

DOCUMENT RESUME

ED 422 233

SO 029 102

AUTHOR McRae, Lee  
TITLE Medieval Music. Alfonso X & the Cantigas de Santa Maria.  
INSTITUTION California Univ., Berkeley. Graduate School of Education.  
PUB DATE 1996-00-00  
NOTE 30p.; A publication of the Consortium for History Education in the Schools, the Clio Project, and the Early Music America Committee.  
AVAILABLE FROM University of California, Berkeley, 2130 Carleton Street, Berkeley, CA, 94704.  
PUB TYPE Guides - Non-Classroom (055)  
EDRS PRICE MF01/PC02 Plus Postage.  
DESCRIPTORS Elementary Secondary Education; Foreign Countries; Hymns; \*Medieval History; \*Music; \*Music Education; Religion; Religion Studies; Social Studies; \*Spanish Culture; \*World History  
IDENTIFIERS \*Alfonso X; Spain

ABSTRACT

This lesson introduces students to music in the Court of Alfonso X The Learned, Spanish king from 1252-1284. The readings provide information about King Alfonso, his political ambitions, and his contributions to Spanish medieval history. The lesson also introduces his establishment of laws with new legal codes and his remarkable collection of poetry, art, and song collected in "Cantigas de Santa Maria" (Songs of Saint Mary). The place of Arabs and Jews in the court of King Alfonso X is also discussed. Students examine the "Cantigas de Santa Maria," which is a collection of over 400 poems in praise of the Virgin Mary and stories of her miracles, all set to music. Many lavish illustrations in this collection show life at court, dress, musicians playing instruments, court scribes, and the King himself. Background materials for teachers are provided. (EH)

\*\*\*\*\*  
\* Reproductions supplied by EDRS are the best that can be made \*  
\* from the original document. \*  
\*\*\*\*\*

**MEDIEVAL MUSIC**

**Alfonso X & the Cantigas de Santa Maria**

**LEE MCRAE  
EARLY MUSIC AMERICA  
BERKELEY, CALIFORNIA**

PERMISSION TO REPRODUCE AND  
DISSEMINATE THIS MATERIAL HAS  
BEEN GRANTED BY

Lee McRae

TO THE EDUCATIONAL RESOURCES  
INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION  
Office of Educational Research and Improvement  
EDUCATIONAL RESOURCES INFORMATION  
CENTER (ERIC)

- This document has been reproduced as received from the person or organization originating it.
- Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

**The Consortium for History Education in the Schools  
&  
The Clio Project  
at the  
Graduate School of Education  
University of California, Berkeley**

Further information relating to "music in history" can be obtained by contacting:

Lee McRae  
Elementary-Secondary Education Committee  
Early Music America  
2130 Carleton Street  
Berkeley, CA 94704  
(510) 848-5591

## OVERVIEW

This lesson teaches the students about music in the Court of Alfonso X The Learned (1252-84). It gives an introduction to King Alfonso, his political ambitions, and his contributions to Spanish medieval history; it also introduces his establishment of laws with new legal codes, and his remarkable collection of poetry, art and song "**Cantigas de Santa Maria**." Moreover, it discusses the place of Arabs and Jews in his Court.

The students are then introduced to the "**Cantigas de Santa Maria**" (Songs of Saint Mary) -- a collection of over 400 poems in praise of, and stories of miracles wrought by, the Virgin Mary, which had been set to music. The many lavish illustrations in this collection show life at court, dress, musicians playing instruments, his scribes, and the King himself.

## OBJECTIVES

- Students will be able to:
- recognize music and instruments of medieval Spain;
  - understand the role of music in the context of life at the Court of Alfonso el Sabio (Alfonso the Learned, the Scholar, or the Wise);
  - sing one or more medieval songs.

## THE CALIFORNIA STATE FRAMEWORK FOR HISTORY/SOCIAL SCIENCE STRANDS

This lesson relates to the framework's goals and curriculum strands as follows:

### Knowledge & Cultural Understanding

- Historical Literacy
- Cultural Literacy
- Ethical Literacy
- Geographic Literacy
- Socio-Political Literacy

### Skills Attainment

- Aesthetic Perception
- Creative Expression
- Cultural Heritage
- Aesthetic Values

## VOCABULARY

### Spanish and French terms

- |                             |                                      |
|-----------------------------|--------------------------------------|
| • cantiga                   | song                                 |
| • Como poden per sas culpus | "As men are crippled by their sins"  |
| • el Sabio                  | the wise, the learned or the scholar |
| • estribillo                | chorus                               |
| • copla                     | verse                                |
| • partidas                  | divisions                            |
| • Santa Maria               | Virgin Mary                          |
| • strella do dia            | star of the day                      |

- siete seven
- tableau vivant actors create a scene posing silently without moving

### Musical Terms

- Dorian a medieval "mode" which is like a scale using only white notes beginning and ending on d
- drone a continuous playing of one or two notes
- Mixolydian a medieval "mode" which is like a scale using only white notes beginning and ending on g
- monophonic music consisting of the melody only
- neumes individual signs used in music notation up to the 12th century
- notation the way the musical notes were written down
- staff parallel lines on which the musical notes are notated

### **TIME REQUIRED**

One to three classroom periods.

### **MATERIALS**

- student reading: Music in the Court of Alfonso X el Sabio (1252-1284)
- reproductions of medieval music, instruments and life at court from the collection of **cantigas** (songs.)
- cassette recording with examples of music to be introduced
- music examples in 20th century notation

### **PROCEDURE**

Classroom should be surrounded with music of the **cantigas** (tape provided) as students arrive in the morning. It should also be played at each break. Music was almost completely taught by rote and memorized during this period of history. The same is true today – we learn by hearing the song repeated over and over again.

After a brief introduction by the teacher covering points 1 –3 listed in the overview and amplified in the *Historical Background for Teachers* , students should read Music in the Court of Alfonso X el Sabio. The songs to be learned should be played as students choose a character and imagine themselves present in Alfonso's Court. Students will clap or play percussion on small drums or tambourines to the rhythmic beat demonstrated. They will hum the melody as it becomes familiar.

After the melody is familiar the music sheet can be passed out. Play the song again so that the contour of the melody can be traced with the index finger as they listen to the tape. Ask the students to identify phrases that look and sound

alike. Use the phonetic guide to have the students repeat each phrase after you, and then sing the song in its original language – Galician/Portuguese – along with the tape. Those students who play strings or guitar should be encouraged to play either the melody or an accompanying drone (use the notes "d" and "a", or "g" and "d"). Students who play flute or recorder could lead the melody. Others can sing and clap to the beat.

