALLEGO GALLEGU, Antonio, ‘Los cánticos del cíclope: variaciones sobre un tema clásico’, *Itamar. Revista de Investigación Musical* (Valencia), 1 (2008), 155-177.



The classical theme is the eruption of Mt. Etna in Sicily in literature from Alfonso X's CSM to Quevedo. The opening pages deal with CSM 307, in which this theme is featured.

<https://ojs3.uv.es/index.php/ITAMAR/article/view/14024>

- S336. MASSINI-CAGLIARI, G., As cadências musicais para o ritmo linguístico: uma análise do ritmo linguístico do Português Arcaico a partir da notação musical das CSM', *Revista de Abralin* 7.1 (2008), 9-26.
A study of linguistic rhythms in early Portuguese based on the phonological prosodic structure of the poetry from the 13th and 14th centuries with particular attention to the musical notation of the CSM.
- S337. RAIMOND, Jeanne, 'La mort au peril da la dévotion mariale dans les CSM', in *Actes du Colloque Entre Ciel et Terre, Univ. de Paris-Sorbonne 2007*, Paris, Sorbonne, 2008, 33-40.
Not seen.

2009

- S338. CERCHIARI, Candice Quinelato Baptista, "'Fea, velha, sandia". Imagens da mulher nas cantigas de escárnio e mal dizer galego-portugueses', MA thesis, Univ. de Sao Paulo, 2009. 151 folios.
In this useful survey of the topic –with an analysis of 139 satires involving women (see the four appendices)– four of Alfonso's satires (Lapa 7 and 28 on pp 107-108; Lapa 25 on p. 113; and Lapa 23 on pp. 120-121) are featured.
- S339. CORREIA de MELO, Ivo, 'La cantiga 307 et le recueil des cantigas: ¿un hommage posthume?', *Lemir* 13 (2009), 251-260.
Although the three eruptions of 'Mogibel' (Mount Etna) in 1169, 1224 and 1284-85 could be considered as the one detailed in CSM 307 (p. 255), the author presents his case that favors the latter date and was therefore composed after the death of Alfonso X, perhaps by Airas Nunes.
- S340. PAREDES, Juan, 'Texto y contratexto en la lírica galaico-portuguesa. En torno a la cantiga B 460 de Alfonso X' in *La lírica romanza del medioevo. Storia, tradizioni, interpretazioni*, ed. F Brugnolo & F Gambino, Padua, Unipress 2009, vol. 3, 559-570.
The notion of countertexts derives from the loose boundaries separating the cantigas d'amigo, the cantigas d'amor and the satirical escarnio poems allowing each to be parodied in the others. Alfonso X's 'Med'ei ao pertigueiro que ten deça' (CBN 460) is here introduced, its parodies and burlesque recontextualizations analyzed, showing it to be a countertext of love cantigas, a counter discourse of *fin amor*. Thought to be a product of Alfonso's youth as a prince, it would show that this type of counter discourse was alive and well early on.
- S341. ZINATO, Andrea, "'E sse ficar viv' e sãa, / logo me farei crischãa": La leyenda de Marisaltos, la judía de Segovia', in *Atti di "7th International*



Conference on Social and Cultural History of the Jews on the Eastern Adriatic Coast: Jewish Women [Moshe David Gaon Center for Ladino Studies, Ben Gurion Univ. of Negev, Beer Sheva, 18-22 August 2008], Dubrovnik, 2009, 185-204.

The theme of the Virgin's compassion for Jews (and Moors) who ask her for help and convert to Christianity is the central theme of CSM 107. What is exceptional here is the detailed references to many of the thirty later accounts of Marisaltos (1523-1975) which are analyzed, compared and contrasted with Alfonso's cantiga. It is thought that the historical event took place in the reign of Fernando III and that Alfonso as a young prince had knowledge of it.

2010

- S342. FERREIRA, Manuel Pedro, 'Ambiguidade, repetição, interpretação: o caso das *Cantigas de Santa Maria* 162 e 267', in *Estudos de edición crítica e lírica galego portuguesa*, coord. M. Arbor Aldea e A. Fernández Guadianes, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico, 2010 (*Verba: Anuario Galego de Filoloxía*, Anexo 67), 287-298, illustrated.

Both of these cantigas appear with music in more than one Ms. and not without variations, allowing for interpretative ambiguity in their musical notation. All the ramifications of this situation are here taken into account (repetition of sequences, contemporary French and Arabic musical characteristics, binary vs tertiary modes, etc.). Some illustrations show that Angles' transcriptions from 1943 are only partially correct.

- S343. FERREIRA, Manuel Pedro, 'Os *hápx* como problema e como solución. Sobre a cantiga 493/18.11 [B 495/V 78] de Afonso X', in *Estudos de edición crítica e lírica galego portuguesa*, coord. M. Arbor Aldea e A. Fernández Guadianes, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico, 2010 (*Verba: Anuario Galego de Filoloxía*, Anexo 67), 239-261.

F uses Alfonso X's «Dominga Eanes ouve sa baralha» [CBN 495;V78] to illustrate the need for better lexical repertories and historical dictionaries for further work in Galician-Portuguese lyric. He does this by presenting the full text of both cancioneros and the two editions of Lapa and Paredes, and discussing them with commentary, producing at the end what to him is the more correct textual reading, on pp. 246-258.

- S344. FONTE, Juliana Simões. *Rumores da escrita, vestígios do passado. Uma interpretação fonológica das vogais do português arcaico por meio da poesia medieval*, Sao Paulo, Cultura Acadêmica, 2010. 257 pp.



The author deals with the topic through 1700 but the major focus is medieval and all of Alfonso X's poetry is studied for the treatment of its vowels.

- S345. OLIVEIRA, António Resende de, 'Na casa de Afonso X. O rei, a corte e os trovadores (abordagem preliminar)', *Revista de história das ideias*, 31 (2010), 53-76.

Much of this essay deals with Alfonso's life and itinerant kingship. More to the point is the section dealing with the many troubadours and jongleurs who at one time or another attended Alfonso's courts, wherever those may have been. There are 56 names given of Galician-Portuguese poets and 10 Provençal poets who attended his courts over an almost forty-year span.

- S346. OLIVEIRA, António Resende de, 'D. Alfonso X, infante e trovador. 1: Coordenadas de uma ligação á Galiza', *Revista de Literatura Medieval* 22 (2010), 257-270.

This first part is dedicated to exploring the years as prince of Alfonso X, before and after 1240, with special attention to his early contacts with Galicia. Part 2, on his poetic production as prince, appears also in 2010 in *La parola del testo*.

- S347. PAREDES, Juan, "'E ia-se deles rio / que Aguadalquivir maior": Simbología del agua en la lírica medieval', *Cuadernos del SEMyR*, 2010, 67-80. The richness of the symbolic forms of water in medieval poetry takes into account three profane poems of Alfonso X: 'Non me posso pagar tanto' (CBN 480); 'Senhora, por amor de Dios' (CBN 471); and 'Vi coteifes de gran brio' (CBN 479).

- S348. PAREDES, Juan, 'Vocabulario y especificidad genérica: en torno a la cantiga de escarnio y maldecir', in *Aproximacións ao estudo do vocabulario trovadoresco*, ed. M. Brea & S. López Martínez-Morás, Santiago e Compostela, Centro Ramón Piñeiro, 2010, 123-133.

In this broad article on gender specificity, vocabulary usage in four of Alfonso X's profane poems is featured: "Fui eu a poer a mão", "Ao daian de Calez", "Domíngua Eanes" and "Joao Rodriguez" (Lapa 14, 23, 25 and 11, respectively).

- S349. PAREDES, Juan, 'Géneros no canónicos en los cancioneros peninsulares. En torno a la Poética fragmentaria de B', in *Convivio. Cancioneros Peninsulares*, 2010, 169-181.

This ample treatment of the *Poética*, the opening text of the CBN (Lisbon) points out its more extensive treatment of minor genres than of major genres. In discussing non-canonical genres, we are shown many examples of poems by various Galician-Portuguese poets. These consist of many parodic forms, some represented by profane poems of Alfonso X: the *description puellae* in his "Non quer'eu donzela fea" (CBN 476); a recontextualization of *fin amors* seen in "Med'ei o pertigueiro" (CBN 460); and poems that bridge satire and *cantigas d'amor* or *cantigas d'amigo*, as with "Don Airas, pois me rogades" (CBN 473),



“Don Meendo, vós veestes” (CBN 474) and “Falavan duas irmanas estando ante sa tia” (CBN 475).

- S350. PARKINSON, Stephen, ‘Questões de estrutura estrófica nas CSM: estruturas múltiplas, assimetrias e continuações inconsistentes’, in *Estudos de edición crítica e lírica galego portuguesa*, coord. M. Arbor Aldea & A. Fernández Guiadanes, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico, 2010 (*Verba: Anuario Galego de Filoloxía*, Anexo 67), 315–336, illustrated.

An editor of the CSM must deal with them as a collaborative work in successive expanded redactions. The task of taking into account textual variety and musical variety is yet one additional factor (little studied): they are not always independent. Factors to be dealt with include multiple structures (shown in detail for CSM 276), asymmetrical features in the zéjel (shown with CSM 32, 317 and 407) and inconsistencies from strophe to strophe (seen in the analysis of CSM 162). All three editorial problems can appear in a single cantiga, as shown with CSM 72.

- S351. SÁEZ DURÁN, Juan, ‘La Cantiga de Valcavado. Estudio lingüístico, literario, y edición crítica’, Ph.D Thesis, Univ. de Cádiz, 2010, 335 pp. Supervisor: A. Víniz Sanchez.

A study in depth of the cantiga, and the comparisons it offers to CSM 340, can be found on pp. 282–288.

- S352. SODRÉ, Paulo Roberto, ‘O riso no jogo e o jogo no riso na sátira galego-portuguesa’, *Anais da Jornada de Iniciação Científica*, Vitória, Ufes, 2010. Not seen.

- S353. TAVANI, Giuseppe, ‘Copistas, cancioneros, editores. Tres problemas para a lírica galega medieval’, in *Estudos de edición crítica e lírica galego portuguesa*, coord. M. Arbor Aldea e A. Fernández Guiadanes, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico, 2010 (*Verba: Anuario Galego de Filoloxía*, Anexo 67), 55–67.

Given the difficulties of scribal errors in medieval Galician cancioneros, T. takes up various texts, one of which is Alfonso X’s “Ben sabia eu, mha senhor” [CBN 468: Tavani 18.3]. He evaluates the transcriptions of J.J. Nunez and J. Paredes and gives his opinion on their emendations on pp. 59–63.

2011

- S354. CANGEMI, Ana Carolina, ‘Sândi vocálico externo nas CSM: ditongação’, *Estudos Lingüísticos* 40.2 (2011), 760–772.

A map of what happens between words: elision, crasis, diphthongization and hiatus in an archaic Portuguese considered as an independent Latin language.



- S355. CUNHA, Viviane, 'O topos do jogral no acervo mariano medieval', *Revista do Centro de Estudos Portugueses* 31, no. 45 (2011), 167-187.
Principally this study involves a French text and the Galician-Portuguese text of CSM 8 which feature a troubadour of Mary involved in a miracle owing to their songs of praise. Both texts are provided in separate appendices.
- S356. PAREDES, Juan, 'Textos castellanos en los cancioneros galaico-portugueses', in *Ogni onda si rinnova. Studi di ispanistica offerti a Giovanni Caravaggi*, 2011, Vol. I: 77-86.
There are only two such Castilian poems, "Senhora, por amor de Dios" de Alfonso X (CBN 471) and "En un tiempo cogí flores" de Alfonso XI (CBN 607; V 209). The one by Alfonso is portrayed here as between a 'cantiga d'amor' and a satirical parody, and termed a counter discourse to *fin amor*.

2012

- S357. DOUBLEDAY, Simon, 'Looking for María Pérez. Rethinking History', *The Journal of Theory and Practice* 16.1 (March 2012), 27-40.
An account of a personal and hypothetical recreation of a biography of María Pérez, la Balteira, known in fourteen cantigas de escarnio –among them those of Alfonso X– utilizing reputable sources, but recognizing that she may or may not have existed. It is all framed in a train ride on the Ave. There is much detail about Spain in the thirteenth century.
- S358. GALVEZ, Marisa, *How Lyrics Became Poetry in Medieval Europe*. Chicago, Chicago UP, 2012.
This volume has, between pp. 123-125 a discussion of the CSM, its detailed presentation (words and images) of common people and daily life, along with song production. Marian hymns doubtless sung in August in Seville. Other facets are noted on pp. 116, 117-119 and 120-121. A list of the CSM miniatures illustrated is on p. 271.
- S359. MASSINI-CAGLIARI, Gladis, and Helena María BOSCHI DA SILVA, 'Antropônimos e Topônimos nas CSM', in G. Massini-Cagliari, M. Muniz, R. Coelho & P. R. Sodr  (coords), *S rie Estudos Medievais 3: Fontes e Edi es*, Araraquara, Estudos Medievais de Anpoll, 2012, 97-110.
The names of people and places of foreign origin in the CSM are shown to have been adapted to the phonological system of Old Portuguese. The charts of the terms are in alphabetical order, and the conclusion is that of the 98 names, 71.53% were accommodated to the phonology of O. P. Cantiga numbers and verse are given. <http://www.anpoll.org.br/gtest>
- S360. MEDRANO DEL POZO, Sagrario, 'Las advocaciones de v rgenes castellananas en las CSM de Alfonso X el Sabio', *Iacobus. Revista de Estudios Jacobeos y Medievales*, nos. 31-32 (2012), 371-406.
Not seen



- S361. MUÑOZ SAAVEDRA, Eduardo, ‘Santa Maria *Strella do Dia*. Composición, elementos de entendimiento y recepción. Un acercamiento a las CSM de Alfonso el Sabio’, *Historia del Orbis Terrarum* (Santiago de Chile) 9 (2012), 86–106. Illustrated.
<http://www.orbisterrarum.cl>
 The focus is the tripartite CSM 100 in the Códice Rico and how it offers to the versed reader, viewer, listener of it the means of revealing much about both the earthly and spiritual Alfonso X.
- S362. PAREDES, Juan, ‘Intertextualidad y poesía de cancionero. A propósito de “Yo salí de la mi tierra”’, in *Estudios sobre el Cancionero General*, Col. Parnaseo 17, Valencia, Universidad, 2012, vol. II, 669–682.
 The poem is presented in its original form and in several following versions in prose and verse, along with its history in scholarship to the present day. The central updates involve scrutiny of the intertextual presence of the tale of Apollonio (to whom Alfonso compares himself) and the tale of William of England (with its mercantile references). The poem is declared to be a re-elaboration of history in a poetic vein.
- S363. SODRÉ, Paulo Roberto, ‘O nome de donas e soldadeiras nas cantigas satíricas de Afonso X’, *Convergência Luzíada* 27 (2012), 83–102.
 Discusses the real and the fictitious names of the women in Alfonso’s satirical compositions.
- S364. VEIDEIRA LOPES, Graça, ‘Algumas notas sobre a base de datos Cantigas Medievais Galego-Portuguesas’, *Medievalista on line*, no. 12 (July–December 2012), no pagination.
 This data base is a work in progress, and in terms of Alfonso’s poems, some small adjustments should be made for poems in CBN 460, 466, 467, 468, 490 and 493. Pero Lourenço of CSM 372 is identified in another profane poem in CBN.
<http://www2.fsch.unl.pt/iem/medievalista/>

2013

- S365. CANGEMI, Ana Carolina, ‘A (não) realização do vogal epentético em Português Arcaico à luz derivacional’, *Estudos Linguísticos* 42.1 (2013), 323–337.
 Utilizing the first 100 of the CSM the study aims to show that knowledge of the history of Portuguese prosody indicates that in the thirteenth century it was a language fully independent of its Latin origin.
- S366. COLANTUONO, M^a Incoronata, ‘L’intento intertestuale della “translatio” melódica nelle CSM’, *Medievalia* [on line] 16 (2013), 81–90, illustrated.
 In four pairs of CSM, the leit motifs, syllabic structure and melodies show remarkable similarities, clearly espoused: CSM 227 and 325, 316 and 379, 35 and 53 and 293 and 297.



