



## La poesía de Alfonso X el Sabio: una bibliografía anotada (2012). Primer suplemento\*

Joseph T. SNOW  
Michigan State University, Emérito

*For all admirers of Alfonso X and his remarkable poetic achievement.*

### Introducción

Yo había publicado en 1977 una primera bibliografía anotada de la poesía de Alfonso X (la religiosa y la profana) en inglés con la editora londinense Grant & Cutler (absorbida después por Tamesis)<sup>1</sup>. Me había animado Alan Deyermond, gran hispanomedievalista británico, después de saber de mi disertación doctoral (Univ. de Wisconsin, 1972) sobre los loores de las *Cantigas de Santa Maria* (CSM). Dedicué tiempo a ponerlo al día e incluir también las poesías profanas. Salió con 384 entradas. La idea inicial era la de ir publicando suplementos cada cinco años. Lamentablemente, otros asuntos académicos impidieron la aparición de los imaginados suplementos, aunque seguía yo con la adquisición de bibliografía útil para mis propios estudios sobre la poesía de Alfonso X.

Cuando ya se me acercaban los años finales de mi carrera universitaria, se me ocurrió que podría –entonces con más tiempo disponible– producir no un suplemento sino una segunda edición de la obra de 1977. Comencé en serio recogiendo los nuevos estudios (tesis, monografías, artículos y miscelánea), anotando la vasta mayoría de ellos. Estaba de nuevo animado por el profesor Deyermond, que ahora era el consejero en Tamesis de sus publicaciones en

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<sup>1</sup> Joseph T. SNOW, *The poetry of Alfonso X, el Sabio: a critical bibliography*. Research Bibliographies & Checklists, 19, London, Grant & Cutler, 1977, 140pp.



el campo hispánico. Támesis es ahora una colección patrocinada por Boydell & Brewer. Pero entre una y otra cosa y una lucha contra el reloj, apareció la anhelada segunda edición en 2012, treinta y cinco años después de mi primera bibliografía anotada y también en inglés<sup>2</sup>. La gran diferencia es que la bibliografía crítica anotada de 2012 tiene 1.987 entradas, de las cuales 1.603 eran nuevas. Igual que en la obra original aparecen algunas pocas entradas que no pude localizar o anotar antes de su publicación, y esas iban marcadas: Not Seen (no vistos).

Pero ya estamos en 2016, y van cuarenta años de mis anotaciones de estudios de la poesía de Alfonso X. Los de las *Cantigas de Santa Maria* (CSM) abarcan distintas temáticas que son las composiciones (loores y milagros), su música, su métrica, sus miniaturas, sus manuscritos, la corte poética de Alfonso y más. En cuanto a las cuarenta y cinco cantigas profanas en ediciones de Manuel Rodríguez Lapa (1965, 1970) y Juan Paredes (2010) solo hay textos. Cuando se me ofreció en *Alcanate. Revista de Estudios Alfonsíes* la posibilidad de publicar un Primer Suplemento a la segunda edición de 2012, no pensé dos veces en aceptar. Pero pensando en el futuro y la posibilidad de montar todo en línea, seguía con el formato usado en la obra de 2012.

Este Suplemento cubre más bien los estudios de 2010–2012 que no pudieron incluirse en 2012 por razones de las etapas de preparación del libro. Siguen los de 2013–2016 con la misma limitación para los de 2016 (el Suplemento fue mandado a mediados de 2016 para que pudiera aparecer en este número de *Alcanate*). Como se podrá ver, voy recuperando varios estudios anteriores a 2010 y este Suplemento alcanza un total de 315 nuevas entradas. Para investigadores a quienes les interesan determinadas composiciones alfonsíes, he preparado un Índice de las entradas en las cuales se podrían encontrar la cantiga o cantigas que se busca. El Índice de temas servirá de distinta forma a los investigadores: aquí las entradas se han basado o en los títulos o en las anotaciones a los estudios indicados. El Índice de nombres de los autores será, creo, útil para los musicólogos familiarizados ya con algunos de los conocidos investigadores de la música de las CSM, e igual para los historiadores del arte, los estudiosos de la codicología de los manuscritos, y así por las distintas especialidades y especialistas.

Así que entre la segunda edición de 2010 y este suplemento en *Alcanate. Revista de Estudios Alfonsíes* (unas 2.300 entradas) espero que todos los alfonsinistas interesados en su poesía y que los que están iniciándose en esta área de la excelsa obra de Alfonso X, puedan encontrar algunas bases útiles para sus futuros estudios. Terminó añadiendo unos recursos digitales existentes:

<sup>2</sup> Joseph T. SNOW, *The poetry of Alfonso X: an annotated critical bibliography (1278-2010)*. Research Bibliographies & Checklists, New Series 10, Woodbridge (Reino Unido), Támesis, 2012, xiv, 448 pp.



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<http://users.ox.ca.uk/~mmlcsm> (CSM)

<http://bancroft.berkeley.edu/philobiblon> (poesías profanas y religiosas)

<http://www.pbm.com/~lindahl/cantigas/facsimiles>. (CSM)

<http://www.medieval.org/emfaq/composers/cantigas/html> (CSM)

<http://crpih.es> (para la poesía profana)

Joseph T. Snow

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*The Poetry of Alfonso X. An Annotated Critical Bibliography (1278-2010)*

Joseph T. Snow (Woodbridge: Tamesis, 2012), xiv + 448pp.

SUPPLEMENT I

1897

S000. BARRA, Eduardo de la, 'Una mistificación literaria del siglo XV' (published in *Anales de la Universidad*), Santiago de Chile: Imprenta Cervantes, 1897. 15 pp.

Alonso de Fuentes published in his *Libro de los Cuarenta Cantos* a few octaves supposedly penned by Alfonso X and known as the *Libro de las Querellas*, accepted as authentic by Amador de los Ríos and others. Barra clearly believes them to be apocryphal and shows how the language in them is of the late 15th century as was the book by Alonso de Fuentes.

1906

S001. DAUMET, Georges, 'Les testaments d'Alphonse X le Savant, roi de Castille', *Bibliothèque de l'École des Chartes* (janvier-avril 1906), 70-99.

Daumet publishes the Latin translations of the Spanish originals (published in Valladolid 1554 and by the Real Academia de la Historia in 1851), dated 8 November 1281 and 10 January 1284.

1932

S002. MARTÍNEZ PALACIOS, Antonio José, 'Tres Cantigas de Alfonso X', Paris: Max Eshig, 1932.

The three cantigas prepared for piano and vocals are: 'Maravillosos e piadosos' (CSM 139), 'Ben per esta os Reis d'amaren Santa Maria' (CSM 321), and 'Todo logar mui ben' (CSM 28).



## 1934

- S003. SANCHO DE SOPRANIS MAYI, Hipólito, *La ciudad del Puerto de Santa María y Nuestra Señora de los Milagros*. Jerez: Tipografía de «Moderna», 1934. 81pp.

In 2012, this was mislabeled as 1924, and as “Not seen”. Alfonso includes twenty-four CSM (in the final 50) devoted to the founding of the city. This brief history of the municipality and its church, built by Alfonso X, forms a documentary with eight appendices.

## 1938

- S004. LINN, Irving, ‘If All the Sky Were Parchment’, *PMLA* 53.4 (1938), 951-970.

This article makes a perfect backup for the adynata in CSM 110, providing many examples from dozens of literatures that use it as a pattern for expressing ineffability.

- S005. RIBERA Y TARRAGÓ, Julián, *Ocho cantigas, siglo XIII. Armonizadas por J. Ribera*, Asociación patriótica española. Clásicos españoles de música, vol. I: 11-19.

Not seen.

## 1942

- S006. VILLABA MUÑOZ, Enrique, ‘Cantiga 169 de Alfonso X el Sabio’, *Tesoro Sacro Musical* 15.11 (1942), 86-88.

This is a transcription of the original text (Escorial codex) with modern notation, harmonization and a new Castilian translation.

## 1945

- S007. MENÉNDEZ PELAYO, Marcelino, ‘VI. España medieval. En los siglos XIII y XIV (Castilla). Alfonso el Sabio’, in *Los grandes polígrafos españoles*, Santander: Sociedad Menéndez Pelayo, 1945, 89-147.

The pages on Alfonso’s poetry, almost exclusively on the CSM, are 102-114 and consist of reporting on conferences Menéndez Pelayo offered in 1924 by, among others, Tersites and Julio Pojol. Commentaries on sources, claiming that Alfonso was the only one involved in the making of the poems. Also includes rejection of any attributed poems written in Castilian.

## 1953

- S008. SALAZAR, Adolfo, *La música en la sociedad Europea I: Desde los primeros tiempos cristianos*, México: El Colegio de México, 1942, 240-247; 369-375; and 399-404.



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This is a panoramic piece, commenting on early editions, the musical studies of both Ribera (1922) and Anglés (1943), the kinds of compositions and their multiple sources (240–247) and later, instruments (some depicted in drawings (369–375; 399–404). It was reprinted in 1983 (Madrid, Alianza).

- S009. ROMEU FIGUERAS, Josep, 'Una versión manuscrita de romance «Yo salí de la mi tierra» (Ms. 327 de la Biblioteca de Cataluña)' *Zephyrus* (Salamanca) 4 (1953), 345–352.

R.F. prints the Ms. 327 text and gives a short history of other copies of this poem, attributed to Alfonso X. This copy is better than that in the *Cuarta cronica general* but not as fine as that by Alonso de Fuentes (1550). Appended are three additional prose texts about Alfonso's plight when confined to Seville after Sancho's usurpation of his powers.

### 1960

- S010. STEVENSON, Robert, *Spanish Music in the Age of Columbus*, The Hague: Martinus Nijhoff, 1960, pp. 24–30.

S. sees Alfonso as sole author of all the CSM (p. 25), and of the 353 miracle narrations, 23 have Alfonso or his family members as witnesses. He uses fewer verses than Gautier de Coinci in his Galician-Portuguese versions. The music is mensural and on offer are musical transcriptions of CSM 6 and 226.

### 1976–1977

- S011. FERREIRO ALEMPARTE, Jaime, 'Faro e o milagre de *Cantiga CLXXXIII* em fontes anteriores do Rei Sábio', *Anais do Município de Faro*, no. 6 (1976), 51–61; no. 7 (1977), 63–65.

This is a Portuguese translation of the author's article (see the 2102 bibliography, no. 571), made by José António Pinheiro e Rosa. The text is on pp. 63–64.

- S012. TOUMA, H. H. 'Was hätte Ziryāb zur Heutigen Aufführungspraxis mittelalterlicher Gesänge gesagt', *Baseler Jahrbuch für historische Musikpraxis I* (1977), 77–94.

T. offers comparison of poetic and musical structures of the CSM with those found in the *muwashsha* in the al-Hulw collection.

### 1980

- S013. RODRIGUES, Adrián Vasco, 'O milagre da Senhora de Açores nas CSM do rei Afonso X, o Sábio', *Revista Alitude*, 2nd Series, vol. 1.2 (1980), 69–73. The miracle discussed is CSM 44.



## 1982

- S014. PLENCKERS, L. J., 'Les rapports entre le *muwashasha* algérien et le *virelai* du moyen âge', in *Challenge of the Middle East. Middle Eastern Studies at the University of Amsterdam*, Amsterdam, 1982, pp. 91-111; 199-200.  
P. discusses relations between the CSM and the contemporary Algerian *muwashasha*.

## 1984

- S015. BÉTÉROUS, Paule V., *Les Collections de Miracles de la Vierge en Gallo et Ibéro-Roman au XIIIe siècle*, in *Marian Library Studies, A New Series*, vols. 14-15, Dayton, Ohio: University of Dayton, 1983-1984.  
These volumes deal with several collections, and with themes, the nature of miracles, roles of the Virgin, liturgies and much more. There is some early information on CSM discographies (p. 38). For the many collections studied (A through L), see pp. 44-47. The index pages are not always accurate. Throughout the CSM are marked with the letter 'J' and interesting comments and comparative charts are on pp. 230-231, 234-239, 273-278, 348-361, 375-398, 402-408, 434-446, 490-502, 602-605, 624-625 and a chart of the roles of Mary in the various collections studied, on pp. 679-711.

## 1986

- S016. LLORENS CISTERÓ, Josep María, 'El ritmo musical de las CSM: Estado presente de la cuestión', *Anuario musical* 41 (1986), 47-61.  
Assesses the various contributions of Anglés, Ludwig, Riemann, Aubry, Ribera, Collet, Villalba and Spanke; notes the more recent assessments of Van der Werf, Fernández de la Cuesta and Paulsmeier.

## 1987

- S017. HUSEBY, Gerardo, 'Las CSM. Algunas consideraciones sobre su música', *Monsalvat*, no. 150 (June 1987), 43-45, illustrated.  
There is considerable correspondence in the musical notation of the CSM with the oral melodies of its time. Differences reflect variation which is part of the nature of oral transmission. The CSM's eight modal schemes are associated with Gregorian chant and other modal forms of liturgical occidental music. H. sees that the notion of Arabic influence is still complex and under study. One hope is that there will someday be a companion volume to Anglés's 1943 volume, and his later studies of the music of the CSM.
- S018. LLORENS CISTERÓ, Josep María, 'El Rey Sabio y su obra personal en la confección de las *Cantigas*', *Nasarre. Revista Aragonesa de Musicología* 3.1 (1987), 129-152.



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We are given a picture of Alfonso's poetic court and the diversity of its poetic and musical influences in the shaping of the CSM. The music is mensural and Alfonso was involved in preparing some of the melodies. The following CSM are listed with annotations as part of Alfonso's personal attentions: Prologue B, 5, 47, 64, 84, 172, 188, 266, 284, 293, 347, 361 and 401.

1988

- S019. OLIVEIRA, António Resende de, 'A cultura trovadoresca no ocidente peninsular: trovadores e jograis galegos', *Biblos* 73 (1987), 1-22.  
Not seen.
- S020. CONTRERAS JIMÉNEZ, M<sup>a</sup> Eugenia, 'La devoción medieval a la Virgen de la Fuencisla en la historiografía segoviana', in *Devoción mariana y sociedad medieval*, Ciudad Real: Inst. de Estudios Manchegos, 1988, 365-373.  
Scholars interested in the subject matter of CSM 107 (Marisaltos) will find interesting this summary of later accounts of the Marian miracle through the fifteenth century.

1990

- S021. FERNÁNDEZ DE LA CUESTA, Ismael, 'La monodia profana en la obra de Higiní Anglès', *Recerca Musicològica* 9-10 (1989-1990), 25-35.  
Anglès worked intensively on the music of the CSM (1942-1958). His notation is impeccable, even though there are a few incongruences. The emphasis here is on his notions of medieval profane monody, singling out his principle contributions for the study of the CSM.

1995

- S022. MORROS i MESTRES, Benvolgut, 'El "foc de Sant Marçal" a una cançó d'Alfons X', *Gimbernat* 23 (1995), 165-167.  
He prints the full text of Lapa 23, and suggests that the books the 'deán de Cádiz' was reading (e.g. types like the *Speculum al foderi* or *Libri de coitu*) may have had importance in the history of medicine, if his reading of certain words (in stanza 5) relate well to the history of a fungus (*claviceps purpurea tulasne*) associated with Saint Anton's fire (also known as St. Martial's fire), a plague disease first known in the eleventh century.
- S023. SOUZA, Luiz Carlos, 'Vocalidade e Escritura nas CSM', MA thesis, Univ. de Minas Gerais. Director: Ângela Vaz Leão.  
Not seen.



## 1996

- S024. BOUTERSE, Curtis C., 'Literacy, Orality and the *Cantigas*. Toward an Ethnomusicology of Medieval Music', Ph.D. thesis, Univ. of Maryland, 1996, 270 pp.  
These are the thoughts of a musician (and his group called Alfonso X) seeking to recapture in modern performances the essence of oral attitudes in the time of the CSM. *Cantigas* scholars can benefit from the extensive description of the musical instruments in the *Códice de los Músicos* (Escorial MS E) in ch. 4. Chapter 5 records comments on the performances by his group of: CSM Prologue B, 36, 37, 59, 100, 145, 159, 160, 166, 186, 189, 191, 205, 207, 216, 282, 288, 353, 384 and 406.
- S025. CASTRO, Bernardo M. do, 'Sexo, diabo e loucura nas CSM', MA thesis, Univ. de Minas Gerais. Director: Ângela Vaz Leão.  
Not seen.
- S026. MACHADO, Helena Guaracy, 'A imagem do judeu na representação cristã ibero-castelhana do séc. XIII: Uma leitura das CSM', MA thesis, Univ. de Minas Gerais. Director: Ângela Vaz Leão.  
Not seen.
- S027. McCORMICK, Anne C., 'Revealing Tales: Sex, Violence and Gender in the Marian miracle collections of Gautier de Coincy, Gonzalo de Berceo and Alfonso X el Sabio' Ph.D. diss., Univ. of California-Berkeley, 1996, 222 pp. Illustrated. Director: C. B. Faulhaber. [http://search.proquest.com/dissertations\(docview/304243236/D669F20811854BEBPQ/1?acountid=14496](http://search.proquest.com/dissertations(docview/304243236/D669F20811854BEBPQ/1?acountid=14496)  
The decision was taken to focus not on religious themes, but on the presence of sexual themes of various kinds in all three collections, many of which approach the sado-masochistic variety. In the CSM, 16% show various kinds of sex and violence, more against women than against men. Special attention is given to CSM 5 (The Empress of Rome) in the final chapter. Other CSM discussed are (there are illustrations for those CSM underlined): 5, 15, 47, 58, 59, 64, 68, 71, 82, 84, 98, 105, 125, 135, 137, 151, 152, 186, 195, 216, 225, 227, 235, 255, 306, 317, 318, 336, 355 and 365.
- S028. MARTÍNEZ PEREIRO, C. P., *Natura das animalhas: Bestiário medieval da lírica galego-portuguesa* (Vigo: A Nosa Terra, 1996).  
Not seen.

## 1997

- S029. JACKSON, Deidre E., 'Marian Antisemitism in Medieval Life and Legend. A Study Based on Alfonso X's CSM'. MA thesis. Univ. of Victoria, Canada, 1997.  
Not seen, but the title is informative of the content.





## 1999

- S030. BREEZE, Andrew, 'The Blessed Virgin and the Sunbeam through Glass', *Celtica* 23 (1999), 19-29 (School of Celtic Studies DIAS).  
This image appears in CSM 413. The author provides for comparison an anthology of such images in Irish, Cornish, Welsh, Latin, English, French, German, Italian, Catalan, Spanish and post-medieval Portuguese.
- S031. COUTINHO, Ana Maria, 'O sagrado e o profano na voz do poeta medieval: uma leitura das CSM', Master's thesis, Pontífica Univ. Católica de Minas Gerais, 1999. Director: Ângela Vaz Leão.  
Not seen.
- S032. RIBEIRO, Andréa Lourdes, 'Estratégias de marcação temporal nas CSM', Master's thesis, Pontífica Univ. Católica de Minas Gerais, 1999. Director: Vanda Oliveira de Bittancourt.  
Not seen.
- S033. WRIGHT, Diane, 'Verbal and Visual Contents of Performance in the CSM', *Grand Valley Review* 20.1 (1999), 76-89, illustrated.  
This study focuses on performative contexts (verbal and visual with equal importance) in the CSM. The miniatures show events taking place in theological time without the verbal narrator, and economy of space is a central value (CSM 1, 42, 120, 142 and 370). In the verbal narrative, three markers are discussed: (1) deictic (CSM 5, 135, 236, 253 and 362); (2) illocutionary (CSM 7, 11, 223, 258, 266, 327 and 337); and (3) attitudinal (CSM 54, 131 and 256).

## 2000

- S034. ARAUJO, Carla Cristina de, 'Ritmos, rimas e refrães: As CSM em seu aspecto formal', MA thesis, Univ. de Minas Gerais. Director: Ângela Vaz Leão.  
Not seen.
- S035. CANEDO, Sergio Antônio, 'Narração, metro e música nas CSM', MA thesis, Univ. de Minas Gerais. Director: Ângela Vaz Leão.  
Not seen.
- S036. DOS ANJOS, M<sup>a</sup> de Fátima S. C., 'A negação nas CSM: uma análise lingüística', MA thesis, Univ. de Minas Gerais, 2000. Director: Ângela Vaz Leão.  
Not seen.
- S037. JOSET, Jacques, 'Entre vírgenes y diablos: De Berceo al Arcipreste', in *La hermosa cobertura*, ed. F. Crosas, Pamplona: EUNSA, 2000, 187-205.  
In this article focused on the transitions of some of Berceo's miracle accounts into the *Libro de buen amor*, in the case of the archetypical case of the thief who was saved from hanging (Berceo's *Milagro* 6 and stanzas 1454-1479 of the *Lba*), J.



observes that CSM 13 may play a role (other CSM with similar themes are 175 and the prose version of CSM 13 in MS. T).

- S038. MONTERO SANTALHA, José M., ‘As rimas da poesía trovadoresca galego-portuguesas: catálogo e análise’, Ph.D thesis. Univ. de La Coruña, 2000. 1,796pp.

This enormous catalogue of rhymes would be the basis of many studies M. S. would carry out in following years, some on the CSM. Consult the 2012 bibliography and this Supplement.