### Historical Background for Teachers

**Alfonso X El Sabio, King of Castile, Leon, Toledo, Galicia,  
Seville, Cordoba, Murcia, Jaen, Algarbe (1252-84)**

*"Great nations write their autobiographies in three manuscripts – the book of their deeds, the book of their words, and the book of their arts. Not one of these books can be understood unless we read the other two, but of the three, the only trustworthy one is the last."*

*John Ruskin*

King Alfonso X el Sabio, who lived in the 13th century, inherited a great deal of that country we now know as Spain, and he conquered other parts of it by wresting lands long occupied by the Moors. He was politically ambitious, determined to be Holy Roman Emperor, a title he could claim through his German mother. Unfortunately, even though Alfonso had been elected to that post, and in spite of a 20 year campaign to influence him, the Pope would not recognize Alfonso as Emperor of what was then the major part of Europe.

But historians have given Alfonso another title – "the Learned" – because of the fact that over the years he brought together into his court a "team" of scholars, legal experts, musicians, artists, who were Spanish, Italian, French, Greek, Moorish, Christians, Jews and Muslims. Under his supervision they studied old manuscripts, translated, wrote, rewrote and then created documents which provide us with an incomparable look at medieval Spanish history.

Among other subjects, these documents were devoted to the issues of law and order which needed to be brought up to date since he had recently inherited a large and diverse land complicated by its ethnic and linguistic mix of Spanish (Castilian), Arabic, Italian, its cultural climate of worldly cities and universities as well as a rural country not interested in change, plus a religious population of Christians, Jews, and Muslims. It was crucial that he codify the relations with the crown and the restive nobility which clearly did not want a new order, much preferring the old feudal system. He also needed to clarify the role of the Jews in 13th century Spain, the last prolonged period of relatively tolerant policies and attitudes towards Spanish Jewry.

These issues he accomplished with the "team" described above in **Las Siete Partidas** (the seven divisions). This document is very important as it became a

vast encyclopedia of life and society. The code it developed based on Roman law eventually became the most widely used book of law in the world. Alfonso's code is an integral part of the laws of our country. In fact, Alfonso's bust is among twenty others in the U. S. House of Representatives simply as one of the world's greatest legislators.

One of his goals was to build a country proud of its language, Castilian. He had all of the documents (except the **Cantigas**) written in Castilian instead of Latin as was the custom in other courts of Europe in his endeavor to make his citizens proud of their heritage. As a result he has been called the founder of Castilian Spanish as a proper language. He could not foresee that it would be spoken by a quarter of the world's population in the 20th century!

He used the **partidas** to discuss many issues. For instance, in those related to the church it tells why knights killed in tournaments cannot be buried in the church cemetery, and that valuables not be buried with the corpse. In the division on government he includes information on how a king should dress, stand, sit, hunt, act towards his wife and how he should educate his children. A handbook on castles gives information on repair, provisioning, surrender and defense. It discusses how knights should ride, dress, eat, train and talk. A long section on universities tells where to build one, teachers and salaries, student bookstores, labor unions, tax exemptions for teachers, and the students' need for fresh air, good food, and resting the eyes.

Besides these books on law, order and cultural guidance, he also was responsible for having his scientists translate the astronomical works inherited from Spanish Islam into "The Books of the Wisdom of Astronomy" including charts of the movements of the heavens which would serve European astronomers for centuries.

He also edited several books of world and Spanish history, as well as the "Lapidary," a brilliantly illustrated treatise on medical and other properties of gems and stones. He had the most celebrated book on games "Chess, Dice and Backgammon" translated from the Arabic, improved, and beautifully illustrated.

### **Cantigas de Santa Maria**

But his most valued creation was that of the collection of over 400 songs based on poems devoted to the Virgin Mary, the **Cantigas de Santa Maria**. This richly illustrated manuscript was kept in his own library. It can be considered one of the greatest artistic achievements of the Middle Ages. Although he had acted in general as an editor to the other documents, he took an active part in this collection as he was a devoutly religious poet and therefore could also have been a musician since the two disciplines were united in medieval Europe. In the prologue he refers to himself as a "troubadour of the Virgin" and many believe that he composed some of the songs in the collection. It is thought that a number of the melodies were popular in origin and the poems of praise or the tales of the miracles were set to music already familiar. By using Galician/Portuguese instead of Latin or Castilian, he was observing the language of the poet according to the practice of that time.

### **The stories told in the Miracles**

Many of the narratives recount other legends of medieval Europe, local anecdotes, accounts of German pilgrims to Montserrat or the shrine of St. James at Compostella, all stories in which the beneficent Virgin comes to the rescue of the sinner. We hear about merchants as they travel to England and France, Moors and Christians giving battle, patients tended in hospital, criminals flogged, hanged, beheaded, stoned, speared or burnt at the stake. There are stories of gamblers, jongleurs and vagabonds, sailors and peasants and their daily lives. One **cantiga** tells how the King himself was cured after he placed the book of songs in Mary's praise upon his body.

### **Music**

The music is clearly copied by the scribe on a five-line staff in the square notation of the time with the words underlaid. What is not clear is the rhythm; there are no barlines and no time-signature. (That came 300 years later.) In some cases the rhythm is dependent upon the poem, but not always. Musicologists have transcribed this music as best they could, and musicians have recreated it in many cases using the instruments shown in the illustrations of the **cantigas**.

The monophonic (single melody) songs are sung in unison often by several voices at the **estribillo** (refrain or chorus) which is at the beginning of the piece. The **copla** (verse) can be sung by a solo voice. The **cantigas** seem to favor the medieval modes of Dorian (based on a scale beginning on d), or Mixolydian (based on a scale beginning on g). Drones are often used in recreation of the songs. These are repeated tones (d & a for songs in the Dorian mode, and g & d for those in the Mixolydian), usually played on an instrument which can sustain the sound such as any stringed or strummed instrument.

The translation to the songs on the cassette tape are given on the song sheets which accompany the extension activity suggested for students, along with ideas on how to use the recorded material. We have deliberately included two different versions of the songs in order to indicate that different interpretations can and are still being made. When an instrumental introduction is given please note that it helps to set the mood of the piece, the pitch and tonal center. As musicians of today recreate these medieval songs they often improvise on and around the melody, a technique which was in use at the time.

### **Instruments and musicians**

**Bowed instruments** were fidulas, vielles, rebab or rebec which had been introduced into Europe by the Moors. **Plucked instruments:** guitars, lutes (both Arabic in origin), psalteries, zithers, harps. **Blown instruments:** double reed shawms and bladder pipes, flutes, pipes or recorders, trumpets, horns or trombas, bagpipes. **Percussion:** drums and tabors, nakers, clappers or castanets, cymbals, bells. **Keyboard:** portative organ, organistrum (hurdy-gurdy).

Although we have no record of Alfonso's musicians except through the illustrations, we know that his son had undoubtedly inherited them and they are listed in his employ. Of the 27 salaried musicians 13 were Arabs or Moors (two of



them women) and one a Jew. At least two Moorish minstrels are shown in the illustrations. Women play the harp or psaltery. They appear to be aristocratic, while the pipe players are definitely rustic.