- S367. COLANTUONO, M^a Incoronata, 'Le strutture melodiche de Alfonso X el Sabio nelle CSM', in *Vox Antigua. Commentaria de Cantu Gregoriano, Musica Antiqua, Musica sacra et Historia litúrgica* 1 (2013), 71-91.
Not seen.
- S368. ELMES, Christopher J., *Cantigas de Santa Maria. A Performing Edition*, in 4 volumes. Edinburgh, Gaïta Medieval Music, 2004-2013.
Vol. 1 has the Prologue poems to 100; vol. 2 has CSM 101-200, vol. 3 has CSM 201-300, vol. 4 has 301-427.
- S369. GONZÁLEZ, Déborah, 'Ome que entençon furt'a seu amigo semelha ramo de deslealdade', in *Parodia y debate metaliterarios en la Edad Media*, Edizioni dell'Orso, 2013, 233-248.
Against the historical development of the thinking in terms of good and bad kinds of imitations from Classical times (the worst and laziest kind being plagiarism), three Galician-Portuguese poems accusing others of stealing ('furtar') are studied and, in particular, Alfonso X's well-known satire against Pero da Ponte, "Pero da Ponte á feito gran pecado" [Lapa 15; Tavani 18.33; CBN 485].
- S370. GRANDA, Victoria C., 'Marian Devotion Through Music, Lyric and Miracle Narratives in the CSM', M.A. thesis, Case Western Reserve University, 2013 (director: D. J. Rothenberg), 102pp.
The thesis includes sections on the history and historiography of the CSM, on lyric, narrative and Marian miracles, on the virelai and the refrain, and on music and narrative in these representative cantigas: 2, 12, 26, 14, 24, 36, 18, 63, 64 and 104. There is an up-to-date bibliography.
- S371. KURTZ, William S., 'Propuesta de interpretación de "Rei D. Afonso, de Deus vos pardom"', *Revista de história e da cultura* 13 (2013), 67-87.
This is a thoughtful re-examination of the tensón between Vasco Gil and Alfonso X (Lapa 419 [422]) with a final hypothesis that seeks to clarify the internal and not easily identified references surrounding the cloak (manto) at its center. The cloak, loaned but returned with alterations, seems symbolic. K. posits that the alluded to king of Portugal is Alfonso III, who 'transforms' what he was given with the same ecclesiastical backing that was true of Afonso Henriques' founding of the ruling dynasty.
- S372. PAREDES, Juan, 'Parodia metaliteraria y teoría de los géneros. La poética de la novella', in *Parodia y debate metaliterarios en la Edad Media*, eds. M. Brea, E. Corral Díaz & M. A. Pousada Cruz, *Medioevo Ispanico* 5, Alessandria, Edizioni dell'Orso, 2013, 55-67.
Treatment of Alfonso's poetry is taken into account in the preface to the commentary of Boccaccio and the novella. The profane poems cited for their parodic inversions of *fin'amors* are "Med-ei ao pertigueiro" (CBN 460), "Non quer' eu donzela fea" (CBN 476), "Falavan duas irmanas" (CBN 475), and "Don Mendo, vós veestes" (CBN 474).



- S373. PARKINSON, Stephen & David BARNETT, ‘Linguística, codicologia e crítica textual: interpretação editorial da variação interna nas CSM’, *Ao sabor do texto. Estudos dedicados a Ivo Castro*, ed. R. Castro et al, Santiago de Compostela, Universidad, 2013, 439-452.
In the preparation of a new edition of the compositions and the music of the CSM, it is one aim to regularize the textual variations occasioned by the authors and the scribes of its four mss., a procedure not followed in the current Mettmann edition. To show these variations, the authors present vertical charts, complete for the following nouns in the four mss: igreja-eigreja; joigar-juigar-julgar; juizo-juizo-juizio, strela-estrela; and demo-diablo-diabre.
- S374. SCARBOROUGH, Connie L. ‘The Moors in Thirteenth-Century Spain: “They Are US”’, in *East Meets West in the Middle Ages and Early Modern Times: Transcultural Experiences in the Premodern World*, ed. A. Claasen, Berlin-Boston, Walter de Gruyter, 2013, 505-521.
This broad-ranging study of the treatment of Moors and the *mudéjares* in Spain, especially under kings Ferdinand III and Alfonso X, is also reflected as well in these *Cantigas de Santa Maria*: 95, 167, 323 and 358.
- S375. SODRÉ, Paulo Roberto, “‘Ao daian de Calez eu achei’ de Afonso X: Um deão leitor de arte amatoria’, *Revista Diálogos Mediterrânicos* 4, 2013, 116-130.
A study in detail of the satire aimed at the dean whose propensity was the reading of sensual material (Lapa 23, Tavai 18.4).

2014

- S376. DiSALVO, Santiago, ‘*Ab initio creata*. Acerca de algunos antiguos tópicos mariológicos en la poesía cancioneril y su procedencia altomedieval’, *Bulletin of Hispanic Studies* 91.8 (2014), 981-992.
That the Virgin Mary is eternal, present from the beginning of Creation, is studied in a historical perspective from earliest times though to Cervantes, and in passing through the CSM, is very much a part of CSM 180, and is a forerunner of the same focus in poets such as Villasandino, Santillana and Gil Vicente.
- S377. DURLO, Carlos Henrique and Clarice ZAMORANO CORTÉZ, ‘Os Milagres da Virgem em CSM dedicadas ao Santuario de Santa María de Terena. Estudo do Texto e das Ilustrações’, *Medievalis* 3.2, 2014, 46-66.
Not seen, but the title makes it clear that the subject is the Portuguese sanctuary, celebrated in fourteen of the CSM.
- S378. FERREIRA, Manuel Pedro, ‘Paródia e *contrafactum*: em torno das cantigas de Afonso X, o Sábio”, in *Cantigas trovadorescas; da Idade Média aos nossos dias*, coord. G.Videira Lopes & M. Masin, Lisbon-Pisa, Instituto de Estudos Medievais, 2015, 19-43.



The parodies and *contrafacta* are analyzed in several of Alfonso's poetic works. The CSM studied are 90, 132 (Alfonso's own *Non me posso pagar tanto* [Lapa 10]), 340 (antecedent is the Provençal Cadenet), 350, 421 and 422. The debate poem of Alfonso and Arnaut is linked to Bernart de Ventador's *Can vei la lauzeta mover*. The Latin *kyrie* –*Cunctipotens genitor*– is a possible model for Alfonso's *Com' eu en dia de Pascoa* (Lapa 20).

<http://www.academia.edu/12000931>

- S379. LIUZZO SCORPO, Antonella, *Friendship in Medieval Iberia: Historical, Legal and Literary Perspectives*, Farnham, Ashgate, 2014.

Several examples of friendship are provided from Alfonso X's CSM and the *Siete Partidas*. Consult the index for pages on the CSM, Jews and Muslims.

- S380. NAVARRO, David, 'Anti-judaísmo tradicional alfonsí: el delito penal en la *Partida* 7.24 «De los Judios» y su representación literaria en CSM', *Lemir* 18 (2014), 275–286.

The comparison of legal ordinances involving Jews (*Siete Partidas* 7.24) and five of the CSM in which Jews receive the death sentence (CSM 4, 6, 12, 34 and 286) is made to show that rather than cases of antisemitism that characterize popular folklore, there is a clear tradition that is patristic, inherited from the writings of St. Augustine, Isidoro, Ildefonso, Julián and Petrus Alfonsus. In his legal writings, Alfonso X is very pragmatic, yet respects the patristic tradition as well.

- S381. PAREDES, Juan, 'La traducción de la lírica medieval', in *Studia philologica et linguística atque traductologica. In honorem Miguel Á. García Peinado Oblata*, ed. M. Álvarez Jurado, Sevilla, Ediciones Bienza, 2014, 239–248.

The author reproduces his own translation of Alfonso X's 'Non me posso pagar tanto' (CBN 480), using it to show how a critical interpretation will take into account the intertextuality it displays. Important to any of these translations of medieval lyric are the sense and tone of the original.

- S382. PAREDES, Juan, 'Del manuscrito al impreso: variantes y errores de transcripción (Cancioneros gallego-portugueses)', in *La poesía en la imprenta antigua ...* 141–158.

Provides a useful description of the copying by Colocci's team for the two cancioneros; el de la Biblioteca Nacional (CBN) y el de Vaticana (V). In terms of their transcriptional errors (and solutions), discussed are three satires of Alfonso X: "Domingas Eanes" (CBN 495, V78), pp. 146–149; "Mester avia don Gil" (CBN 457), pp. 151–154; and "O genete" (CBN 491, V78), pp. 154–155.

- S383. RAIMOND, Jeanne, 'Inscriptions patrimoniales croisées dans la lyrique mariale du XIII siècle', in *Actes du Colloque Transmissions Textuelles, 29-31 May 2013*, GRES, University of Nimes, 2014), 89–103.

Not seen.

- S384. REMENSNYDER, Amy G., *La Conquistadora: The Virgin Mary at War and Peace in the Old and New Worlds*, Oxford, Oxford UP, 2015. Illustrated.



In this extraordinarily well-documented volume, Alfonso X's CSM figure in the sections about the old world (consult the indices and the footnotes), especially concerning his relationship with Jews and Muslims. CSM that receive attention are: Prologues A and B, cantigas 4, 6, 9, 10, 16, 25, 28, 42, 46, 85, 89, 99, 107, 122, 127, 130, 148, 160, 165, 167, 169, 181, 183, 185, 192, 200, 205, 262, 264, 271, 292, 324, 325, 328, 329, 341, 344, 345, 358, 376, 379, 385 and 401.

- S385. SIMÕES FONTE, Juliana, *As vogais na diacronia do Português: uma interpretação fonológica de três momentos da história da língua*, São Paulo, Araraquara, 2014. 351 pp., illustrated.

The first of three periods studied involves the CSM, pp. 40–66. Four of the CSM are reproduced in their entirety as pertinent examples: CSM 20, 37, 81 and 144.

- S386. SODRÉ, Paulo Roberto, 'A mulher e a feiura nas cantigas satíricas de Afonso X', *Anais da Jornada de Iniciação Científica* Vitória, UFES, 2014. http://portais4.ufes.br/posgrad/anais_jornada_ic/desc.php?&id=6437

2015

- S387. AMARAL, Taunne Tainá, Gladis MASSINI-CAGLIARI & José VELOSO, 'O estudo da prosódia do português arcaico a partir das cantigas religiosas e profanas remanescentes', in *Estudos em variação geoprosoódica*, coord. L. de Castro, R. L. Coimbra & E. Fernández Rei, Universidade de Aveiro, Univ. Aveiro Editora, 2015, 185–212.

Early written records provide no information for determining medieval Portuguese prosody. However, from the religious and profane poems there springs a methodology—the close observation of metrical and poetic structures—that can provide the features of archaic prosody. The CSM are part of the repertory and several features are on display from CSM 1, 3, 5, 6, 7, 8, 9, 11, 13, 15, 25 and 33.

- S388. BACARAT, M^a Cristina Botelho Marinho, *O participio pasado com verbos auxiliares nas CSM galego-portugueses do século XIII*. Ph.D. dissertation, Univ. Minas Gerais (dirigida por Â. Vaz Leão), Saarbrücken, Novas Edições Acadêmicas, 2015. 240 pp.

Not seen.

- S389. CUNHA, Viviane, 'A soldadeira na língua dos jograis e dos trovadores', *Revista do Centro de Estudos Portugueses* (Belo Horizonte) 35, no. 54 (2015), 117–132.

The article begins with general commentary on camp-followers but the full focus falls on María Pérez, la Balteira, satirical object of fifteen *escarnio* poems, including one penned by Alfonso X (CBN 481; Lapa 11): "Joan Rodríguez fou asmar á Balteira".

- S390. Da COSTA, Ricardo, & Bárbara DANTAS, 'A Arquitetura Sagrada e a Natureza nas CSM', *Mirabilia* 21 (2015), 44–65.