- S039. REMENSNYDER, Amy G., ‘The Colonization of Sacred Architecture: The Virgin Mary, Mosques, and Temples in Medieval Spain and Early Sixteenth-Century Mexico’, in *Monks & Nuns, Saints & Outcasts. Religion in Medieval Society: Essays in Honor of Lester K. Little*, ed. S. Farmer & B. H. Rosenwein, Ithaca & London: Cornell UP, 2000, 189–219.

R. studies how Christians re-dedicated temples and mosques to Mary during the Reconquest, a Mary who inspired and even oversaw these colonisations. CSM featured are 27, 118, 169, 185, 292, 329 and 345. An appendix supplies additional details.

- S040. VINDEL PÉREZ, Ingrid, ‘Breves apuntes a la cantiga que Alfonso X dedicó a cierto deán de Cádiz’, *Especulo* 14 (2000), 14 pp. <http://www.ucm.es/info/especulo/numero14/cantigas.html>

This piece was designed to connect some of the unconnected dots of Alfonso satire of the Dean of Cadiz (Lapa 23). VP cogently argues that the poem is far from obscene, has a historic basis but is not anti-clerical. The major contribution is her comparing phrases from the poem to others in Alfonso’s *Libro de las formas e de las imágenes* and establishing an interesting alternative to the erotica that others have proffered.

## 2001

- S041. Alfonso X. *Cantigas de Santa Maria: nueva transcripción integral de su música según la métrica latina. Edición y comentarios de R. Pla*. Madrid: Música Didáctica, 2001. 579 pp.

Pla offers new perspectives on the melodies of the CSM, differing from Ribera and Anglés.

- S042. FERREIRA, Manuel Pedro, ‘La musica delle cantigas galego-portoghese: Bilancio de vent’anni di ricerche’, in *Civiltà letteraria dei paesi di espressione portoghese I: Il Portogallo. 1 Dalle origine au Seicento*, ed. Luciana Picchio (Firenze: Passigli, 2001), 167–179.

This is his article of 1997 in Italian translation. See no. 1424 of the 2012 bibliography.



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- S043. KLEINE, Marina, 'Afonso X e a legitimação de poder real nas CSM', *Anos 90. Revista do Programa de Pos-Graduação em história de Univ. Federal de Río Grande do Sul* vol. 9, no. 16 (2001-2002), 51-69.  
K. gives an explanation and clarification of Alfonso's pride in his lineage, the use of royal attributes, his aspirations to the crown of Emperor, his denunciation of traitors in the court and among the nobles and his skirmishes with the moors during his 32-year reign. From Prologue A to CSM 409, there is a clear propagandistic vision tied to Alfonso's Marian repertory, and a political agenda tied to his belief that the Virgin wished him to be king.
- S044. NOGUEIRA, Meire Mara Coelho, 'Construções de tópico nas CSM', Master's thesis, Pontífica Universidad Católica de Minas Gerais, 2001. Director: Vanda de Oliveira Bittencourt.  
Not seen.
- S045. PARKINSON, Steven, 'Versification in the CSM', in *Teaching Medieval Lyric with Modern Technology*, dir. M. Switten & R. Eisenstein. South Hadley MA, Mt. Holyoke College, 2001. CD-Rom.  
Not seen.

2002

- S046. ASSUNÇÃO, Fransmarina Lourenço, 'A Virgem e os mouros nas CSM', MA thesis, Univ. de Minas Gerais. Director: Ângela Vaz Leão.  
Not seen.
- S047. HILTY, Gerold, 'El plurilinguismo en la corte de Alfonso X, el Sabio: crisol de tradiciones occidentales y orientales', in *Actas del V Congreso Internacional de Historia de la Lengua Española*, Madrid, Gredos, 2002, vol. I: 207-220. Rpt. in *Íva'l con la edat el corazón creciendo. Estudios escogidos sobre problemas de lengua y literatura hispánicas*, Madrid-Frankfurt: Vervuert-Iberoamericana, 2007, 49-65.  
Pages 55-58 take up an intelligent review of the use of Galician-Portuguese in the Peninsula and its use by Alfonso X.
- S048. SOUZA, Luiz Carlos de, 'O espaço sagrado nas CSM', doctoral dissertation, Univ. de Minas Gerais. Director: Ângela vaz Leão.  
Not seen.
- S049. TORRES CLEMENTE, Elena, *Manuel de Falla y las 'Cantigas' de Alfonso X el Sabio: Estudio de una relación continua y plural*, Granada: Universidad, 2002, 210 pp. Musical illustrations.  
This study offers a full review of the CSM as a source and musical influence for M. de Falla, and especially in his *Misterio de los Reyes Magos*, *El gran teatro del mundo*, *La vuelta de Egipto*, and in various sections of *El retablo de Maese Pedro* and the *Atlántida*.



## 2003

- S050. BETTI, Maria Pia, 'Propaggini provenzali alla corte di Alfonso X di Castiglia: suggestioni e metriche' in *Scène, évolution, sort de la langue et de la littérature d'Oc. Actes du VII Congrès International de l'Association Internationale d'Études Occitans*, Rome, Viella, 2003, vol. I: 99-108.  
In this brief study, B. proposes a method of study appertaining to Alfonso's court, in which not only forms in Galician-Portuguese poetry may have been adopted from Provençal and Catalan poets, but in some cases, metrics as well. It is a first step and many of the comparisons and examples discussed will show the way to further study of metrical influences, which may prove to function in both directions.
- S051. CALAHORRA MARTÍNEZ, Pedro, 'Las Cantigas de loor de Santa María de Alfonso X el Sabio', in *VI Jornadas de Canto Gregoriano: El canto gregoriano y otras monodías medievales*, Zaragoza, Inst. Fernando el Católico, 2013, 15-50. Many illustrations.  
The title is deceptive as the article is broad, and not focused on 'loores'. Discusses broadly the poetic forms and the musical structure, in which a responsorial scheme can be seen. The 40 loores are autobiographical, and much of the CSM reflects Alfonso's personal interests. The 33 illustrations are black and white and are based on the musicians in MS E. When citing the CSM he gives both the original Galician-Portuguese as well as a Spanish version (CSM Prologues A and B, 10, 100, 209, and the first lines of 179). An appendix has photos of the sanctuary of Santa María de Salas, so prominent in the CSM.
- S052. ELLIS, John C., 'Textual-Pictorial Convention as Politics in the CSM (MS Escorial T.I.1) of Alfonso X el Sabio', doctoral dissertation, Univ. of Massachusetts, 2003.  
Not seen.
- S053. HERNÁN-GÓMEZ PRIETO, Beatriz, 'Palabra e imagen. Dos CSM (136 y 294)', *La parola del testo. Semestrare di filologia e letteratura europea dalle origini al rinascimento* 7.2 (2003), 201-236. Colour Illustrations.  
Both texts are given, with complete translations. Studied are the relations between the texts and the miniatures of both, in some details, with a view to determining if there may have been different artistic intentions involved. Since each cantiga is based on the same event combining gambling and blasphemy in Italy in the time of king Manfredo, contemporary of Alfonso X, the absence of written sources provide good reason for the close reading given to the historical and juridical atmosphere that inform both cantigas, as they may have been used by Alfonso to illustrate the topics of gambling and blasphemy in the *Siete Partidas* and the *Ordenamientos de las Tafurerías*.



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- S054. KLEINE, Marina, 'Afonso X e a legitimação do poder real nas CSM', in *Actas do V Encôntro Internacional de Estudos Medievais da Associação Brasileira de Estudos Medievais (ABREM)* 2003.

Not seen.

- S055. MONTERO-SANTALHA, José-Martinho, 'A estrutura métrico-rimática da cantiga 100 das CSM', in *No espaço lusófono: materiais e artigos*, ed. B. N. Kommissarov, Saint Petersburg, University, 2003, 220–232.

Here CSM 100 is taken up, using a metrical scheme different from that provided in the Mettmann editions. The full text is also reproduced in 2008 (see commentary in the 2012 bibliography, no. 1913) along with further revisions of Mettmann. To reach his metrical solution, M.-S. does not consider verses with no rhyme or verses showing internal rhyme.

2004

- S056. COLAU, Alberto, *El Marqués de Valmar. Semblanza bio-bibliográfica. Su estudio de las 'Cantigas'*, Nueva Colección Almargal 3, Cartagena, Áglaya, 2004. 69pp.

Reproduces a bio-bibliography read in 1966 plus some pages from the introduction of the edition by Valmar (1889) which gives an overview of the early appreciation of the work.

- S057. DOUBLEDAY, Simon R., "'O que foi passar a serra": Frontier-crossing and the thirteenth-century Castilian nobility in the *cantigas de escarnio e maldizer*', in *Le médiéviste et la monographie familial: sources, methodes et problématiques*, ed. Martin Aurell, Turnhout, Brepols, 2004, 189–200.

This study aims to show that the aristocratic Lara family, defeated in 1217 when Alfonso's father assumed the throne, returns to haunt Alfonso by participating in the rebellions of 1269–1278. The moment portrayed is a shift from an older form of royal lordships where the king was not central to a newer form of a strong centralization of power invested in the monarch. D. reads the satirical cantiga of Alfonso (Lapa 24) as an outgrowth of these new power struggles—involving frontiers—and even associated its anonymous antagonist with Nuño González de Lara, named in CSM 345, who Alfonso portrays as incompetent, homosexual and utilization of funds for supplying troops but never fulfilling those promises.

- S058. ELMES, Chris, *Cantigas de Santa Maria de Alfonso X el Sabio. A Performing Edition*. Edinburgh, Gaita, 2004, Vol. I: *Prólogo to Cantiga 100*.

Not seen.

- S059. FERREIRA, Manuel Pedro, 'A Case of Cross-Fertilization: The Medieval Andalus, Islamic Music, and the CSM', *Pol-e-Firuzeh* (Tehran), no. 12 (Summer 2004), 91–117; there is also in the same issue, a Persian translation of this article.



This item was listed as ‘Not seen’ in 2012 bibliography. We have here a history of the character of Andalusian music, information about the musical forms and rhythms of Andalusian song and then we reach the part in which F traces the Andalusian features present in the CSM (these are listed in note 54). He notes a modified rondeau in the CSM which is closer to the Andalusian than to the French rondeau style.

- S060. MOURÃO-FERREIRA, David, ‘Cantigas profanas de Afonso X, o Sábio’, *Colóquio-Letras*, nos. 166/167, January–June, 2004, 259–264.

The praise of Alfonso’s vast output is here accompanied by three of his profane poems, in Portuguese versions by Natália Correia: they are Lapa 10, 17 and 24.

- S061. MOURÃO-FERREIRA, David, ‘As CSM e Gonzalo de Berceo, primeiro poeta espanhol’, *Colóquio-Letras*, nos. 166/167, January–June, 2004, 265–270.

The short section dealing with the CSM is accompanied by a Portuguese version by Natália Correia of CSM 29.

- S062. FONSECA, Celso Fraga de, ‘Orações adjetivas nas CSM: do estatuto sintático-semântico às funções discursivo-textuais em narrativas de miragre’, Master’s thesis, Pontífica Univ. Católica de Minas Gerais, 2004. Director: Vanda de Oliveira Bittancourt.

Not seen.

- S063. ROBINSON, Cynthia, ‘Preliminary Considerations on the Illustrations of *Quissat Bayad wa Riyad* [Vat.Ar. Ris, 368]: Checkmate with Alfonso X?’, in *Al-Andalus und Europa: Zwischen Orient und Okzident*, eds. M. Müller-Wiener *et al*, Petersburg, Michael Imhof Verlag, 2004, 284–296.

Based on visual similarities, a case can be made for comparison with the CSM and, especially, of Alfonso’s *Libro de axedrez* in the representation of clothing marking religious and ethnic differences. The MS of the *Bayad wa Riyad* is a unique example of an illustrated Al-Andalus text, probably from Seville and it is earlier than Alfonso’s works. It may be a possible source.

- S064. ROSSELL, Antoni, ‘Literatura i música a les CSM’, in his *Literatura i música a l’edat mitjana*, Barcelona, DINSIC, 2004, 103–162.

In his search for a more detailed description of the melodic process in the CSM, R. draws attention to melodic nuclei and structural repetition of them, illustrated clearly with CSM 42, 23 and 54. This concept is amplified with a comparison of such nuclei (or melodic cells) in CSM 72, 149, 196, 223, 259 and 324 in which the same melodic cells appear in different cantigas, suggesting that in the CSM they appear as mnemonic triggers. Also discussed is how both the musical and metrical repetitions work together in a system devised for the CSM. Many *contrafacta* presented clearly show various aspects in intermelodic and intermetrical connections between liturgical melodies and the CSM, supporting the notion of an oral base and memory for both.



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2005

- S065. CANEDO, Sergio Antônio, 'Forma e fórmulas de composição nas CSM', doctoral dissertation, Univ. de Minas Gerais, 2005. Director: Ângela Vaz Leão.  
Not seen.
- S066. CORREIA, Ângela, 'Refrães sem autonomia rimática na lírica galego-medieval: um contra-modelo', in *Modelo: Actas do V Colóquio da Secção Portuguesa da Associação Hispânica da Literatura Medieval*, Porto, Faculdade de Letras – Universidade, 2005, 69-80.  
The two poems of Alfonso X commented on here are CBN 470 and Lapa 29.
- S067. KLEINE, Marina, "'El rey que es fermosura de Espanna": imagens do poder real na obra de Afonso X, o Sábio (1221-1284)', dissertação de Mestrado em História (Univ. Federal de Rio Grande do Sul, 2005). Not edited.  
Several chapters of this thesis have been translated into Spanish and published in *De Medio Aevo* (2013-2015), where each is annotated in this supplement.
- S068. LOWNEY, Chris, *A Vanished World: Muslims, Christians and Jews in Medieval Spain*, Oxford, Oxford UP, 2005, 218-220. There is a Spanish translation by Julio A. Sierra: *Un mundo desaparecido*, Buenos Aires, El Ateneo, 2007, pp. 255-57; 341-342 (notes).  
L. skims several CSM whose protagonists are either Muslim or Jewish, remarking on the better treatment of the former. The Spanish translation's notes identify the nine cantigas discussed (327, 46, 167, 205, 344, 348, 6, 4 and 34).
- S069. QUINTAS, Keyla Luciane Marques, 'As ordens monásticas nas CSM', MA thesis, Pontífica Univ. Católica de Minas Gerais. Director: Ângela Vaz Leão.  
Not seen.
- S070. MASSINI-CAGLIARI, G., 'A música da fala dos trovadores: estudos de prosódia do português arcaico, a partir de cantigas profanas e religiosas.' Thesis FCL/UNESP, Araraquara, 2005.  
Not seen.
- S071. REMENSNYDER, Amy G., 'Marian Monarchy in Thirteenth-Century Castile', in *The Experience of Power in Medieval Europe, (950-1350)*, eds. R. F. Berkhofer *et al.*, Aldershot, Ashgate, 2005, 253-270.  
This is the case of Alfonso X, his devotion to Mary, and Mary as the source of the legitimacy of the power of the monarchy, told in serious analyses of several of the CSM: 292, 295, 200, 169, 409, 321, 38, 280, 360, 16, and 328.





## 2006

- S072. GUTIÉRREZ GARCÍA, Santiago, *Amor e burlas na lírica trobadoresca. Un estudo das cantigas paródicas galegoportuguesas*, Galicia Medieval–Estudos 13, La Coruña: Seminario de Estudos Galegos, 2006.  
Chapter 4 covers parodies of the *cantiga d'amigo* and four of Alfonso's profane lyrics are studied in this vein, Lapa 3, 4, 6 and 30 (see pp. 174–175, 182, 184–186, 189–192 and 196–197).
- S073. MONTOYA MARTÍNEZ, Jesús, 'La escribanía de Pedro Lorenzo en Villa Real, hoy Ciudad Real: la cantiga 377 y acontecimientos en ella reseñados', in *El mundo urbano en la Castilla del siglo XIII*, coord. M. González Jiménez, Sevilla: Fundación del Monte, 2006, vol. II: 191–203.  
This study in depth of the events in 'Vila Real' (s. XIII) involving a legal manoeuvre to favour the painter, Pedro Lorenzo, is spelled out, along with both the Galician–Portuguese text and a Castilian translation of CSM 377 (with notes).
- S074. ROSSELL, Antoni, 'L'intermèlodicité comme mémoire dans le répertoire de la lyrique médiévale', in *Mémoire & Culture*, Collection Franco-phonie, Limoges, Univ. de Limoges, 2006, 349–360.  
For musical memory the metrical structure is essential, as old and new music evolve a musical dialogue in which nuances accrue to the new music. When Alfonso accuses Pero da Ponte of imitating Bernaldo de Bonaval, he is suggesting that Bonaval's music is passé. R. explores the dramatic nuances that the *Canto de Sibila* lends to the melody of CSM 422, the ways in which CSM 340 restores the melodic domain of the Marian hymn, *Ave maris stella* and, in Alfonso's *tensó* with Arnaut de Catalan (Lapa 427 [430]), the melodic forerunner is seen in Bernart de Ventadorn's *Can vei la lauzeta mover*, which provides notes of obscene humour.

## 2007

- S075. KLEIN, Peter, 'Moros y judíos en las *Cantigas* de Alfonso el Sabio: Imágenes de conflictos distintos,' in *Simposio Internacional: El legado de al-Andalus. El arte andalusí en los reinos de León y Castilla durante la Edad Media*, ed. M. Valdés Fernández, Valladolid: Fundación del Patrimonio Histórico de Castilla y León, 2008, 341–364. Illustrated.  
Klein attributes the harsher treatment of Moors in the CSM owing to their invasions and rebellions during the Reconquest. Jews fare better, perhaps owing to their financial and professional importance. In his portrait of their roles in the CSM, K. analyzes the Jews in the miniatures of CSM 4, 108 and 25 (negatively) as well as 107, 89 and 85 (with a more positive cast). Moorish figures and hosts are analyzed negatively in vignettes from CSM 83, 99, 183, 95, 169, 186 and 165, but more positively in CSM 46 and 110.
- S076. KNAUSS, Jessica Kay, 'Alfonsine Legislation and the CSM', doctoral dissertation, Brown University, 2007. Director: Mercedes Vaquero.





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- An unpublished doctoral dissertation, this study traces the overlap and differences among legislative notions in the *Siete Partidas* and some parallel occurrences in the *Cantigas*. See also her ideas in book format (2011).
- S077. PARKINSON, Stephen, 'Para uma nova edição das CSM: a elisão invisível', in II Congresso Virtual do Departamento de Literaturas Românicas, Lisbon, 2007.
- Current editions of the CSM do not account for invisible elision. In the new edition being prepared at Oxford University, Parkinson suggests a more comprehensive way of marking elisions not used in previous editions by providing an explicit metrical solution which uses the symbols of liaison a (to note vowels either being restored or already in the document) that equal a metrical syllable. This will be useful for both textual and musical editions.
- S078. ROSSELL, Antoni, 'La composición de las CSM: modelos e imitaciones' in *Actas do VII Congreso Internacional de Estudos Galegos*, ed. H. González & M. X. Lama, Sada, Ed. do Castro/AIEG, 2007, 1223-1243.
- There are musical models for some of the CSM stemming from France and from liturgical song that show a political trend toward internationalization on the part of Alfonso. Alfonsine cantigas showcased here (along with their musical models) are: CSM 202, 414, 100, 224, 290, 371 216, 300 and 11 (for sources in France), and 347, 419, 111, 56, 340 and 422 (where liturgical music is the forerunner). The *tenso* between Alfonso X and Arnaut Catalan (Lapa 427 [430]) has its model in Bernart de Ventadorn.
- S079. VAZ LEÃO, Ângela, 'As CSM: documento e monumento da cultura medieval ibérica', *Cantigas de Santa Maria de Afonso X, o Sábio*, Obras em Dobras, Belo Horizonte, Veredas & Cenários, 2007, 167 pp. The following entries are from this collected volumen; only page numbers are given. Paulo Roberto Sodré, *Floema* 5.5 (July-December 2009), 167-172 (a review).
- S080. VAZ LEÃO, Ângela, 'As CSM: documento e monumento da cultura medieval ibérica', 17-32, with illustrations in black and white.
- The CSM of Alfonso X plays a significant role in the renaissance of the arts in the thirteenth century, through the medium of the literary prestige of Galician-Portuguese. That the king wrote and translated many of his own works (p. 20) is incorrect. Contains a commentary on the anti-gravity miracle in CSM 74 (miniature page reproduced) and a summary of CSM 7, while providing a quick review of the CSM manuscripts and modern editions.
- S081. VAZ LEÃO, Ângela, 'As CSM no contexto das narrativas medievais de milagres marianos', 35-50. Illustrated.
- After brief introductions to the Marian works of Gautier de Coincy, Berceo and Alfonso X, the author compares three versions of the Jew boy who saw a vision of the Virgin and took communion (CSM 4, reproduced), then was thrown into the oven by his father but saved by Mary, with the father ending, ironically,



burned alive. The comparisons of the versions take into account the narrative openings, the sequence of events and the closing event in general terms. A valuable synthesis is offered.

- S082. VAZ LEÃO, Ângela, 'A cetraria nos milagres marianos: cantigas de açor', 51-63. Illustrated.

