The Notation of the Cantigas de Santa Maria: Diplomatic Edition

Manuel Pedro Ferreira (dir.)

Códice rico

CENTRO DE ESTUDOS DE SOCIOLOGIA E ESTÉTICA MUSICAL
CESEM

The Notation of the Cantigas de Santa Maria: Diplomatic Edition

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Introduction

The object of this edition

The *Cantigas de Santa Maria* (CSM) is one of the major monuments of European medieval culture. It consists of a vast, carefully organized collection of devotional songs in Galician-Portuguese (419 songs), in praise of the Virgin Mary or narrating miracles attributed to her. The poetry was written and the music composed or transcribed at the royal court of Castile and León, centred in Seville, under the direction of King Alfonso X, called *el Sabio* (the Learned). Staves with musical notation, provided for hundreds of songs written in three books between approximately 1270 and 1285, offer an enormous amount of information on musical practice, in a well-defined spatial and temporal context.

The repertoire of the *Cantigas de Santa Maria* is impressive not only on account of the sheer number—more melodies survive for them than for all the lyrics of the southern troubadours — but also because of their variety and vitality. Musicologists, however, have paid surprisingly little attention to this repertoire (Higinio Anglés in the second quarter of the 20th century, and Gerardo Huseby and David Wulstan two generations later, were notable exceptions). Late and inadequate access to the sources, the language used, and the fact that this repertoire does not easily fit French theoretical models (the current yardstick for 13th-century music), among other reasons, caused a certain estrangement.

Higinio Anglés published the first complete musical edition in 1943, with an introduction of more than one hundred pages, followed in 1958 by two substantial commentary volumes. This was not only a formidable, but also an original and enduring musicological achievement.[1] The monumental presentation of the edition certainly led many to believe that most musicological issues had been satisfactorily confronted and resolved. Nowadays, however, many of these issues deserve a fresh look, amongst them being the examination and evaluation of the manuscript sources.

[1] Higinio ANGLÉS, *La Música de las Cantigas de Santa María del Rey Alfonso El Sabio*, Barcelona, Biblioteca Central, vols. II-III, 1943-1958.

There are only three manuscript sources for the music. The first, kept at the Biblioteca Nacional in Madrid (MS. 10069) comes from Toledo, hence its siglum *To*. It includes 128 songs, and represents the first stage attained by the compilation: one hundred songs, plus prologue, epilogue and appendices. The second codex is found in the Escorial Monastery, north of Madrid (MS. T. I. 1), and, being lavishly illustrated, is generally referred to as the *códice rico*, or through the siglum *T* (or E^2, or *e*); it contains 193 songs and was meant to be the first volume of a two-volume luxury set, the second volume of which remained largely incomplete. The third codex is the so-called *códice de los músicos*, because every tenth song is headed by an illumination representing one or more musicians. Its siglum *E* (or E^1) mirrors the fact that is it also kept in the Escorial (MS. b. I. 2). It contains 407 *cantigas* (apparently 416, but nine are given twice) and therefore represents the final stage of the collection.

These sources have been subject to detailed study only recently. Their nature and date have generated some controversy. This has partially to do with the fact that the Toledo codex and the Escorial codices use different notational systems. According to the traditional view (lately reinforced with good arguments by Stephen Parkinson)[2], the Toledo manuscript could well be the very exemplar written before 1275 which contained the earliest collection of one hundred songs, to which appendices were immediately added; however, Higinio Anglés, led by the appearance of the notation, proposed that it was written in the early fourteenth century, and therefore preferred the Escorial codices, which were probably written (or at least initiated) towards the end of Alfonso X's reign, around 1280-1284. Of the two, Anglés chose the most complete as a basis for his edition.

A scholarly consensus has been tentatively arrived at in recent years concerning the relationship between the three codices. The earliest seems to be the Toledo codex, *To*; among the Escorial codices, the most authoritative, generally speaking, in both textual and musical content is the luxurious *códice*

[2] Stephen PARKINSON, "Structure and Layout of the Toledo Manuscript of the *Cantigas de Santa Maria*", in id. (ed.), *Cobras e Son. Papers on the Text, Music and Manuscripts of the 'Cantigas de Santa Maria'*, Oxford, Legenda, 2000, 133-53.

rico, *T*, not the one-volume edition with musical illuminations, *E*, chosen by most editors and performers as their main source.[3]

Reasons for this edition

Access to the contents of the sources, in its minute detail, is crucial both to improve our understanding of them, and for adequate transcription and performance. For a long time there were only two published facsimiles, that of the musical portions of the Toledo manuscript, published by Julián Ribera in 1922, and that of the *códice de los músicos*, published by Higinio Anglés in 1964.[4] Colour facsimiles of the *códice rico*, aimed at affluent collectors and therefore difficult to access, appeared in 1979 and in 2011;[5] a full colour facsimile of the Toledo MS was printed in 2003.[6] The older black and white reproductions were eventually made available on the Internet.[7] However, these early publications, having been reset or retouched by hand, hardly deserve the name of facsimiles, while the coloured ones do not always reproduce the finer notational details and other vestigial information seen in the original.

Apart from inadequate reproductions, no critical edition of the music has been published, and an apparatus recording all the variants is thus missing. Diplomatic editions are made to fill such lacunae. In the field of Romanic philology there is a long tradition of diplomatic approaches to sources of medieval Galician-Portuguese poetry, beginning in the 19th century with Ernesto Monaci (*Cancioneiro da Biblioteca Vaticana*), continuing throughout the 20th

[3] Cf. Stephen PARKINSON (ed.), *Cobras e Son*, cit., 214-20. See also Martha E. SCHAFFER, "Los códices de las «Cantigas de Santa Maria»: su problemática", in *El Scriptorium Alfonsí: de los libros de Astrología a las «Cantigas de Santa Maria»*, coord. Jesus MONTOYA MARTÍNEZ & Ana DOMINGUEZ RODRÍGUEZ, Madrid, Editorial Complutense, 1999, 127-48. The chronological priority of the Escorial MSS over *To* is still championed, based on the overall image of the notation, by David WULSTAN, "The Compilation of the *Cantigas* of Alfonso el Sabio", in *Cobras e Son*, cit., 154-85.

[4] Julián RIBERA, *La música de las cantigas. Estudio sobre su orígen y naturaleza*, Madrid, Real Academia Española, 1922. Higinio ANGLÉS, *La Música de las Cantigas de Santa María del Rey Alfonso El Sabio*, Barcelona, Biblioteca Central, vol. I, 1964.

[5] *El "Códice Rico" de las Cantigas de Alfonso el Sabio: Ms. T.I.1 de la Biblioteca de El Escorial*, Madrid, Edilán, 1979. *Alfonso X El Sabio (1221-1284), Las* Cantigas de Santa María*: Códice Rico, Ms. T-I-1, Real Biblioteca del Monasterio de San Lorenzo de El Escorial*. *Edición facsimilar.* Copies of the latter edition were sold by the publisher at the price of 8.400,00 €.

[6] *Afonso X o Sabio: Cantigas de Santa María. Edición facsímile do códice de Toledo (To), Biblioteca Nacional de Madrid (Ms. 10.069)*, Compostela, Consello de Cultura Galega/ Ed. Galaxia, 2003.

[7] Cf. http://www.pbm.com/~lindahl/cantigas/facsimiles/, page created by Greg LINDAHL.

century (*Cancioneiro da Ajuda* and *Cancioneiro da Biblioteca Nacional*) and culminating in the recent transcription, by Martha Schaffer, of the texts in the Toledo MS of the *Cantigas de Santa Maria* (abbreviated here as CSM).[8] Whoever is interested in the music of the CSM does not have similar tools available, and ends up depending largely on the information given in Anglés's edition, thus incurring the risk of acquiring a distorted or simplified impression of the repertory.

Let us imagine that somebody wants to examine the music of *cantiga* 30 (or more precisely, 30 in the Escorial codices, but 40 in the Toledo manuscript): *Muito valvera mais, se Deus m'ampar*. Although Anglés remarks in the critical apparatus that the MSS in the Escorial present some notational differences, and although he concedes that the *códice rico*, *T*, may record here an older musical version than the *códice de los músicos*, *E*, he presents in his musical transcription the reading not of *T*, but that of *E* instead.[9] Above the transcription, the original notational figures are seemingly provided; the notation of the other two manuscripts is presented only sparingly, mostly when variants are involved. Anglés adds, however, a few footnotes recording variants otherwise not indicated.

The original notation of the chosen source, *E*, is however not accurately reproduced: there are two errors, which were afterwards transported into the facsimile plates through retouching. One of them was not taken into account in the transcription and can thus be considered a misprint; but the other, judging from the transcription, is a mistake originating with Anglés. We are led to believe that, apart from melodic transposition, the *códice rico* deviates from the musicians' codex, *E*, only twice. In fact there are two more graphic variants and two additional rhythmic variants. Furthermore, the penultimate phrase in *T* is

[8] Ernesto MONACI, *Il Canzoniere Portoghese della Biblioteca Vaticana*, Halle, Max Niemeyer, 1875. Henry H. CARTER, *Cancioneiro da Ajuda. A Diplomatic Edition*, New York-London, Modern Language Association of America / Oxford University Press, 1941. Elza Paxeco MACHADO & José Pedro MACHADO, *Cancioneiro da Biblioteca Nacional, antigo Colocci-Brancuti: leitura, comentários e glossário*, Lisboa, Revista de Portugal, 8 vols., 1949-1964. Martha E. SCHAFFER, *Afonso X o Sabio, Cantigas de Santa María. Códice de Toledo*, Santiago de Compostela, Consello da Cultura Galega, 2010. The last two editions have a semidiplomatic character.

[9] H. ANGLÉS, *La Música*, vol. III/1, 253; ibid., vol. II: Parte Musical, 38. The only exception, in *sannu**do***, is irrelevant.

not exactly the same as in the other Escorial manuscript, which has implications for the musical form.

When we turn to the Toledo MS (*To*), things get worse. Instead of five melodic variants and one rhythmic variant relative to the musician's codex, the only ones found or referred to in the edition, we have in fact at least nine melodic variants and nine rhythmic variants. If the second layer of the Toledo notation, that is the notes written over erasure, is taken into account, the number of rhythmic variants rises to twelve.

Clearly, to use Anglés's edition for study purposes is to stand on shaky ground. The alternatives are, however, no better. In recent years four printed musical editions (partial or complete) of *Cantigas de Santa Maria* have been published, by Martin Cunningham (2000), Roberto Pla Sales (2001), Chris Elmes (2004-2013) and Pedro López Elum (2005).[10] Of these four publications, the first three present the notation of codex *E* above or below the modern transcription proposed, as Anglés did. They follow his facsimile in introducing two or three errors: Pla and Elmes add one additional error each. Most recently, Andrew Casson provided online access to a diplomatic transcription of the musical notation in *E*, again according to the 1964 plates, completed by the replication, in eleven cantigas found only in *To*, of its notation, read in the 2003 facsimile. This work, done between September and November 2012, was complemented in 2014 by a second version in normalized notation and a third one in modern, non-rhythmic notation, with the original figures over the staff; both versions were generated from the first, and thus reproduce both its errors.[11] Only Pla offers a small critical apparatus for the music; Casson merely records the need for editorial intervention to compensate for an omission by the copyist. In this

[10] Martin G. CUNNINGHAM, *Afonso X, o Sábio. Cantigas de Loor*, Dublin, University College Dublin Press, 2000 (reviewed in *Revista Portuguesa de Musicologia* nº 11 [2001], 203-8). Roberto PLA SALES, *Cantigas de Santa María. Alfonso X el Sabio. Nueva transcripción integral de su música según la métrica latina*, Madrid, Música Didáctica, 2001. Chris ELMES, *Cantigas de Santa Maria of Alfonso X el Sabio. A Performing Edition,* Vol. I: *Prologo to Cantiga 100*, Edinburgh, Gaïta, 2004. Pedro LÓPEZ ELUM, *Interpretando la música medieval del siglo XIII. Las Cantigas de Santa María*, Valencia, Publicacións Universitat de València, 2005.

[11] Andrew D. CASSON, "Cantigas de Santa Maria for Singers". Web, September 9, 2017. <http://www.cantigasdesantamaria.com/>

context, the need for a faithful reproduction of the original notations seems to me evident.

The aim of this edition is, therefore, to present accurately the musical notation of the medieval sources of the *Cantigas de Santa Maria* (considering the limitations of the software used), endeavouring to record, when detectable, any modification to the earliest state of the musical writing in the given source.

How this edition came about

A first attempt to access the sources was made in April 1991, when I first examined the Toledo codex in Madrid and made extensive annotations to its contents on a photocopy of Ribera's reproductions. In January 1995, I carefully revised these annotations against the original. On the same occasion, I began a detailed examination of the Escorial codices, but did not go very far, mainly because of financial constraints. For this reason I applied for funding again and again, and, having received it after a wait of almost ten years, began in October 2004 a research project which included the task: "Cultural confluences in the music of Alfonso X" (POCTI/EAT/38623/2001), which came to its end in July 2008. The team was composed only of myself and Rui Araújo as research assistant.

Between October 2005 and April 2006, I went through the Escorial codices, with frequent use of a magnifying glass, down to their last folios, while Rui Araújo looked at the Toledo manuscript to clarify some doubts. Besides an exact reproduction of the notation, some palaeographical details (erasures, modifications, additions) were also recorded. Correcting and supplementing the 1964 facsimile of *E* and the colour facsimiles of *To* and *T* with my annotations, the full palaeographical reading of the notation in the three codices was afterwards collated with the 1979 facsimile of *T* and the 2003 reproduction of *To* and transferred to digital support using Medieval, a plug-in for Finale made by the Klemm company. The accumulation of professional duties at my university department meant that proof-reading took much longer than expected; fortunately, at its final stage, I was able enlist the help of Ana Gaunt (née Carvalho) for MSS *To* and *E*, and later for MS *T*, of Mariana Ramos de Lima, who

used its 2011 reproduction (PDF version) for control purposes, and helped otherwise during the final stages of the edition. With the present edition, from the winter of 2017 onwards the full results will be freely accessible on the Internet, in PDF format, through the site of the Centro de Estudos de Sociologia e Estética Musical (<http://cesem.fcsh.unl.pt>).

An essential tool for the technical and graphical perfecting of the work leading to this publication, the Lisbon *Cantigas de Santa Maria* database, must also be mentioned. It was developed at the Universidade Nova de Lisboa (CESEM/FCSH) from 2005 under the same research project referred to above, but became fully operational only in 2011, under the following project, which ran in 2010-2013: "Musical exchanges, 1100-1650: The circulation of early music in Europe and overseas in Iberian or related sources" (PTDC/EAT-MMU/105624/2008). The database, requiring *FileMaker* software, is meant to allow electronic searches of strings of notes, intervals and notational figures in the sources.[12] At the moment of writing research is done locally. In spite of attempts to secure technical updating and transfer to an online platform, the necessary funding has not so far been granted.

The Lisbon CSM database, dedicated to music, complements the text-centred Oxford *Cantigas de Santa Maria* database created by Stephen Parkinson (<http://csm.mml.ox.ac.uk/>), which was designed to give online access to a vast range of information relevant to the processes of collection, composition and compilation of the *Cantigas de Santa Maria* and provides the materials for a new critical edition. The index presented in this diplomatic edition of the notation is based on that of the Oxford database, thus allowing joint consultation of textual and musical materials. The notational transcriptions for individual songs will in the future also be available through the Oxford platform.

Uses of the edition

The production of a modern musical transcription—of a comparative nature, or based on a single MS; for personal use, to share with fellows or for publication—is not the only imaginable use of a diplomatic reading. Besides

[12] *Filemaker* versions sucessfully tested: up to 13.

musicologists and their students, musicians who specialize in early repertoires will be certainly interested. They will be a minority, however: it is quite natural that when a musical source becomes available in whatever form for the purpose of performance, a performer will use it without much consideration for details of a palaeographical or editorial nature. Nonetheless, exact knowledge of the source contents provides an unmatched understanding of the scribes' attitude and of the nature of the musical gestalt they tried to capture.

In fact the scribes were not mere copyists and the CSM were not frozen objects; we can access their melodies through notations, that is, imaginative registers based on audio perception and where, through successive versions of the same composition or musical phrase, we can follow a process, often not straightforward, of appropriation and re-visitation which leaves traces in diverse variant readings. A good historical performer will have everything to gain by comparing the original notations to extract data that can be of use either to extend the basis of his or her speculative recreation, or to rethink its verisimilitude. The musical signs will have in any case to be joined to the respective texts, nowadays easily accessible. Comparison with one or another of the available musical editions will allow detection of their factual errors in the replication of the notation, and help put into context their interpretative options.

User's guide

Each one of the three digital books published as part of this edition (one per manuscript, but in either English or Portuguese versions) includes a table for common notational figures, and a separate table for those deemed rare in the MS transcribed. The distinction is made on the basis of a count of occurrences, taking into account the quantity of *cantigas* in which the figure is present. Since the MSS contain rather different numbers of CSM, the figures were included in the general table of *To* and *T* if the occurrences include at least three CSM. For *E*, which contains the largest corpus, the threshold of five CSM was adopted.

In every table the figures are presented according to the increase of the number of notes involved: one, two, three, and so on; then figures with plicas, following the same logic. Each category is headed by a separator with the

respective Latin designation: NOTAE SIMPLICES; LIGATURAE BINARIAE; LIGATURAE ET CONJUNCTURAE TERNARIAE, etc. Within each category, the figures are organized according to melodic contour—descending, ascending—and from the simplest to the most complex arrangement.

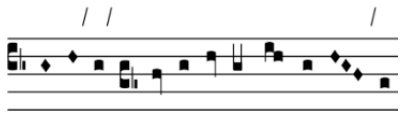
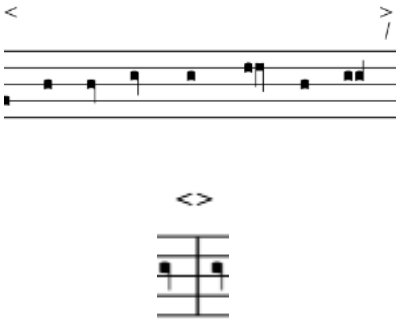
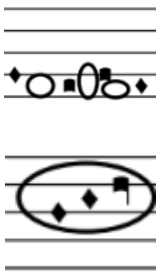
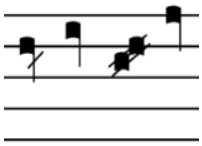
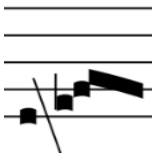
The numbering of the CSM in this edition follows the original in each manuscript, except if obviously mistaken. Whenever this numbering diverges from the standard scholarly reference number, the latter is provided on the right.

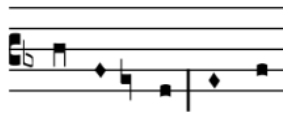
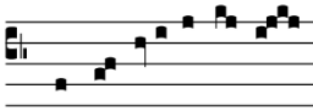
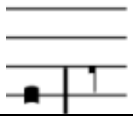
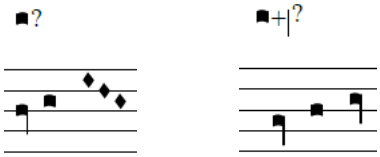
For the digital transposition of the notational signs, a compromise was necessary to allow for consistency and ease of perception. The layout in *T* inspired formal clarification achieved by reserving the first staff for the refrain whenever it begins the song. Standardized measures were adopted to represent vertical strokes found between figures. The following criteria were adopted: a stroke crossing the staff, and occupying between one interlinear space and three-quarters of it, is always translated as a full single-space vertical stroke. Between a quarter and three-quarters, it is made to cross half-space in the edition; for less than a quarter, it is considered unintentional and passed over in transcription. Those strokes that go beyond the staff, over it or, more frequently, below it, are reproduced only if the preceding note or notes fall on the nearest degrees (on the first/fifth line or adjacent spaces).

To facilitate legibility and also to respond to space constraints, it was decided that if the manuscript offers musical notation for several stanzas (which share the same music), as often happens in *T*, the notation is always reproduced in full for odd stanzas and refrains, while for even segments only variants relative to the preceding odd segment are recorded, appearing over its transcription. Since normally the *cantiga* begins with a refrain, the refrain following odd stanzas is even; this creates some discontinuity in the representation of staff changes. Exceptions to this rule are duly recorded.

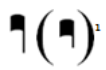
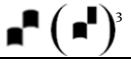
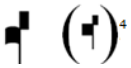
Manuel Pedro Ferreira

Table of Symbols

Example	Description
	• Diagonal strokes to the right (/) indicate a change of staff in the manuscript and refer only to odd stanzas and refrains.
	• Oblique brackets refer to omissions in melodic repetition. The space between the signs indicates the absence of notation. This applies only to the even stanzas and refrains.
	• Elliptical and circular forms occur in places where erasures are found in the manuscript. These can appear with a second layer on top of them.
	• The scratches over the notation mean cancellation of the stem or figure, effected by a scribe.
	• The appearance in the manuscript of a line between two sets of figures serves to create a division between them, in order to clarify text-setting.

 	• In *To* the flat symbol that appears in the Medieval fonts of *Finale* was used. • In the edition of *E* and *T* the figure was designed anew, to make it closer to the original form from a graphic point of view.
	• Due to the graphic limitations of the *Finale* software used, whenever the figure , with a slanted final *punctum*, appears, the inclination is represented by its detachment from the previous *puncta*.
	• The *custos* is used exclusively in To.
	• Question marks indicate doubts concerning the form of the figure in the even stanza or refrain.
℟.	• This symbol is intended to indicate the start of the refrain.
℟. [2]	• Whenever the norm of annotating only the odd occurrences of the melody is abandoned, the even number is indicated between square brackets after the symbol for a refrain.
[s/ ℟.]	• Indication of absence of refrain.

General table with notational figures in MS *T*[*]

NOTAE SIMPLICES			
1 	2	3	4
LIGATURAE BINARIAE			
5	6	7	8
9	10	11	12 
13	14 	15	
LIGATURAE ET CONJUNCTURAE TERNARIAE			
16	17	18	19
20	21	22	23

[*] This table comprises the figures that are present in at least five different songs.
[1] This is a graphic variant of the simple figure in E and T.
[2] This is a graphic variant of the binary descending ligature *sine-cum*. Although the distinction between the two forms is often inconsistent, the use of the variant with the second narrowed note is intended to clarify the rhythmic reading of the figure as *longa-breve*.
[3] This is a graphic variant of the *cum-sine* ascending binary ligature.
[4] This is a variant of the *sine-sine* ascending binary ligature.

24	25	26	27
28	29	30	31
LIGATURAE ET CONJUNCTURAE QUATERNARIAE			
32	33	34	35
36	37	38	
LIGATURAE ET CONJUNCTURAE QUINARIAE			
39	40		
NOTAE SIMPLICES PLICATAE			
41	42	43	44
45	46		
LIGATURAE ET CONJUNCTURAE BINARIAE PLICATAE			
47	48	49	50

51	52	53	54
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[5] This is a graphical variant of the *sine-sine* ascending plicated ligature in T.

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LIGATURAE ET CONJUNCTURAE TERNARIAE			
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(44)	(1)	(73)	(128, 191)
(11, 105)	(193)		
LIGATURAE ET CONJUNCTURAE QUATERNARIAE			
(184)	(6, 22)	(143)	(26)
(78)	(34)	(89, 167)	(152)[7]
(142)	(3)	(22, 26)	(117, 160)

[6] This is an accidental form (the bottom short stem arises from the upward movement of the hand).
[7] This is an ornamental variant of figure 56 of the general table.

(194)	(83)		
LIGATURAE ET CONJUNCTURAE QUINARIAE			
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(131, 187)	(66)	(155)	(70)
(37, 176)	(96, 179)	(147)	(96)[9]

[8] This figure results from the accidental absence of the stem on the right side.
[9] The figure results from the correction of figure 8 into figure 10 of the general table.

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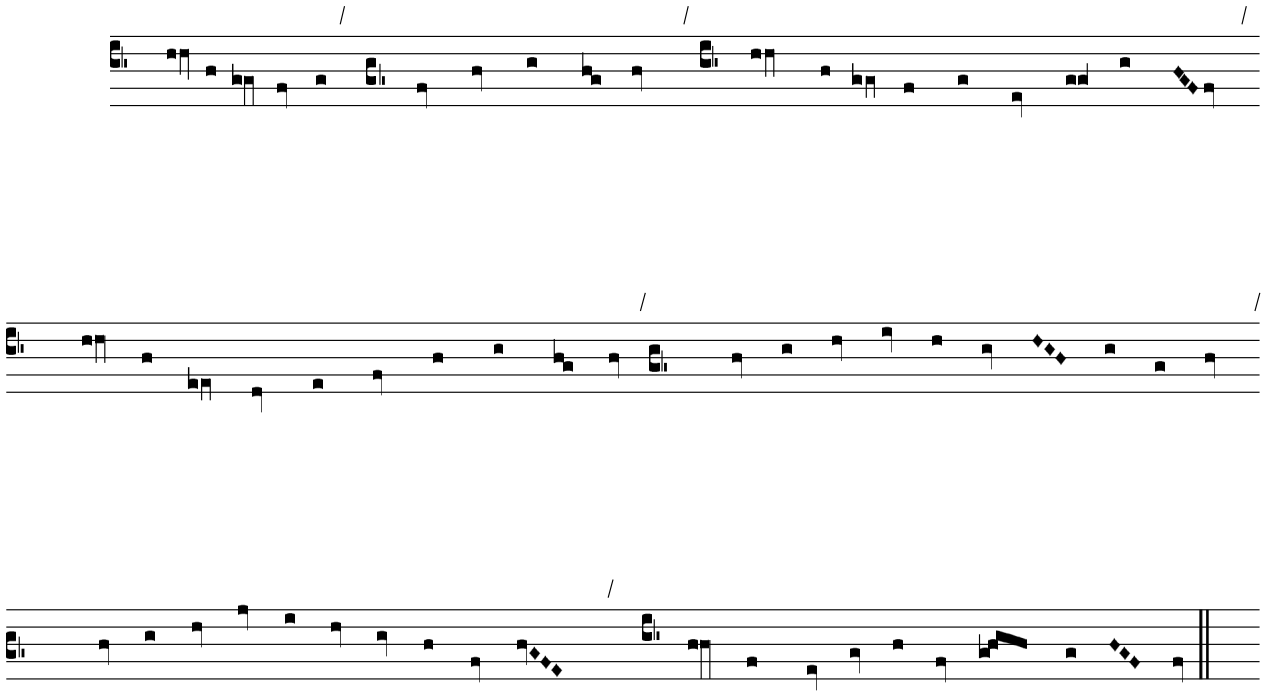

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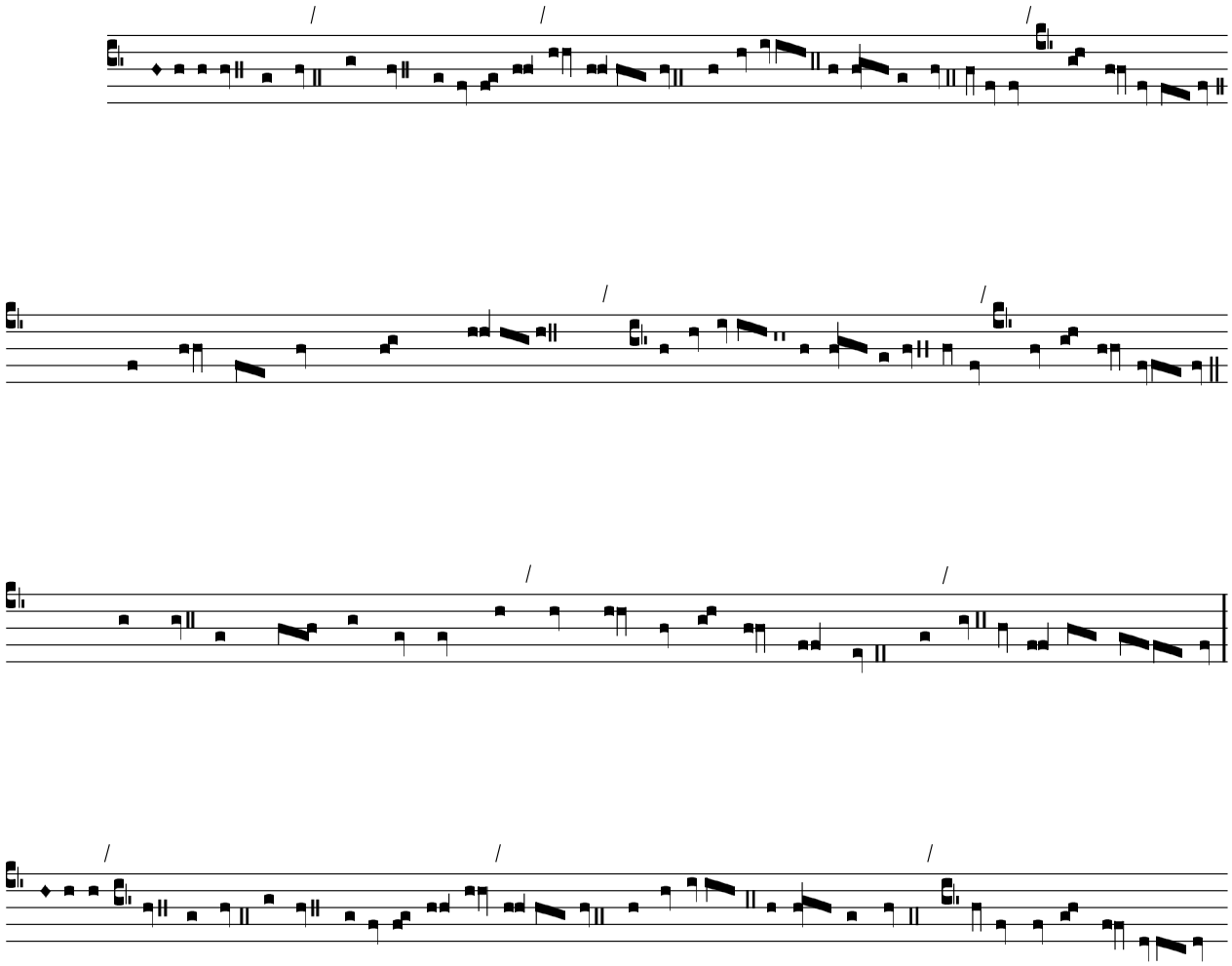

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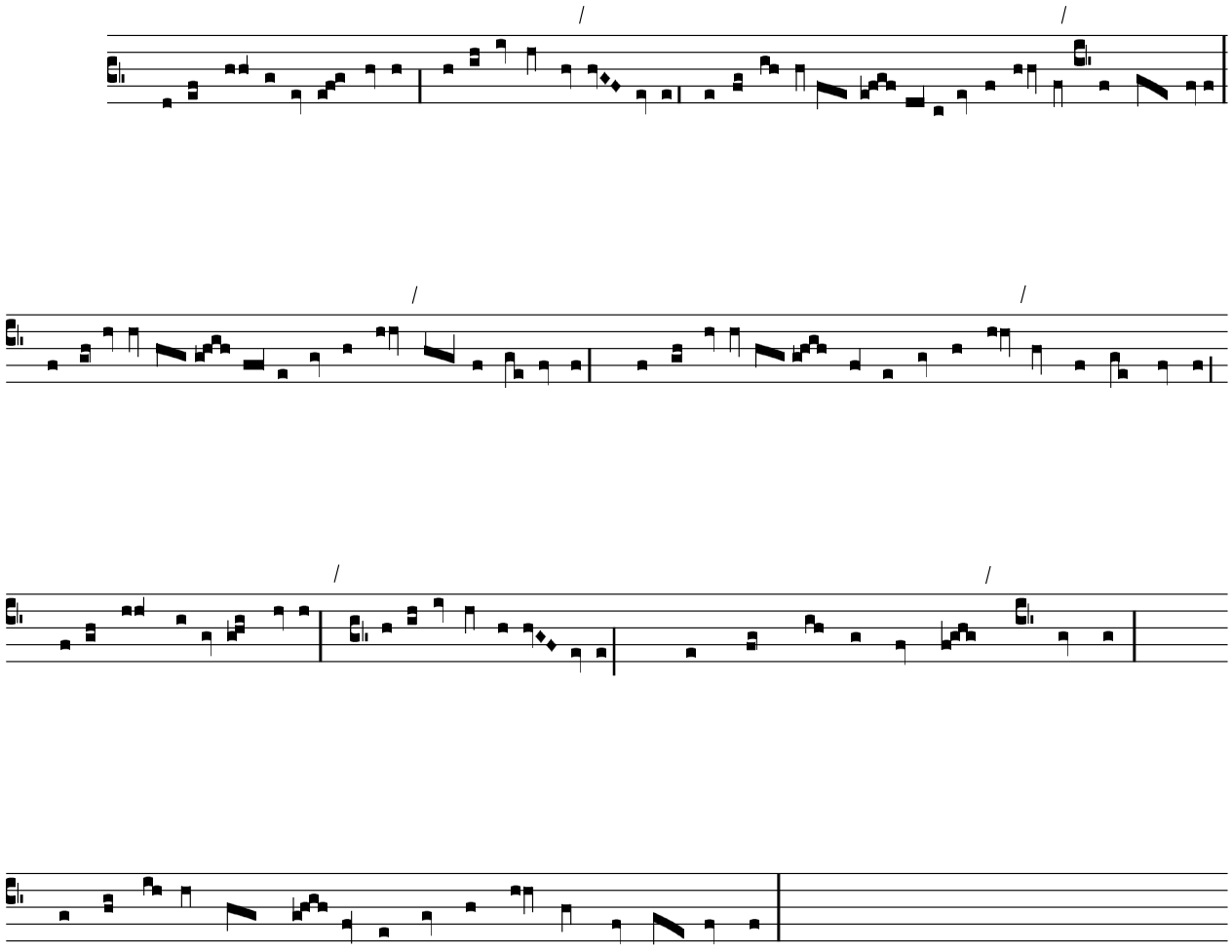

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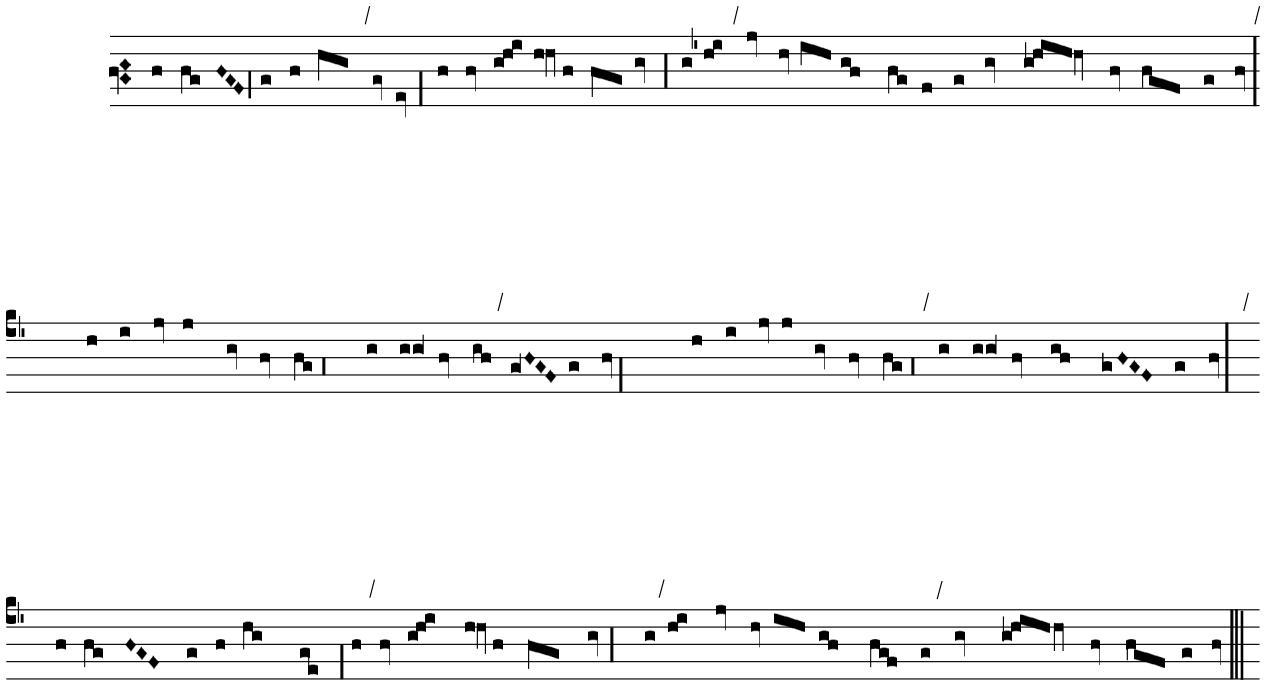

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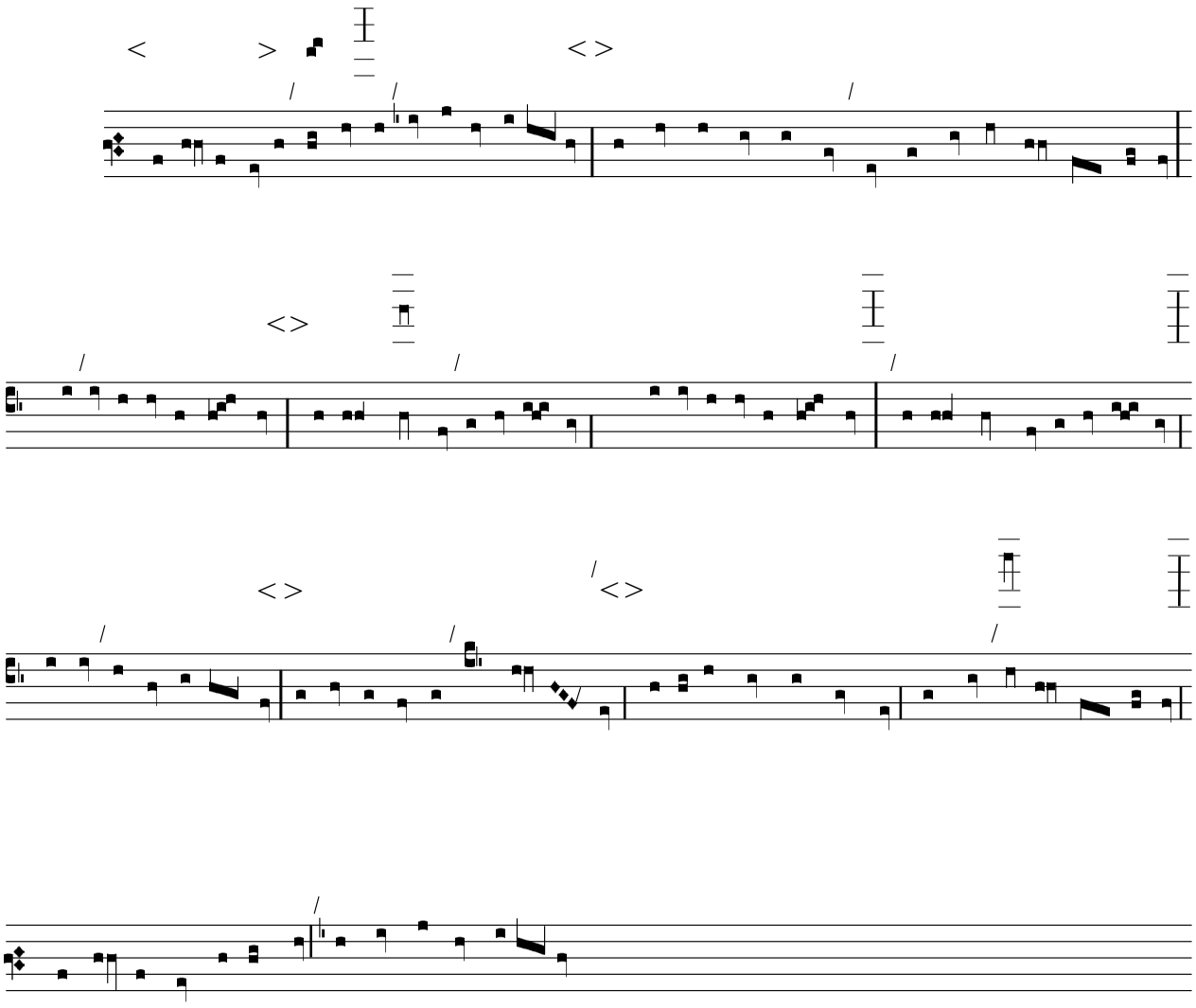

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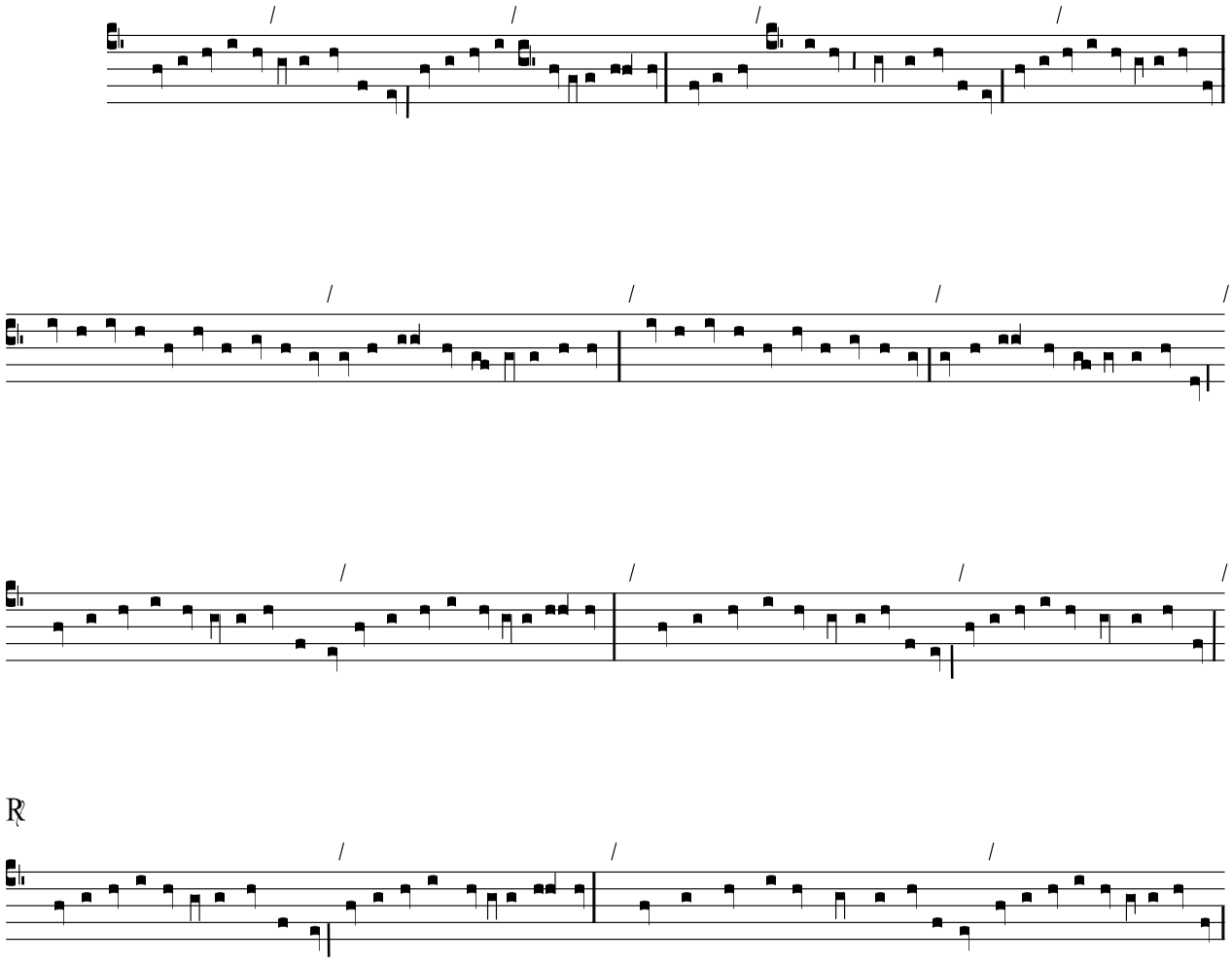

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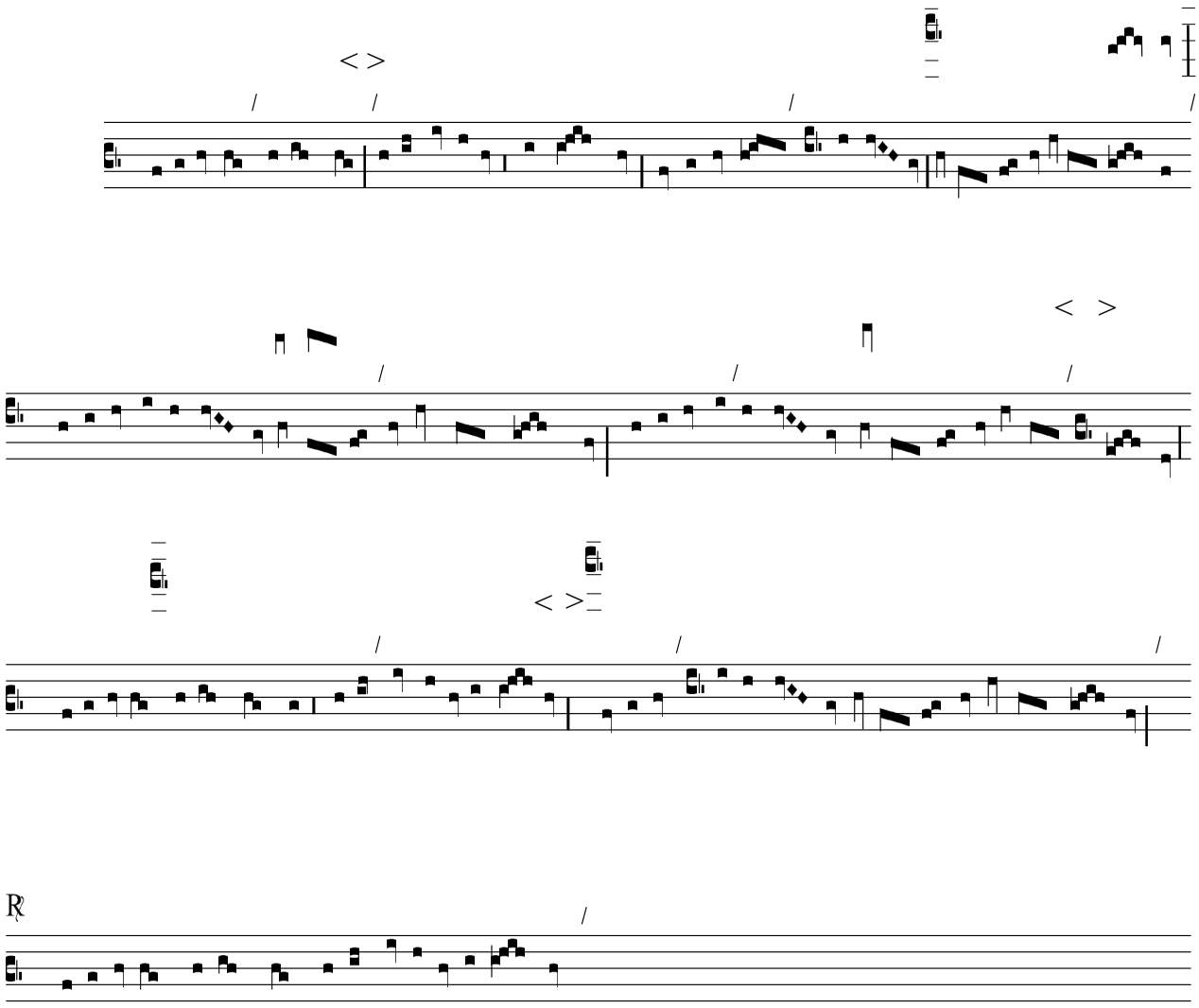

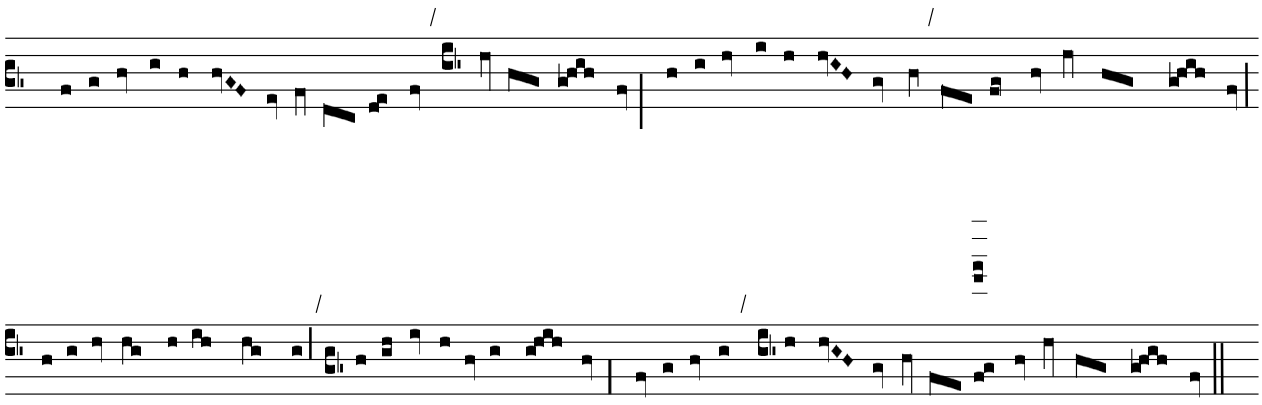

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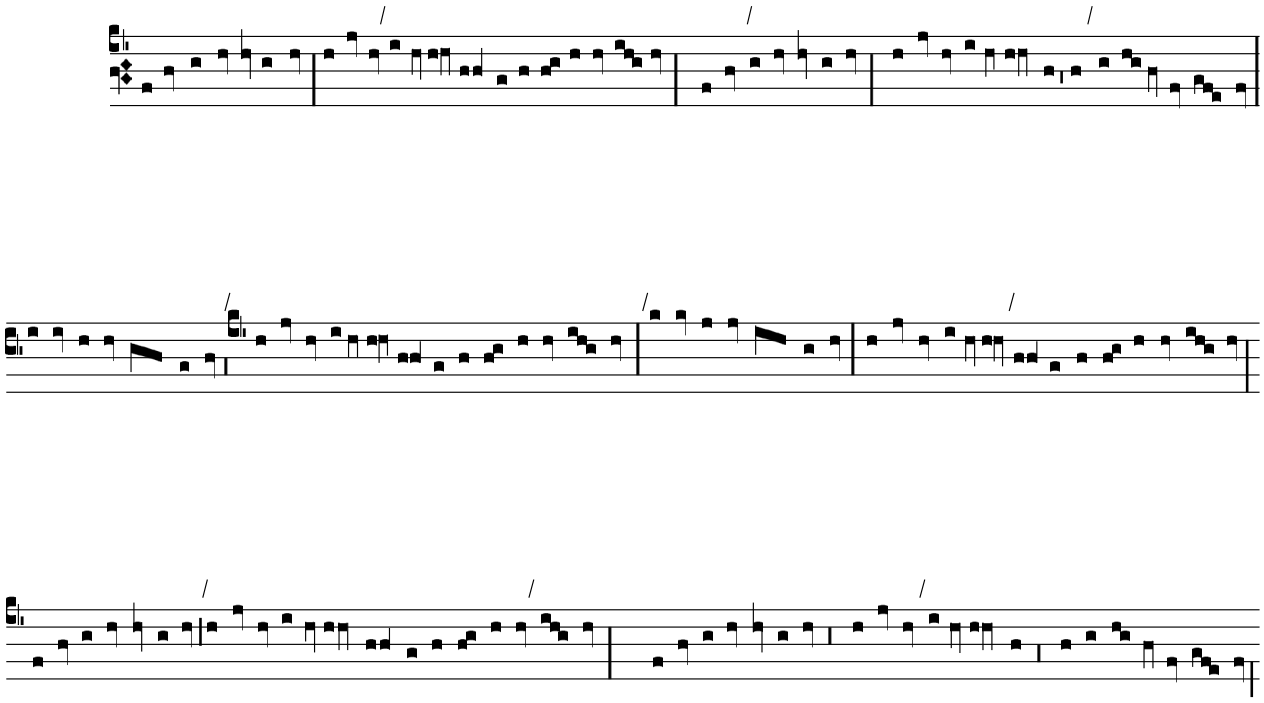

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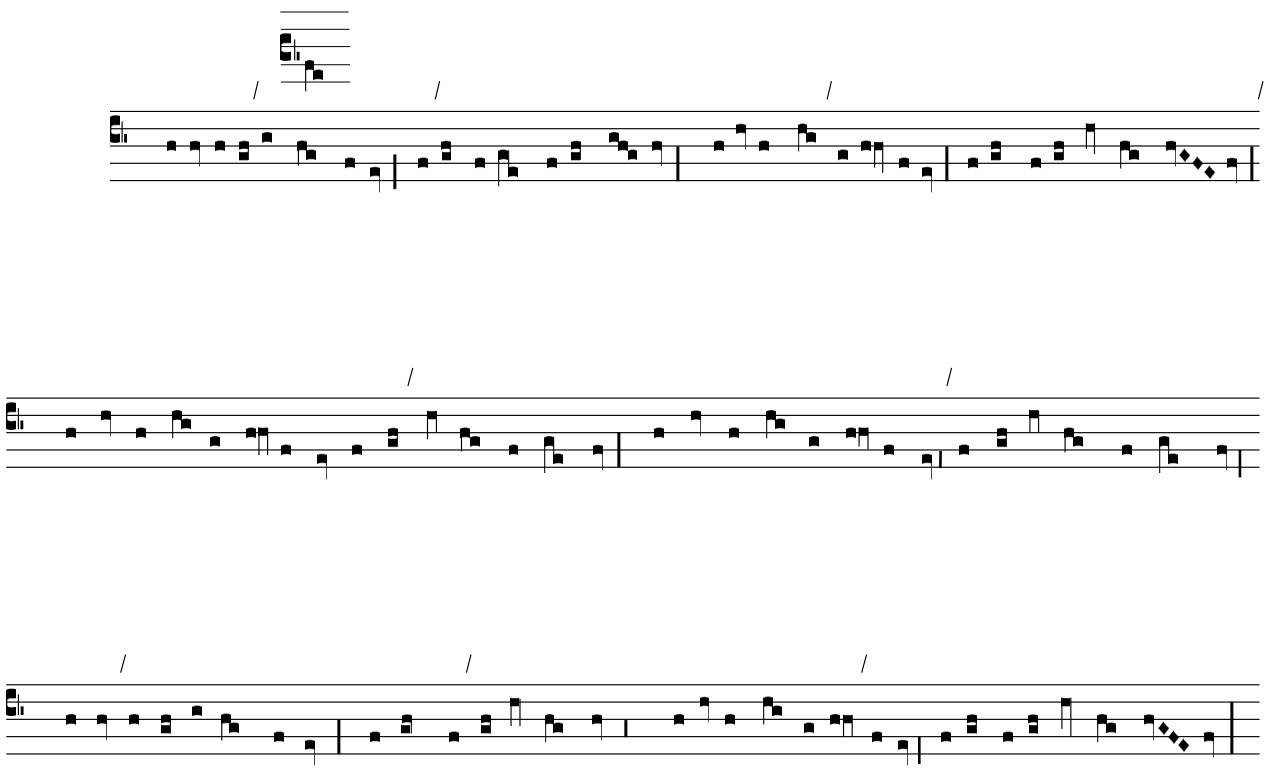

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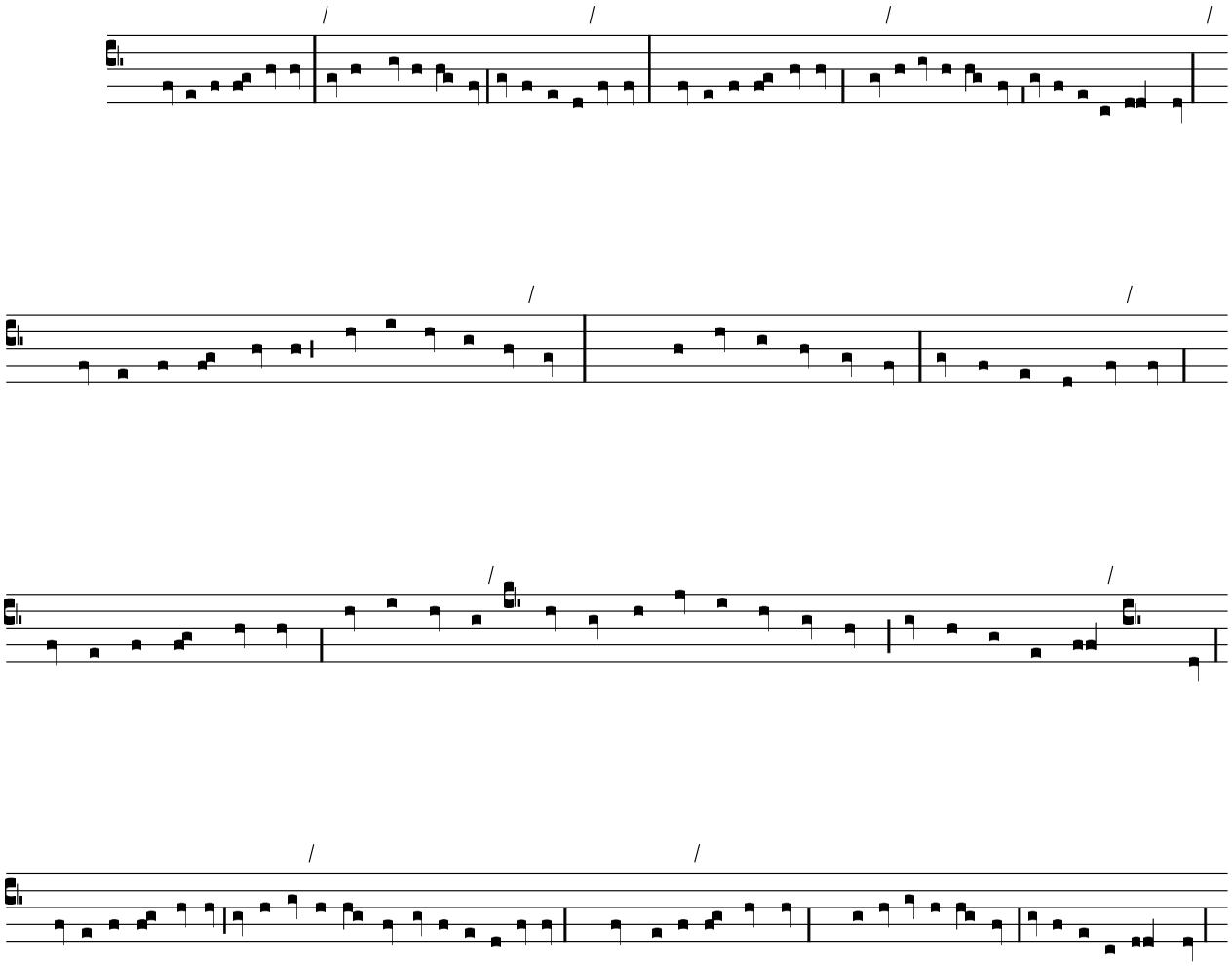