- Basic descriptions of floral descriptions and living abodes of hermits in CSM 7, 10 and 92.
- S391. Da COSTA, Ricardo, & Bárbara DANTAS, 'Bondade, Justiça e Verdade: Tres virtudes marianas nas CSM e no *Livro de Santa María* de Ramon Llull', *Mirabilia Ars* 21 (2015), 84-103, illustrated.
Not seen.
- S392. Da COSTA, Ricardo, & Bárbara DANTAS, "'No sermon mui grande que y era": os frades pregadores nas CSM (séc. XIII)', in *Ordens religiosas na Idade Média (sec. XII-XV). Concepções de poder e modelos de sociedade*, coord. A. Alonso Alves et al, Belo Horizonte, LEME/Univ. Federal de Minas Gerais, 2015, 15-37, illustrated.
The establishment of the two main orders of preaching friars –Benedictines and Franciscans– to preach against the deadly sins by highlighting the word of God and the teachings of the bible, in the struggle against diabolic forces and sin in the world. The Franciscans appear in 15 of the CSM (96, 109, 123, 143, 239, 264 and 266 are commented upon) and the Dominicans in 22 (CSM 103 and 264 are analyzed). The illustrations are from many sources, not only the CSM.
- S393. DOUBLEDAY, Simon R. *The Wise King. A Christian Prince, Muslim Spain, and the Birth of the Renaissance*, New York, Basic Books, 2015, 304 pp.
A well-written and ample biography of Alfonso X which takes all his achievements and problems under consideration, including the CSM, throughout.
a. Reviewed by J. R. Díaz de Durana, *Alcanate* 10, 2016-2017, 311-313.
- S394. FERREIRA, Manuel Pedro, 'Notas sibilinas: Alfonso X, Braga y María', in *La Sibila: Sonido. Imagen. Liturgia. Escena*, eds. M. Gómes Muntané & E. Carrero Santamaría, Madrid, Editorial Alpuerto, 2015, 87-104, illustrated.
CSM 422 involves the theme of the Last Judgment, but the music springs forth from the *Canto de la Sibila*. The Portuguese versions, including the essential one from Braga, focus on the Virgin's presence, as intermediary between the baptized and her Son, pleading for their salvation. The prophecies of the Sibila Cassandra texts from the *General Estoria* help us see Alfonso's modifications of what had been CSM 100 in the original To version to its final role in the Feasts of the Virgin (CSM 422).
- S395. FERREIRA, Manuel Pedro, 'Rhythmic Paradigms in the CSM. French versus Arabic precedent', *Plainsong and Medieval Music* 24.1 (2015), 1-24, illustrated.
French influence played a role in preserving rhythmic modes but the presence of Arabic music in the peninsula played an essential role in its melodic influence. The two are compared and contrasted through citations from several of the CSM, resulting in an appreciation of the contributions of both musical styles.
<http://www.academia.edu/12000864/>



- S396. FIDALGO, Elvira, 'Notas coloccianas sobre Alfonso X y cierta "Elisabetta"', in *Estudios de Literatura Medieval en la Península Ibérica*, San Millán de la Cogolla, CILENGUA, 2015, 65-94.
 What the link was between Alfonso X e Isabel la Católica seems to have interested Colocci –himself also interested– was astronomy. The CSM figure in earlier postulants for this "Elisabetta", to include Isabel, wife of king Diniz of Portugal.
- S397. GONZÁLEZ, Déborah, 'A expression das emocións nas CSM', in *La expresión de las emociones en la lírica románica medieval*, ed. M. Brea, Medioevo Ispanico 6, Alessandria, Edizioni dell' Orso, 2015, 326-344.
 This very thorough lexical survey of emotions expressed in the CSM brings the reader/hearer closer to the messages contained in the text. The four main categories explored (each involve several lexical items) are: Joy (Laetitia), Anger (Ira) Tristitia (sadness) and Timor (fear). To which is added *Cupiditas* which has a prominent lexical life in the CSM.
- S398. MARIÑO PAZ, Ramón R. & M^a Dolores SÁNCHEZ PALOMINO, 'Lengua gallega. CSM, no. 281 (fragmento)', in *Manual des anthologies, corpus et textes romanes*, ed. M. Illiescu & E. Roegiest, Berlin/Boston, DeGruyter, 2015, 77-110.
 A detailed linguistic analysis of the grammatical structures and sounds of thirteenth-century Galician-Portuguese, clearly marked in the text of a fragment of CSM 281 provided on pp. 101-102, taken from the Escorial manuscript *Jb2*.
- S399. MEDRANO DEL POZO, Sagrario, 'Marisaltos, la judía de Segovia protagonista de la Cantiga CVII de Alfonso X el Sabio', *Iacobus. Revista de Estudios Jacobeos y Medievales*, nos. 33-34 (2015), 95-128.
 Not seen, but evidently a generous study of the Jewess of CSM 107, her accusers and her trust in the Virgin, who saves her from her fall and promotes her conversion to Christianity.
- S400. MENDES, Augusto de Carvalho, 'Os animais das CSM (I)', *Eikón Imago* 8 (2015.2), 15-166, illustrated.
 This is a 2-part publication (See Mendes, 2016). All the animals mentioned and illustrated in the CSM are compared with representations in other medieval and older texts, both of a scientific and symbolic nature. In part, the conclusion reached is that the CSM are more realistic than symbolic and reflect a Gothic vision of the world (the subject of the second part).
- S401. PAREDES, Juan, 'La expresión de las emociones en las cantigas de escarnio y maldecir', in *La expresión de las emociones en la lírica románica medieval*, ed. M. Brea, Medioevo Ispanico 6, Alessandria, Edizioni dell' Orso, 2015, 309-323.
 The range of emotions detailed is wide (pain, surprise, anger, gratitude, joy, pleasure, desire, etc.) and some of the sources are found in satires by Alfonso X (CBN, 460, 466, 475, 479, 484, 486, 490, 493, and 495). Appendix A is useful.



- S402. PAREDES, Juan, 'El discurso de la mirada, Imágenes del cuerpo femenino en la lírica medieval: entre el ideal y la parodia'. In *Literatura y ficción: "estorias", aventuras y poesía en la Edad Media*, ed. M. Haro Cortés, Valencia, Universidad, 2015, vol. I: 111-130.
The gamut runs from idealizations of the female to comical turns and inversions of courtly love and the *descriptio puellae*. Both are featured in this essay, but examples from Alfonso X are cited from his satirical corpus: "Med'ei ao pertigueiro" (CBN 460); "Non quer'eu donzela fea" (CBN 476); and "Achei Sancha Anes encabalgada" (CBN 458).
- S403. PAREDES, Juan, 'La poesía de Alfonso X. Experiencias de un editor del cancionero profano', in *Le choix du vulgaire. Espagne, France. Italie (XIIIe-XVIIe siècle)*, coord. N. Bianchi Bensimon, B. Darbord & M.-C. Gomez-Géraud, Paris, Classiques Garnier, 2015, 43-72.
This is a personal mémoire or exposition of how Paredes evolved his editions (2001, 2010) of Alfonso X's forty-four profane poems, presenting the problems of the manuscripts and textual transmission, their stemma relationships, generic questions, chronology of the texts and, finally, examples of the establishing of his textual reading in comparison with those of other editors.
- S404. PAREDES, Juan, 'El falar mui bem e riir melhor. La risa en la lírica gallego-portuguesa', in *O Riso. Teorizações. Leituras, Realizações*, coord. E. Nunes Esteves, I. Barros Dias, M. Reffóios, Lisbon, Caleidoscópico, 2015, 45-60.
Laughter is created often through the counter discourse of *fin amor*, through inversions, parody and recontextualizations. The poems of Alfonso X involved in the ample commentary are "Medei ao pertigueiro" (CBN 460), pp. 52-53, and for the use of the verb 'riir', "Direi vos eu dun ricomen" (CBN 461) and "Ūa pregunt'ar quer'a el Rei fazer" (CBN 465).
- S405. RIBEIRO, Antonio Celso, 'A polifonia discursivo-musical nas CSM de Afonso X o Sábio', *Mirabilia* 21.2 (2015), 48-67, illustrated.
The Bakhtinian concept of discursive musical polyphony is used to analyze one CSM about Jews and the connections between the texts and the music. The conclusion suggests that Alfonso's antisemitism can be deduced by comparing this cantiga with others involving Christians.
- S406. SCARBOROUGH, Connie, 'The Disabled and the Monstrous: Examples from Medieval Spain', in *Eine Festschrift für Albrecht Classen, Mediaevistick* 28 2015, 37-46.
Interest dwells on the blurring in medieval literary works between the monstrous –also a creation of god– and physical deformities, the body being a miniature microcosm of the world. Here some CSM show this CSM 108 narrates the birth of a newborn son of a Jew who has his head on backwards and is used to convert other Jews to Christianity. Also, four CSM (37, 53, 81 and 134) show



the effects of ergotism (St. Martial's fire) that affects others who see sufferers as monstrous humans being punished for their sins.

- S407. SNOW, Joseph T., “‘Um ome bõ avia en Evora a cidade’”: Alfonso X retrata la Évora medieval en sus CSM’, in *O riso. Teorizações. Leituras. Realizações*, coord. E. Nunes Estevez, I. Barros Dias & M. Reffóios. Lisboa, Caleidoscópico, 2015, 119–130, illustrated.

CSM 200–400 features fifteen Portuguese locales and the two in Évora (nos. 322 and 338) are taken up here. The Virgins miracles are presented and an appendix includes both texts. Both texts also tell much us about daily life in Évora in the thirteenth century.

- S408. SZPIECH, Ryan, ‘From Founding Father to Pious Son: Filiation, Language, and Royal Inheritance in Alfonso X, the Learned’, *Interfaces* 1 (2015), 209–235.

Treated here is CSM 292, in which Alfonso praises his father, Fernando III in a miracle in which his statue erected in Seville's Cathedral by Alfonso asks the maker of the ring on his finger to remove it and place it on the effigy of the Virgin, father and son being devotees of the Mother of God.

- S409. SZÁSZDI LEÓN BORJA, Istvan, ‘La Cantiga del Milagro de Santa María del Salto. Estudio jurídico de una ordalía’, *Iacobus. Revista de Estudios Jacobeos y Medievales*, nos 33–34 (2015), 129–136.

Not seen, but CSM 107 is its focus.

2016

- S410. CORRAL DÍAZ, Esther, ‘Beatriz de Suabia e a lírica galego-portuguesa’, in *Cantares de amigos. Estudos en homenaxe a Mercedes Brea*, Santiago de Compostela, Universidad, 2016, 255–264.

Not only is there much information about Beatriz of Suabia, Alfonso's mother, but attention is given over to her importance in CSM 256 and 292 and to Pero da Ponte's lament for her death in 1235, the only female *planctus* in Galician-Portuguese lyric tradition.

- S411. FASSANELLI, Rachele, ‘(Ri)costruzioni nella prassi ecdottica della lirica galego-portoghese’, in *Forme letterarie del Medioevo romanzo: testo, interpretazione e storia (XI Congresso Società Italiana di Filologia Romanza, Catania 22-26 Settembre, 2018)* ed. A. Pioletti & S. Rapisarda, Manelli, Rubbettino, 2016, 189–208, on pp. 190–191.

Calls attention to the infrequent use of *leixa-pren* in Galician poetry. One example found in the CSM is 160 (reproduced).

- S412. FAVARO, Gisela Sequini, ‘Estudos do Imperativo nos textos medievais das CSM’, in *Letras. 73 = Studia Hispanica Medievalia* 10.3 (January–June 2016), 157–168.



The author maps and analyses the morphological structures of imperative forms in Old Portuguese, including in the study the CSM, and noting the context of their usage. Wishing to determine if imperatives function in an independent way (or not), and contrasting the forms to those of the simple present and subjunctive, 217 forms are collected and the conclusion is that there were two different forms for the present tense and the imperative, each with its own morphological structure.

- S413. FERREIRA, Manuel Pedro, 'Parody and Music: Iberian Examples', in *Parodies de la courtoisie*, coord. M. Madureira, C. Clamote Carrero & A. Paiva Morais, Paris, Classiques Garnier, 2016, 197–220, illustrated.
The general approach centers on the mix of musical melodies from different musical realms which can lead to parody (not always). Too, the music of the refrain may carry one musical message but the music of the poem may derive from another source. The use of existing music –contrafacta– comes into play in many of Alfonso X's CSM in a variety of ways. F explains in detail the cases of CSM 90, 350, 422 (olim 100), 421, 340 and 132 (a contrafactum of Alfonso's own profane poem: "Non me posso pagar tanto" (CBA 480; Lapa 10). Alfonso's satirical *tenso* with Arnaut Catalán is traced back to Bernart de Ventadorn.
- S414. FERREIRA, Manuel Pedro, 'The Medieval Fate of the CSM: Iberian Politics Meets Song', *Journal of the American Musicological Society* 69.2 (2016), 295–353.
This study is exhaustive in exploring and explaining why the CSM were almost ignored in the 13th century and became better known in the 16th through 18th centuries. Alfonso in the CSM demonstrates that he wishes they be known to both the educated as well as the common people (this is shown by the recourse to the *virelai* and strophic forms without refrains and, on the other hand, to the use of refrains and the *zajal* form popular in his southern realms). Unfortunately, there is little evidence to show that they reached these audiences although bits of them seem to have reached Portugal in the 13th century. The political ideology of Alfonso X is manifest in the CSM, but the thesis is that his political decline in the 1270's through 1284 was large responsible for the silence in later centuries in that, for example, no further copies were made. This extended study covers much ground and is supported by a splendid bibliography.
<https://www.academia.edu/28336502/TheMedievalFateoftheCantigas>
- S415. FERREIRO, Manuel, 'A forma "mais" la lírica profana galego-portuguesa: variación lingüística e estatus métrico', *Verba* 43 (2016), 361–383.
An earlier form of Latin 'plus', *chus*, appears in 13 CSM. The form *maes*, before *mais*, is documented in CSM 114 and 148, and as the bisyllabic form *demaes* in CSM 182. In profane poems, *mais* tends to be bisyllabic, as in Alfonso's CBN 458, 459, 480 and 486.