A brief history of falconry books, Latin and vernacular, is followed by a look at the six CSM featuring this noble pastime: 44 (the miniature page is reproduced), 232, 352, 142, 243 and 366 (the last three featuring Alfonso and his brother, Manuel). Gratitude for the miracles often results in wax *ex-votos* in the shape of the birds of prey, another feature of the realities depicted in the CSM.

- S083. VAZ LEÃO, Ângela, 'Cantigas de animais: um bestiário nas *Cantigas*', 65-79. Illustrated.

In reality, the use of animals in the CSM (domestic, wild, fantastic)—always in miracles, never in loores—is merely a *sui generis* bestiary in the light of many others mentioned here. The article features the amazing silkworms of CSM 18 and the mountain goats of CSM 52 as examples of natural animals, and the songbird of CSM 103 as an example of the supernatural. The "donina" in CSM 354 is one in which Alfonso serves as a witness. Reproduced are the miniature pages of CSM 29 and 103.

- S084. VAZ LEÃO, Ângela, 'A Virgem e o apóstolo no caminho de Compostela', 81-99. Illustrated.

In CSM 175, 218, 253 and 278 (all summarized), pilgrims to Santiago are actually cured by the Virgin at Vila-Sirga. Saint James is the object of devotion but not the miracle worker in these cantigas. In CSM 26 (miniature page reproduced), an account also retold by Gautier de Coincy and Berceo (and compared here), features the devil—disguised as Santiago—convincing a sinner to castrate himself as punishment (in effect, committing the sin of suicide), but rescued from the devils by the real Santiago. The narration features submission of the dispute over the sinner's soul to the Virgin, who restores life to the sinner who then becomes devout. Again, Santiago is *not* the miracle worker.

- S085. VAZ LEÃO, Ângela, 'O fogo de São Marçal en terras de França' 101-115. Illustrated.

The history of this burning sensation, with boils and loss of skin, is traced back to St. Martial, a third-century French bishop in Limoges. The eight CSM featuring this disease (19, 37, 53, 81, 91, 105, 134 and 289) are all located in France and feature cures both for individuals and for groups of Marian devotees. In one, Mary's hands perform the miracle (CSM 37, its miniature page is reproduced) and the full text of CSM 81 is given as well.

- S086. VAZ LEÃO, Ângela, 'O leite de Santa Maria; divindade e humanidade', 117-133. Illustrated



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Ten of the CSM feature Mary's nurturing breast milk, six as a poetic motif, i.e, not present in a miraculous event (CSM 77, 35, 138, 413, 420 and 422). Of the other four, one helps produce a conversion (CSM 46) and three effect miraculous cures for her devout (CSM 54, 93 and 404). All are summarized and commented.

- S087. VAZ LEÃO, Ângela, 'Louvor e compromisso. Cantiga 10', 135-146. Illustrated.

The full page and one panel are reproduced in this study, as well as the original text and a detailed summary of it, stanza by stanza with some comments of its zejelesque form. The author provides her own translation into Portuguese.

- S088. VAZ LEÃO, Ângela, 'A linguagem da obra literaria: algumas questões', 147-167. Illustrated.

Works in the same language in the same era produce a mosaic of usages. The CSM are built from the prestigious literary language although in many dialogues spoken Galician-Portuguese peeks through. The article concentrates on syntactic aspects (clitics, éncclisis, anacolutho and some syntactic dislocations termed hyperbaton). The many examples given are commented upon.

### 2008

- S089. BOYNTON, Susan, 'Reconsidering the Toledo Codex of the CSM in the Eighteenth Century', in 'Quomodo cantabimus canticum'? *Studies in Honor of Edward H. Roesner*, ed. D. B. Cannata et al (Middleton WI: American Institute of Musicology, 2008), 209-222.

Not seen. But see her study (S159).

- S090. FERREIRA, Manuel Pedro, *Antologia de música em Portugal na Idade Média*, Lisbon, Arte das Musas/CESEM, 2008. 2 vols. 2 CDs.

These volumes contain the collaboration of Ferreira and S. Parkinson with an edition of text and music of CSM 40, 183 and 223. On the CD there is a musical interpretation of CSM 283.

- S091. FIDALGO, Elvira, 'A edición das CSM: unha reflexión previa', in *A edición da Poesía Trobadoresca en Galiza*, eds. M. Ferreiro et al, La Coruña, Baia, 2008, 97-117.

E edited the *loores* of the CSM in 2002, and here reflects on the varied problems she faced with the transcriptions of Mettmann, and the decisions she made as editor to improve them. Most all of the *loores* are discussed. In Galician.

- S092. FILHO, Moacyr Laterza, 'Um monge à procura da rosa', in *Novas leituras, novos caminhos: CSM de Afonso X, o Sábio*, org. A. Vaz Leão (Belo Horizonte: Veredas e Cenários, 2008), 137-147.

Not seen.



- S093. LIPTON, Sara, 'Where are the Jewish Gothic Women? On Non-iconography of the Jewess in the CSM', *Jewish History* 22 (2008), 139-177. Illustrated.  
L. compares the easy recognition of Jewish men through visual symbols and clothing with the opposite 'non-iconography' in the instance of Jewish women in the CSM. The men are portrayed as punishable: the women uphold some Christian hope for change and/or conversion.
- S094. MONTEAGUDO, Henrique. 'Ortografía alfonsi? Para a análise grafemática dos testemuños poéticos en galego de segunda metade do século XIII', in *A edición da Poesía Trobadoresca en Galiza*, ed. M. Ferreiro *et al*, La Coruña, Baia, 2008, 141-160.  
M. takes into consideration texts from the CSM (the *To* codex), the Ajuda MS and the Vindel parchment and systematizes (p. 159) the varied graphic solutions for the same phonemes and graphemes in each of the three thirteenth-century MSS. In Galician.
- S095. PATTON, Pamela, 'Constructing the Inimical Jew in the CSM: Theophilus' Magician in Text and Image', in *Beyond the Yellow Badge: Anti-Judaism and Antisemitism in Medieval and Early Modern Visual Culture*, ed. M. B. Merback, Leiden & Boston, Brill, 2008, 233-256.  
Focused on CSM 3, the study shows that Gil de Zamora's *Liber Mariae* and Berceo may have provided clues for the miniaturists and that, in general, the illustrations contain deeper vilification of Jews than do the texts of the CSM. The study shows that there was a distinct visual vocabulary for Jews in the CSM and develops this theme.
- S096. PERPIÑÁ MARCO, M<sup>a</sup> Nieves, *Julián Ribera y Tarragó (1858-1934). Revisión y actualización de su teoría musicológica desarrollada en el tratado 'La música en las 'Cantigas' del Rey Alfonso X el Sabio'*, Biblioteca Carcaivent 5, Carcaivent, Ayuntamiento, 2008. 299 pp. Profusely illustrated with comparative musical examples.  
Ribera y Tarragó is seen as a revolutionary in the earliest stages of study of Arabic music and widely refuted later, although later defended in studies by his students. As a pioneer, he was often subjective and the few documents left do not show how he arrived at his transcriptions. He sometimes forced musical rhythms onto the CSM and did not succeed in transcribing musical pauses, a topic not treated in Arabic treatises.
- S097. SALTARELLI, Thiago César Viana Lopes, 'Ave & Eva: jogos de oposição e prefiguração nas CSM', in *Novas leituras, novos caminhos: CSM de Afonso X, o Sábio*, org. A. Vaz Leão (Belo Horizonte: Veredas e Cenários, 2008), 185-203.  
Not seen.



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- S098. SOUTO CABO, José Antonio, 'O texto das cantigas no quadro das prácticas escriturais de séc. XIII', in *A edición da Poesía Trobadoresca en Galiza*, ed. M. Ferreiro *et al*, La Coruña: Baia, 2008, 161-176. In Galician. Only one of Alfonso's profane poems, *Maria Pérez vi muit' assanhada*, appears among the poems cited. In it, there is a manifest deficiency in the representation of the digraph *lh* which obscures the true meaning. The meaning corresponds to modern 'falar' and not with 'falhar'.

2009

- S099. ÁLVAREZ MARTÍNEZ, Rosario, 'Música y pintura promovidas por un sabio monarca: las imágenes musicales de los códices alfonsinos entre el testimonio de la vida musical de su corte y el pensamiento artístico de sus pintores', in *Ars musica de Juan Gil de Zamora*, ed. M. Páez Martínez, Estudios históricos 10, Murcia, Real Academia de Bellas Artes de S. M. de la Arrixaca, 2009, liii-cxlix. Illustrated with 59 colour plates. This extended commentary deals with the illustration of musical performance and musicians and their instruments in MSS T + F (CSM 1; 8 and 194; 100 and 120; and 165 and 185) and E (the Codex of the Musicians, the 40 miniatures by seven artists). A long concluding section is organologic, commenting on the reality of the instruments depicted.
- S100. DOMÍNGUEZ, RODRÍGUEZ, Ana, 'CSM. Códice Rico & Códice Florentino', in *Alfonso X el Sabio. Catálogo de la exposición*, ed. I. Bango Torviso, Murcia: Ayuntamiento & Caja Mediterránea, 2009, 366-371, illustrated. The author delivers detailed description of the two codices of the final, elegant redaction of the CSM.
- S101. FERNÁNDEZ DE LA CUESTA, Ismael, 'La música y el rey Alfonso el Sabio', in *Alfonso X el Sabio. Catálogo de la exposición*, ed. I. Bango Torviso, Murcia: Ayuntamiento & Caja Mediterránea, 2009, 656-667, illustrated. This is a presentation of the musical development before and in Alfonso's time of the production of the polyphonic *ars antiquae* characteristic of the Gothic era. Interesting are the comparisons of Alfonso as a music maker with the biblical King David and the depictions of music making (and dancing) in the CSM miniatures. Noted also are parallels with Juan Gil de Zamora.
- S102. FERNÁNDEZ FERNÁNDEZ, Laura, 'El Scriptorium de Alfonso X en Sabio', in *Alfonso X el Sabio. Catálogo de la exposición*, ed. I. Bango Torviso, Murcia: Ayuntamiento & Caja Mediterránea, 2009, 208-221, illustrated. These pages contain the most up-to-the-minute data on the activities, the artisans and the theories of the location(s) of Alfonso X's noted centre for the production of his sponsored works.



- S103. FERNÁNDEZ-LARREDA, Clara, 'La Virgen como imagen de devoción', in *Alfonso X el Sabio. Catálogo de la exposición*, ed. I. Bango Torviso, Murcia: Ayuntamiento & Caja Mediterránea, 2009, 322-326, illustrated. These pages deal with the models of thirteenth-century Virgins, many of them represented in the CSM, for example, la Virgen de la Sede in CSM 324.
- S104. FIDALGO, Elvira, ed., *De amor y de burlas. Antología medieval gallego-portuguesa*, Vigo, NigraTrea, 2009, 258 pp.  
This is a complete anthology with respect to types of poetry and includes the following compositions of Alfonso X: Lapa 15, 21, 23, 25 (satires) and, in the Appendix, CSM 3, 10, 60, 90, 130, 160, and 358. All have an accompanying commentary.
- S105. FONTES, Leonardo Augusto Silva, 'A função política das CSM no reino de Afonso X (Castela e Leão, 1252-1284)', *Redos. Revista do Corpo Discente do Programa de Pos-Graduação em História de UFRGS* (June 2009), 313-320.  
This is about the structuring role of the CSM in the socio-political life of Alfonso's realms, as they establish and integrate social and ethnic norms in everyday life.
- S106. GONZÁLEZ HERNANDO, Irena, 'Posiciones fatales, aborto, cesárea e infanticidio. Un acercamiento a la ginecología y puericultura hispánica a través de tres manuscritos medievales', *Miscelánea Medieval Murciana* 33 (2009), 99-122.  
Three MSS are treated: one is Hebrew, one is Arabic and one the CSM. The alfonsine treatments deal with miscarriage (CSM 118), infanticide (CSM 17) and Caesarian section (CSM 7).
- S107. GRIFFITHS, John, 'The Alfonsine Encyclopedia of Music' in *Imagination, Books and Community in Medieval Europe*, ed. G. Kratzmann, Melbourne: Macmillan Art Publications, 2009, 220-229.  
Not seen.
- S108. IACOB, Mihai, 'El "paréntesis exterior" verbal de las CSM', *Analele Universitatii Bucuresti* 58 (2009), 123-135.  
Based on the theories of G. Genette, this study follows codicological clues to achieve a better understanding of the CSM manuscripts.
- S109. LAGUNA REAL, Teresa, "'Si el nuestro cuerpo fuere enterrado en Sevilla": Alfonso X y la Capilla de los Reyes', in *Alfonso X el Sabio. Catálogo de la exposición*, ed. I. Bango Torviso, Murcia: Ayuntamiento & Caja Mediterránea, 2009, 116-129, illustrated.  
In this history and description of the Royal Chapel in the Cathedral of Seville, where Alfonso X and both of his parents are interred, CSM 257, 292, 295 and 324 contain important details and references pertaining to it.



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- S110. MATOS, Manuel Cadafaz de, ‘O culto português a Santiago de Compostela ao largo da Idade Média. Peregrinações de homenagem e louvor ao túmulo e à cidade do Apóstolo entre os sécs. XI e XV’, *Iacobus. Revista de Estudos Jacobeos y Medievales* 25-26 (2009), 469-516.  
This long article brings together many references to the *Codex Calixtinus*, Galician-Portuguese profane poetry and the CSM.
- S111. PAREDES, Juan, ‘Texto y contratexto en la lírica galego-portuguesa: En torno a la cantiga B460 de Alfonso X’, in *La lirica romanza del Medioevo. Storia, tradizioni, interpretazioni* = Actas del VI Convegno della Società Italiana di Filologia Romanza, Padua, Unipress, 2009, 559-570.  
After exploring the many ways in which modern scholars create new paradigms to distinguish sub-categories of Galician-Portuguese *cancioneiro* poetry, P. utilizes Alfonso’s escarnio poem B460 (= Lapa 30) to show that it is a contratext, its components juxtaposed with the well-known topoi of *fin’amors*, demonstrating a fluid originality among the early poets rather than creating new genres distinct from the traditional ones.
- S112. PEREIRA, Teresa Lopes, ‘O culto da Nossa Senhora dos Mártires em Alcácer do Sal, a Senhora da Cinta e as CSM’, *Medievalista* 6 (2009). Illustrated.  
The author studies CSM 246, text and illustrations (from the Florence manuscript) in order to firmly place the events in Portugal, alongside the preceding cantiga 245.  
<http://www2.fcsh.unl.pt/iem/medievalista/MEDIEVALISTA6/medievalista-pereira.htm>
- S113. SALVO GARCÍA, Irene, ‘Images de la construction ou la construction imaginée: les miniatures des manuscrits des CSM d’Alphonse X’, in *Rêves de pierre et bois. Imaginer la construction au Moyen Âge*, eds. C. Dauphant & V. Obry, *Cultures et civilisations médiévales* 45, Paris, Presses de l’Univ. de Paris-Sorbonne, 2009, 23-36, illustrated.  
S. G. finds in the CSM depictions of buildings that, seeking historical accuracy, show both older Romanesque features with more contemporary Gothic ones. One example is found in CSM 103 when, listening to a bird, a friar falls into a 300-year rapture and awakens not recognizing the building whose architectural style has changed. The focus of this study settles on three CSM about Santa María del Manzano in Castrojeriz (Burgos): F 63, 65 and 68 [E 252, 266 and 242, respectively]. Phases of construction from the tenth to the thirteenth centuries allow the miniaturists of the first cantiga of the series to attempt to imagine what an earlier stage of construction might have looked like. The CSM achieve the encyclopedic complexity that past and present occupy in Alfonso’s realms.
- S114. SÁNCHEZ AMEIJERAS, Rocío, ‘“Como a Virgen Santa paresceu, parescia”’: Las empresas marianas alfonsíes y la teoría neoplatónica de





la imagen sagrada', in *Alfonso X el Sabio. Catálogo de la exposición*, ed. I. Bango Torviso, Murcia: Ayuntamiento & Caja Mediterránea, 2009, 357-385, illustrated.

The platonic idea that images could possess the spirit, or essence, of the original came to Spain in the thought of John Damascene (who figures in CSM 265). Many icons and images in the CSM make gestures and move about, reacting to events. CSM that have animated images of Mary include: 9, 17, 19, 25, 29, 34, 38, 51, 46, 74, 161, 162, 163, 165, 179, 202, 264, 265, 272, 289, 292, 295, 306, 312, 315, 349 and 405, as discussed in this study.

- S115. SANSTERRE, J. M. & P. HENRIET, “‘De l’inanimus imago” à “l’omagem mui bela”’. Méfiance à l’égard des images et assor de leur culte dans l’Espagne médiévale (VIIe – XIIIe siècles)’, *Edad Media. Revista de Historia*, no. 10 (2009), 37-92.

CSM 292, 185, 345, 215, 324, 321, and 295 are given some attention on pp. 65, 78-82 and 85-92.

- S116. SOLOMON, Michael, ‘Narrative Excess: Timing and the Paradox of Attention in Alfonso X’s CSM’, in *Das Ricoeur-Experiment: Mimesis der Zeit in Literatur und Film*, ed. J. Türschmann & W. Aichinger, Tübingen, Narr, 2009, 105-117. Illustrated.

Underlying this study is the presentation of Alfonso X as a Marian monarch, inculcating in the masses a devotion to the Virgin—in his CSM as well as in his political life—in which he projects himself as the mediator between the masses and the Virgin as miracle worker. His didactic aim is repeated to excess and even the many details of daily life in the CSM can be seen as distractions: this is the paradox discussed. In terms of time (and music), the attention given to CSM 103 proves illustrative of these paradoxes.

- S117. VENTURA RUIZ, Joaquim, ‘*Virgo antiludens*. Xogos de azar, blasfemia e castigo nas CSM de Afonso X o Sábio’, in *Medievalismo en Extremadura. Estudios sobre literatura y cultura hispánicas de la Edad Media*, ed. J. Cañas Murillo, FJ. Grande Quejigo & J. Roso Díaz, Cáceres, Univ. Extremadura, 2009, vol. II (CD), 507-516.

In the seven CSM that deal with the theme of gambling (72, 136, 154, 163, 174, 238 and 294), discussed against the dual background of Church doctrine and of civil laws (7 *Partidas*), the civil laws are less punishment-oriented in the cases of blasphemers. Divine justice is implacable. Of these seven sinners, only three are saved by contrition.

## 2010

- S118. BACARAT, M<sup>a</sup> Cristina Botelho Marinho, ‘Formas e usos do participio em construções com verbos auxiliares nas CSM (galego-português do





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séc. XIII)', doctoral dissertation, Univ. de Minas Geris. Director: Ângela Vaz Leão.

Not seen.

- S119. BIGLIERI, Aníbal, 'Espacios narrativos medievales: propuestas para su estudio', in «*De ninguna cosa es alegre posesión sin compañía*» *Estudios celestinos y medievales en honor del profesor Joseph T. Snow*, coord. D. Paolini, New York, Hispanic Seminary of Medieval Studies, 2010, vol. II: 24-37. The study includes an appreciation of CSM 32, its text and miniatures.
- S120. BLAKE, Sacey M. A., 'The Power of Byzantine Miracles in the CSM'. Carleton University, 2010.  
Not seen. This is an unpublished doctoral dissertation on specific miracles in the CSM.
- S121. CASH, Annette G., 'Los clérigos, las *Cantigas* y las *Siete Partidas*', in *Actas del XVI Congreso de la Asociación Internacional de Hispanistas. Nuevos caminos del hispanismo. Paris 9-13 julio de 2007*, ed. P. Civil & F. Cremoux, Madrid/Frankfurt: Iberoamericana-Vervuert, 2010, vol. II (CD), 49-62, illustrated.  
According to punishments for sins as set out in the *Siete Partidas*, the CSM show that lay people are punished as prescribed, but not so clerics, who are punished less or not at all: examples given are from CSM 3, 7, 55, 111, 125, 254, 274, 297, 316, 318 and 327.
- S122. DISALVO, Santiago, '*Hortus deliciarum et flos spineti*: el jardín y las flores de María, de la poesía litúrgica a la lírica hispánica medieval', *Revista do Centro de Estudos Portugueses* 30, no. 44 (July-December 2010), 131-151. We are treated to a small repertory of the Virgin as celebrated in floral and garden terms from the Bible, from liturgical prayers and in song and early peninsular literature, in which Alfonso's CSM figure prominently.
- S123. DORON, Aviva, 'Las expresiones del «yo» en la España medieval en el trasfondo del encuentro de las culturas', in *Actas del XVI Congreso de la Asociación Internacional de Hispanistas. Nuevos caminos del hispanismo. Paris 9-13 julio de 2007*, ed. P. Civil & F. Cremoux, Madrid/Frankfurt: Iberoamericana-Vervuert, 2010, vol. II (CD), 27-33.  
The CSM are included as one influence in the second generation of Andalusian poetry.
- S124. FERNÁNDEZ-ORDÓÑEZ, Inés, 'Los colores y la triple articulación textual de los códices de Alfonso X el Sabio', in *Cores. Actas do VII Colóquio da Secção Portuguesa da Associação Hispánica da Literatura Medieval*, eds. I. de Barros & C.F. Clamote Carreto, Lisbon, Universidade Aberta, 2010, 37-46.



The *Cantigas* figure in this astute analysis of colour in Alfonsine manuscript illumination.