## **EXTENSION ACTIVITIES**

1. Research the role of troubadours and minstrels in medieval Europe.
2. Follow the routes of pilgrims to the Spanish monasteries of Montserrat and Santiago de Compostelo. Study the architecture, sculpture and learn the songs connected with these sites.
3. Dramatize one of the miracles portrayed in the **Cantigas** using **tableau vivant** as the story is narrated and the music heard in the background.
4. Study the illustrations in the **Cantigas** and create a "comic-book" type of illustration for another factual or fictional event in medieval history.
5. Create a new lyric to **Como poden per sas culpas**.
6. Have the students recreate a scene from King Alfonso's Court by starting with **Cantiga #100** as a processional. **Santa Maria Strela do dia** is a song of praise in which the Virgin Mary, who is the "Day star," leads pilgrims from all walks of life to Paradise.

Have the students each choose a role for themselves to play in this procession: knight, merchant, soldier-monk (like the Ninja of medieval Japan), judge (could be a Moor), doctor (could be a Jew), lady of the court, weaver, peasant farmer, Moorish dancing girl, cook, etc. Each should make a banner or personal crest to show their profession and carry it in the processional.

As the processional ends, an entertainment begins. Sing or play along with the music of **Cantiga #166, Como poden per sas culpas**. Students will act out the story (see translation on music hand-out) in brief, frozen-in-time poses (tableau vivant.)

Finish the drama with a repeat of the processional. Those who can play bowed or strummed instruments such as violins or guitars, blown instruments such as flutes or recorders, can play the melody. Also, drones can be strummed or bowed (use d and a, or g and d.) Others can play small percussion instruments as well as sing along.

7. Make a field trip to a local medieval-style church or cloister.

Inquire in advance if the students could re-enact the project described above.

## **EVALUATION**

1. Student should be able to identify a monophonic song and the use of medieval instruments upon hearing them. The student will become acquainted with an unusual medieval ruler who contributed in many ways to our understanding of medieval life by creating documents which chronicle the laws, the history, the arts and music of his time.
2. The class should evaluate the drama project using criteria established at the beginning.

## Reading for Students ~ An Introduction to Medieval Music




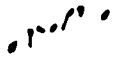











### **Music in the Court of Alfonso X el Sabio (1252-1284)**

Can you imagine life without music? It is available to us today in as many ways as you can name. Was it the same in the Middle Ages? How do we find out? We will need to look at the sources that have preserved the history of our planet since ancient times:

1. oral tradition;
2. music manuscripts (hand written);
3. books (printed);
4. architecture: buildings in which music was played and sung that we can still explore;
5. museums, libraries, attics, and archives (music written long ago is still being discovered in these places since many collections have not been fully documented);
6. art and sculpture of musicians and their instruments;
7. artifacts (such as actual tools or pieces of clothing or musical instruments that have been found by archaeologists in old graves or sunken ships).

A musicologist is someone who studies the history of music. This research has helped us rediscover how to sing and even perform medieval music. To begin with, we must be grateful that there were monks in the church monasteries of medieval Europe who were given the task of writing down the music that was used in church services. As this craft was improved over the years, music notation went from squiggly lines called "neumes," which indicated whether the melody went up or down, to a one-line, then a four-line and finally the five-line staff we use today. As we look at music of medieval Europe we wonder why the

musical notes as written by the medieval scribe are square instead of round as they are today. Is it because he used a quill pen which had a square tip?

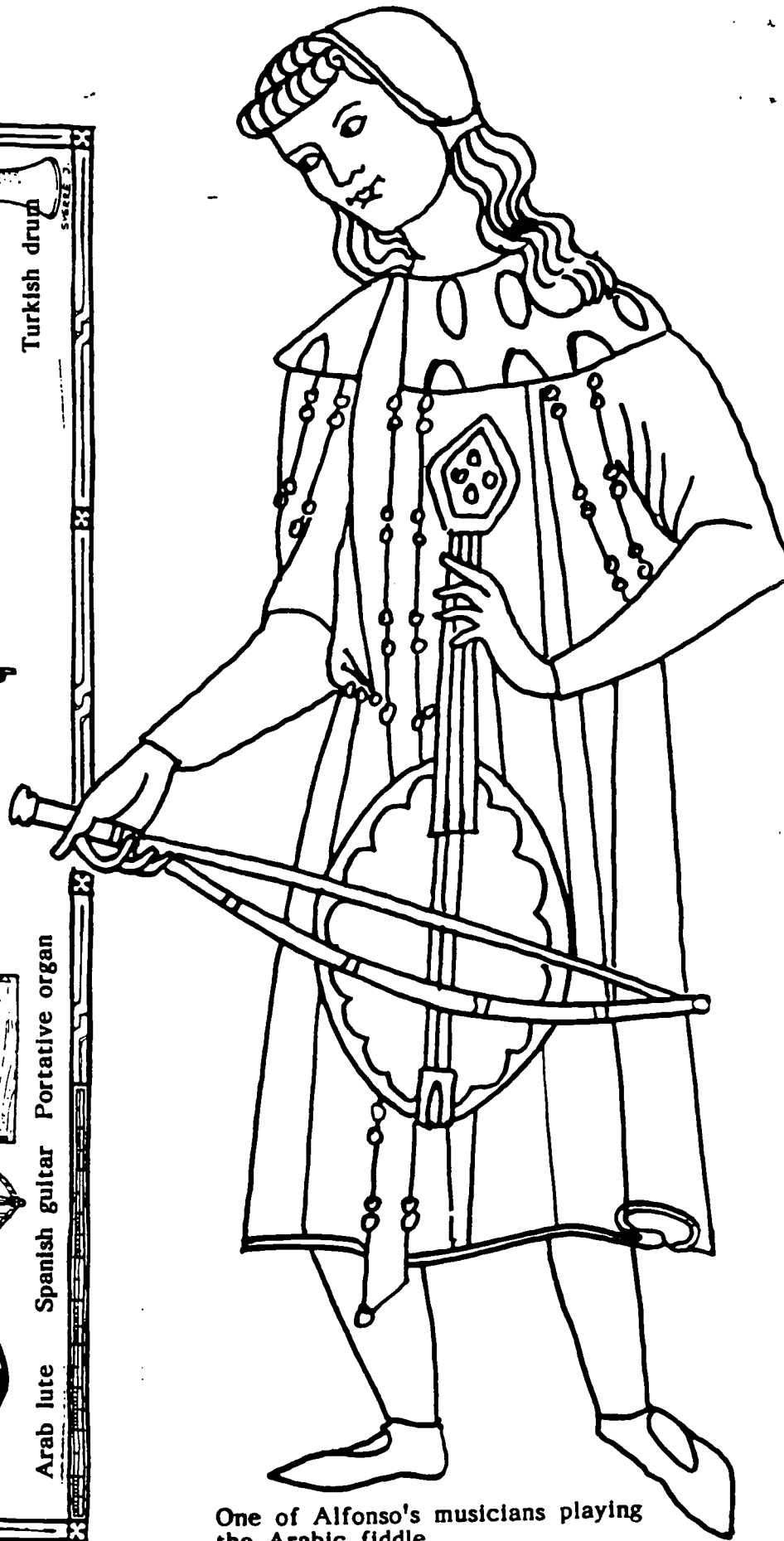
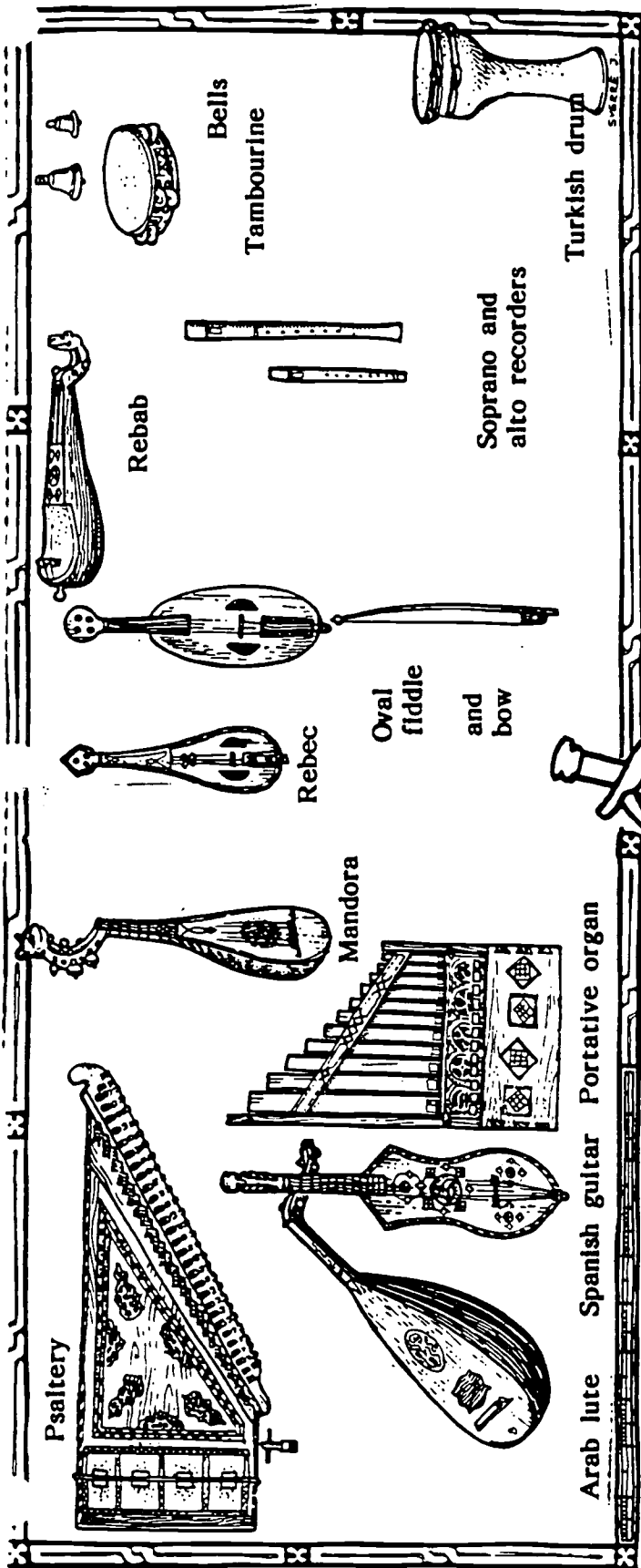
From 'Neumes' to Square Notation:							
							St. Martial 887
							St. Yrieix
							Quadr. notation
<b>The Transformation of Musical Notation from the 10th to the 13th Centuries</b>							