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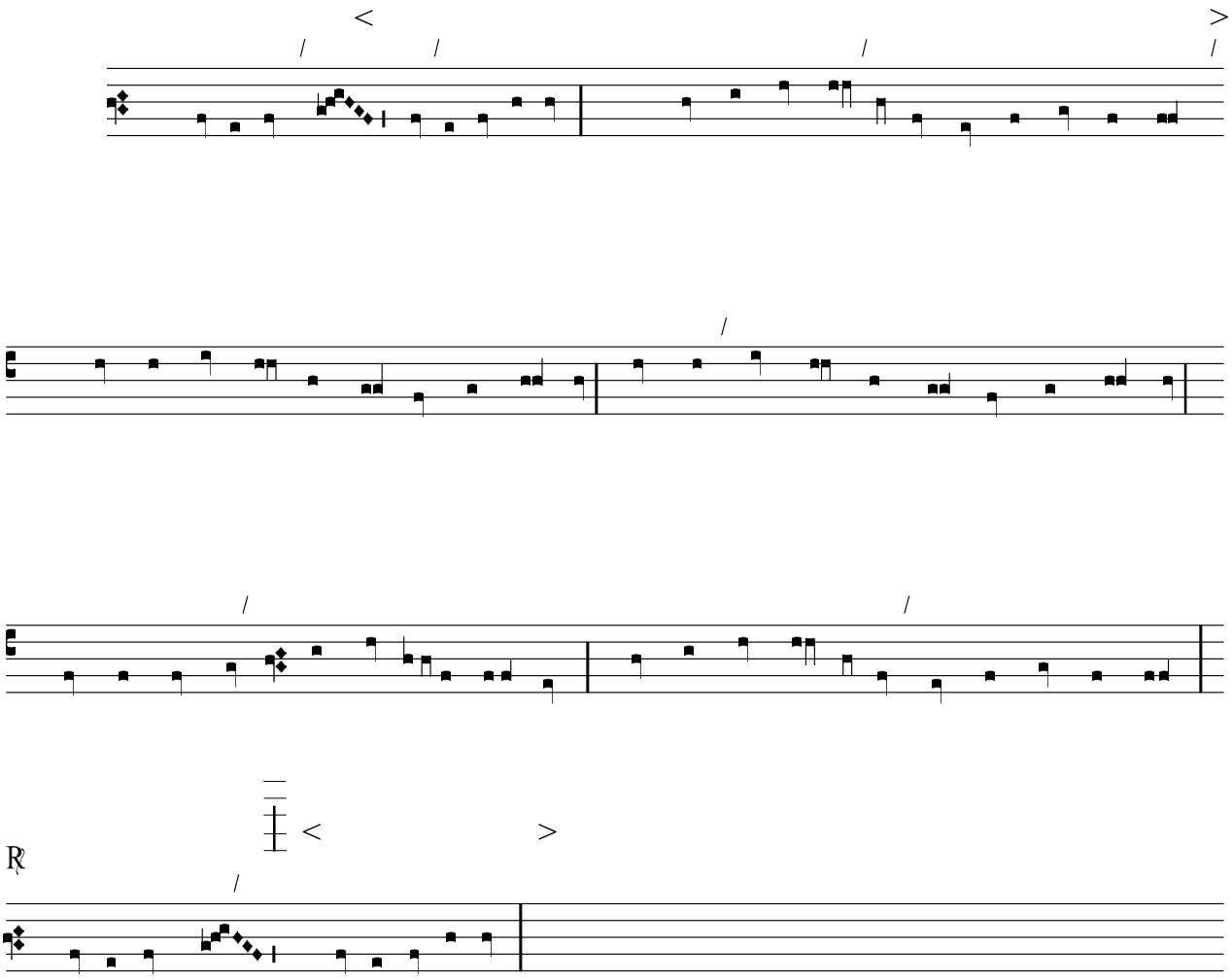

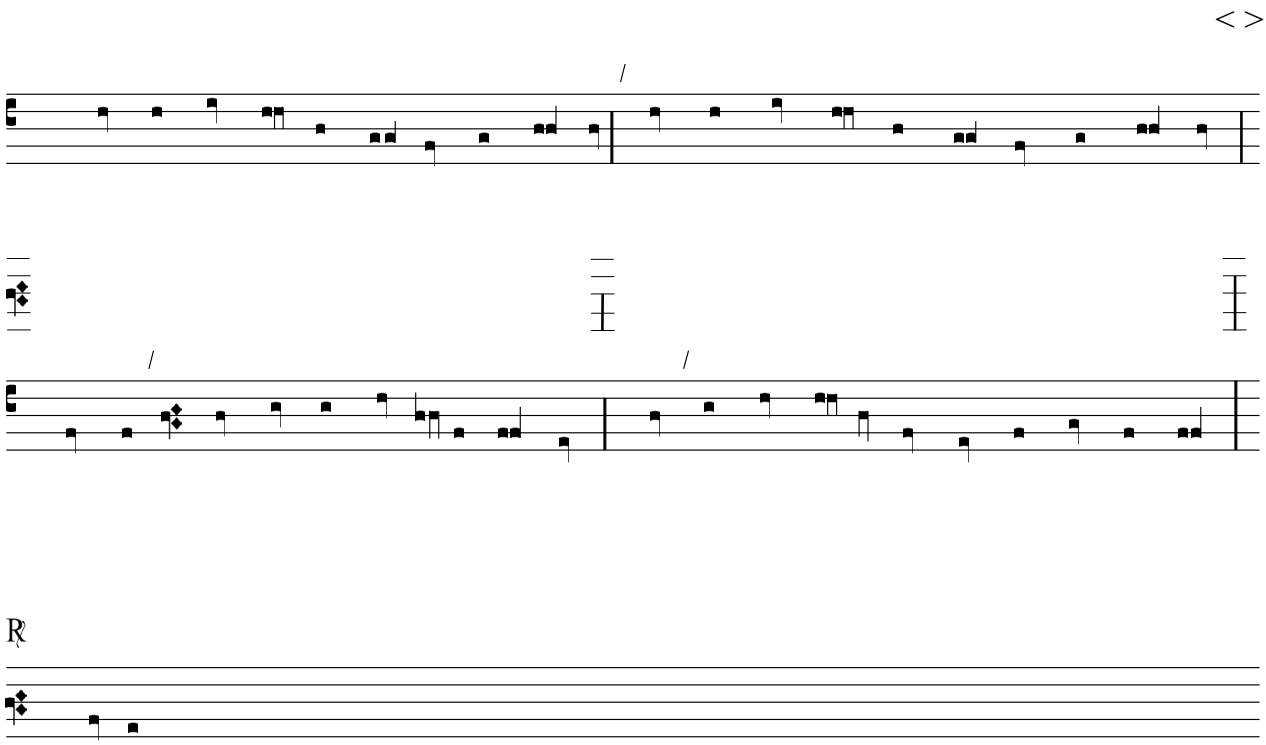

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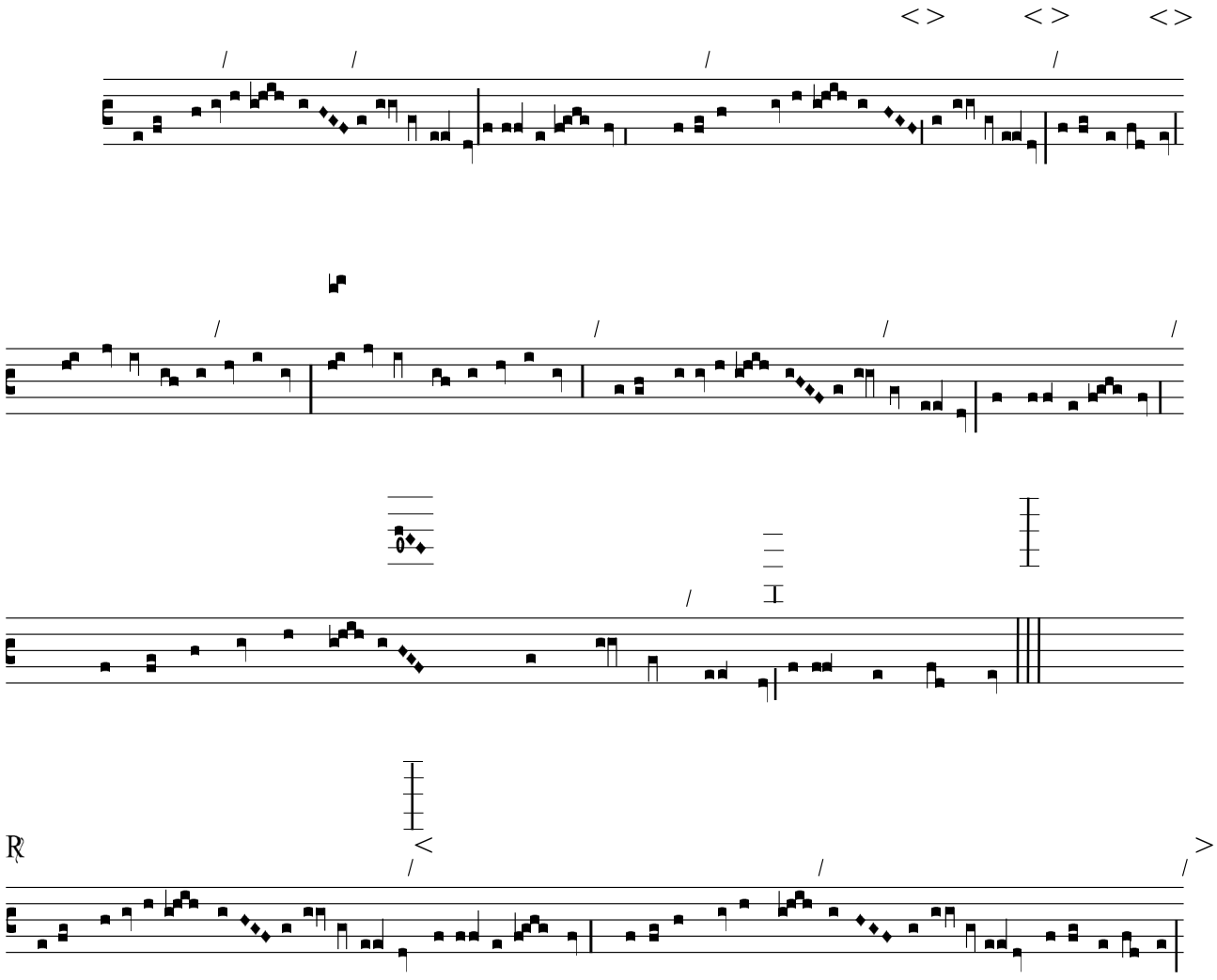

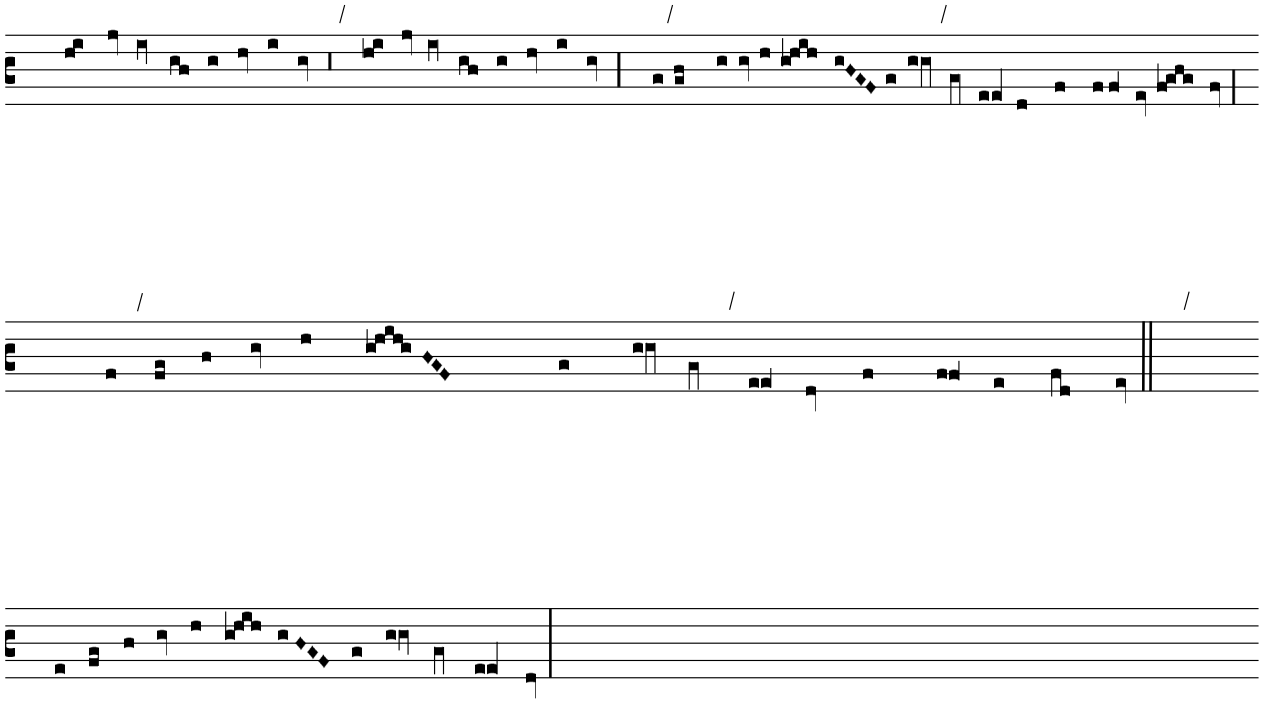

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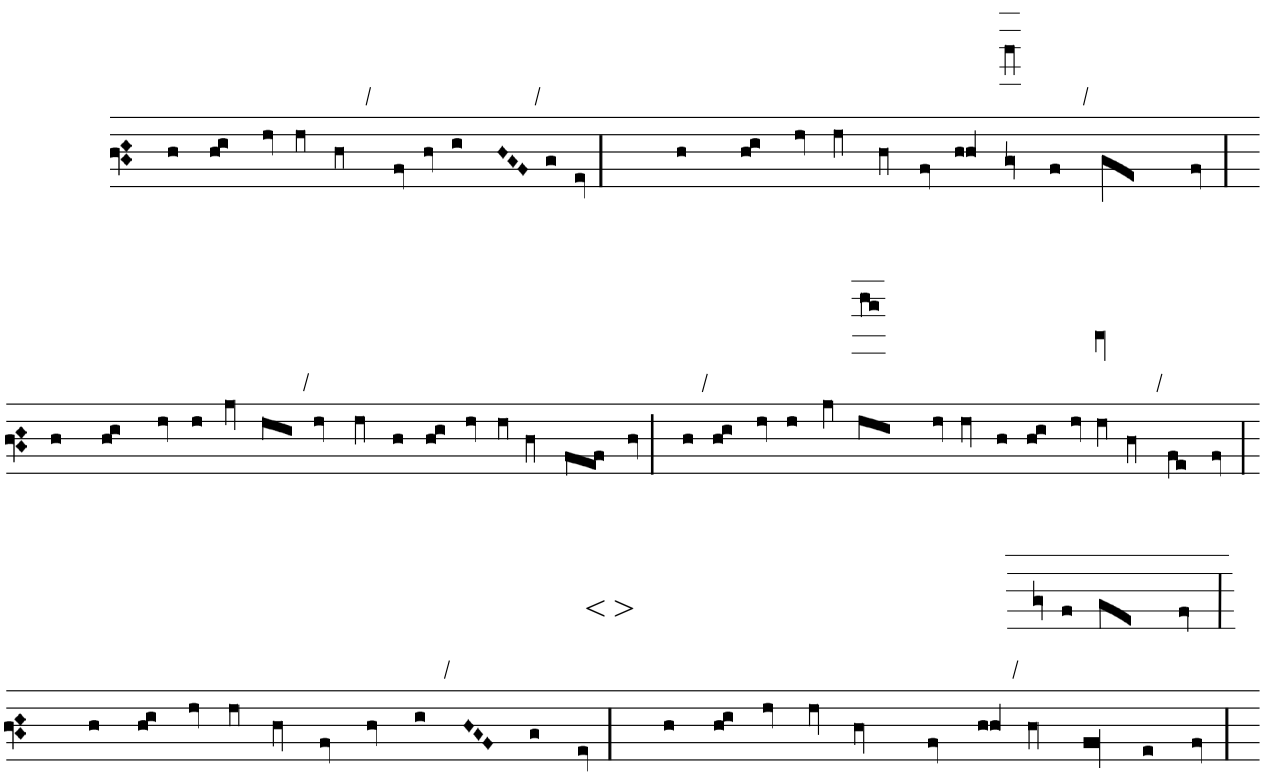

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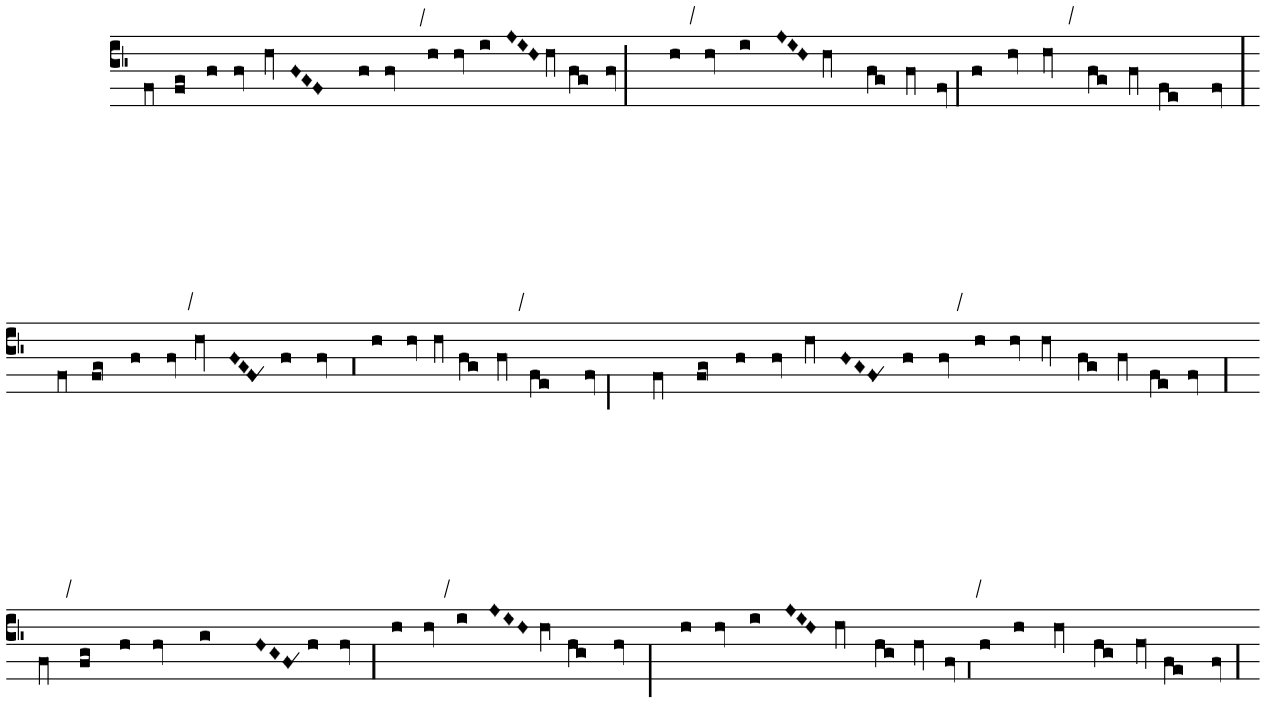

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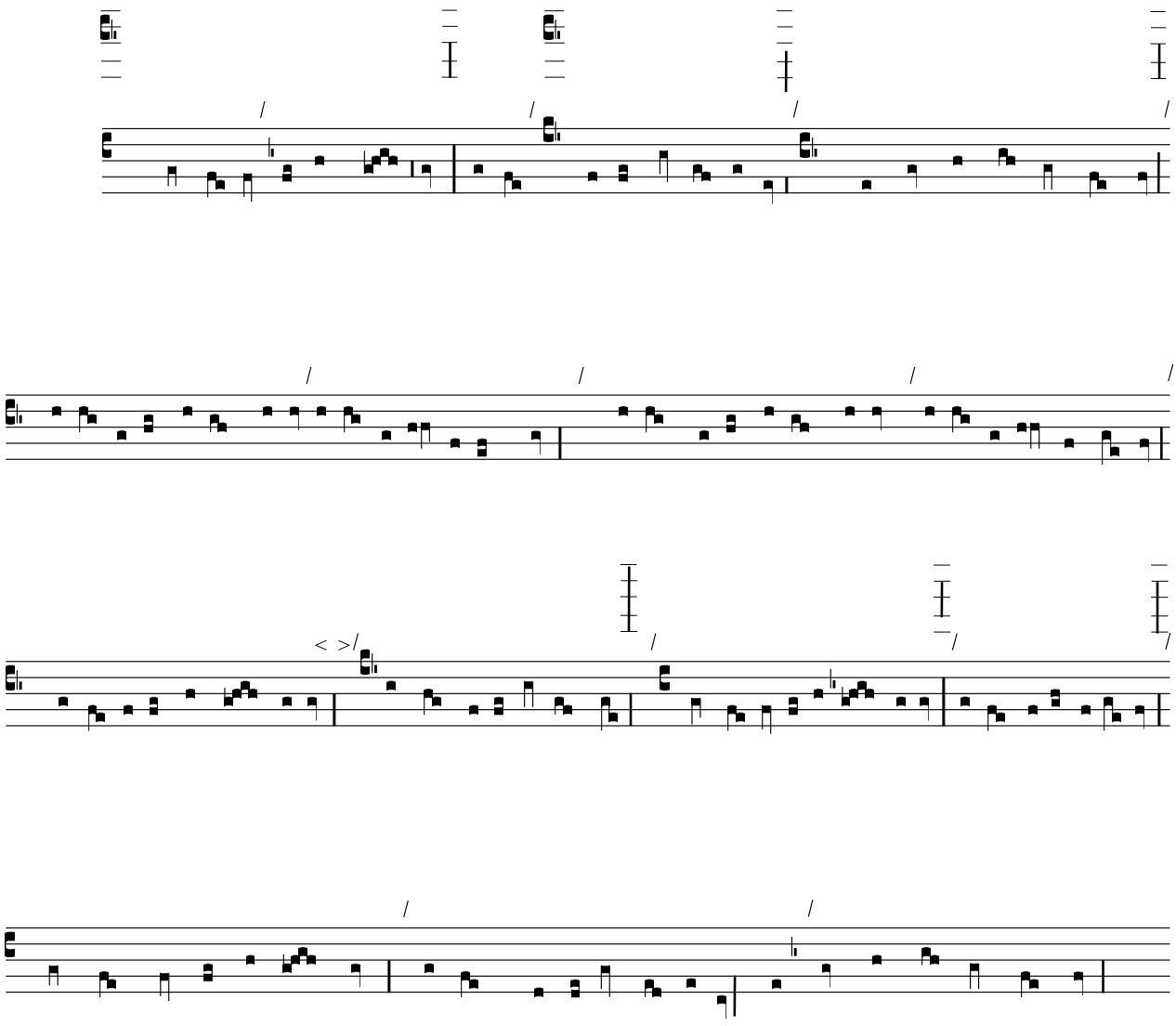

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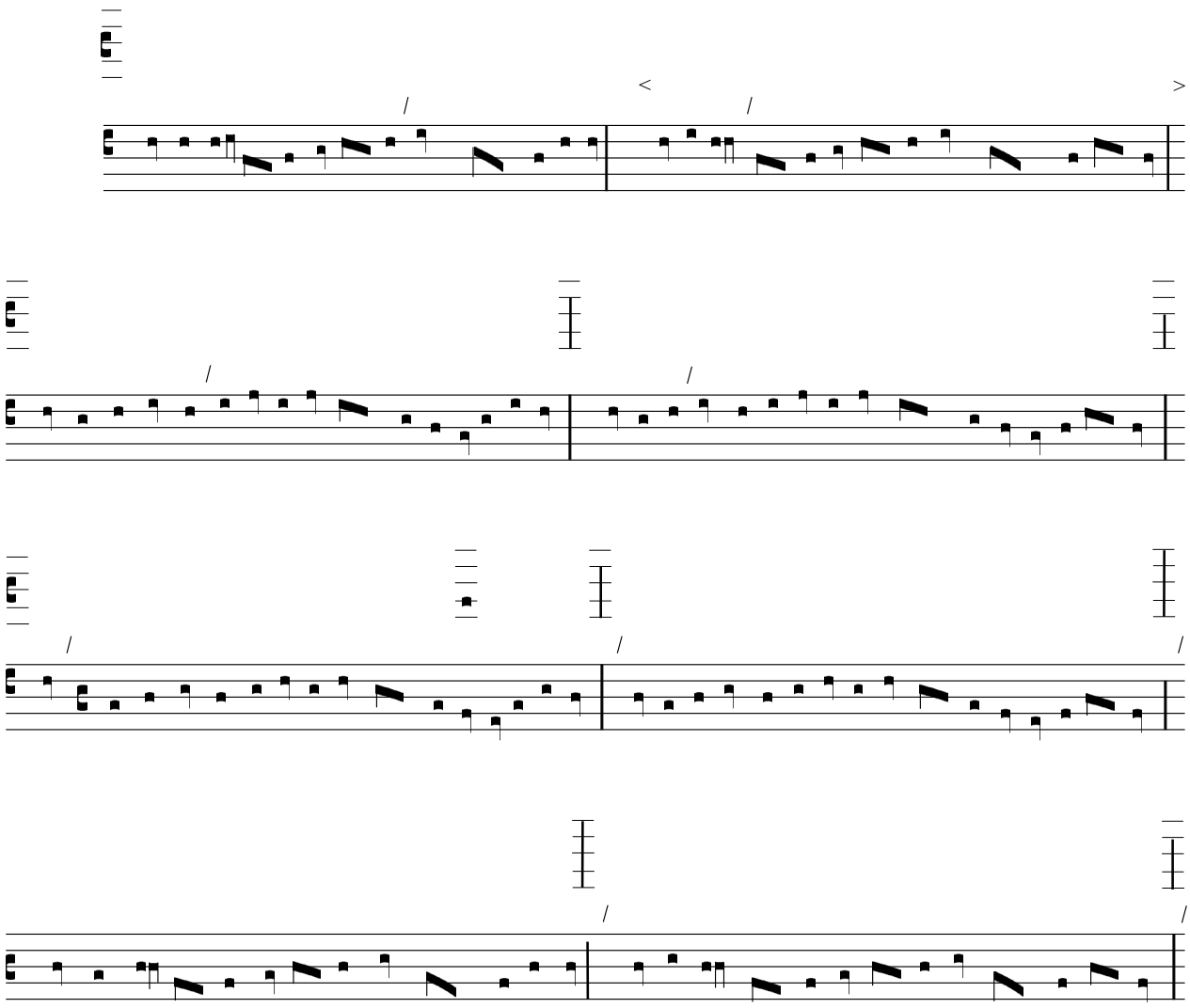

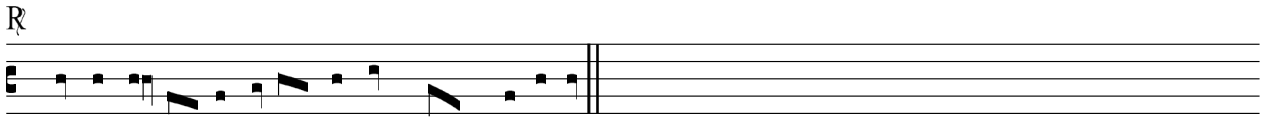

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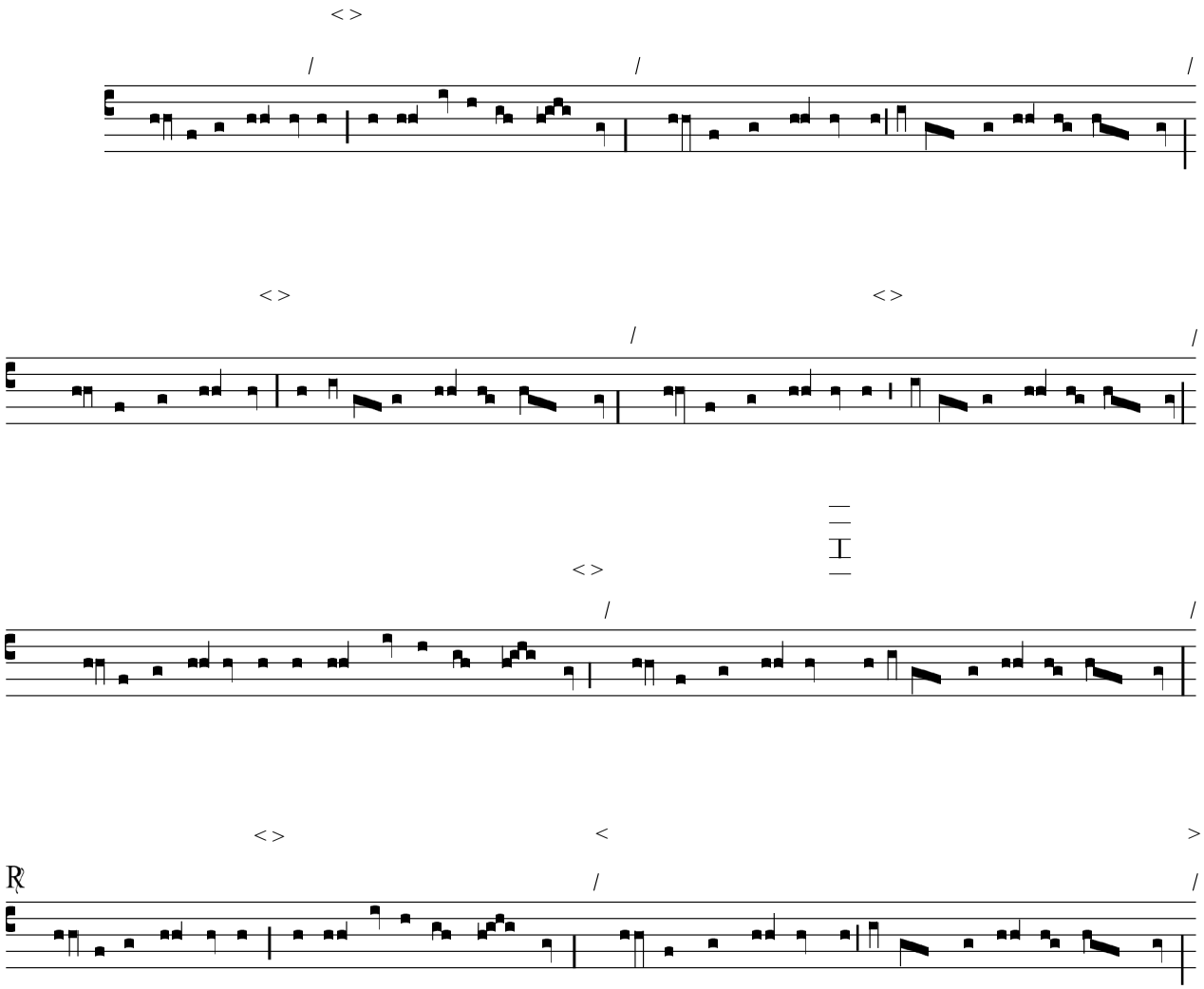

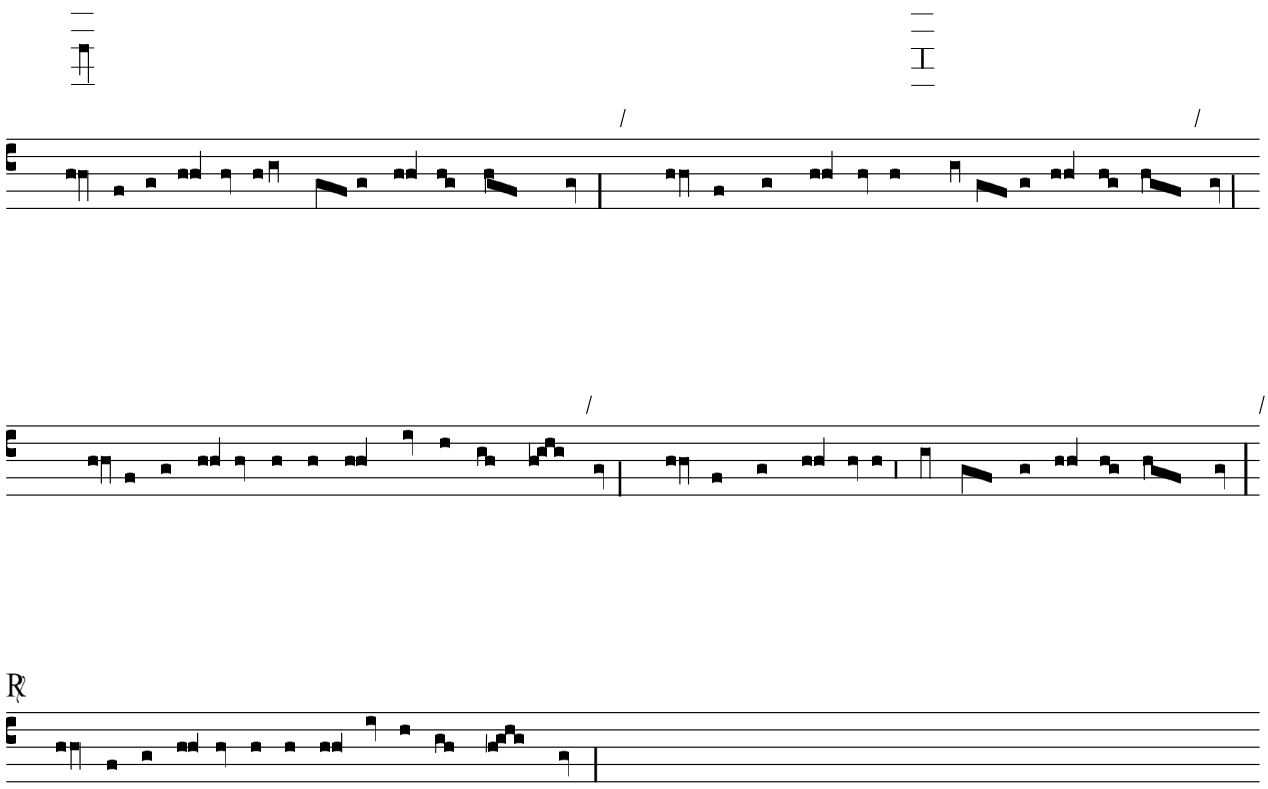

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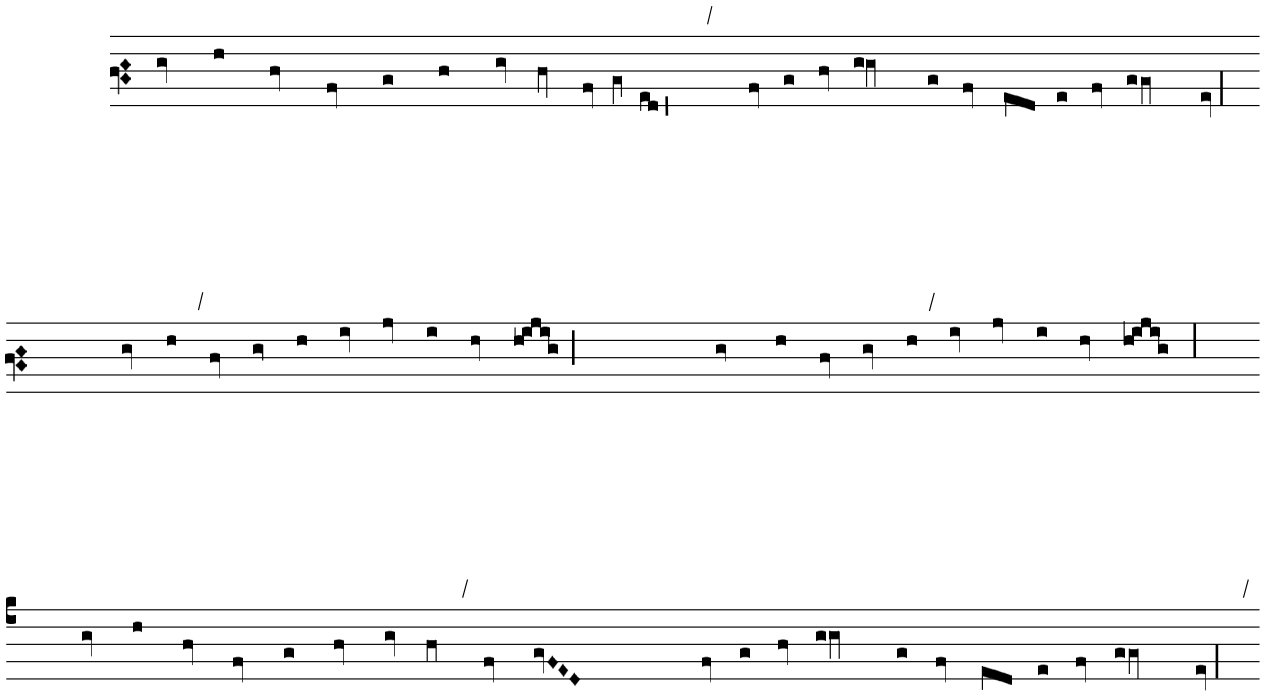

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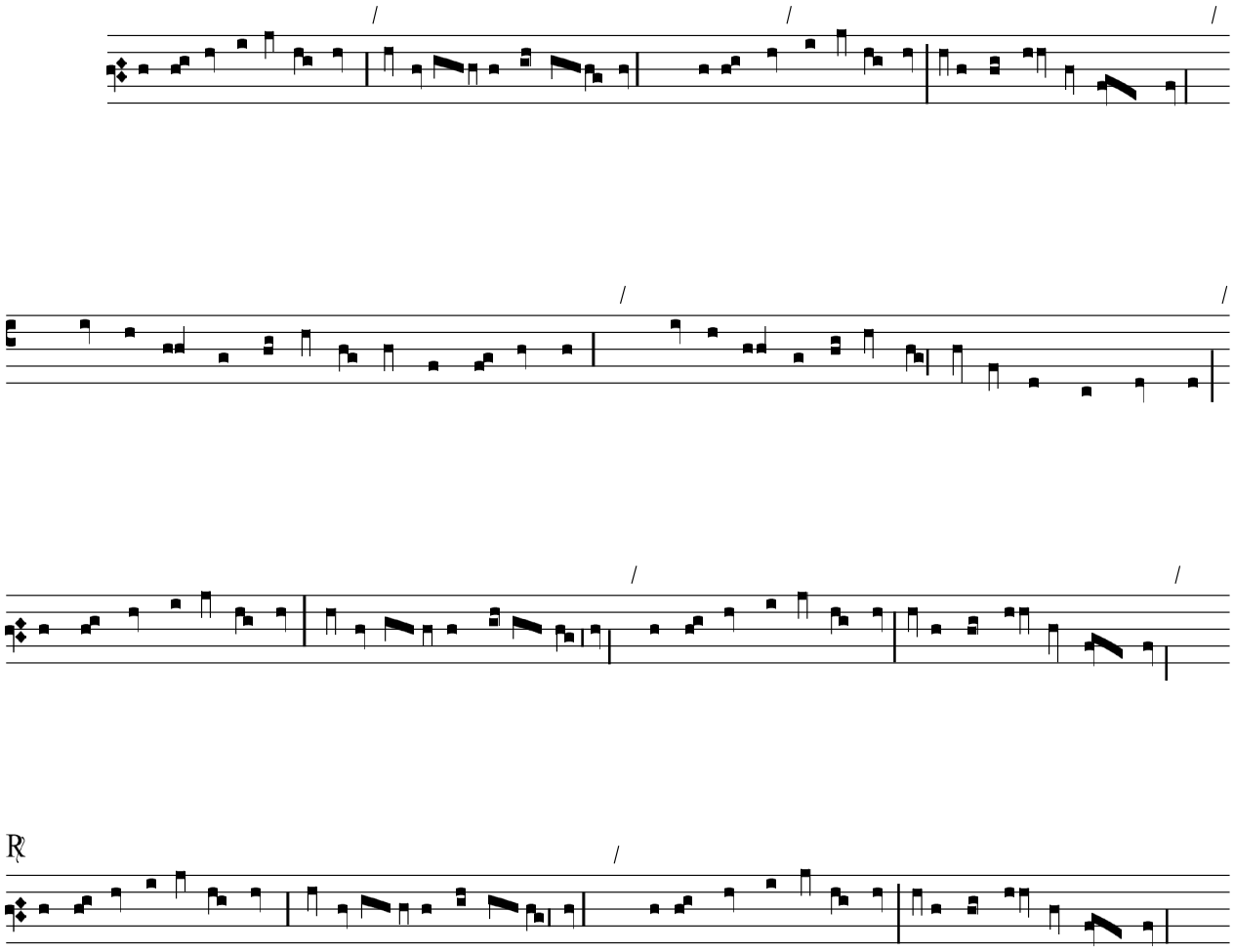

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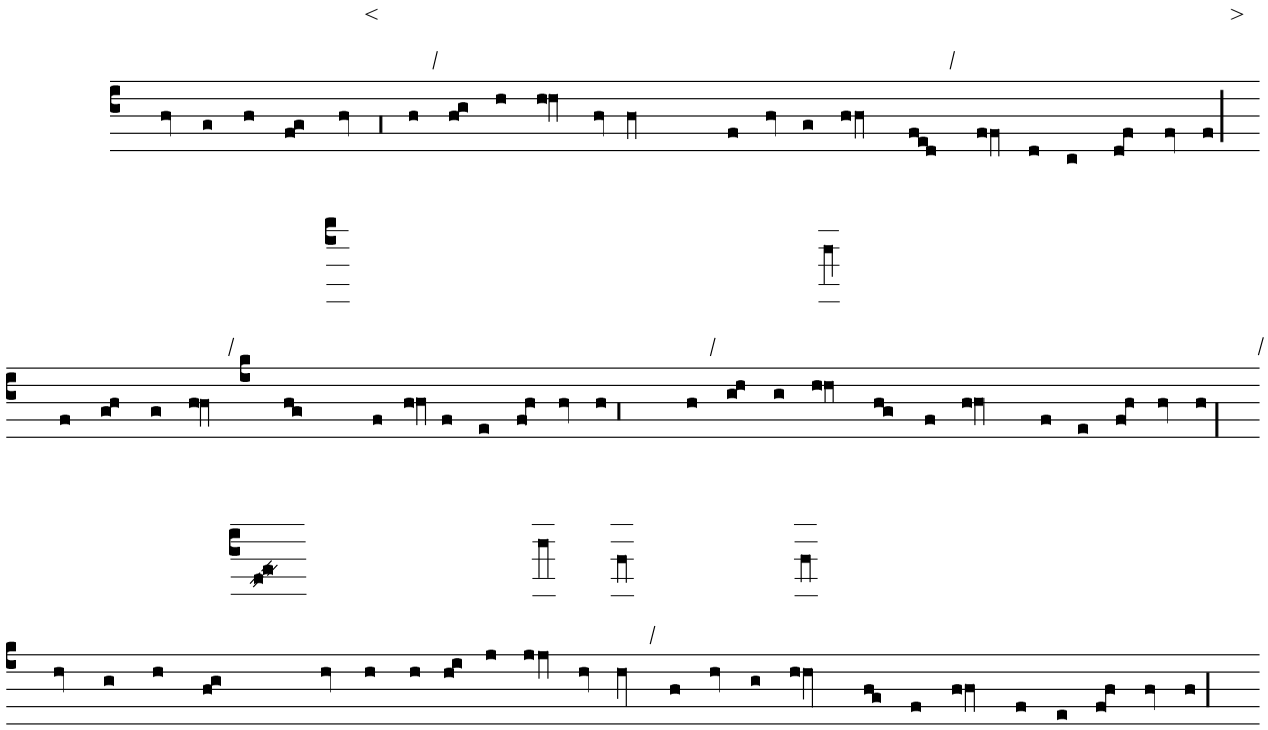

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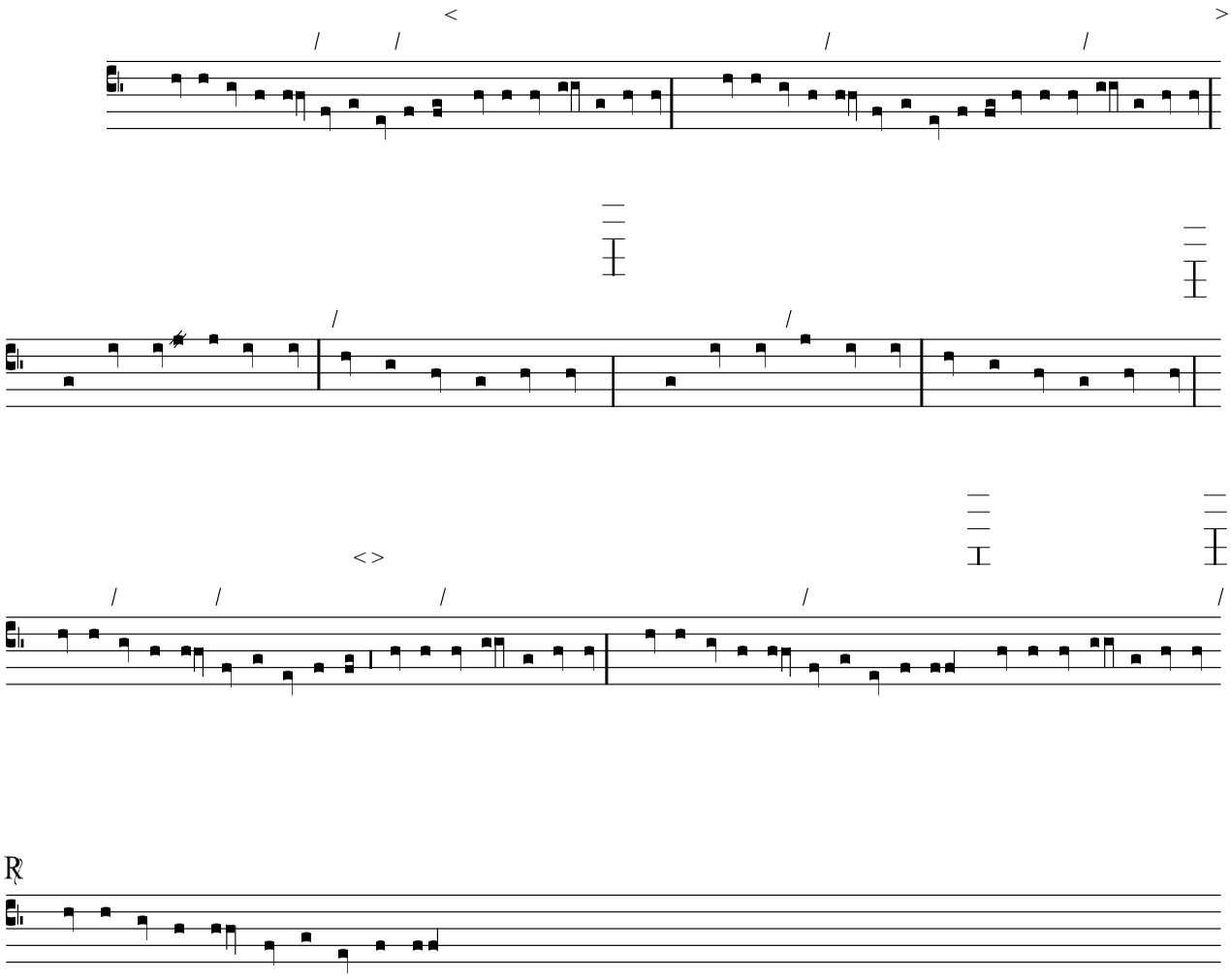

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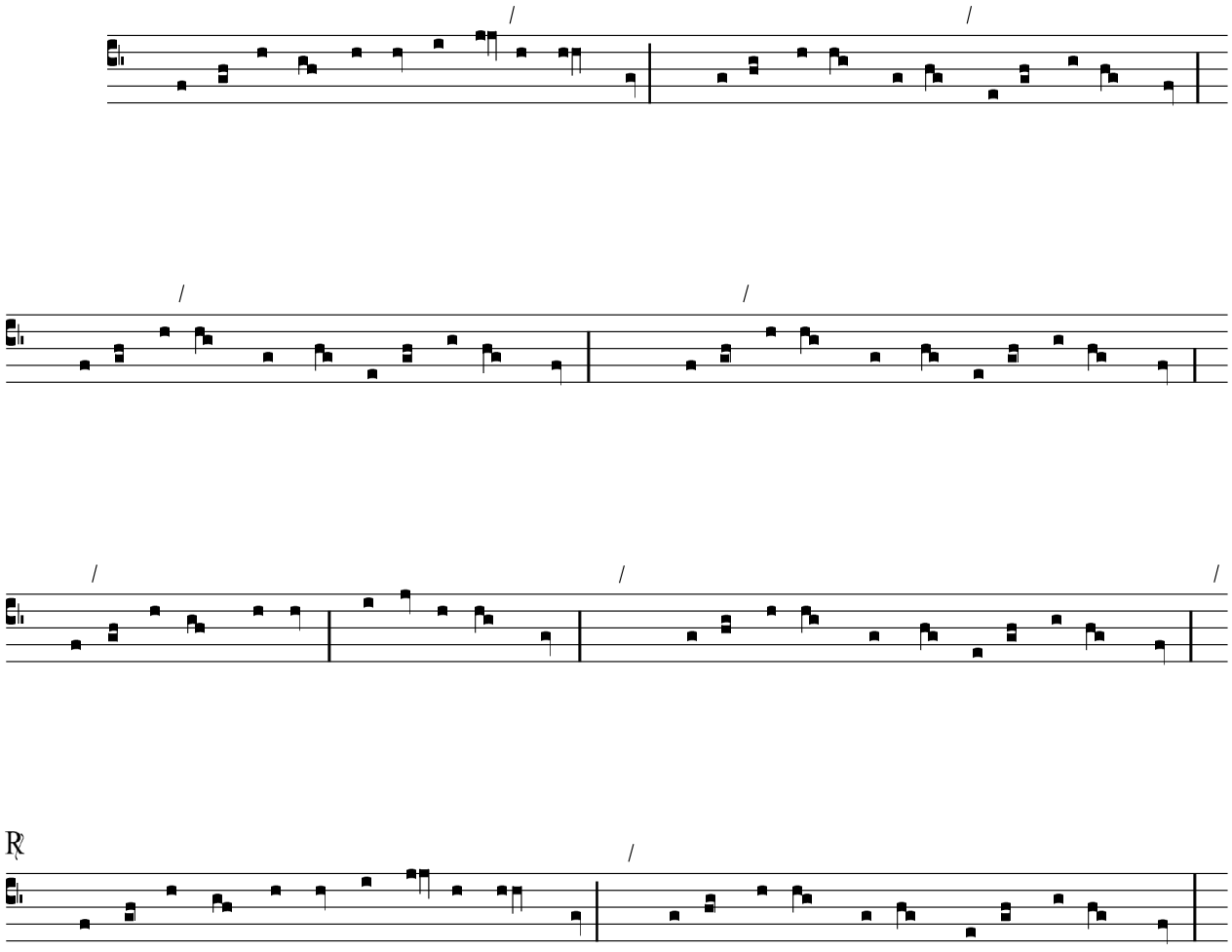

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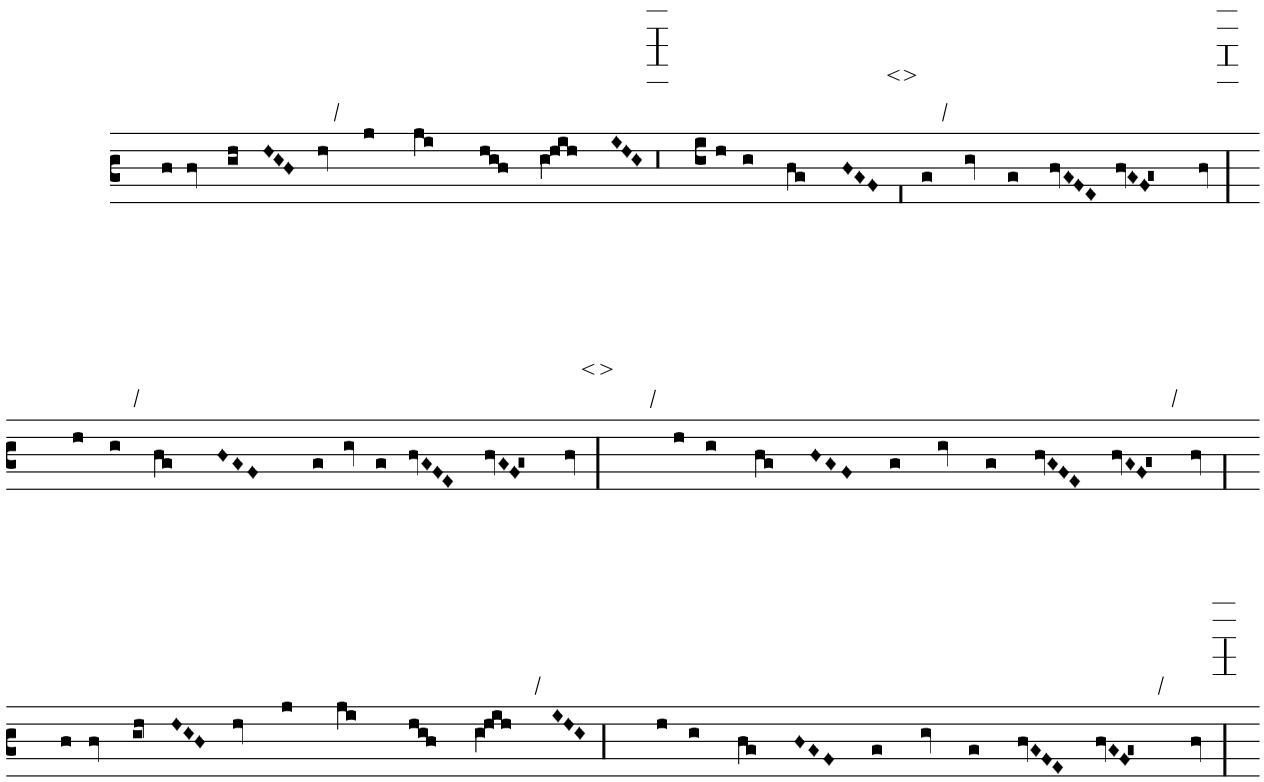