- S125. GREGORIO, Daniel, 'La *Pitiçon*, el otro testamento de Alfonso X el Sabio', in *Actas del XVI Congreso de la Asociación Internacional de Hispanistas. Nuevos caminos del hispanismo. Paris 9-13 julio de 2007*, eds. P. Civil & F. Cremoux, Madrid/Frankfurt: Iberoamericana-Vervuert, 2010, vol. II (CD), 63-78.  
We have a finely-tuned study of CSM 401 as a summation of Alfonso's anxieties, his political troubles and his strong spiritual side, invested in his belief that the Virgin blessed his kingship (CSM 200). It forms an authentic *Credo* and is claimed to be tantamount to a third will.
- S126. INSÚA RAMIL, M<sup>a</sup> Luz, *Cantigas de Santa María e outros xéneros menores*, A historia de literatura galega 4, A Coruña, Era, 2010, pp. 7-27.  
A too brief survey of the four mss. and of classification of lyric and narrative in the CSM. The few textual fragments adduced are not given their CSM numbers. Not scholarly.
- S127. MARCENARO, Simone, 'Alfonso (Infante?) de Castilla y Pero (García?) de Ambroa', in *Actas del XIII Congreso Internacional de la AHLM*, eds. J. M. Fradejas Rueda *et al.*, Valladolid, Universidad, 2010, vol. II: 1273-1282.  
This extensive and detailed discussion about manuscript transmission and possible influences in Alfonso's poem on María Balteira (Lapa 1) by poems with explicit erotic overtones by Pero de Ambroa concludes that Alfonso's poem can be dated between 1243 and 1246, while yet a prince, at the same time as Ambroa's "O que Balteira ora quer vingar".
- S128. MARTÍNEZ PEREIRO, Carlos Paulo, 'A tendencia cronofóbica e a raridade cromofílica da discursividade trobadoresca galego-portuguesa', in *Cores. Actas do VII Colóquio da Secção Portuguesa da Associação Hispánica da Literatura Medieval*, eds. I. de Barros & C.F. Clamote Carreto, Lisbon, Universidade Aberta, 2010, 213-227.  
The study deals with text and image, plus the highly accentuated colours that characterize the CSM.
- S129. MIGLIORINI, Livia, 'Revisitando a paragoge em Português Arcaico sob a ótica da Fonologia Lexical', *Eutomia* 1.6 (2010), 17pp. [Electronic journal]  
<http://www.repositorios.ufpe.br/revistas/index.php/EUTOMIA/article/view/1725>  
Inspired by David Wulstan's article (1993), the use of paragogic -e for oxytonic words ending in -r, -l and -n in the CSM is found to have stylistic and phonological concerns in the following cantigas: 10, 17, 76, 100, 102, 180, 197 and 350. Not only can this be so in final position but also at the caesuras.



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- S130. MIRANDA, José Carlos Ribeiro, 'Cantar ou cantiga? Sobre a designação genérica da poesía galego-portuguesa', in *Aproximacións ao estudo do vocabulario trobadoresco*, eds. M. Brea & S. López Martínez Morás, Santiago de Compostela, Centro Ramón Pineiro-Xunta de Galicia, 2010, 161-179.  
The study traces (pp. 167-169) the importance for Alfonso of 'cantiga' over 'cantar' in his CSM, without affecting the more general use of 'cantar' by other poets.
- S131. NUNES, Natália M<sup>a</sup> Lopes, 'O dourado, o azul e o vermelho: as cores do sincretismo religioso nas CSM de Afonso X', in *Cores. Actas do VII Colóquio da Secção Portuguesa da Associação Hispánica da Literatura Medieval*, eds. I. de Barros & C.F. Clamote Carreto, Lisbon, Universidade Aberta, 2010, 321-326.  
This study begins with recognizing the importance of colour symbolism in all past civilizations and some of that symbolic nature is inherited and traced in the presence of colours in the texts of the CSM.
- S132. OLIVEIRA, Antonio Resende de, 'Na casa de Afonso X. O Rei, a Corte e os trovadores', *Revista da História das Ideias* 31 (2010), 53-76.  
Not seen.
- S134. OLIVEIRA, Antonio Resende de, 'Afonso, infante e trovador: II. A produção trobadoresca', *La parola del testo* 14.1 (2010), 7-19.  
O. makes up for lack of serious efforts to date some of Alfonso's poetic output to his years as prince (i.e. pre-1252). With full knowledge of previous scholarship, he ably traces 5-6 texts to the years 1237-1247 and Alfonso's close associations with Galicia. The cantiga d'amigo 'Ai eu coitada' (Tavani 18.2) belongs to 1247 and 'Med'ei ao pertigueiro' (Lapa 30) to about 1240. Two others are assigned to this period: 'Mester avia Don Gil' (Lapa 27) and 'Penhoremos o daian' (Lapa 29). Three others can be dated to about 1248 and the conquest of Seville: 'Tanto sei de vos, ricomen' (Lapa 32), 'Dom Rodrigo moordomo' (Lapa 34) and 'Don Gonçalo, pois queredes' (Lapa 35).
- S135. PAREDES NÚÑEZ, Juan, 'Las cantigas de escarnio y las genealogías peninsulares: notas sobre algunos personajes del cancionero alfonsí', *Revista de Filología Románica* 27 (2010), 131-142.  
P.N. identifies some persons of the 'cantigas profanas' with certainty and, for others, he offers reasonable conjectures.
- S136. PAREDES NÚÑEZ, Juan, 'Vocabulario y especificidad genérica: en torno a la cantiga de escarnio y maldecir', in *Aproximacións ao estudo do vocabulario trobadoresco*, eds. M. Brea & S. López Martínez Morás, Santiago de Compostela, Centro Ramón Pinheiro-Xunta de Galicia, 2010, 123-133.  
This is a solid consideration of many lexical terms employed in Galician-Portuguese satirical poems, many of which are employed by Alfonso X in his 'cantigas profanas'.



- S137. PAREDES NÚÑEZ, Juan, “‘E ia-se deles rio / que agualalquivir maior’”: Simbología del agua en la lírica medieval’, *Cuadernos del CEMyR* 18 (December 2010), 67-80.  
Alfonso’s ‘Non me posso pagar tanto’ (Lapa 10) is commented upon on pp. 70-71 and compared with a poem by Pai Gomez Chariño, similar in spirit to that by Alfonso (72-73).
- S139. PARKINSON, Stephen, ‘Front Matter or Text?: Prologues and Tables of Contents in the CSM’, in “‘De nunguna cosa es alegre posesión sin compañía’”. *Estudios celestinescos y medievales en honor del profeseor Joseph Thomas Snow*, coord., Devid Paolini, New York, The Hispanic Seminary of Medieval Studies, 2010, vol. 2: 315-336.  
Front matter refers to extratextual events: in manuscripts and editions of the CSM, some ‘text’ is truly front matter. Of the four MSS, only **To** makes this distinction clear. There follow interesting remarks on Prologues A and B, and the Table of Contents (TOC), and some editorial suggestions from the future editor of the CSM form a conclusion.
- S140. POUSADA CRUZ, Miguel Ángel, ‘A contrapropaganda do Camiño de Santiago nas *Cantigas de Santa Maria*’, in *In marsupiis peregrinorum. Circulación de textos e imáxenes arrededor del Camino de Santiago en la Edad Media*, coord. E. Corral Díaz, *Archivo Romanzo* 18, Florence, Galluzzo-Fondazione Ezio Franceschini, 2010, 509-525. In Galician.  
Pousada presents four CSM celebrating the Marian sanctuary of Vila-Sirga (CSM 218, 253, 268 and 278) and two that deal with Santiago (CSM 26 and 175). His notion, based on the MSS in which the two groups appear and the tentative dating of the manuscripts, is that above all in his career, Alfonso was politically motivated (more so than religiously) and that the smaller group reflects a quieter period and that the larger group were composed later and reflect political tensions with the Pope after 1275.
- S141. RODRÍGUEZ, Stephen G., ‘Devotion to Land: The Virgin Mary and the Mudéjar in the Post-Conquest Program of Alfonso X of Castile, 1252-1284’, M.A. thesis, California State University-Long Beach, 2010.  
Not seen.
- S142. ROSSELL, Antoni, ‘Literatura y oralidad, lenguas e imitación intersistémica’, *Cognitive Philology* (Rome), 3 (2010), 7 pp.  
This thoughtful piece challenges textual and musical scholars to not only consider the orality that precedes the literary products, but to acknowledge and take into account the other cognitive systems that are operational. That is, all options available to the creators as they create new works using imitation. There are other transcultural and even interlinguistic concerns that can be used to help us better analyse troubadour texts and music.



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<http://www.cognitivephilology.uniroma1.it/index.php/cogphil/article/view/8884/8851>

- S143. ROSSELL, Antoni, 'La métrica gallego-portuguesa desde la música medieval: Una perspectiva intersistémica para la comprensión de la construcción métrica y para la contrafacción', *Ars métrica* 12 (2010), 21 pp.  
R. here attempts to hypothetically reconstruct a melodic model for Galician-Portuguese poems that have no musical accompaniment. He finds in the metrics and music of the Latin text of *Novus annus* melodic and strophic clues that could provide a suitable model for music for Alfonso X's "O genete" (Tavani 18.28; Lapa 21), "Par Deus, senhor" (Tavani 18.31) and J. Lobeira's *Leonoreta*, and Roi Fernandez de Santiago's "Des que eu vi".  
[http://ars-metrica.germ-ling.uni-bamberg.de/wp-content/uploads/2012/12/Rossell\\_2010\\_La-métrica-gallego-portuguesa-medieval-desde-la-música-medieval.pdf](http://ars-metrica.germ-ling.uni-bamberg.de/wp-content/uploads/2012/12/Rossell_2010_La-métrica-gallego-portuguesa-medieval-desde-la-música-medieval.pdf)
- S144. ROSSELL, Antoni, 'La circulación de melodías alrededor del Camino de Santiago en la Edad Media', in *In marsupiis peregrinorum. Circulación de textos e imágenes alrededor del Camino de Santiago en la Edad Media*, coord. E. Corral Díaz, Archivio Romanzo 18, Florence, Galluzzo-Fondazione Ezio Franceschini, 2010, 39-58.  
Melodies of the CSM that circulated are identified as associated with liturgical practices (CSM 290, 371, 216, 300, 11, 347, 419, 111, 56, 73, 422, 24, 82, 421, 350 and 84/171), with French melodic sources (CSM 202, 414, and 216), with Occitan (CSM 340), with Catalan (CSM 224 and 100) and with Mozarabic melodies (CSM 24).
- S145. SAND, Alexa, 'Vindictive virgins: animate images and theories of art in some thirteenth-century miracle stories', *Word & Image: A Journal of Verbal/Visual Enquiry* 26.2 (2010), 150-159, illustrated.  
This article traces the theme of effigies of Mary who wreak vengeance on offenders. One highlight is the treatment of the iconoclastic gambler punished in CSM 38.
- S146. SCARBOROUGH, Connie L., 'Laughter and the Comic in a Religious Text: The Example of the CSM', in *Laughter in the Middle Ages and Early Modern Times. Epistemology of a Fundamental Human Behavior, Its Meaning, and Consequences*, ed. A. Claasen, Fundamentals of Medieval and Early Modern Culture 5, Berlin/New York, Walter de Gruyter, 2010, 281-294.  
In a sacred piece of writing, humour is not at all incongruous as it narrows the divide between sacred and profane and can even serve as a social corrective in a work like the CSM which instructs and entertains at the same time. CSM 327, 47 and 64 are analyzed for their comedic characters and situations. CSM 7, 21, 75, 79, 115, 139, 143, 219, 282 and 422 all have direct expressions of laughter in them, while CSM 34 and 108 focus their humor on the racial stereotyping of Jews.



- S147. SECHE, Giuseppe, 'Dalle *Siete Partidas* alla CSM: Alfonso X el Sabio e la rappresentazione cristiana della monarchia castigliano-leonese', *Studi e ricerche* 3 (2010), 9-35, illustrated.  
For Alfonso, the sovereign's power held society together and this he defended both in the *Siete Partidas* and in the CSM. Alfonso projects himself as chosen by Divinity to rule, as a Christian king bred to a deep reverence for Mary and depicts the many roles of a good king in the CSM. Many cantigas are mentioned in the different sections depicting aspects of the supreme monarch. The king as God's vicar who aspires to Paradise even inspired respect from many of his infidel invaders. His appearances in the *loores* (20, 130, 170) help strengthen his vision of the role of the King.
- S148. SNOW, Joseph T., 'Alfonso X: un modelo del rey letrado', *Letras* (Univ. Católica de Buenos Aires) 61-62 (2010), 297-310.  
This is about the many sources Alfonso sought out, received, borrowed and had translated in order to furnish his scriptorium. The Marian sources for his CSM are included.
- S149. VAZ LEÃO, Ângela, *Cantigas de Afonso X a Santa Maria (antologia, tradução, comentários)*. Belo Horizonte: Veredas & Cenário, 2010. Vol. 1, 236pp.  
Not seen.
- S150. VAZ LEÃO, Ângela, 'A Sabedoria', *Sapere Aude* (Belo Horizonte) 1 (2010), 110-119.  
Distinguishing between 'wisdom' (*sapientia*) and 'knowledge' (*scientia*), the author chooses to compare two wise judgments of King Solomon and Alfonso X. The examples appear in the Bible's *Book of Kings* III, ch. 16-28, the famed case of the child ordered cut in half and the halves given to each of the plaintiffs and CSM 7 (The Pregnant Abbess), in which the bishop's wisdom in declaring the innocence of the abbess is equated with that of Alfonso X, the architect of the CSM.

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- S151. Alfonso X, el Sabio, *Las Cantigas de Santa Maria*. Códice Rico, MS T-I-1, Real Biblioteca Monasterio de El Escorial. Dirección Laura Fernández Fernández & Juan Carlos Ruiz Souza. Madrid: Patrimonio Nacional & Testimonio Compañía Editorial, 2011, sin paginación.  
Una nueva y espléndida exacta-en-todos-los-detalles facsímil en colores del Códice Rico con el añadido de dos tomos adicionales, uno es una edición crítica con traducciones al castellano, el otro contiene 18 estudios y la bibliografía unida de todos ellos.
- S152. Alfonso X, el Sabio, *Las Cantigas de Santa Maria*. Códice Rico, MS T-I-1, Real Biblioteca Monasterio de El Escorial. Dirección: Laura Fernández Fernández & Juan Carlos Ruiz Souza. Vol. II. Madrid, Patrimonio Nacional & Testimonio Compañía Editorial, 2011, 697pp.



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- Este segundo tomo contiene 18 estudios a base del nuevo facsímil. Los estudios aparecen reseñados abajo por los apellidos de los autores y la rúbrica “in *CSM Estudios*”.
- S153. Alfonso X, el Sabio, *Las Cantigas de Santa Maria*. Códice Rico, MS T-I-1, Real Biblioteca Monasterio de El Escorial. Dirección: Laura Fernández Fernández & Juan Carlos Ruiz Souza. Vol. I.  
The best full-colour facsimile of the *Códice Rico* (known as T), painstakingly reproduced with the best modern technologies: it will serve for many decades.
- S154. ASENSIO PALACIOS, Juan Carlos, ‘Liturgia, paraliturgia y formulación melódica en las CSM’, in *CSM Estudios*, pp. 205–231. Illustrated.  
Early Church music was focused on the Psalms and later added hymns. After 431 in Ephesus, Marian devotion (and music) grew apace, forming collections that reached their zenith in the 13th century. The relationship of CSM music to Church music is explored in CSM 422 (el canto de la Sibila), 171, 6, 84, 45, 56, 88 (psalm 50), 290, 262 (the *Salve Regina*), 180, 349, 202 and 424.
- S155. AYALA MARTÍNEZ, Carlos de, ‘El reinado de Alfonso X: La síntesis de una época’, in *CSM Estudios*, 17–42. Illustrated.  
Alfonso’s political life before and after his assuming the throne in 1252 is detailed in this rich study of his efforts to centralize all activity in the Peninsula, to fight his detractors and the bishops of the Spanish Church, and to extend the influence of Spain in Europe. In the light of a consistent political program, the cultural achievements form an integral part of Alfonso’s many campaigns.
- S156. BANGO TORVISO, Isidro G., ‘La imagen pública de la realeza bajo el reinado de Alfonso X. Breves apostillas sobre *regalia insignia* y actuaciones protocolarias’, *Alcanate* 7 (2010–2011), 13–42. Illustrated.  
In the last section only do the CSM figure; the author finds royal insignia in one miniature of CSM 142 and in 3 miniatures of CSM 169.
- S157. BARROS-GRELA, Eduardo, ‘Obscenidad carnavalesca: alteridad gráfica y cultura popular en algunas *Cantigas* medievales’, *e-humanista* 18 (2011), 193–216. Illustrated.  
Not only is Alfonso the author of Marian songs and profane satires, B-G shows that these groupings (high and low) are not mutually exclusive but use some of the same lexicon and illustrate in images ways in which inversions and *equivocation* allow for double readings. The author illustrates using images and texts taken from the Florence MS (F) to defend the presence in the CSM of homoeroticism, sex between humans and animals, and other features normally associated with satirical poetry.
- S158. BEDELL, Jessica F., ‘Social Alienation and Political Subversion: Anti-Judaism in Medieval Spanish Music’, MA thesis in Music, California State University, Long Beach, 2011. 102pp.





Since this short thesis deals with the theme through the music in the time of the Catholic Kings, only a portion deals with the CSM. General remarks are on pp. 12-25. B. takes up twenty-six CSM featuring Jews, noting the different roles Jews play (Table 2), and their rhythmic modes, melodic mode groups and form, all classed as *virelais* (Table 3).

- S159. BOYNTON, Susan, *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain*, Currents in Latin American and Iberian Music, New York, Oxford UP, 2011.  
Chapter 4 is dedicated to the 1755 Palomares copy of the To codex of the CSM. Padre Burriel's marginal notes Alfonso's emphasis on cultural roots provided by his family.
- S160. CAMPBELL, Alison D, 'Words and Music in the CSM: the *Cantigas* as Song'. MLitt Thesis (Univ. of Glasgow), 2011.  
Topics that interest C. are the structures of texts and music, techniques used in composition, the relationship of the CSM to other song repertoires (Occitan and Galician-Portugese), the impact that song itself can have on MSS sources and motivation behind the CSM, and how song can act as a key to understanding other aspects of the CSM not fully taken into account in the current literature. <http://theses.gla.ac.uk/2809>
- S161. CAPDEPÓN, Paulino, 'La música en la época de Alfonso X el Sabio: las CSM', *Alcanate* 7 (2010-2011), 181-214. Illustrated.  
The CSM are part of the spread of musical monody from the troubadour period and *zéjel* and *virelai* forms prevail. The codices, authors, the musical styles known at court, mensural notation of music and the instruments played are all found to be interrelated in the production and performance of the CSM.
- S162. CASADO SOTO, José Luis, 'Los barcos de las *Cantigas* y sus diversas funciones', in *CSM Estudios*, pp. 205-231. Illustrated.  
Given the precarious documentation of ships in the Middle Ages, recourse to iconographic sources has proven invaluable. There is a cantiga-by-cantiga list of the useful illustrations in the CSM (15 from T and 7 from F), as well as a description of the kinds and the functions of the ships illustrated in the CSM.
- S163. CHICO PICAZA, M<sup>a</sup> Victoria, 'La visión de "sones" y "trobas". Composición pictórica y estilo en la miniatura del Códice Rico', in *CSM Estudios*, pp. 409-443. Illustrated.  
The emphasis here is on how the miniaturists created and populated the space they had (6 or 12 panels): size and placement of figures, use of colours, the architectonic spaces occupied (or not), depiction of movement, exteriors versus interiors (in more than half of the CSM). They were free to fill in spaces: the text only suggested or emphasized some parts over other parts in any cantiga. The image is the true protagonist in the combined MSS of T and F, and the suggestion is strong that these MSS were meant for private use by Alfonso X.