Fortunately for us, the scribes also wrote down some of the music that they heard in the streets or taverns, as well as in the courts of kings and nobles. This has helped us put the kinds of music that was heard in medieval Europe into

- these categories:
1. religious music
  2. popular music of the people
  3. music that was heard in a courtly setting

One of the things that was different then was that the Catholic Church, which was based in Italy, dominated all parts of European medieval society. (Church and State were not separated then as they are today in our country. We were the first to successfully write that into our laws.) This meant that popular music often used religious themes, that some religious music borrowed popular tunes, and that religious subjects could be used in music composed for courtly entertainments.

Boys with good voices often went from peasant homes into the church where they were taught to sing in the choir. Music in the church was taught by singing the chant over and over again until it was memorized. This, in fact, is the way that most of us learn songs today. Then large choir-books were created which were big enough so that everyone could look at the one copy of music at the same time.



One of Alfonso's musicians playing the Arabic fiddle

### Boys Singing from One Choir Book



Popular music was also learned by hearing it over and over again. People recycled the tunes and added new ballads or verses as they pleased. These songs were about drinking, loving, about Spring, about the hardships of being taxed, about their work, their rulers, and about Holy Mary. The early trade guilds often formed

singing clubs which hired professional musicians to write music for them. They would then perform on the streets, at market and other festivals. Music was a part of the lives of all people regardless of their station in life. In his "Canterbury Tales" set in 14th century England, Chaucer describes the young Squire:

He sang or fluted all the day long; he was as youthful as the month of May.  
His gown was short, with long, wide sleeves.  
He knew how to sit his horse well, and ride beautifully;  
He could compose songs and poems, joust and dance, too, and draw and write.

Music of the court goes way back to King David who is described in the Bible as playing on his harp. The harp, or other instruments which could be easily carried and strummed while singing became part of the equipment of the wandering minstrel. This musician was both a singer and a poet, and it was expected that he could recite the history, the genealogy of the noble family. Starting with the biblical ancestors, throwing in some Greek or Roman names, he often embellished the account here and there to the delight of his audience. He could expect to be fed and given a place to sleep on the floor of the Great Hall on a

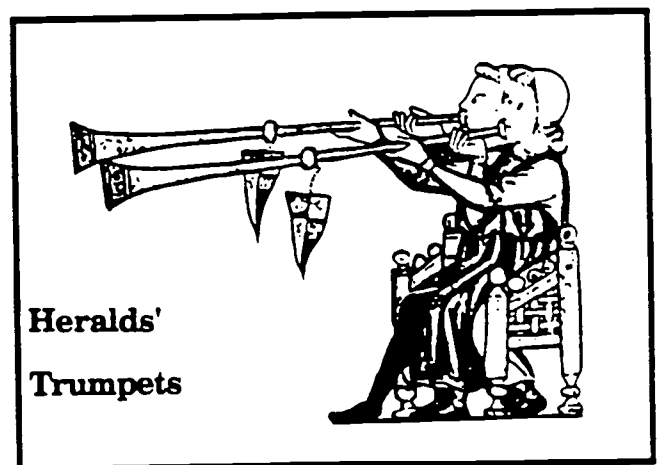
bed made of straw which was swept up the next day. Here is a song from that time: (Attributed to Colin Muset, 13th Century French Troubadour)

When I see winter coming again, then I'd like to settle down,  
If I could find a host who was generous and not anxious to count,  
and had pork and beef and venison, fat chickens and capons, and good  
cheeses in straw.