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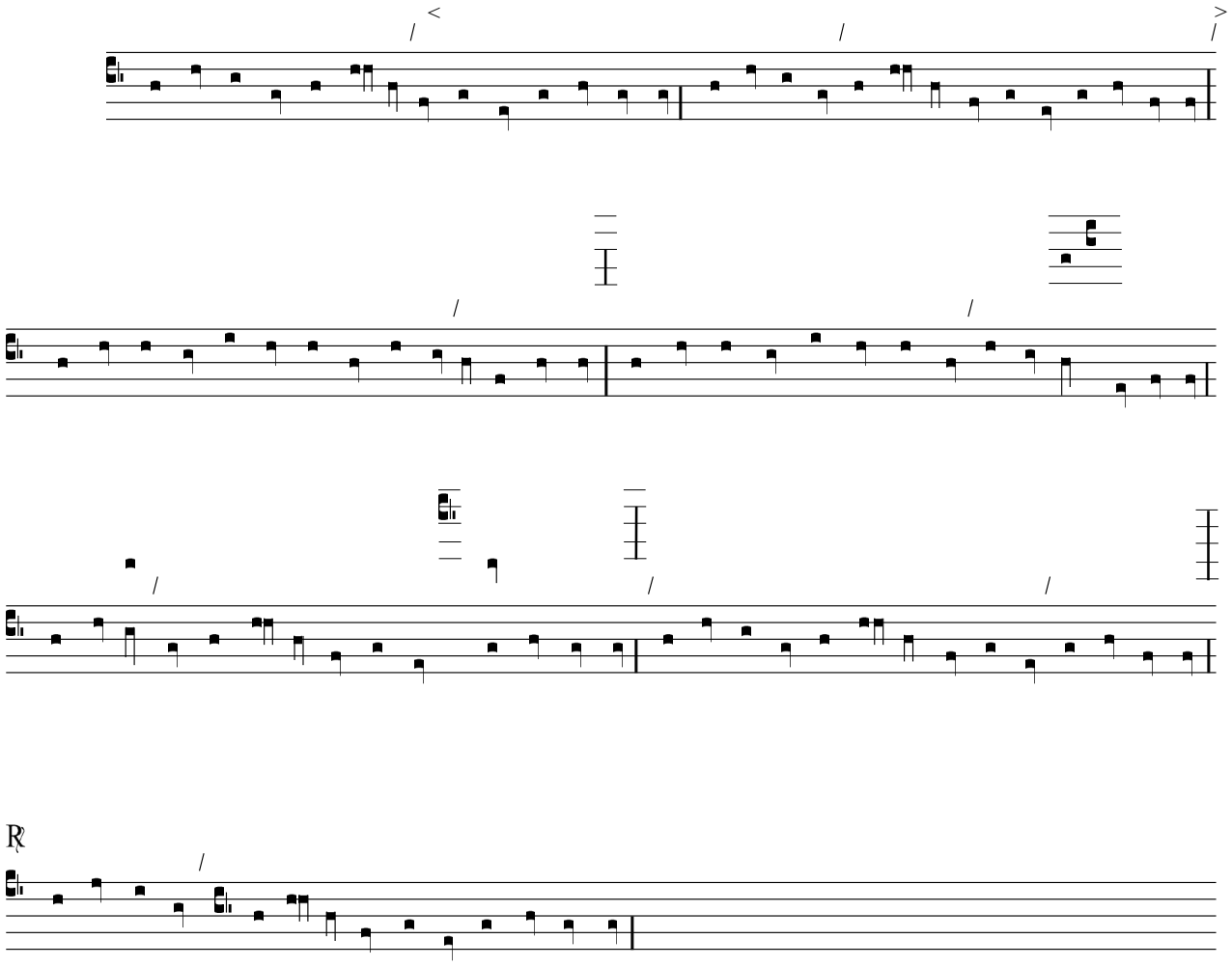

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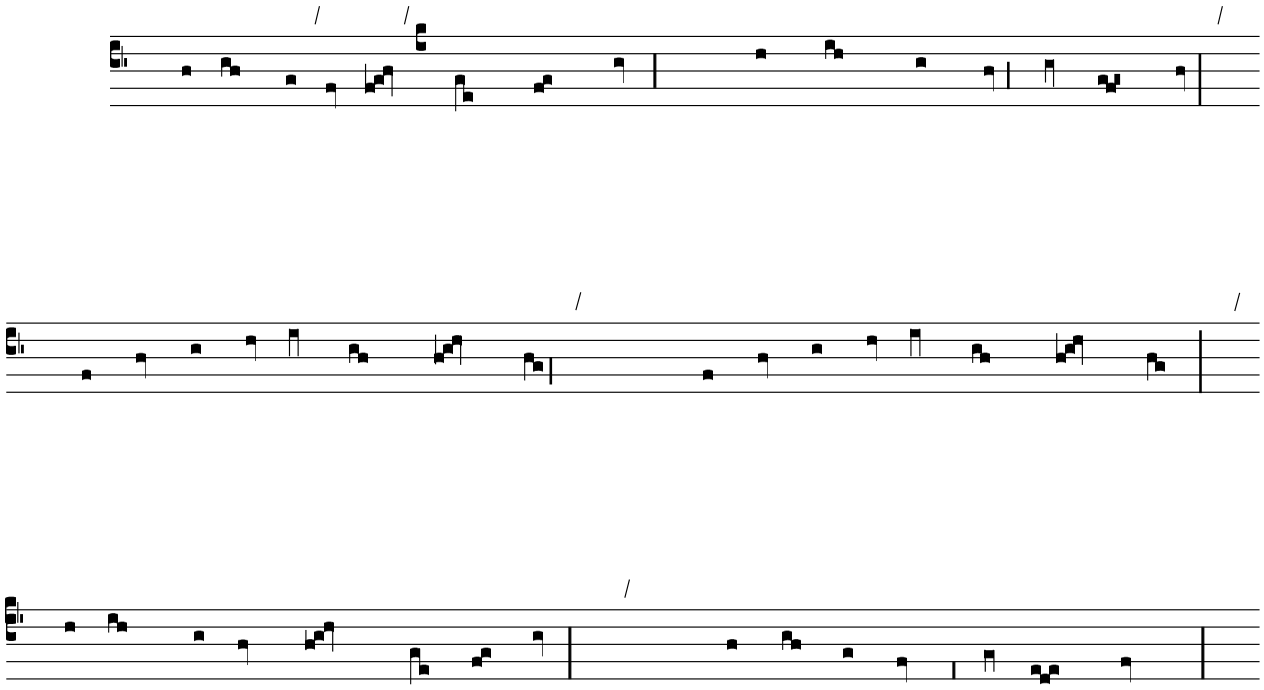

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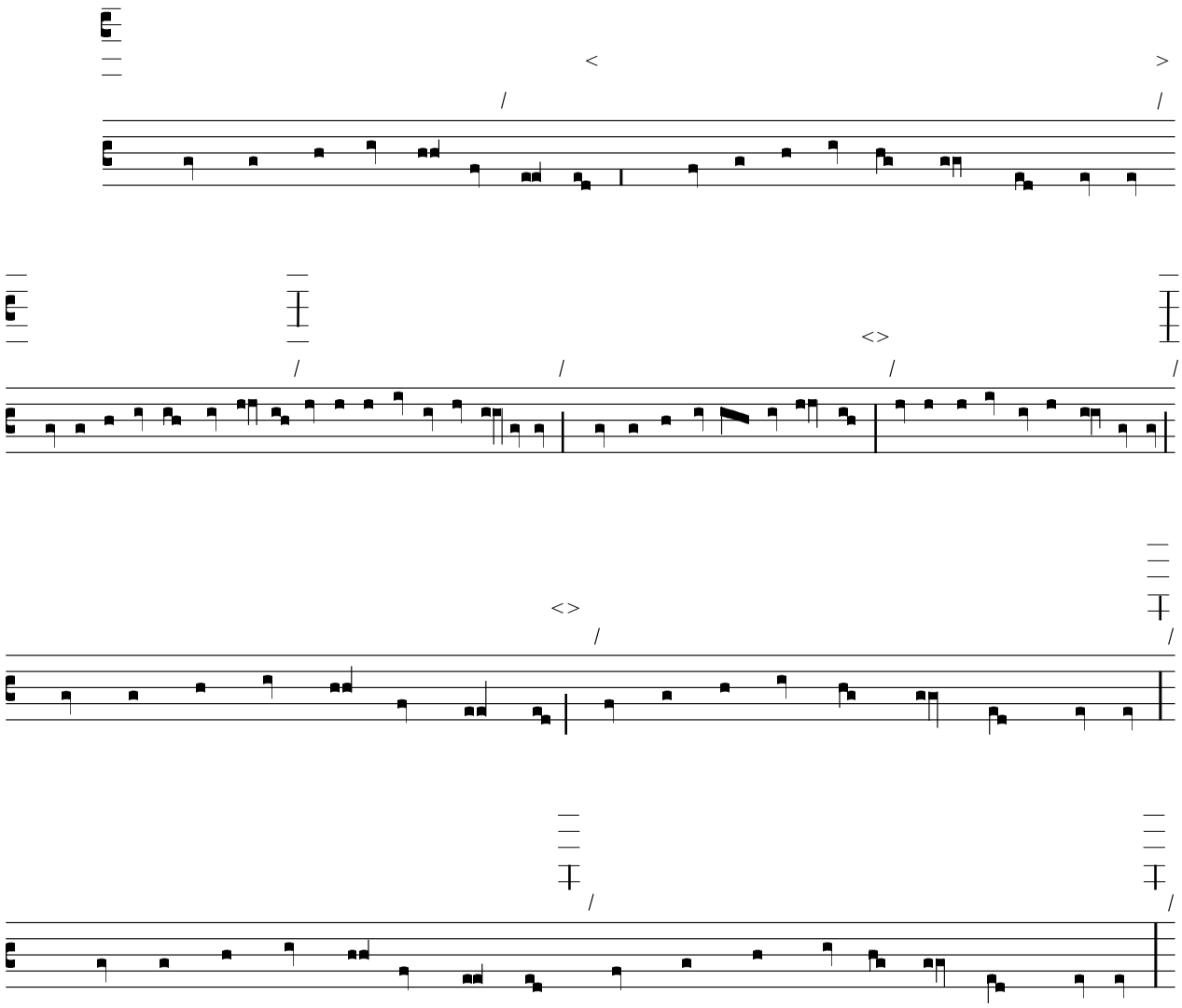

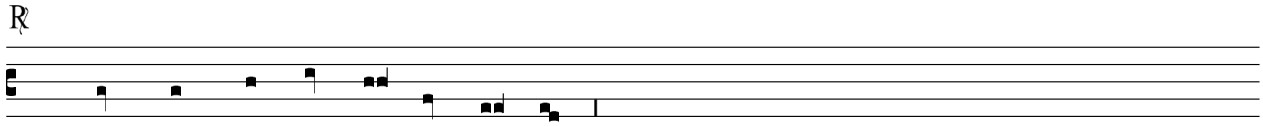

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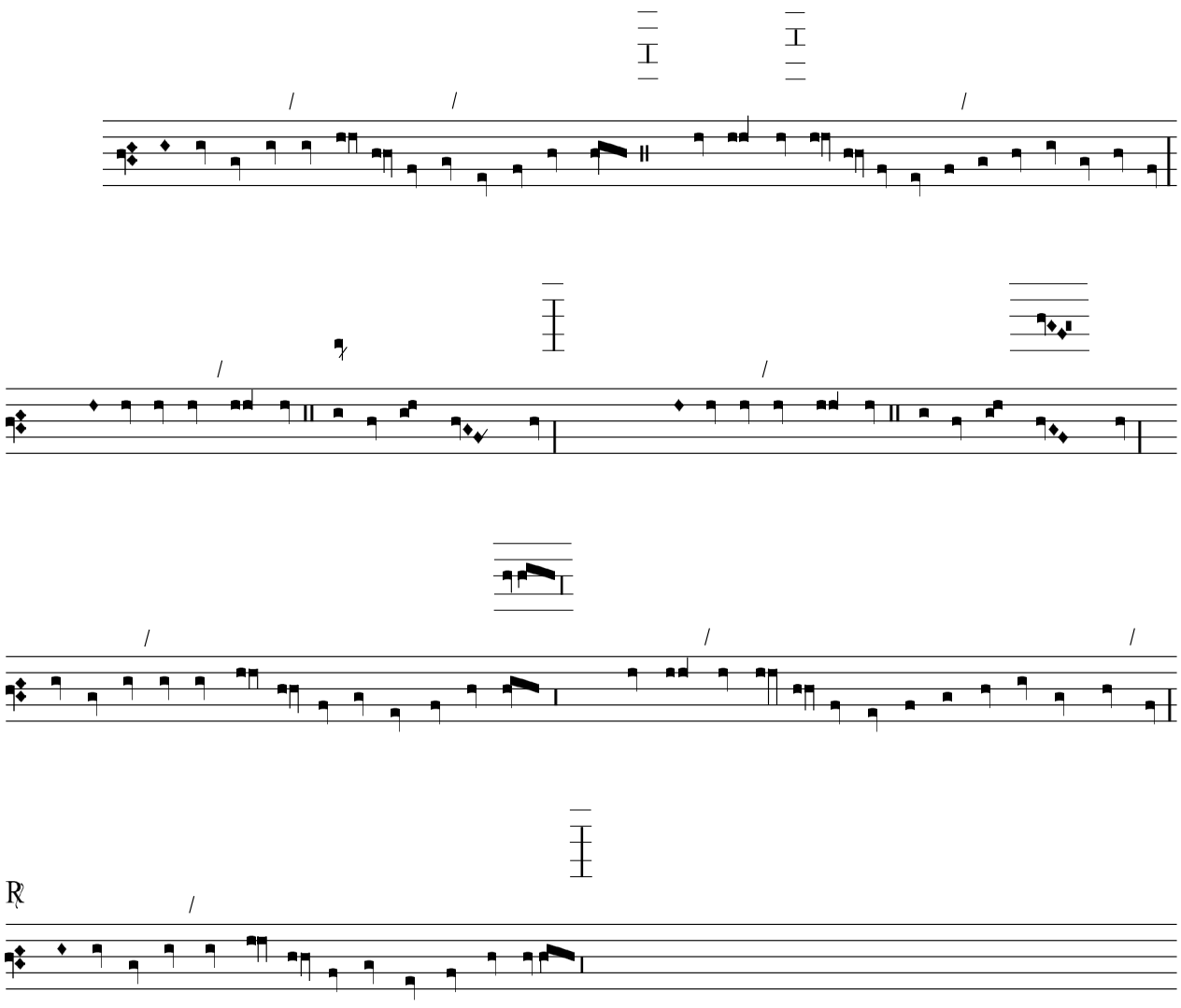

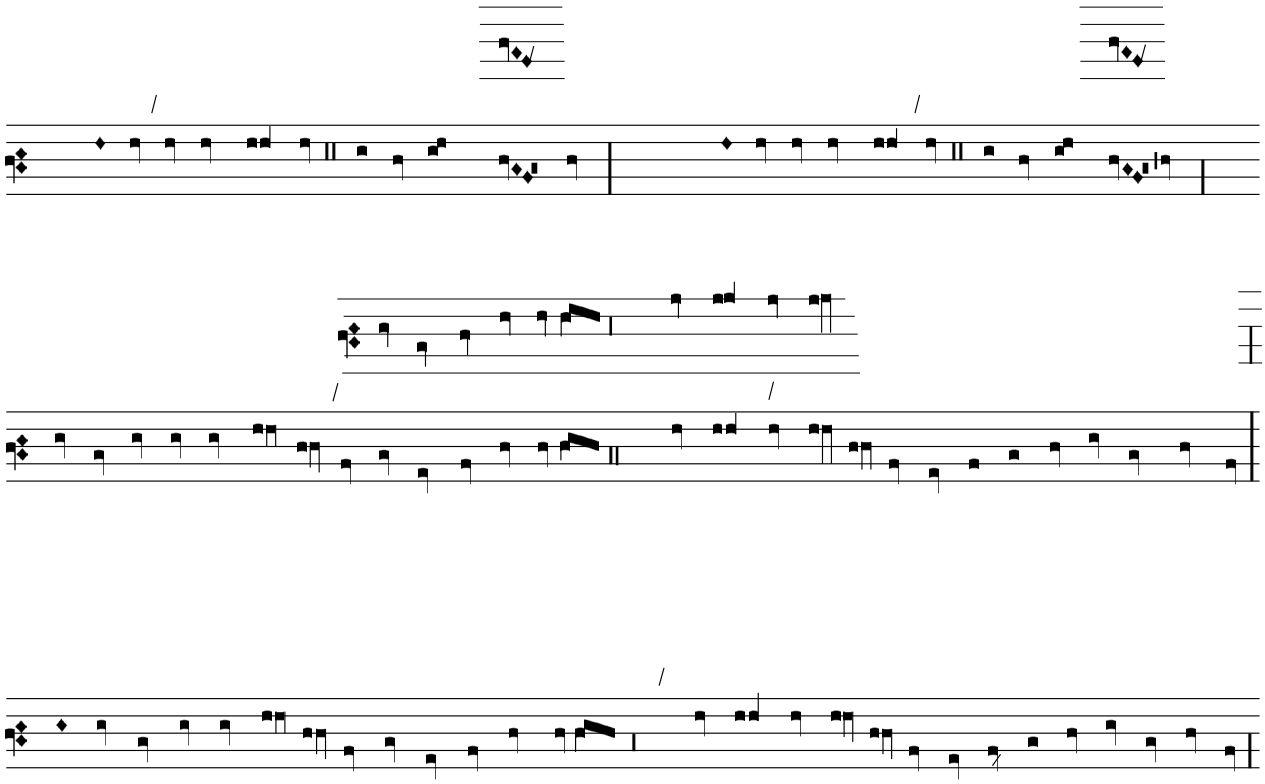

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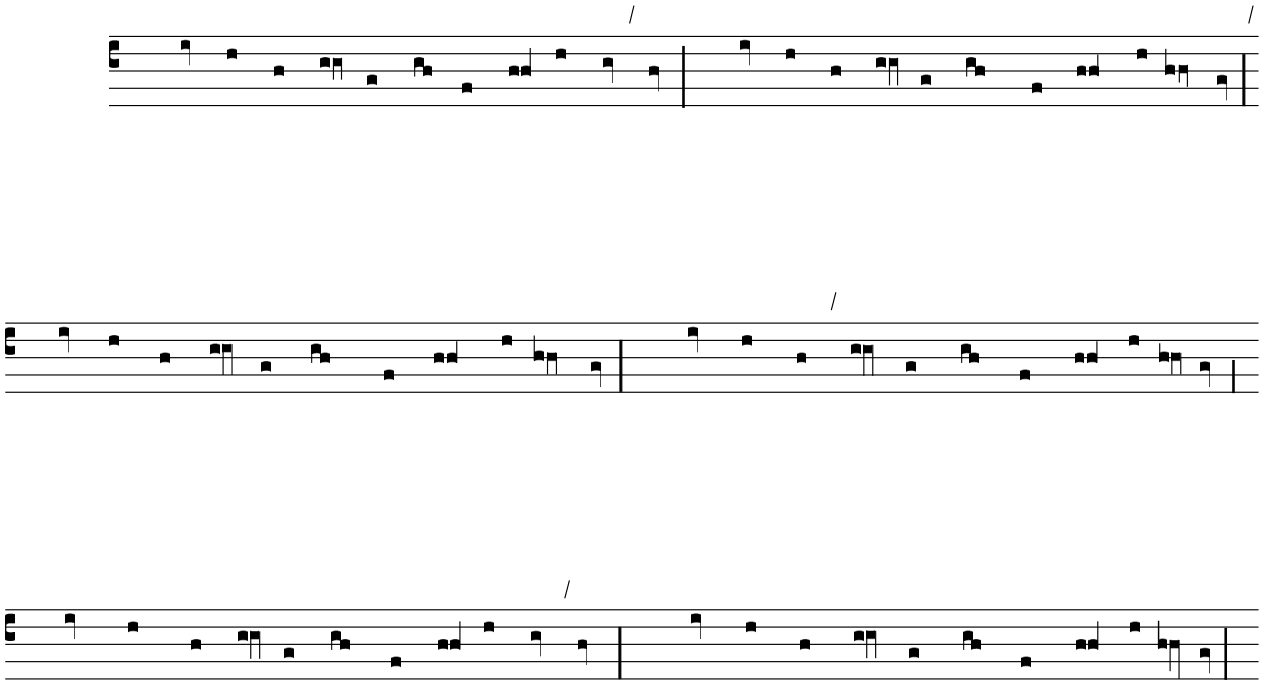

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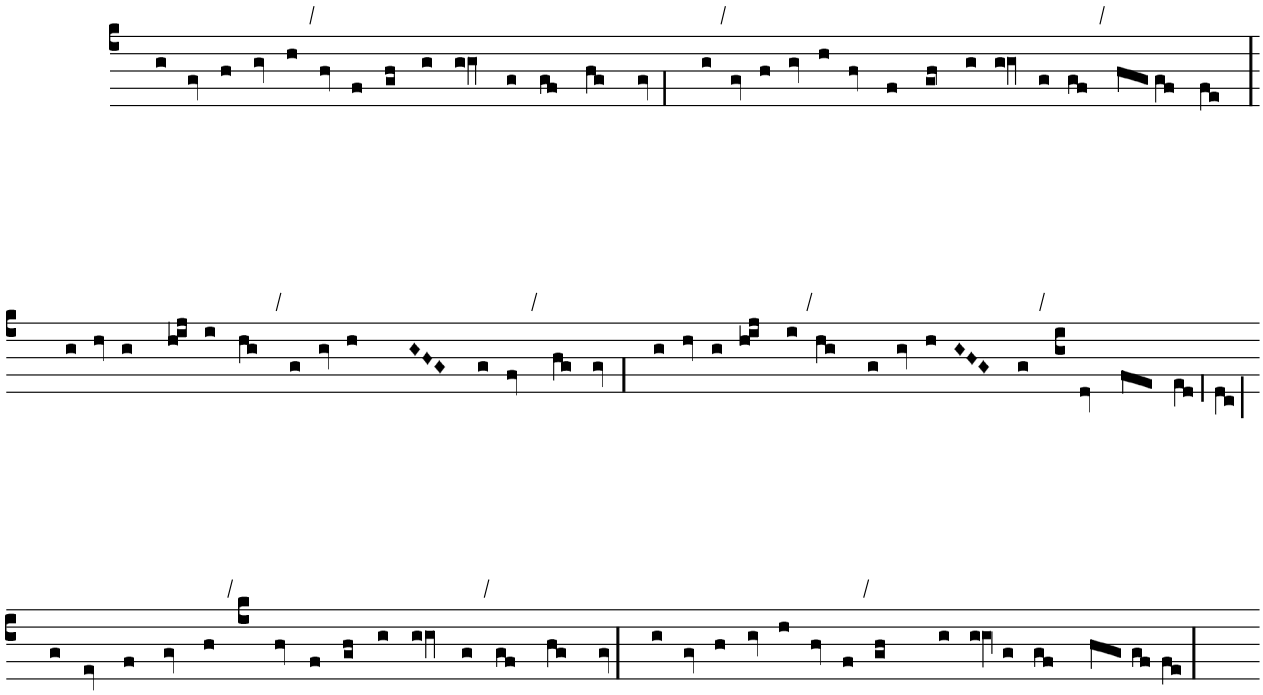

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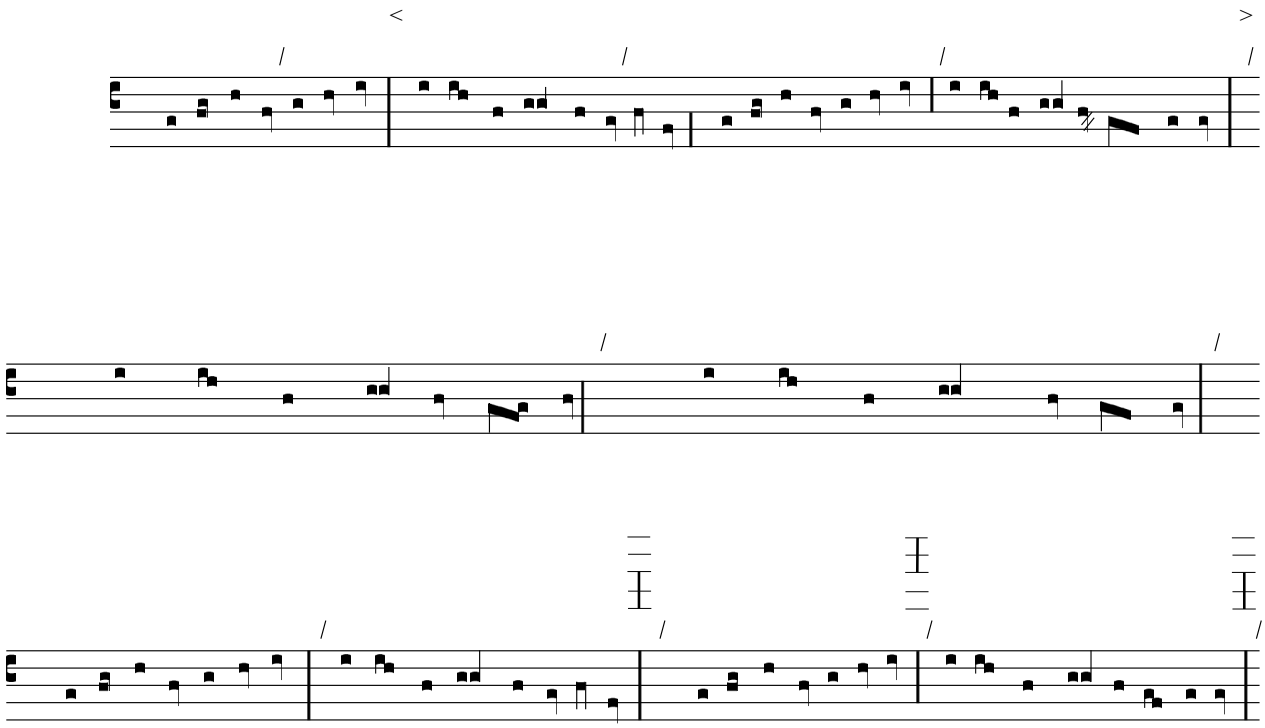

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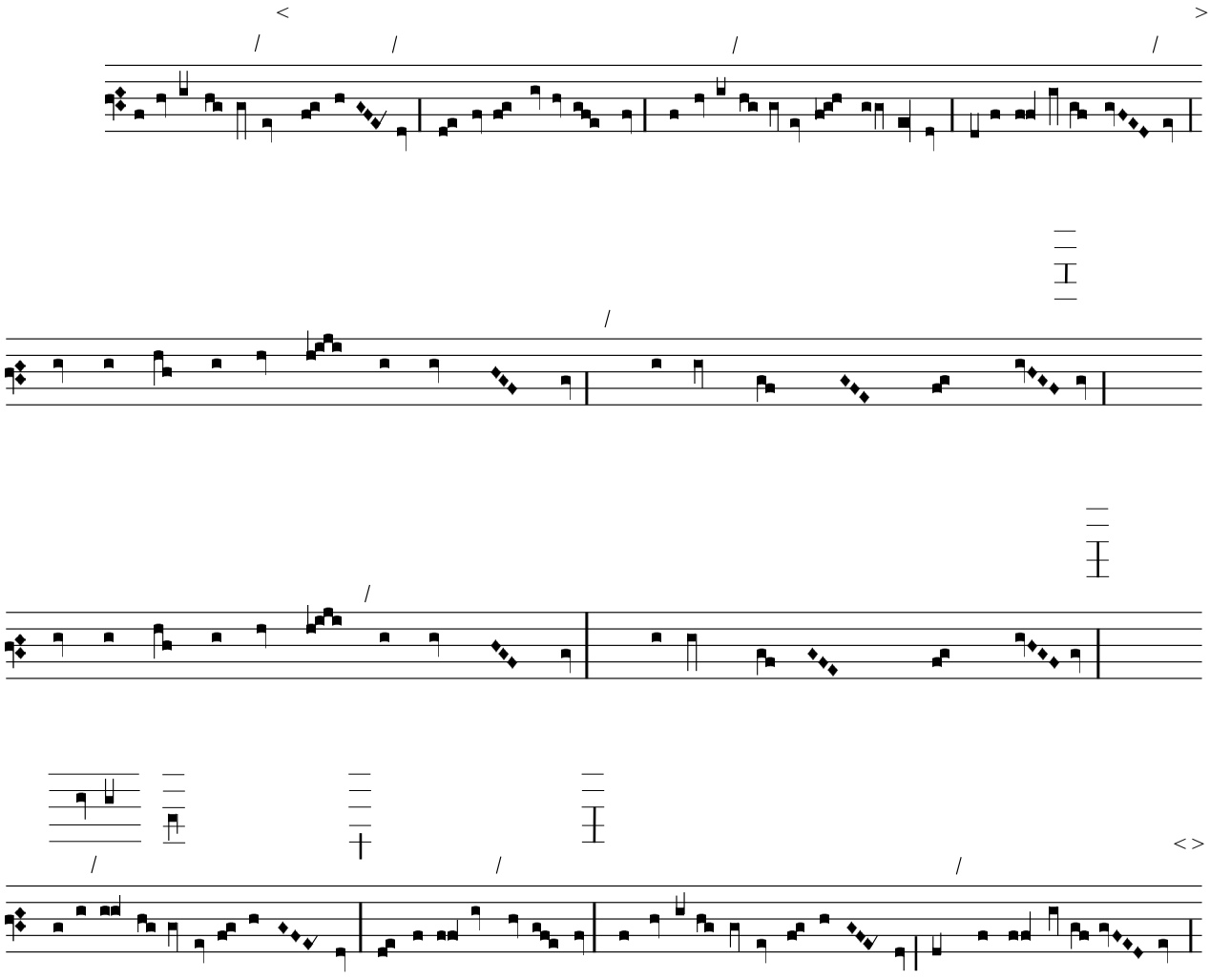

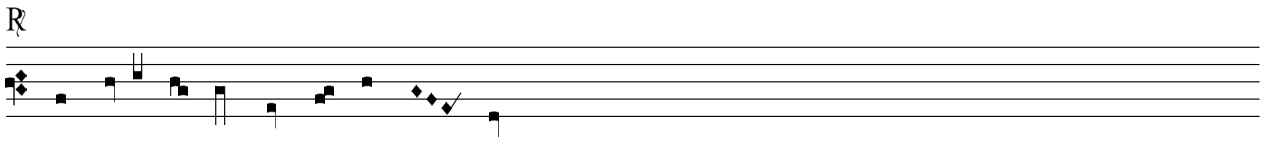

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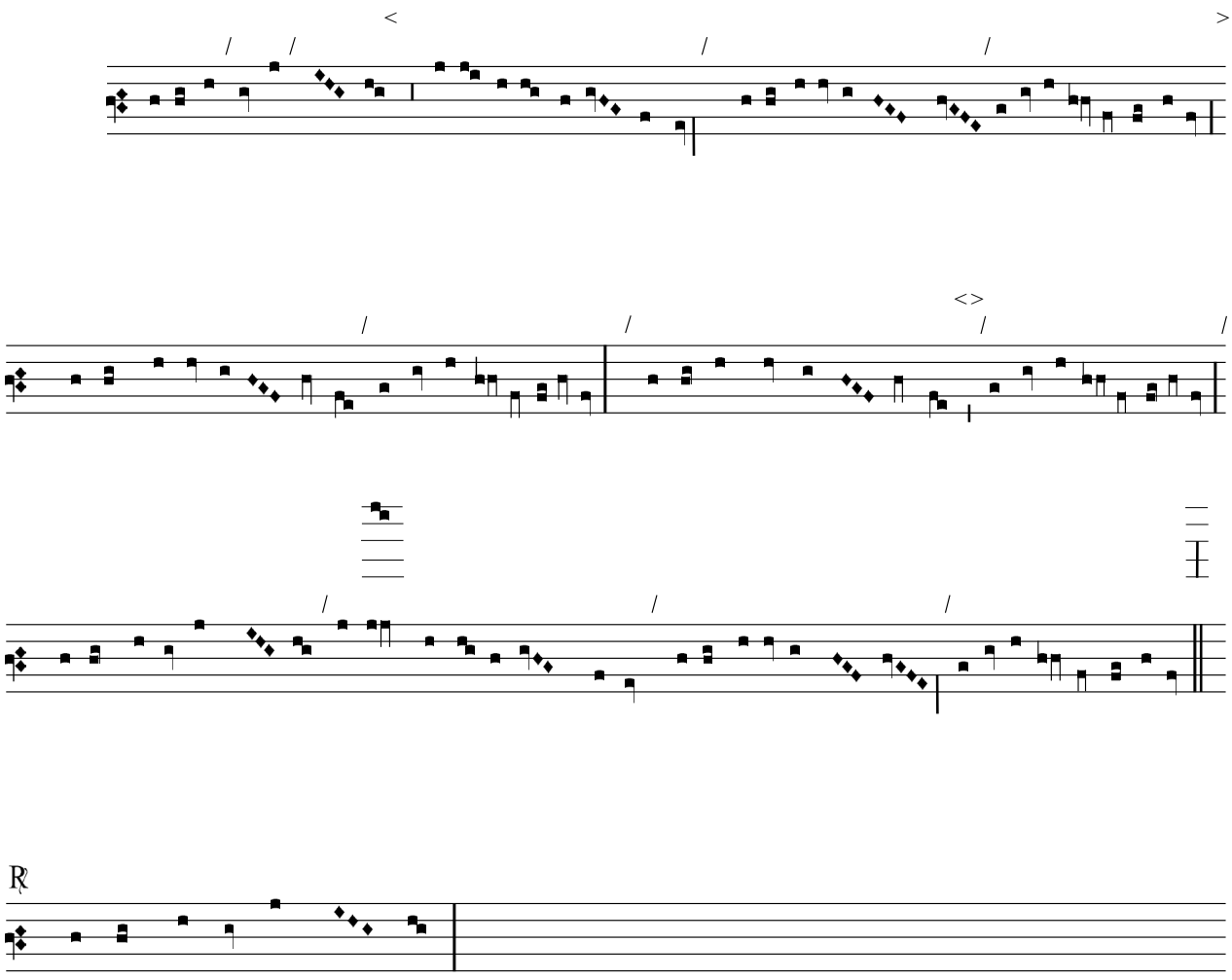

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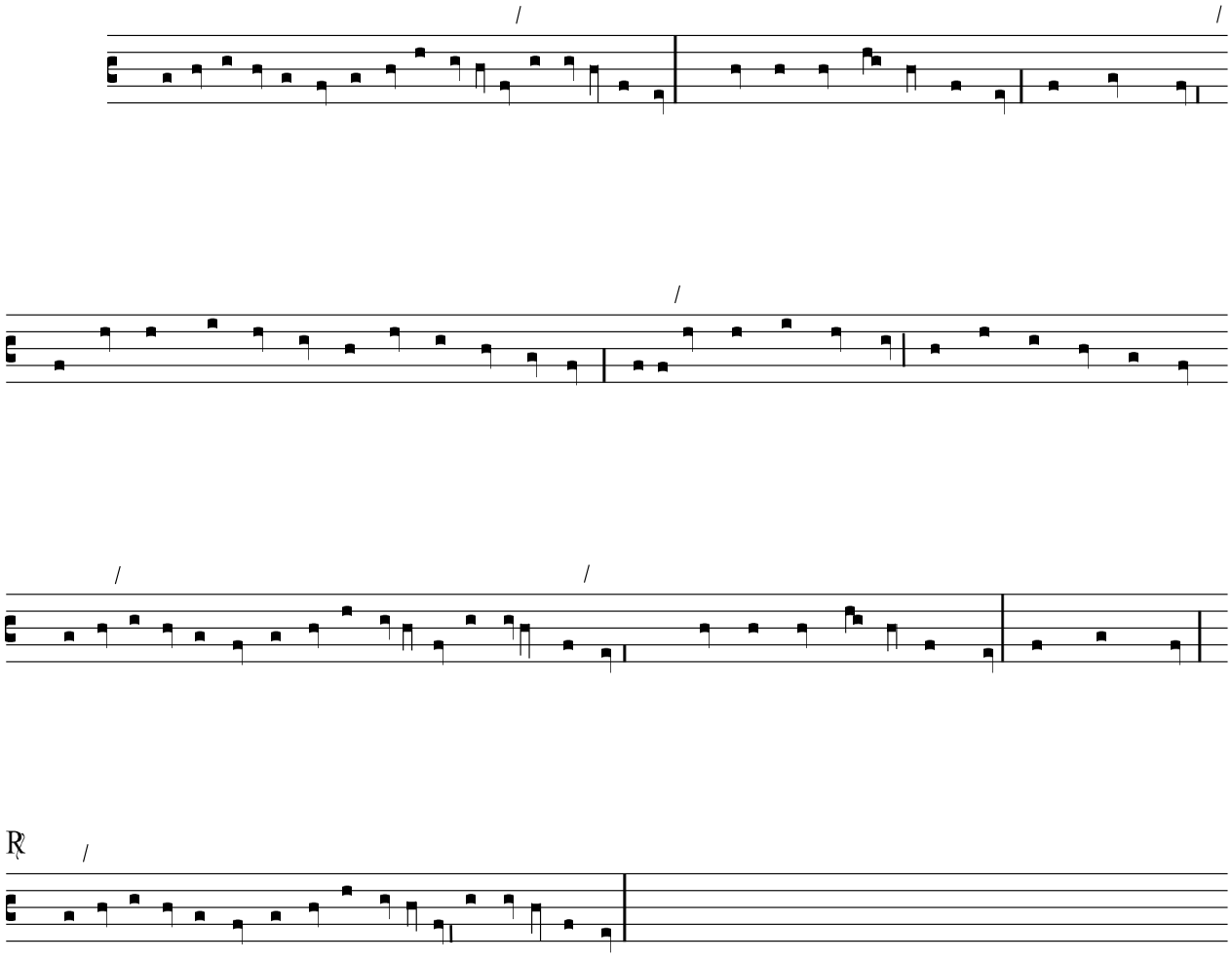

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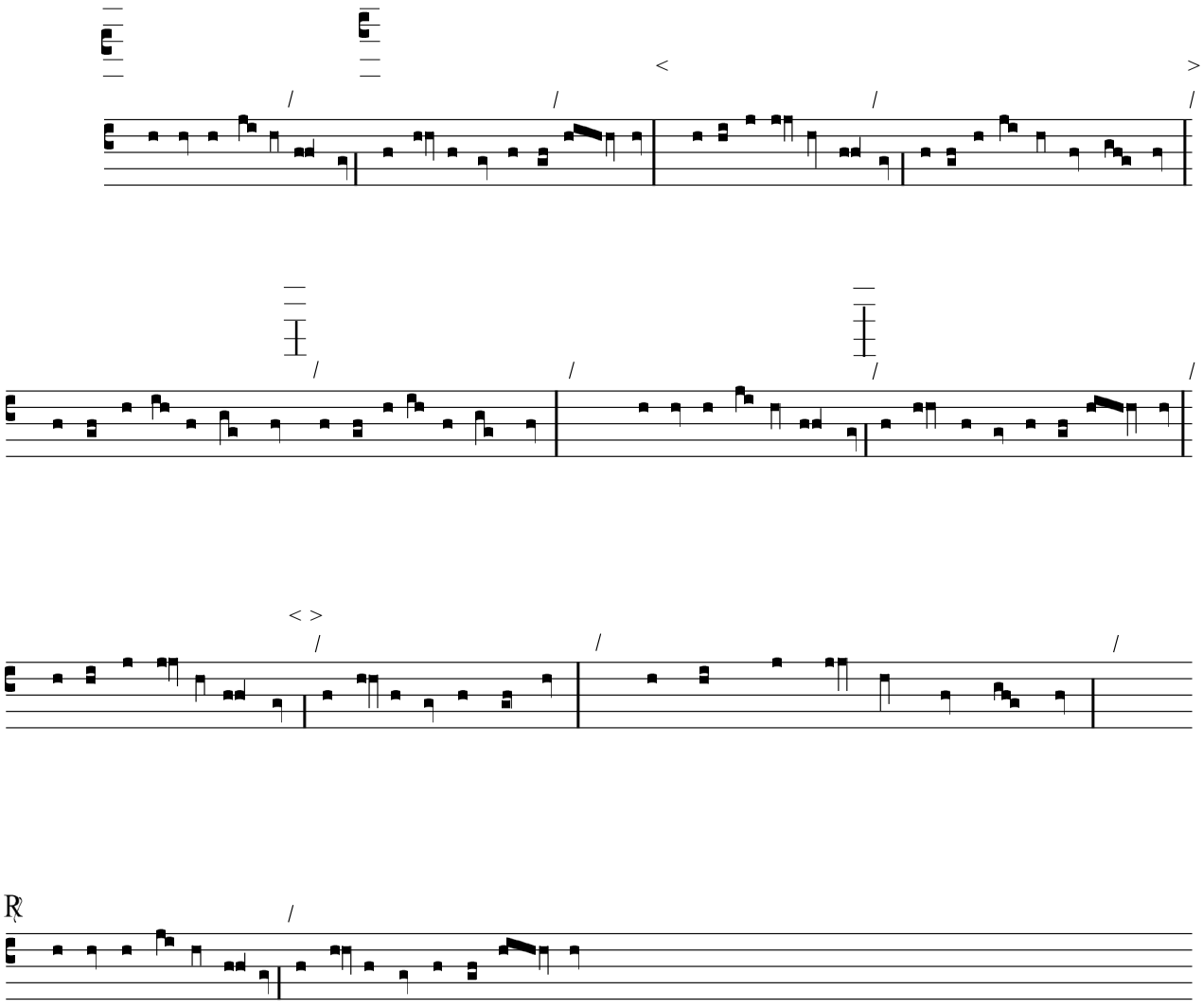

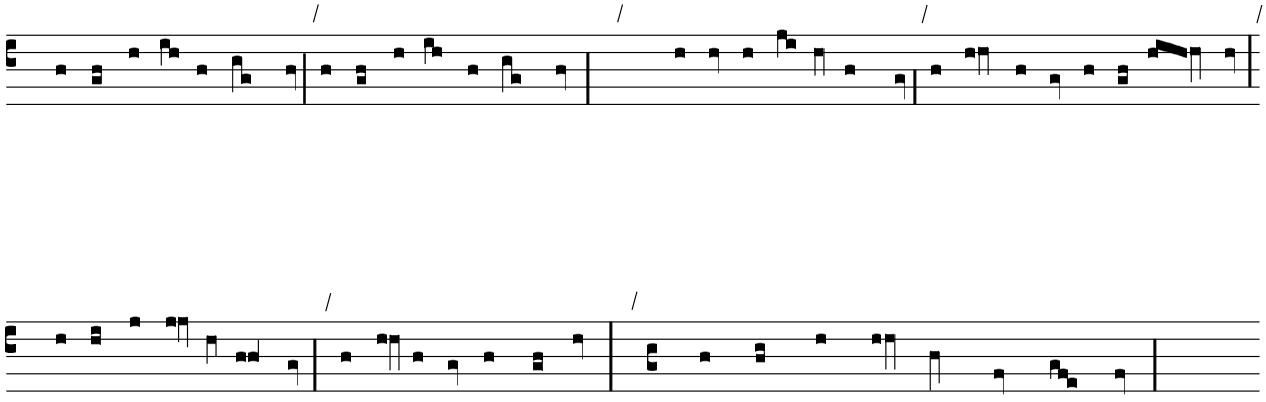

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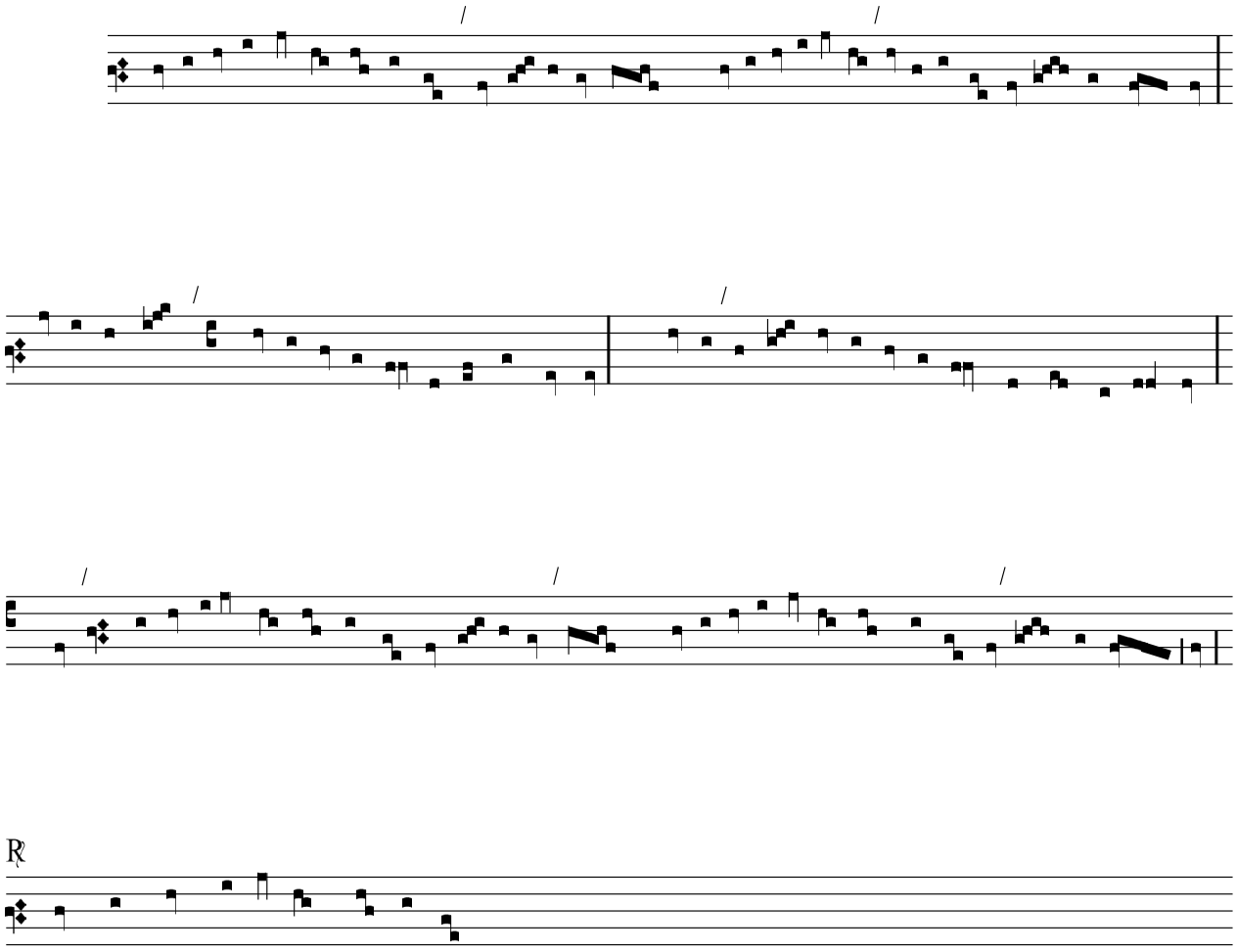

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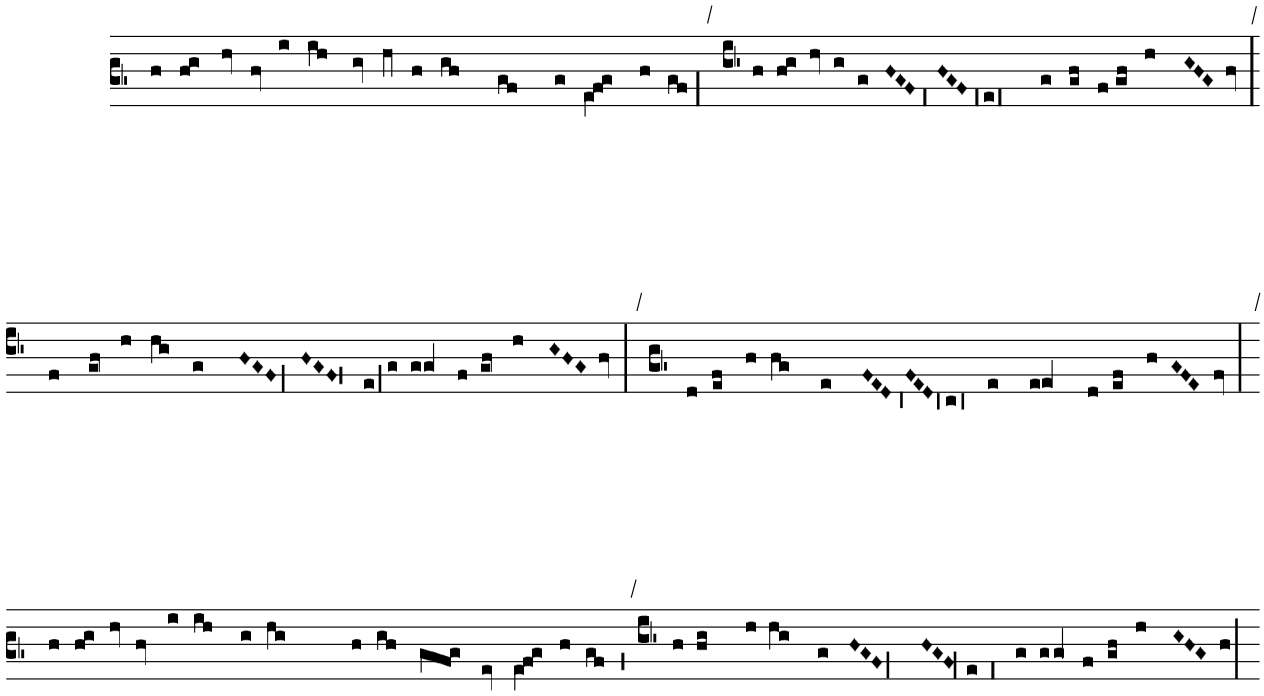

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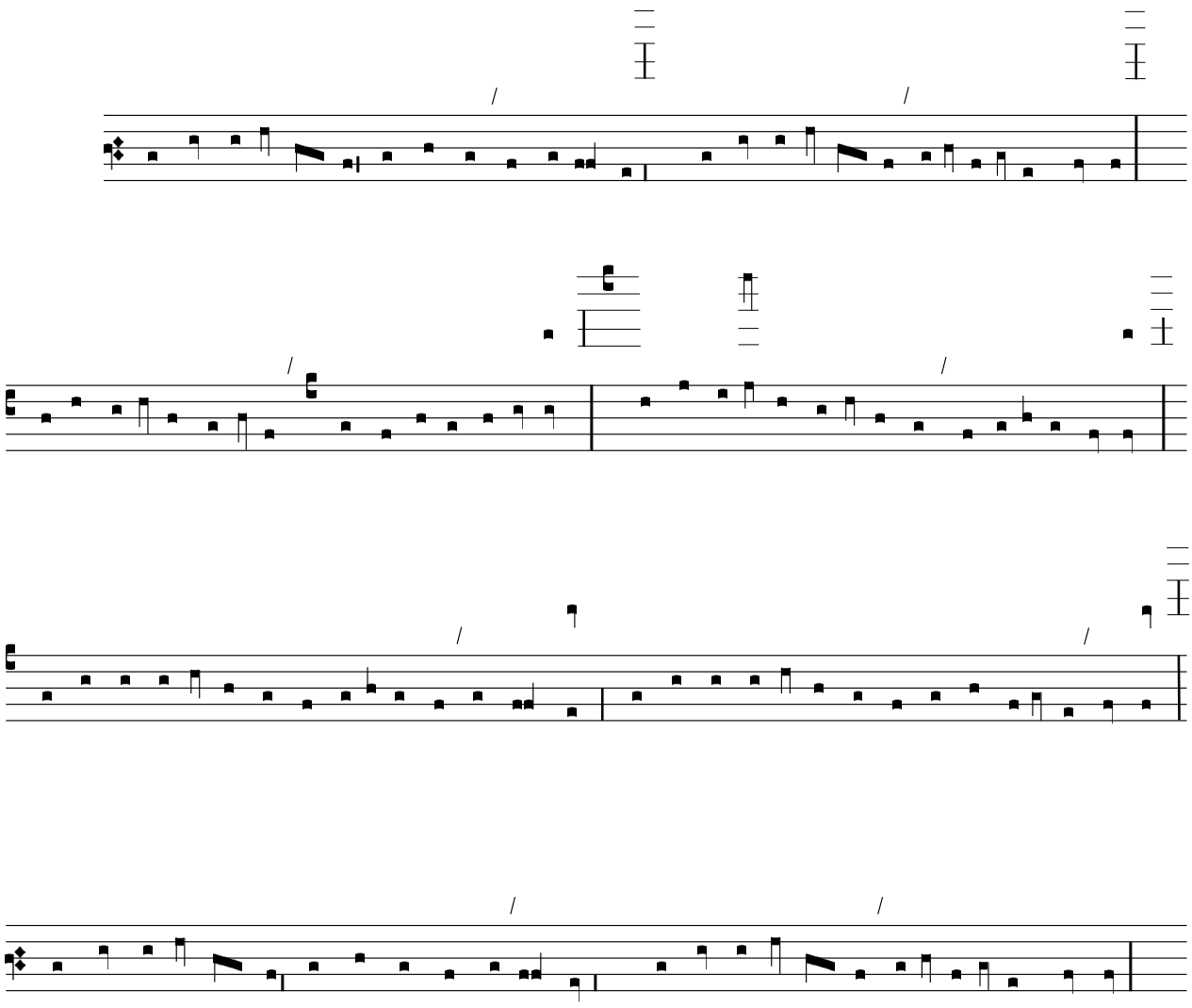

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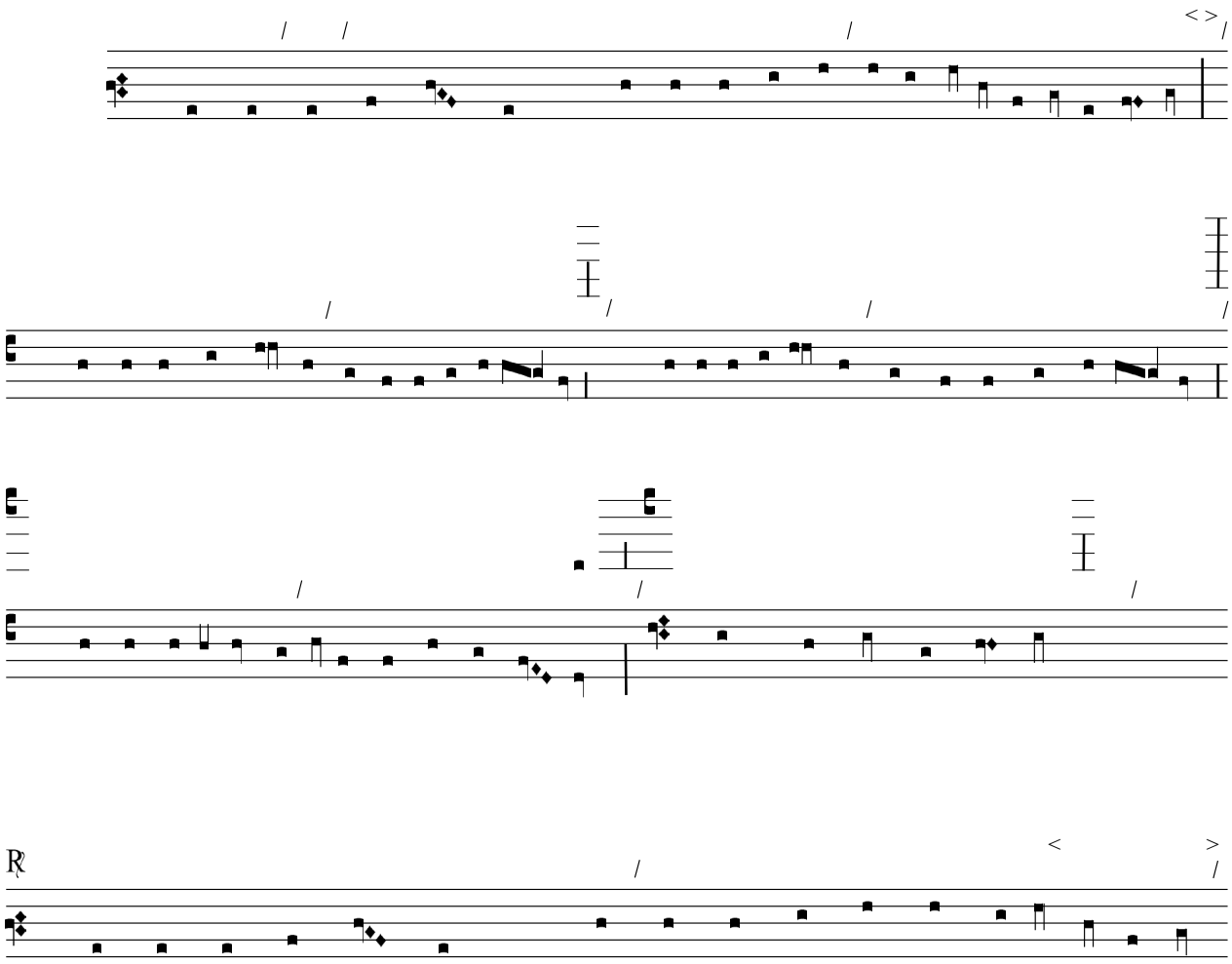