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- S164. CORTI, Francisco, 'Retórica y semiótica visuales en la ilustración de las CSM', *Alcanate* 7 (2010-2011), 215-233. Illustrated.  
The author continues his studies of visual rhetoric in the CSM and finds examples (illustrated) in many miniatures or series of miniatures. CSM 108, 140, 142, among many others, visually reflect semiotic and rhetorical norms.
- S165. DAGENAIS, John, 'The Role of the Refrain in the CSM', in *La pluma es lengua del alma: Ensayos en Honor de E. Michael Gerli*, ed. J. M. Hidalgo, Newark DE, Juan de la Cuesta, 2011, 79-95.  
D. makes a timely and necessary defense of the frequent use in the CSM of the across-stanzas enjambements. His view that the stanza (history, narrative) and the refrain (lyric, spiritual) combine—as a literary technique made possible by the *zéjel* format—to replicate the intervention of the divine and timeless into the human and time-restricted life of Mary's devout is literarily and philosophically sound in the telling of a Marian story/cantiga (stanzas) with a moral (refrains). As such, refrains repeated after each stanza cannot be considered disruptive. They form an integral part of Alfonso's rhetorical schema.
- S166. FERNÁNDEZ CUESTA, Ismael, 'Las CSM, precedente del Villancico Hispano: música de un trovador para la liturgia sacra', *Alcanate* 7 (2010-2011), 163-177.  
The execution of the music of the CSM has not attracted enough scholarly attention, especially as the modes of performance. The author rehearses the data on written music by Johannes de Grocheo (13<sup>th</sup> century), and much more is known about religious music than about lay music. Which instruments were used in performing the CSM and how must they have sounded is still part of what is unknown. Monody and polyphony in Alfonso's time are part of the music that precedes the villancicos formalized in Isabelline Spain.
- S167. FERNÁNDEZ ORDÓÑEZ, Inés, 'Las CSM en el marco de las producciones alfonsíes: Semejanzas y diferencias', in *CSM Estudios*, 5-15. Illustrated.  
There are four similarities between the CSM and Alfonso's Spanish prose works: they share a political project, both use vernacular popular languages, they represent types of a didactic project common to Scholasticism, and both manuscript traditions betray a constant search for perfection. The king, central as a mediator, is seen to be a mirror of contemporary society. F.O. additionally comments usefully on the seventeen accompanying studies, having read them all in advance.
- S168. FERNÁNDEZ FERNÁNDEZ, Laura, "'este livro, com' achei, fez a onr' e a loor da Virgen Santa Maria". El proyecto de las CSM en el marco del escritorio regio. Estado de la cuestión y nuevas reflexiones', in *CSM Estudios*, 43-78. Illustrated.  
A rich study that covers much ground: MS E with a possible liturgical use, Alfonso's depictions in the miniatures and how they came about, activities in



Alfonso's Scriptorium for the CSM after 1280, the traditions in art that influence the miniatures (France, Italy, possibly Islamic and Byzantine), and the MS chronology proposed as T 1280-1284, F 1282 and E also 1282.

- S169. FERREIRA, Manuel Pedro, 'A música no Códice Rico: Formas e Notação', in *CSM Estudos*, 187-204. Illustrated.

The system of musical notation for the Códice Rico is mapped by a qualified expert. F concentrates on the musical forms and notation used, principally in T, but is interested in all the MSS that have music. Many CSM are mentioned but none is studied in depth. This is an advance over Anglés. His results are that, musically, 67% are the *virelai* type, 20% are *rondel andaluz* and 7% are pure *rondeau*.

- S170. FERREIRA, Manuel Pedro. *Cantigas de Santa Maria Database*. Based at Lisbon's Centro de Estudos de Sociologia e Estética Musical (CESEM), it has been functioning since 2011.

This database may usefully be consulted for musical information such as strings of notes, musical intervals and notational figures.

- S171. FIDALGO FRANCISCO, Elvira, Alfonso X, el Sabio, Las *Cantigas de Santa Maria*. Códice Rico, MS T-I-1, Real Biblioteca Monasterio de El Escorial. Dirección Laura Fernández Fernández & Juan Carlos Ruiz Souza. Vol. I. Madrid, Patrimonio Nacional & Testimonio Compañía Editorial, 2011, 472pp.

This is a critical edition of the Códice Rico, with notes and variants at page bottom. It has a double column format, the originals in the left hand column, and her Spanish translations in the right hand column.

- S172. FIDALGO, Elvira, 'Cantigas de amor para Santa María', in '*Gaude Virgo Gloriosa*': *Marian Miracle Literature in the Iberian Peninsula and France in the Middle Ages*, ed. J.C. Conde & E. Gatland, PMHRS 69, London, Dept. Iberian & Latin American Studies, Queen Mary College, 2011, 87-106.

F follows the familiarity of Alfonso with the Provençal *cansó* and weaves several of his CSM into a heartfelt tribute to the *cansó*, but with the Virgin as the one and only *domna* worthy of his love. CSM that figure importantly are Prologue B, 1, 10, 130, 140, 160, 200, 209, 260, 279, 340 and 401.

- S173. FONTE, Juliana Simões, 'O gênero no português arcaico: uma descrição morfológica dos nomes presentes nas CSM', *Anais do VII Congresso Internacional da ABRALIN*, Curitiba, Univ. Federal do Paraná, 2011. CDRom, pp. 2164-2178.

The aim is to see if current statements about the gender of nouns and adjectives prove sound in the light of her analysis of nouns and adjectives treated for gender in medieval Galician-Portuguese in the complete CSM corpus. For the most part, the change of gender in some hold true (not, however, in all cases), and it seems that derivational influence creates the possibility of newly-formed feminine forms beginning in the thirteen century.



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- S174. FRANCO, Ángela, 'Las cantigas de Santa María, la plástica, la iconografía y devociones en la Baja Edad Media', *Alcanate* 7 (2010-2011), 103-146. Illustrated.  
 In this long study, many images in the CSM are compared with real ones from different church settings, with particular emphasis on notes of depictions of religious events: Creation, the Trinity, the Crucifixion, the Last Judgment, etc. Three CSM miniature series receive special attention and discussion: CSM 169, 29 and 1.
- S175. GARCÍA AVILÉS, Alejandro, "'Este rey tenno que enos idolos cree': Imágenes milagrosas en las CSM'. In *CSM Estudios*, pp. 521-559. Illustrated.  
 The approach is anthropological and distills in a few pages the history of punishments for desecrating holy images. CSM 136 shows one of the increasing beliefs about images in the 13<sup>th</sup> century, that they are not merely statues but are inhabited by the spirit of the person imaged: they can act (CSM 76, 162, 297). Politics is also involved (CSM 321, 149, 299). Alfonso in the CSM has himself seen as a mediator of the sacred, reducing the role of the clergy and assuming the role of Mary's vicar on earth.
- S176. GUTIÉRREZ BAÑOS, Fernando, 'Pintura monumental en tiempos de Códice Rico de las CSM', in *CSM Estudios*, 375-408. Illustrated.  
 The article considers and compares the arts of mural painting and wood tablet paintings both in the CSM and in thirteenth century buildings. The dominant trend was the Gothic linear style. The art in buildings Alfonso had built is reflected in those same arts as seen in the CSM. CSM related to mural painting (169, 74, 27, 99, 122, 272 and 306) and others showing wooden tablet art (CSM 9, 34, 46, 179 and 246) are engagingly discussed. Art in buildings in Segovia and Salamanca are also featured.
- S177. KNAUSS, Jessica, *Law and Order in Medieval Spain. Alfonsine Legislation and the CSM*, Tucson, Açedrex Publishing, 2011.  
 Actions and comportments in the CSM are compared with Alfonso's legal thinking in the *Siete Partidas*. This work is based primarily on her doctoral dissertation (S076).
- S178. MARTÍN ANSÓN; M<sup>a</sup> Luisa, 'La orfebrería: Ajuar cortesano y ajuar litúrgico', in *CSM Estudios*, 307-338. Illustrated.  
 This is a detailed study of the adornment of clothing in the CSM worn by members of the royal court and member of the clergy (liturgical vestments). Also the decoration of reliquaries, tombs, objects used to celebrate mass, personal jewelry and more.
- S179. MENDES, Augusto de Carvalho, 'Os animais nas CSM', M.A. Thesis, Univ. de Belo Horizonte, 2011, 190 pp. Directora: Ângela Vaz Leão.  
 In which ways were animals in the CSM represented? Were they seen symbolically or realistically? They are here contrasted and compared with animals in



other medieval texts, (both symbolic and scientific) and the conclusion stresses that they are realistically represented in the CSM, and the art involved tends to be identified with Gothic values.

- S180. MOLINA LÓPEZ, Laura, 'El valor de la ciudad como fuente documental en las *Cantigas Historiadas* de Alfonso X el Sabio: el caso de Foggia', *Ángulo Recto* 3.1 (2011), 53-62. Illustrated.  
<http://www.ucm.es/info/angulo/volumen/Volumen03-1/articulos03.htm>  
 This study of CSM 136 of the city of Foggia in Italy deals with its importance to the monarchy of Spain (Fernando III and Alfonso X) and the detailed view of the city as it was documented in the thirteenth century.
- S181. MOLINA LÓPEZ, Laura, 'Viaje a Italia a través de las *Cantigas Historiadas* de Alfonso X el Sabio', in *Saberes artísticos bajo signo y designios del Urbinate, Anales de Historia del Arte*, Vol. Extra (Nov. 2011), 319-330.  
 Eight CSM take place in Italian cities and would seem to be related to Alfonso's seeking support of those cities in his quest for the crown of Empire. Also, documents show that Alfonso's miniaturists must have been familiar with the churches involved in CSM 136, 206, 219, 265, 272, 293, 294 and 309.
- S182. MONTERO, Ana Isabel, 'Visions of the Lewd: The Latent Presence of the *Cantigas de escarnio* in the Miniatures of the CSM', *Revista de Estudios Hispánicos* 45.1 (2011), 107-131. Illustrated.  
 This attempt to link the freedom of the CSM miniaturists to depict erotic sexual scenes (CSM 135, 42, 46, 105, 115 and 64) with the *cantigas de escarnio* (Lapa 11, 14 and 25) is a worthy beginning that merits more exploratory work and reflection.
- S183. PARKINSON, Stephen, 'Alfonso X, Miracle Collector', in *CSM Estudios*, 79-105. Illustrated.  
 What were Alfonso's possible sources, and what did sources in different moments consist of? Some of the CSM mention a source, either written (33, 35, 61, 83, 168, and 341) or oral (115, 173 and 183). Alfonso worked with different teams of collectors. An appendix lists the miracles of To and T with analogues from 21 other Marian collections.
- S184. PARKINSON, Stephen, 'The Miracles Came in Two by Two: Paired Narratives in the CSM', in '*Gaude Virgo Gloriosa*': *Marian Miracle Literature in the Iberian Peninsula and France in the Middle Ages*, eds. J.C. Conde & E. Gatland PMHRS 69, London, Dept. Iberian & Latin American Studies, Queen Mary College, 2011, 65-85.  
 This is annotated in the 2012 bibliography as no. 1966, but it was then in press then and now the correct date of publication and pagination are given.
- S185. PEDROSA, José Manuel, "La criada «que hurtó la taça o perdió el anillo»: Alfonso X, Fernando de Rojas, Lope de Rueda", *Criticón*, no. 113 (2011), 5-17.



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- P. considers a similar situation that occurs in each of these three authors, but with three distinct resolutions. CSM 212 is the alfonsine composition treated.
- S186. PRADO-VILAR, Francisco, 'The Parchment of the Sky: *Poeisis* of a Gothic Universe', in *CSM Estudios*, 473-520. Illustrated.  
A long and detailed exposition of how in the CSM, and in particular the words, images and music of CSM 110 can help to understand the Gothic merging of the three in an important advance in retrieving essential meanings. The retrieval involves other ways on going beyond words and, in so doing, getting deeper into completeness. Here there is a clear union of Christian and Muslim sensory perceptions. The discussion is rich and involves Dante's *Commedia* and also modern jazz. Mary's image is part of the analysis and the importance of her images is communicated by not what they are but what they do for the faithful. The goal of this union of words-music-imagery is to retrieve the 'humanity' of the CSM.
- S187. PRADO-VILAR, Francisco, 'Iudeus sacer: Life, Law, and Identity in the "State of Exception" called "Marian Miracle"', in *Judaism and Christian Art. Aesthetic Anxieties from the Catacombs to Colonialism*, ed. H. L. Kessler & D. Nirenberg, Philadelphia/Oxford, Univ. of Pennsylvania Press, 2011, 115-142. Illustrated.  
A ground-breaking reading of Jewish conversion in the CSM, featuring CSM 89, 209, 108, and 4, that offers a treatment of the ideal Jewish convert in the children of CSM 4 and 108, their abandonment to ambiguous social and religious ground and their renewal as Christians. Alfonso sought to find common ground for Mary (as mother, as healer) in making conversion more appealing. This treatment of the Jew is termed 'exceptional' in Alfonso's miracle collection.
- S188. REMENSNYDER, Amy G. 'The Virgin and the King: Alfonso X's CSM', in *The Middle Ages in Texts and Texture: Essays in Honor of Robert Brentano and his Survey of Medieval Europe*, ed. J. Glenn (New York: Columbia UP, 2011),  
Not seen.
- S189. RODRÍGUEZ PEINADO, Laura, 'El arte textil en el siglo XIII. Cubrir, adornar y representar: Una expresión de lujo y color', in *CSM Estudios*, 339-374. Illustrated.  
Clothing of silk, the best wool, leather and other objects: curtains, bed clothing, curtains, all served to mark social class and hierarchy. These are discussed in full, by class division, by religious differences, with an extensive care dedicated to alter cloths ('frontales') and to carpets, flags and other objects that textile traders dealt in.
- S190. RUIZ GARCÍA, Elisa, 'Escribir para el rey. Estudio paleográfico del MS T-I-1 de la RBME', in *CSM Estudios*, 145-186. Illustrated.  
A complete survey of the paleographic system of the Códice Rico, printing styles, pens used, and descriptions of how the copyists works to form letters, use



of line fillers, abbreviations and special graphs. There was a graphic hierarchy (colours, sizes, rubrics, titles, initials, types, borders, etc). The appearance and style of marginalia are also discussed.

- S191. RUIZ GARCÍA, Elisa, and Laura FERNÁNDEZ FERNÁNDEZ, ‘*Quasi liber et pictura*. Estudio codicológico del MST-I-1 de la RBME’, in *CSM Estudios*, 145–186. Illustrated.

The leaving of a written record has a history, here alluded to and illustrated. The CSM is a type of legendary document in hagiographical lore. The codicological commentary takes up the CSM: binding, kind of parchment, structure and ordering of cuadernos, the normal mise-en-page, the mise-en-page for quints, perforations, disposition of text, music, columns, pictorial techniques, colors, application of the gold, the order of things in the production of a cantiga, the professionals (copyists, illuminators, etc.). The study is very informative.

- S192. RUIZ SOUZA, Juan Carlos, ‘Paisajes arquitectónicos del reinado de Alfonso X. Las *Cantigas*, Sevilla, y el proyecto integrador del Rey Sabio’, in *CSM Estudios*, 561–601. Illustrated.

A long study of architecture as presented in Ximénez de Rada and continued in Alfonso’s *Estoria de España*, with especial emphasis on Alfonso’s cultural and political program of peninsular integration under the banner of Mary, tending toward the gradual movement from Toledo to Seville in Alfonso’s era, and part of a historical shift that resulted in the founding of the modern state under the Catholic Kings. The CSM are treated on pp. 582–590 and feature discussion and comparative illustration of architectural details present in the CSM, again showing Andalusian influence. In a final note, Mary is seen as important to both Christians and Muslims and a panel from CSM 183 shows them working together to pull an image of Mary from the sea.

- S193. SÁNCHEZ AMEIJERAS, Rocío, ‘Rimando imágenes para Santa María: Sobre el género de la poesía visual en la Edad Media’, in *CSM Estudios*, 447–471. Illustrated.

The beginning of rhyme in texts, it is put forth, gave rise to the “rhyming” of images, to be seen in the Chartres windows and also in the Moralized Bibles known to Alfonso’s miniaturists (as some of them were in Alfonso’s library). These rhymed images in the CSM are found especially in the *loores*, and three CSM illustrate the theory being espoused: CSM 10 word and image = *mordobre*; CSM 90 is in word and image an example of *coblas retronchadas*; and CSM 110 exemplified in word and images the use of the *cobla capdenal*.

- S194. SOLER DEL CAMPO, ÁLVARO, ‘Armas y armaduras en las *Cantigas* de Alfonso X el Sabio’, in *CSM Estudios*, 233–267. Illustrated.

Offers a panoramic view of battle gear in its variety and detail and suggest miniaturists worked from observation, suggesting Andalusia (Christian and Moorish equipment both). We have here swords, lances, axes, maces, archery gear, daggers,



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helmets, defensive body armour, shields and so on. With the exception of the armour of Andalusia, the rest is similar to that reproduced in pan-European MSS.

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- S195. BLANCO-GONZÁLEZ, Elena, & M<sup>a</sup> Gimena del RÍO RANDE, ‘Uso y función del verso alejandrino en las CSM’, *Ars métrica* 5 (2012), - .  
The use of alexandrine verse in the CSM shows a propensity to shape the form of the narrative, whether or not the source be a well-known written one or even one from oral and popular traditions.
- S196. COLANTUONO, Maria Incoronata, ‘*Cantigas de Santa Maria* di Alfonso X “El Sabio”: Composizione musicale e oralità’. Ph. D. dissertation, Universidad Autónoma de Barcelona, abril de 2012, 655 pp. Director: Antoni Rossell.  
The CSM musical repertory is melody-centered and many of its melodies are based on aural memory of other repertories. Strategies of musical (and metrical) composition have been identified and compared and are witness to a functional autonomy identified in the CSM repertory. This musical autonomy reflects the polymetric system present in so many individual cantigas. Music passes into collective memory and previous melodic models can be evoked, as they often are in the interwoven melodic repertory of the CSM.
- S197. CORRAL DÍAZ, Esther, ‘La tradición del *partimen* gallego-portugués y la lírica románica’, *Revista de literatura medieval* 24 (2012), 41-62.  
For followers of Alfonso’s use and encouragement of the *tensón* and *partimen* at his court, this article will evoke often his interest. It is of general interest, as no texts are given or analyzed.
- S198. CORREIA, Ângela, ‘Ser letrado e trovador’, *e-Humanista* 12 (2012), 23-48.  
With regard to the interpretation of the verb ‘ler’ as a function of a “letrado”, CSM 4, 53 and 56 are cited (p. 43), but are a minor part of this study.
- S199. D’AGOSTINO, Alfonso, ‘A vueltas con el deán de Cádiz’, in *Estudios de literatura medieval, 25 años de la Asociación Hispánica de Literatura Medieval. XIV congreso internacional de la AHLM (Murcia, del 6 al 10 de septiembre de 2011)*, eds. A. Martínez Pérez y A.L. Baquero Escudero, Murcia, Universidad - AHLM, 2012, 315-325.  
This study focuses on Alfonso’s profane, “Ao daian de Cález eu achei” (Lapa 23, in the original text, and with the author’s Spanish translation). There are textual problems addressed by comparing previous editor’s emendations and judging them according to the author’s understanding of the context. Also posited are the types of books the Dean had been receiving (magic? medical with genital emphasis? books on coitus?). A final revelation that Hebrew *dayán* (a judge of rabbinical tribunals) offers an enticing alternate reading that is plausible throughout the alfonsine text.





- S200. DI SALVO, Santiago, 'Los *VII goyos* de la Virgen en las CSM, y la tradición de los *gaudia* en la poesía latina y vernácula', *Revista do Centro de Estudos Portugueses* 32, no. 47 (January-June, 2012), 39-66.  
 There is a rich history of the origins and rise of the subgenre of the Joys of Mary that precedes the many mentions in the CSM, beginning with CSM 1 (7 Joys) and extending throughout the collection, as the Joys are often seen in performance mode: CSM 6, 56, 70, 71, 121 and more. Also there are interesting excursions into the wide number of Joys in different authors, with many texts excerpted both in Latin and in the vernaculars.
- S201. DI SALVO, Santiago, 'El "planctus" de la Virgen en la Península Ibérica desde el "Quis dabit" hasta las CSM', in *Hispanismo ante el Bicentenario. Actas del X Congreso Argentino de Hispanistas*, eds. M. M. Rodríguez Temperley et al, La Plata, IdIHCS (UNLP.CONICET)/AAH, 2012, 1-11.  
<http://ixcah.fahce.unlp.edu.ar/actas/disalvo-santiago.pdf/view>  
 Featuring a sorrowing Mary at the foot of the cross is a theme present in the works showcased here: the *Códice de las Huelgas*, the "Duelo de la Virgen" de Gonzalo de Berceo, the *Libro de buen amor* and many latin liturgical hymns. In the CSM, there are two such compositions: *loor* 50 and CSM 422 (no. XII of the "Festas de Santa Maria").
- S202. GRANT CASH, Annette, "English Translations of the Prose CSM 2, 3, 4, 7 and 10", in *Essays in Homage to John Esten Keller*, ed. R. Tinnell, Hispanic Monographs – Homenajes 42, Newark DE. Juan de la Cuesta, 2012, 77-92. Illustrated.  
 These five prose versions of cantigas from Escorial Ms.T.I.1 have been translated into English (Kulp-Hill's translations of the CSM [2000] did not include the prose accounts) alongside the full-page miniature panels of each one.
- S203. HERNÁN-GÓMEZ PRIETO, Beatriz, 'La leyenda de la santa emperatriz de Gautier de Coinci y en Alfonso el Sabio. Lectura iconográfica comparada', in *Filología e Lingüística: Studi in onore di Anna Cornagliotti*, eds. Luca Bellone et al, Alessandria, Edizioni dell'Orso, 2012, 311-343.  
 Colour illustrations at end.  
 Each of these versions (in French & Galician-Portuguese) is illustrated with twelve miniatures, here compared in detail, commenting facial expression, gestures, clothing, special arrangement and simultaneities of actions; these are resumed in a comparative chart (333-334), noting the relevant similarities and differences. The CSM illustrations for a shorter text show many original details, while Coinci's much longer version makes for a truly synthetic set of miniatures.
- S204. KATZ, Israel J., 'Music, Art and Poetry in the CSM: A Selective Bibliography', in *Essays in Homage to John Esten Keller*, ed. R. Tinnell, Hispanic Monographs – Homenajes 42, Newark DE, Juan de la Cuesta, 2012, 139-179.