The minstrel also was able to recount tales of ancient battles and other historical events. Through this kind of oral tradition we have been able to preserve ancient legends from all the world's cultures.

Music of the court also included troubadours who were part of the hired entertainment. During the Middle Ages the troubadours created many poems and songs of ideal love, in which the woman was praised, admired and longed for, but rarely won. Court musicians also played for dancing – one of the most popular of festivities. There were also those who were employed to signal and inspire the soldiers to fight: ". . . pipes, trumpets, kettledrums, clarions . . . blow the bloody sounds of battle," Chaucer wrote.

They often used shawms (an oboe-like instrument) and trumpets to herald the beginning of games of physical skill such as tournaments. We carry on that tradition today, for instance, with the musical celebration which opens our world Olympics. The 1992 Barcelona Olympics featured a 40 piece shawm band which was directly descended from the medieval Spanish shawm band played by rustics -- country people.



This brings us to King Alfonso X who reigned from 1252 --1284 in the heart of what we now call Spain. He was also called Alfonso el Sabio which can be translated as either "the Learned," "the Scholar," or "the Wise." We are able to learn about his magnificent accomplishments because of the "team" of lawyers, the scholars, poets, musicians and artists which he brought to his Court. He put them all to work on volumes of history, the law, science, philosophy and music. He made certain that everything was carefully written down in great books which we can still see in Spanish museums. The system of laws which he devised is so important that parts of it are included in the laws of our country. In fact, the likeness of King Alfonso can be seen in the hall of our U.S. House of Representatives as one of the world's great legislators.

What is unusual about Alfonso is that his "team" included people of other cultures and languages – Latin, Italian, Arabic, Greek, French – and other religions – Jewish and Muslim. This multi-cultural and multi-ethnic court was rare at that time; it represented the last period in which some Jews and Muslims were welcomed as equals in this part of Europe.

Alfonso was also a King who was both a poet and a musician. A very religious man, he called himself the "Virgin's Troubadour." With the help of others, he put together a magnificent collection of music – "Cantigas de Santa Maria" – over 400 songs in praise of and tales of the miracles performed by the Virgin Mary. He then had his artists paint the musicians and their instruments as they sang and played, showing them in comic-book-like strips. This collection has been called one of the great artistic achievements of the Middle Ages. What an invaluable record he made for us! By studying the pictures, and by singing and playing some of these cantigas you can imagine yourself as part of another age – in the 13th century court of King Alfonso X el Sabio.



This illustration shows King Alfonso as "Troubadour to the Virgin," with dancers and musicians playing psalteries and a recorder-like instrument, vielle (medieval stringed instrument).





(Miniatura de la cantiga 100)

Cantiga # 100 A Song of Praise

Every tenth cantiga was a song in praise of the Virgin. **Santa Maria strela do dia** can be considered as a pilgrim song, a processional to which the pilgrims enter a special place. (Alfonso had specified a Church as the performing space.) The pilgrims, from all levels of society and profession, begin telling rather bawdy stories. In verse two (not given here), the life of a knight, his duty to his country is described. In the third verse Alfonso ends by drawing attention to the qualities of the Virgin herself. The sequence of the verses reflects the medieval belief in hierarchy. Although this arrangement is seen today as inflexible and class-ridden, in medieval times it was regarded as a means whereby the lowest peasant could in clear stages attain the highest reaches of heaven.

Santa Maria strela do dia

Estribillo

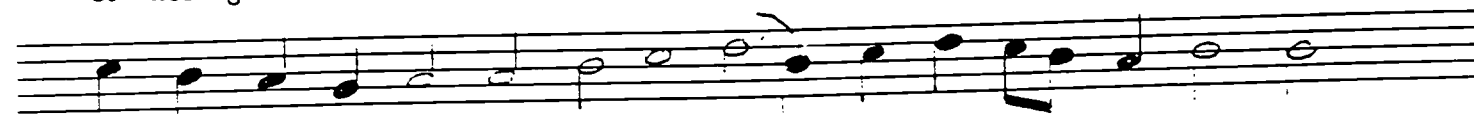


San - ta Mar - ri - a, stre - la do di - a, mos - tra - nos vi - a pe - ra Deus

Copla



et nos gui - a. Ca ve - er fa - zel - os er - ra - dos, que per - der



fo - ran per pe - ca - dos, en - ten - der de que mui cul - pa - dos



son; mais per ti son per - dō - a - dos, da ou - sa - di - a que lles

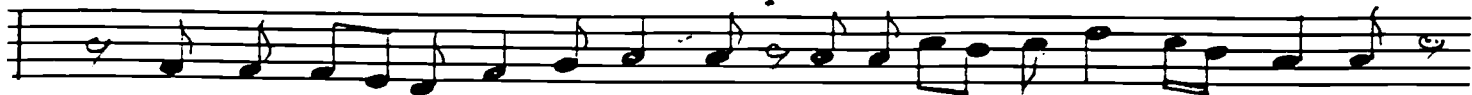


fa - zi - a, fa - zer fo - li - a mais que non de - ve - ri - a.

**Estribillo (Chorus):** Holy Mary, star of the day, Show us the way to God, and be our guide.  
**Copla (Verse):** For she makes those who go astray, and would be lost on account of their sins, Realize how guilty they are; But through you they find pardon For their foolhardiness in committing extreme follies. **Estribillo:** Holy Mary, star of the day . . .

## Como poden

## Estribillo



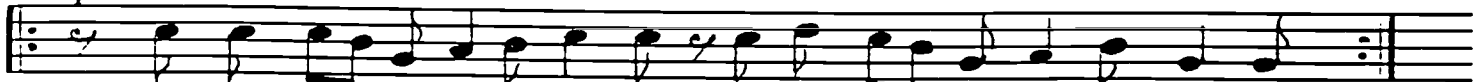
Co - mo po - den per sas cul - pas os o - mes se - er con - trei - tos

Fine



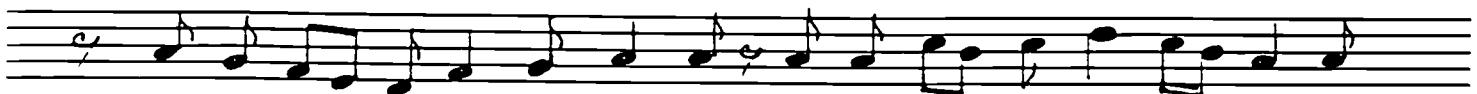
As - si po - den pel - a Vir - gen de - pois se - er sã - os fei - tos.

## Copla



Ond' a - vê - o a un o - me por pe - ca - dos que fe - ze - ra.

Que foi to - llei-to dos nem-bros d'ũ - a do - or que ou - ve - ra.



Et du - rou as - si cinc' a - nos que mo - ver - se non po - de - ra

D.C.