- S416. FIDALGO, Elvira, 'A difusão das CSM; algunhas hipóteses', in *Cantares de amigos. Estudos en homenaxe a Mercedes Brea*, Santiago de Compostela, Universidade, 2016, 411-420.
The author ventures hypotheses as to why the CSM had so little diffusion after the death of Alfonso X, against the explicit desire of the king in his testament. Even though there are some Marian poems in the earlier Castilian cancioneros, they are in different metrical systems and unlike the CSM. One hypothesis is that the specific groups of miracles centered on various Marian sites in Spain (Terena, Santa María del Puerto, Vila-Sirga, Salas, etc.) might have been sung afterwards in those sanctuaries and churches. Some of the music may have survived, used in other compositions.
- S417. GONZÁLEZ, Déborah, 'Perigos e medos nas CSM: Do mar e dos seus tormentos', *Revista de Literatura Medieval* 28 (2016), 203-224.
<https://recyt.fecyt.es/index.php/RLM/article/view/62054/37947>
The discussion of the variety of dangers (and with an emphasis on vocabulary associated with harm, danger and anguish) that face sea travelers of many social classes in the CSM is detailed in select CSM that feature storms (33, 36, 112, 267, 313 and 339), piratical attacks (35, 379), problems with the hull breaking up (236, 371) flooding land areas (86), a case of drowning (5), etc. The different dangers are real but they are solved by the supernatural benevolence of the Virgin Mary in all cases.
- S418. HARO CORTÉS, Marta, 'Semblanza iconográfica de la realeza sapiencial de Alfonso X: las miniaturas liminares de los códices', *Revista de Poética Medieval* 30 (2016), 131-153, illustrated.
A study of the miniatures at the outset of Alfonso's royal codices and what they reveal about him. In most all, he is shown holding a book in his hands which feature him as an author and also a learned ruler. The CSM illustrations are from mss. T, F and E, and are described and evaluated on pp. 142-147.
- S419. HOLANDA DE ABREU, Thais, 'A importância das Cantigas Medievais como fonte de investigação em fonologia histórica: um estudo dos advérbios em mente nestes textos', in *Letras 73 = Studia Hispanica Medievalia* 10.3 (January-June 2016), 121-132.
An historical review of stress on the adverbs ending in -mente in Old Portuguese, and useful comparisons of the relation of musical accent to the lexical accentuation.
- S420. MENDES, Augusto de Carvalho, 'Os animais nas CSM', *Eikón Imago* 9, 2016/1, 37-96, illustrated.
In this second part (see also 2015), the author explores Gothic and Romanesque literatures, the uses of symbolism and allegory, Gothic art and the world, Gothic realism and nature, Science and Christianity, biological science in the Middle



ages and related themes as the world is reflected by the depiction of animals in the CSM.

- S421. NEGRI, Manuel, 'Una testa vitale alla corte de Alfonso X: la CSM 96', *Cultura Neolatina* 76.3-4 (2016), 289-322.

The author, noting the uniqueness of this cantiga, with a decapitation after the robbery by bandits of an unconfessed man, and the 'self-returned' and speaking head seeking confession from passing clerics, is examined minutely for the possible influence of sources from as early as the eleventh century and how they have been utilized in this cantiga. Similar occurrences of this "self-returned" head from later centuries are also analyzed. Several comparative charts make this detailed study useful and clear.

- S422. PATTON, Pamela, 'An Ethiopian-Headed Serpent in the CSM: Sin, Sex, and Color in Late Medieval Castile', *Gesta* 55 (2016), 213-237. Illustrated. Deals with an image in CSM 320 of a serpent and its likeness to Ethiopian women and makes interesting comments on possible connotations.

- S423. RAMOS, M^a Ana, '«... se me mal talan ten...». Observações sobre o uso de *talan* na lírica galego-portuguesa', in *Cantares de amigos. Estudos en homenaxe a Mercedes Brea*, Santiago de Compostela, Universidad, 2016, 739-753.

Although Alfonso X's use of "talan" in the CSM is not discussed here, the analysis and etymological history of its use in Galician-Portuguese lyric will enrich understanding of "talan" in the CSM. It is also valid for his uses of "dançar", "dança", "alegre" and "alegría".

- S424. RÍO RANDE, Gimena del, 'Fablar curso rimado por la *cuaderna vía*, ¿mester de trovadores?', in *Hispanismos del mundo, diálogos y debates (y desde) el Sur*, coord. L. Funes, Buenos Aires, Miño y Dávila, 2016, 53-64. As far as Alfonso's CSM are mentioned, one satire (B463) and 26 of the CSM use the alexandrine metrical form (6'+6+ and 6'+6), with a typical zejelesque rhyme scheme, aaabBB. All but three are narrative cantigas: these are loores 210, 220 and 270.

- S425. ROMANÍ, Jorge, Xavier SIERRA, Andrew CASSON, 'Dermatological Diseases in 8 of the *Cantigas of Holy Mary* of Alfonso X the Learned. Part 1: Introduction, the Monk Revived by the Virgin's Milk, Ergotism and Leprosy' ['Análisis de la enfermedad dermatológica en 8 CSM del Rey Alfonso el Sabio'].

Parte I. Introducción, el monje resucitado «lac virginis», el ergotismo y la lepra,' in *Actas Dermo-Sifilográficas* 7, no. 7 (2016), 572-576, 661-665, illustrated.

The article is in English. The CSM surveyed include: cantigas 19, 53, 54, 81, 91, 93, 105 and 134, 225, 321, 346, 346 and 367. The diseases discussed are ergotism (St. Martial's fire) and leprosy, the effects of them on the body, treatments and



therapies and, in some cases, a cure provided by the Virgin's milk. Scabies, scrofula, erisipelas and heart failure are also diagnosed.

<http://www.actasdermo.org/en/pdf/S1578219016301354/s300>

- S426. SNOW, Joseph T., 'Alfonso X y los loores centenales de las *Cantigas de Santa Maria*: cómo refuerzan la participación personal del monarca', in *Antes se agotan la mano y la pluma que su historia. Homenaje a Carlos Alvar*, eds. C. Carta, S. Finci & D. Mancheva, San Millán de la Cogolla, Cilegua, 2016, vol. I: 925-942.

Alfonso X was always more than the patron of the CSM, bringing together previous Marian anthologies and an invited group of collaborating poets to expand each new redaction with one hundred miracles and loores. Alfonso also included his own desire for salvation among them. Attention here is paid to a close reading of CSM 100, 200, 300 and 400 which speak eloquently for the king's personal religious aspirations, which were one day to be with the Virgin in Paradise.

- S427. TAVANI, Giuseppe, 'Glosas à margen de *Bem sabia eu, mha senhor*, de Alfonso X', in *Cantares de amigos. Estudos en homenaxe a Mercedes Brea*, Santiago de Compostela, Universidad, 2016, 887-892.

Having followed the editions of Nunes (1923) and Paredes (2011) of Alfonso's poem (CBN 468 and Tavani 18.5) and consulted the original manuscript, Tavani proposes a modified, "glossed" reading.

- S428. VAZ LEÃO, Ángela, *Cantigas autobiográficas de Alfonso X, el Sabio*. Belo Horizonte: Pontifical Catholic University, 2016. 248 pp.

Following earlier articles, she finds autobiographical revelations in 34 CSM, with accompanying literary, historical and linguistic notes.

- S429. VEREZA, Renata, 'Os nomes dos mouros; a percepção das diferenças ético-culturais das populações islâmicas em uma documentação castelhana so século XIII', *Mirabilia* 23 (2016), 128-147.

The central theme is that in the CSM all Islamic people are simply "Moors" with little effort to present individuals by ethnic groupings and their differences, even though Alfonso was well aware of their different classes and political differences.

2017

- S430. ARAUJO, Rui, 'Trouvère Elements in the CSM: Preliminary Results', in *Musical Exchanges 1100-1650: Iberian Connections*, ed. M. P. Ferreira, Iberian Music Studies 2, Kassel, Reichenberger, 2016, 69-86.

CSM with trouvère elements are discussed for cantigas 33, 169 and 196.

- S431. BREA, Mercedes, 'Santiago y María como mediadores de milagros', in *María y Iacobus en los caminos Jacobeos*, ed. Adeline Ruquoi, Santiago de Compostela, Xunta de Galicia, 2017, 359-373.



One particular miracle from the *Liber Sancti Jacobi* appears in several miracle collections (Alfonso X, Berceo, Gautier de Coincy, etc.) but not always with Santiago as the mediator in the miracle, as is the case of CSM 26, in which Alfonso X's narration substitutes the Virgin as the sole mediator., while others mention both in their texts. The author ends by suggesting reasons as to why Alfonso might have avoided the intermediary role in his cantiga.

- S432. COLANTUONO, Maria Incoronata, 'I miracoli della Vergine sulla via di Santiago: testimonianza nella lirica del século XIII', in *La città, il viaggio, il turismo e trasformazione*, Naples, CIRICE, 2017, 57-63.

The CSM taken up are 26, 175, 253, 278, 218 and 268, dealing with Santiago and its competitor sanctuary at nearby Vilasirga. There is reference to many common Latin sources for these poems, and the attention to the music notations demonstrates that there are common threads uniting them as well.

- S433. CORRAL DIEZ, Esther, 'O *vituperium* feminino: a cualificación de *pei-deira* nas cantigas de escarnio', in *Em Doiro antr' o Porto e Gaia. Estudos de Literatura Medieval Ibérica*, coord. J. C. Ribeiro Miranda, Porto, Estratégias Criativas, 2017, 367-380.

Although not mentioned is Alfonso's satire (Lapa 7) "Non quer'eu donzela fea", in which farting is a central motif of the humor, this article would serve as an amplification of the deed in other Galician-Portuguese satires. The history of 'breaking wind' is traced back to Classical times.

- S434A. CUNNINGHAM, Martin G. *Sixteen CSM with Dotted Rhythm*, Dublin, Carysfort Press, 2017. 180 pp.

The musical notations in *To* are compared to the more French style of notation in *T*. The music transcribed is that of these CSM: 4, 10, 15, 19, 25, 38, 41, 58, 61, 76, 78, 87, 97, 162, 255, 407, 414 and 419.

a. *Revista Portuguesa de Musicología*, New Series 5.1 (2018), 167-174, Mariana Ramos de Lima. <http://rpm-ns.pt>

b. *Revista de Musicología* 41.2 (2018), 663-670, Santiago Ruiz Torres.

- S434B. DISALVO, Santiago, 'El cielo, el mar, el pergamino y la Virgen: la expresión de lo inagotable en la poesía mariana medieval', in *Estudios literarios en honor a María Silvia Delpy*, eds. L. Amor, M^a C. Balestrini, L. Cordo Russo, Buenos Aires, Consejo Nacional de Investigaciones Científicas y Técnicas-Instituto Multidisciplinario de Historia y Ciencias Humanas, 2017, pp. 193-218.

DiSalvo takes us on a historical survey from the Ephesus council's declaring the Virgin as *Theotokos* (Mother of God) in 431 through the many ways in which the ineffability of Mary –the impossibility of ever being able to recount all her virtues– affected writers of the Byzantine era, Latin hymnody and other texts (Ildefonso; Bernard of Clairvaux, John of Garland, etc.) through the latinate vernaculars (Berceo, Alfonso X, Coinci), and early English authors (Lydgare,



- Chaucer, Nigel of Canterbury). The lexicon of Cantiga 110 of Alfonso X's Marian repertory merits particular attention.
- S435. DRUMMOND, Henry T. 'Accommodating Poetic, Linear Narrative with Cyclical Repetition-Based Musical Poetical Structures in the CCM'. A chapter in his 2017 Oxford University thesis. See commentary in 2019.
- S436. FERREIRA, Manuel Pedro, 'O caderno Barbieri e as CSM: Uma nota de rodapé', in *Música e História. Estudos em homenagem a Manuel Carlos de Brito*, coord. M. P. Ferreira & T. Casado, Lisbon, Colibri/CESEM, 2017, pp. 3-25.
 Analysed here are musical threads in E-Mir Ms M Caja 3881/8, compiled in the latter eighteenth century and formerly in the library of F.A. Barbieri. There are six melodic versions of CSM 2, 6, 17, 10, 28 and 67 that have been identified as deriving from a manuscript akin to the Toledo Ms of the CSM in Madrid's Biblioteca Nacional that was available in Portugal after about 1267. Relevant references to the lost Marialva songbook, from the early part of the sixteenth century, are brought to bear in this history by citing its use by both Mariano Soriano Fuertes in the nineteenth century and Higinio Anglés in the mid-twentieth century.
- S437. FERREIRA, Manuel Pedro, director, *The Notation of the 'Cantigas de Santa Maria': Diplomatic Edition*. Lisbon, Centro de Estudos de Sociologia e Estética Musical (CESEM), 2017. Musicography by Rui Araujo, with Ana Gaunt & Mariana Lima as collaborators. 3 volumes., two tomes in each volume.
 An almost revolutionary transcription of the music of the three codices of the CSM that contain musical notation. Each of the three codices has two volumes, one in Portuguese and the other in English. Each has an Introduction by M. P. Ferreira, with tables and indices. These are rigorous presentations of the musical notation in (1) The Toledo Codex (198 pp.), (2) The Códice Rico (306 pp.) and (3) the Códice de los Músicos (498 pp.). Musicologists interested in medieval musical notation will have this rich repository at their disposal.
<http://cesem.fcsh.unl.pt/en/a-notacao-das-cantigas-de-santa-maria-edicao-diplomatica/>
- S438. FIDALGO, Elvira, 'El público de las CSM. Algunas hipótesis acerca de su difusión', in *Estudis sobre Pragmàtica de la Literatura Medieval*, ed. G. Avenoz et al, Valencia, Univ. de Valencia, 2017, pp. 141-158.
 The author develops a few probabilities for diffusion of some cantigas associated with Marian sanctuaries celebrated in them (Terena, Puerto de Santa Maria, Vilasirga, Salas, etc.), in court circles, and so forth. She presents reasons that either could support or undermine such conjecture and concludes that contrary to Alfonso's desires, few poets took up the composing of Marian miracles and



praise after his death and the harsh attitude towards Alfonso X of Sancho IV did not bode well for continuation of work on the unfinished CSM.

- S439. FIDALGO, Elvira, 'Los animales de las CSM: una lectura en clave simbólica', *Revista de Literatura Medieval* 29 (2017), 107-127.