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- This is K.'s own collection of bibliographical items, inspired by Keller's notion of the three-fold impact of the CSM, along with preliminary observations. As Katz is a musicologist, the major thrust of the almost 400 entries deals with musical aspects.
- S205. KURTZ, Guillermo, 'Breve reseña sobre el Santuario Mariano de Terena (Portugal)', *Pax et Emerita* 8 (2012), 471-474.  
Discusses the variety among the twelve miracles that take place at Terena, the fourth most important sanctuary by number (after Puerto de Santa María, Salas and Vila-Sirga) and whose native commander, Martim Gil de Riba de Vizela, was close to the king—even witnessing his will—in a period of growth of a new spirituality.
- S206. NUNES, Natália, "'Rosa do mundo": Reminiscências da deusa Ísis nas CSM de Afonso X', in *Novos trabalhos de Egiptologia Ibérica*, eds. L. M. de Araújo & J. das Candeias Sales, Lisbon, Instituto Oriental-Fac. de Letras, Univ. de Lisboa, 2012, vol. II: 865-875.  
It is well-known that modern female figures are outgrowths of earlier oriental models, and so with goddesses and the Virgin Mary. In this study of the Virgin as the legatee of many virtues and powers ascribed to the Egyptian Goddess Isis, CSM 70 is studied for the overlap in many attributes ascribed there to Mary ('Madre e Mayor', 'Ram' e Raiz' and 'Rosa do Mundo'). Mentioned also are CSM 10, 40 and 100.
- S207. PARKINSON, Stephen, "'Cut and Shut": The Hybridity of Cantiga 173', *e-Humanista. Journal of Iberian Studies* 22 (2012), 49-64.  
The textual discontinuities of CSM 173, its unusual metrical hybridity and a series of miniatures combine in this analytic study to present further evidence of how composition and compilation (separate phases of the CSM) were carried out. Parkinson works with hypotheses and by careful examination of all details eliminates the least probable and shows the logical manner of how CSM 173 was formed, and then copied (it remains a defective hybrid in the collection).
- S208. PARKINSON, Stephen, 'Uma nova edição das CSM', in *Avanços em Literatura e Cultura Portuguesas. Da Idade Média ao século XIX*, ed. Petar Petrov *et al* (Santiago de Compostela:/Faro: Associação Internacional de Lusitanistas / Através Editora, 2012), 13-29., or 9-25.  
Not seen.
- S209. PATTON, Pamela, 'The CSM and the Jews of Castile', in *Art of Estrangement: Redefining Jews in Reconquest Spain*, College Park, MD, Pennsylvania State University Press, 2012, 135-173. Illustrated.  
This is ch. 5 of her book. There are 14 CSM which feature Jews (2, 3, 4, 6, 12, 25, 27, 34, 85, 89, 107, 108, 109 and 286 (all from T except for the final one) and all are covered in varying detail. The main thrust is that the artists of the CSM were adapting tales about Jews with foreign origins, Jews whose presentation involved



anti-Jewish themes not then so common in Iberia and, in the artistic representations, they Iberianized the settings, clothing and themes and thus collaborated in a new setting for Jews developing in the latter third of the thirteenth century. a. *Revista Hispánica Moderna* 68.1 (2015), 105-107, Ryan Szpiech.

- S210. PRADO, Natália Cristine, 'Haplogia na formação de palavras nas CSM', *Estudos Linguísticos* (Sao Paulo) 40.1 (2012), 118-132.

After explaining the use of the CSM as a base corpus for her analyses, Prado examines closely two types of haplogy that occur when the suffix *-çon*, in conjunction with a verbal base, produce the syllable loss known as haplogy.

- S211. SANSTERRE, Jean Marie, 'L'image "instrumentalisée": icons du Christ et statues de la Vierge, de Rome à l'Espagne de *Cantigas de Santa Maria*', in *Hagiographie, idéologie et pouvoir au Moyen Âge*, ed. E. Bozoky, Turnhout, Brepols, 2012, 463-476.

The first part of the study takes up Pope Steven II and the image of Christ not made by human hands, Veronica's veil, and the competition between the Vatican and St. John Lateran in Rome: the notion is that these were used by powerful people to legitimate their eminence. In the latter half, the CSM come into play as statues of the Virgin protect Alfonso and his family and, as well as form of private piety, they also serve the advances of the Reconquest and the didactic Christianization of Alfonso's Iberian holdings. The discussion involves Marian images in CSM 122, 185, 256, 292, 295, 299 and 321.

- S212. SCARBOROUGH, Connie L., 'The Rare Case of a Dragon in Medieval Spanish Literature', *Medieval Perspectives* 26 (2011 [2012]), 7-26. Illustrated.

This is a complete study of CSM 189, in which dragon's breath causes leprosy in the pilgrim who is attacked, and which disease is cured by the Virgin of Salas. The article explores the presence in Spain of many forms of dragon lore that originated largely beyond the Pyrenees, in saints lives, in the legends of St. George, bestiaries and some folklore myths. The original bit is Alfonso's introduction of leprosy as an outcome of the struggle.

- S213. SCARBOROUGH, Connie L., 'Theatrical Techniques in the Miniatures of the CSM', in *Essays in Homage to John Esten Keller*, ed. R. Tinnell, Hispanic Monographs – Homenajes 42, Newark DE, Juan de la Cuesta, 2012, 241-264. Illustrated.

The author explores in the miniature panels of four CSM (90, 64, 94 and 47) potential theatrical settings as "part of the iconographical arsenal for visual narrative" (p. 258) present in the CSM. The use of framing arches, combined events in one panel, and the performing roles of the Virgin (and of the devil) receive detailed commentary as theatrical supports.

- S214. SEO, Young-Keon., 'The Muslims Depicted in the CSM of Alfonso X (1252-1284)', *The Journal of Western Medieval History* 30 (2012), 121-144.



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Comparing the Muslims of the CSM with those of the *Poema de Mio Cid*, these latter are mostly seen in a neutral light, even as enemies, whereas in the CSM they come off much more negatively (cruel, aggressive, even barbarous), even though they do recognize the power of the Virgin Mary. This negative view is present as well in the miniature depictions of Muslim warriors.

- S215. SILVA FONTES, Nathália, 'A moralização sexual de clérigos em Castela Medieval: reflexões a partir de uma cantiga de Santa Maria', *Atas da IX Semana de Estudos Medievais*, Rio de Janeiro, Universidade Federal do Rio de Janeiro, 2012, pp. 509-516.

CSM 151 deals with a lusting clergyman who is a devout worshipper of the Virgin. Rehearsed are various prohibitions against keeping mistresses for clerics in Orders and the contrast of spiritual love and carnal love, thought to be an exemplary tale in its diffusion.

[http://www.pem.historia.uff.br/arquivo/atas\\_ixsemana.pdf](http://www.pem.historia.uff.br/arquivo/atas_ixsemana.pdf)

- S216. SNOW, Joseph T., 'Alfonso X y la cuestión de la autoría de las CSM (otra vez)', in *Rumbos del hispanismo en el umbral del Cincuentenario de la AIH*, coord. P. Botta, vol II, ed. A. Garribba, Rome, Bagatto Libri, 2012, 145-149.

The authorship question for the CSM is a thorny but current issue to scholars. Here, S. produces and supports stylistically and theoretically the notion of a team of poets working with Alfonso, the grand architect of the Marian work and, for Galician-Portuguese, a new genre of poetry (religious or Marian) with its own lexicon and narrative structures.

- S217. WRIGHT, Diane M., 'El diálogo histórico-milagroso: la función de la voz del *histor* en las CSM', in *Rumbos del hispanismo en el umbral del Cincuentenario de la AIH*, coord. P. Botta, vol II, ed. A. Garribba, Rome, Bagatto Libri, 2012, 159-164.

Wright takes the position that the 'I' narrator most usefully functions as a historian, able to investigate the miraculous events, to document the sources, to bridge past and present, acting as an intermediary between the human race and the Divine. His roles are many, as historian and as performer. Textual examples abound for all claims made for this type of literary mediation.

- S218. WULSTAN, David, 'The *Cantigas* of Alfonso el Sabio as evidence of early Mediterranean music and lyric traditions?', in *Mapping the Medieval Mediterranean*, ed. Amity Nicols Law, Cambridge, MA: Harvard UP, 2012, ??

The title is a question and the body of the articles is focused on showing that theoretic treatises on music are one thing and the underlying realities may be different. This broad survey of the music from Toledo to Turkey in the Middle Ages and maintained thereafter may have possibilities for the music of a quite secular nature ("below-stairs music" is the author's wording) underlying many of the tunes used in the sacred collection of the CSM. There is much technical



knowledge required but even non-music scholars will easily capture the main ideas offered as viable hypotheses.

### 2013

- S219. BARROS DIAS, Isabel de, 'The Emperor, the Archbishop and the Saint: One Event Told in Different Textual Forms', *The Medieval Chronicle* 8 (2013), 93-111.

Thus is a comparison of the narration of the death of Julian the Apostate in Alfonso's *Estoria de España* and in CSM 15, their respective sources and an appreciation of how the different criteria of selection in the two contrasted genres correspond, respectively, to historiographical and devotional writings.

- S220. BERNABÉ SÁNCHEZ, Estefanía, '*Los signos del Juicio Final: Gonzalo de Berceo y la tradición escatalógica medieval*', Madrid, La Ergástula, 2013, 109-113.

These pages present in double column format the many reminiscences between Berceo's "Signos que apareceran antes del Juicio Final" and CSM 422.

- S221. CAMPBELL, Alison, 'Inside the *virelai*: a survey of musical structure in the CSM', in *Analizar, interpretar, hacer música: de las CSM a la organología. Estudios "in memoriam" Gerardo V. Huseby*, ed. M. Plesch, Buenos Aires, Gourmet Musical Editions, 2013, 153-170.

This study surveys the full presence of the *virelai* in the CSM, discovering that large-scale and small-scale musical structures, even with differences, allow for calling this presence a *virelai type*, as suggested by Huseby. This more expansive manner allows for including within the *virelai type* even the Andalusian *rondeau* as studied by M. P. Ferreira. Examples offered are many. Interesting is the attention paid to the nine CSM musical pieces repeated in the Escorial manuscript (E).

- S222. CASADO SOTO, José Luis, 'Panorama tipológico de los barcos ibéricos en la época de las CSM', *Alcanate* 8 (2012-2013), 191-220. Illustrated.

The CSM are part of this ambitious study (so are the *Siete Partidas* and a non-alfonsine "Concordia lisboeta") that recounts and describes construction techniques and appearances of embarkations of many types, by name, by geographical area of operation, and usages. CSM mss. T and F show 22 cantigas with a total of 75 panels that offer visual support for the appearance of many of these vessels.

- S223. CHICO PICAZA, María Victoria, 'Composición, estilo y texto en la miniatura del Códice Rico de las CSM', *Alcanate* 8 (2012-2013), 161-190. Illustrated.

The auto shows a display of ways in which the work of the CSM miniaturists is analyzed expertly. Miracle and loor illustrations have six or twelve panels in which to retell in images the texts. At times the longer texts (these are not always those ending in -5, a new revelation) with six panels place the events of



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several stanzas in one vignette. Those that do end in -5 and have 12 panels frequently tell tales of pilgrimages or long journeys. The loores are special in that the artists must find ways to fill six panels as no actions take place. In many of these, Alfonso appears in ways that depict his love of the Virgin. The miniaturists therefore are often called upon to invent scenes with considerable originality.

- S224. COSTA, Daniel Soares da, 'As CSM como corpus para a análise lingüística', *Revista InterteXto* (Uberaba, Minas Gerias) 6.1 (2013), 19pp. <http://sitioanterior.uftm.edu.br/revistaeletronica/index.php/intertexto/article/view/390>

The CSM is a useful corpus for linguistic studies, both segmental and suprasegmental, for twelfth- and thirteenth-century texts in Portuguese. Two methodologies are applied here: (1) words occurring in rhyme position, and (2) music-text relations as a factor in determining the prosody of the language.

- S225. COSTA, Ricardo & Bárbara DANTAS, 'A falsidade dos judeus é grande: uma representação de judeus nas CSM (séc. XIII)', *Atas do X Encontro Internacional de Estudos Medievais da ABREM - Diálogos Ibero-americanos*, Brasília, ABREM/PEM-UnB, 2013, 507-14.

The centrepiece here is CSM 25, which deals with a Jewish moneylender who attempts to bilk a Christian but Mary's miracle brings him to convert to Christianity. The text and the miniatures are explored against the backdrop of Jewish-Christian relations in 13th-century Iberia.

<http://www.ricardocosta.com/artigo/falsidade-dos-judeus-e-grande-uma-representacao-de-judeus-nas-cantigas-de-santa-maria-sec>

- S226. DISALVO, Santiago, *Los monjes de la Virgen: Representación y reelaboración de la cultura monacal en las CSM de Alfonso X*, Newark, Delaware: Juan de la Cuesta, 2013. 444 pp. With illustrations.

This study covers a vast amount of territory related to the CSM. In addition to noting all the religious orders and sanctuaries present in the CSM, there is a study of monastic liturgies, tropes and hymns which enter into the CSM. Studied in detail in ch. 3 are CSM 2, 7, 11, 24, 42, 54 and 132 (texts in full in an appendix). The sources of these rites and the consideration of Cluniac and Gregorian reforms, *inter alia*, are useful, as are the several appendices and excellent bibliography.

a. *Incipit* 32-33 (2012-2013), 295-301, G. del Río Rande (a review);

- S227. DISALVO, Santiago, 'Gualterus de Cluny, las *Cantigas* y el niño que ofrece pan a Cristo: reconsideración de una antigua colección de milagros marianos', *Hagiographica* (Firenze) 20 (2013), 123-142.

Much ado is made of the identity of Galterus, but his collection of four miracles, *De miraculis Beatae Virginis Mariae* (1141), is an early manifestation of a repertory unlinked to a specific sanctuary. Its four Marian tales are those recounted in CSM 81, 68, 139 and 11. The third one is of interest here, as it was composed



only a few years after the version of Guibert de Nogent's *De pignoribus sanctorum* (1143), in which the Virgin does not figure in what is a purely Eucharistic tale. D. is suggesting that Gualterus is responsible for the marianization of the miracle, and shows this in his appendices, comparing several versions from the twelfth through the fourteenth century.

- S228. DISALVO, Santiago & Germán Pablo ROSSI, 'Entre la juglaría y la liturgia: dos modos de *performance* en las CSM de Alfonso X', in *Analizar, interpretar, hacer música: de las CSM a la organología. Estudios "in memoriam" Gerardo V. Huseby*, ed. M. Plesch, Buenos Aires, Gourmet Musical Editions, 2013, 209-232.

The study aims to demonstrate the influence of liturgical musical phases with similar ones used in the CSM. CSM 8 is studied as it features a performer of Marian music, suggesting oral performances as one key to understanding its music. CSM 73 allows speculation of the aesthetic effect on an audience, as the melodic tones of a liturgical song meld with those of this *cantiga* reinforcing the central theme of a plea for divine assistance. Both texts appear in an appendix in Galician-Portuguese and in Spanish translation.

- S229. FERNÁNDEZ FERNÁNDEZ, Laura, 'Los manuscritos de las CSM: definición material de un proyecto regio', *Alcanate* 8 (2102-2013), 81-117. Illustrated.

What develops here is a case by case study of the four CSM manuscripts, how they were put together and by whom, the changes that were made (in chronological order) and some useful comparisons with other alfonsine mss. which can be used for dating. The details of the material assembly of the works are provided in convincing detail. The three mss, **T**, **F** and **E**, were all undertaken between 1279 and 1284, the year Alfonso died.

- S230. FERREIRA, Manuel Pedro, 'Understanding the *Cantigas*: Preliminary Steps', in *Analizar, interpretar, hacer música: de las CSM a la organología. Estudios "in memoriam" Gerardo V. Huseby*, ed. M. Plesch, Buenos Aires, Gourmet Musical Editions, 2013, 127-152. Illustrated.

Of the three musical mss of the CSM, **To** (h. 1270-1275) and **T** and **E** (1280's), the author delves into the origins of the musical notation and compares the same *cantiga*'s music in each of the three (CSM 40 in **To** and 30 in **T** and **E**). The results of an extensive comparison of musical notation in these mss. led Ferreira to prepare a data base in Lisbon (which allows for searching strings of notes, musical intervals and notational figures: CESEM/FCSH). In Appendix I, he offers a sample of his work on a more accurate rendering of the original source notation with the three musical examples mentioned above from **To**, **E**, and **T**.

- S231. FERREIRA, Manuel Pedro, 'Jograís, *contrafacta*, formas musicais: cultura urbana nas CSM', *Alcanate* 8 (2012-2013), 43-53. Illustrated.



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The author builds a strong case, beginning with the information contained in the *Supplicatio* and the *Declaratio* penned by Guiraut de Riquier (voicing Alfonso's opinions in the second composition), for the incorporation, in increasing percentages, of musical examples, especially of the *rondel andaluz* from the Andalusian musical tradition, as the CSM increased in numbers through its multiple redactions. An important part in this transmission, it is claimed, was played by Andalusian minstrels.

- S232. FIDALGO, Elvira, 'La gestación de las CSM en el contexto de la escuela poética gallego-portuguesa', *Alcanate* 8 (2012-2013), 17-42.

Beginning with the poetic mix in the courts of Fernando III and Alfonso X, we get a full history of Alfonso's initial interest in building a Marian repertory (100 poems) up to the literary and political events that foment its expansions (to 400 poems) and the immense personal investment of time, money and teams of workers to outperform, poetically, all other patrons of the arts of his time.

- S233. FIDALGO, Elvira, 'Peregrinos en las CSM', in *Identidad europea e intercambios culturales en el Camino de Santiago (siglos XI -XV)*, Santiago de Compostela, Univ. de Santiago, 2013, 207-223.

Pilgrims are common protagonists in the CSM. They travel far, they also travel close to home. Devotion and penitence are principle causes, but there are accidents, frauds, and dangers. Some travel alone, others in groups, some fall ill, others are abandoned. Some are ordered to make pilgrimages as a civil sentence. Others find pilgrims good targets for their cunning thefts. But Mary helps her pilgrims to find peace in the end. This ample study provides a good panorama of pilgrims in the CSM, how they behave and the rewards that accrue to them and to the sanctuaries sought out.

- S234. FIDALGO, Elvira, 'Las CSM de Alfonso X, el Sabio', in *Los sonidos de la lírica medieval hispánica*, eds. Carmen Elena Armijo *et al*, México, UNAM, 2013, 117-161.

Este artículo puede servir como una excelente introducción a las CSM por cubrir con aciertos y muchos datos todos los aspectos de este marial: manuscritos, autoría y estructura, los cuatro tipos de composiciones, los niveles sociales de los que peticionan a la Virgen, fuentes, el cuerpo estrófico, la geografía de los milagros, los santuarios marianos incluidos y formas litúrgicas o populares de su música. La bibliografía cubre todos estos apartados.

- S235. JOHNSON, Sarah, 'The Melodies of the CSM', in *Recent Research in Early Iberian Music in an International Context*, eds. Tess Knighton & Emilio Ros-Fabregas (2013)

Not seen.

- S236. JOHNSON, Sarah, 'Similarity and Contrast in the CSM', in *Recent Research in Early Iberian Music in an International Context*, eds. Tess Knighton & Emilio Ros-Fabregas (2013),





The interest lies in the melodies in *To* (contrasted with the same ones in *T* and *F*). The melodies are, in her view, monophonic and the analyses developed deal with the relationships among rhyme schemes, syllabification and syntax, and the relationships with tonal centres, interval content and melodic patterning.

- S237. KLEINE, Marina, 'Das cantigas de amor à CSM: os apelativos da dama na lírica galego-portuguesa', *Mirabilia* 17.2 (2013), 75-90.  
A study directed principally to the names used for the troubadours' object of devotion in their poems. Both religious (CSM) and profane poems (*Cancioneiro da Ajuda*) form the basis of the study and examples provided are many.
- S238. KLEINE, Marina, 'El carácter propagandístico de las obras de Alfonso X', *De Medio Aevo* 4.2 (2013), 1-42.  
K. provides evidence of the elements of political and religious propaganda in Alfonso's works, not neglecting the CSM which has so often been the case. She discusses what 'propaganda' means in the thirteenth century in terms of judicial, linguistic and political unity, made often difficult by the ongoing battles for Iberian territories held by Moors. Examples come from Alfonso's two histories, the *Fueros*, the prologues of the legal and scientific works and, most importantly from the CSM which speak eloquently of current events. This is a translation of chapter 1 of the 2005 Masters thesis.
- S239. KURTZ, William S., 'Propuesta de interpretação de Rei D. Alfonso (...)', *Revista de Historia da Sociedade e da Cultura* 13 (2013), 67-87.  
Not seen.
- S240. OLIVEIRA, António Resende de, 'O Irrequieto Cancioneiro Profano do Rei Sabio', *Revista Portuguesa de História* 44 (2013), 257-277.  
O. offers a thorough and complete summary of the scholarship on the poems attributed to Alfonso X in the *Cancionero da Biblioteca Nacional*, *Cancionero da Vaticana* and the *Cancionero da Ajuda*. The much-disputed four love poems A36 to A39 in *Ajuda* complete his analyses.
- S241. OLIVEIRA, António Resende de, 'A produção trovadoresca de Afonso X: 1. As sátiras à Balteira', *Medioevo Romanzo* 37.2 (2013), 379-399.  
The author situates the 14-15 satires of Maria Peres Balteira, composed by eight poets, including two by Alfonso X, between 1260-1280. The poets are seen as a loose group of professionals writing at Alfonso's court. Only one poem is transcribed in full, Alfonso's 'Joao Rodriguiz foi asmar a Balteira' (Lapa 11, Paredes, 27). A final page offers interesting speculation on a possible Galician genealogy for Maria Peres Balteira.
- S242. PARKINSON, Stephen, 'How to Eat a Spider; Alfonso X's Cantiga 225', in *Reading Literature in Portuguese, Commentaries in Honour of Tom Earle*, eds. Cláudia Pazos Alonso & S. Parkinson, Oxford, Legenda, 2013, 5-14.  
Not seen.