As - si a - vi - a os nem - bros to - dos do cor - po mal - trei - tos.

## Cantiga # 166 Como poden per sas culpas (translation)

**Estribillo:** As people may be crippled through their sins, so may they also be made healthy by the Virgin.

**Copla:** Because of the sins he had committed, a man was paralyzed and suffered great pain. After five years of piety and repentance, to seek forgiveness he made his way to a statue of the Virgin known for its curative powers. Mary was touched and healed him, and he returned home saved in body and soul.

## Guide to pronunciar

sêer = say-air  
 sãos = sã-os  
 avêo: v = b as Spanish  
 depois = dê-poys  
 fezera: z as in zest  
 d'ũa = d'oo-a  
 door = dô-or  
 durou = do-rue  
 cinc' = sink

(This cantiga actually has four verses. Some have up to 50 as did other ballads.)

Guide to pronunciation

An easy way to approximate the Galician dialect of the **Cantigas** if you already know how to pronounce modern Spanish, is to treat all vowels and most consonants as if you were speaking Spanish with a slight French accent. Also note:

**s** - Before **t** and after **o** and **a**, there may have been a tendency to pronounce **s** like the English **sh**.

**z** - Not like the Castilian **th**! More like the **ge** in rouge.

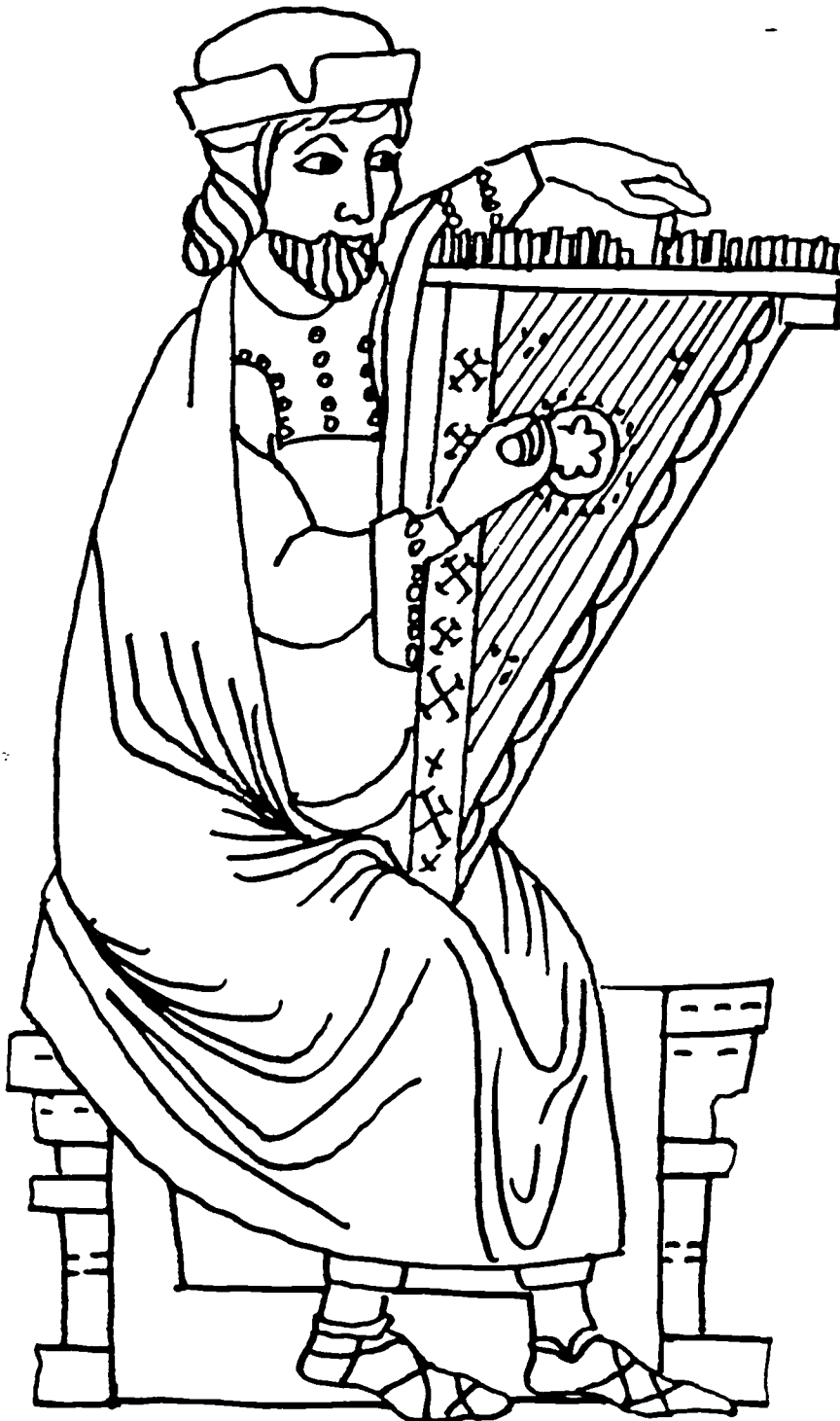
**lh** - Like the **ll** in million.

**o** - In unstressed syllables, probably sounded more like **oo** as in boot.

**ou** - Like **ue** in true.

**ã, ê, ô, û** - Pronounced as usual, but with a strong nasalization, sounding most like the modern French final **n**. The closest English equivalents might be **bank**, **think**, **honk**, etc. (without the terminal **k**).

**ge** - Not like Spanish! Like the **ge** in garage.



Musician tuning and plucking his psalterium

Gita xxviii. e como scã m. liuro  
 a molt pñe q̄ nõ moztte no  
 mar: i tes a uer fillo d'etro nas-  
 ondas

**T**ozter nos pode

i de mal guardar. a madre de deus  
 se per nos non ficar

**T**ozter nos pode quanto xe q̄ ser  
 i guardar de mal cata que puguer  
 de como guardou iã pobre molter

q̄ a idou moztter enas ondas do mar  
 doztter nos pode i de mal guardar  
 a madre de deus se p nos nõ ficar



Santa maria que est a melloz.  
 couza que el fez epuz aqst eu.  
 quero ser op mais seu sbador  
 e ugo lle q me queira por seu

**T**obador e q qira meu tobar  
 e qira a qira mostar  
 dos miragres q ela fez e an  
 qira me leixar de tobar deli.  
 pe out dona e cuida cobzar

**P**esta quãr enas outras pdi  
 ao amor desta senoz e tal.  
 que qno a semp pi mais ual.  
 epulo graniada non lle fal.  
 senõ se e p la grand ocaion.  
 querendo leixar te r faz mal.  
 a prestio o pte e per al non.

**P**ore de la nõ me qira parir.  
 ca sei de pra q sea ben seuir.  
 q non poderei en seu te falir.  
 deo auer amica p falir.  
 que llo soute co metee pedir  
 ca tal ugo semp la ben orir.