Many animals are depicted in the CSM miniatures. Given the long biblical and traditional Christian symbolic associations with (mostly) moral meanings, the author explores the visual commentary on human conduct of diverse animals in the context of several cantigas. In all, the symbolism reflects more negative than positive behaviors. Commentary is given for CSM 9, 29, 47, 69, 82, 110, 128, 201, 208, 222, 225, 244, 265, 286, 298, 326, 339, 386, 398 and 404, more pronounced in the second half of the repertory.

- S440. FIDALGO, Elvira, 'Episodios de la vida de la Virgen en las CSM', in *Em Doiro antr' o Porto e Gaia. Estudos de Literatura Medieval Ibérica*, coord. J. C. Ribeiro Miranda, Porto, Estratégias Criativas, 2017, 425-438.

Full attention is given to CSM 411-420 through a detailed exposition of the biography of the Virgin: her birth and infancy, the Annunciation and her maternity, her death and Assumption into heaven. Importantly, several earlier apocryphal documents that provide the main elements of an "unauthorized" biography of the Virgin have been incorporated into this well-documented exposition.

- S441. FIDALGO, Elvira, 'Milagros de Santa María en el Camino de Santiago', in *Maria y Iacobus en los caminos jacobeos*, ed. Adeline Ruquoui, Santiago de Compostela, Xunta de Galicia, 2017, 375-391.

Although six of the CSM mention the pilgrim road to Santiago and one other (CSM 184) takes place there, with no mention of pilgrimage, the CSM do downplay the popular end point of the 'camino francés' by encouraging newer Marian sanctuaries at Castrojeriz, Villalcázar de Sirga and El Puerto de Santa Maria in order to get a greater number of citizens to repopulate the newly conquered areas in southern Spain. Also detailed are the problems that Alfonso had to deal with archbishop Juan Arias upon whose death in 1266 he desired to appoint a successor but was overruled by the Pope.

- S442. FIDALGO, Elvira, 'El público de las CSM. Algunas hipótesis sobre su difusión', in *Estudis sobre pragmàtica de la literatura medieval*, eds. G. Avenoza & L. Soriano, València, Publicacions de la Univ. de València, 2017, 141-158.

How widely were the CSM known, used as models of Marian song and to what extent influence others after Alfonso's death in 1284? This article considers the possibilities, pro and contra, and concludes that outside of Alfonso's multilingual court, there must have been few performances of these CSM, with a very few exceptions, in the following century. Also, the mss. with both music and miniatures were for the consultation of a very few. The fact that Sancho IV, his successor to the throne, was not supportive, supports this limited access and circulation.



- S443. GILES, Ryan D., 'Amuletic Manuscripts', in his *Inscribed Power. Amulets and Magic in Early Spanish Literature*, Toronto, Univ. of Toronto Press, 2017, 26-56. Illustrated.
Amulets here are efficacious textual objects, manuscripts, books, inscribed incantations, etc. Three of Alfonso's CSM are examples discussed in this context: 125, 209 and 384. Physical contact with amuletic texts can work miracles. CSM 209 has an ailing, despairing Alfonso call for his copy of the CSM; he holds it, open wide, and the Virgin answers the call in this amuletic text.
- S444. GRAVELY, Brian, 'Unha mirada a *u* e *onde* n'as CSM: un traballo cuantitativo', *Revista galega de filoloxía* 18 (2017), 69-78.
Such cases as *u* (from lat. UBI) are classed as locative or temporal usages, whereas *onde* point to origin and sometimes the result.
- S445. GONZÁLEZ, Déborah, 'Unha aproximación ás expresións do pracer nas CSM' in *Em Doiro antr'o Porto e Gaia: Estudos de Literatura Medieval Ibérica*, coord. J. C. Ribeiro Miranda, Porto, Estratégias Criativas, 2017, 465-481.
We have a here a lexical exploration of the variations of *laetitia* in the CSM. The samples given are for *prazer* (used with many verb forms), *sabor*, *viço*, *goio*, *deleito*, *gasallado* and *solaz*, but there remain others. As so many of the occurrences of these words are found in rhyme position, the conclusion is that this increases the intensity of the emotional field and will affect readers and listeners more.
- S446. GONZÁLEZ, Déborah, 'O léxico da enfermidade nas CSM', *Estudis Romànics* 39, 2017, 23-42. <https://publicacions.iec.cat/repository/pdf/00000243/00000013.pdf>
This lexical study focuses on the many kinds of illness and physical incapacities prominent in the CSM. These include: mutilations, deformations of body parts, blindness, deafness, speechlessness, leprosy, St. Martials' fire, delirium, gout, fever, scrofula, infertility, rabies and severe swelling. Examples of each are cited. The Virgin supplies cures and medicines for all.
- S447. GONZÁLEZ JIMÉNEZ, Manuel, 'Devoción mariana y repoblación', *Alcanate* 10, 2016-2017, 11-22.
Highly useful for the repopulation of El Puerto de Santa María and the several CSM that take place there, are pp. 18-22. "El caso singular de Santa María del Puerto".
- S448. GRANT CASH, Annette, & James C. MURRAY, *Cantigas de Santa María 2-25 of the Escorial Manuscript T.I. 1, "Códice Rico": Miniatures, Translations of*, Hispanic Monographs, Newark, Delaware, 2017.
Not seen.
- S449. JIMÉNEZ LÓPEZ DE EGUILITA, Javier E., 'Expresiones de la religiosidad medieval en la región gaditana (siglos XIII-XIV)', *Alcanate* 10, 2016-2017, 139-195.



- CSM 292 is introduced to document Fernando III's devotion to the Virgin and CSM 345 features Alfonso X and his family witnessing the attack on the Alcázar of Jerez and his repopulation of the city after the Christians repossessed it (pp. 155-157).
- S450. LÓPEZ FERNÁNDEZ, Manuel, 'Santa María de Tudía en las *Cantigas* de Alfonso el Sabio', *Revista de Estudios Extremeños* 73.1 (2017), 105-136. A detailed recreation of the location of Tudía between Seville and Badajoz, a trail Alfonso travelled late in his career. It is posited that the church, dedicated to Mary in 1248, inspired a collection of miracles of which Alfonso knew. He added five to the CSM around 1280: 325, 326, 329, 344 and 347. All five are here analyzed in terms of possible Alfonsine interest and presence.
- S451. MARQUES, Janaína, 'O ofício de jogral: presença e performance nas cantigas satíricas galego-portuguesas', in *Em Doiro antr'o Porto e Gaia: Estudos de Literatura Medieval Ibérica*, coord. J. C. Ribeiro Miranda, Porto, Estratégias Criativas, 2017.
Not seen.
- S452. MARTÍN CEA, Juan Carlos, 'El agua en los códices historiados de las CSM. Un testimonio privilegiado de su influencia en la vida, las costumbres y en la cultura de las gentes del siglo XIII', in *El agua en el imaginario medieval. Los reinos Ibéricos en la Baja Edad Media*, ed. M^a Isabel de Val Valdivieso, Alicante, Universidad de Alicante, 149-167, illustrated.
This article deals with water at sea and on land in all possible ways, both peaceful and dangerous, affecting all levels of society. CSM dealt with here are as follow, with those having illustrations in bold: 19, 33, **48, 86, 88, 89, 95, 103, 107, 111, 112, 133, 134, 142, 155, 157, 161, 163, 167, 171, 172, 183, 191** and 193. It is well composed and useful.
- S453. MONTERO SANTALHA, José-Martinho, 'A estrutura métrico-rimática da cantiga 100 das CSM', (2017), 1-20.
The publication of this study in Russia in 2003 (see no. 1981 in the 2012 bibliography) has deficiencies which are here rectified by the author. In it, he discovers all known editions of CSM 100, notes and comments on their metrical and rhymed patterns and displays the text aside the Latin *Ave maris stella*, with useful commentary. The appendix features the metrical-rhyming patterns for these other CSM: 91, 102, 187, 327, 407 and 422.
- S454. NEGRI, Manuel, 'Non-protagonist Saints mentioned in the CSM: A view', *Aevum* 91.2 (2017), 515-536.
N. has provided a complete listing of these non-protagonist saints and includes Old and New Testament figures. Mentions saints who help Mary in her miracle making or are those who receive miracles, but concentrates on several others who may be adduced in rhyme position (i.e., Martín, Mateus, Dinis, etc.), enriching the metrical and structural schema of the cantiga. Preceded by "par",



some are even utilized in phrases that are interjections. Others figure in biblical stories or gospel and others appear in cantigas that are Marian stories (not miracle narratives, i.e., CSM 411 (Mary's parents), 417 (St. Simeon) and 424 (the Magi).

- S455. NEGRI, Manuel, “‘E porque en todo Roma non era enton eigreja’”, Il dialogo con la tradizione della cantiga 309 delle CSM, in *Il viaggio del testo. Atti del Convegno internazionale di Filologia italiana e romanza (Brno, 19-21 giugno 2014)*, eds. P. Divizia & L. Pericoli, Alessandria, Edizioni dell’Orso, 2017, 347-358.

A fine retracing of the events of CSM 352 in which the Virgin appears to the pope and the emperor and tells them where to build Rome’s first church where the snow fell. Involved are the 1227 celebration by Pope Honorius III of the Feast of la Madonna della Neve (1227) and the *Liber Miraculorum* of Bernardo of Trent (1245) as it develops into CSM 309.

- S456. NEGRI, Manuel, ‘La cantiga 343: un caso di indemoniato loquace’, *Zeitschrift für Romanische Philologie*, 133.1 (2017), 175-194.

Many of the CSM treat of the devil, but in 343, the devil possesses a person who then reveals the sins of others. While no exact source has been found of this narrative, the author delves into other devil narratives of the twelfth and thirteenth centuries and show how ingenious was Alfonso X to include this account of a popular theme in his century among the cantigas involving the devil of the CSM.

- S457. NEGRI, Manuel, ‘Ildefonsus y Bonus en las CSM: una lectura paralela según las fuentes hipotéticas’, in *Em Doiro antr’o Porto e Gaia: Estudos de Literatura Medieval Ibérica*, coord. J. C. Ribeiro Miranda, Porto, Estratégias Criativas, 2017, 769-782.

This study concentrates on CSM 66, a narrative similar to CSM 2 in which both Ildefonso and Bonus receive a vestment from the Virgin. It follows a detailed analysis of the many versions known of the events and details in the Bonus narrative (the name, the place, the interlocutors, the punishment of his successor) and how they vary over time. It is far more complicated than the parallel details of the Ildefonso narrative (CSM 2).

- S458. PAREDES, Juan, ‘El cuerpo de la mujer en la lírica gallego-portuguesa; una mirada poética’, in *Cuerpos que hablan. Estudios interdisciplinarios de cuerpología femenina*, coord. O. Ursache, eds. P. Nanu & P. García Valvente, Turunyltiopisto, Univ. of Turku (Finland), 2017, 43-57.

The focus on parody elicits commentary on several Galician-Portuguese satirical poems which are inversions of the love poems in the style of *fin amor*. The three by Alfonso X are: “Med’ei ao pertigueiro” (CBN 460); “Non quer’eu donzela fea” (CBN 476); and “Achei Sancha Anes” (CBN 458).



- S459. PARMLEY, Nicholas, 'Alfonso X's Imagined Mediterranean Empire: Shipwrecks, Storms and Pirates in the CSM', *Hispanic Review* 85 (2017), 199-221.
The CSM has dozens of miracles at sea. Collectively these are analyzed as demonstrating the Virgin Mary's bolstering of Alfonso's dominance in the Mediterranean.
- S460. SILVA, Thalles Braga Rezende Lins da, 'As CSM e algumas possibilidades historiográficas', *Revista Augustus* 22, no. 43 (2017), 161-171.
This article summarizes the making of the CSM, the kinds of cantigas included, the notion of Alfonso's Scriptorium as a kind of corporation, its hagiographical sources (Europe and the Middle East) and notes the many professionals who study them: from musicologists to historians, art historians, psychologists, linguists, anthropologists, and many others.
<http://apl.unisuam.edu.br/revistas/index.php/revistaagustus/article/view/19811896.2017v22n43p161>.
- S461. SOUTO CABO, J. A., *Primeiros Textos em Português. Cantigas trovadorescas, prosa literária e documentação instrumental (Seleção)*, ed. J. A. Souto Cabo, Lisbon, Círculo de Leitores, 2017. 324 pp. Illustrated.
This volume contains works by sixty-five medieval poets using Portuguese and includes the CSM.
- S462. SOUZA SILVA, Wesley Francisco, *Elementos de Erotismo e Sexualidade nas cantigas medievais, Considerações sobre os cantares de escárnio e maldizer galego-portugueses* (Masters thesis, Univ. de Sao Paulo, 2010), Saarbrücken, Novas Edições Acadêmica, 2017. 112 pp.
There are 21 selected poems from the Lapa edition (1970) analyzed, of which three are by Alfonso X.
- S463. SNOW, Joseph T., 'La utilización política de la devoción mariana en el reinado de Alfonso X (1252-1284)', *Alcanate* 10 (2016-2017), 61-85.
In CSM 200, Alfonso declares that he is king owing to the Virgin Mary's desire. The political life and programs of Alfonso X are ever intertwined with his dependence on and the loyalty to Mary. This study shows that CSM 1-100 have very little personal presence of Alfonso, this increases progressively in the follow three hundred CSM and dominates poems 300-400. Special attention is paid to the following CSM: 140, 169, 180, 181, 185, 200, 215, 221, 235, 256, 264, 292, 295, 300, 328, 345, 356-360, 366-371, 377, 379, 385, 386 and 400. With these CSM, Alfonso makes of them a gift to the Virgin for her support and hoping the merit him a place in Paradise.
- S464. SNOW, Joseph T., 'Toques de humor en las «Cantigas» alfonsíes', in *Em Doiro antr'o Porto e Gaia: Estudos de Literatura Medieval Ibérica*, coord. J. C. Ribeiro Miranda, Porto, Estratégias Criativas, 2017, pp. 909-915.



Among the miracles the Virgin performs to assuage evil deeds and wrong doers in aid of her petitioners, notes of humor are inevitable involving vanities, human anger expressed by the Virgin, displacements in time and space, gross exaggerations and ethereal voices that foil evil doers. Commentaries of such in CSM 6, 26, 32, 38, 42, 74,77, 103, 137, 141, 147, 219 and 318 are featured in this essay.