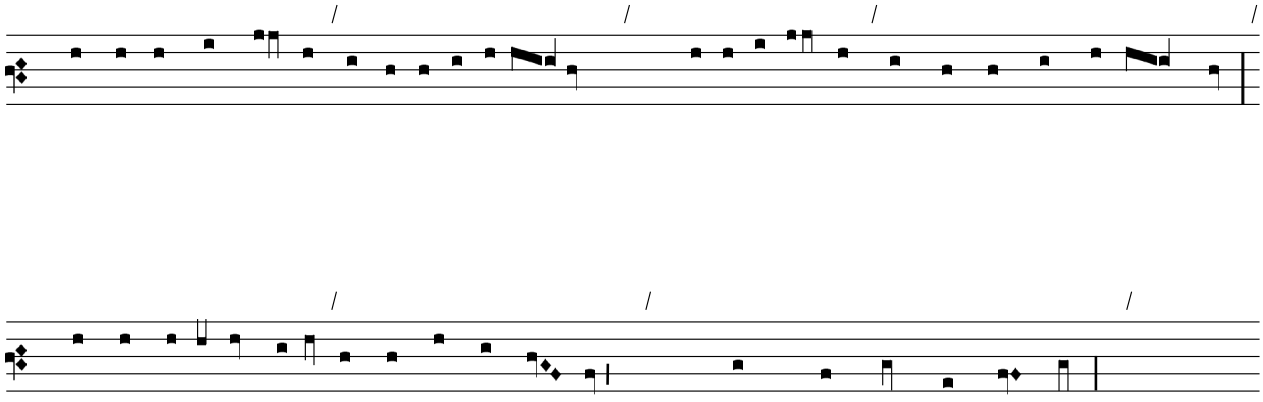

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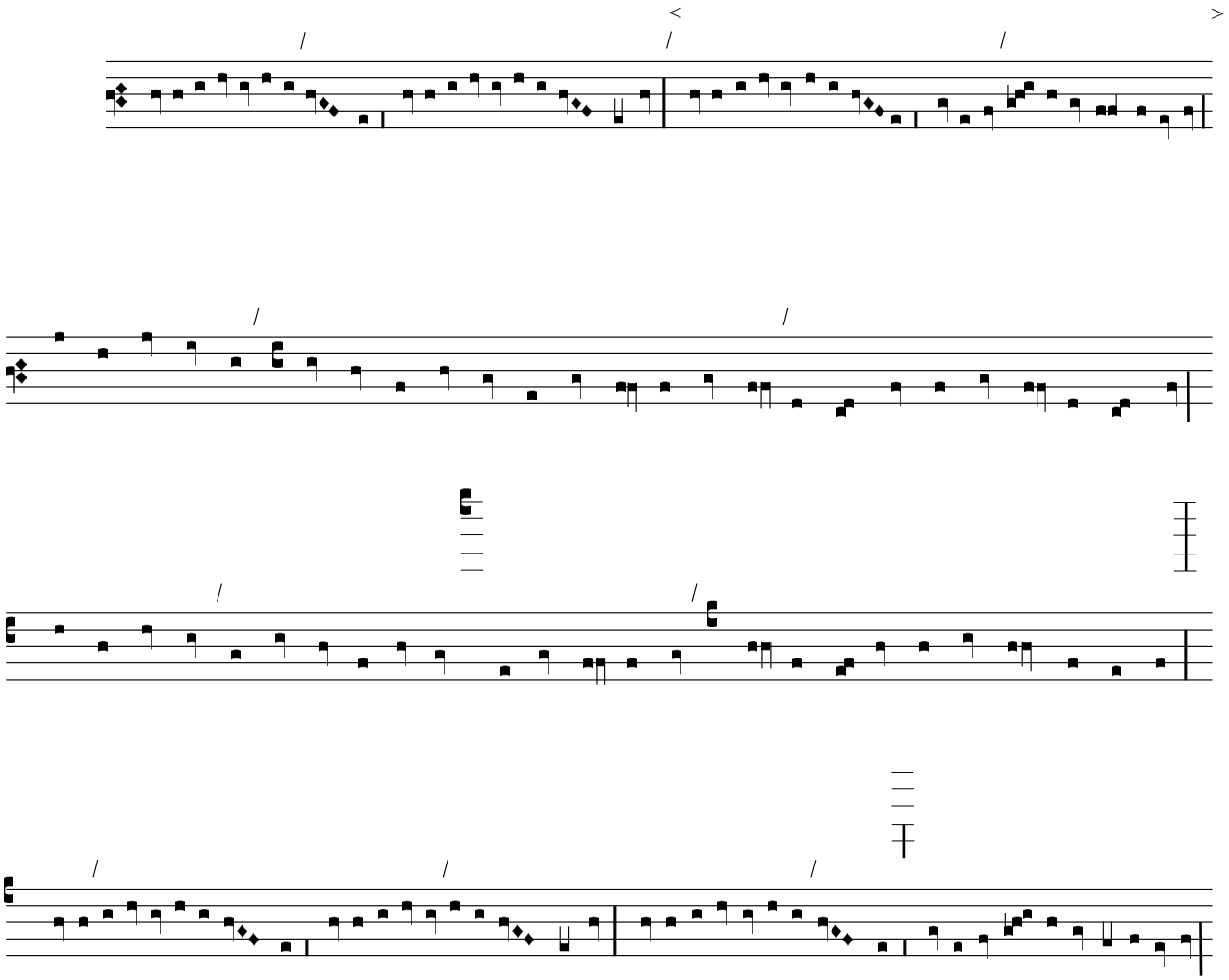

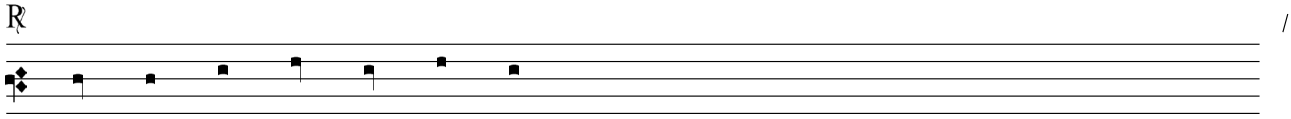

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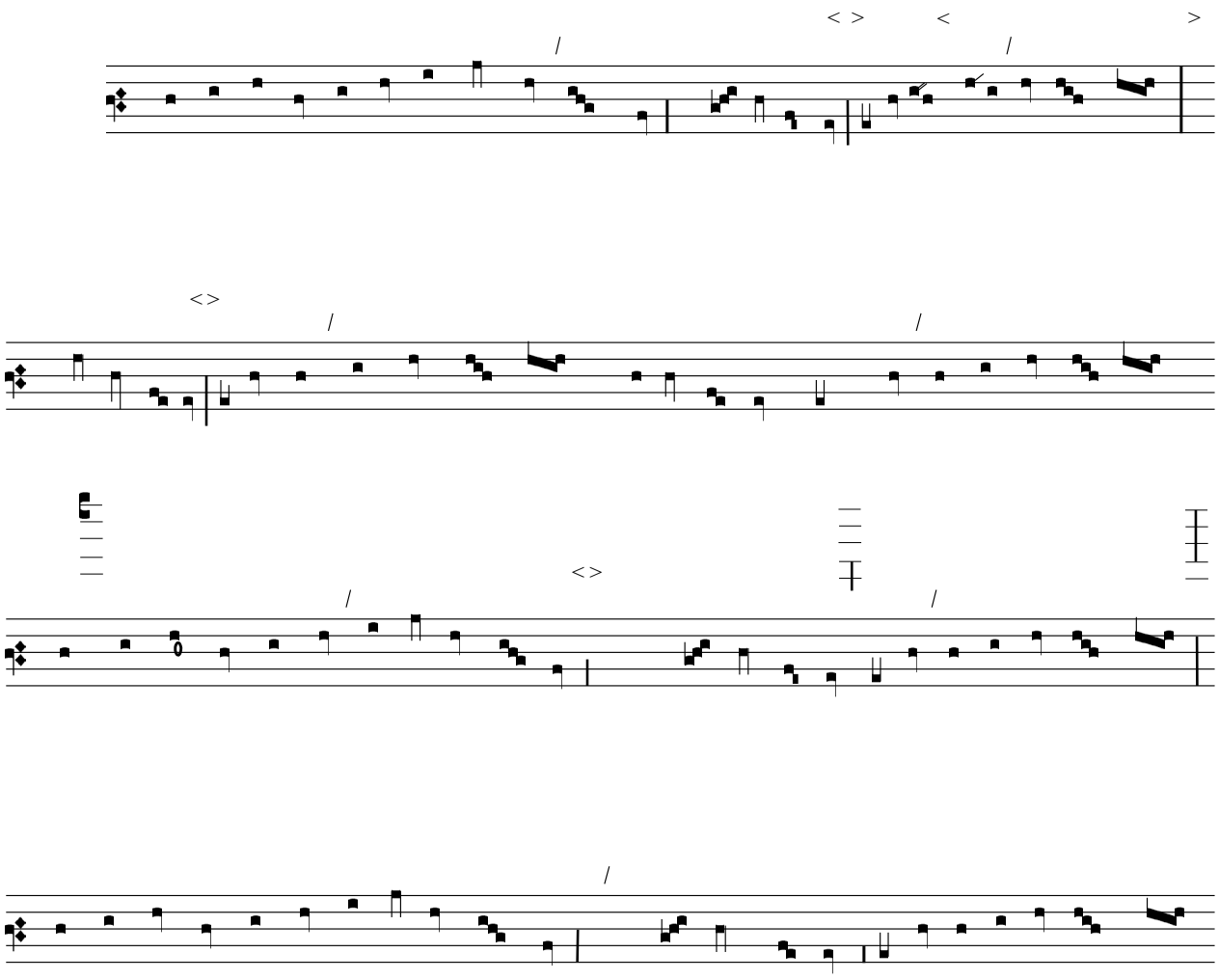

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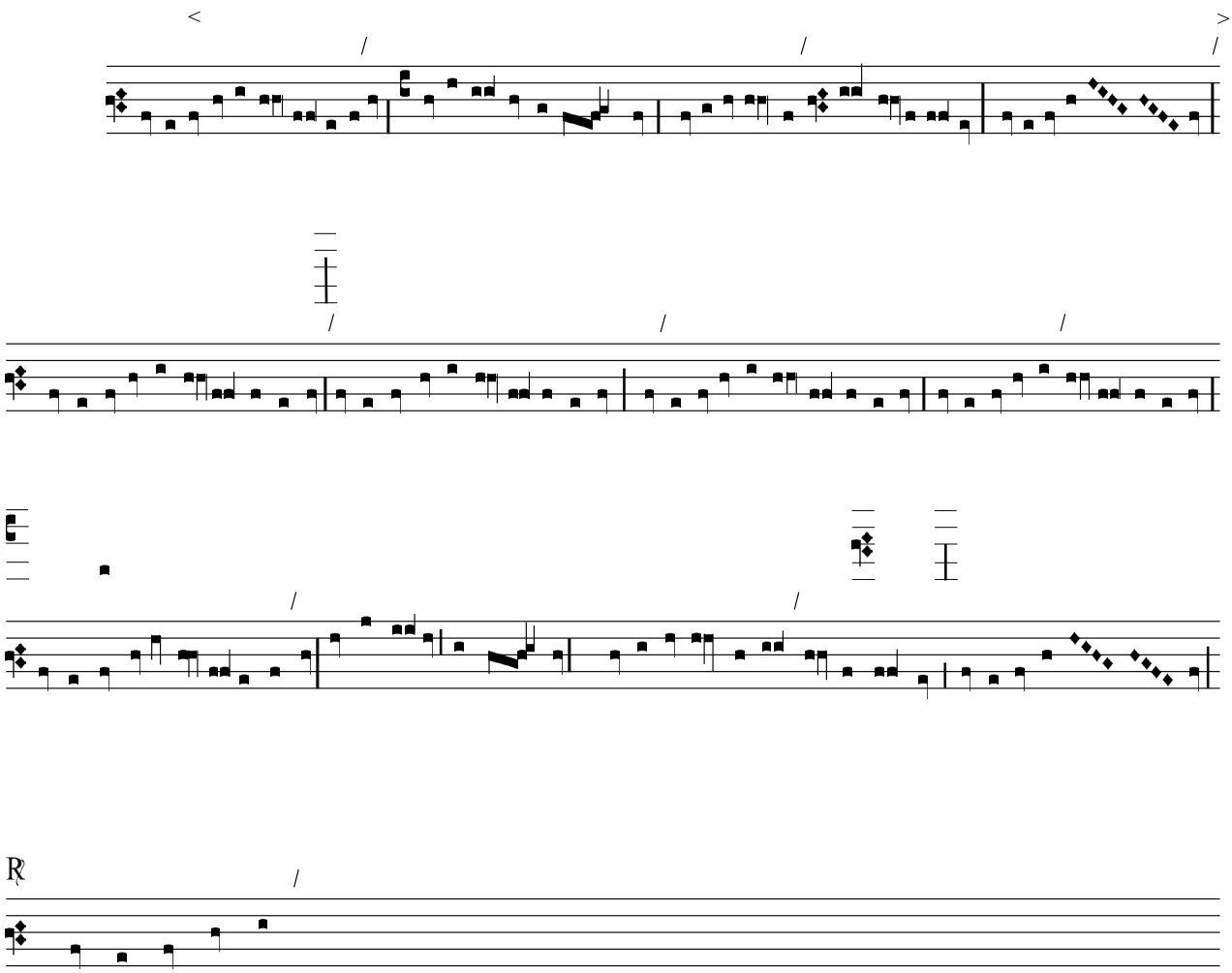

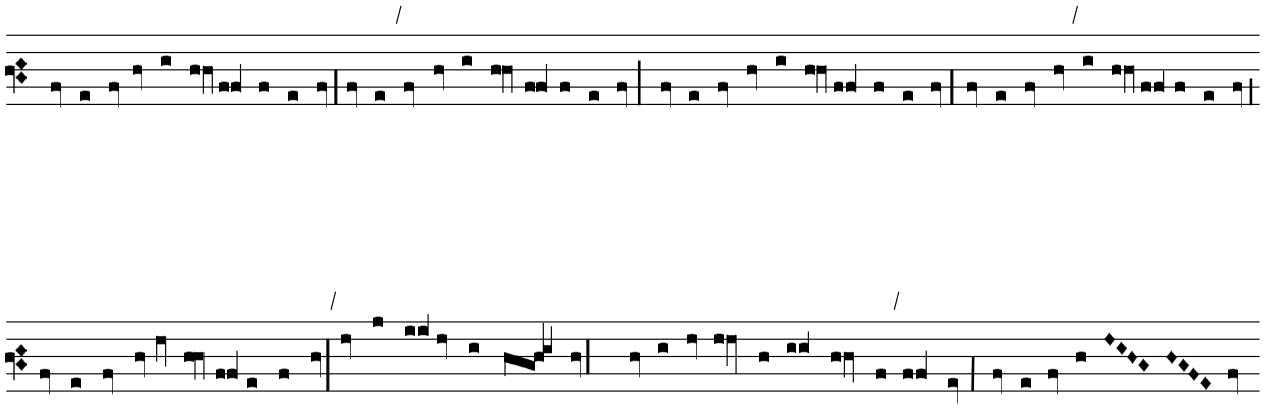

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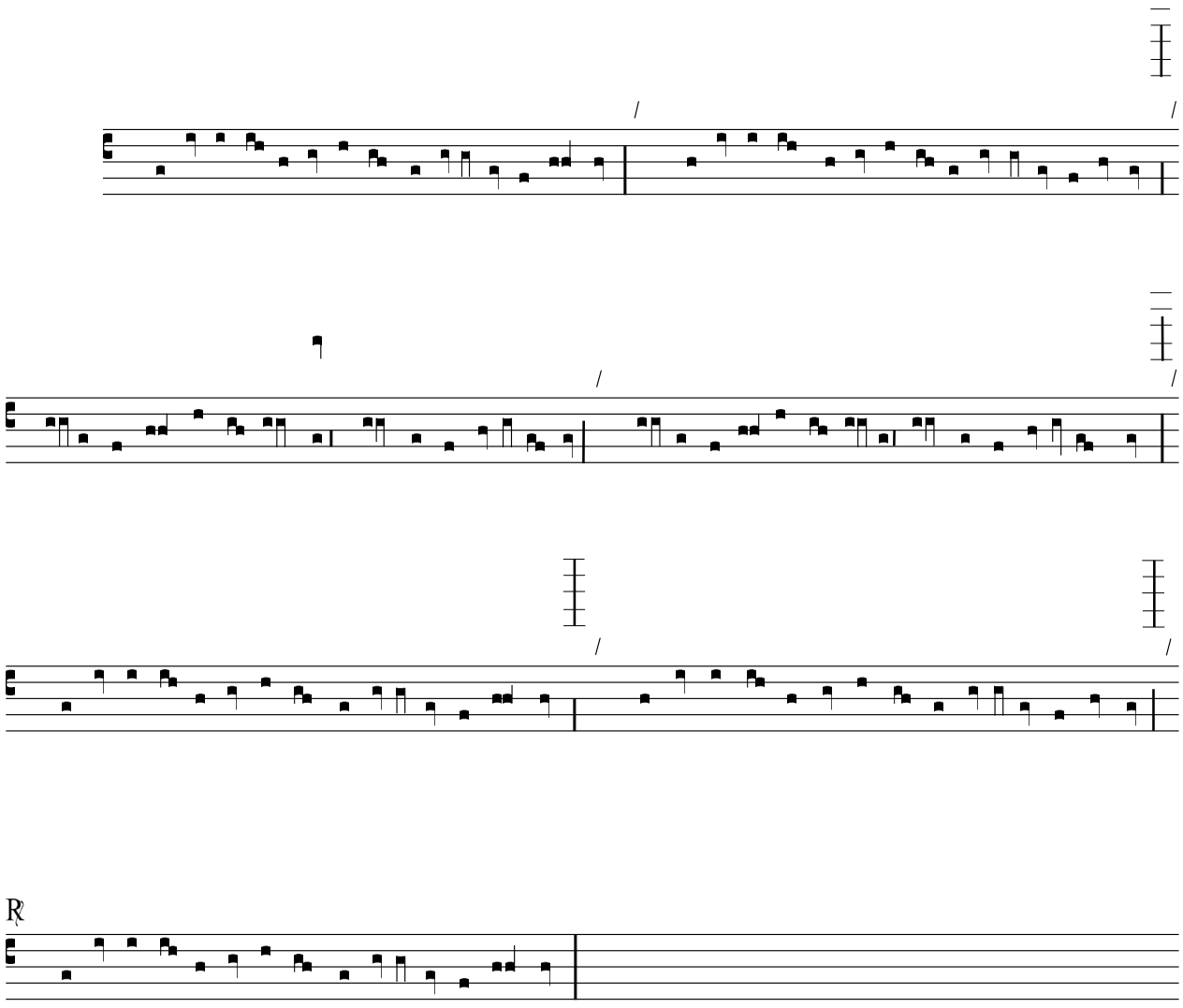

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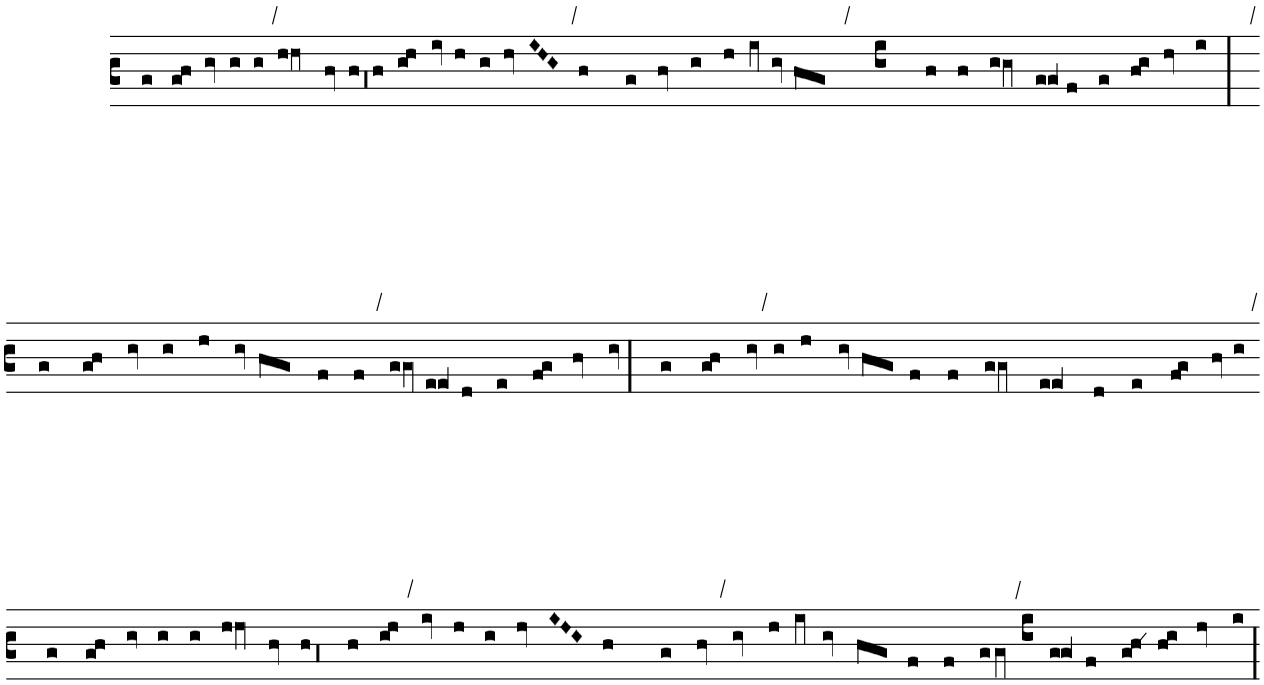

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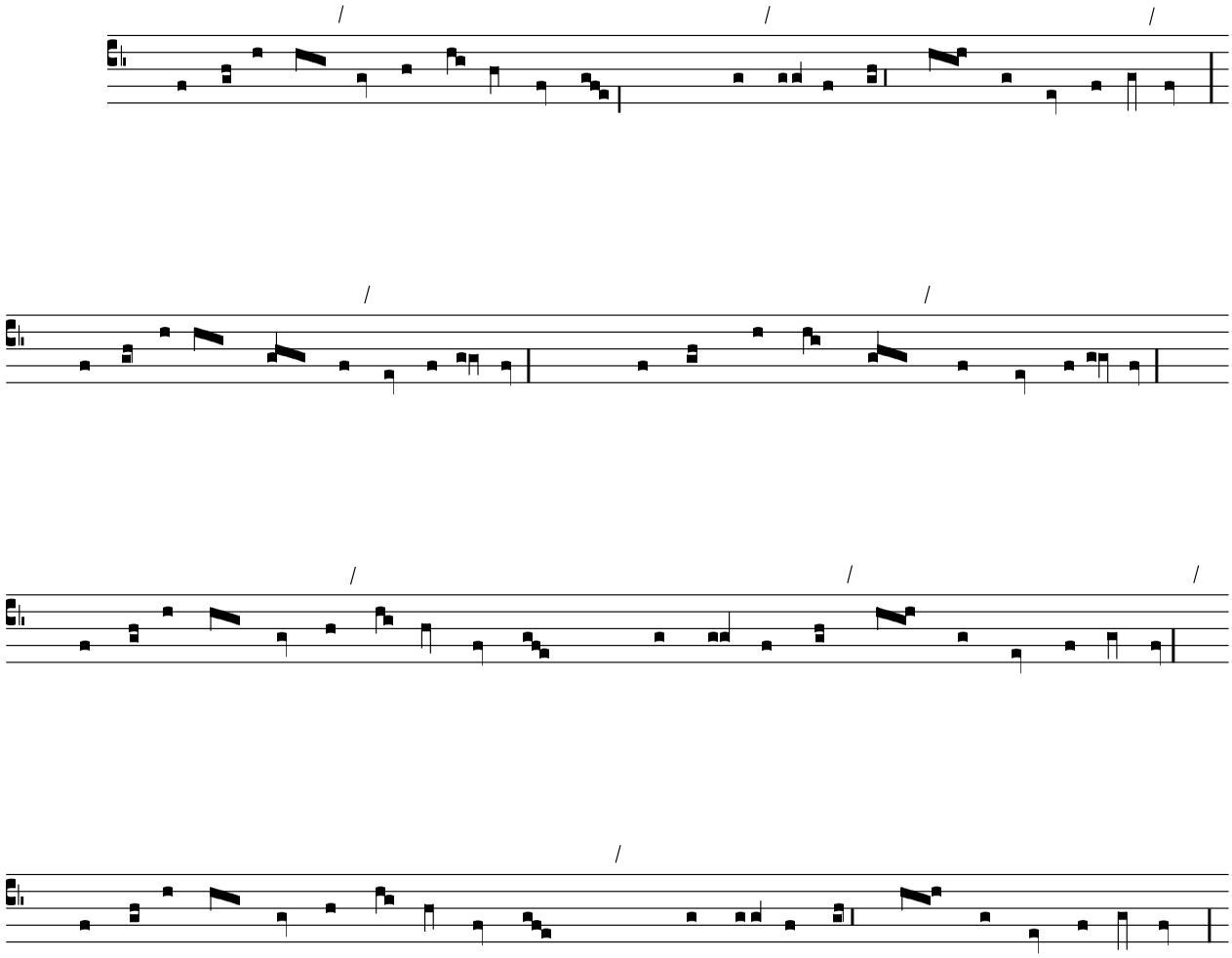

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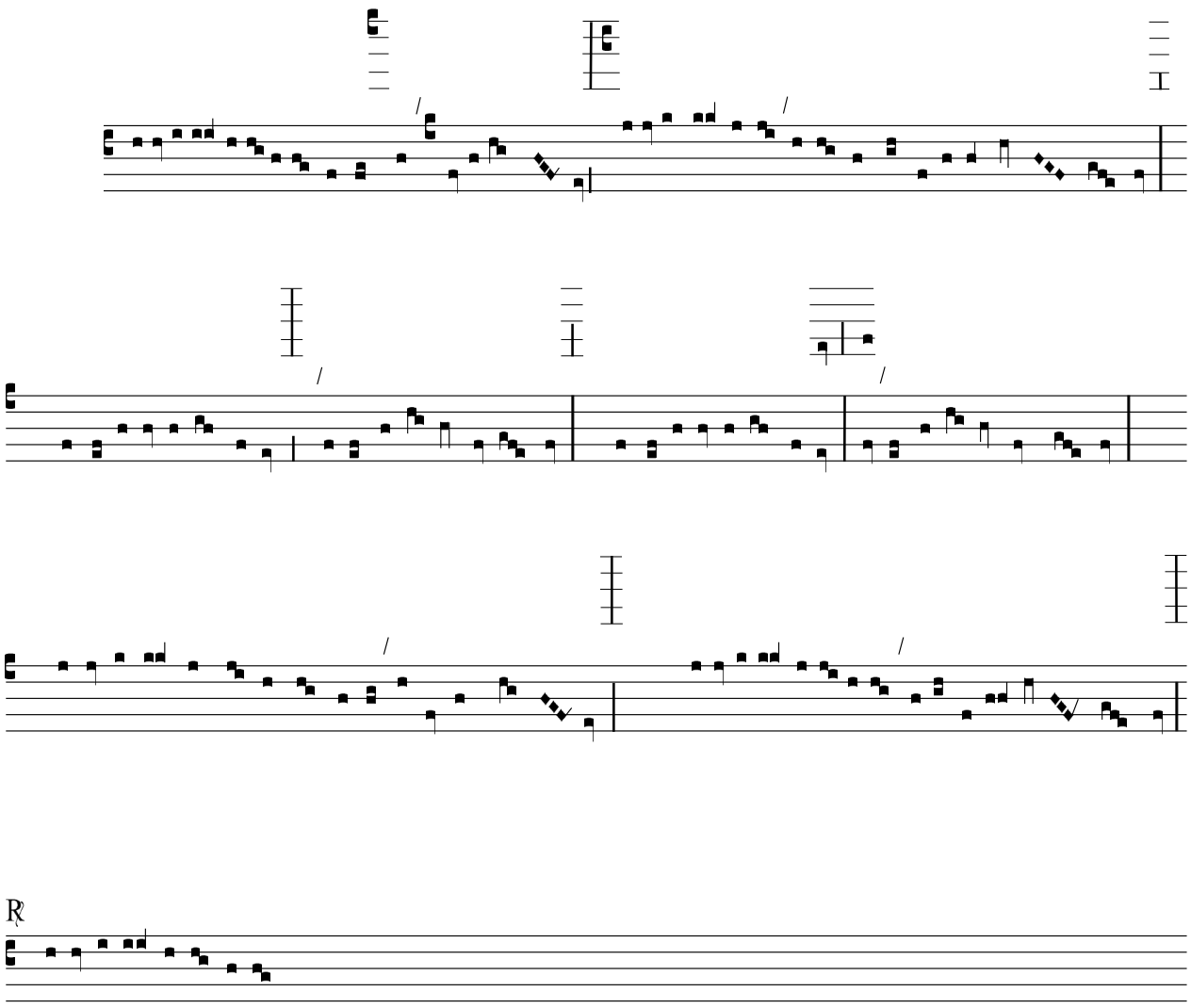

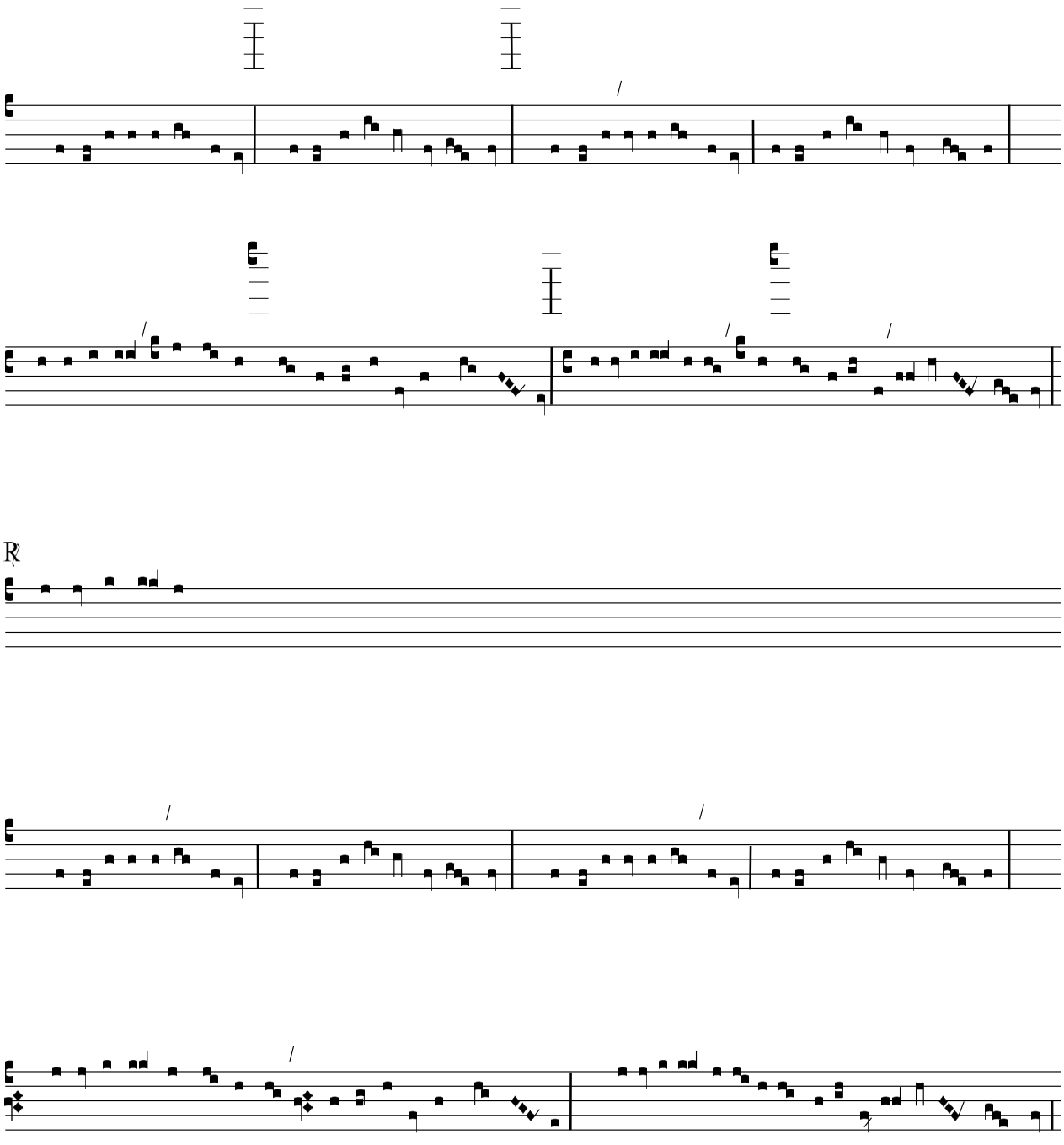

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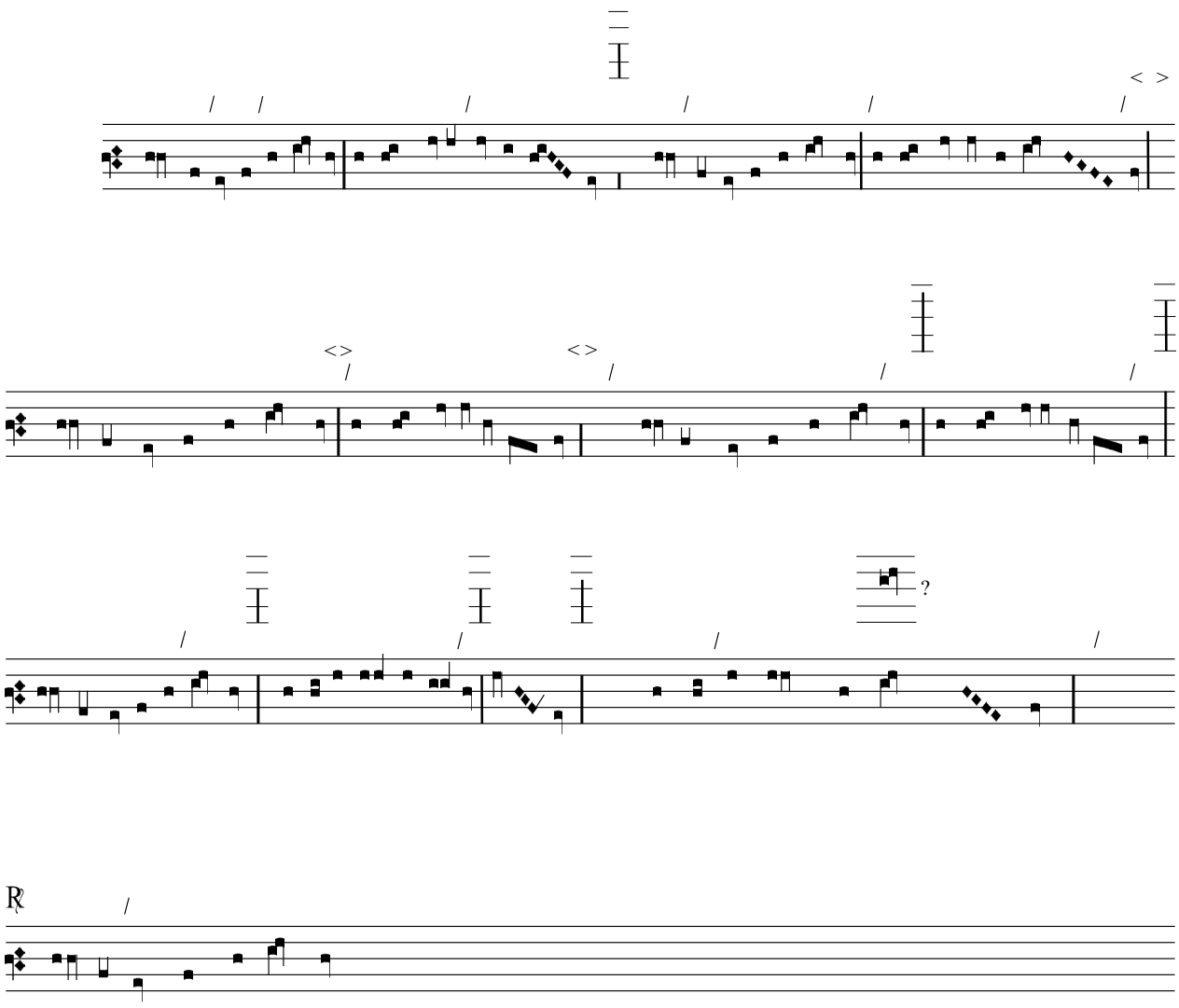

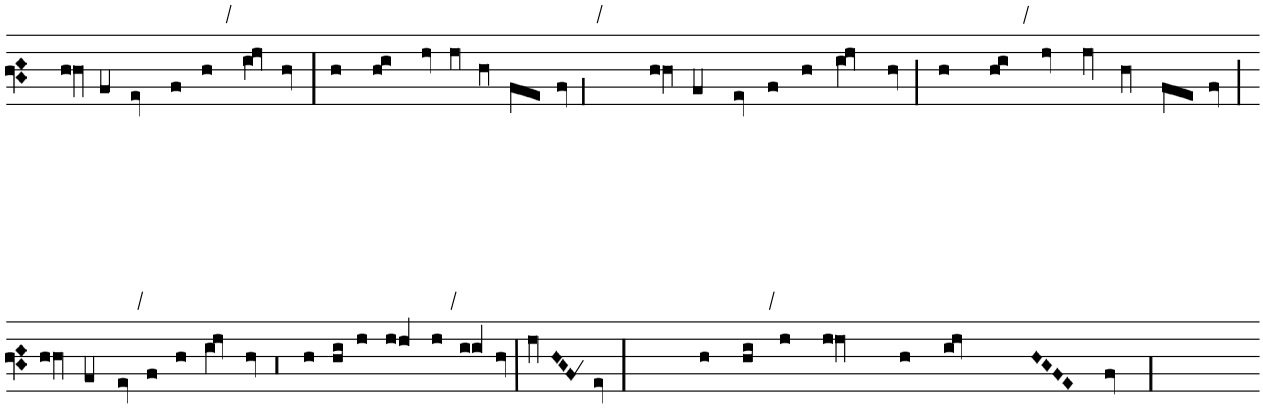

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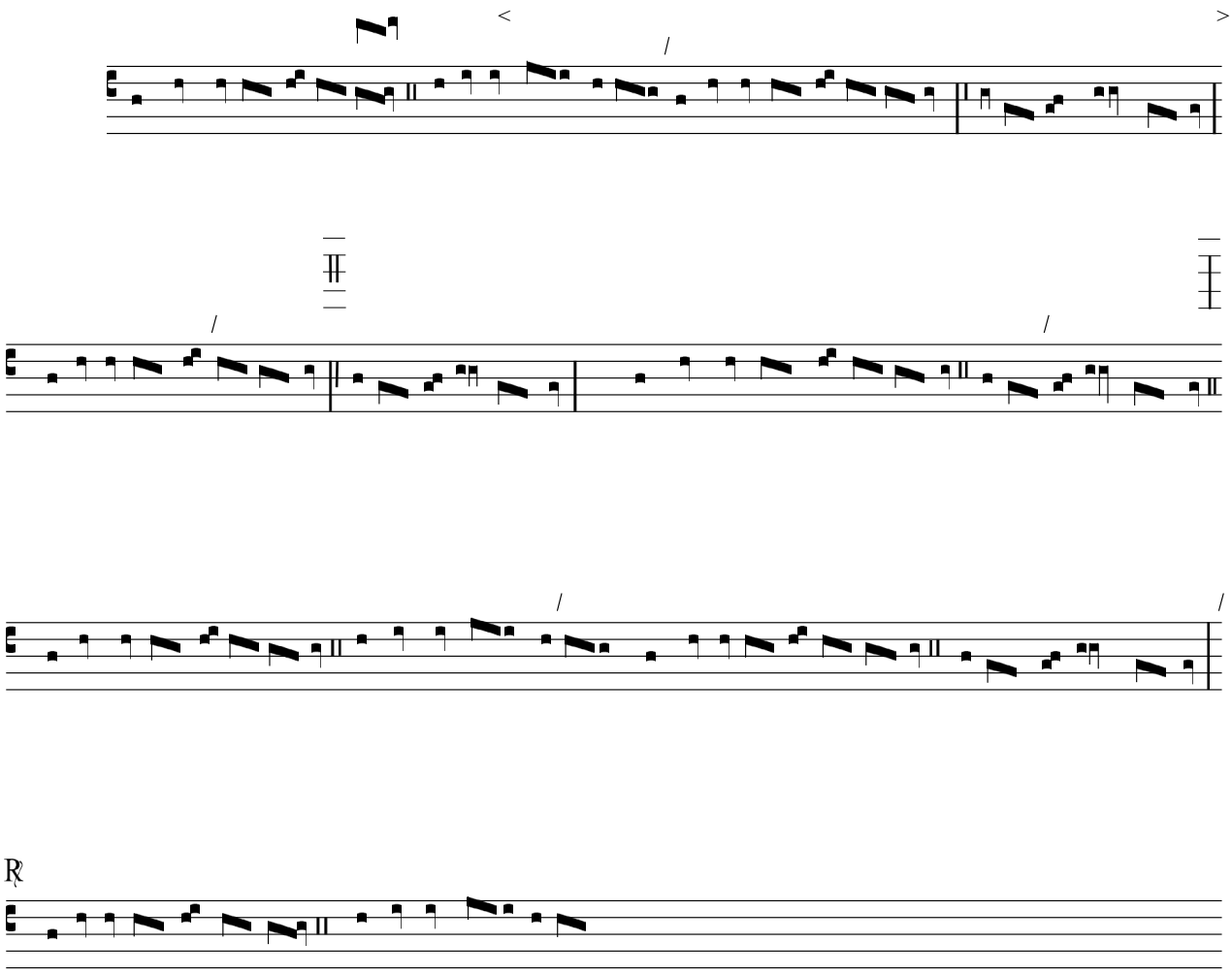

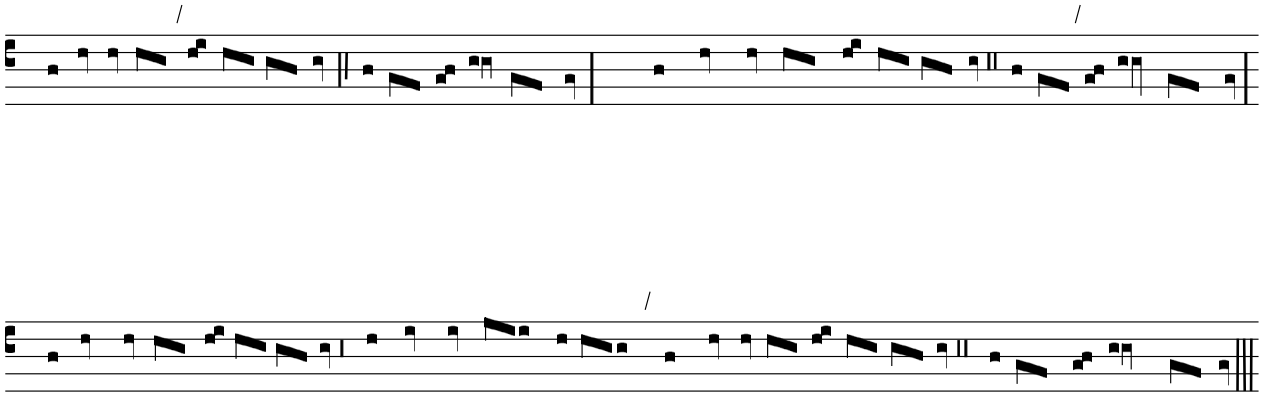

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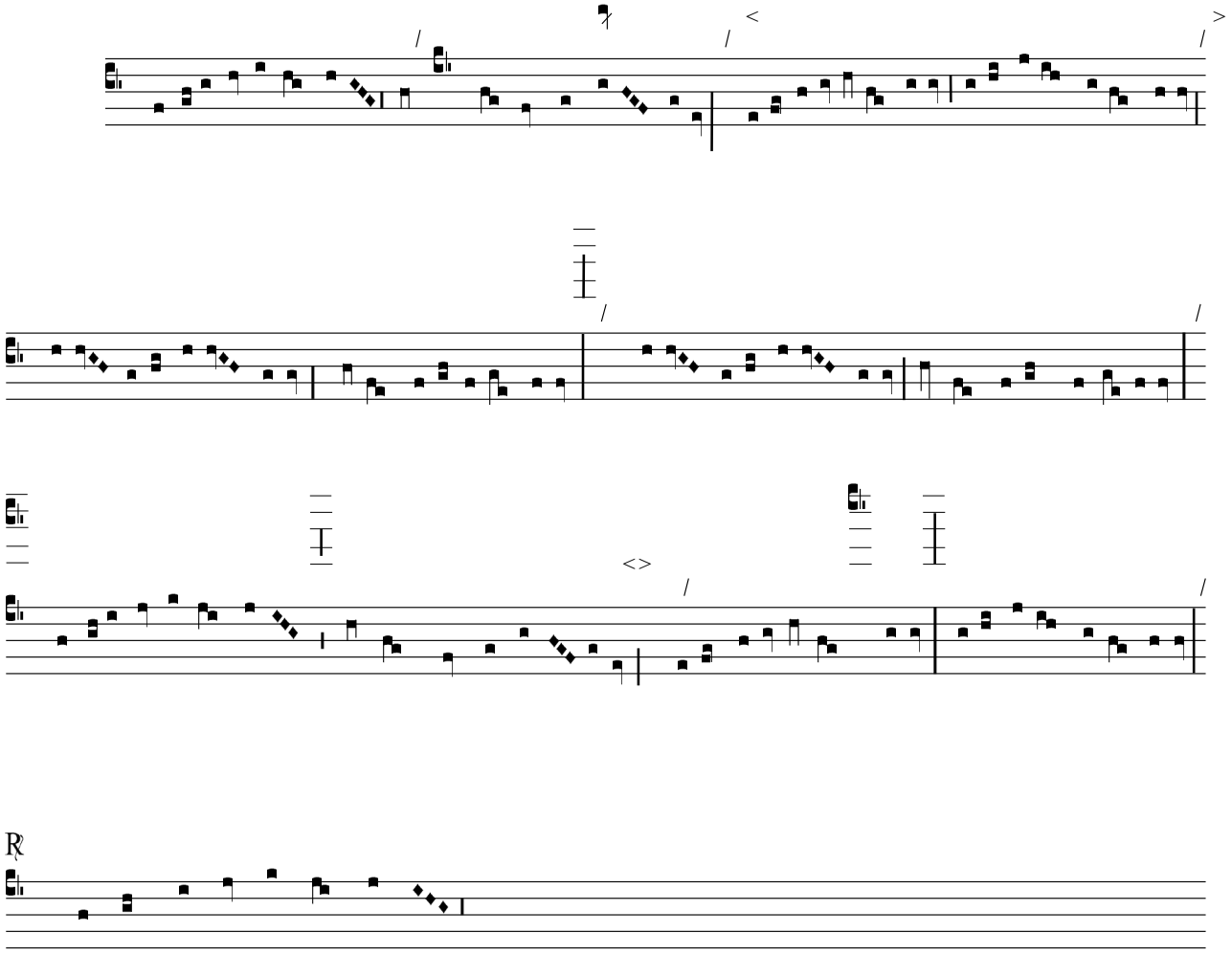

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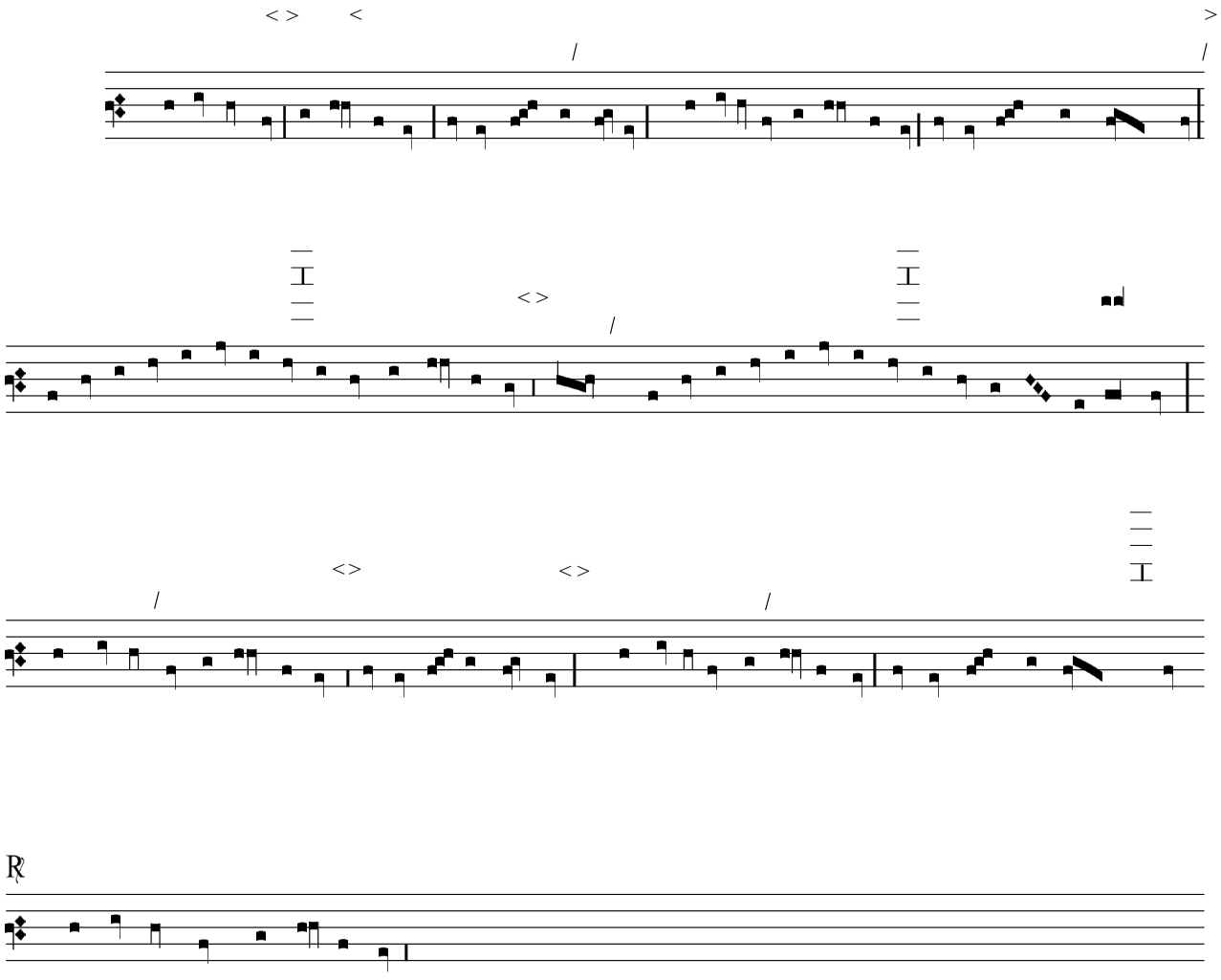

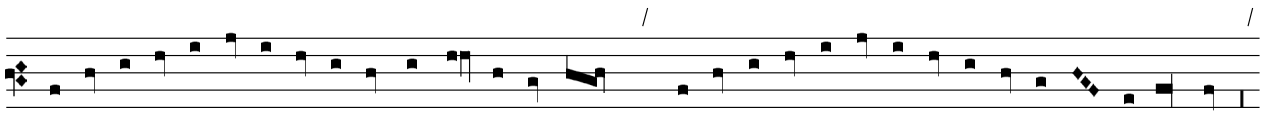

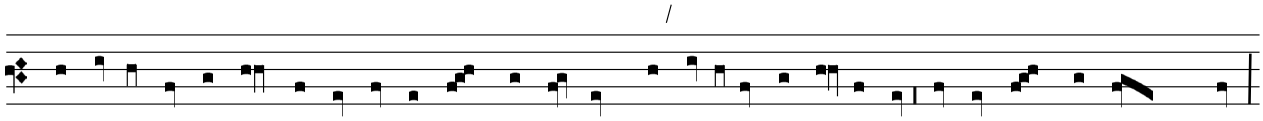

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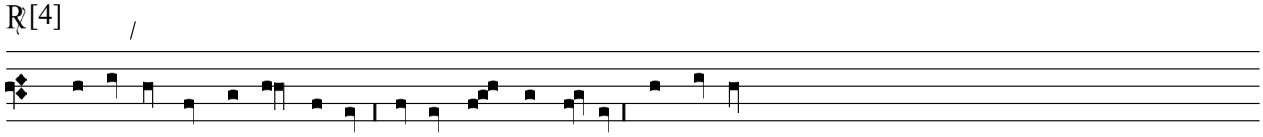

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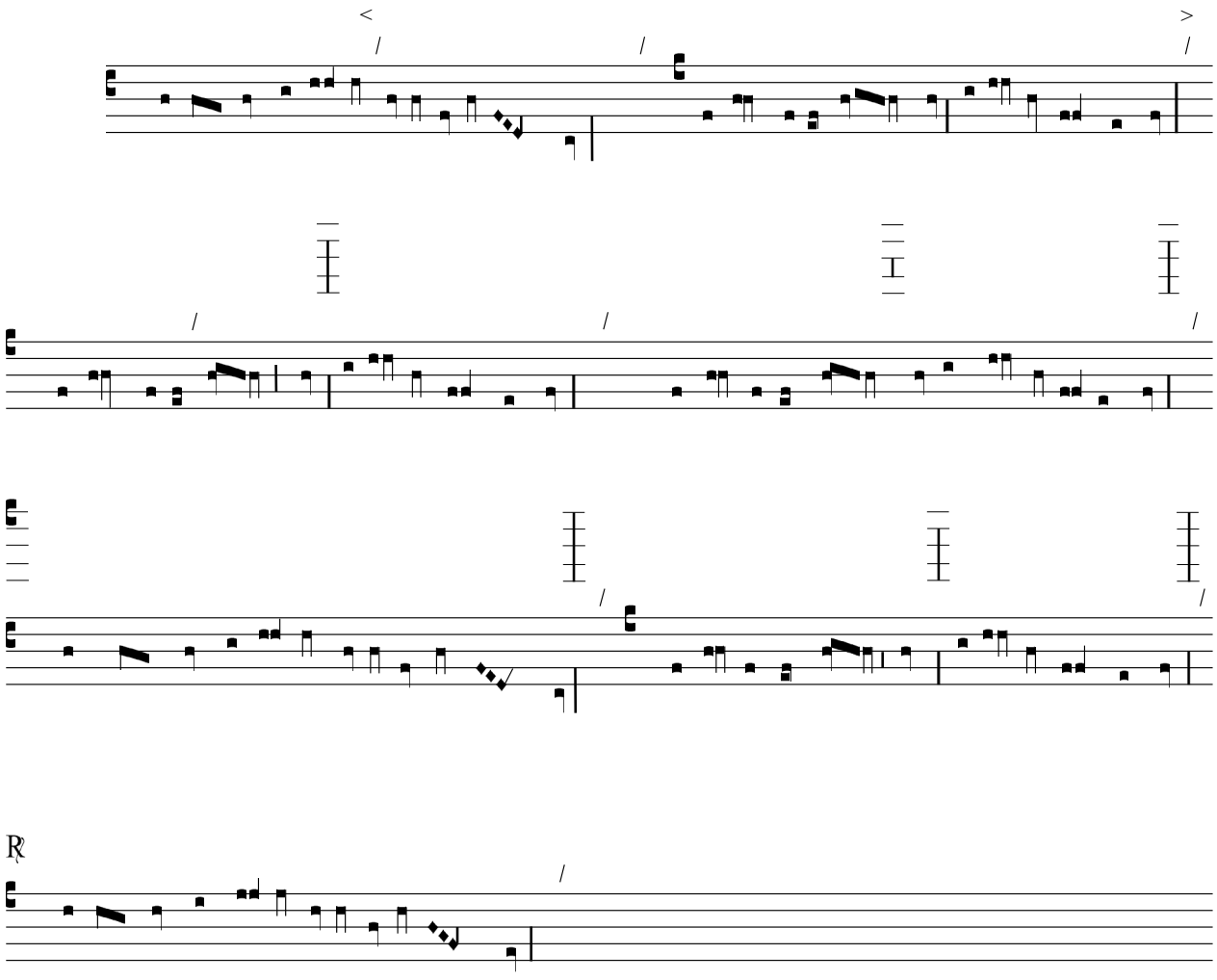