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- S243. PARKINSON, Stephen, 'Towards a New Edition of the CSM', in *Proceedings of the 17<sup>th</sup> Colloquium of the Medieval Hispanic Research Seminar*, London: Queen Mary, Univ. of London, 2013, 93-113.  
Not seen.
- S244. PARKINSON, Stephen, and David BARNETT, 'Linguística, codicologia e crítica textual: interpretação editorial da variação interna nas CSM', in *Ao sabor do texto, Estudos dedicados a Ivo Castro*, eds. Rosario Álvarez Blanco *et al*, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico, 2013, 467-480.  
Not seen.
- S245. PATTON, Pamela, 'The Little Jewish Boy: Afterlife of a Byzantine Legend in Thirteenth-Century Spain', in *Byzantine Images and Their Afterlives: Essays in Honor of Annemarie Weyl Carr*, ed. L. Jones, Aldershot, Ashgate, 2013, 61-80. Illustrated.  
P. traces the legend in accounts from the Greek Evagrius through the Roman Gregory up to Gautier to Coinci with useful commentary on details of its progress and evolution. Although artistic illustrations first appear in the West, these are traced to the miniatures of CSM 4 as the most forceful in its immediacy and violence. P. sees the possibility that the miniaturists may have been influenced by contact with Berceo's version of the tale, more steeped in violence and anti-Jewish than most. The portrait of the Jewish father's facial physiognomy reveals moral flaws which contrast with his wife and son's virtues; the father is thrust into the very flames into which he placed his son. The Virgin protects the lad and both he and the mother become Christian converts.
- S246. RÍO RANDE, M<sup>a</sup> Gimena del, 'El libro como espacio transtextual; fragmentos de una CSM y del *Libro de los enxemplos por ABC* en un manuscrito de la biblioteca de Pascual de Gayangos', *Revista de Literatura Medieval* 25 (2013), 209-228.  
Siguiendo a Genette, se estudia aquí la correspondencia entre tres textos de temática aparentemente disímil encontrados en un Ms. de Gayangos (L2). Uno de ellos son fragmentos de CSM 55, siguiendo la transcripción de 1755 preparado por Francisco José Palomares, demostrando las discrepancias entre esta transcripción y la moderna de Mettmann (en paralelo, formato doble columna). Postula al final los posibles vínculos entre los tres textos para entender el por qué fueron copiados en el mismo manuscrito.
- S247. ROMERO-DORADO, Antonio Manuel, 'Sanlúcar de Barrameda en la CSM no. 371', *El rincón malillo. Anuario del Centro de Estudios de la Costa Noroeste de Cádiz* 3 (2013), 26-31. Illustrated.  
The text and music of CSM 371 are reproduced along with brief commentaries on the appearance of the city in this composition, which mainly deals with El Puerto de Santa María.



- S248. RUIZ GARCÍA, Elisa, ‘Modernidad y pulcritud en la composición material de los códices ricos de las *Cantigas*’, *Alcanate* 8 (2012-2013), 119-160. Illustrated.  
The author takes us on a journey from the first conception of a work through to its completion, shown in two illustrations in the CSM, detailing its progress through the stages of organization, the layout of the page or *mise-en-page*, the copying of the textual material or *mise-en-texte* and the treatment of the iconography of the musical performance or *mise-en-scène*. This study contains a vast amount of detail and information, splendidly narrated.
- S249. RUIZ SOUSA, Juan Carlos, ‘Alfonso X y el triunfo de la visualización del poder’, *Alcanate* 8 (2012-2013), 161-190. Illustrated.  
There is here no material on Alfonso’s poetry. Illustrating the basic argumentation of the study are three CSM miniatures (nos. 12, 16 and 19).
- S250. SÁNCHEZ AMEJEIRAS, Rocío, ‘Del Salterio al Marial: sobre las “fuentes” de las imágenes de los *Códices de las Historias* de las CSM’, *Alcanate* 8 (2012-2013), 55-80. Illustrated.  
This study brings to bear a series of Marian collections (miracle accounts) and psalteries (for the loores) prior to the miniatures of the CSM as probable sources for their content and imagery. French, Italian, Byzantine and Muslim works are shown as providing models for many of the CSM miniatures. The treatment of CSM 10 is particularly detailed.
- S251. SCARBOROUGH, Connie, *Inscribing the Environment. Ecocritical Approaches to Medieval Spanish Literature*. Fundamentals of Medieval and Early Modern Culture 13, Berlin/Boston: DeGruyter, 2103.  
Ch. 3 discusses the treatment of the sea in the CSM and in the *Libro de Alexandre* (43-62). The “tamed” natural environment of fields is taken up in Ch. 5, discussing the CSM alongside other medieval Spanish works (79-92).
- S252. SNOW, Joseph T., ‘Music and Musical Performance in the Texts of Alfonso X’s CSM’, in *Analizar, interpretar, hacer música: de las CSM a la organología. Estudios “in memoriam” Gerardo V. Huseby*, ed. M. Plesch, Buenos Aires, Gourmet Musical Editions, 2013, 189-207.  
What this essay develops is the many ways in which Alfonso, a latter-day David, emphasizes his own role as musician (as a composer of “cobras e son”) within the CSM, also featuring music, the singing of the mass and other liturgical song, references to other singers and composers of Marian song featured in the narrative miracles, and the presence of dancing and musical instruments in the texts of the CSM. Music and performance are present in 126 CSM (30%), reflecting in the text the musical frame Alfonso created for his Marian repertory.
- S253. SNOW, Joseph T. ‘Huellas sociopolíticas de la devoción mariana del rey Alfonso X en las *Cantigas de Santa Maria*’, in *Poder, piedad y devoción*.



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*Castilla y su entorno (siglos XII-XV)*, dir. Isabel Beceira Pita, ed. Ramiro Domínguez Hernanz, Madrid, Silex, 2013, 53-73.

The texts of the CSM are fully explored to demonstrate the total interdependence of the monarch's devotional stance before the Virgin with the intimate political destiny of his thirty-two year reign: his pursuit of the crown of Empire, his military fortunes, the repopulation of Andalusia, his many illnesses and the opposition to his governance from within his court and within his own family. His firm belief that Mary made his kingship possible (CSM 200) is a strong basis for his sociopolitical attitudes and actions.

- S254. WULSTAN, David, 'Bookish Theoricke and the CSM of Alfonso el Sabio', in *Analizar, interpretar, hacer música: de las CSM a la organología. Estudios "in memoriam" Gerardo V. Huseby*, ed. M. Plesch, Buenos Aires, Gourmet Musical Editions, 2013, 171-187. Illustrated.

Wulstan is not a fan of theory, and insists that Alfonso got his musical materials from Iberian and European sources. He believes the decadal songs and the *Festas* may be the source and origin of the CSM, a third of which are modal (Table 1). The musical notation is rhythmic and W. is working on a study of those CSM he believes to be *contrafacta*.

2014

- S255. ABREU, Thais Holanda de, 'Os advérbios em *-mente* no Português Arcaico: um estudo do estatuto prosódico dessas formas', *Revista Estudos Linguísticos* 43.1 (2014), pp. 368-81. [Electronic journal]

The study of prosody utilizes the scansion of the 420 CSM and over a thousand profane Galician-Portuguese poems to determine where the poetic stresses (& accents) fall and whether they have one or two stressed syllables.

<http://revistas.gel.org.br/estudos-linguisticos/article/view/445>

- S256. ARIAS FREIXEDO, Xosé B., 'Alfonso X, un poeta de su tiempo: un poeta en gallego', in *Encrucijada de culturas: Alfonso X y su tiempo. Homenaje a Francisco Márquez Villanueva*, ed. E. González Ferrín, Col. Ánfora 7, Sevilla, Fundación Tres Culturas, 2014, 125-144.

This study of the linguistic situation in the Iberian Peninsula from the late 12th to the mid-14th century covers historical trends, genre development in poetry and makes the use of Galician-Portuguese as a poetic language for Alfonso X and his fellow poets quite clear.

- S257. CAMPBELL, Alison, 'Song and Source in the CSM', *Revista Portuguesa de Musicologia*, New Series 1.1 (2014), 5-14.

<http://rpm-ns.pt/index.php/rpm>

The sources of song are delivered orally and received aurally, before any text copying (for transmission) is involved. For C. the miniatures are an added extra, in some ways related to the texts but not to the music. Since the words and



music of the CSM could have been joined earlier than they were written down, she seeks to widen the scope of treatment of the CSM by developing a “song-creation process”. Were, in fact, the CSM, as song, truly sung (performed) once the compiling was completed?

- S258. CAPOZZA, Alessandra, y Lisa PERICOLI, ‘Il corpo: luogo de transizione tra bene e male nelle CSM di Alfonso X’, in *Forme del tempo e del cronotopo nelle letterature romanze e orientali* (X Convegno Società Italiana di Filologia Romanza, Roma, 25-29 settembre 2012), ed. Gaetano Lalomia *et al*, Roma, Rubbettino, 2014, 581-601. Illustrated.  
In three pairs of the CSM (61 y 293; 4 and 175; 111 and 124), the interplay of levels of time and space can be appreciated in the symbolic uses of the human body, both in these texts and the accompanying miniatures.
- S259. COLANTUONO, María Inoronata, ‘Reminiscenze melodiche e filiazioni tematiche tra le CSM e la *Prosa de Santa Maria* del codice di Las Huelgas.’ *Cognitive Philology*, vol. 7 (2014), 11 pp. Illustrated with musical samples.  
<http://www.cognitivephilology.uniroma1.it/index.php/cogphil/article/view/12923/12730>  
Some of the melodies in the CSM are models for *prosa* in the Codex (XV cent.) of Las Huelgas. Mentioned briefly are CSM 361, 84, 171 and 413, but there is a more detailed comparison of CSM 7 and number 9 of the Las Huelgas Codex (“Flavit auster flatu leni”), illustrating how the latter entered into an intermelodic dialogue with the former.
- S260. CORTÉS GARCÍA, Manuela, ‘Transmisión del legado científico musical oriental y andalusí en el marco de la música peninsular (siglos X-XIII)’, in *Encrucijada de culturas: Alfonso X y su tiempo. Homenaje a Francisco Márquez Villanueva*, ed. E. González Ferrín. Col. Ánfora 7, Sevilla, Fundación Tres Culturas, 2014, 329-390.  
Discussed among many topics of transmission are the musical treatises of Juan Gil de Zamora, a contemporary of Alfonso, and the oriental influence of some of the instruments depicted in the miniatures of the CSM and other manuscripts.
- S261. DA COSTA, Ricardo & Bárbara DANTAS, ‘Ao som do passarinho: o monge e o tempo nas CSM’, in *Reflexoes sobre o Medievo IV; Estudos sobre hagiografia medieval*, coord. I. S. Teixeira, San Leopoldo, Oikos, 2014, 123-133. Illustrated.  
On offer is a modern Portuguese translation of CSM 103 alongside observations of the passage of the 300 years in the changes in the church from Romanesque to added Gothic ornamentation, seen in the accompanying miniatures.
- S262. DANTAS, Bárbara, “‘Des oge mais quer’ eu trobar pola sennor onrada”: a iconografia e os motivos arquetetônicos presentes nos textos das CSM’



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in *Anais do XVI Encontro Regional de História de ANPUH-Rio: saberes e práticas científicas* (Rio de Janeiro, 2014), 1-12.

Not seen.

- S262. DISALVO, Santiago, 'El Rey Sabio y sus CSM: escritura, yo lírico y comunidad poética', in *Encrucijada de culturas: Alfonso X y su tiempo. Homenaje a Francisco Márquez Villanueva*, ed. E. González Ferrín, Col. Ánfora 7, Sevilla, Fundación Tres Culturas, 2014, 145-177.

A wide-ranging article, this study of the growing importance of writing and reading as seen in many of Alfonso's works leads to a full consideration of the communication in the CSM of an authorial presence that shows itself in many forms as a devotee of Mary that stimulates a multi-pronged relationship with a larger community, present both in the texts and the illuminations of the CSM.

- S263. DISALVO, Santiago, 'Translatio materiae: adopción de formas y géneros latinos en las colecciones hispánicas de milagros marianos', *Stylos* no. 23 (2014), 139-157.

Despite the fact that sources are never mentioned in the CSM, many texts (and music) can be traced to Latin hymns, sequences and antiphons. Some are easier to trace (CSM 71, 152, 269, 55, 262, 313, 94 and 180) and others are "hidden", as in the cases of CSM 288 and 404 (*Tò* 76). Others have a doctrinal spine, as in the exordia of CSM 3 and 382, and some have strong theological ties as do the refrains of CSM 50 and 108. The works of Saints Anselm and Bernard and of Alain de Lille are presences in these CSM. All these sources have in common the aesthetic-didactic (or pedagogical) roles they play in Alfonso X's overall scheme for his CSM.

- S264. DISALVO, Santiago, "'Se nas pedras faz fequras parecer"... Consideraciones sobre iconografía mariana y figuras poéticas en las CSM de Alfonso X', *Olivar. Revista de Literatura y Cultura* (La Plata) 22 (2014), - . Illustrated.

This essay concerns rhetorical figures forming a bridge between poetry and iconography. Recent studies on the miniatures of the CSM are reviewed efficiently, followed by a study of select Marian topoi (in text and image): *Ave/Eva* (CSM 60, 320); *Flos* (Mary as flower, 56, 310, 10); *Hortus*, the enclosed garden (CSM 10, 357); *Radix-Virga*, from the tree of Jesse (CSM 20, 70); *Regina*, in many formulations (CSM 1, 40, 70, 180, 310, 350, 360 and 409), *Stella*, as in Star of the Sea (CSM 100, 180, 112, 54 and 94); and the topos of light passing through a window as the ultimate rhetorical figure of the Incarnation (CSM 413). Fully ten percent of the CSM deal with sacred images, their sculptors and painters, the sanctuaries that house them and their attributes. God can make images of Mary appear on stone (CSM 342) as in the title of this rich study of iconology.

- S265. FAVARO, Gisela Sequini, 'Análise das formas verbais imperativas nas CSM', *Revista Estudos Linguísticos* 43.1 (2014), 319-32.



This study deals with the morphological structure of imperatives as conjugated in the CSM with a view to determining if it had an independent function in Old Portuguese.

<http://revistas.gel.org.br/estudos-linguisticos/article/view/441>

- S266. FERREIRA, Manuel Pedro, 'Editing the CSM: Notation Decisions', *Revista Portuguesa de Musicologia*, New Series 1.1 (2014), 33-52. <http://rpm-ns.pt/index.php/rpm>

What problems confront a musical edition of the CSM? A new approach takes into account the practices of the copyists of the musical transcriptions. There are notational ambiguities that are the result of French/Arabic patterns used. In this study, opened up are new ranges of transcriptional notation any new edition of the music must deal with.

- S267. GONZÁLEZ MARTÍNEZ, Debora. 'Sur la translatio des miracles de la Vierge au Moyen Âge. Quelques notes sur les CSM', Paris, Fondation Maison des Sciences de l'Homme, Working Papers Series 57 (January 2014), 24 pp. FMSH-WP-57\_Gonzalez.pdf /775.5 kb)

Since the Virgin's appearances in the New Testament are limited, her personality is developed in the Eastern Byzantine and Occidental Middle ages, post 421. In the Occident, Latin collections precede vernacular ones and the development is traced from Mussafia to Pez and beyond. The main thrust of this working paper is to explore in some depth the potential relationships (texts and music) between the CSM and the French *Miracles de Notre Dame* of Gautier de Coinci. The bibliography is useful.

- S268. JOHNSON, Sarah, 'The Melodies of the CSM in the Codice of Toledo'. Ph.D. dissertation, 2014.

The melodies of **To** as studied here are shown not to be modal, as claimed by Huseby (1983) but, rather, the melodic patterns show that there was considerable internal consistency and, in doing so, show less dependency on external musical models. The entire alfonsine CSM project is not musically continuous and reassessments are called for.

- S269. KLEINE, Marina, 'Imágenes del poder real en la obra de Alfonso X (I): Rex Christianus', *De Medio Aevo* 3.1 (2014), 1-42.

The CSM play a fairly major role when the author speaks of kings ruling with the protection of God (or the Virgin), in help against enemies and in times of illness. Beginning on p. 24, the CSM figure in these discussions of the king as model for all Christians, through symbols and deeds.

- S270. KLEINE, Marina, 'Imágenes del poder real en la obra de Alfonso X (II): Rex Iustus', *De Medio Aevo* 3.2 (2014), 39-80.

This extensive study of royal power deals mainly with Alfonso's legislative works; however, instances of interest that occur in the CSM are grouped on pp. 63-66.



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- S271. MARIANI, Ricardo, 'Ponte melódica entre mundos: Morte e Ressurreição nas CSM', *Anais do XVI Encontro Regional da ANPUH-Rio: Saberes e práticas científicos*. Rio de Janeiro: ANPUH, 2014. 11 pp.  
Is it possible that Arabic melodic intervals are present in the CSM, helping to underscore the theme of death and resurrection so prominent in them? The author defends such a view as part of the cultural syncretism of the thirteenth century.  
[http://www.encontro2014.rj.anpuh.org/resources/anais/28/1400286724\\_ARQUIVO\\_MARIANI,Ricardo.PontemelodicaentremundosMorteeRessurreicaonasCantigasdeSantaMaria.pdf](http://www.encontro2014.rj.anpuh.org/resources/anais/28/1400286724_ARQUIVO_MARIANI,Ricardo.PontemelodicaentremundosMorteeRessurreicaonasCantigasdeSantaMaria.pdf)
- S272. NAVARRO, David, 'Anti-judaísmo tradicional alfonsí: el delito penal en la *Partida* 7.24: "de los iudíos" y su representación literaria en CSM', *LEMIR* 18 (2014), 275-286.  
This study sees that alfonsine legislation as well as the representation of Jews in the CSM best reflects negative attitudes inherited from the Church Fathers more than they do the anti-Semitic folklore concerning Jews, common in Europe (usurer, devil's disciple, child murderer). There are five in which the Jew receives a death sentence and these are all analyzed in the closure of the study: CSM 4, 6, 12, 34 and 286. The two texts are complementary.
- S273. OFFENBERG, Sarah, 'Isaac Ibn Sahura and King Alfonso X: Possible Connections between the book Meshal Haqadmoni and the CSM', *Arts and Social Sciences Journal* 5.3 (2014), 1-7. Illustrated.  
The possible connection is that both books date from the early 1280s and Sahura's book of fables (1281) is illuminated and has captions, like the CSM. The fable of the lion, the fox and the hart is interpreted as a reflection of contemporary Christian attitude toward Jews, and urges Jews to stay the course and follow Jewish sources (the Bible, the Talmud, the Midrash) and maintain their faith. CSM 34 reflects one example of general Christian opinion of Jews as allies of the devil. The motive here is that Sahura could not have known of Alfonso's work taken up over the previous thirty years. The study is rich in bibliographical sources.
- S274. OLIVEIRA, António Resende de, 'A produção trovadoresca de Afonso X. Os cantares da Guerra (Composições e Cronologías)', *Revista de História de Sociedade e de Cultura* 14 (2014), 9-29.  
O. analyses the war-themed satirical poems (1248-1273) of Alfonso X with a view to clarifying their historical background, often with support of the *Cronica de Alfonso X*. The poems treated include Lapa nos. 2, 6, 9, 16, 21, 24, 25, 26, 34 and 149.
- S275. PARKINSON, Stephen. 'Text-Music Mismatches in the CSM', *Revista de musicología*, New Series 1.1 (2014), 15-32. Illustrated.  
<http://rpm-ns.pt/index.php/rpm>





In the CSM there are instances that show that words and music were not always intimately linked as one. MSS E and F allow P. to trace five cases in which, at compilation stage, adjustments can be observed: (1) music is kept and text is amended (CSM 76 and 52); (2) music is amended and text is kept (CSM 77 and 109); (3) both music and text are amended (CSM 267); neither music nor text are amended leaving discordances (CSM 276); and (5) the music is not entered, staves left blank (CSM 365 and 113, both in E). All this is clearly espoused.

- S276. PRADO, Natália Cristine & Gladis MASSINI-CAGLIARI, 'Formação de nomes deverbais nas CSM', *Revista do GEL* 11.2 (2014), 71-96. [Electronic journal]

<http://revistadogel.gel.org.br/rg/article/view/234>

Studied and mapped here for the CSM are three morphophonologic processes affecting the ways verbs become nouns via two kinds of suffixation, with *-çon* (*çã*) [*cria-çon* (*çã*) and with *-mento* [*casa-mento*]. The three processes studied are juxtaposition, allomorpha and vowel fusion.