- S465. SOKOLOWSKI, Mateus, 'Reflexos de uma sociedade heterogénea; a presença dos mouros nas CSM (1252-1284)', *Ipsis Libanes* 1, no. 4 (2017), n. p. <http://icbl.com.br/ipsislibanes/admin/uploads/artigo2017122117232211609.pdf>
- S466. SPRAGINS, Elizabeth, 'Embodied Authority. The Virgin, Audience and the Body of the Devotee in Marian Miracles,' *La corónica* 45.2 (Spring 2017), 9-36.
In this far ranging study, Alfonso X's CSM are treated in the section on "Medieval Mariology and the Body of the Devotee", (pp. 12-18, CSM 24, 57 and 77). Visual framing in the CSM is discussed on p. 25.
- S467. TORRES JIMÉNEZ, Raquel, 'La devoción mariana en el marco de la religiosidad del siglo XIII', *Alcanate* 10, 2016-2017, 23-59.
Particularly noteworthy are pp. 47-53, "Las colecciones de milagros y las CSM", highlighting the twenty-four miracles that take place in El Puerto de Santa María.
- S468. VÍÑEZ SÁNCHEZ, Antonio, y Juan SÁEZ DURÁN, 'Aproximación a la datación del *Cancionero de Santa María* de El Puerto de Alfonso X el Sabio: el ciclo de las cantigas de la rabia', in *Estudis sobre Pragmàtica de la Literatura Medieval*, ed. G. Avenoz et al, Valencia, Univ. de Valencia, 2017, pp. 321-337.
Against the full historical background of events under Fernando III y Alfonso X in the area surrounding El Puerto de Santa María and the problems (many dealing with illnesses) that affected the repopulation of the area, the authors probe into the incidence of rabies in CSM 372 and 393 (del Puerto) and the three cases in the neighboring Marian sanctuary of Terena in Portugal, and feel that the outbreak of rabies reflected in these Marian cantigas occurred between 1264 and 1267.

2018

- S469. AQUINO GONDIM, Francisco de Assis, 'Medical and neuropsychiatric phenomena depicted in two Spanish medieval texts of Marian miracles,' *Neurological Science* 39 (2018), 565-569.
Approximately half of the CSM and 76% of the *Milagros de Nuestra Señora* mention or depict a wide variety of medical and neuropsychiatric ailments that advanced the founding of institutions (hospital and more) to lend a hand to



the sufferers. These medical events are listed with the cantigas or miracles that contain them, but space allows only a complete chart for the 25 Berceo miracle narrations.

- S470. ARBOR ALDEA, Mariña, & Manuel FERREIRO. 'Universo Cantigas: Work in Progress', in *Literatura Medieval (Hispanica): nuevos enfoques metodológicos y críticos*, coord. G. Lalomia & D. Santonocito, San Millán de la Cogolla, CILENGUA, 2018, 23-41.

A new critical-digital edition is underway of profane lyric poetry of more than 1680 examples in medieval Galician-Portuguese available in <http://universo-cantigas.gal>. Both written and web sources are taken into account and samples are adduced to give an idea of the progress being made. Mention is made of the very useful <http://glossa.gal>.

- S471. ARON-BELLER, Katherine, 'The Jewish Image Desecrator in the CSM', *Ars Judaica the Bar Ilen Journal of Jewish Art* 14 (2018), 27-45, illustrated.

A detailed consideration of the desecration of Christian images of all types, with a special emphasis on CSM 12, 27 and 34. Questions posed include the kinds of messages these narratives are conveying, why the miniatures and the poetic texts do not always coincide in the details and depictions of Jews, and what are the religious concerns involving Jews articulated in the CSM. The depictions in the miniatures verge on hostility toward Jews, it is believed, but the overall attitude toward them in the CSM is just one commentary of daily life in thirteenth-century Castile and not particularly defamatory.

- S472. CABRÉ, Montserrat, and Fernando SALMÓN, 'Mining for a poison in a devout heart, Dissective practices and poisoning in late medieval Europe', in *It All Depends on the Dose. Poisons and Medicine in Medieval European History*, eds. O. P. Grell, A. Cunningham & J. Arrizabalaga, London & New York, Routledge, 2018, 43-56.

This article deals with CSM 108.

- S473. CASSON, Andrew, *Cantigas de Santa Maria for Singers*.

This volume contains all 420 of the CSM with phonetic transcriptions, editorial notes, links to facsimile editions, transcriptions off the original manuscript music for the 414 that have music, a guide to medieval Galician-Portuguese pronunciation, concordances of the texts and of musical notations, plus the errors found in Mettmann's Castalia edition (1986-1989).

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- S474. CASTILLA, Carlos Enrique, 'Entre sutiles soplos y fuertes vientos: las cantigas de escarnio e maldizer gallego-portuguesas, una poética escatológica', *Humanitas* 37 (2018), 141-160.

It is through different readings of several interrelated poems (in this case scatalogical poems) that a clearer meaning emerges. We have here two of Alfonso X's



satires read in this way that produce the humor in these ludic compositions: “Non quer’ eu donzela fea” (Lapa 7) and his bilingual *tensó* with Arnaldo: “Senher, ara ie’us venh’querer” (Lapa 430). Flatulence is emphasized in both.

http://filo.unt.edu.ar/wp-content/uploads/2019/03/revista-humanitas_37.2.pdf#page=141

- S475. CUNHA, Viviane, ‘Le-Puy-en-Velay entant que centre religieux et littéraire au Moyen Âge’, *Revue d’Études d’Oc*, New Series, no. 166 (2018), 67–94.

Among many poets with references to Le Puy, we have here three by Afonso (with accompanying French translations): CSM 262, 271 and 341, on pp. 8–27, with full discussion.

- S476. DANTAS, Barbara, *A Arte de Construir. A Arquitetura nas CSM do Rei Afonso X*, Brasil, Balsamun, 2018. 432 pp.

Not seen.

- S477. DISALVO, Santiago, con Carlos NUSCH, ‘Contribución a los estudios de lírica gallegoportuguesa en Argentina en la década de 1960: la obra de Nydia G. B. Fernández Pereiro’, *Madrygal. Revista de Estudios Gallegos* 20 (2018), 289–297.

Reviewing Fernández Pereiro’s work, they note her interest in the Occitan models for the CSM as well as her looking at possible sources, such as the church liturgies, for them.

- S478. EIRIN, Leticia, ‘Editar poesía profana galego-portuguesa no século XXI’, in *Literatura Medieval (Hispanica): nuevos enfoques metodológicos y críticos*, coord. G. Lalomia & D. Santonocito, Sam Millán de la Cogolla, CILENGUA, 2018, 177–189.

There is a list and evaluation of the critical editions of Galician-Portuguese profane poetry from 2000–2016. And from them we can draw the paths to follow in newer and more exact critical editions in the twenty-first century, following the norms established by M. Ferreiro in 2007.

- S479. FARELO, Gisela Sequini, ‘O estudo imperativo no período trovadoresca’, *Estudos Linguísticos* 47.1 (2018), 140–155.

The CSM is the corpus studied for the morphological structures of the imperatives found. The intent is to determine if these structures could be considered a new grammatical mood.

- S480. FERNÁNDEZ, Laura, ‘Cultura visual monástica en las CSM’, in *El monasterio medieval como célula social y espacio de convivencia*, coord. J. A. García de Cortázar & R. Teja, Aguilar de Campo, Fundación Santa María la Real, 2018, 253–285, illustrated.

Ninety-five of the CSM have nuns, monks and other religious figures as protagonists. The sources –foreign and local– are clarified. As there was little precedent in art, the miniaturists open window on the activities, the dress of the different



religious orders, liturgical practices and the physical spaces they occupied, all of which demonstrate the documental value of these CSM.

- S481. FERREIRA, Manuel Pedro, ‘Hermeneutics of the Cantigas: Recovering Notational Sense’, in *Performance Analysis: A Bridge between Theory and Interpretation* (Porto, 2-4 Outubro de 2016), eds. M. Soveral & S. Zurletti, Newcastle upon Tyne, Cambridge Scholars Publishing, 2018, 11-27. Musical illustrations provided.

The author explores the means by which the music of the CSM was written down in the two 13th-century notational systems which Alfonso did not supervise. Though it is most often the case that the rhythmic accent coincides with the lexical accent, there are cases where exceptions occur. Explored here as illustration are CSM 283, 16 and 224, with commentaries on comparative modern transcription of the latter two. It is proposed that the musical sources were not checked for their performance feasibility, leading to some uncorrected transcriptions.

- S482. FIDALGO, Elvira, ‘Animales de simbología negativa en las CSM’, in *Monde animal et végétal dans le récit bref du Moyen Âge*, ed. H. Bizzarri, Wiesbaden, Reichert Verlag, 2018, 233-249.

Animals in literature –and in these CSM– carry symbolic values and moral significance as metaphors for human conduct. In this light, animals with negative connotations are developed in this essay. Pigs, bulls, birds of prey, dragons, dogs, cats are profiled and the following CSM are discussed: 9, 47, 82, 144, 189, 244, 265, 286 and 354.

- S483. GARCÍA CUERPO, Enrique, ‘El recuerdo de un niño’, *Archivos españoles de urología*, 71-9 (2018), 743-749.

A study of the historical events that transpire in CSM 256, when Beatriz, Alfonso’s mother, develops a urinary complication while pregnant. While cared for by a doctor from Montpellier, it is the Virgin who cures her and permitting the birth of her son. Alfonso, a child then, was by his mother’s side.

- S484A. GEMENTI-SPOLZINO, Mariana Moretto, ‘Consoantes fricativas: um estudo das relações entre letras e sons na lírica galego-portuguesa’, Faculdade de Ciências e Letras da Univ. Estadual Paulista “Julio de Mesquita Filho”, campus do Araraquara, 2018, 223 pp.

https://repositorio.unesp.br/bitstream/handle/11449/154222/gemeti-spolzino_mm_dr_arafcl.pdf?sequence=6&isAllowed=y

The corpus deals with 50 CSM and 150 profane poems (50 each of cantigas d’amigo, cantigas d’amor and escarnio-satirical poems). The objective is to deal with sibilant and non-sibilant fricatives, and to determine if by position (syllable-initial or not) the sound can be correlated with the spelling. In the entire corpus, there is a difference between syllable initial and the other positions.



Illustrations include CSM 74, 170, 256 and 292. Also useful are comparisons of different manuscripts of CSM 87, 102, 138, 287, 292 and 384.

- S484B. GILES, Ryan, 'Advocate of Eve: Marian Parturition in Medieval Iberian Literature and Culture'. *Christ, Mary and the Saints. Reading Religious Subjects in Medieval and Renaissance Spain*, ed. A. M. Beresford & L. K. Twomey, Leiden/Boston, Brill, 2018, 37-56.

As the Virgin is Eve's advocate, reversing the negatives associated with the first mother, this study deals with birthing in the poems of Berceo and, principally, of Alfonso X. It deals with difficult births, midwives, cultural customs such as the use of amulets, baptism by midwives and Christian, Jewish and Muslim women who give birth or participate. These all are discussed for CSM 59, 89, 167, 184 and 306.

- S485. GONZÁLEZ, Déborah, 'La expresión de la ira en las CSM', in *Aspectos actuales del hispanismo mundial. Literatura-Cultura-Lengua*, ed. Christopher Strosetzki, Berlin/Boston, De Gruyter, 2018, 196-207.

Alongside the marvelous, the CSM show realist images of the thirteenth century, so anger (ire) is present as well. In this panoramic survey of the many vocabulary items associated with anger. Each is discussed with examples drawn from the narratives, often found in refrains and, for emphasis, in rhyme position.

<http://doi.org/10.1515/9783110450828-013>

- S486. HOLT, Edward L. 'The Mystical Politics in Death in Medieval Iberia'. *English Language Notes* 56.1 (2018), 241-246.

The substance is a full discussion of the death and resurrection of Alfonso X's sister, Berenguela, in CSM 122.

- S487. LARSON, Pär, *La lingua delle cantigas, Gramatical del galego-portuguese*, Roma, Carocci, 2018.

A dictionary focussed on Galician-Portuguese cantigas.

- S488. LOPES, Graça Videira, *A Sátira nos cancioneiros medievais galego-portugueses*, Imprensa Universitaria, Editorial Estampa, 2018. 303 pp.

This volume is an update of the first one (1994; no. 1308 in the original bibliography of 2012) with updated and corrected versions of the texts as published after 1994. Alfonso's 45 profane texts are scattered throughout.

- S489. No entry.

- S490. LÓPEZ FERNÁNDEZ, Manuel, 'Las cantigas de Santa María de Tudía del rey Alfonso el Sabio en el "Códice de los músicos" de El Escorial', *Tentudia. Calera de León* (August 2018), 20-27, illustrated.

Not seen.

- S491. MARIÑO PAZ, Ramón, 'Hipercorrección y castellanismo en las leyendas de las miniaturas de los códices T y F de las CSM', *Estudis Romànics* 40 (2018), 37-57, illustrated.



This is a study of the castilianisms in the descriptors above the miniatures in manuscripts T and F. Both were doubtless copied in Seville 1280-1284 and those involved in these descriptors were not well-versed in the language of the cantigas and not overseen by Alfonso X.