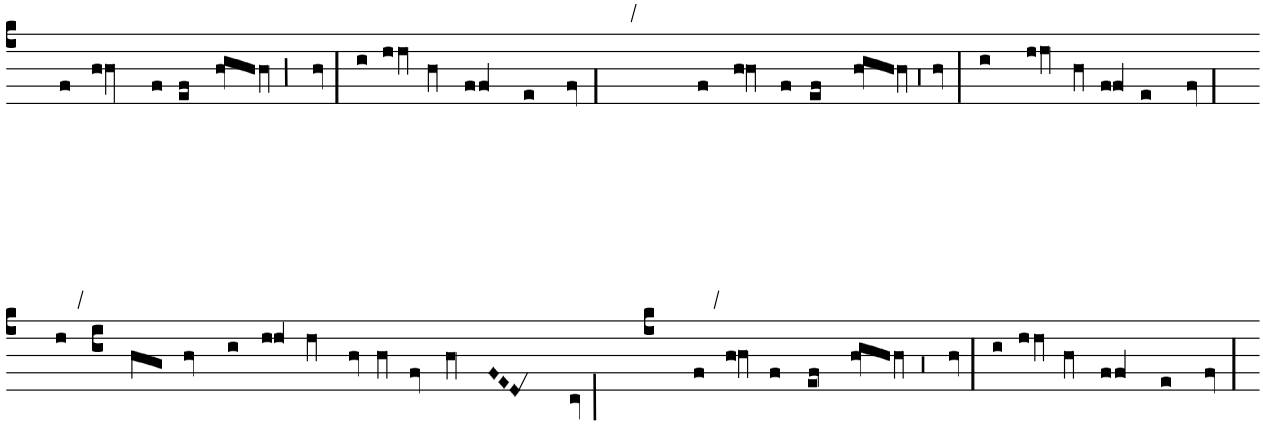

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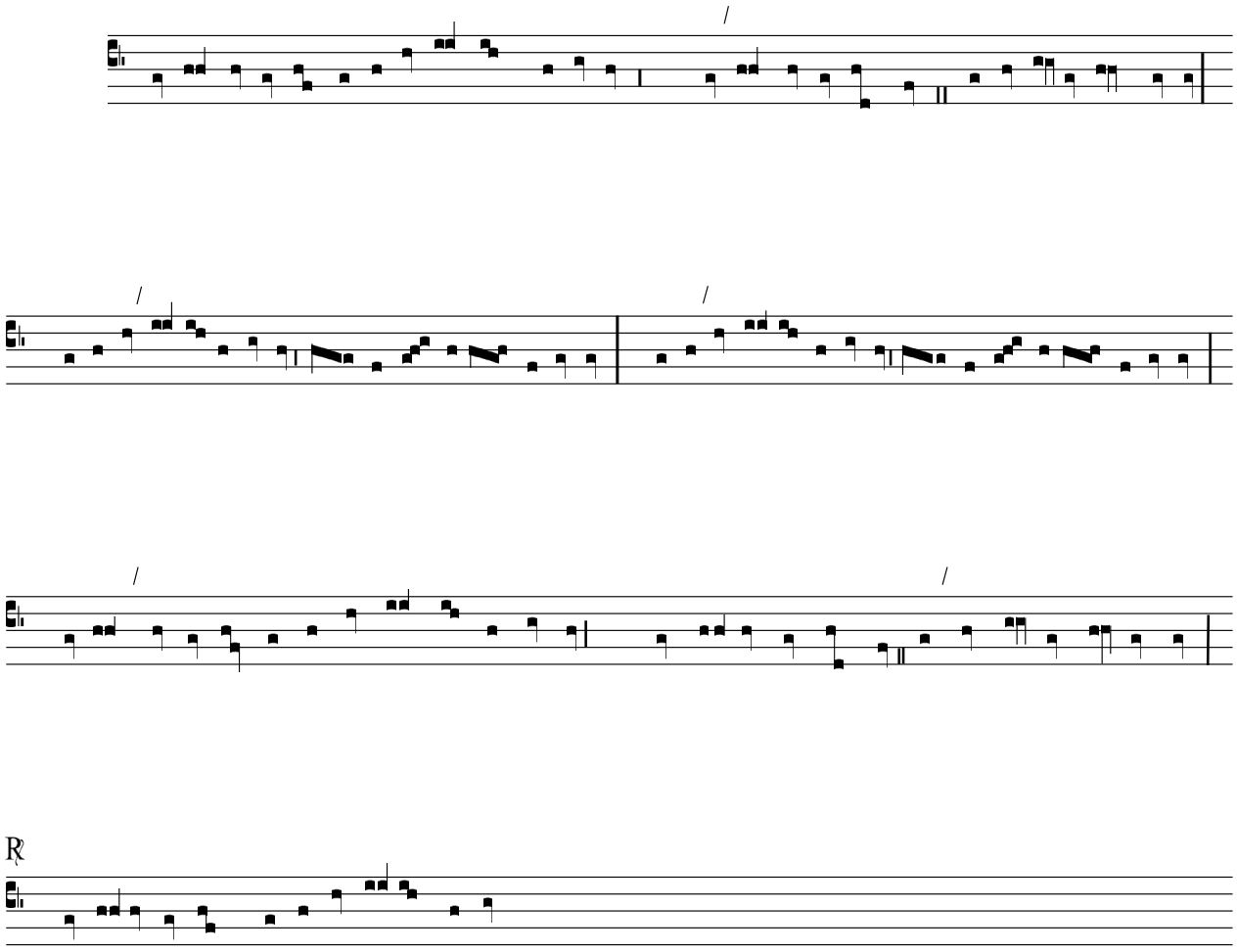

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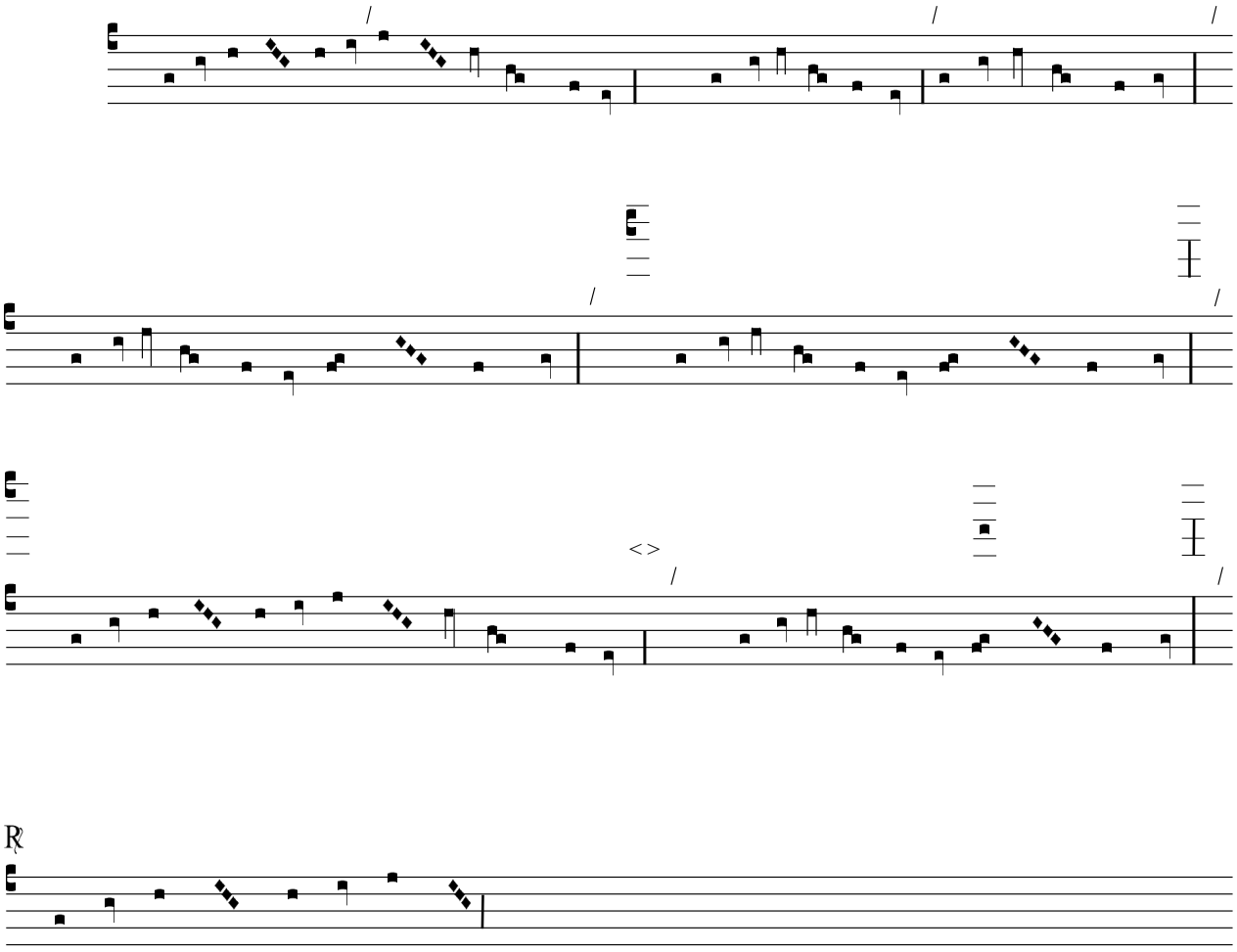

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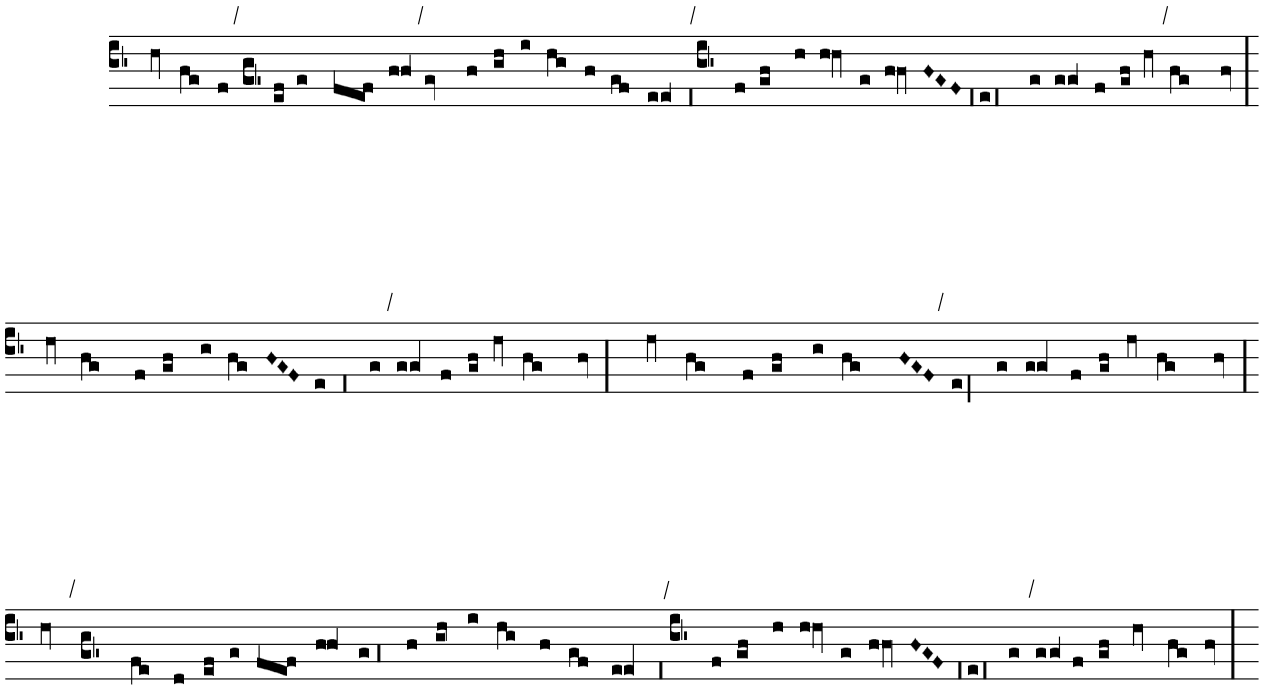

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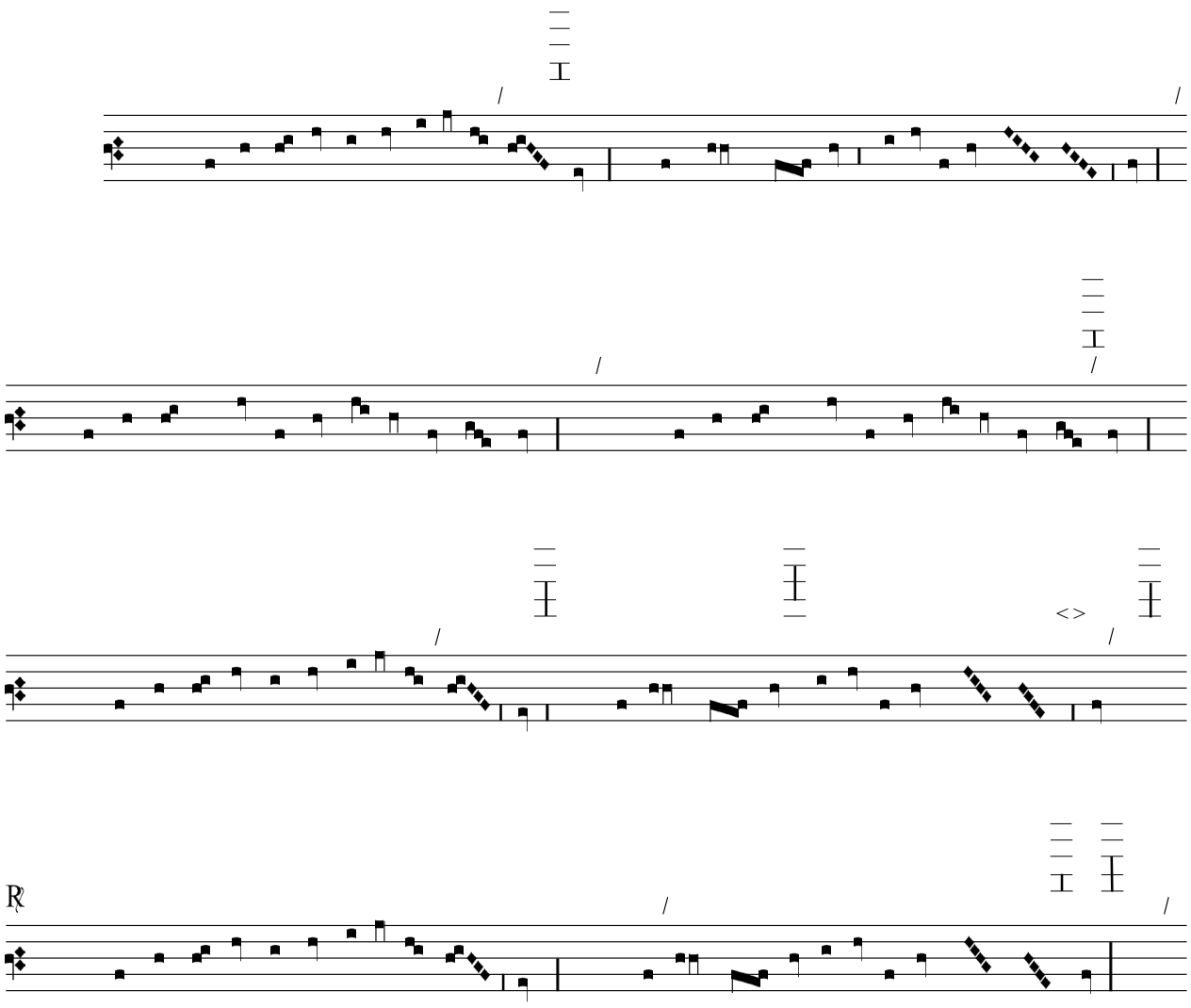

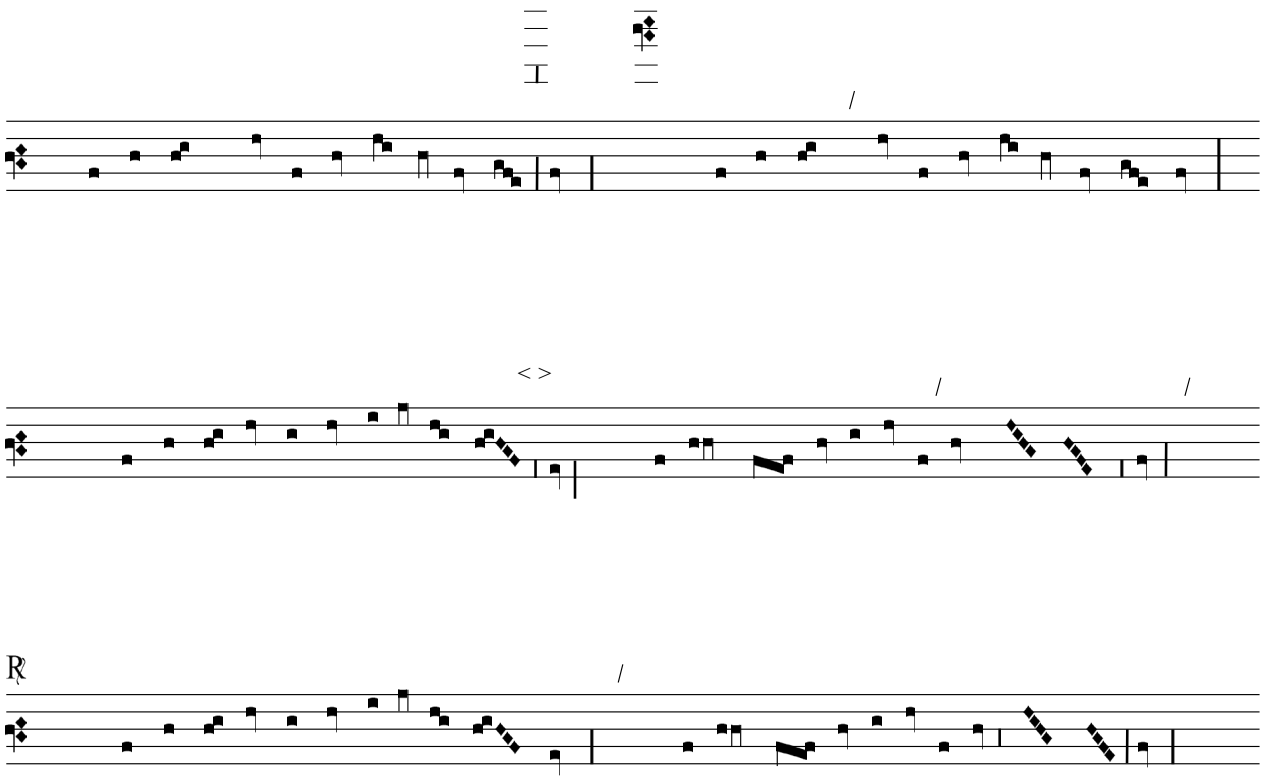

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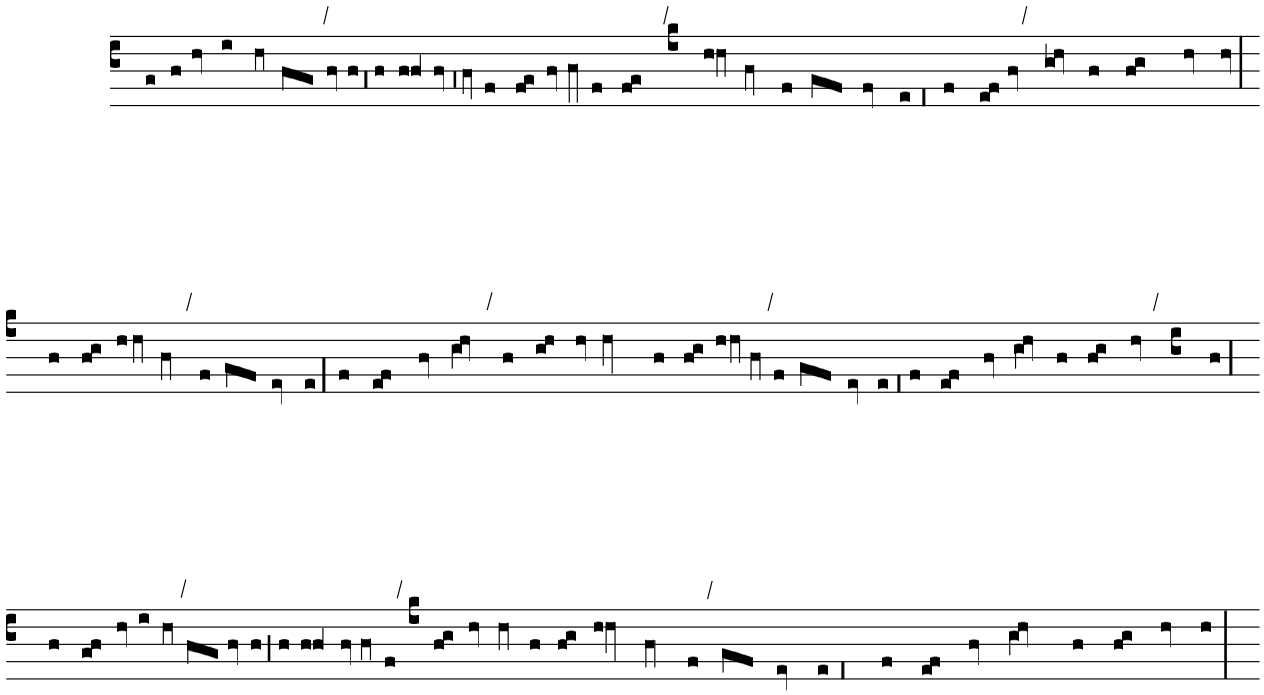

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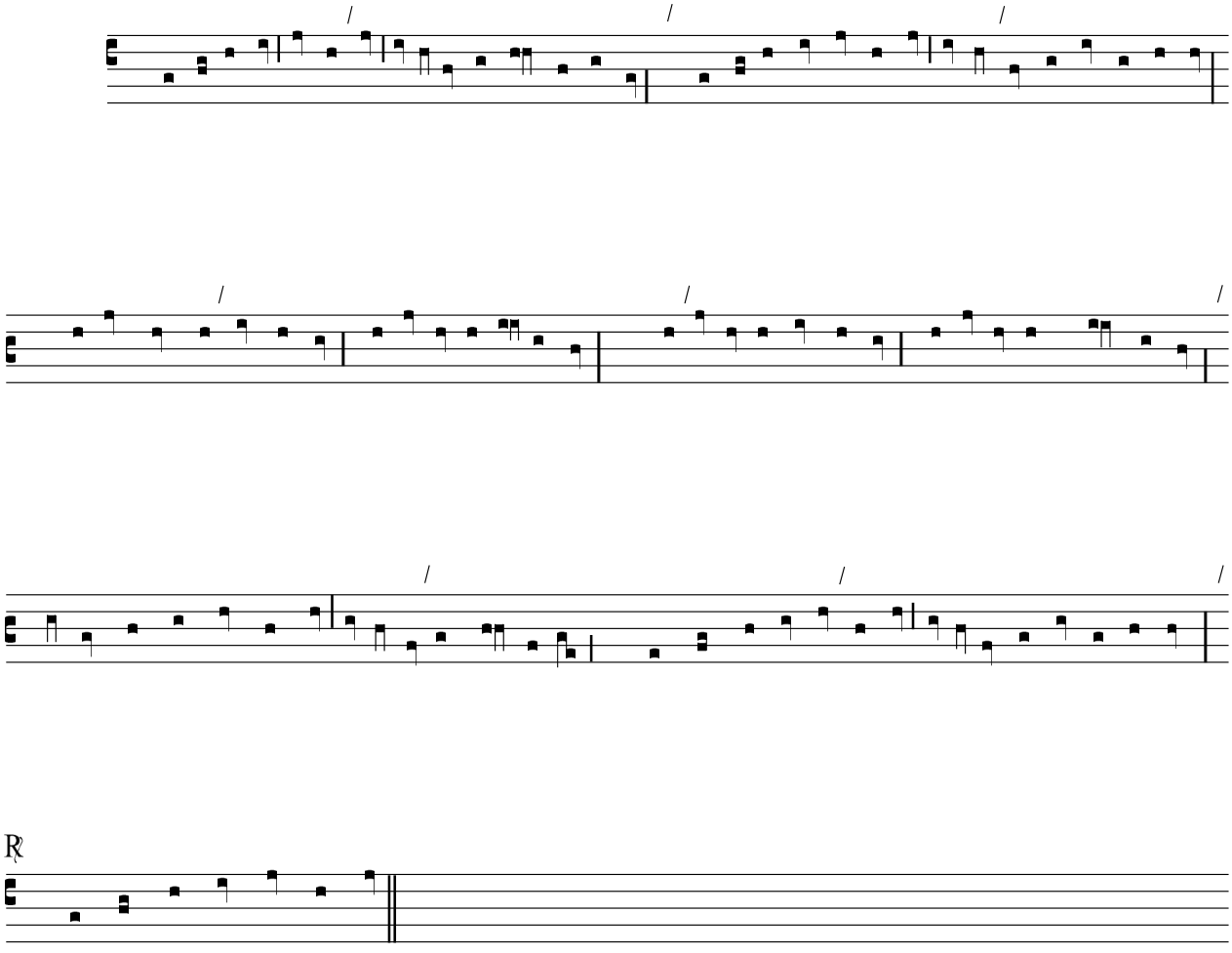

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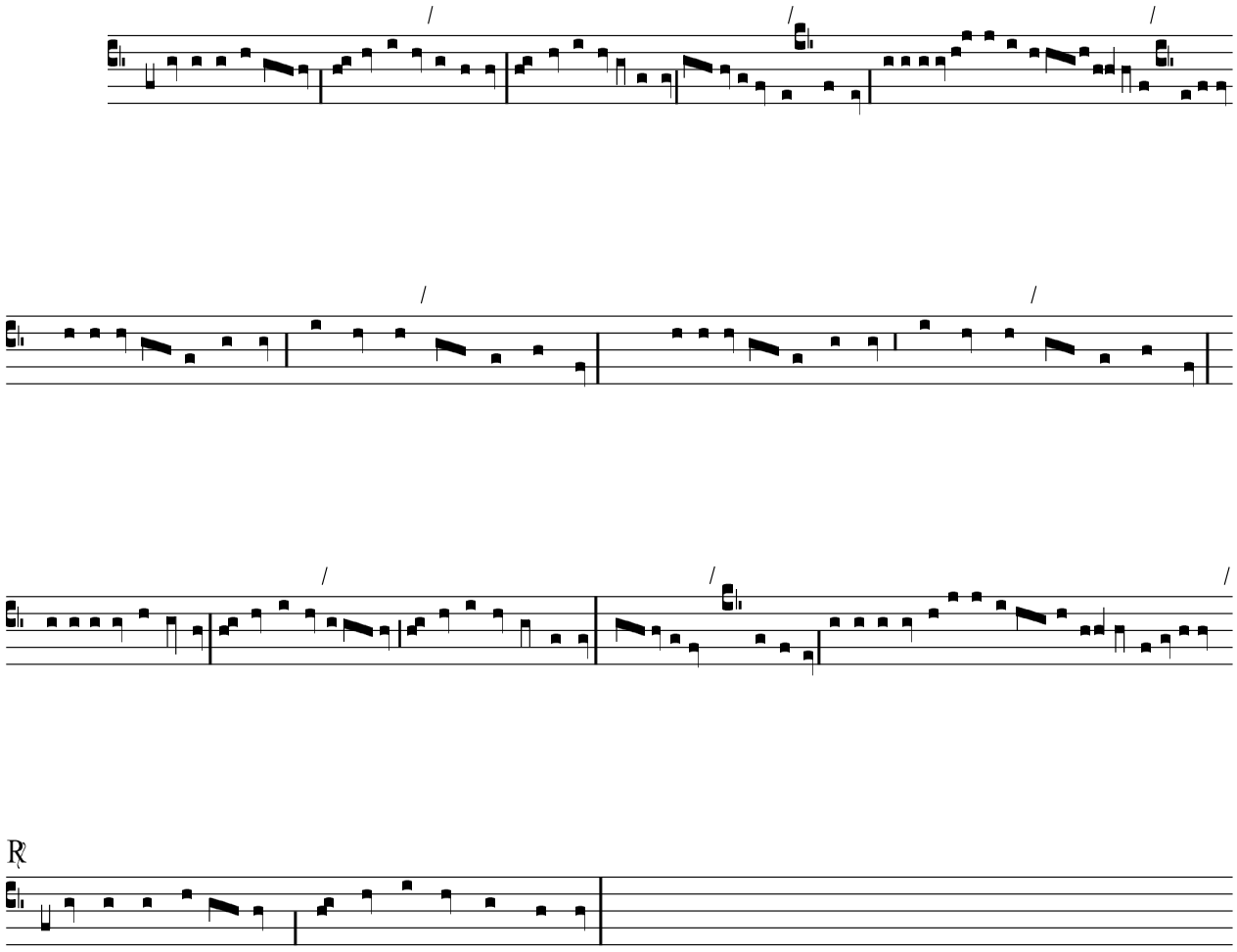
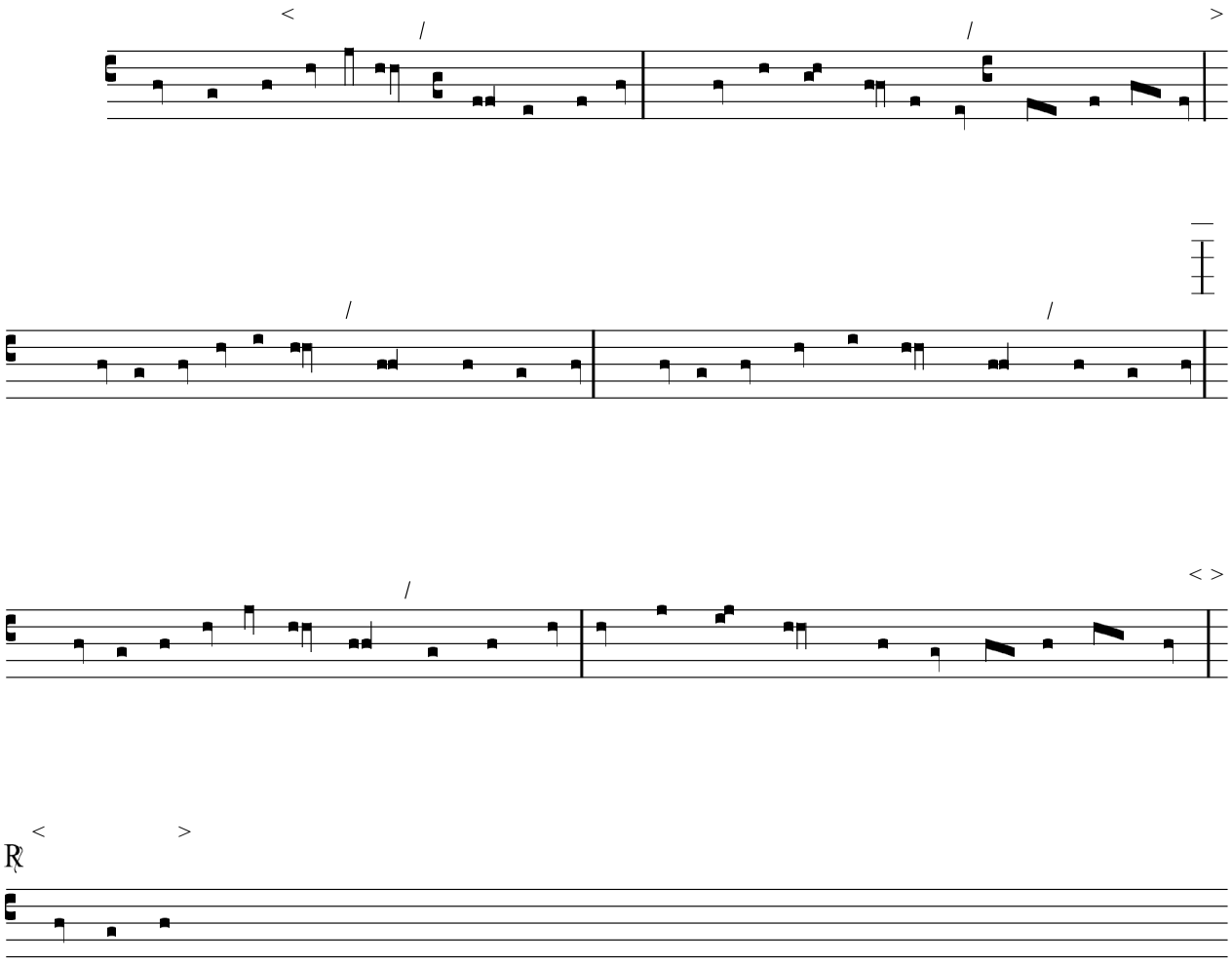
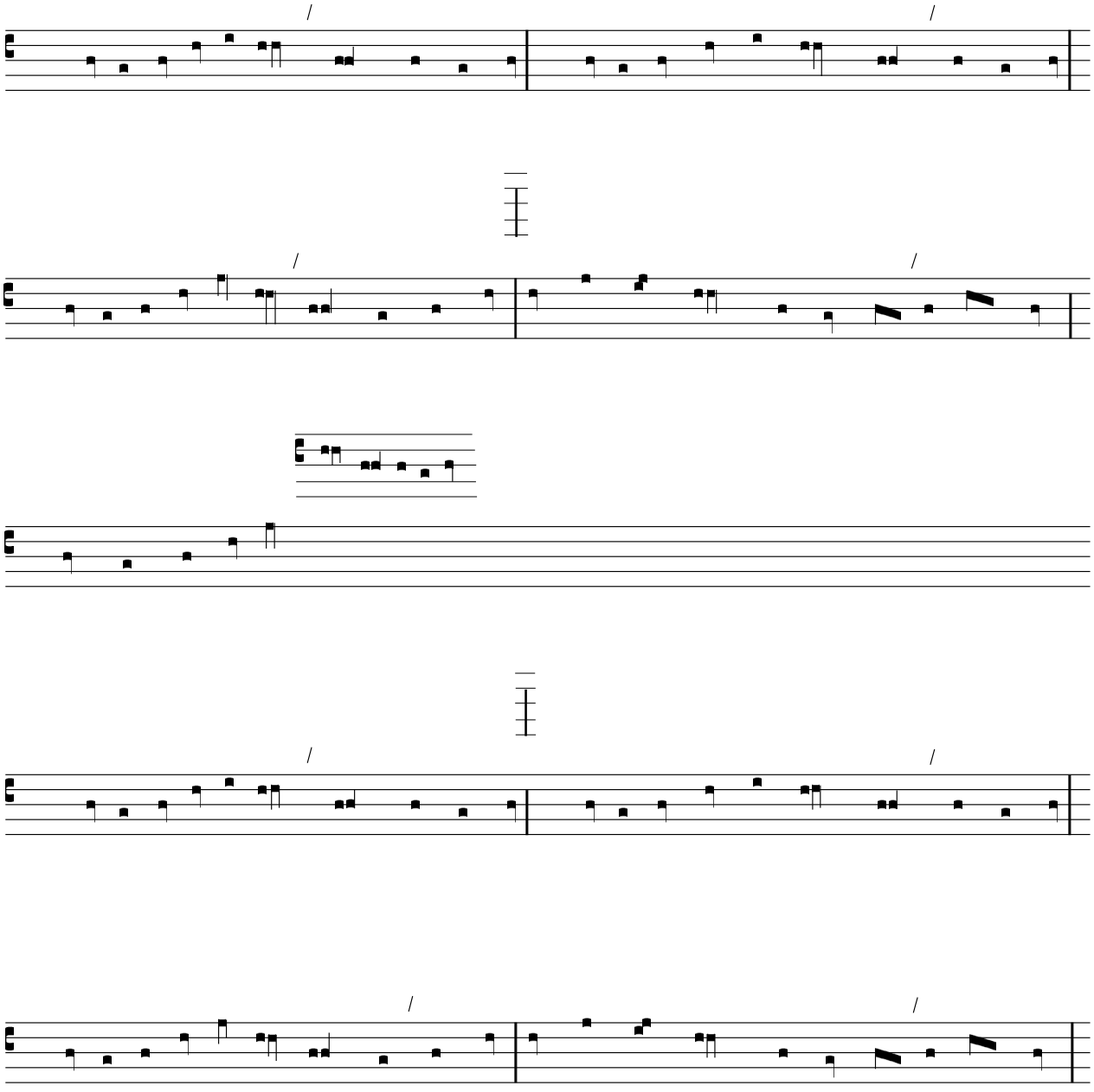
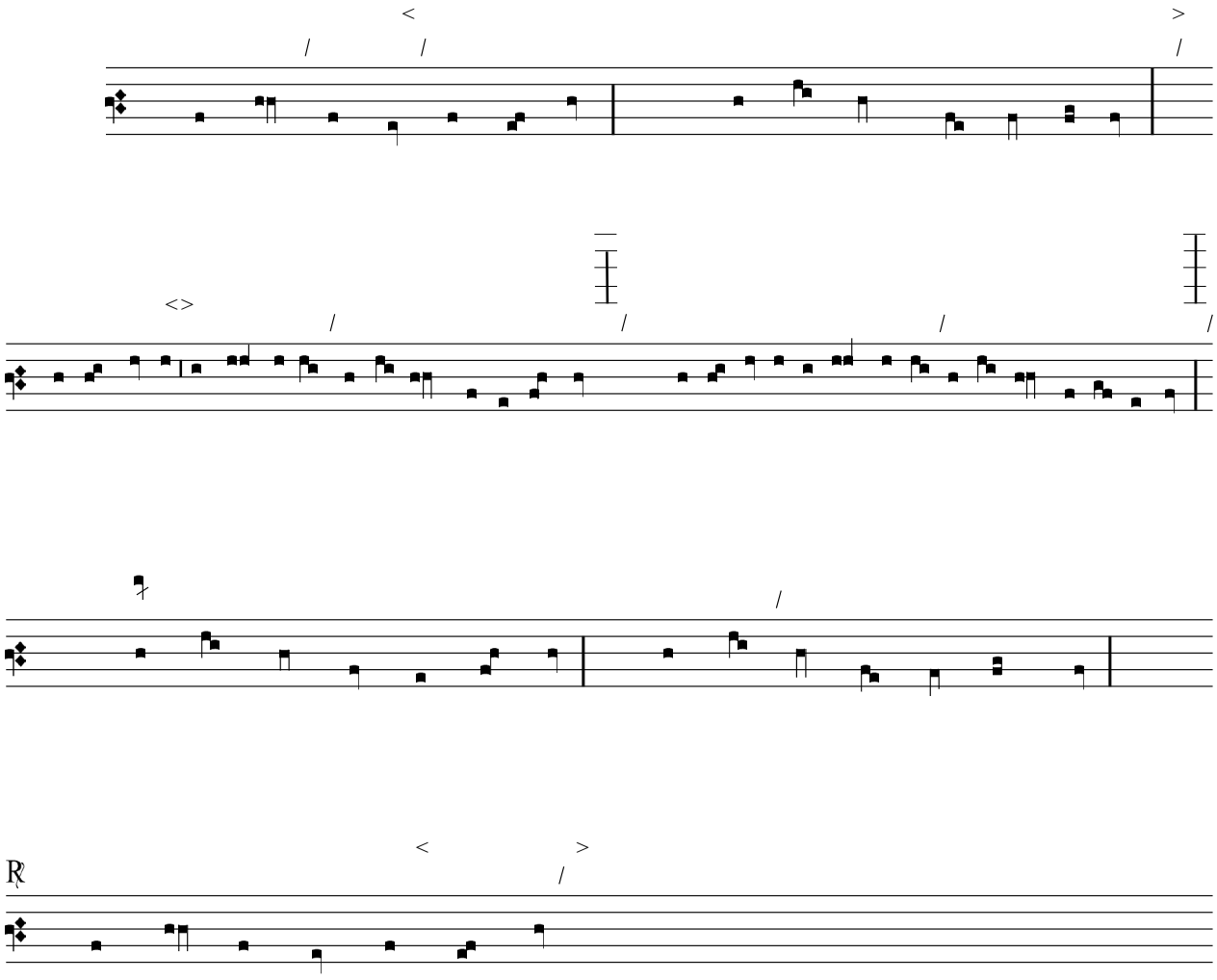


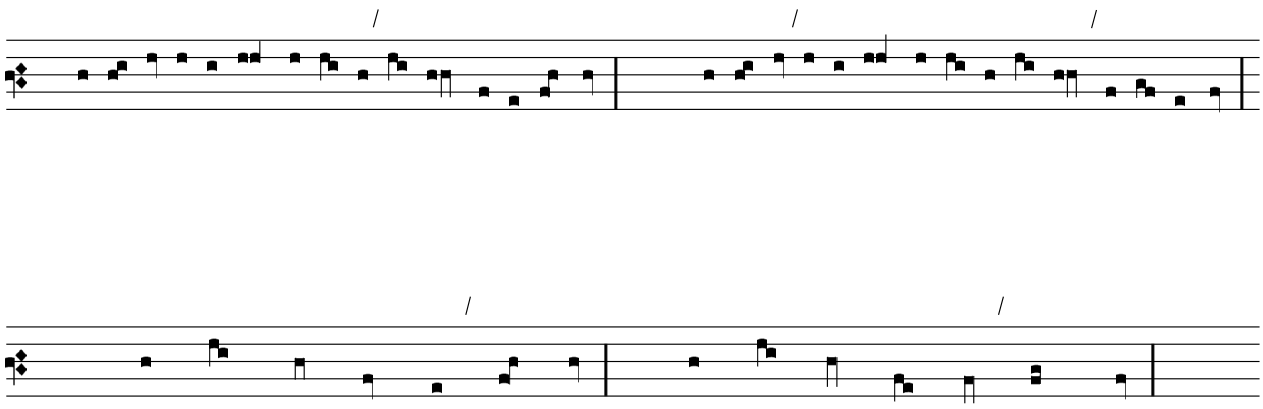
LVIII (T)



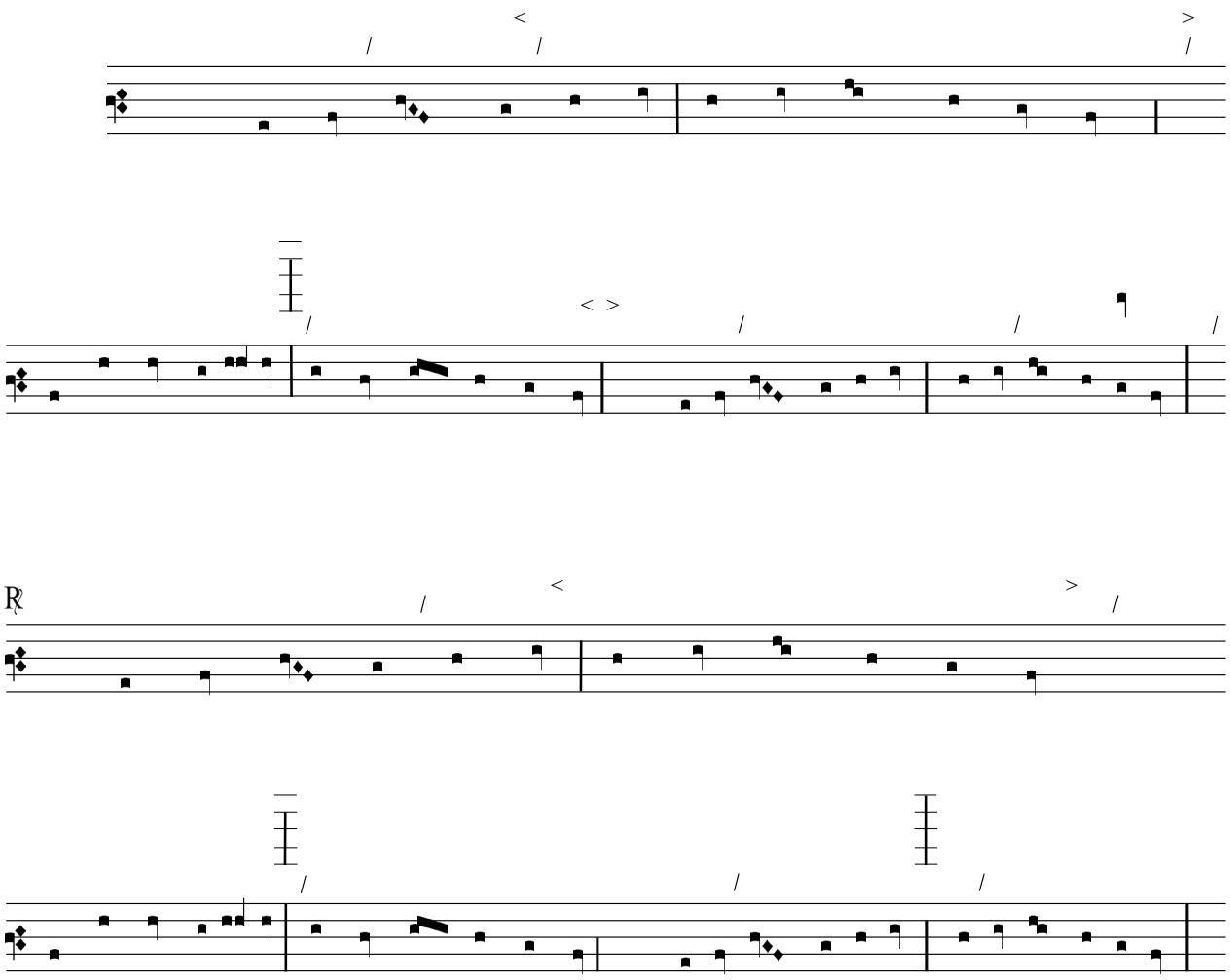


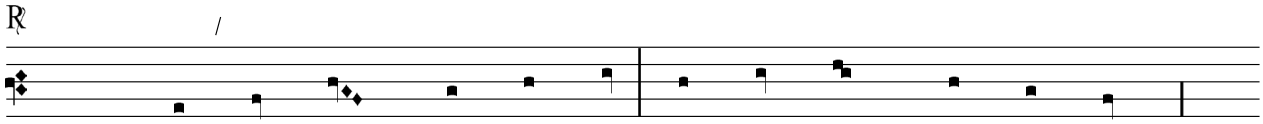
LIX (T)





LX (T)





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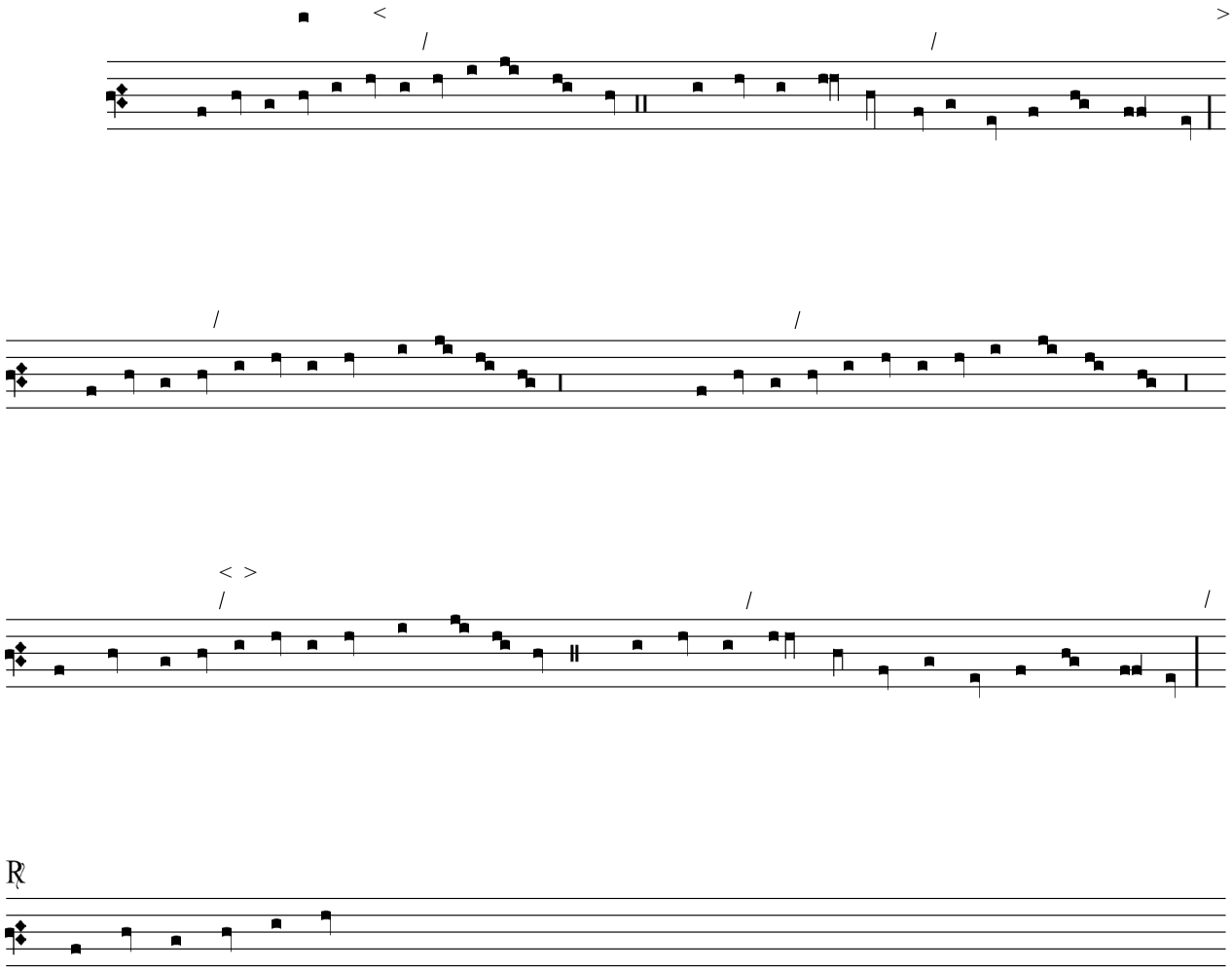

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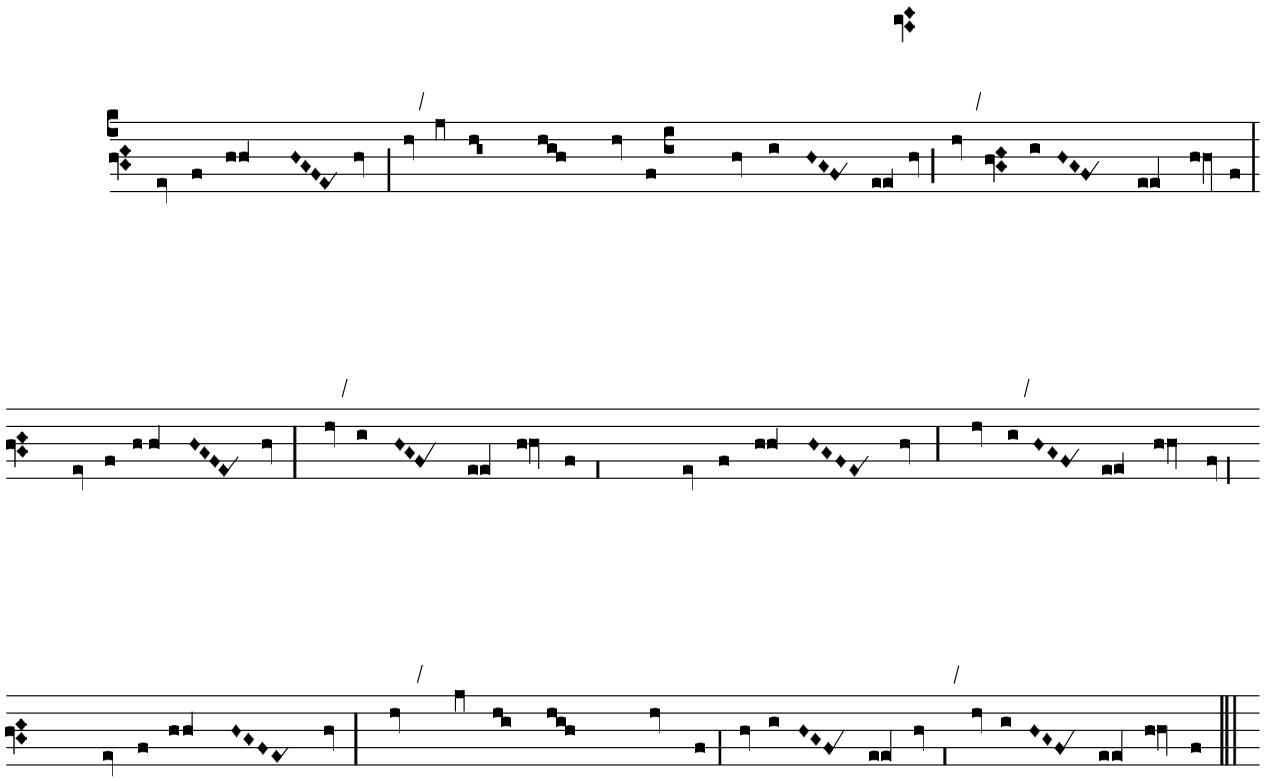

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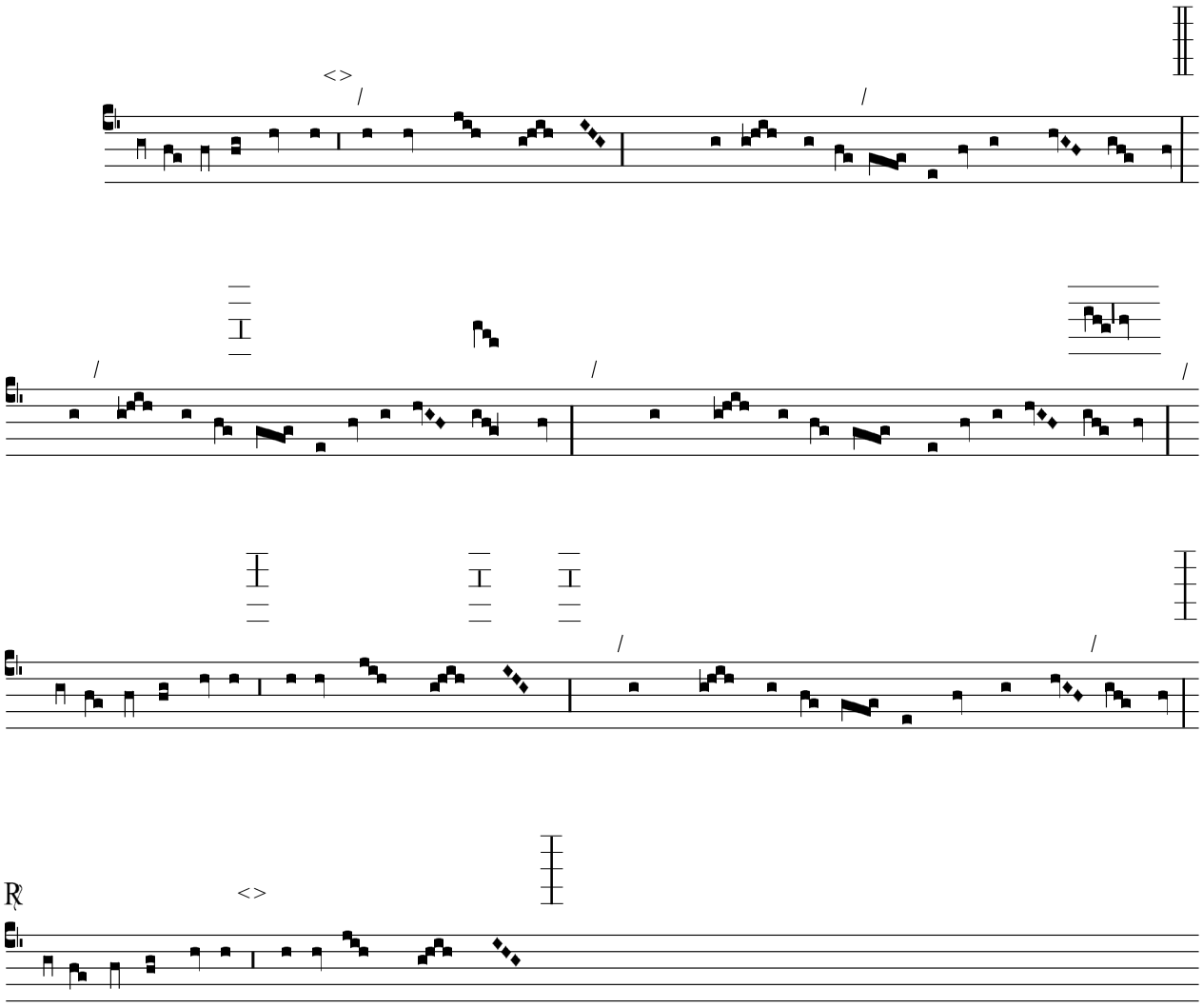

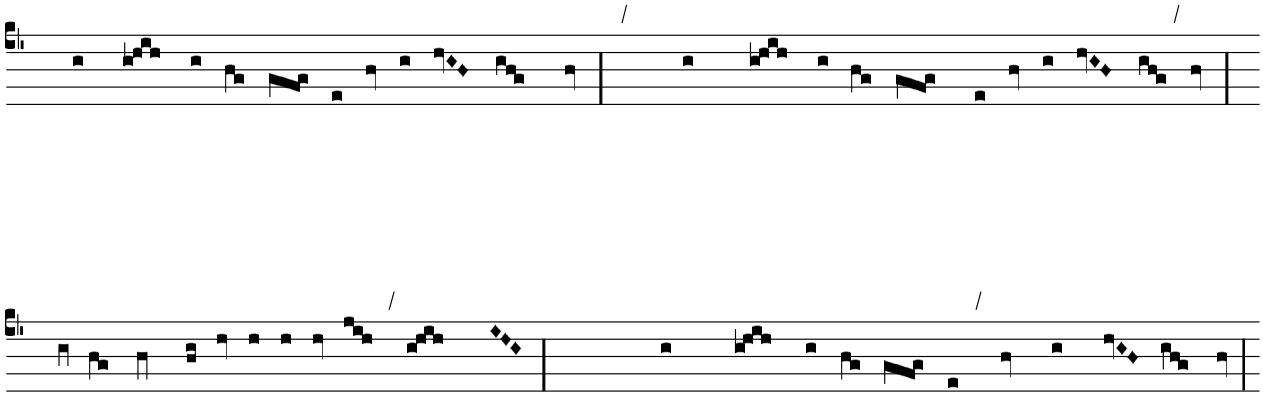

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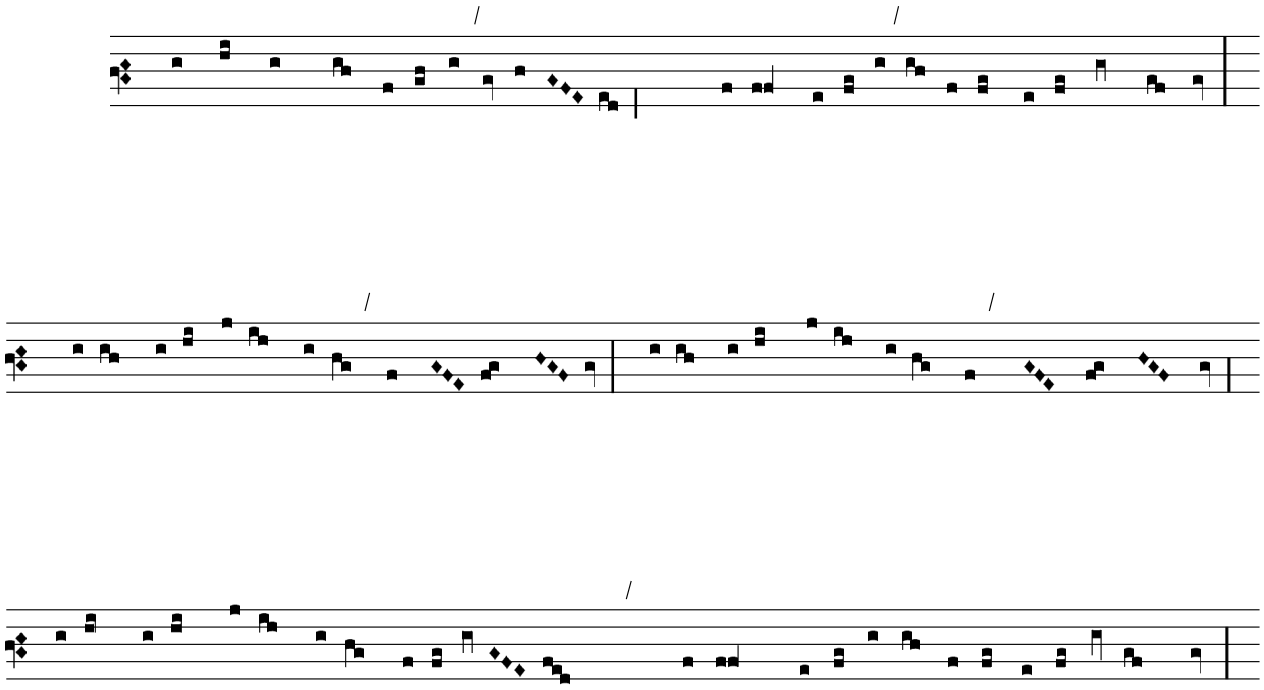