- S278. REMENSNYDER, Amy G., *La Conquistadora: The Virgin Mary at War and Peace in the Old and New Worlds*, Oxford/New York, Oxford UP, 2015, pp. 43-57, 100-118, 123-137, 149-167, 175-178, 185-202.

The CSM are often cited in the first half (Old World, through the first 200 pp.) in the sections indicated. However, they are not cited by numbers in the text but, rather, in the accompanying notes. In these pages, the many 'conquistadora' roles Mary assumes are part of Iberia's medieval history but there is no intention to provide a detailed study of any of these CSM.

- S279. SARTORI, Kamila Pena, 'Uma análise das consoantes róticas nas CSM', Trabalho de conclusão de curso de graduação. Araraquara: Universidade Estadual Paulista "Júlio de Mesquita Filho" – Faculdade de Ciências e Letras do Campus de Araraquara, 2014. 64pp.

The CSM serves to study the varying positions of the consonant 'r', to ascertain the full frequency of each position and the possibility of the gemination in 'rr'. This latter was seen to occur in the interior of words where one *-r* belonged to the preceding syllable and the other *r-* to the following syllable.

<http://repositorio.unesp.br/bitstream/handle/11449/124366/000837518.pdf?sequence=1&isAllowed=y>

- S280. SCHAFFER, Martha E. 'Designing the *Codice Rico* of the *Cantigas de Santa Maria*', in *Vir bonus dicendi peritus: Studies in Honor of Charles B. Faulhaber*, ed. A. Cortijo Ocaña, Ana M. Gómez-Bravo and M. Morrás, New York, Hispanic Seminary of Medieval Studies, 2014, 209-236.

The centerpiece of this rich study of design features of the CSM is a full consideration of the captions of the miniatures in the *Códice Rico* (T). Meticulously demonstrated are the miniatures of the first sixteen cantigas and how small problems encountered produced a change in the design. Also demonstrated is





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the freedom which with the rubricators of the texts of the caption worked, more independently of the texts of the epigraphs and the refrains (*estribillos*), often with lexical shifts (examples given). There are some missing captions, as in many of the loores which lack narrative action and which feature depictions of Alfonso (exceptions: CSM 1, 60 and 180). Fully 89% of the miniatures in T have completed captions.

- S281. SILVA, Alex Rogélio, 'A representação da mulher nas CSM', *Epígrafe* (Sao Paulo), I (2014), 73-89.

After discussing medieval attitudes toward women, the article focuses on the eleven CSM that deal with nuns but develops more fully only two: CSM 55 and 285. The Virgin's tolerance and forgiveness of carnal desires is well-noted.

- S282. VENTURA, Joaquim. 'De peregrinos a cruzados', *Faro de Vigo* (2 febrero 2014), 6-7. Illustrated.

An interesting view of María Pérez 'Balteira' as presented in a historical document of 1257, and the author's view that she was able later to obtain in Toledo a papal bull as a crusader and, in effect, show that the 1257 document agreed upon with the abbot of Sobrado was an insurance policy for land she had inherited from her mother.

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- S283. BARTON, Simon, *Conquerors, Brides & Concubines: Interfaith Relations and Social Power in Medieval Iberia*, The Middle Ages Series, Philadelphia, Univ. of Pennsylvania Press, 2015.

Some alfonsine poetry helps amplify the themes of some of the chapters: in ch. 1 (p. 58) CSM 107 (Marisaltos); in ch.3, on slavery, CSM 325 is featured (pp. 102-104); and in ch. 4, Lapa 25 (the case of a campfollower, pp. 118-119) and also CSM 186 (pp. 120-123, with an illustration) which is treated in rather more detail.

- S284. CHICO PICAZA, M<sup>a</sup> Victoria, 'Life, Pilgrimage and Women in Alfonso X's CSM', in *Women and Pilgrimage in Medieval Galicia*, ed. C. A. González-Paz, Farnham, UK/Burlington VT, Ashgate, 2015, 145-153.

Female pilgrims (CSM 23, 57, 77, 81, 86 and 15; plus a few from Ms F) are one subset of women protagonists in Alfonso's marial. Portrayed are the many roles of the Virgin (Mother, Daughter, Care Giver) and the similar roles of earthly women in the CSM. Women are depicted in 73% of the miniatures, even when the texts do not mention them, but 24% of the miracle accounts do have female protagonists.

- S285. CHICO PICAZA, M<sup>a</sup> Victoria, 'Edición/es y funciones de los Códices de las CSM', *Titivulus* 1 (2015), - . Illustrated.

The study of the evolution of the four manuscripts of the CSM offers a new proposal: that the most complete (Códice de los Músicos) of them was developed



simultaneously with the 2 parts of the Códice Rico (Escorial plus Florence), but owing to the far fewer miniatures (40) was finished, while the elaborate production involved in the illustration of all the cantigas in the two parts of the Códice Rico delayed its completion in 1284, the date of Alfonso X's death. Comments on the development of new criteria as the project grew are valuable in the appreciation of Alfonso's desire to produce the best work possible.

- S286. COLANTUONO, Maria Incoronata, 'De la "vox mortua" a la "vox viva": sistemas de composición y oralidad en las CSM', *Boitatá. Revista de GT de Literatura Oral y Popular da ANPOLL* 19 (2015), 31-50.  
The author demonstrates how, in the case of the CSM, a study of its systems of composition, written and oral, offer mnemonic data of no small importance in the transmission of the repertoire. The intertextual and the intermelodic correspondences are of great importance in coming to a clearer understanding of the texts and the music of the CSM.
- S287. COSTA, Ricardo da, & Bárbara DANTAS, 'Bondade, Justiça e Verdade. Três virtudes marianas nas CSM e no libro de Santa Maria de Ramon Llull', in *El poder de la imagen. Ideas y funciones de las representaciones artísticas*, org. José María Salvador González, *Mirabilia Ars* 2.1 (2015), 84-103. <http://ricardocosta.com/artigo/bondade-justica-e-verdade-tres-virtudes-marianas>  
The two works are only ten years apart. *Loor* 140 is selected from the CSM because sixteen of the virtues of Mary are listed, among them (1) goodness, (2) justice and (3) truth. These same three are part of the list of thirty virtues of Mary in Llull's work. These works are important in the growth in the XIII century of the cult of Mary.
- S288. COSTA, Ricardo da, & Bárbara DANTAS, 'A Arquitetura Sagrada e a Natureza nas CSM (séc. XIII)', *Mirabilia* 20.1 (2015) = *Arte, Crítica, Mística*, org. B. Silva Santos, 44-65. Illustrated.  
The Middle Ages pushed back (domesticated) Nature with Architecture, the monastic movement leading the way. In three CSM given in modern Portuguese translation (10, 93 and 7), three types of Nature (sacred, supplicant and saving) are taken up and explored.
- S289. DOUBLEDAY, Simon, *The Wise King: Christian Prince, Muslim Spain, and the Birth of the Renaissance*, New York, Basic Books, 2015.  
Alfonso's poetry is alluded to in this study as backup for historical events. These CSM are mentioned throughout: 7, 26, 42, 64, 115, 133, 136, 139, 171, 188, 235, 282, 293, 329 and 347. The following profane poems are more concentrated (pp. 117-121): Lapa 2, 11, 21, 24 and 25.
- S290. FERREIRA, Manuel Pedro, 'Rhythmic Paradigms in the CSM: French vs Arabic Precedent', *Plainsong and Medieval Music* 24.1 (2015), 1-24. Illustrated.



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F has been one of the most interesting of musical scholars, open to different opposing views of the music of the CSM. Here, he compares two of the main thrusts, one toward Arabic music (J. Ribera, 1922), the other toward French music (H. Anglès, 1943) and finds that there is much middle ground to be further explored. Much theory of French modal patterns has overlooked their previous or even simultaneous use in Arabic music. The bibliographical information in the footnotes is essential to the solid work behind the reasoning in this study.

- S291. FERREIRA, Manuel Pedro, 'The Periphery Effaced: The Musicological Fate of the CSM', in '*Estes Sons, esta Linguagem*' *Essays on Music, Meaning and Society in Honor of Mário Vieira de Carvalho*, ed. G. Stöck, P. Ferreira de Castro & K. Stöck, Leipzig-CESEM/Gudrun Schröder Verlag, 2015, 23-39.

We are given a valuable summary of the history of musical criticism of the CSM which covers the French, Arabic, and pan-European approaches sensibly, bringing a solid approach to the evolutions of CSM musical scholarship. The conclusion is that the CSM are part of a pan-European genre of devotional song and are, if anything, the product of many musical sources. To date, the CSM have not been an essential part of the historical narrative of medieval European music. The forty-two footnotes contain invaluable bibliographical detail.

- S292. FERREIRA, Manuel Pedro, 'Notas sibilinas: Alfonso X, Braga y María', in *La sibila. Sonido, imagen, liturgia, escena*, ed. M. Gómez *et al*, Madrid, Alpuerto, 2015, 87-104. Illustrated.

CSM 422, on the Final Judgment, is a musical contrafactum of the "canto de Sibila", which does not mention the Virgin Mary. Yet fourteen of the first verses of the CSM's stanzas contain allusions to *Sibila*. F explores the position of this melody in medieval musical sources (including those in Braga, Portugal) and its special role in the CSM. When the cantiga, originally CSM 100 in **To**, was relocated to the "Festas de Santa María" (as 422) in **E**, it was placed, not without interest, after CSM 421, also a contrafact melody of another sacred musical piece. A study of the history of the seer, Cassandra, and her prophesies provides a link to the Marian associations and to the imperial throne to which Alfonso aspired.

- S293. FOURNÈS, Ghislane, 'La Vierge et l'hérétique dans les miniatures du Códice Rico (CSM d'Alphonse X de Castille, XIIIe siècle)', *Les Cahiers de Framespa*, 20 (2015), n.p. [Electronic journal] Illustrated.

While Jews and Muslims were tolerated in 13<sup>th</sup> century Spanish society, heretics were considered senseless, endowed with violent behaviours. This study of the miniatures of the three groups and their respect lack of respect for Marian images in the *Códice Rico* is the main thrust of the study: Jews in CSM 4, 6, 25, 85, 89 and 107; Moors in CSM 28, 46, 108, 169, 181, 183 and 189; heretics in CSM 72, 38 and 136.



- S294. GONLIM, Francisco de Assis Aquino, Sarah H. GRIESBACH & Florian P.THOMAS, 'Neuropsychiatric phenomena in the medieval text: CSM', *Neurology* 84 (2015), 1991-1996.  
This is one of the first descriptions of neuropsychiatric instances in Galician-Portuguese literature. Of the 363 narrative miracles in the CSM, 187 display relevant medical facts and, of these, 98 contain neuropsychiatric conditions. Such conditions include blindness (17) deformities (20), psychoses (15) various kinds of sexual dysfunction [infertility, gynecologic worries] (18), head traumas (5) instances of St. Anthony's fire (7), plus nine instances of hallucinations or mystical experiences leading to death.
- S295. GONZÁLEZ, Déborah, 'A expresión das emocións nas CSM', in *La expresión de las emociones en la lírica románica medieval*, ed. Mercedes Brea, Alessandria, Edizioni dell'Orso, 2015, 325-344.  
Not seen.
- S296. GONZÁLEZ, Déborah, "'E física que fezesse nulla prol non lle fazia": médicos e medicina nas CSM', *Estudios Románicos* 24 (2015), 157-171.  
<https://digitum.um.es/jspui/handle/10201/4706>  
Terms for medicine, physician and surgeons in the CSM are studied in light of 13th-century society with frequent mentions of famed centers: Montpellier and Pisa. Many of the CSM are cited (43, 69, 105, 117, 88, 123, 173, 179, 199, 204, 209, 235, 256, 318, and 321) in which human medicine proves inadequate for cures. It is the Virgin who can and does cure all manner of illnesses ("Ben sab' a que pod' e val / *física celestial*", CSM 179, vv. 34, emphasis added).
- S297. HOLT, Edward Lawrance, 'Cantigas de Santa Maria, Cantigas de Cruzada: Reflections of Crusading Spirituality in Alfonso X's *Cantigas de Santa Maria*', *Al-Masāq* 27.3 (2015), 207-224.  
This piece thoroughly provides textual evidence for the CSM as an addition to the canon of Crusade texts, as yet unexploited. The CSM is, in fact, devotional statecraft for Spain united under the banner of Mary, as both a spiritual and a military patron. Adding to the crusading spirit, several CSM exploit Alfonso's dream of conversion of his Muslim enemies.
- S298. KENNEDY, Kirsten, 'Seeing is Believing: the Miniatures of the CSM and Medieval Devotional Practices', *Portuguese Studies* (Medieval Mode: Collected Essays in Honour of Stephen Parkinson on his retirement) 31.2 (2015), 169-182.  
Previous studies of the miniatures of the CSM have opened many doors. K. opens yet another and a valuable one. Her approach is to locate details in miniatures that add information not always present in the poetic texts that augment ways in which the artists and the viewing public understood the world they lived in, nuancing especially elements of theological doctrine, devotional practice, political realities and social organization. CSM selected include: 2, 5, 11, 15,



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- 20, 29, 35, 38, 44, 50, 54, 56, 87, 90, 92, 101, 151, 152, 186 and 224. The abundant notes are useful sources of additional bibliography.
- S299. KLEINE, Marina, 'Imágenes del poder real en las obras de Afonso X (III): Rex Sapiens', *De Medio Aevo* 4.1 (2015), 63-98.  
The wisdom of Alfonso is here associated with his ability to blend his political and his intellectual endeavors (*rex litteratus*). Alfonso's interest for wide dissemination of his works reveals a highly didactic intent as well, especially in his CSM.
- S300. MEDRANO del POZO, M<sup>a</sup> del Sagrario, "'Marisaltos", la judía segoviana protagonista de la cantiga CVII de Alfonso X el Sabio', *Iacobus. Revista de Estudios Jacobeos y Medievales* 33-34 (2015), 95-128.  
Not see, but focusses on CSM 107.
- S301. NICKSON, Tom, 'The Sound of Conversion in Medieval Iberia', in *Resounding Images: Medieval Intersections of Art, Music and Sound*, ed. S. Boynton & D.J. Reilly, Turnhout, Brepols, 2015, pp. 91-107. Illustrated.  
On pp. 99-101, CSM 324 is retold as the image of the Virgin de las Batallas performs a miracle by allowing a dumb believer to regain his speaking ability.
- S302. OLIVEIRA, António Resende de, 'A produção trovadoresca de Afonso X: 2. Entre trovadores e jograis galego-portugueses', *La Corónica* 43.2 (Spring 2015), 5-27.  
In Alfonso's years as both prince and king, his profane poems satirize troubadours, jongleurs and even some lower class performers. The principle interest of this article is chronology and after interesting discussions of poems and performers satirized by Alfonso (Pero García Buralés, Pero da Ponte, García Pérez, Vasco Gil, la Balteira and even the lowly Cítoia, among others), the author offers in an appendix the best chronology of the profane poems established to date.
- S303. PARKINSON, Stephen, ed. *Alfonso X, the Learned*, "*Cantigas de Santa Maria*": *An Anthology*. MHRA Critical Texts 40, Cambridge: The Modern Humanities Research Association, 2015. 159pp. Cover illustrated.  
This is an anticipation of a fully new and critical edition of the CSM, meant to supersede those by Mettmann (1959-1972; 1986-1989). It contains an introduction that covers all the basic grounds, the full panoply of editorial principles, and 45 CSM (Prologue A and B, 1, 6, 7, 8, 11, 26, 32, 44, 52, 10, 59, 64, 68, 72, 79, 87, 104, 109, 147, 70, 159, 183, 192, 223, 225, 227, 246, 249, 251, 160, 267, 276, 209, 279, 283, 284, 332, 346, 354, 300, 401, 415, 406, 100 and 340, in this order).
- S304. PARKINSON, Stephen, 'Des ata até trões: A Family of Galician-Portuguese Prepositions and Conjunctions in the CSM', in *En memoria de tanto miragre. Estudos dedicados ó prof. David Mackenzie*, ed. F. Dubert García et al, Santiago de Compostela, Univ. de Santiago de Compostela/Instituto da Lingua Galega, 2015, 113-124.  
P. gathers all the descendants of Latin INTRO, INTRA and \*AD TENES (there are fifteen), signaling in which CSM each appears (*ata* being by far the most



common of all). The forms vary from one (ta, tro) to three syllables (atêes) which allows for metrical adjustments through elisions (with a chart of forms in context). The CSM maximize the lexical and morphological resources available to its poets.

- S305. RIBEIRO, Antonio Celso, 'A polifonia discursivo musical nas CSM de Alfonso X, o Sábio', *Mirabilia Journal* 21.2 (2015), 20pp. Musical illustrations.

The cantiga studied is CSM 25, one of thirty that deal with Jews. The text and music are viewed from the stance of a poliphony that is musical and discursive and interactive. The idea that music is a language results in the use of melodic phrases that reflect the language of the text. Thus in CSM 25 the text and the music each tends to denigrate the Jew, in comparison with the praise for the Christian and the Virgin Mary.

<http://www.revistamirabilia.com/sites/default/files/pdfs/21-03.pdf>

- S306. SOKOLOWSKI, Mateus, 'Identidades, cultura e política nas cantigas de Afonso X o rei Sábio' *Revista Vernáculo* 35.1 (2015), ????

Not seen.

- S307. SZÁSZDI LEÓN-BORJA, István, 'La Cantiga de Santa María del Salto. Estudio jurídico de una ordalía', *Iacobus. Revista de Estudios Jacobeos y Medievales*, 33-34 (2015), 129-36.

Not seen.

- S308. SZPIECH, Ryan, 'From Founding Father to Pious Son. Filiation, Language and Royal Inheritance in Alfonso X, the Learned' *Interfaces* 1 (2015), 209-235.

Not seen.

## 2016

- S309. ARAÚJO, Rui, 'Trouvere elements in the CSM', in *Musical Exchanges, 1100-1650*, ed. M. P. Ferreira (Kassel, Reichenberger, 2016), pp. -. Illustrated, in press.

To date, little has been attempted to link the music of the CSM to the Northern French trouveres. This provisional first attempt turns up some curious melodic connections, using the CSM Database in Lisbon. CSM 15 (To 33), 196, 86 and To Cantigas de Jesu-Cristo II (= CSM 424 in Mettman's ed.) have been identified, among others, as worthy of further study.

- S310. AVENOZA, Gemma, 'Codicología afonsí [sic] (Códice de los Músicos Esc. B.I.2)', in *Á Volta do Cancioneiro da Ajuda*, eds. M<sup>a</sup> Ana Ramos & Teresa Amado, Lisboa, Imprensa Nacional-Casa da Moeda, 2016, pp. 113-150. [e-book] Illustrated.



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Noting that no truly complete codicological descriptions of the 4 mss of the CSM, A. takes up the personal task of an exhaustive assessment of all aspects of the “Códice de los Músicos” (E) from a first hand inspection. One result is that it was clearly compiled by team of copyists and miniaturists, often working simultaneously from original *rotuli*.

- S311. PATTON, Pamela, ‘An Ethiopian-Headed Serpent in the CSM: Sin, Sex, and Color in Late Medieval Castile’, *Gesta* 55.2 (2016), forthcoming. Illustrated.

In the incomplete illustrations of F 40 (Mettmann 320) we can see Eve confronted by a female serpent with the typical features of the topos called Ethiopian. In this study, P. illuminates the long history and variations (male and female) of the dark-skinned, thick-lipped figure from its origins through fifteenth-century illustration, including the CSM. Her analysis indicated the illustrations are post-Alfonsine, probably associated with Sancho IV and in a style of composition different from and later than the miniatures in the *Códice Rico*.

- S312. NEGRI, Manuel, ‘La cantiga 343. Un caso di indemoniato loquace’, *Zeitschrift für Romanische Philologie* (2016), in press.

N. compares accounts of demonic possession allowing the possessed to reveal unconfessed sins of others in Caesarius con Heierbach and Etienne de Borbon with CSM 343. Contemporary beliefs are projected and Alfonso’s aim combines entertainment with some doctrinal teaching.

- S313. NEGRI, Manuel, ‘Una testa vitae alla corte di Alfonso X: la cantiga 96’, *Cultura Neolatina* (2016), 24 pp., in press.

This study of the “self-returning (and talking) head” featured in CSM 96 (decapitated by robbers and found by Franciscan friars, it pleads for a final sacrament which, when given, allows the man to truly die) is here fully compared with many earlier treatments of the same event in Latin exempla. Just how Alfonso X adapts his version concludes this scholarly examination of the many sources.

- S314. SILVA, Alex Rogério, ‘A representação da mulher nas CSM’, *Epígrafe* 1.1 (2014), 73-89. [Electronic journal]

The thirteenth century’s reverence for the Virgin and the number of women choosing monastic life contrasts with the view of women as daughters of Eve. This study reveals both sides of the options for women, their sins and their virtues through an examination of the CSM.

<http://www.revistas.usp.br/epigrafe/article/view/79619>

- S315. TOLAN, John J, ‘Blasphemy and Protection of the Faith: Legal Perspectives from the Middle Ages’, *Islam and Christian-Muslim Relations* 27.1 (2016), 35-50.

Not seen.



## INDEXES

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