- S492. MENDES, Lenora Pinto, 'Las CSM – un tesoro musical del reinado de Alfonso X, el Sabio (1252-1284)', *Mirabilia* 27 (2018), 1-17, illustrated. The main idea is that the CSM are an encyclopedia of Medieval music, influenced by troubadour song and the values of *fin amors* (Alfonso as a troubadour singing his divine lady's praises as her suitor 'entendedor'). Three of the four mss. have musical notation that harkens back to Guido D'Arezzo, and were sung at court. No attempt is made to analyze the music, however.
- S493. MENDES, Lenora, 'Ben como aos que van per mar: relatos de peregrinações nas cantigas medievais', in *Viagens e espaços imaginários na Idade Média*, coord. Vânia Leite Fróes, et al, Rio de Janeiro, Ampuh-Rio, 2018, 105-114.
Using historical documents, this article illuminates interesting details of CSM 26, 139, 217 and 302.
<https://drive.google.com/file/d/1cym4pamcc6wizBzMP29Cse14ZUDbJ3Id/view>
- S494. MIGLIORINI, Livia Monteiro de Queiroz, 'Processos fonológicos de motivação estilística em corpus poético do Português Arcaico', *Estudos Linguísticos* 47.1 (2018), 156-168.
This is a study of stylistic phonological processes considered unexpected, using the CSM as a corpus. In the cases of sandhi-crisis, elision and hiatus, the data show that certain linguistic constraints left little margin to the troubadours of the CSM to deviate from norms for creating artistic alternatives.
- S495. MUIÑA. Milagros, 'Algúns tipos femeninos nas CSM', *Voces de mujeres en la Edad Media. Entre realidad y ficción*. Ed. E. Corral Díaz, Berlin, DeGruyter, 2018, 407-418.
The divine woman, the Virgin Mary, is the protagonist of the 42 loores, but of the 356 narrative cantigas, fully 89 have women as protagonists. Most are mothers, but there are also infanticides, nuns, gamblers, wives, suicides and more. Featured are these cantigas: 5, 16, 18, 53, 62, 105, 115, 136, 157, 159, 201 and 294.
- S496. NASCIMENTO, Aires, 'Uma coleção de milagres medievais: o Alc 39 da BNL e as CSM (selectividade e estrutura)', in his *O Scriptorium de Alcobaça e o longo percurso do livro manuscrito português*, n.p., Direção Geral de Património Cultural – Mosteiro de Alcobaça, 2018, pp. 271-282. This is an updated version of an article first published in 1992 in the Actas of the II Int'l Congress of the AHLM.
Most of this comparative article evaluates the 22 Rocamadour miracles of the Virgin Mary in the ms. Rivapullensis 193 (late twelfth century) and the



- Alcobaça 39 manuscript (a bit later), with the Alcobaca one seemingly better organized. However, in the CSM (the comparative chart is on p. 282), these miracles are distributed in each of the manuscripts and there are 24 total, two more than those in the latin mss. which served as the source for the CSM.
- S497. PESSOA, Felipe Ferreira de Paula, 'Sabios poetas reis; as cantigas nas cortes de Alfonso X e Dom Dinis', *Os manuscritos medievais de UnB, Atas das sessões das comunicações da IX Semana de Estudos Medievais*, ed. M. F. Coelho, F. Ferreira de Paul & J. V. de Lucena Cambrava, Brasília, PEM-UnB, 2018, 117-123.
- As much the poetry as the music, taken together, were part of the political projects of both rulers, uniting culture and power in their respective cantigas and can and should be seen as performances of political action.
- S498. RAMOS DE LUNA, Mariana, 'Santa María de Terena nas CSM: Aspetos históricos, políticos e musicais.' M. A. degree directed by M. P. Ferreira. Fac. de Ciências Sociais e Humanas, Univ. Nova de Lisboa. 2018, 172 pp. + 4 appendices with unnumbered pages.
- Terena is the fourth most mentioned sanctuary in the CSM and the relations between Alfonso X, the lords of Terena and the noble family of Riba de Vizela are assessed. The music of the Arab-Andalusian *zejel* is presented as the central musical notation. The first appendix has a genealogical chart of the prime branch of the Riba de Vizela family. The second appendix contains documents of the Christianization of Terena. The third appendix presents the texts in versions of S. Parkinson of CSM 197, 198, 199, 213, 223, 224, 228, 275, 283, 319, 333 and 334. The fourth appendix has these same Terena miracles in a critical edition with modern musical notation. All have accompanying bibliography and discographies when available.
- S499. RINALDI, Azzura, 'O mágico e o demóniaco. Figurações, práticas e efeitos na escrita literaria portuguesa dos séculos XIII e XIV', doctoral tesis, Coimbra, 2018.
- The CSM is one text of many involving a dialogue between demonic forces and magic. The CSM are discussed on p. 76 and after.
<https://estudogeral.sib.uc.pt/handle/10316/79818>
- S500. TAVARES, Vanessa Giuliani Barbosa, "'Nom quer'eu donzela fea"; misoginia nas cantigas satíricas de Afonso X', Vitória, Univ. Federal do Espírito Santo, 2018, 126 folios.
- This Master's thesis studies misogyny historiographically, clerically and philosophically. The interdisciplinary approach points up that ugliness had become a source of laughter, in general, and mocked both physical and moral weaknesses, and explores the female caricatures of women in these profane poems of Alfonso X: Lapa numbers 7, 11*, 14*, 23, 25*, 28, 29 and 30 (those with asterisks feature camp followers or *soldadeiras*. See pp. 81-114 in particular.



- <https://repositorio.ufes.br/jspui/handle/10/9222>
- S501. TOMÁS MEDINA, Carmen de, 'La música en las *Cantigas* revela las ordenanzas de trazado de la ciudad medieval Alfonsina', *Contexto* 12, no. 16 (2018), 33-51.
The study links the design ordinances for three of Alfonso X's urban areas and the musical composition of the CSM. There is a remarkable parallel in the arithmetical and geometrical laws that govern both.
<http://contexto.uanl.mx/index.php/contexto/article/view/142>.
- S502. TUTEN, Belle S., 'Power and trauma in the "Maid of Arras"', *Cantigas de Santa Maria 105*', in *Trauma in The Middle Ages*, ed. W. J. Turner & C. Lee, *Explorations in Medieval Culture* 7, Leiden, Brill, 2018, 105-121.
Not seen.
- S503. VAZ LEÃO, Ângela, 'O leite de Santa Maria: uma leitura das CSM de Afonso X; O Sábio', *Plural Pluriel* 18 (2018), no pagination.
This piece is essentially the same as others published by the author in 2005 and 2007.
<https://www.pluralpluriel.org/index.php/revie/article/view/158/137>
- S504. VÁZQUEZ GARCÍA, Tania, 'A representación das soldadeiras nas cantigas de escarnio galego-portuguesas e na cultura visual románica', *Cuadernos de Estudios Galegos* 65, no. 131, 2018, 107-131, illustrated.
The study involves a descriptive overview of the moral and physical attributes of soldadeiras in sixteen satires, two of which are by Alfonso X: Lapa 11 (Tavani 18.21) and Lapa 14 (Tavani 18.20).
- S505. VIERA, Yara Frateschi. 'A imagem da mulher judía e muçulmana na lírica galego-portuguesa', *Voces de mujeres en la Edad Média: Entre realidad y ficción*, ed. E. Corral Díaz, Berlin/Boston, DeGruyter, 2018, 392-406.
<https://www.jstor.org/stable/pdf/j.ctvbkjv2x.33.pdf?refeqid=excelsior%3Aa6f3316034b3d08334a459a8659498d>

2019

- S506. ARMIJO, Carmen E., 'Reelaboraciones de la leyenda de Teófilo en la Península Ibérica durante el siglo XIII', in *Avatares y perspectivas del medievalismo ibérico*, coord. I. Tomassetti, San Millán de la Cogolla, CILEN-GUA, 2019, vol. I, 501-514.
Relates first the Greek origin and then traces it in four thirteenth-century versions, one by Berceo, both CSM 3 and the prose translation of it in the Códice Rico, and one in *Castigos y documentos*.
- S507. BARRETO, Débora Aparecida dos Reis Justo, 'Estudos das consoantes róticas nas cantigas medievais galego-portuguesas', Dissertation, Univ. Estadual Paulista «Júlio de Mesquita filho», 2019.



The CSM is used as one text offering an analysis of the sounds of «r» and «rr» at the beginning and end of syllables, either in opposition or with «rr» as a variant of «r».

<https://repositorio.unesp.br/handle/11449/180806>

- S508. CALARCO, Gabriel, 'Huellas formales del mester de clerecía en las CSM', in *Actas de las XVI Jornadas Internacionales de Estudios Medievales y XXVI Curso de Actualización en Historia Medieval*, eds. L. Amor, A. Basarte & D. Castro. Buenos Aires, SAEMED, 2019, 25–35.

The focus falls on those 36 CSM that use the alexandrine format of the 'mester de clerecía' and several other rhetorical and discursive strategies that derive from clerical compositions. There is space given to CSM 328, in which Alfonso is the yo-protagonist of the conquest of Moorish Alcanate and its developments as the Marian sanctuary renamed Puerto de Santa María. The use of the *locus amoenus* and on Alfonso as a mediator between Mary and his subjects and as her troubadour are effects of clerical rhetoric.

- S509. CANEDO SOUTO, M^a J., 'Variantes gráficas y soluciones paleográficas: los códices de las CSM', in *Avatares y perspectivas del medievalismo ibérico*, coord. I. Tomassetti, San Millán de la Cogolla, CILENGUA, 2019, vol. I, 341–354.

We are exposed to a study of graphemes and their variations in the CSM, thought to reflect their usage in the spoken Galician-Portuguese of the 13th century: the -er and -ar alternation in adverbs; the separation or joining of words; the variations in initial position of i-, e- and ei- and the use of 'j' as a vowel.

- S510. CARRIZO RUEDA, Sofia M., 'La relectura de una obra medieval y el receptor actual como «suma de textos». El ejemplo de la cantiga mariana no. 64 de Alfonso X desde la simbología persistente y cambiante de los zapatos rojos', in *Literatura medieval hispana. «Libros, lecturas y reescrituras»*, coord. María Jesús Lacarra, San Millán de la Cogolla, CILENGUA, 2019, pp. 253–263.

Utilizing CSM 64, readers are treated to a consideration of the symbolism of the foot, the shoe and the color red in later works. The idea of the "sum of texts" allows this exploration of new re-readings even if the contemporary readers are unaware of previous use of this triad of things and their symbolic meanings. These images in CSM 64 are analyzed in *The Red Shoes* of Hans Christian Anderson (XIX century) and the balletic film "The Red Ballet Shoes" (U.K. 1948). The emphasis is on semantics and the analyses are strengthened by recourse to many theoreticians.

- S511. CIGNI, Fabrizio, 'Immagini dell'ebreo in testi romanzi dei secoli XII–XIII: le CSM di Alfonso X di Castiglia', in *Shem nelle tende di Yaphet: Ebrei ed ebraismo nei luoghi nelle lingue e nelle culture degli altri*, Pisa, Pisa UP, 2019, 125–141. Illustrated.



Though the antisemitism present in the CSM largely comes from the sources, in 30 of his 420 CSM presents Jews as enemies of God and the Virgin, but also, through conversions of Jews with the aid of the Virgin, would allow those to be integrated into the faithful on Judgment day. Discussed briefly are CSM 3 and 107 but in much greater detail CSM 108, presented, translated and its sources studied.

S512A. COOPE, Jessica, 'Were Women part of *Convivencia*?', in *Convivencia and Medieval Spain: Essays in Honor of Thomas F. Glick*, ed. M. T. Abate, Cham, Palgrave Macmillan, 2019, 297-310.

To answer this question, CSM 6, 25, 34, 85, 89, 108 and 192 are brought to bear.

S512B. DANTAS, Bárbara, 'El monasterio y la función social de la arquitectura religiosa: la Cantiga 45 de las CSM del rey Alfonso X (siglo XIII)', *Mirabilia Ars* 10.1 (2019), 45-58, illustrated.

CSM 45 narrates how a rich and wealthy knight, repenting of his life of sin, decides to construct a monastery dedicated to the Virgin and live out the remainder of his life as a chaste monk. Much of the architectural discussion centers of the tract of Bento de Narsia.

S513. DANTAS, Bárbara, and Ricardo DA COSTA, *As artes do rei: as CSM de Afonso X* (an e-book), Brazil, Babamum, 2019. 139 pp.

Not seen.

S514. DRUMMOND, Henry T., 'Linear Narrative in Cyclical Form: The Hunt for Reason in the CSM', *Music Analysis* 38.1-2 (2019), 80-108, illustrated. In many ways, the narrative miracles in the CSM are complex, with linearity in the narrative interrupted by circularity in the repetitions in the music and the refrains. The alternation is analyzed meticulously in the instance of CSM 232 and the notion put forward that this alternation intensifies the essential message of each narrative in the CSM, showing that sonic memory plays a crucial role in late medieval vernacular song.

S515. FIDALGO FRANCISCO, Elvira, 'Las CSM no es un libro de gatos', in '*Quando me pago só monje e quando me pago soy calonge*': *Studia in Honorem Bernard Darbord*, eds. C. García de Lucas & A. Oddo, San Millán de la Cogolla, CILENGUA, 2019, 129-141.

This study shows that in the CSM and the medieval period, animals that were useful (farm animals for example) were respected, but the modern animals that are common in home –dogs and cats– were often shown as associated with Satan, whose face was that of a cat (in one instance). Only CSM 23 and 254 even mention cats, thus justifying the article's title.

S516. FIDALGO FRANCISCO, Elvira, '«Bestias e animalias de muchas maneras»: animales en las CSM', in «*Cui tali cura vel remedio subvenitur*»; *De animales y enfermedades en la Edad Media europea*, ed. G. Pérez Barcala, Avellino, Ed. Sinestesia, 2019, 99-119.



This detailed study of just some of the animals that make the CSM a veritable zoo of land, sea and air animals, with frequent discussions of their symbolic meanings. Among them we find the lion, the bull, the pig, sheep, cats and dogs (land); cranes and other birds (air); snakes, dragons (reptilian); fish and a whale (sea); and bees and spiders (insects).

- S517. FIDALGO FRANCISCO, Elvira, ‘Cuando las CSM eran “a work in progress”: el código de Florencia’, in *Avatares y perspectivas del medievalismo ibérico*, coord. I. Tomassetti, San Millán de la Cogolla, CILENGUA, 2019, vol. I: pp. 379–388.

This is a detailed analysis of the incomplete codex F of the CSM, meant to be formally a second volume to manuscript T (the Códice Rico), but the sequencing of its cantigas in the Códice de los Músicos (manuscript E) changes the order and even some of the wording of the cantigas in F. A proposed solution was that F and E were composed in different places in the early 1280’s.

- S518. GREENIA, George, ‘Bartered bodies: Medieval Pilgrims and the Tissue of Faith’, *International Journal of Religious Tourism and Pilgrimage* 7.1 (2019), n.p. <https://arrow.dit.ie/ijrtp/vol7/iss1/5>

The article treats pilgrimages to see saints’ holy remains, and the CSM appear in three illustrations from CSM 122, 124 and 144.