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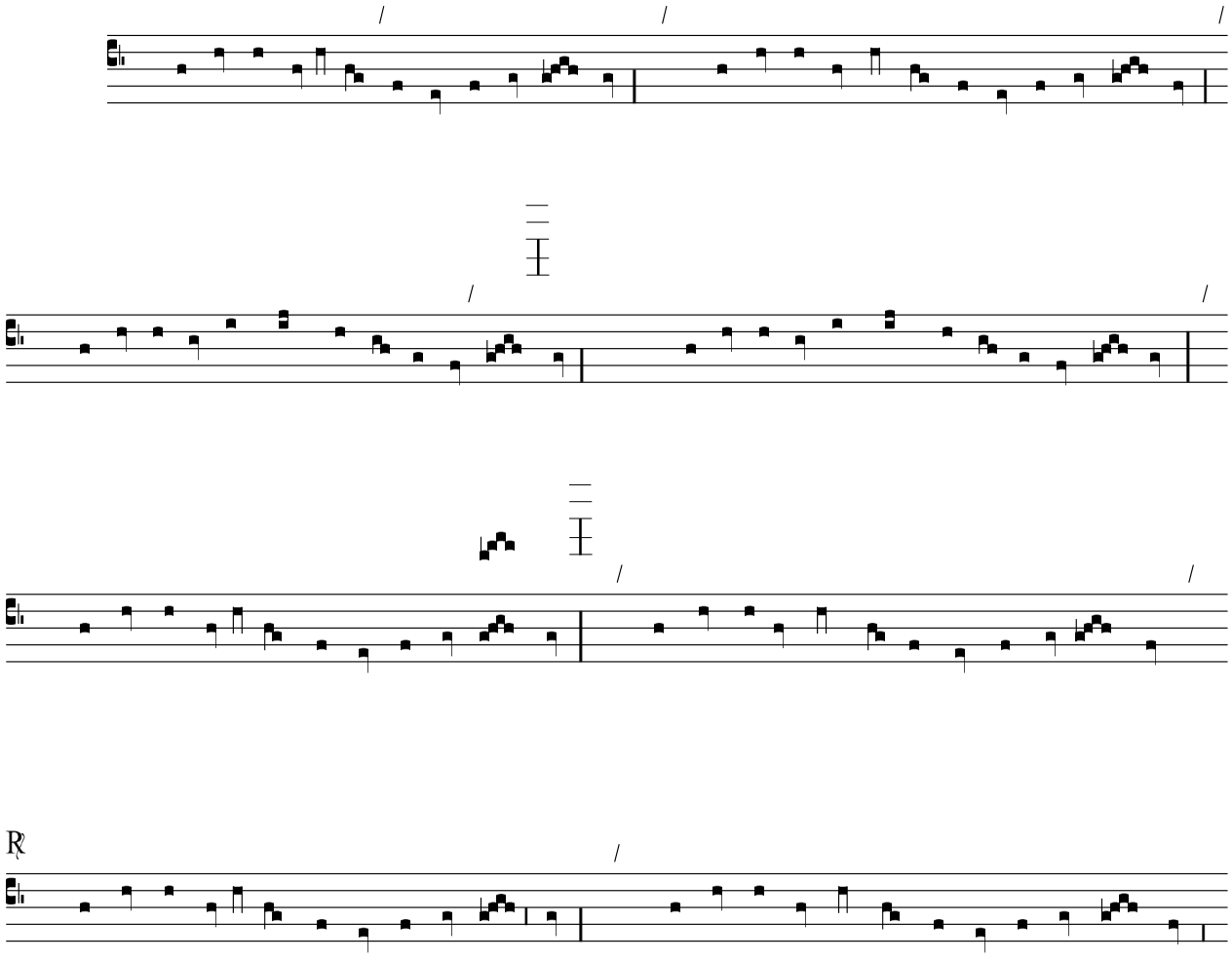

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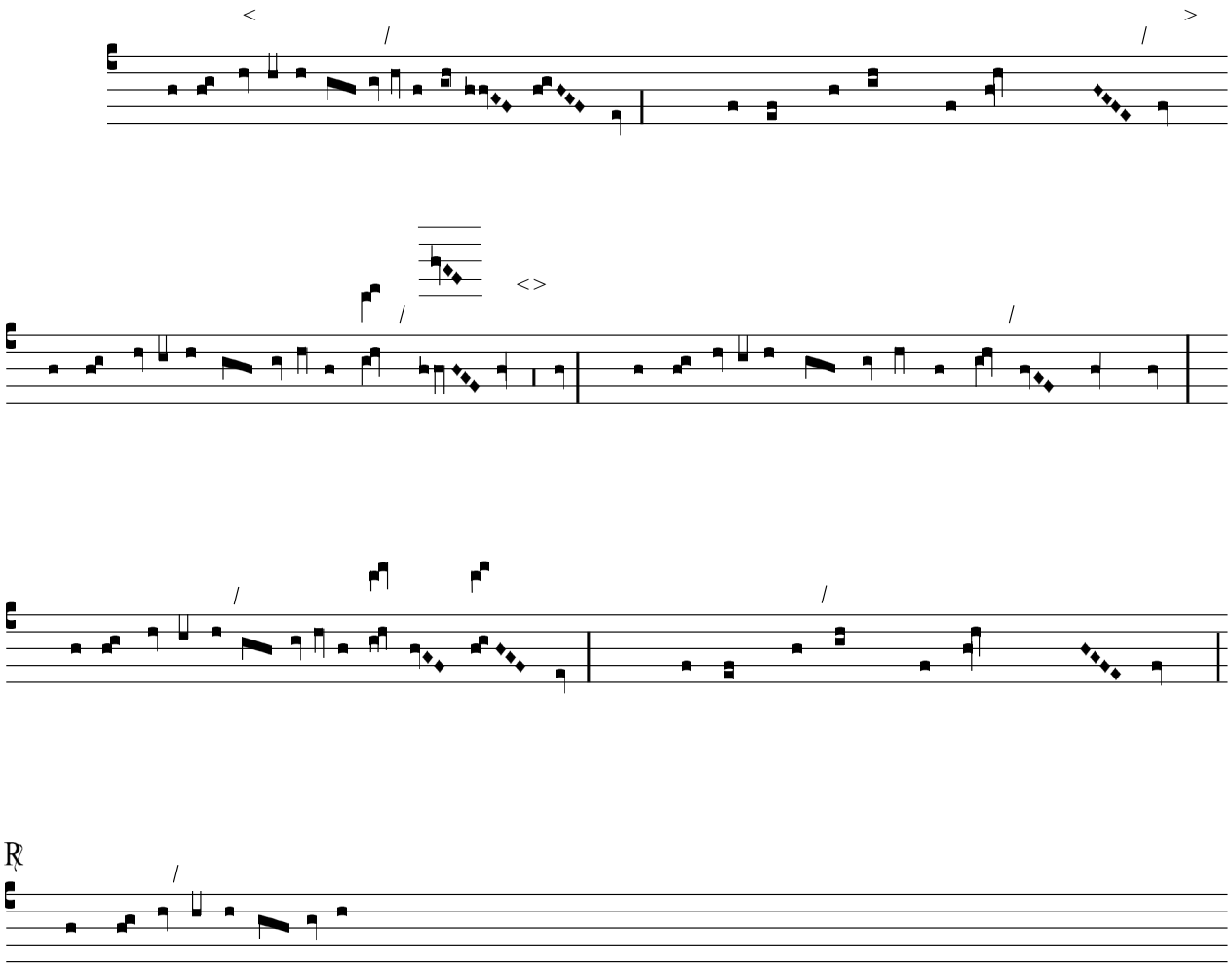

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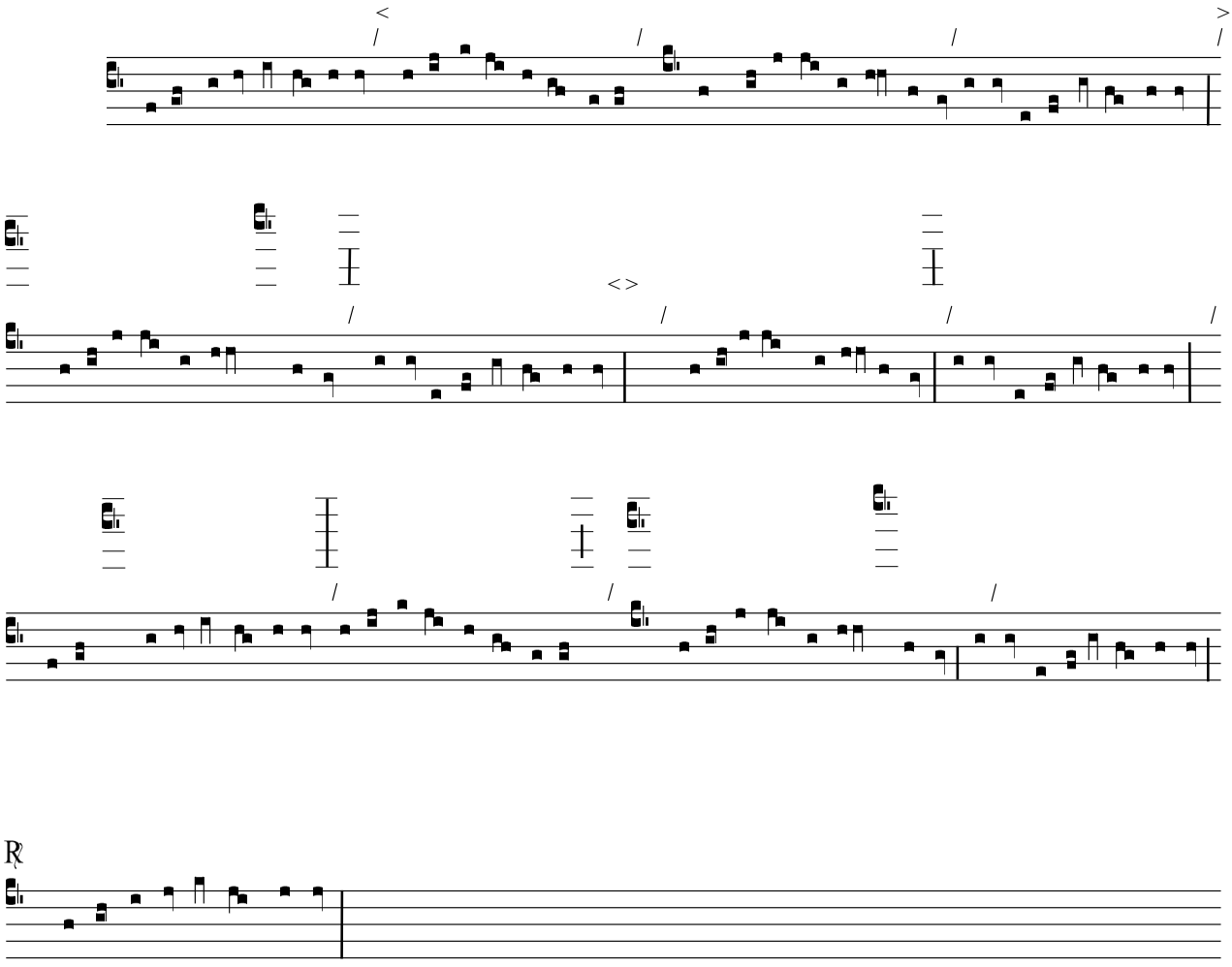

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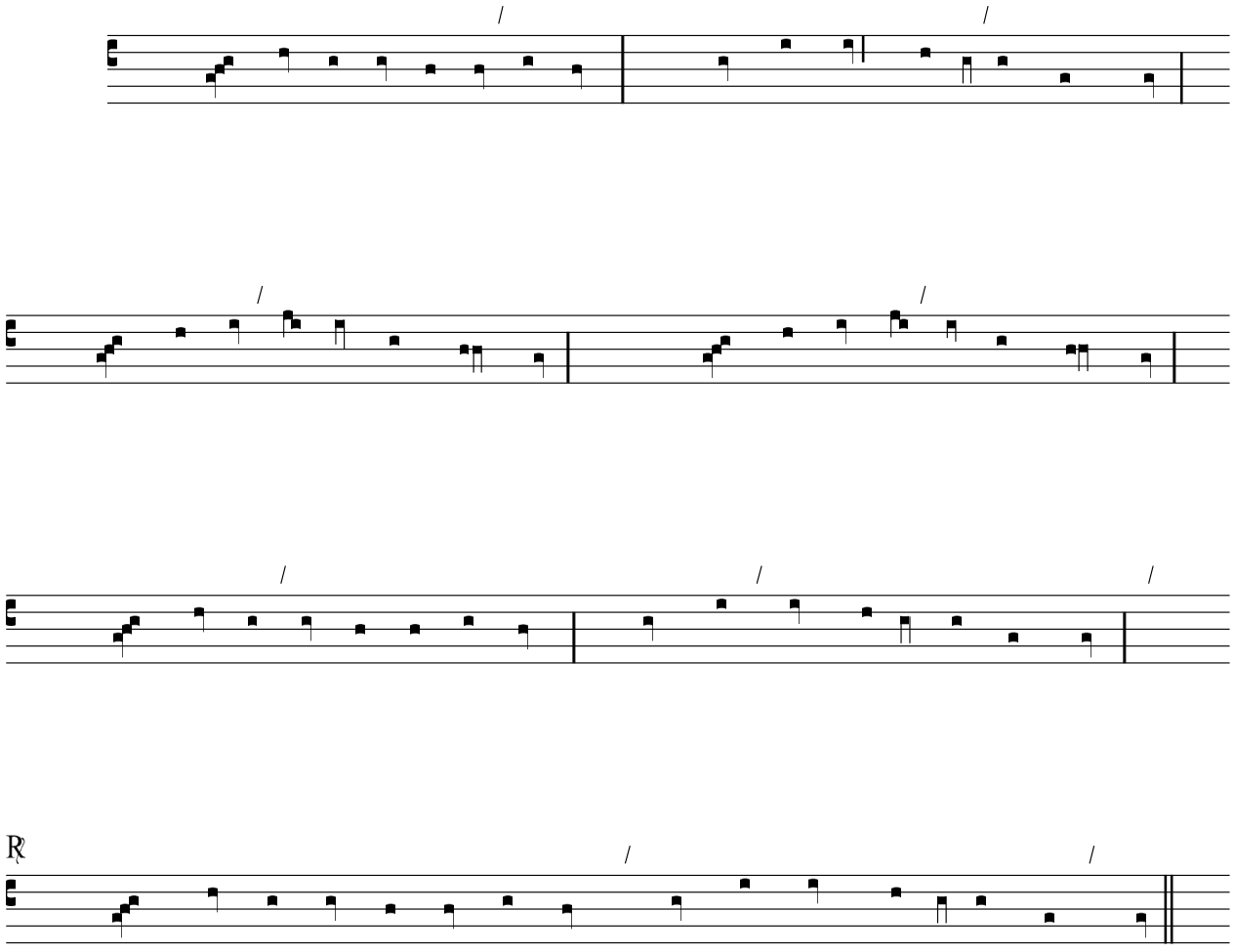

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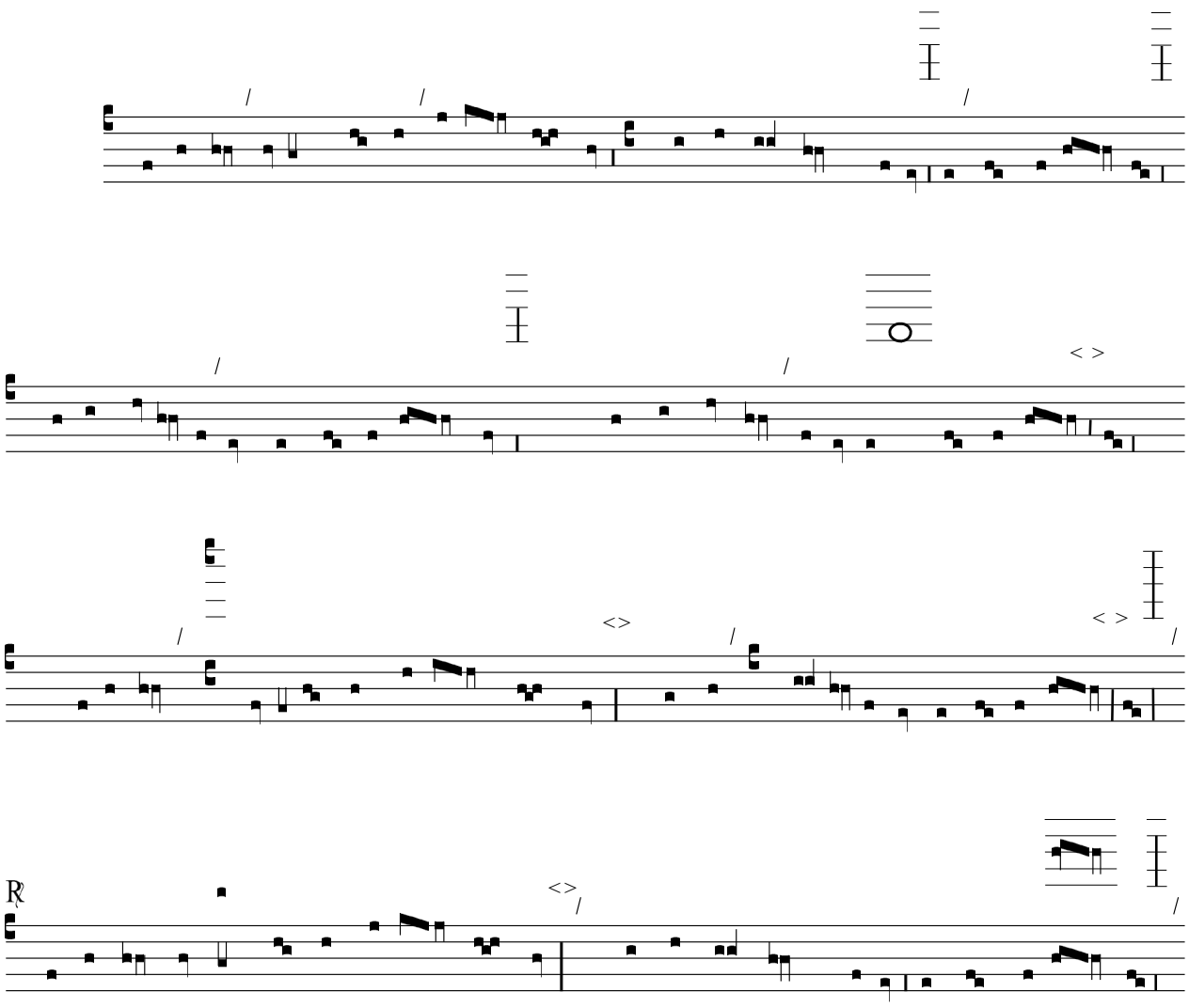
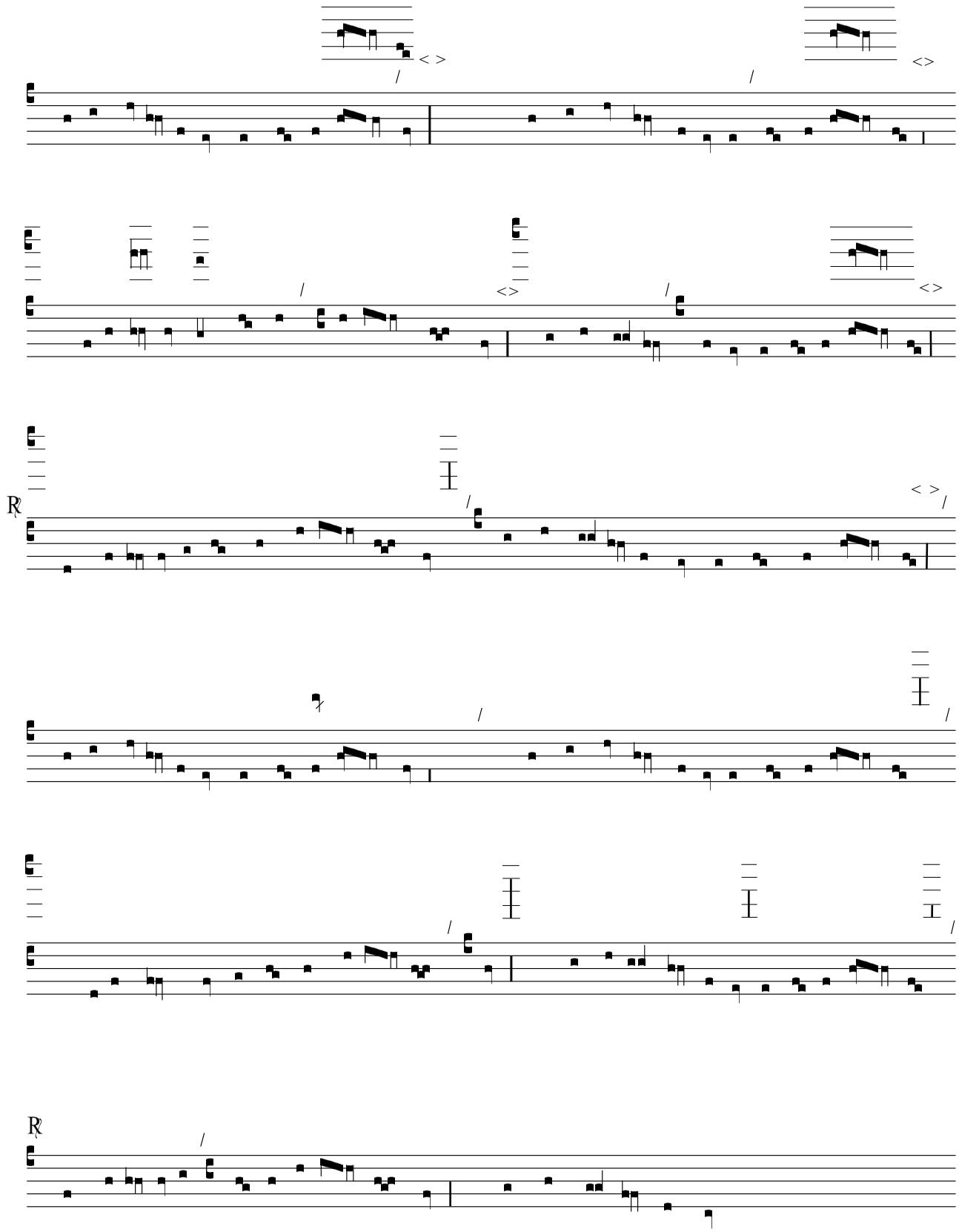
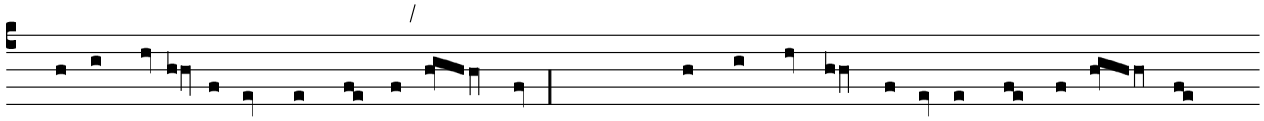
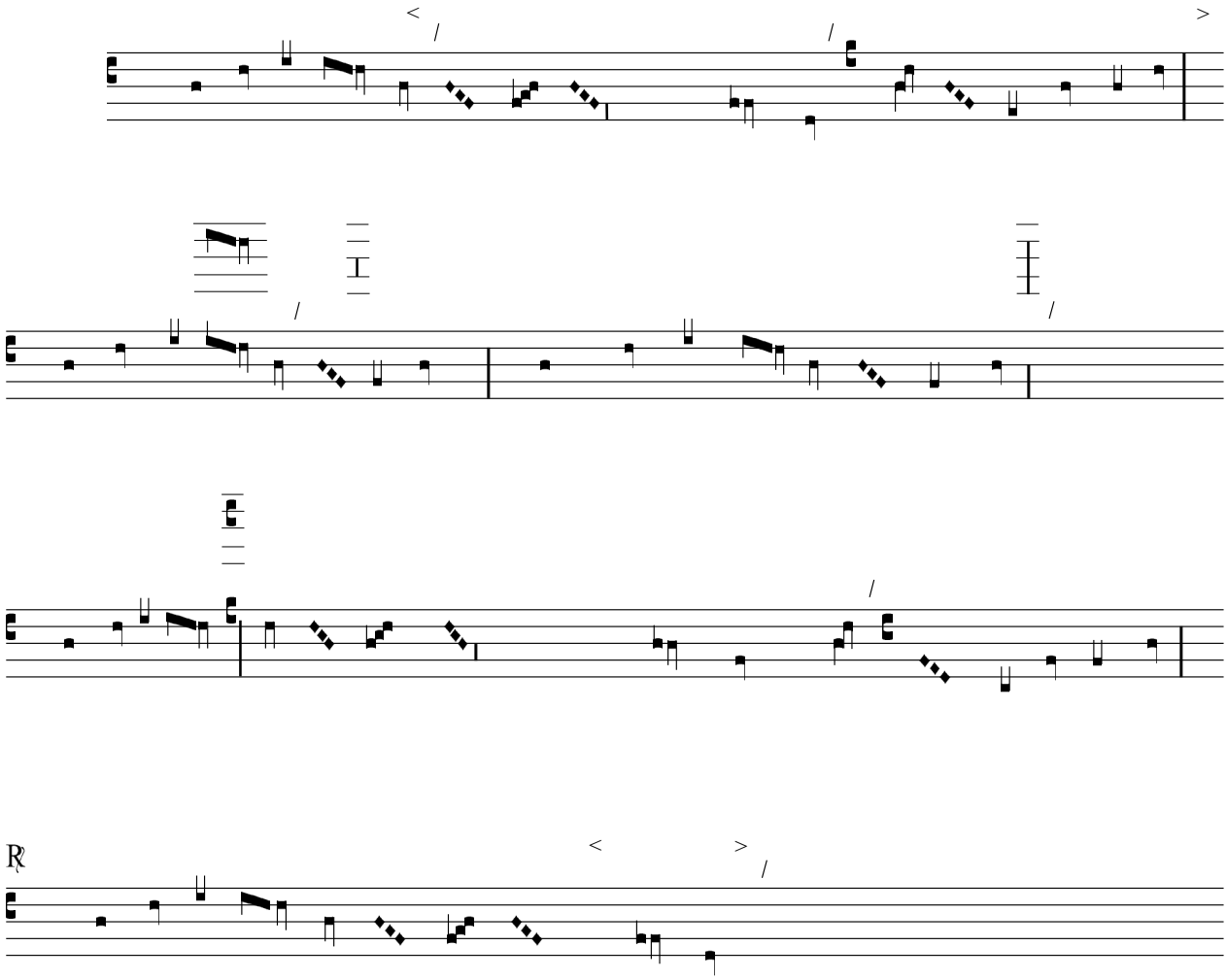
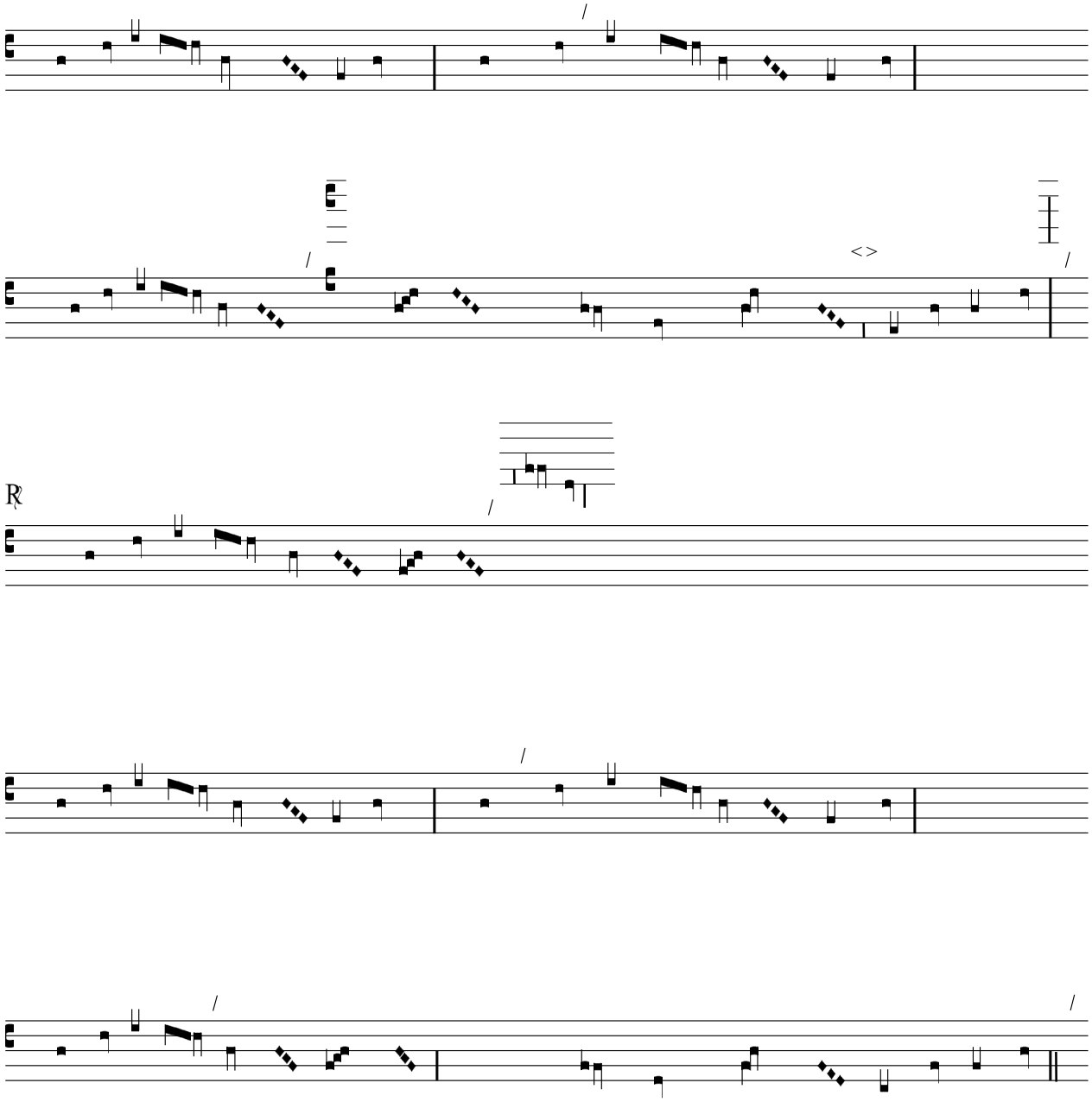






LXX (T) / 80

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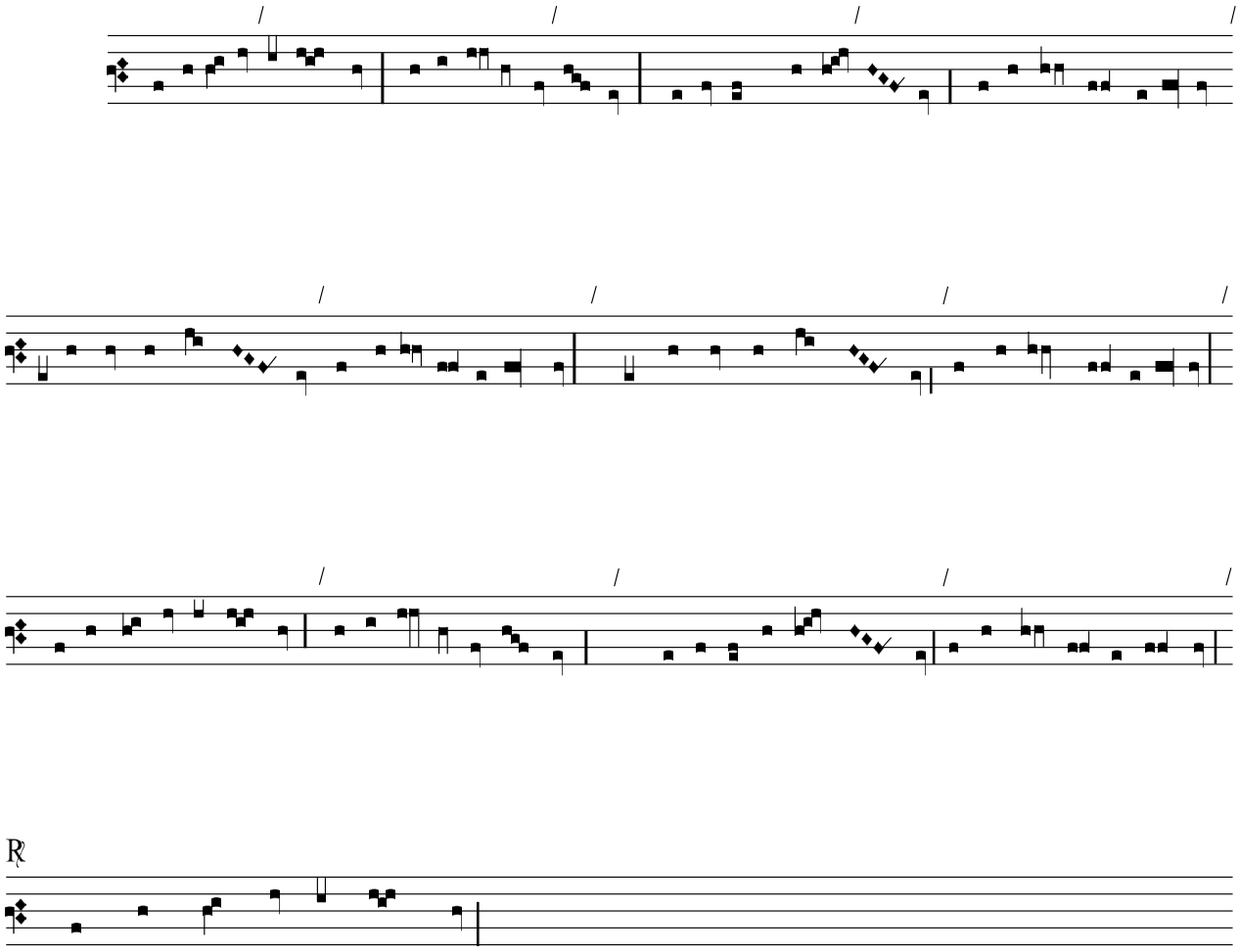
LXXI (T)



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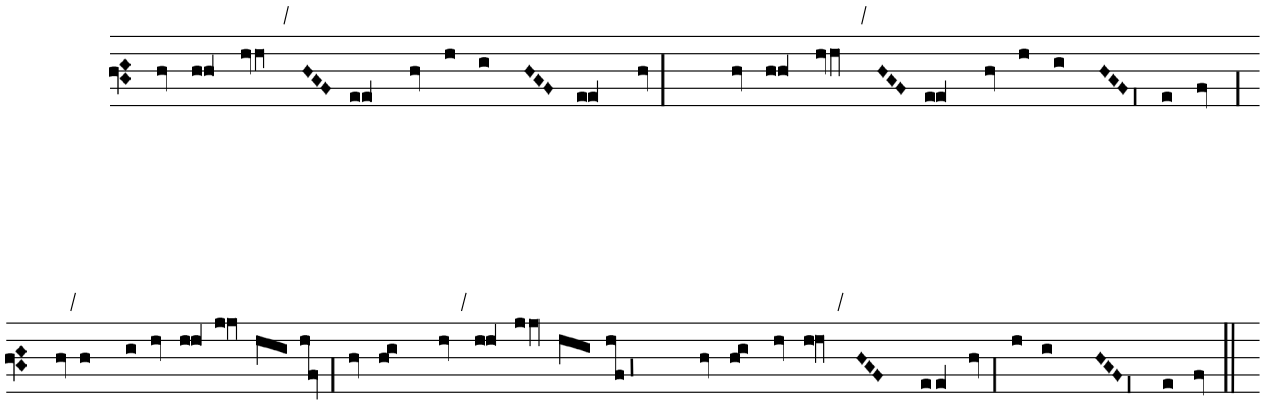

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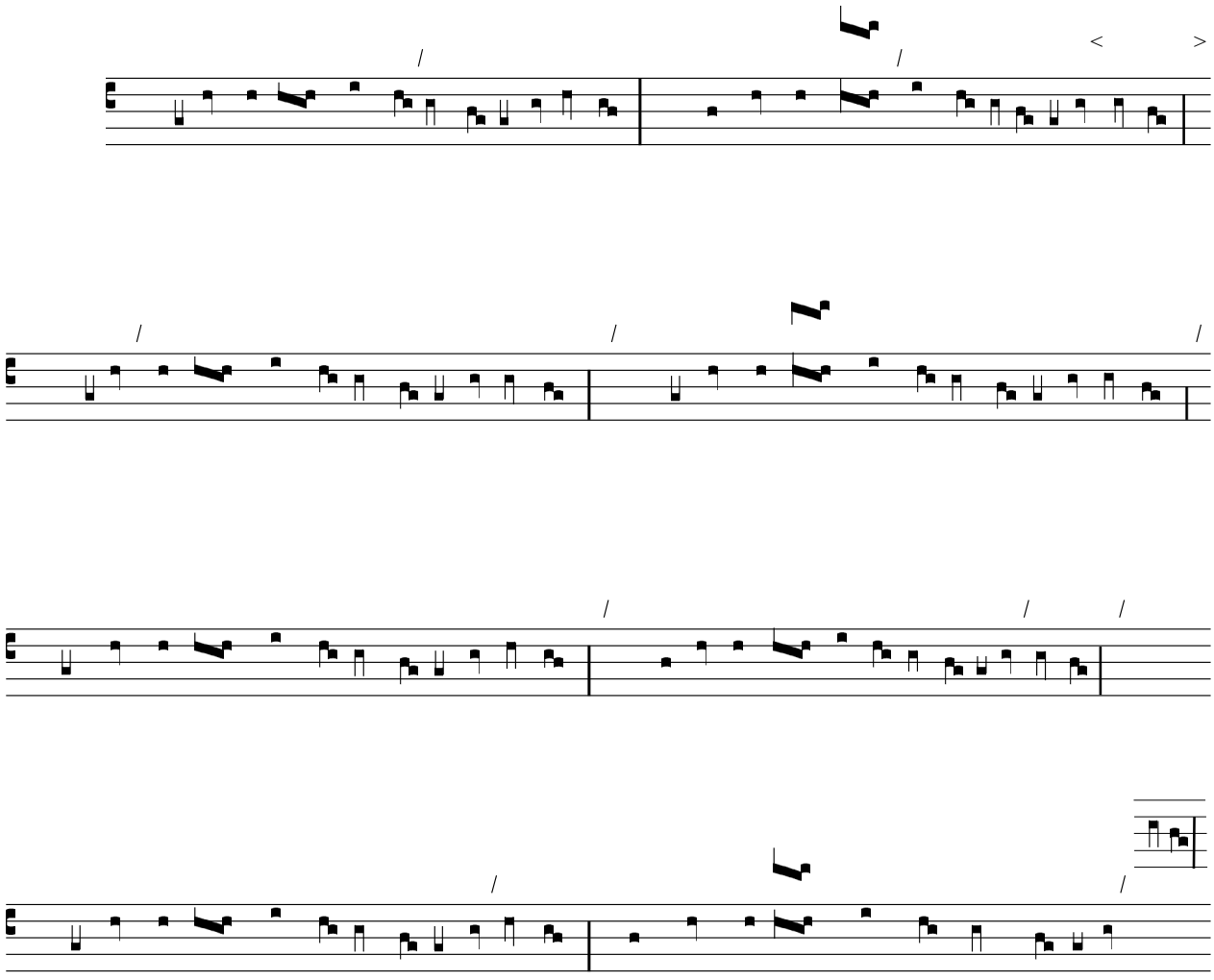

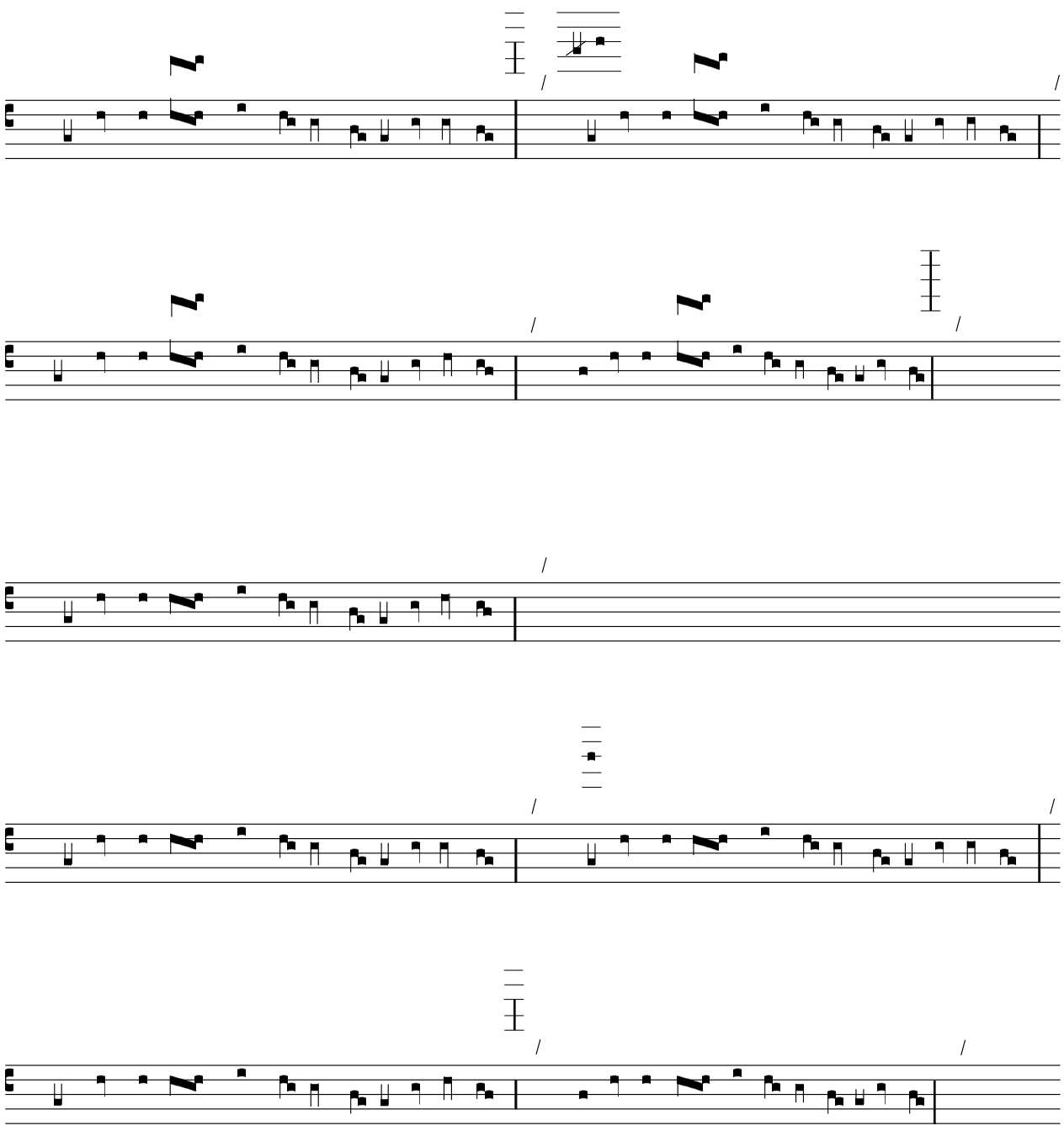

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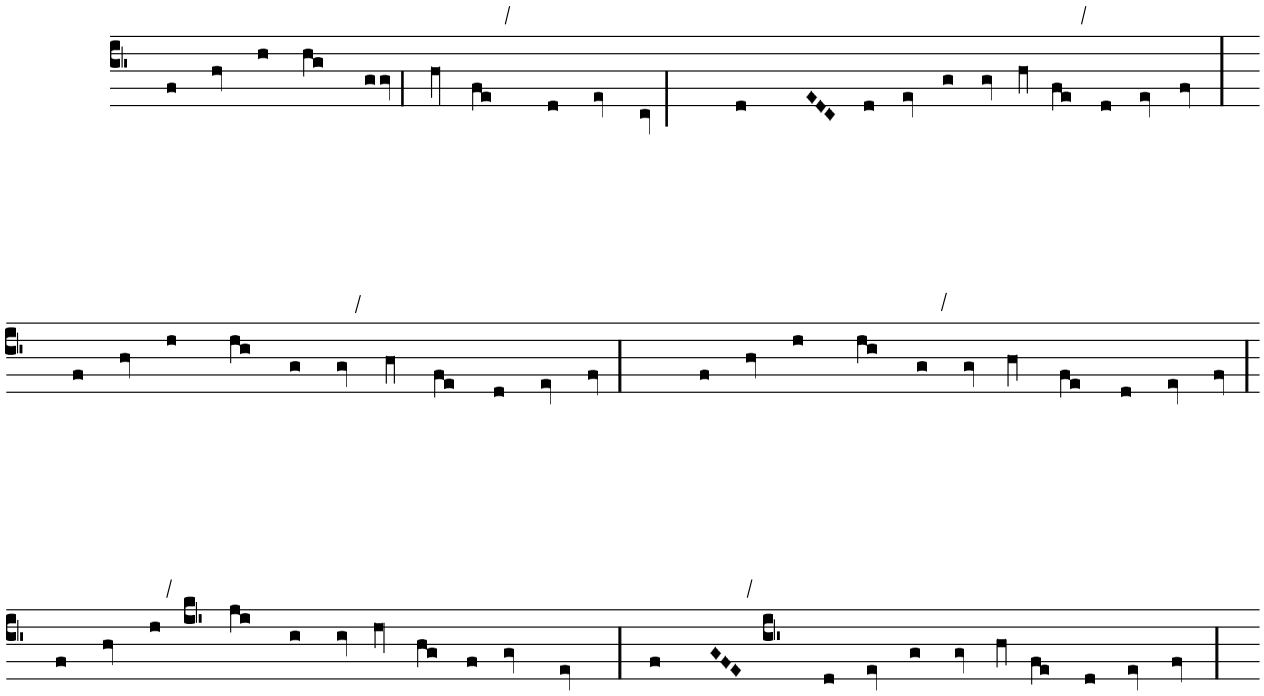

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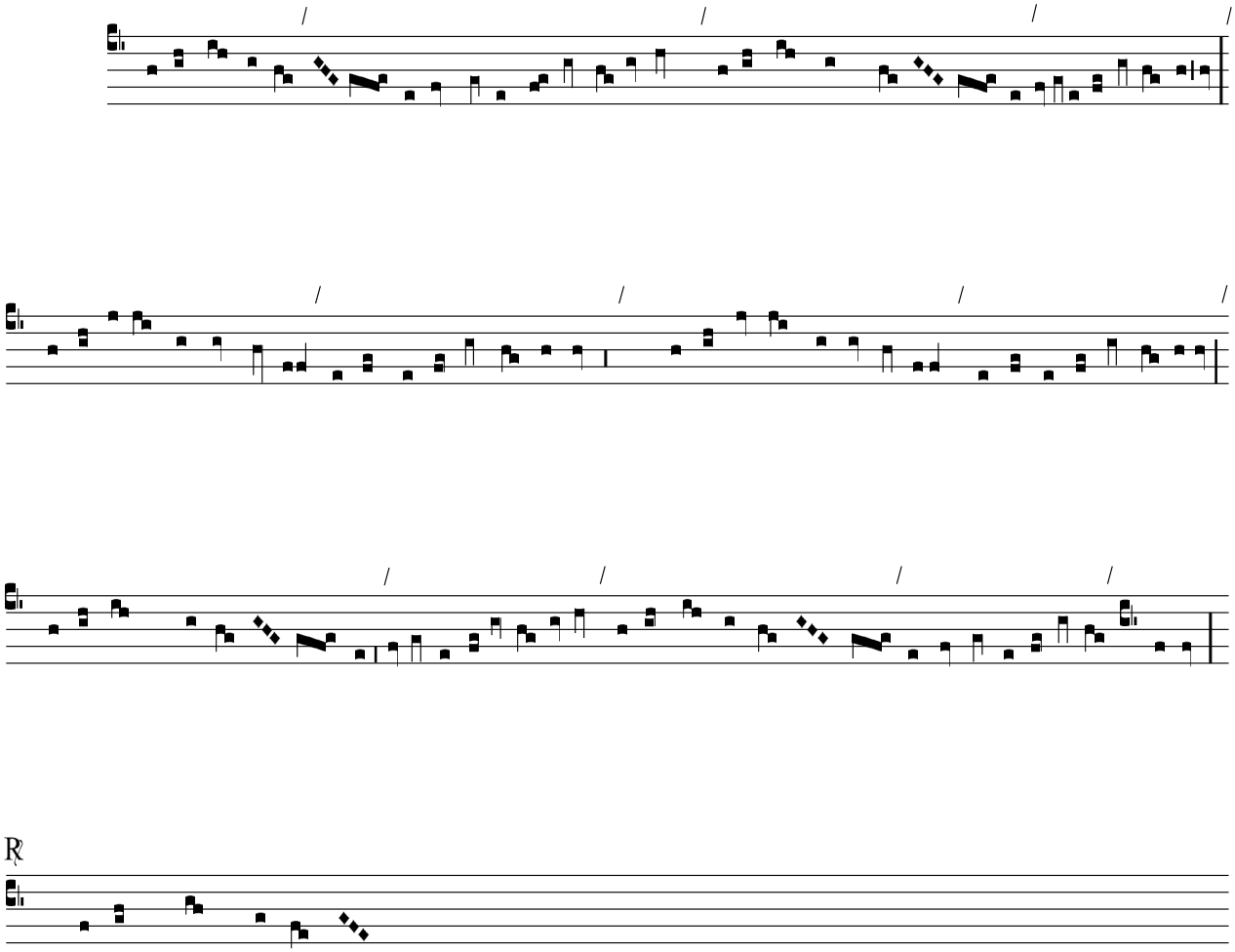

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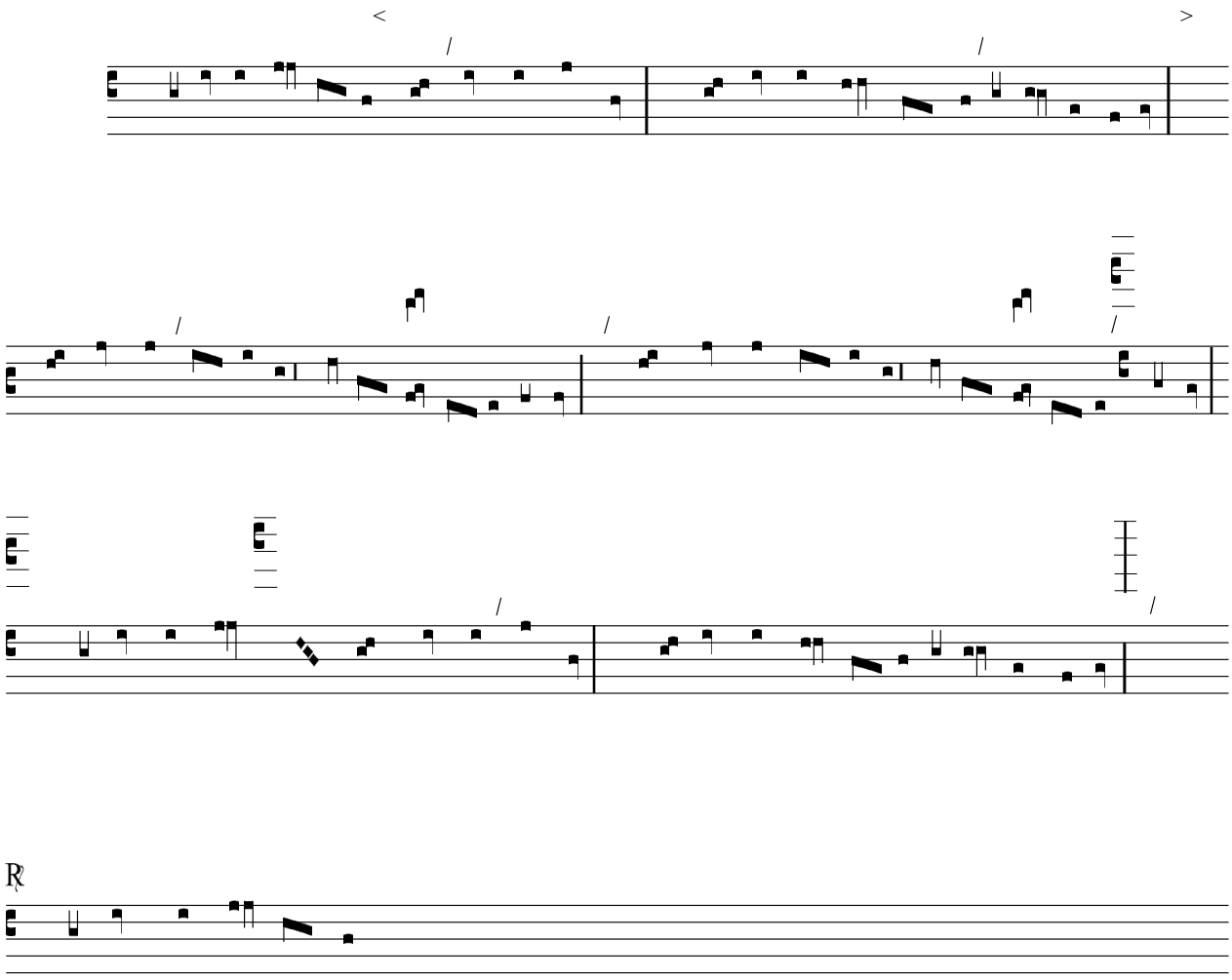

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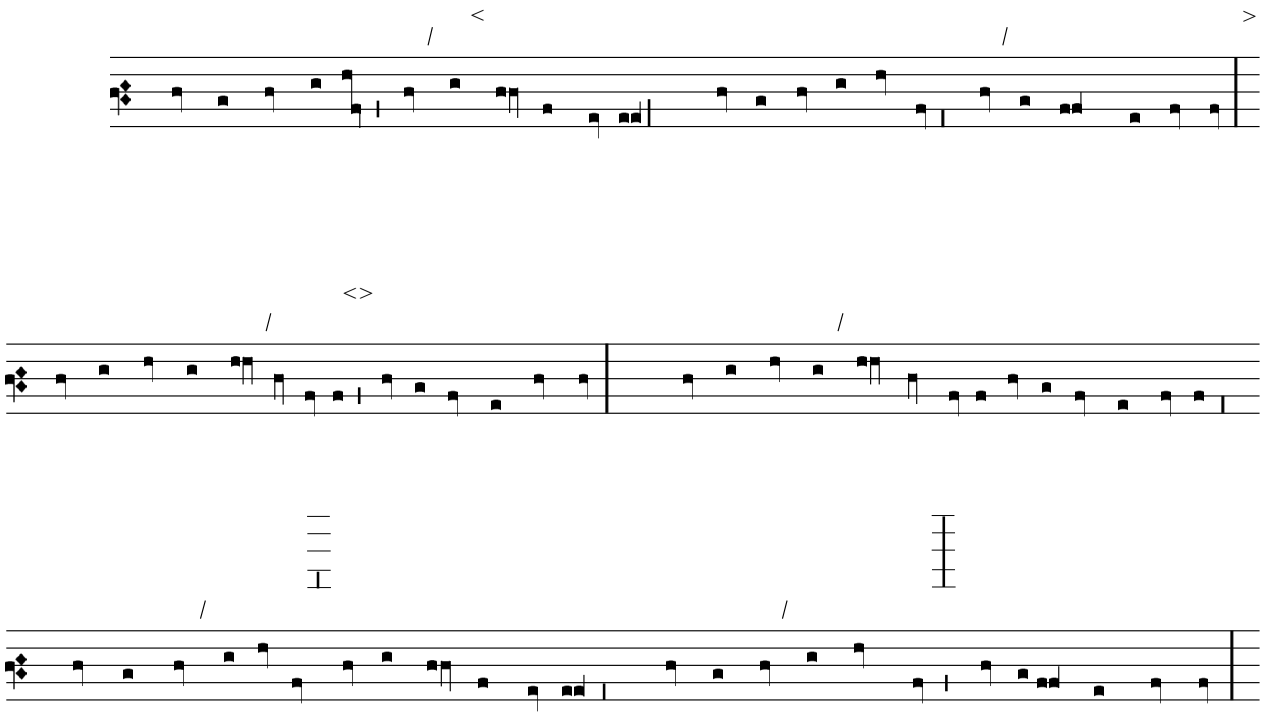