**Q**uella praza do q dela disser  
 en mes citates e sellapuguer  
 que me de gualardõ comela da  
 aos q ama equeno souber.  
 por ela mais deguido tobara.

**E**sta e a primeira cançã de te loe  
 te santa maria ementando es. vii.  
 avõs que ouue te seu fillo. rrr.

E foge mais  
 queru ro  
 bar. yla sennoz enrrada. enque  
 deus quis carne fillar. hcyra  
 r sagrada. por nos dar gran sol  
 rada. ne seu xcyno r nos er

الجزر والشمع . من  
سيفي . وطن السحر الذي

و العلية لا تحرمنا أبدأ

كل هذه الأحران تعود الى  
ش الويني راحة

... ان أفتية وجون

في أوسع مثال تملكه نوع

ت الأبرائية تحاكي فيه

شور، ويستخدم فيه

تورا.

تة التال نجد للقطع وأنها

تة لا تحرمنا أبدأ يقطع

تلات أقسام نسج

وعات من أصوات الطيور

ت نوع البراعة الفائقة  
ت الأفتيات.



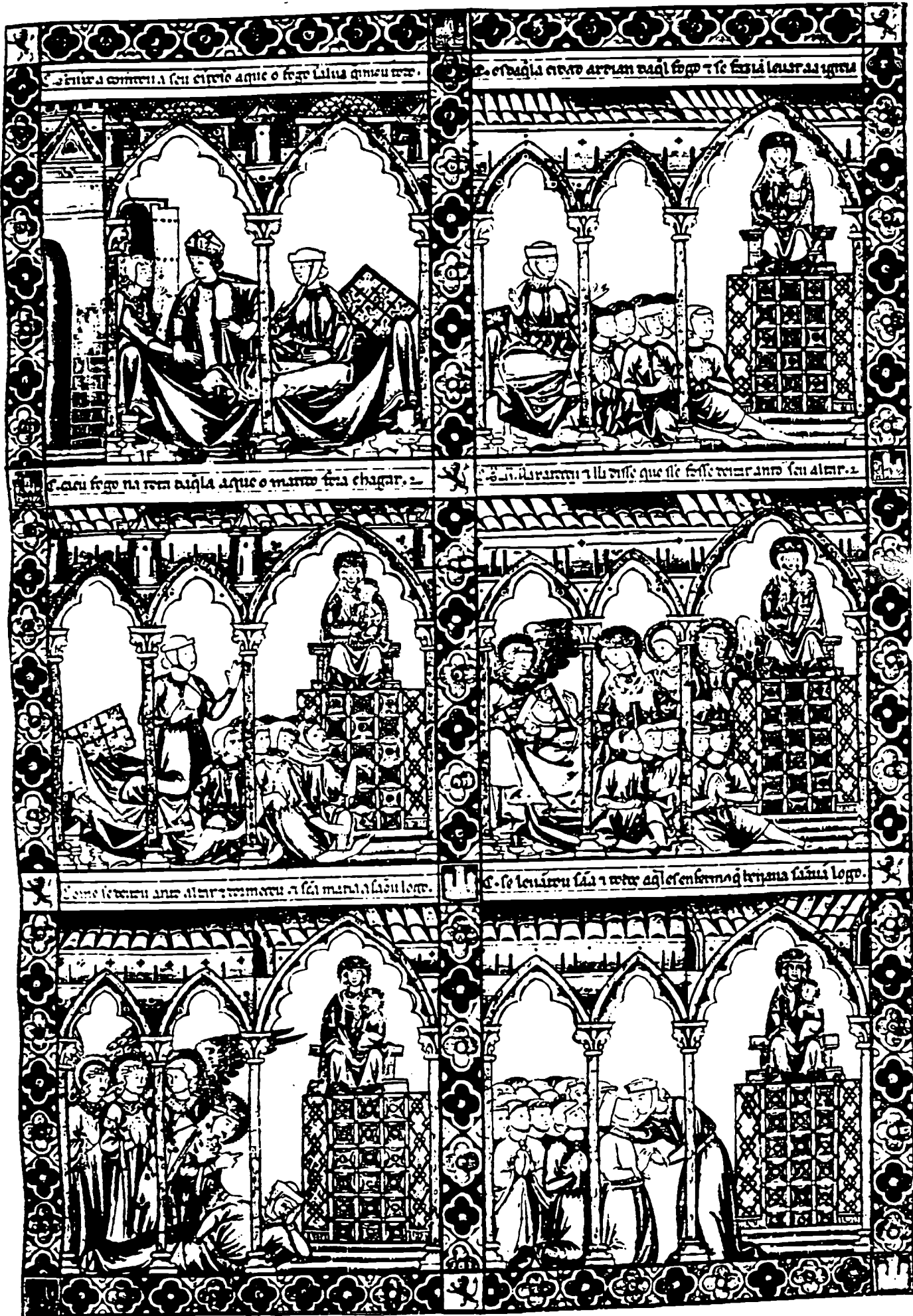
The meeting of east and west  
symbolised in a game of chess. The  
European lady is on the right with fair  
hair, the Arabic lady with dark hair is  
on the left, accompanied by her lute  
player. From a book on chess by King  
Alfonso the Wise, Spain 1280.

23

BEST COPY AVAILABLE

لقاء الشرق والغرب مرورا إليه لي  
مباراة للشطرنج . السيدة الأوروبية  
إلى اليمين بشعرها الأشقر، والسيدة  
العربية بشعرها الداكن إلى اليسار وهي  
صحبها عازف العود. من كتاب من  
الشطرنج وضعه الملك ألفونسو  
الحكيم، أسبانيا عام 1280

24



King Alfonso had his artists paint the musicians and their instruments  
as they sang and played.





## **BIBLIOGRAPHY AND RESOURCES**

- Alfonso X of Castile. The Learned King: An International Symposium. Harvard 1984.
- Astle, Philip and Jo. Pilgrimage. Oxford University Press, 1990.
- Burns, Robert I., ed. Worlds of Alfonso the Learned and James the Conqueror. Princeton University Press, 1985.
- Emperor of Culture: Alfonso the Learned. University of Pennsylvania Press, 1990.
- Carpenter, Dwayne. Alfonso X and the Jews. University of California Press, 1986.
- Encyclopedia Britannica Macropaedia (10).
- Montagu, Jeremy. World of Medieval & Renaissance Musical Instruments. Woodstock, NY: Overlook Press, 1976.
- New Grove Dictionary of Music (Vol. 3).
- Proctor, Evelyn. Alfonso X of Castile. Patron of Literature and Learning. Oxford: Clarendon Press, 1951.
- Ribera, Julian. Music in Ancient Arabia and Spain. Stanford University Press, 1929.
- Sargent, Brian. Minstrels (Books 1 and 2) - Medieval Music to Sing and Play. Cambridge University Press, 1974.
- Troubadours - Medieval Music to Sing and Play. Cambridge University Press, 1974.