- S519. GREGORIO, Daniel, ‘Las CSM: ¿Un objeto cultural?’, *En la España Medieval* 42 (2019), 93–109.

Is the CSM in any sense liturgical, written in the vernacular and not a sacred book? Its manuscripts were ordered kept in Alfonso’s burial chamber along with other sacred books and relics. Comparisons with San Ildefonso and CSM 200, 209, 235, 279 and 366 show that the CSM were a private devotionalary, and were an object of intellectual and spiritual admiration, even though it was not canonical.

- S520. HIJLEH, Mark, *Towards a Global Music History; Intercultural Convergence and Transformation in the Human Musical Story*, Abingdon, Oxon/New York, Routledge, 2019.

Not seen.

- S521. KENNEDY, Kristin, *Alfonso X of Castile-León: Royal Patronage. Self-Promotion and Manuscripts in Thirteenth-century Spain*, Amsterdam, Amsterdam Univ. Press, 2019. 228 pp.

In search of clues to the royal and intellectual persona that Alfonso X fostered for himself in his works, there is recourse to his clothing, their colors and their references in the miniatures (to his own Order of Santa María de la Estrella, to the Virgin, to his being her troubadour, etc.), to his many illnesses as signs of his privileged relationship to the Virgin, and to role models such as King David of the *Psalms*, his father, Ferdinand III, and his cousin and Emperor, Frederick II. Consult the CSM in the Index.



- S522. KIM, Dorothy, 'Simon de Montfort, the CSM and the Acoustic Propaganda', *The Medieval Chronicle*, 12 (2019), 94-115.
The proposition is that the music of CSM 363 participates in thirteenth-century song cultures in England and Spain and points to Alfonso X's connections to the Plantagenets, in support of Edward I and Eleanor in opposition to Simon de Montfort.
- S523. LÓPEZ GONZÁLEZ, Luis F., 'Rabid Melancholy in CSM', *MLN* 134.2 (2019), 203-224.
In this study of the five CSM that depict cases of rabies (or fear of water) –a significant cause of melancholy (CSM 223, 275, 319, 372 and 393), the author probes into classical medical treatises –especially those in Arabic– that not only describe its symptoms but also recommend treatments and presents evidence of those treatises as they are reflected in the texts of the five cantigas.
- S524. MARIANI, Ricardo, 'Mouros e Judeus nas CSM: Inclusão, Marginalização, e Exclusão no Projecto Político Cultural Afonsino', (Ph. D. thesis), Rio de Janeiro: Univ. Federal do Rio de Janeiro, 2019, 130 pp.
Comparison of the treatment of the two groups in the *Siete Partidas* and the CSM, and discussion of those featuring their exclusion and/or conversion to Christianity, all reflecting Alfonso X's political and cultural goals.
- S525. MASSINI-CAGLIARI, Gladis, 'O papel da relação entre letra e música na investigação de elementos prosódicos em períodos passados da língua: análise de duas CSM', in *Estudos Linguísticos e Filológicos Oferecidos a Ivo Castro*, eds. E. Carrilho et al, Lisbon, Centro da Linguística da Univ. de Lisboa (2019), 805-830, illustrated.
This study of the coordinates of music and texts concentrates fully on CSM 74 and 75.
- S526. MENDES, Lenora, *As CSM e o legado de Afonso X. Coletânea de artigos*. Saarbrücken, Novas Edições Acadêmicas, 2019. 72 pp.
An overall assessment of the CSM as a significant part of Alfonso's cultural legacy, it deals with its grounding in 'amor cortés', its music depicted in the miniatures, pilgrimages, the miracles that effigies of Mary perform, the devil in our world and the threads it has left in folklore in Portugal and Brazil, in different chapters each with its own bibliography. CSM commented upon include: Prologues A and B, 5, 10, 26, 42, 47, 49, 60, 74, 109, 130, 132, 159, 209, 217, 302 and 369.
- S527. NEGRI, Manuel, 'Reescrituras de los motivos de los milagros de Nuestra Señora de Salas en el escritorio de Alfonso X: el caso del niño resucitado', in *Literatura medieval hispana. «Libros, lecturas y reescrituras»*, coord. María Jesús Lacarra, San Millán de la Cogolla, CILENGUA, 2019, pp. 853-868.
Use of CSM 43, dealing with the theme of the resuscitated child taking place at Santa María de Salas, in an exploration of earlier versions, some of whose motifs



are reworked from earlier hagiographic works, specifically the *De Miraculis Libri Duo* of Peter the Venerable and the *Liber Sancti Iacobi* (both twelfth century) but also describing non-Marianized accounts of the resuscitated child. Postulates the involvement of Alfonso X in placing this CSM 34 in the first 100 of the miracles, when the majority of the Salas miracles are in the second one hundred.

S528. PAREDES, Juan, *Alfonso X y otros escritores del trovar*, ed. M. Brea, Santiago de Compostela, Universidad, 2019. 391pp.

Contains, in chronological order, thirty articles by Paredes on Alfonso's poetry: Reprinted here are the following numbers from the 2012 annotated bibliography: 927, 928, 1032, 1033, 1448, 1554, 1555, 1615, 1653, 1768, 1769, 1805, 1837, 1838 and 1946. Additionally, four others appeared in Supplement I: S111, S135, S135 and S137. And there are seven others annotated above in this Supplement 2.

S529. PARKINSON, Stephen, 'Apoyo a la investigación con metadatos poéticos: a base de datos de Oxford de las CSM', *Revista de Poética Medieval* 33 (2019), in press.

Not seen.

S530. PARKINSON, Stephen, 'Perdidas e achadas: CSM no Cancioneiro da Biblioteca Nacional', in *Avatares y perspectivas del medievalismo ibérico*, coord. I. Tomassetti, San Millán de la Cogolla, CILENGIA, 2019, vol. I: 399-410.

The two poems in the cancionero profano of Colocco-Brancuti in Lisbon, nos. 467 and 468a, thought by Pellegrini to be loores of Alfonso, are studied in detail, with the conclusion that 467 (CSM 40) once formed part of a page from the Escorial ms. T, and that 468a is not a loor nor by Alfonso, but is a section of an anonymous cantiga de escarnio.

S531. PEREIRA, Ingrid Alves. "Porque os judeus cricificavam uma imagen de cera, semelhante a seu fillo": uma análise da profanação sacrílega de elementos sagrados nas CSM', in *Poder e Religiosidades no Ocidente Medieval*, org. A. Barcelos & K. Constancio de Souza, Vitória, Editora Milfontes, 2019, 61-75.

Offers some background on Alfonso X and his relations with Jews, and how the cult of Mary produced the CSM in which some narratives paint Jews in a negative light. The only CSM mentioned is number 12. www.editoramilfonte.com.br/publicações

S532. RAIMOND, Jeanne, 'Encuadres y sobre encuadres en las miniaturas del Códice Rico de las CSM de Alfonso X', *Tramas y fondo* 46 (2019), 83-96. Illustrated.

An illuminating account of how the frames of the miniatures in Códice Rico of the CSM are used to help the viewer consider such things as movement and perspectives in successive vignettes to suggest passing of time (recounted in the poetic texts), and how the frames are occasionally broken to depict space



limitations. Also noted are true-to-life architectural details as well as daily street life. CSM 10, 20, 29, 32, 63, 181, 185 and 187 are highlighted via illustrations.

<http://www.tramayfondo.com/revista/libros/187/06JeanneRaimond.pdf>

- S533. RÍO RANDE, Gimena del, 'Más allá de las CSM. La lírica mariana en la Península después de Alfonso X', in *Actas de las XVI Jornadas Internacionales de Estudios Medievales y XXVI Curso de Actualización en Historia Medieval*, eds. L. Amor, A. Basarte & D. Castro. Buenos Aires, SAEMED, 2019, 77-89.

Contrary to those scholars who posit that the CSM had little circulation beyond the early fourteenth century, the author gives a detailed account from the 14th through the 18th centuries of those CSM that were transcribed in other codices or influenced later Marian compositions.

- S534. SNOW, Joseph T. 'Alfonso X ofrece una íntima autobiografía en sus *Cantigas de Santa Maria*', in *Avatares y perspectivas del medievalismo ibérico*, coord. Isabella Tomassetti, San Millán de la Cogolla, CILENGUA, 2019, vol. 1: 449-460.

These cantigas involve first and third person narrators that frame dozens of biographical and autobiographical notes that, taken as whole, reveal the king's personal involvement over thirty years in the most personal of his works, the CSM: Prologues A and B, 122, 141, 180, 200, 209, 221, 235, 256, 260, 279, 292, 299, 300, 328, 345, 348, 356, 360, 367, 375, 377, 382, 385, 398, 400 and 401. One notes a progressive peninsularization and an increase in the personal involvements of Alfonso as the CSM grew from 100 to 400 compositions.

- S535. SNOW, Joseph T. 'Clues to Authorship of the *Cantigas de Santa Maria* from the Toledo Manuscript', *Romance Quarterly* 66. 3 (2019), 135-146.

Though Alfonso was the maker-compiler of this early manuscript, there are indications as well as to his authorship of some (here and in later manuscripts) of its cantigas. Commented upon in this vein are CSM (using the number in the edition of Toledo of M. Shaffer): Prologue B, 2, 10, 20, 52, 70, 72, 98 and the concluding *Pitiçon*.

- S536. SNOW, Joseph T. 'Alfonso X, Patron, Personal Presence, Troubadour Persona and Beneficiary. His Multiple Identities in the *Cantigas de Santa Maria*', in "*¡Mirad cuán bueno y cuán delicioso es habitar los humanos juntos en armonía!*". *Essays in Honor of Eric W. Naylor*, ed. G. Gearhart & J. T. Snow, Delaware, Juan de la Cuesta Press, 2019, 232-252.

Alfonso as troubadour, king and sinner is very much a part of his CSM. Many of the autobiographical information is gleaned here from the following CSM: Prologue B, 10, 130, 200, 260, 279, 300, 370, 400, 401 and 402. His illnesses are recorded in 209, 235, 279 and 367 and others feature members of his family and court. The proposal is that this is the private side of Alfonso as he wished to be seen and remembered: as the inner man dreaming of his salvation.



- S537. SNOW, Joseph T., 'La persona de Alfonso X en sus CSM', in *The homage volume for Juan Paredes*, in press.
Both in the texts and miniatures of the CSM, Alfonso is seen as king, troubadour of the Virgin Mary, military man, son, father, husband and brother and, significantly, a sinner. The aim of this 'biographical' review of the CSM is to elaborate on Alfonso's spiritual side as a fervent devotee of the Mother of God.
- S538. SOKOLOWSKI, Mateus, 'Qual o perfil do jogral proposto pelas CSM', *Revista Diálogos Mediterrânicos* 16 (July 2019), 231-249.
Builds Alfonso's concept of the jongleur from working with the *Siete Partidas*. The notion is to contextualize the concept in the use of the jongleur in the CSM, since Alfonso was one of their most significant patrons in the thirteenth century.
- S539. SOKOLOWSKI, Mateus, 'O perfil do povo nas CSM', *Espaço Plural* 19 (2019), 110-126.
What can be found in this broad-based study of the CSM is that "o povo" (the mass of workers of the land) are not a single block. The author locates farmers, field hands, serving men and women, artisans, peons, villagers, pastors and other individuals who work to sustain life as a means for survival.
- S540. STRIKER, Gabriela Edith, 'Un cotejo entre las denominaciones del juglar y su representación en las cantigas profanas gallego-portuguesas y en las CSM', in *Actas de las XVI Jornadas Internacionales de Estudios Medievales y XXVI Curso de Actualización en Historia Medieval*, eds. L. Amor, A. Basarte & D. Castro, Buenos Aires, SAEMED, 2019, 253-263.
This study offers an account of the presence at Alfonso's court of the various kinds and levels of entertainers outlined in the *Declaratio*, by Guiraut de Riquer but expressing Alfonso's classifications. Examples given are from the CSM (172 and 293), Galician-Portuguese profane poems, with additional support from the *Setenario* and the *Siete Partidas*.
- S541. TWOMEY, Lesley, 'Mary in Medieval Hispanic Literature', in *The Oxford Handbook of Mary*, ed. Chris Maunder, Oxford/New York, Oxford UP, 2019, 364-386.
In this brief overview of the Virgin Mary from the thirteenth to the fifteenth centuries in medieval Hispanic literature, Alfonso's CSM are briefly mentioned (samples: CSM 4, 185, 10, 410 and 420).
- S542. VENTURA RUIZ, Joaquim, 'Los maridos de María Pérez *Balteira*', in *Avatares y perspectivas del medievalismo ibérico*, coord., Isabella Tomassetti, San Millán de la Cogolla, CILENGUA, 2019, vol. 1: 461-471.
While not commenting the satirical poems about her by Alfonso X, this piece fills in much about the historical *Balteira*, the most satirized and parodied of the camp followers that Alfonso and other poets featured in their satires.



- S543. VÍÑEZ SÁNCHEZ, Antonia, 'Cuestiones de frontera: el Cancionero de Santa María de Terena de Alfonso X el Sabio (CSM 223, 275, 319)', in *Avatares y perspectivas del medievalismo ibérico*, coord., Isabella Tomassetti, San Millán de la Cogolla, CILENGUA, 2019, vol. 1: 473-482.
The history of the frontier Spain-Portugal involves Terena and S. M. do Porto. Much of the study done highlights the importance that Alfonso conferred on Terena, interested in boosting its importance. As one result, its sanctuary of Nuestra Señora de Boa Nova is the one with more of the CSM centered on it. There are three that involved rabies: 223, 275 and 319 and the others involving rabies are from the nearby S. M. do Porto, established by Alfonso X.

I. INDEX OF CANTIGAS. CSM + CANTIGAS PROFANAS.

When specific cantigas are mentioned in the annotations, they are indexed here. If not, the content is generally reflected in the Subject Index.

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CÁTEDRA
ALFONSO X EL SABIO
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u  **eus**
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CASTILLO DE SAN MARCOS. EL PUERTO DE SANTA MARÍA (CÁDIZ)