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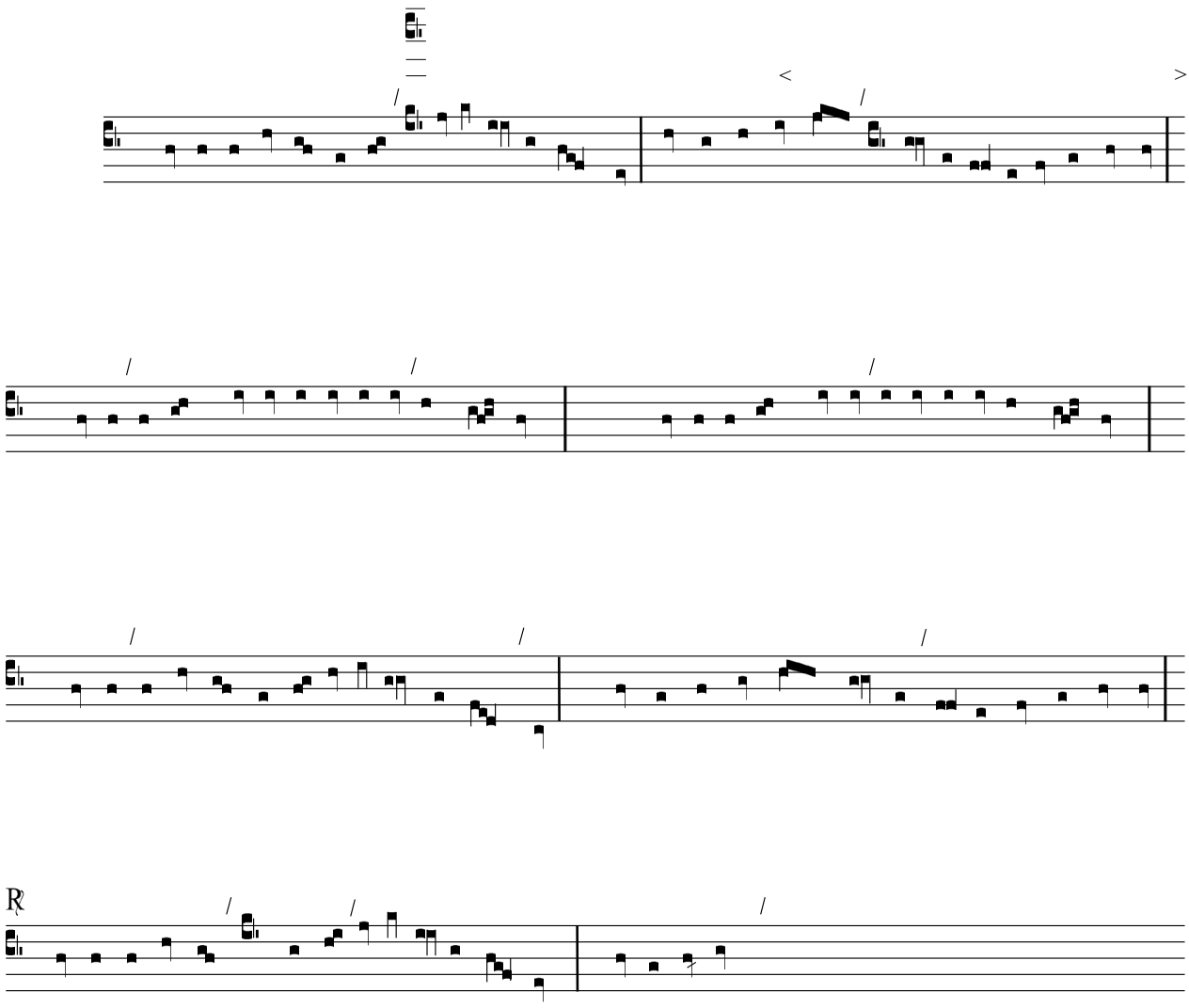

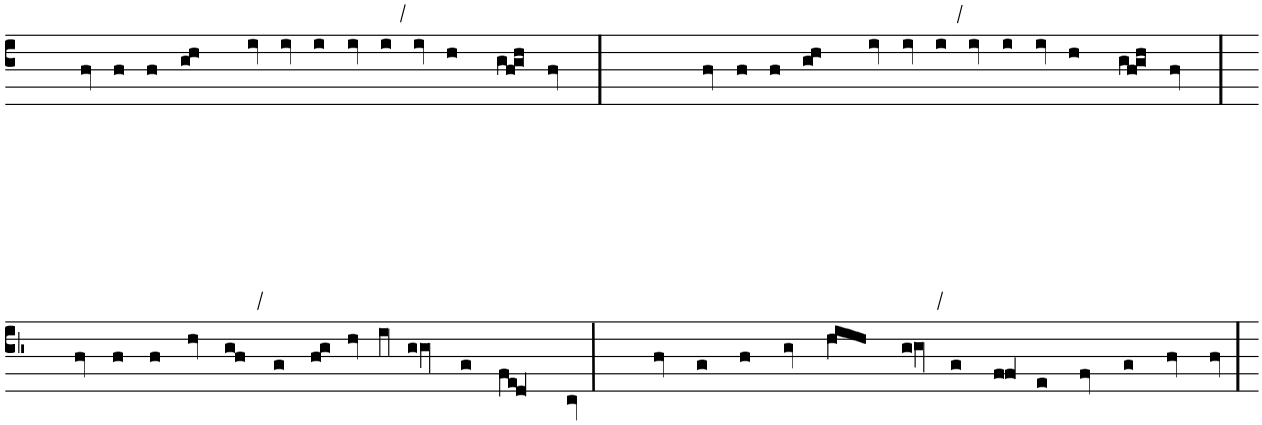

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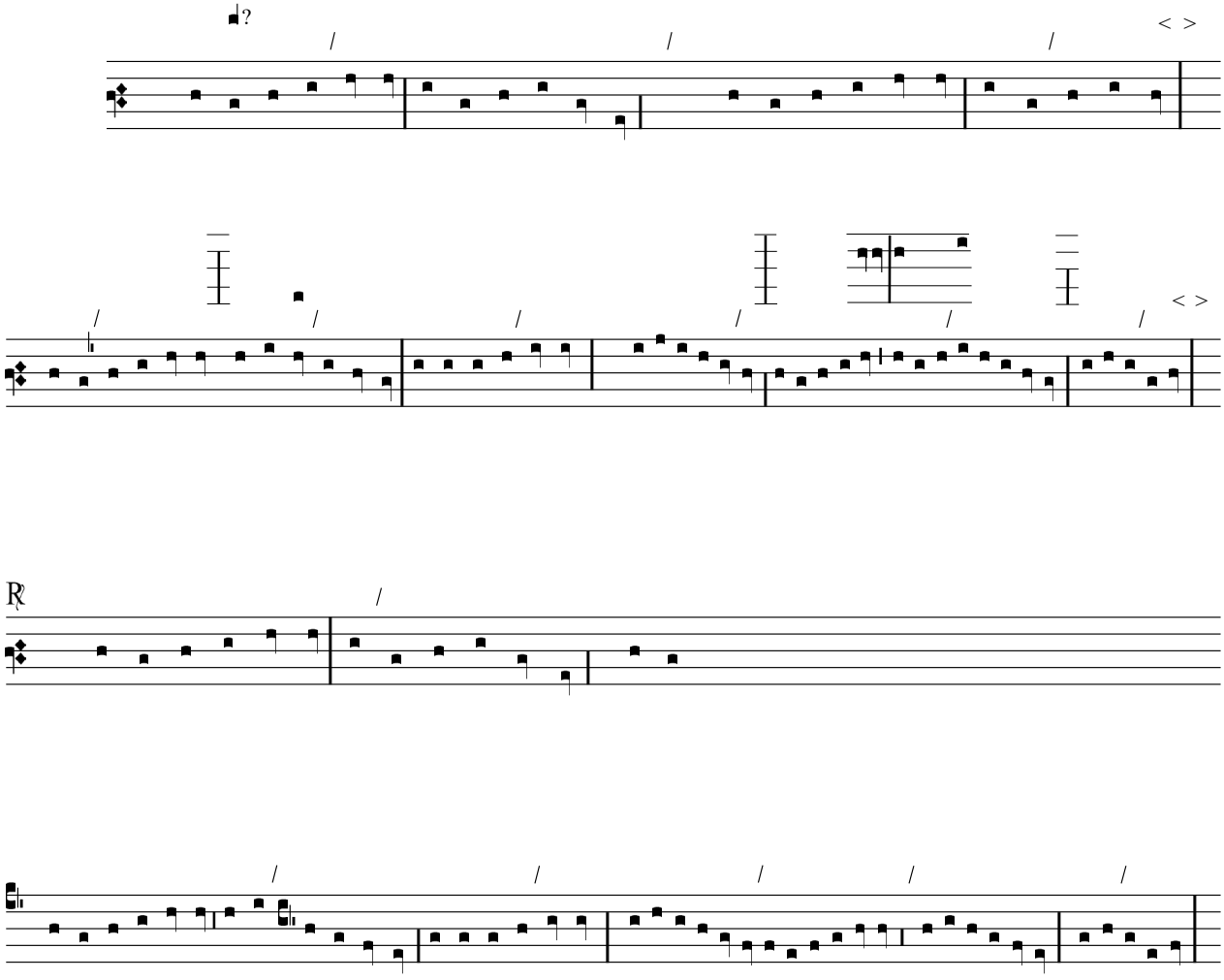
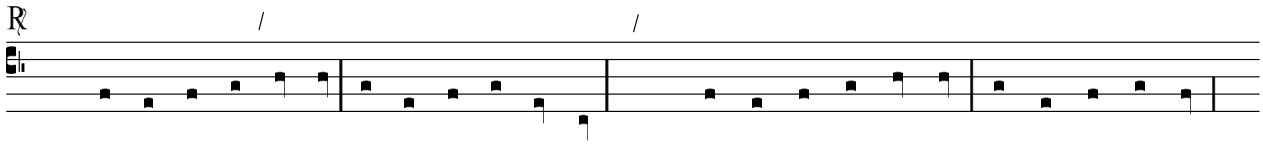
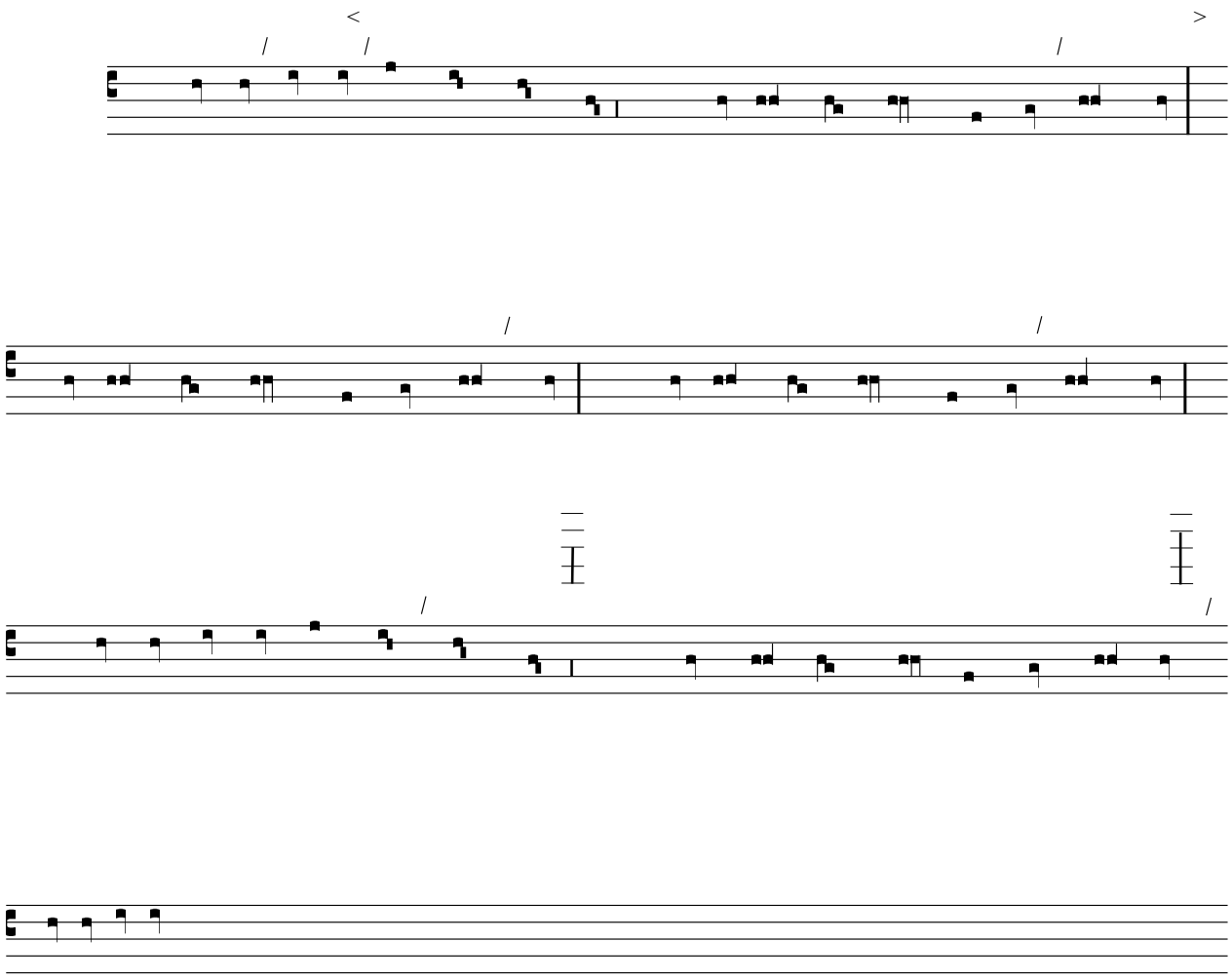
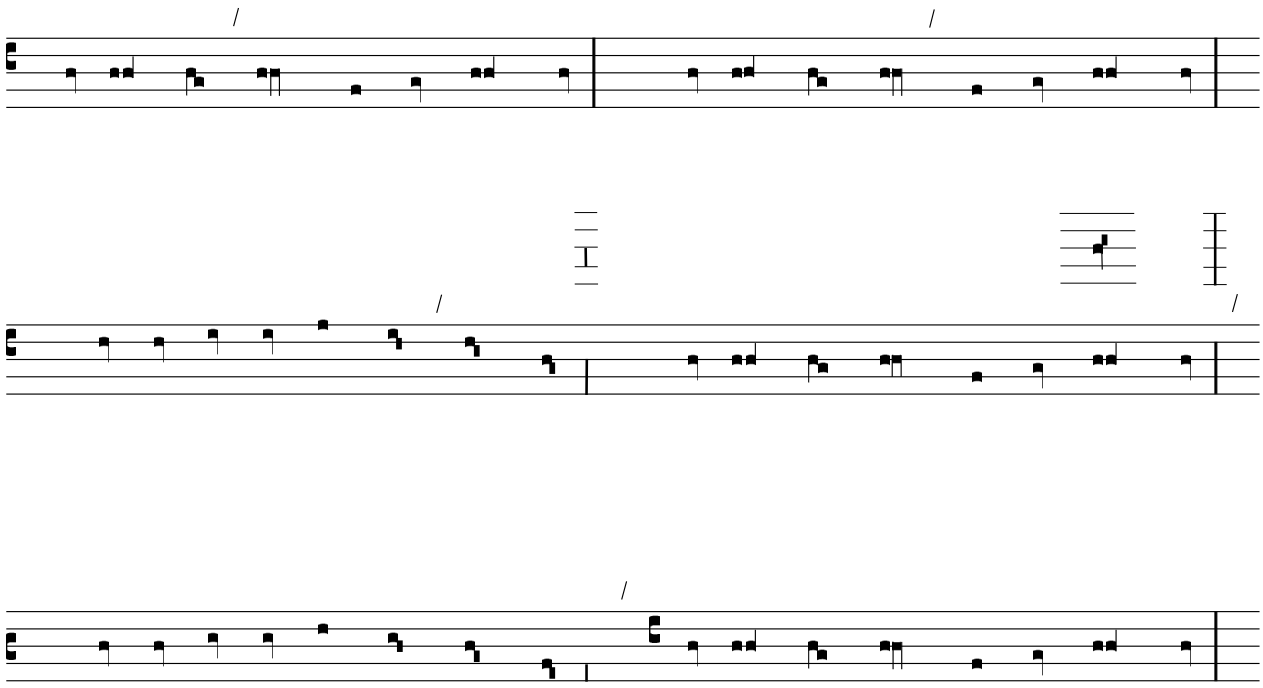




LXXX (T) / 70





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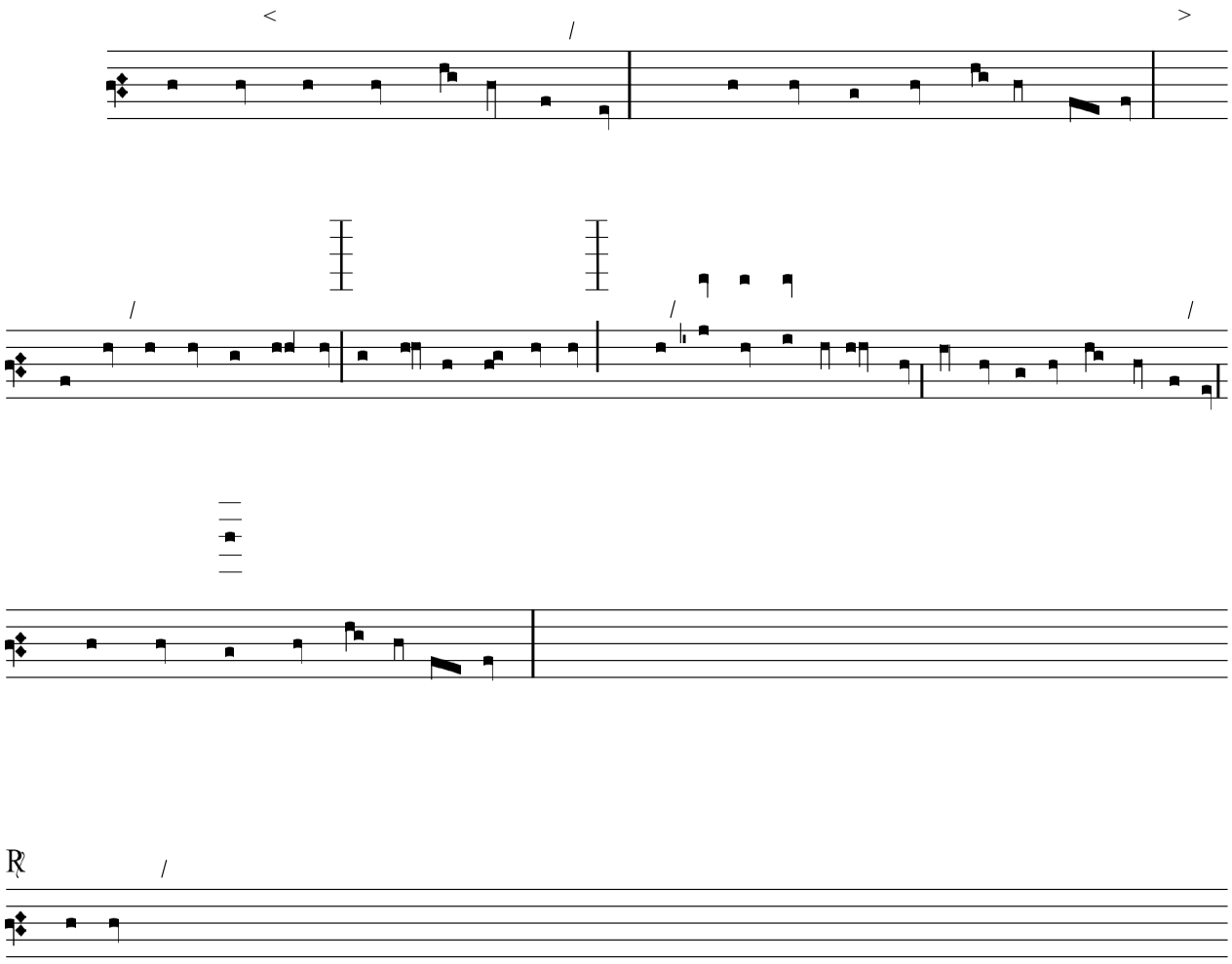

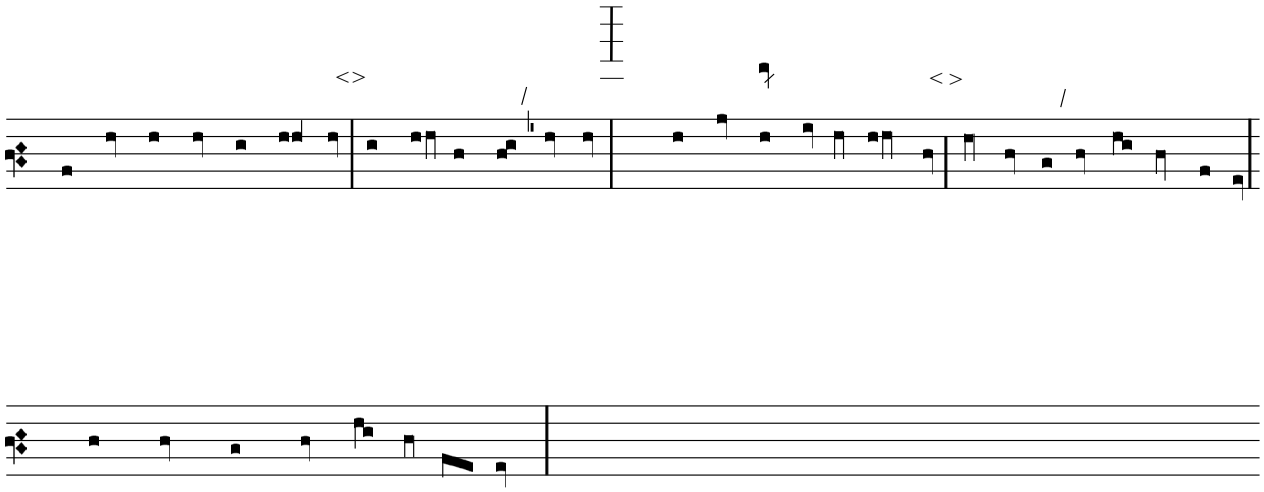

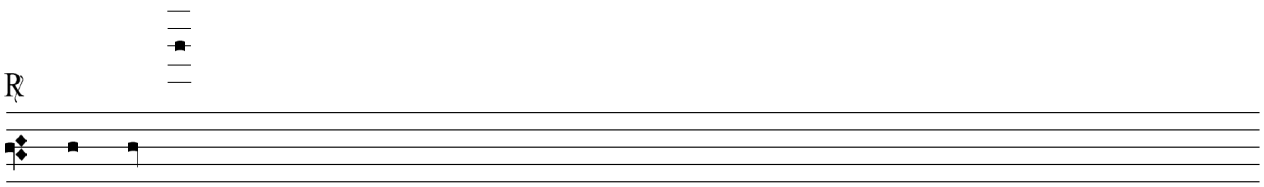

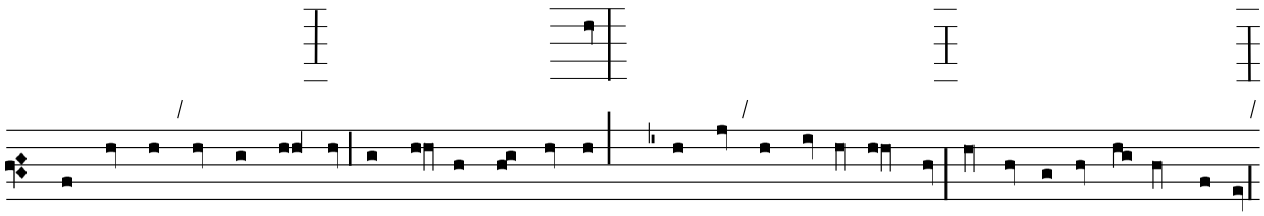

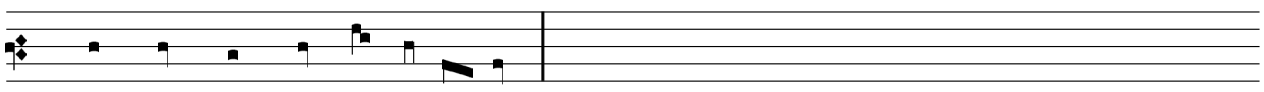

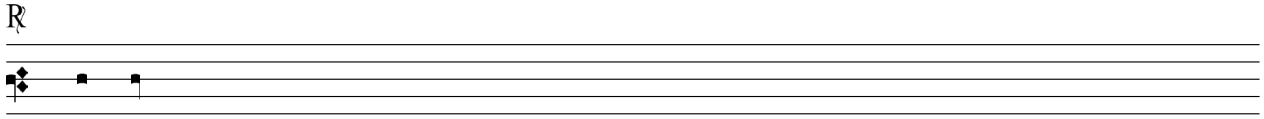

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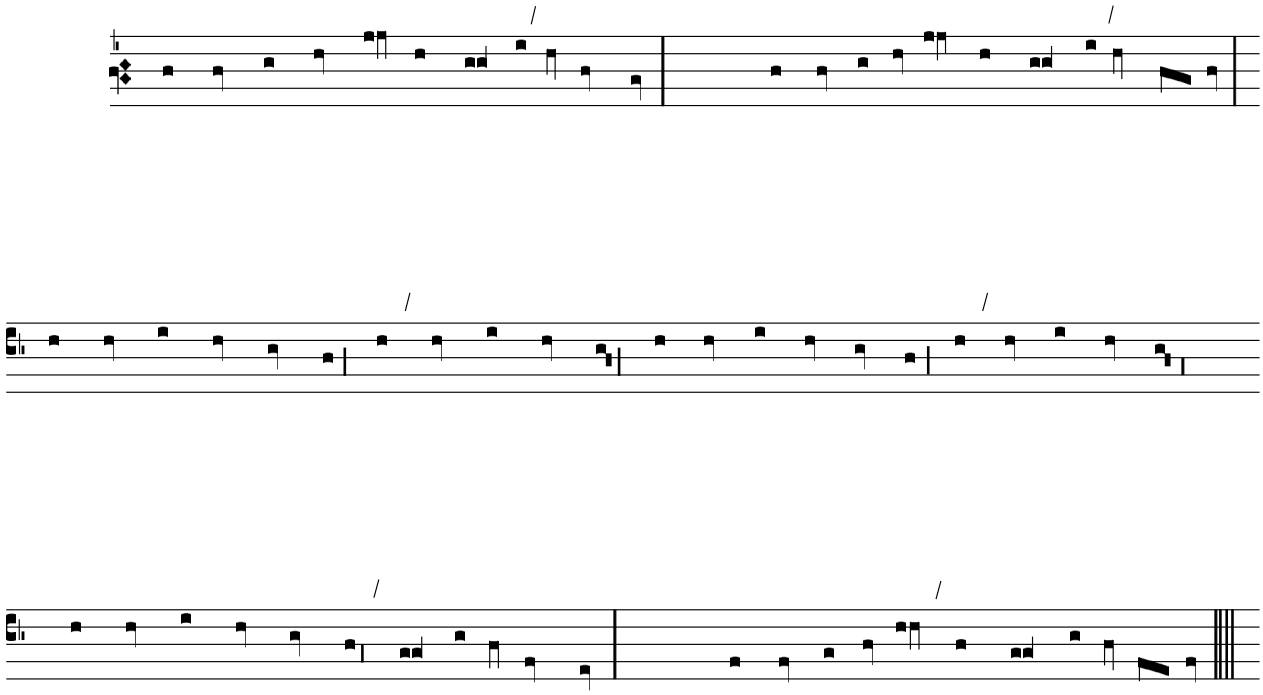

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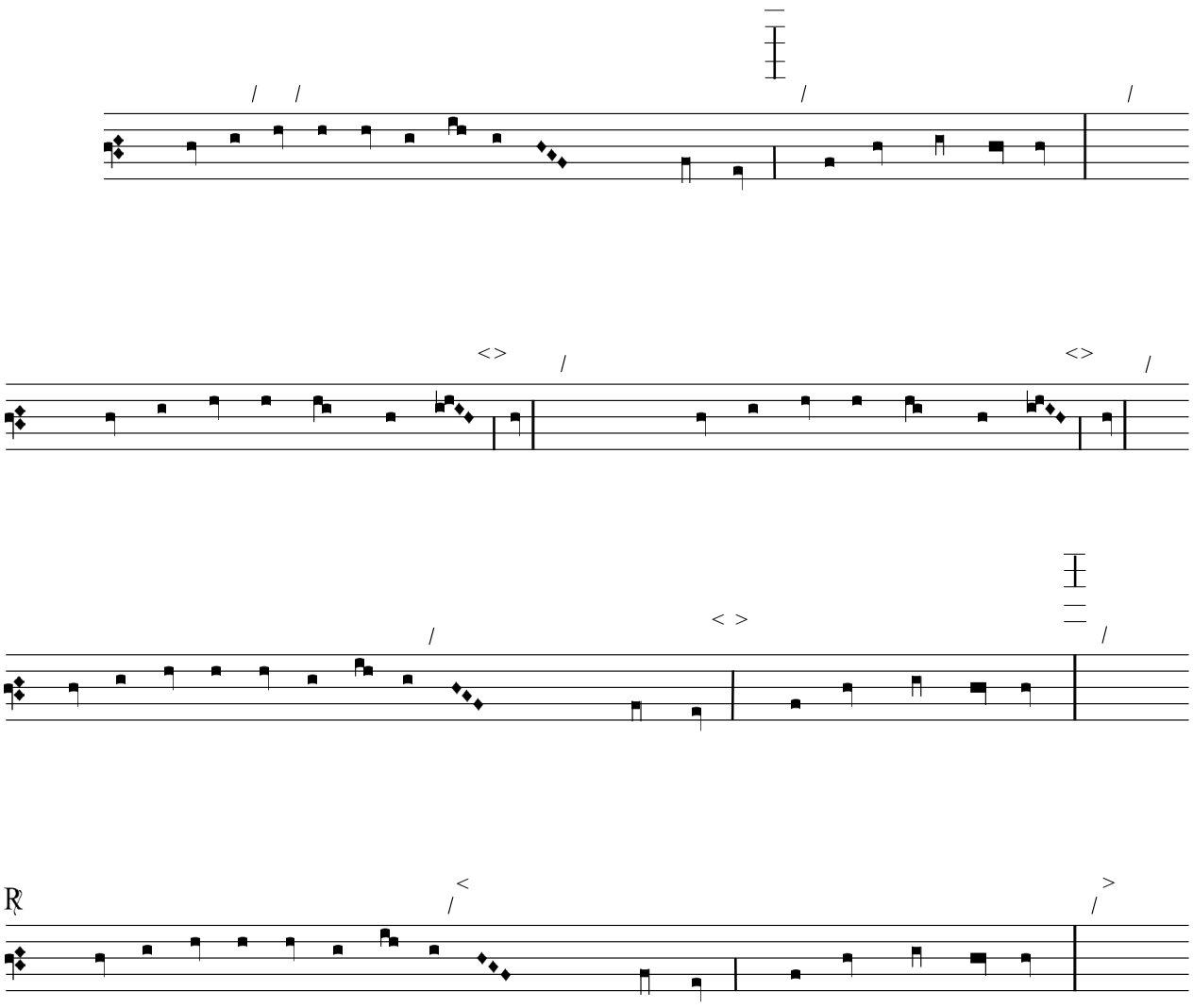

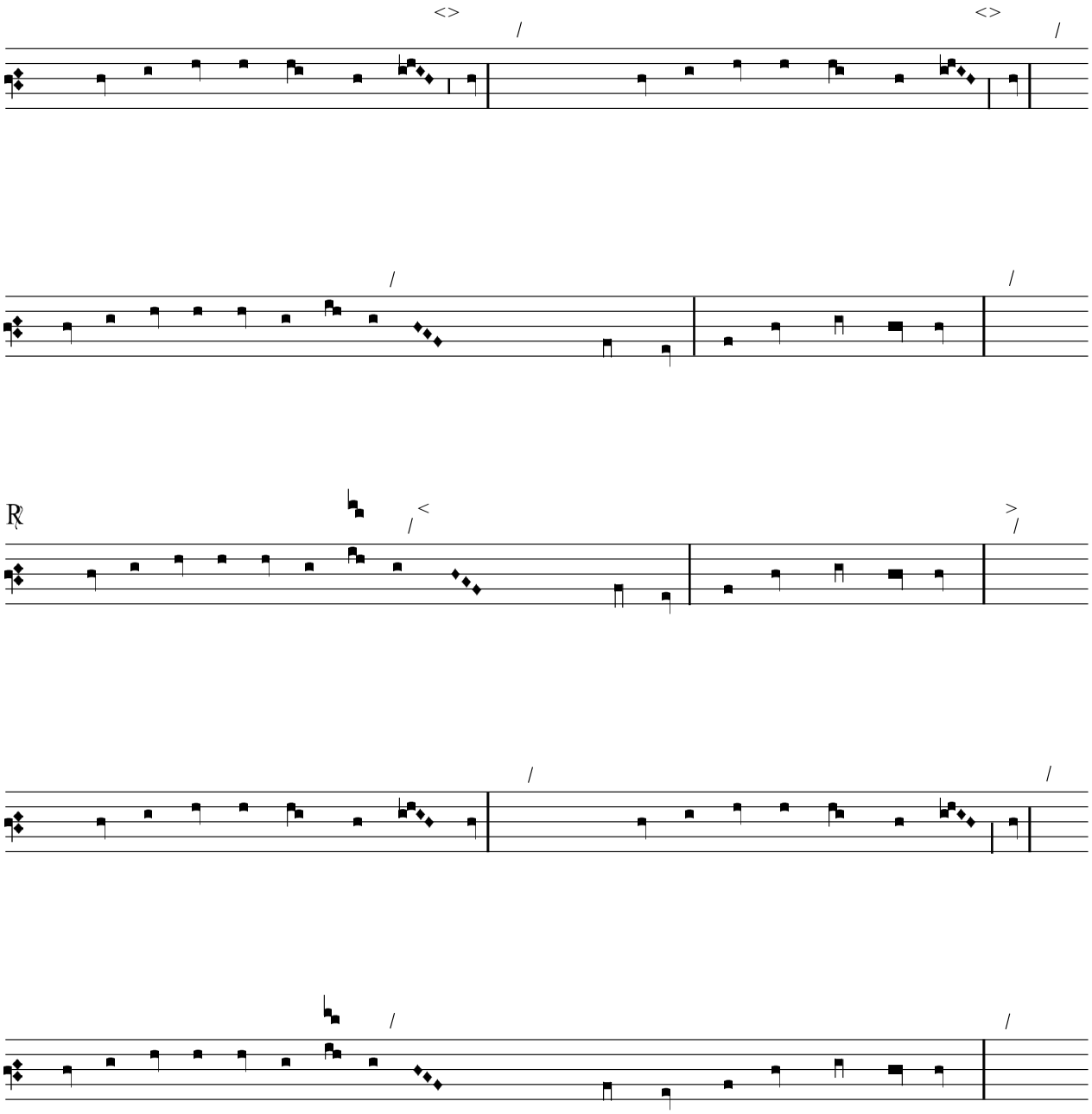

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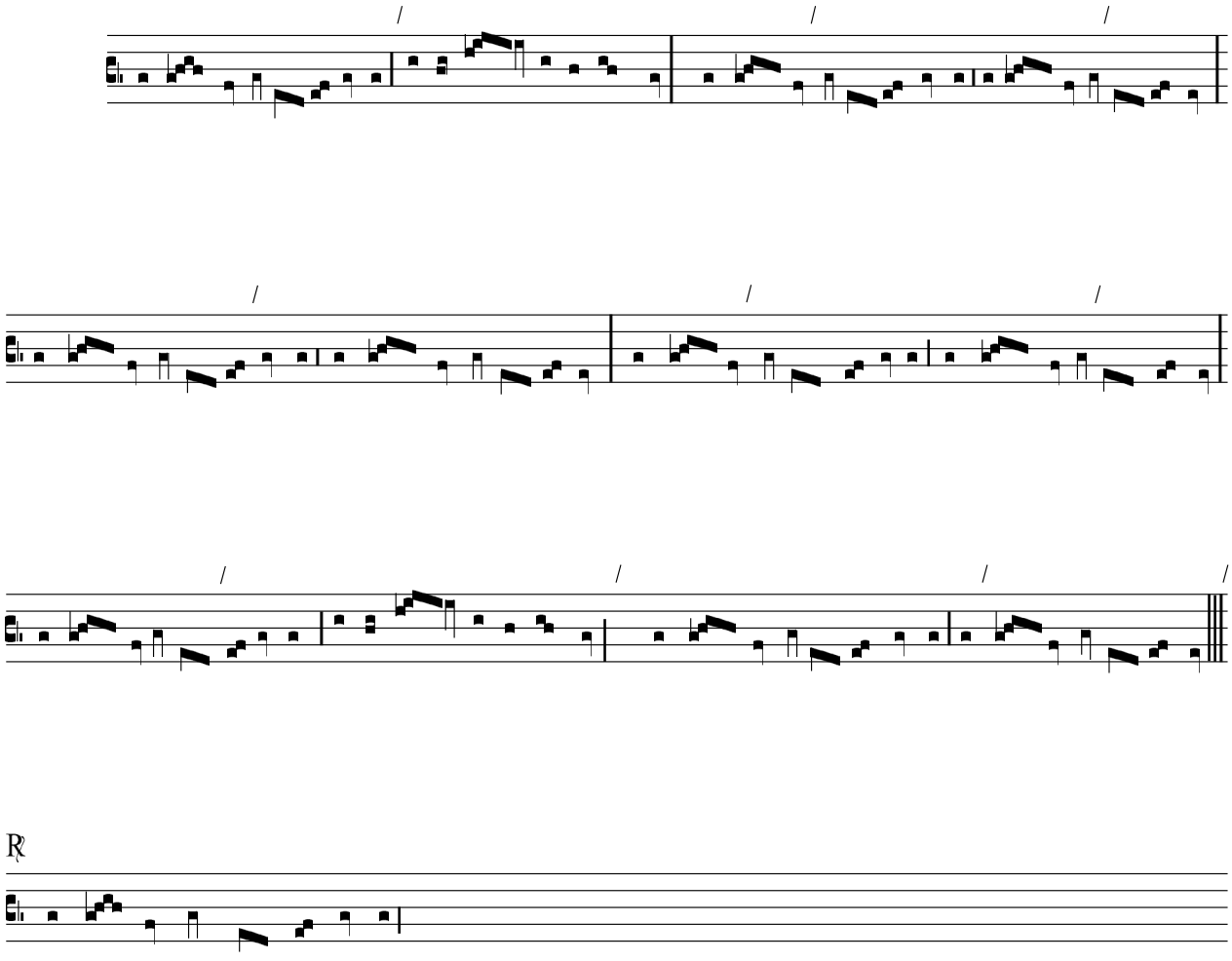

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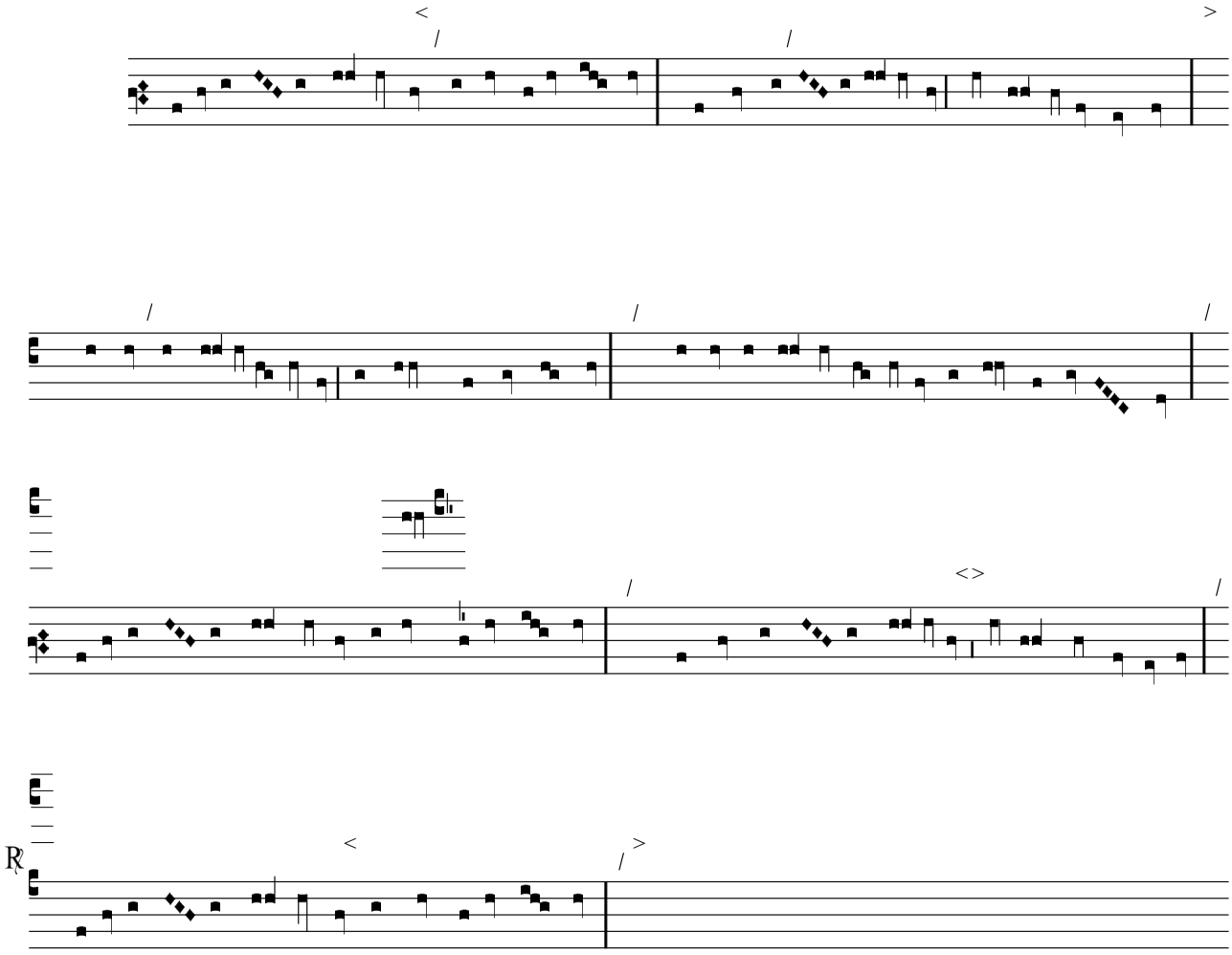

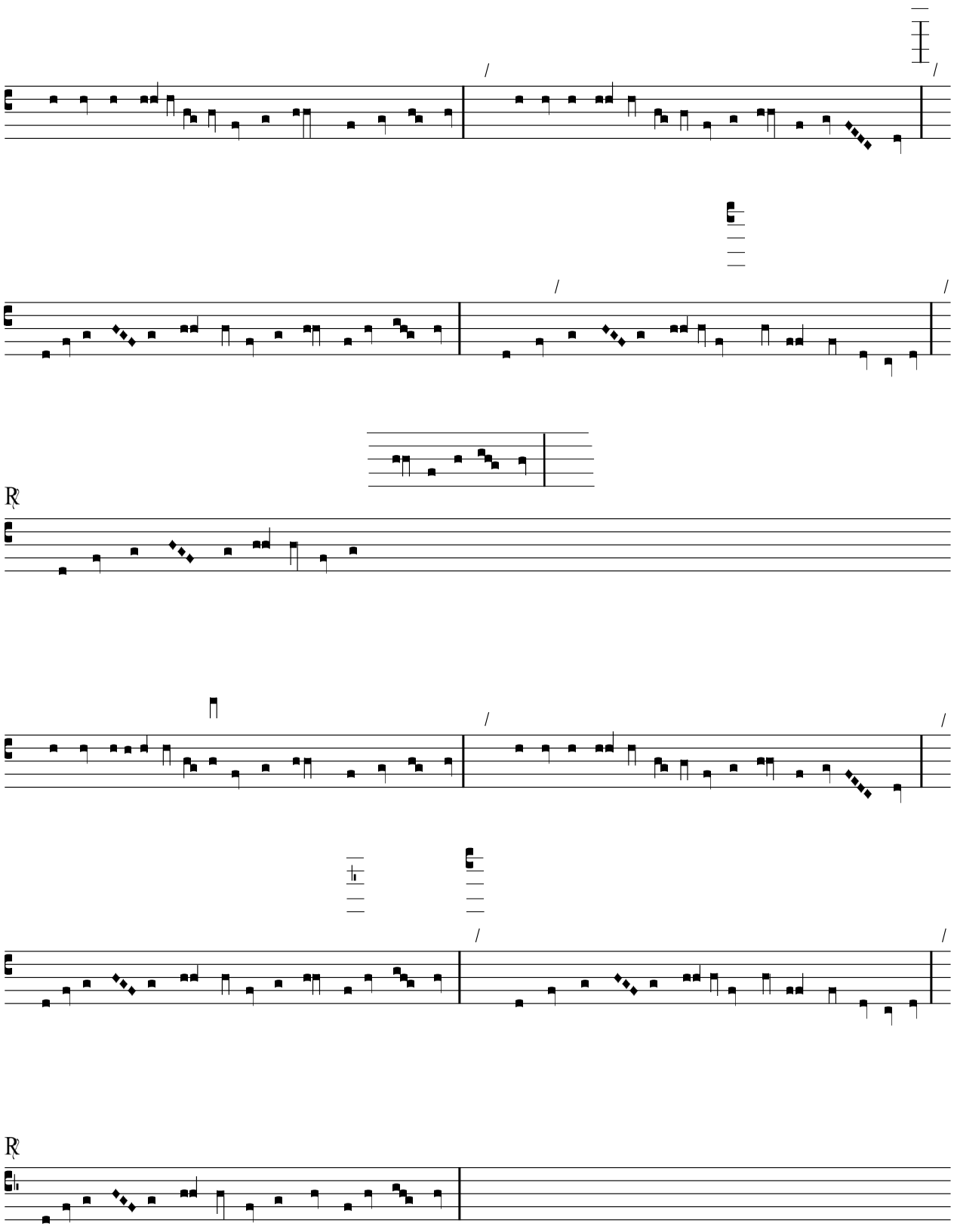

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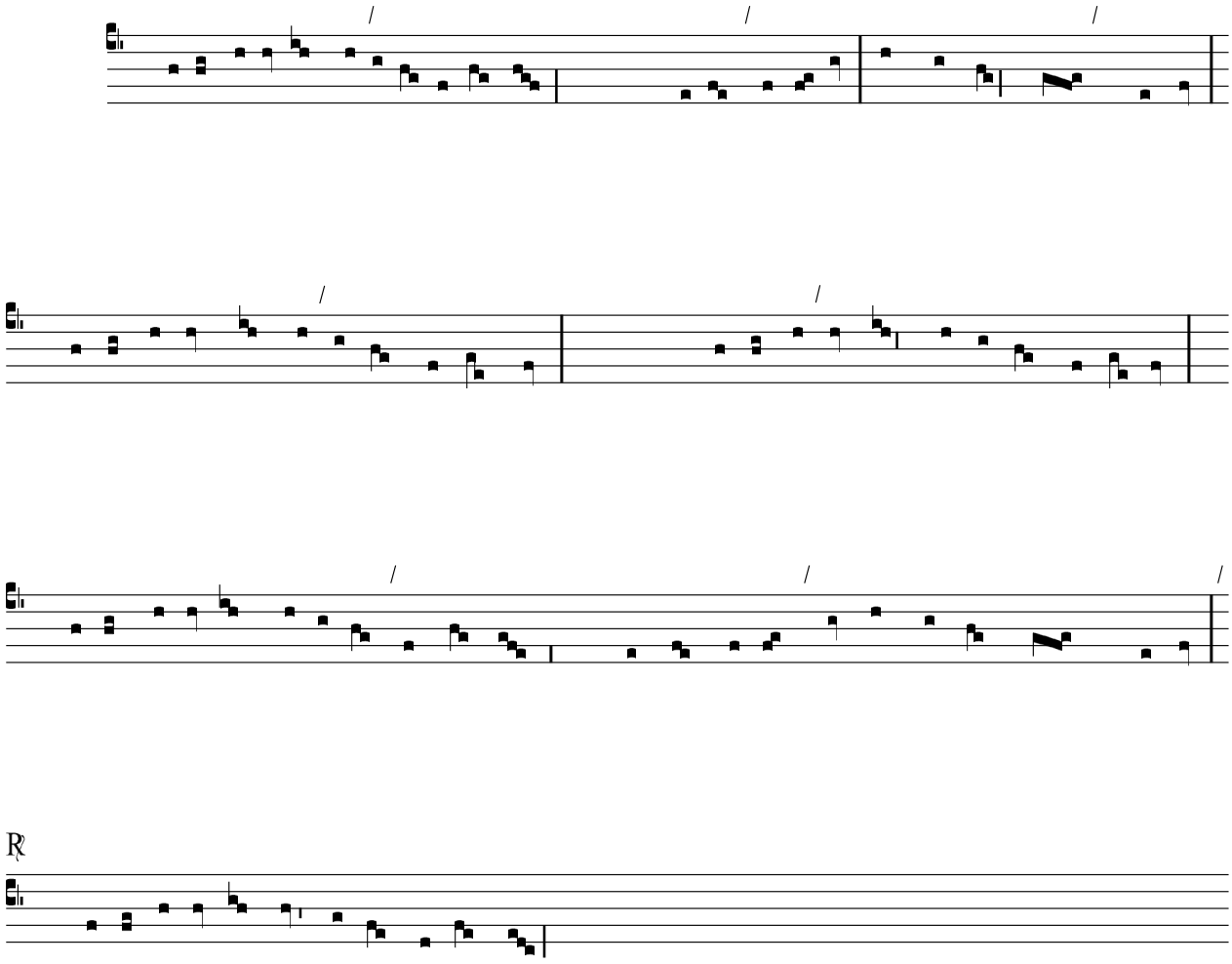

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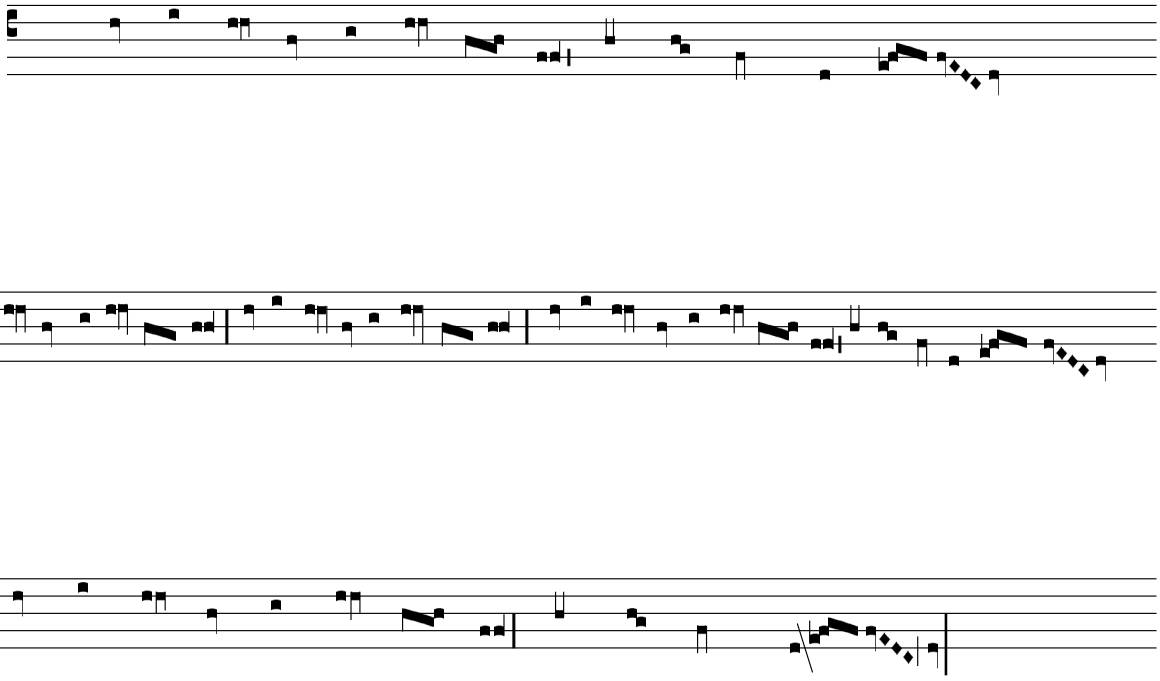