### Reading List for Young People

- Brooks, Polly S. and Nancy Z. Walworth. The World of Walls – the Middle Ages in Western Europe. J. Lippincott Company, 1966.
- Caselli, Giovanni. The Middle Ages – a History of Everyday Things. Peter Bedrick Publishers, 1988.
- Gray, Elizabeth Janet. Adam of the Road. Viking Press, 1942.  
A tale of 13th Century England at the time when "longen folke to goon on pilgrimage" (people liked to go on pilgrimages), as Adam, with his harp on his back, searches for his minstrel father.
- Uden, Grant. Hero Tales from the Age of Chivalry. World Publishing Co. 1969.

A re-telling of the original Froissart Chronicles. True and stirring tales of kings, queens, and knights-at-arms.

The Usborne Story of Music. Usborne Publishing Ltd, London, 1980.  
A brief history of music from the ancient world to music in the 20th century.

Williams Jay. Life in the Middle Ages. Random House, 1966.

### Discography

Camino de Santiago I & II. Studio der Fruhen Musik. (Reflexe C063-30107 - 8).

Cantigas de Santa Maria. Esther Lamandier. Astree (AS 59).

Cantigas of Santa Maria of Alfonso X El Sabio, Martin Best Ensemble. Nimbus Records (NI 5081).

Kalenda Maya, Medieval and Renaissance Music. Simax (PSC 1017).

Las Cantigas de Santa Maria. Coleccion de Musica Antigua Espanola. Erato STU70694.

Martin Codax, Cantigas de Amigo, and Alfonso el Sabio, Cantigas de Santa Maria. Ensemble de Musique Ancienne. (HM 1060).

Medieval Songs and Dances. St. George's Canzona. CRD (3421).

Songs for King Alfonso X. Sequentia, Vox Iberica III. Deutsche HM 05472-77173-2

Visions and Miracles. Ensemble Alcatraz. Elektra/Nonesuch (9 79180-20).

### Videography

And they Sang a New Song: Twenty-Four Musical Elders at Santiago de Compostela. Early Music Television, School of Music, University of Oklahoma, Norman, OK 73019 (405 325 2081). Both art and music history are used to discover the meaning of the 24 Elders of the Apocalypse shown playing instruments of the time which are carved in stone over the portico of the late 12th century pilgrimage church at Santiago de Compostela. The authentic music is performed under the direction of Professor Thomas Binkley. [Request Teacher Guide.]

Light on the Stones: The Medieval Church of Vezelay (Romanesque and Gothic). Video Monuments, 2312 Blake, Berkeley, CA 94704. (510 549 1992) The authentic music was provided by Professor Richard Crocker. [Request Teacher Guide.]



Detalle de la miniatura de la cantiga 194 (última del Códice T.I.1 de El Escorial).

# RELIEFS IN THE HOUSE CHAMBER

## LAWGIVERS

The 23 relief portraits in marble are of men noted in history for the part they played in the evolution of what has become American law. They were placed over the gallery doors of the House of Representatives Chamber when it was remodeled 1949-50.

Created in bas relief of white Vermont marble by seven different sculptors, the plaques each measure 28" in diameter. One is full face, and 22 are profile. From the full face of Moses on the north wall, 11 profiles face left and 11 face right, ending at the Webster quotation on the south wall above the Speaker's chair. (See page 398.)

The subjects of the plaques were jointly chosen by a group from the University of Pennsylvania, and the Columbia Historical Society of Washington, D.C. in consultation with authoritative staff members of the Library of Congress. The selection was approved by a special committee of five Members of the House of Representatives, the Architect of the Capitol and his associates.

The plaster models of these reliefs may be seen on the walls of the Rayburn House Office Building subway terminal.

In chronological order the lawgivers are:

Hammurabi.....	c 2067-2025 B.C.	St. Louis.....	1214-1270 A.D.
Moses.....	c 1571-1451 B.C.	Alphonso X.....	1221-1284 A.D. **
Lycurgus.....	c 900 B.C.	Edward I.....	1239-1307 A.D.
Solon.....	c 594 B.C.	Suleiman.....	1494-1566 A.D.
Gaius.....	c 110-180 A.D.	Grotius.....	1583-1645 A.D.
Papinian.....	c 200 A.D.	Colbert.....	1619-1683 A.D.
Justinian.....	c 483-565 A.D.	Pothier.....	1699-1772 A.D.
Tribonian.....	c 500-547 A.D.	Blackstone.....	1723-1780 A.D.
Maimonides.....	c 1135-1204 A.D.	Mason.....	1726-1792 A.D.
Gregory IX.....	c 1147-1241 A.D.	Jefferson.....	1743-1826 A.D.
Innocent III.....	1161-1216 A.D.	Napoleon.....	1769-1821 A.D.
de Montfort.....	1200-1265 A.D.		



ALPHONSO X, THE "WISE," 1221-1284  
Gaetano Cecere  
Signed I.r. G. Cecere

King of Leon and Castile; author of the *Fuero Real*, a compilation of local legislation for general use; originator of the code, *Las Siete Partidas*, used as a basis for Spanish jurisprudence.



**U.S. Department of Education**  
Office of Educational Research and Improvement (OERI)  
Educational Resources Information Center (ERIC)



## REPRODUCTION RELEASE

(Blanket Document)

### I. DOCUMENT IDENTIFICATION (Class of Documents):

All Publications:
Series (Identify Series): <i>Bringing History Alive in the Classroom</i>
Division/Department Publications (Specify): <i>Early Music America Education Committee</i>

### II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, *Resources in Education* (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic/optical media, and sold through the ERIC Document Reproduction Service (EDRS) or other ERIC vendors. Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following two options and sign at the bottom of the page.

**Check here**  
**For Level 1 Release:**  
Permitting reproduction in microfiche (4" x 6" film) or other ERIC archival media (e.g., electronic or optical) and paper copy.

The sample sticker shown below will be affixed to all **Level 1** documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Sample

\_\_\_\_\_

\_\_\_\_\_

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

**Check here**  
**For Level 2 Release:**  
Permitting reproduction in microfiche (4" x 6" film) or other ERIC archival media (e.g., electronic or optical), but *not* in paper copy.

The sample sticker shown below will be affixed to all **Level 2** documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY

Sample

\_\_\_\_\_

\_\_\_\_\_

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

**Level 1**

**Level 2**

Documents will be processed as indicated provided reproduction quality permits. If permission to reproduce is granted, but neither box is checked, documents will be processed at Level 1.

*"I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche or electronic/optical media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries."*

**Sign here → please**

Signature:	Printed Name/Position/Title: <i>Beverly Simmons, Executive Director</i>	
Organization/Address: <i>Early Music America 11421 1/2 Bellflower Road Cleveland, OH 44106</i>	Telephone: <i>216 229 1685</i>	FAX: <i>216 229 1688</i>
	E-Mail Address: <i>EMAoffice@aol.com</i>	Date: <i>11/12/97</i>