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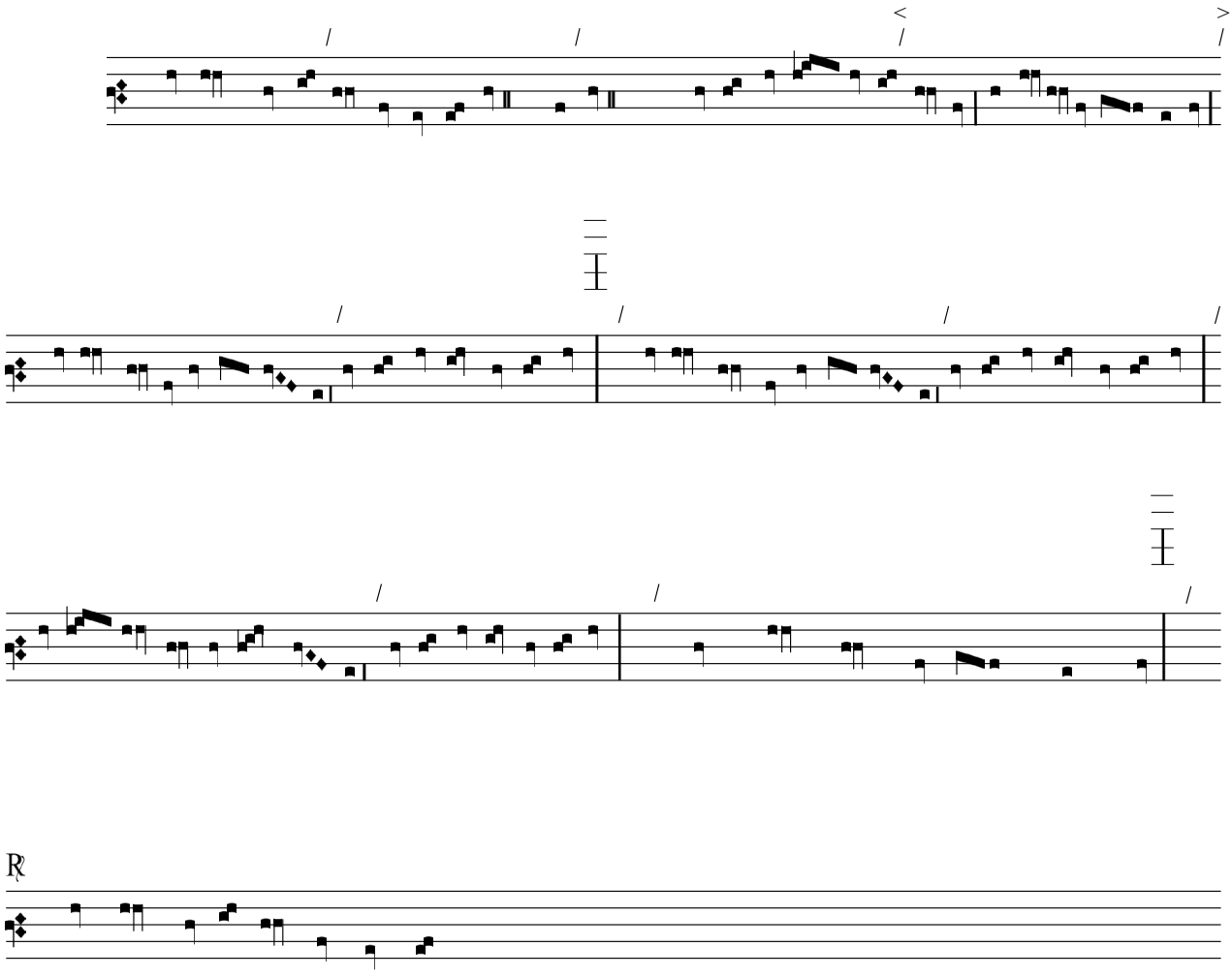
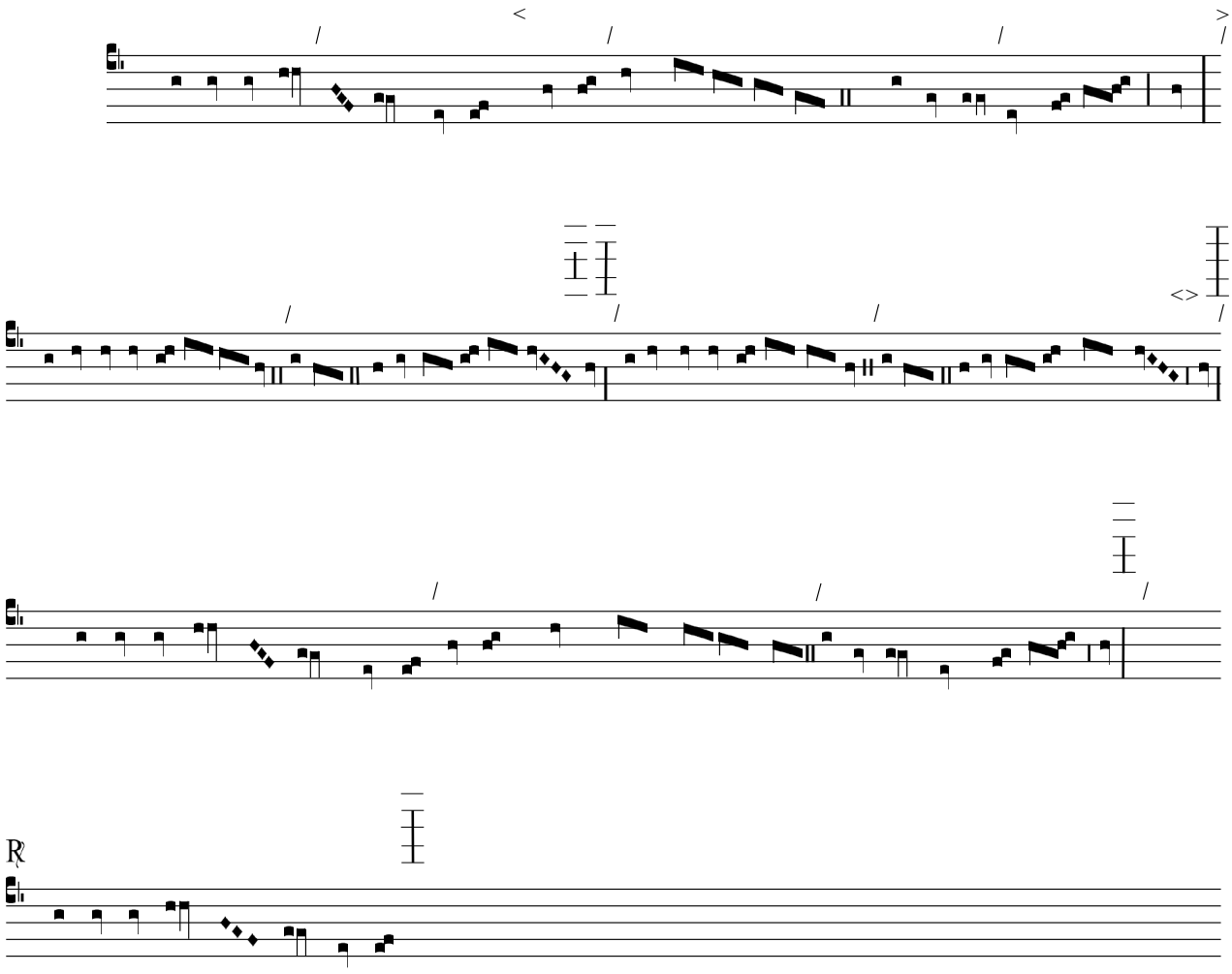
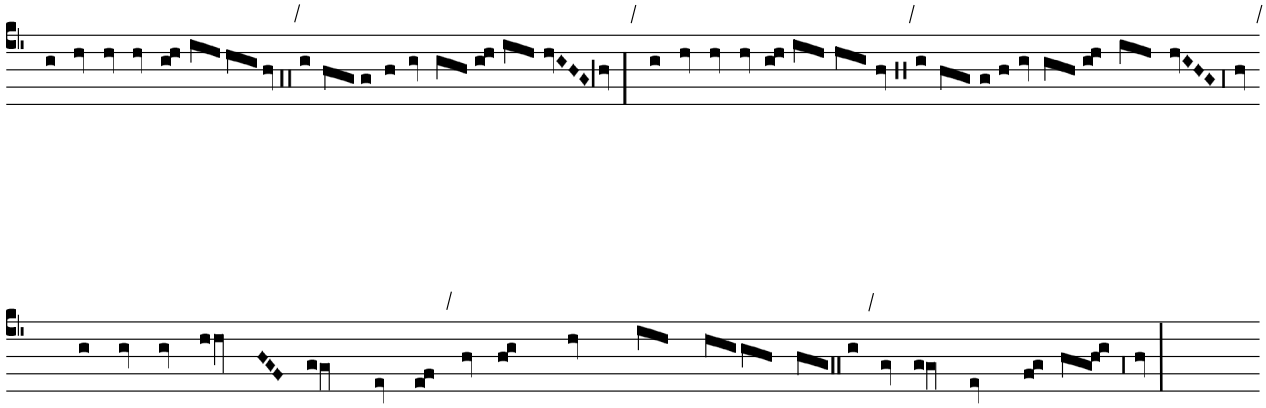


LXXXIX (T)





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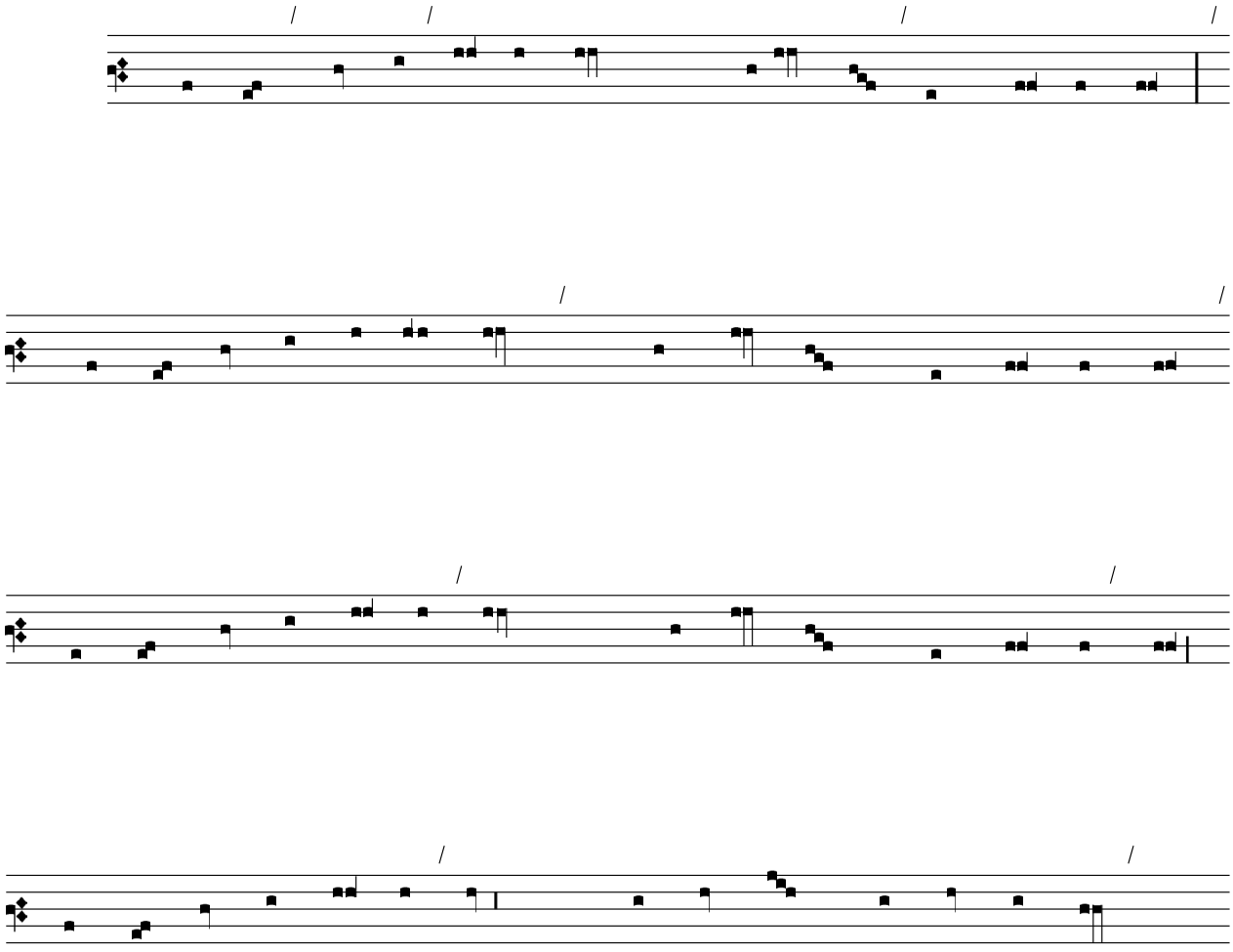

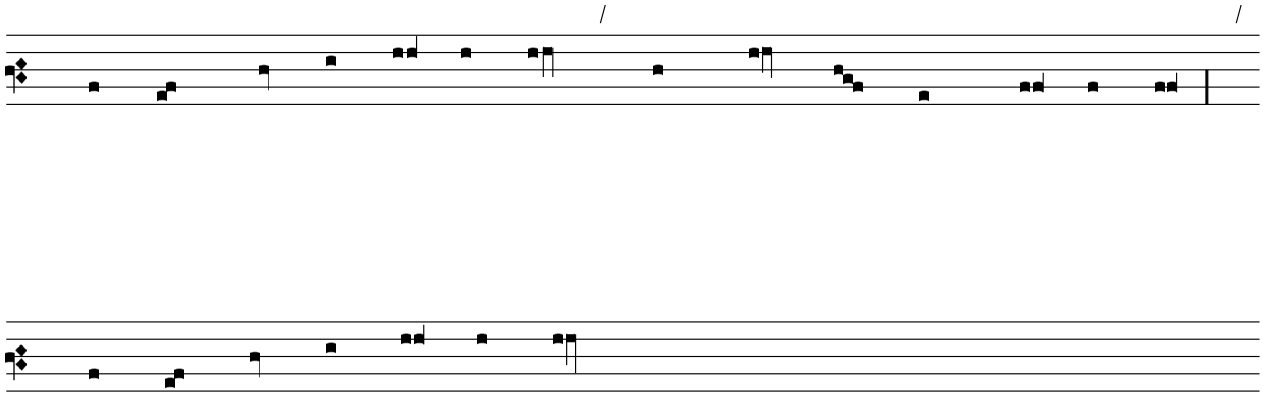

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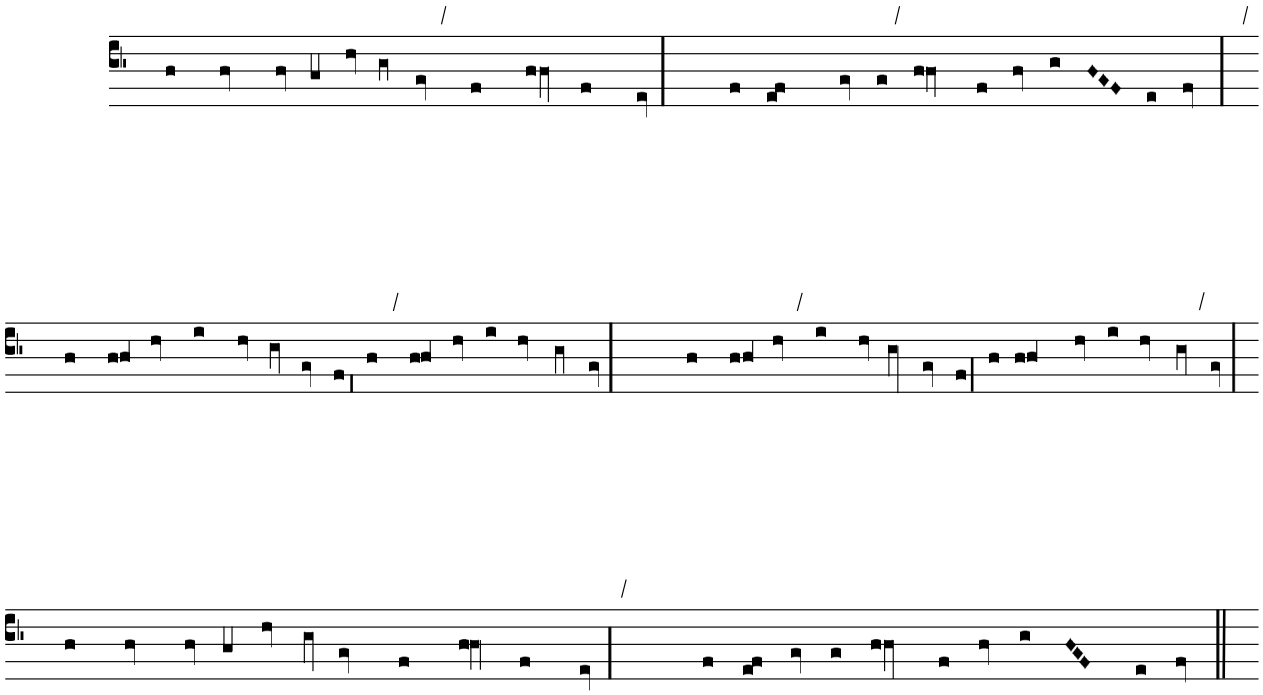

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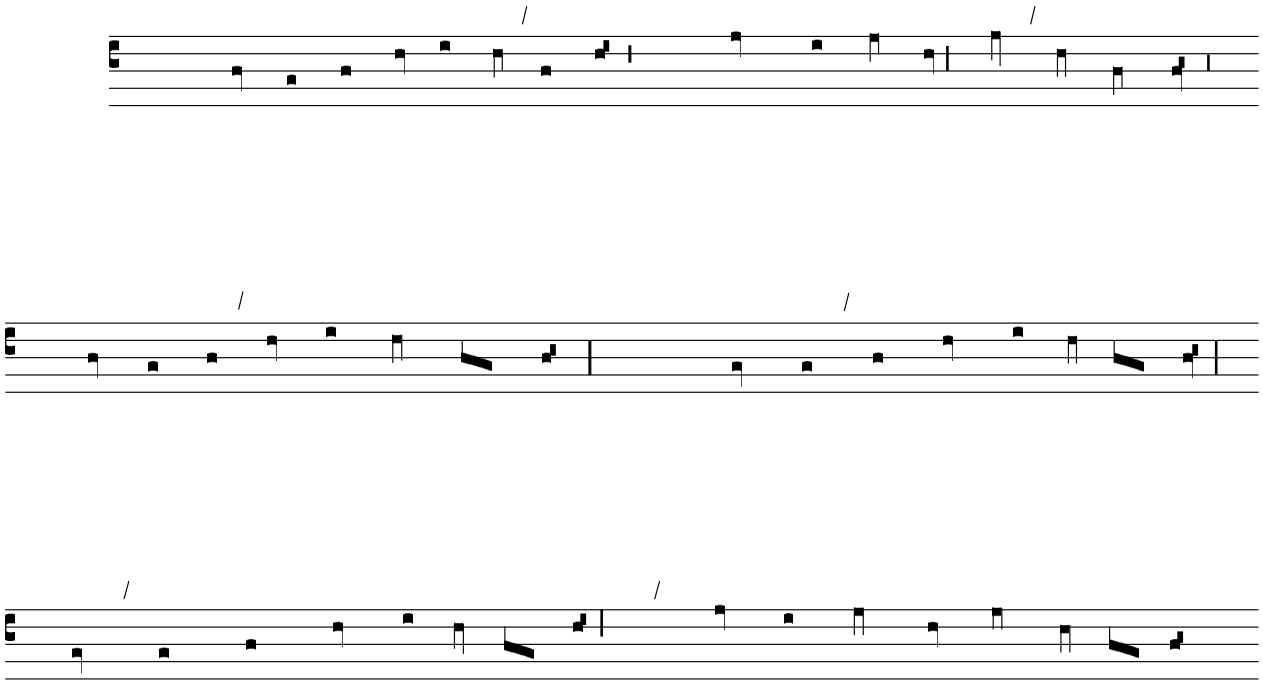

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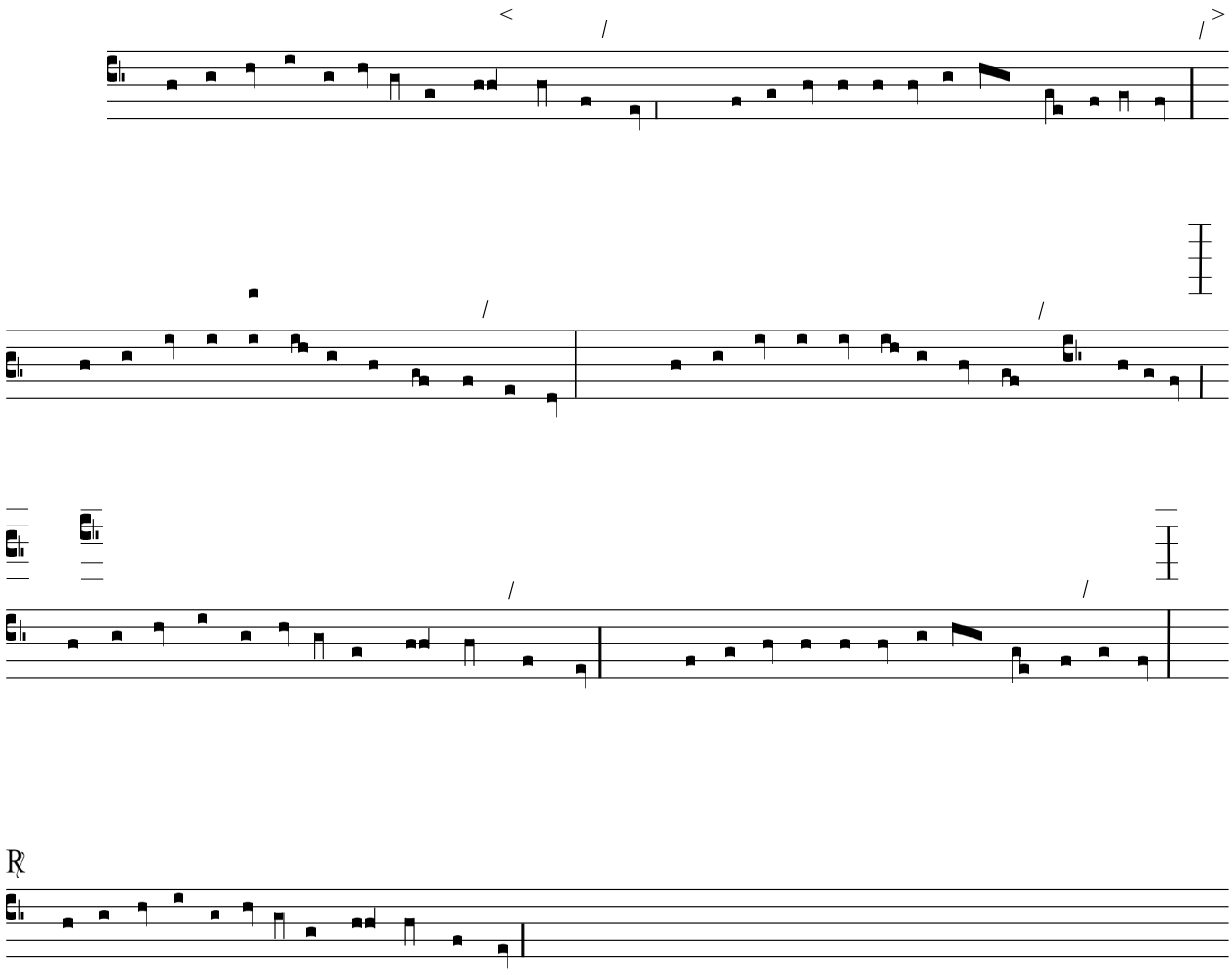

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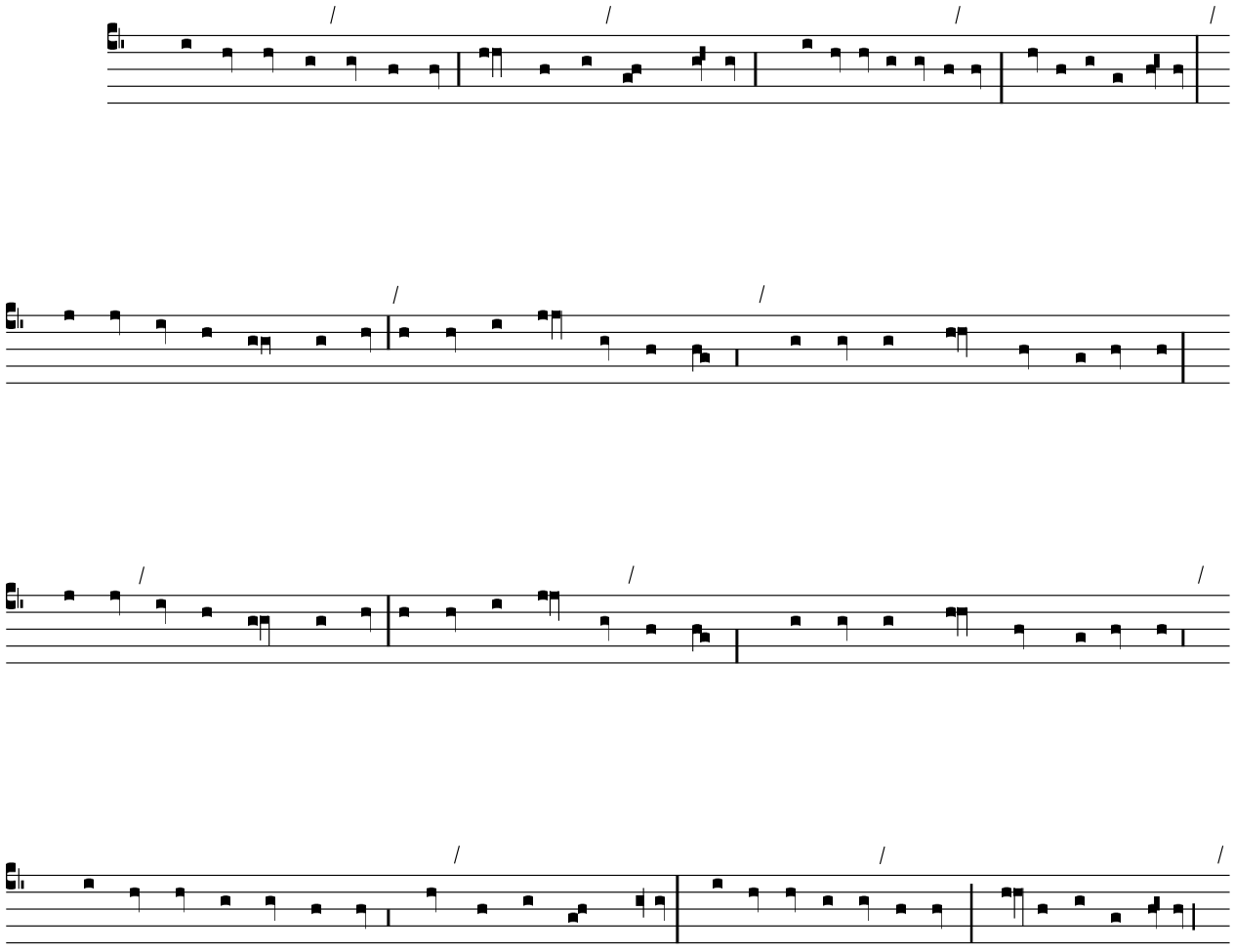

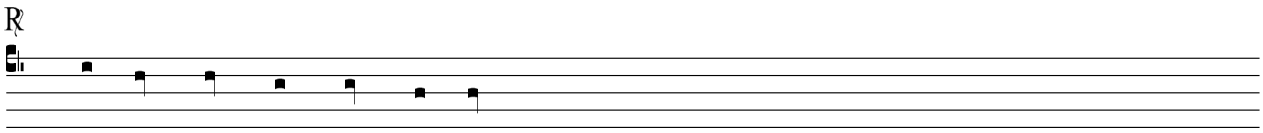

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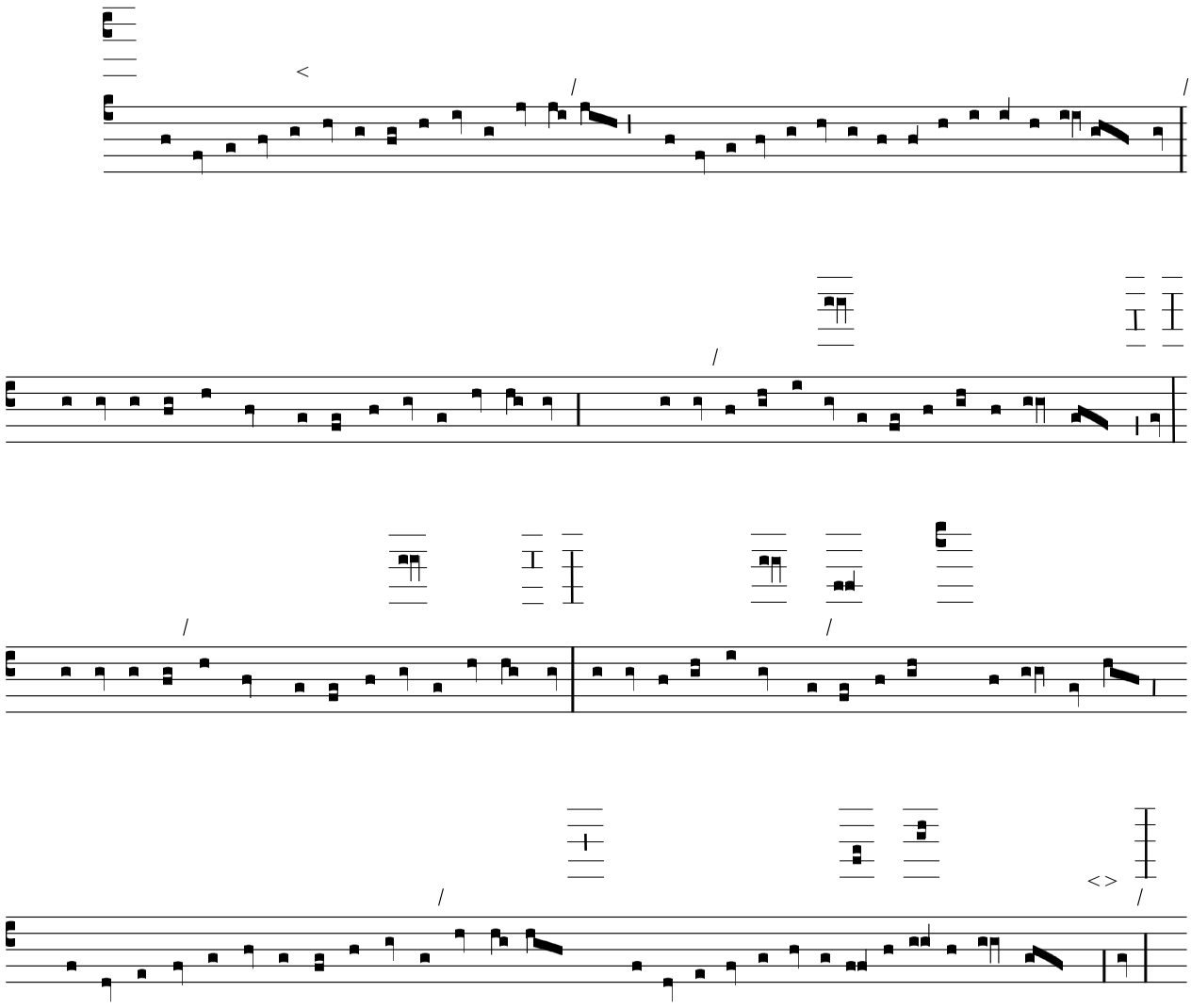

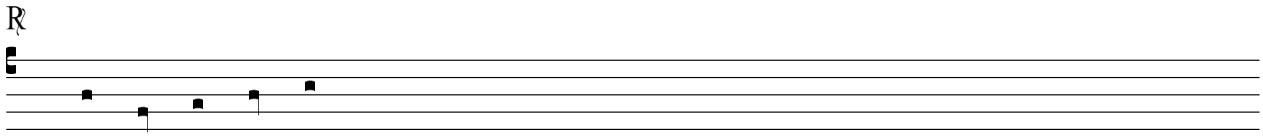

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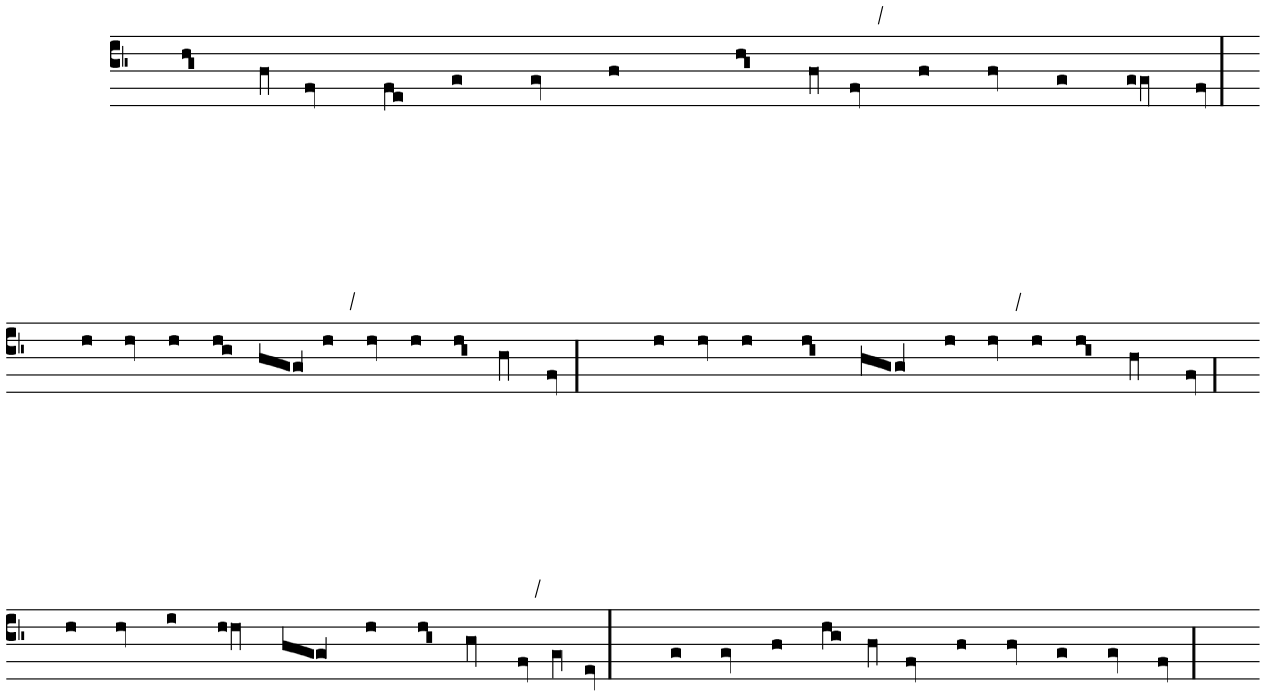

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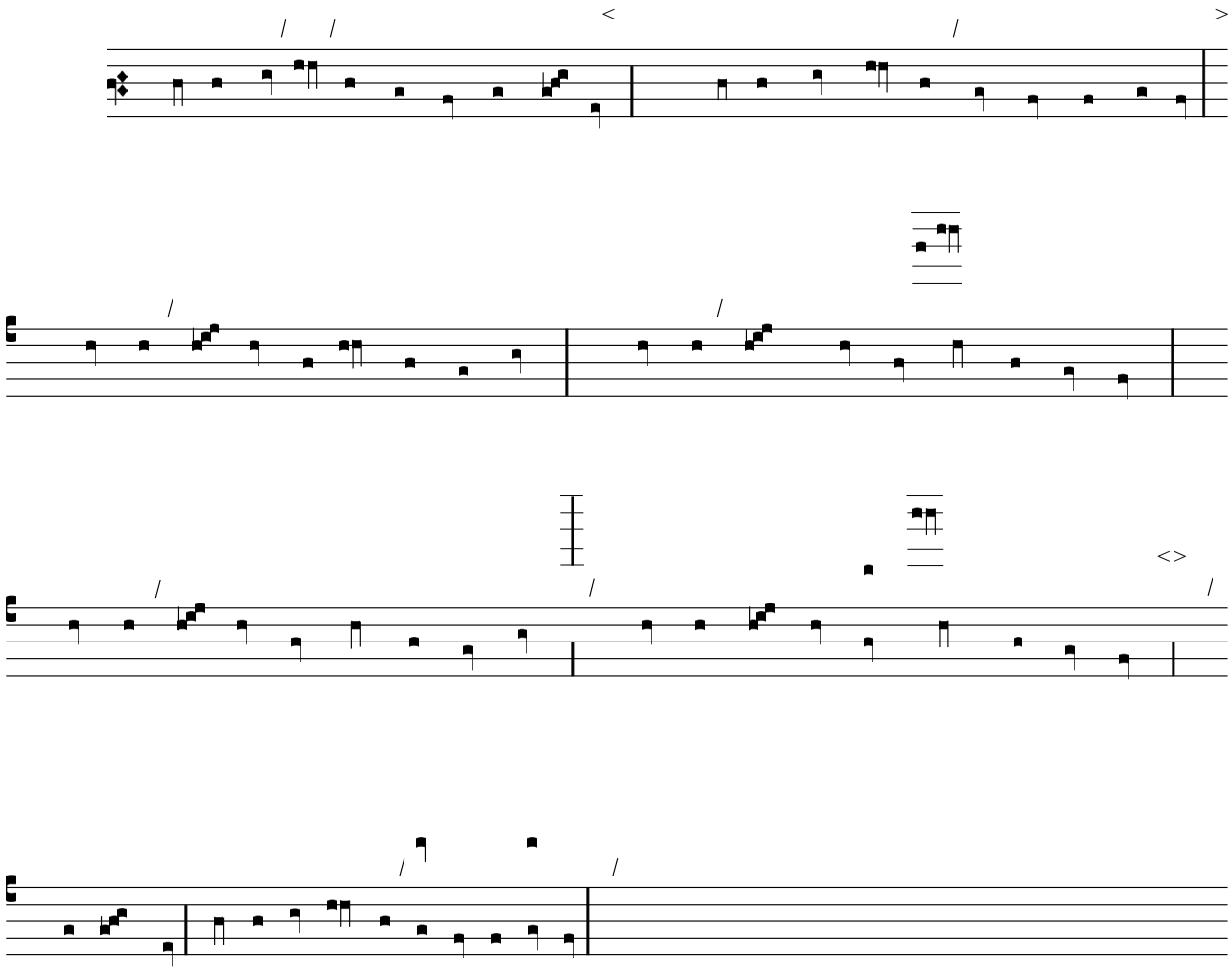

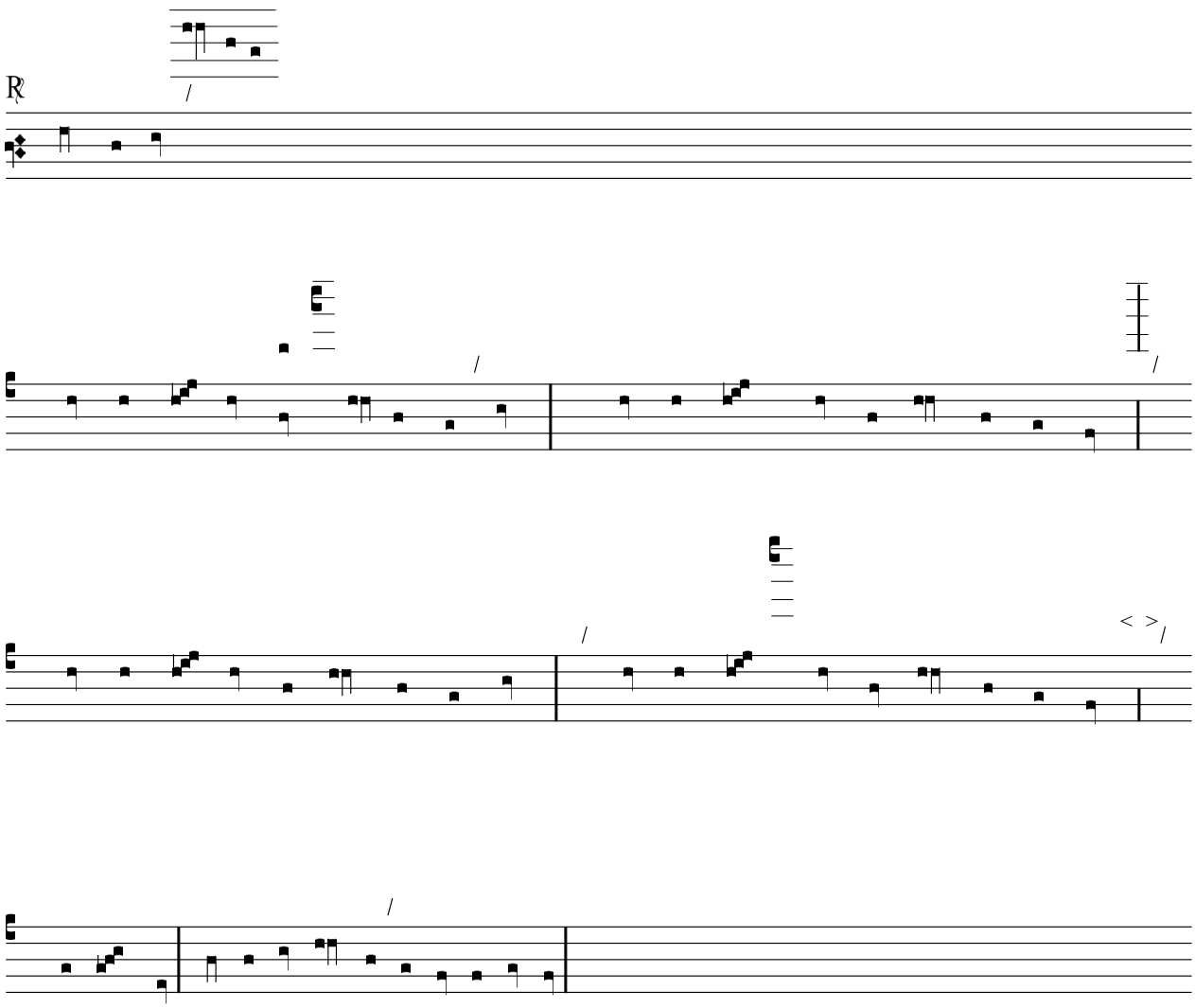

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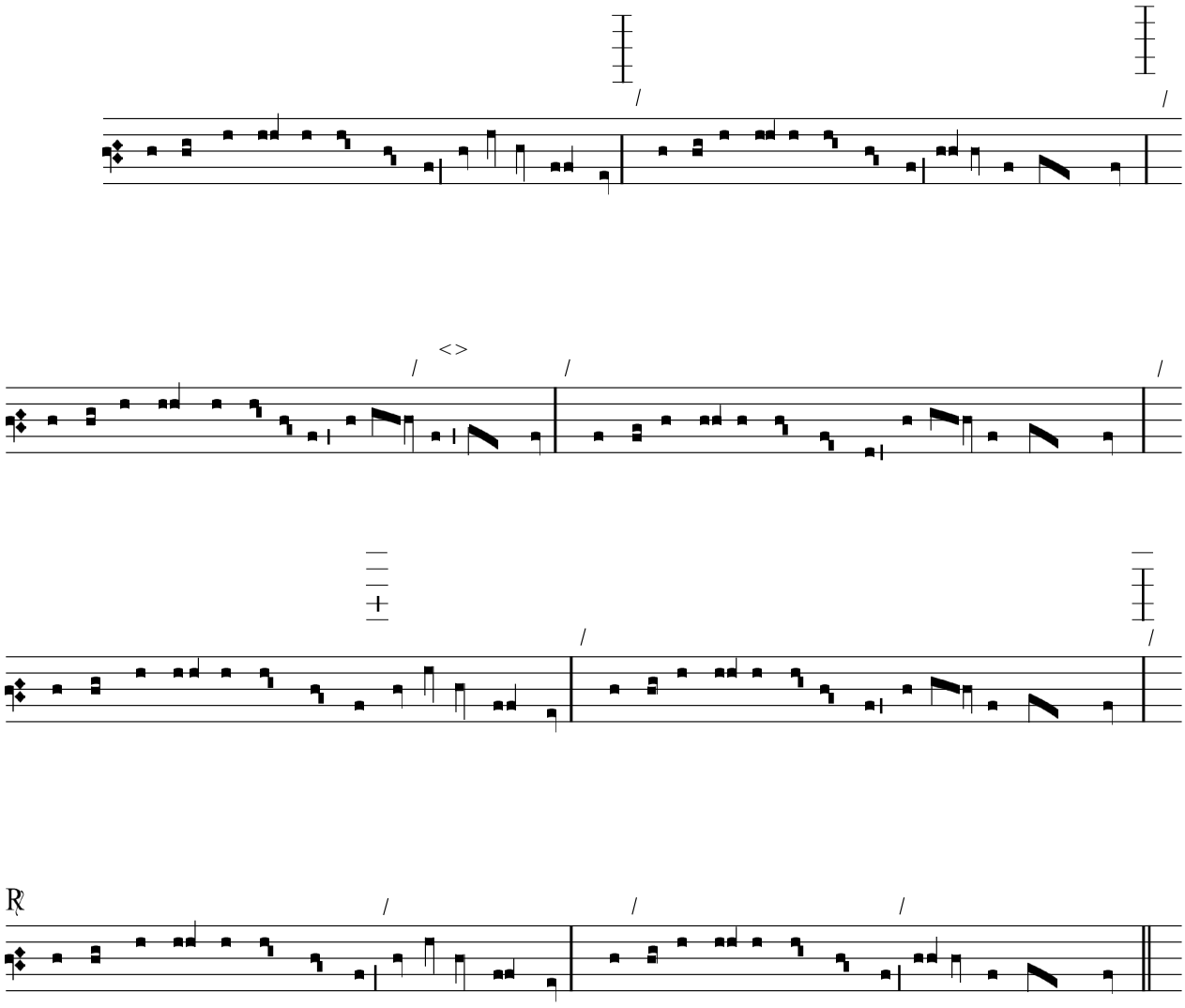

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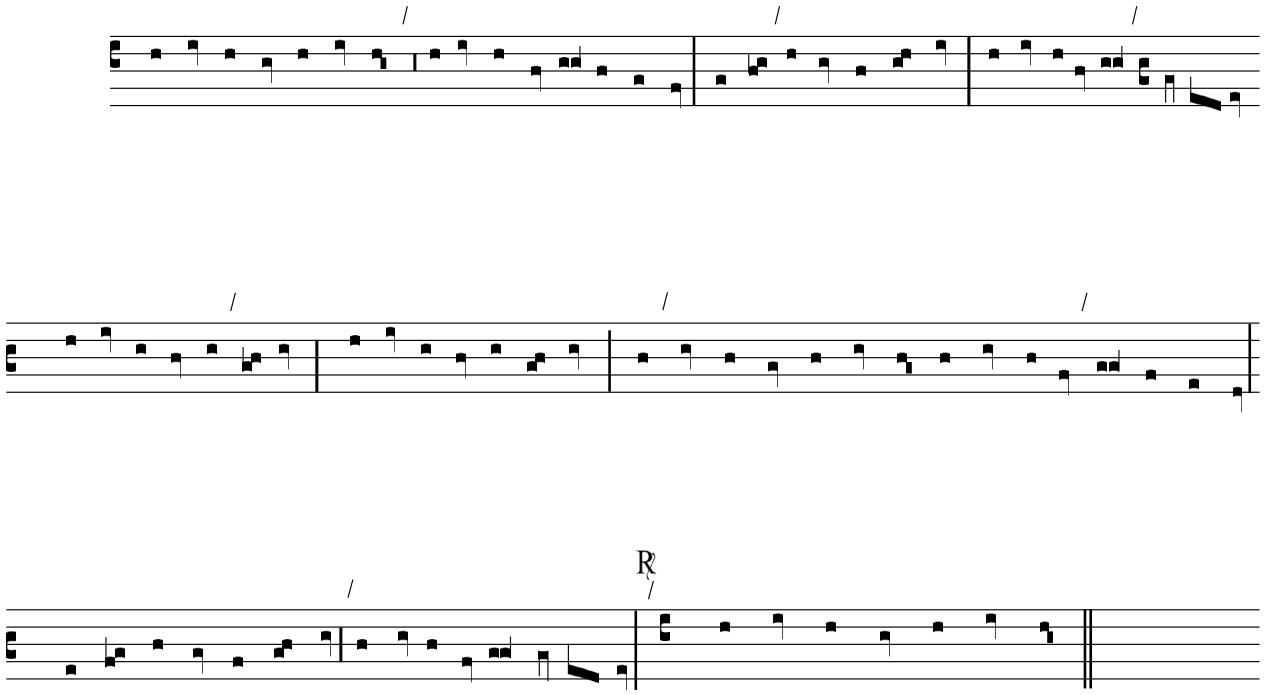

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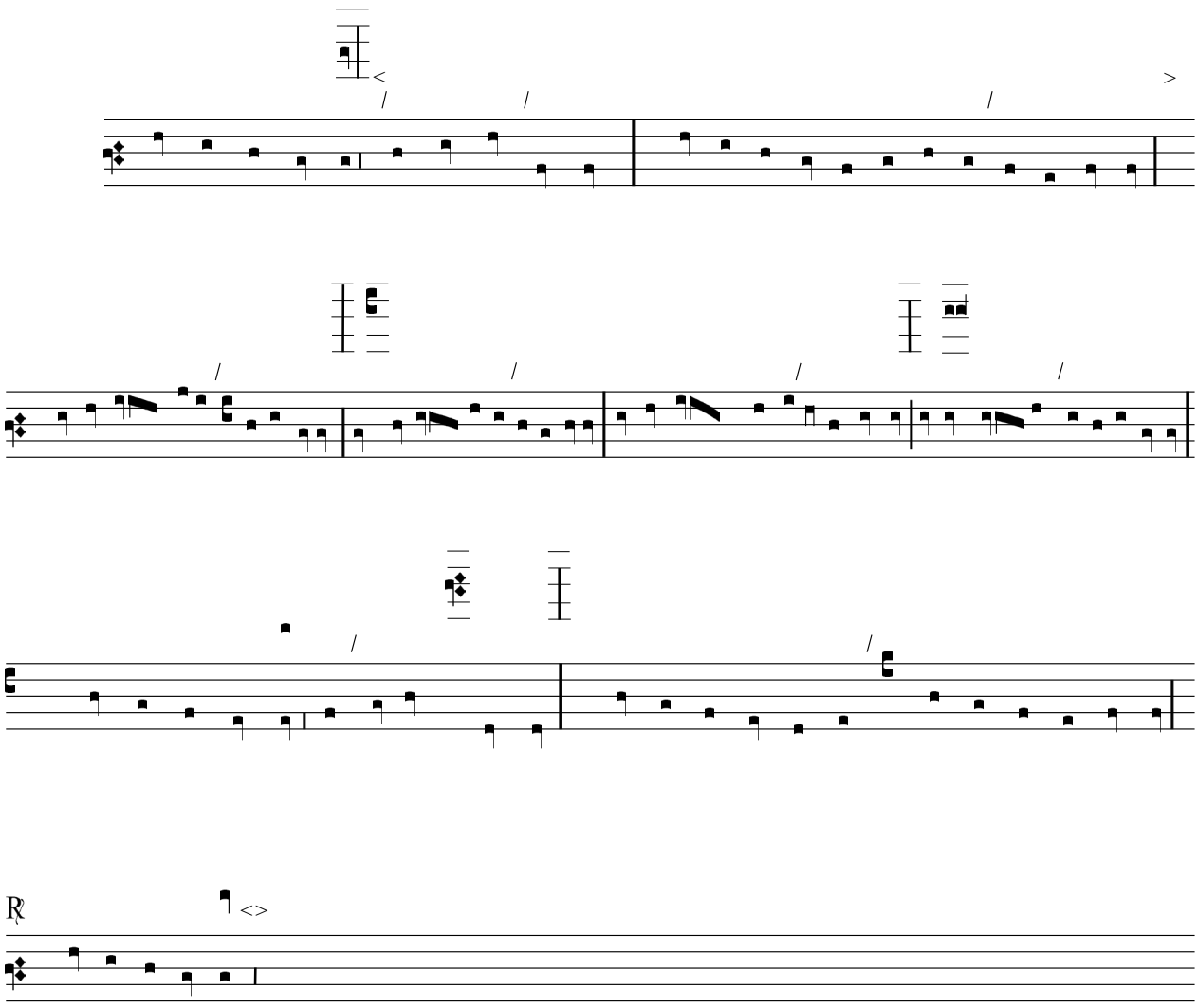

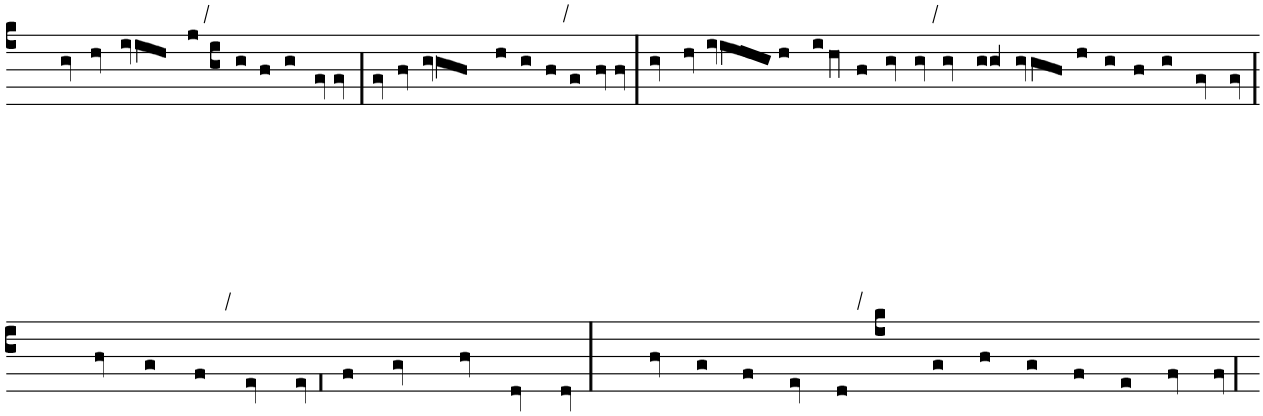

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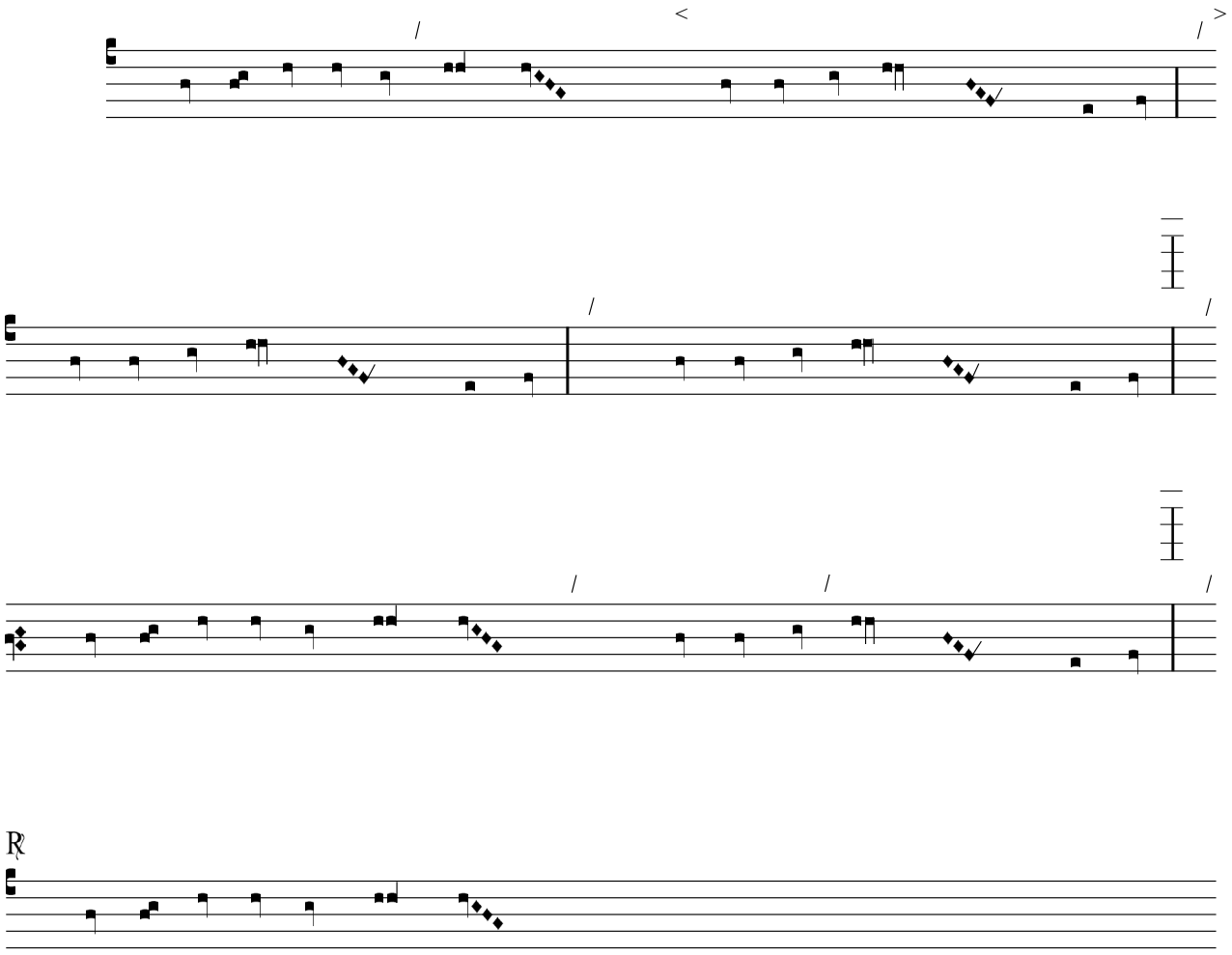

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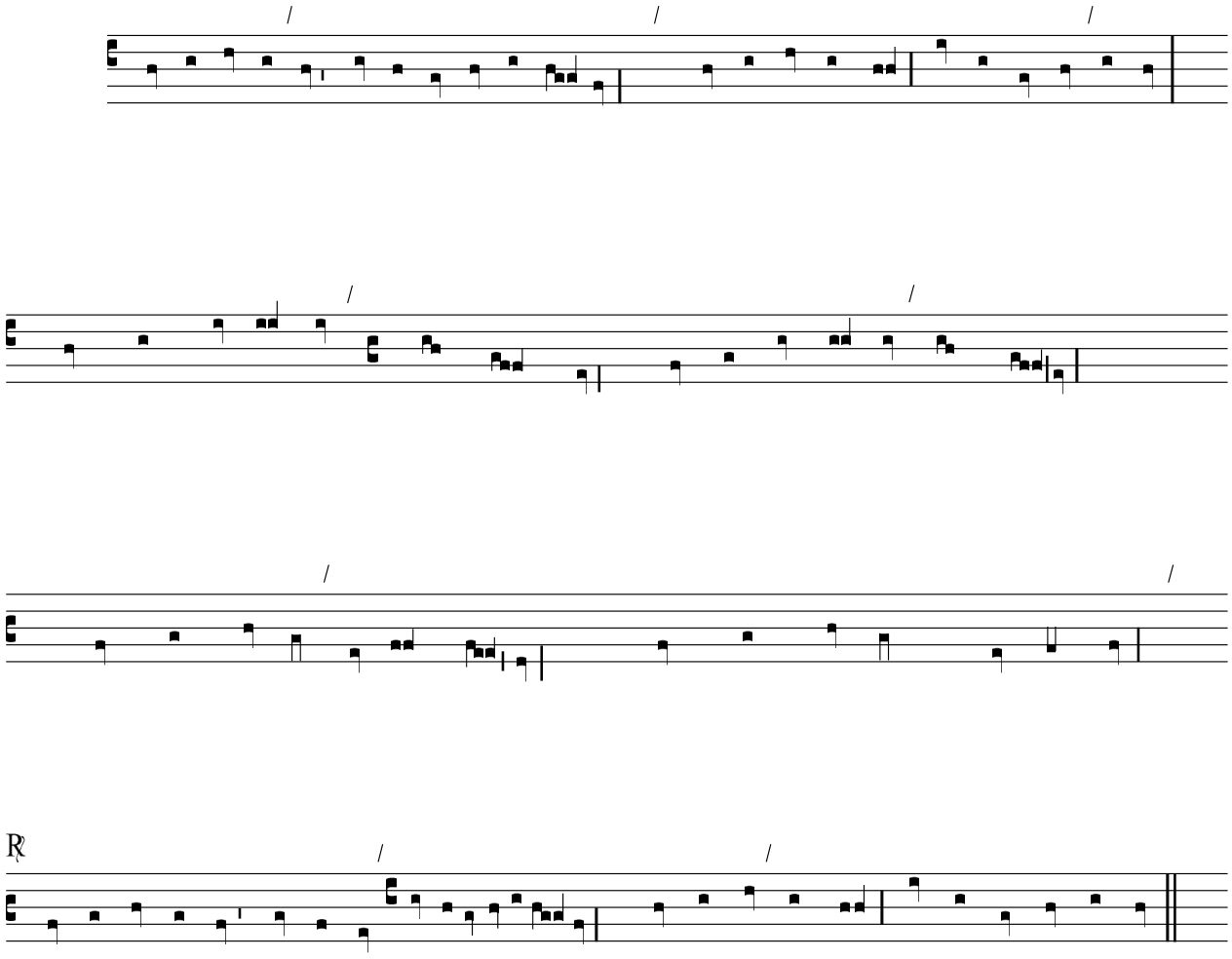

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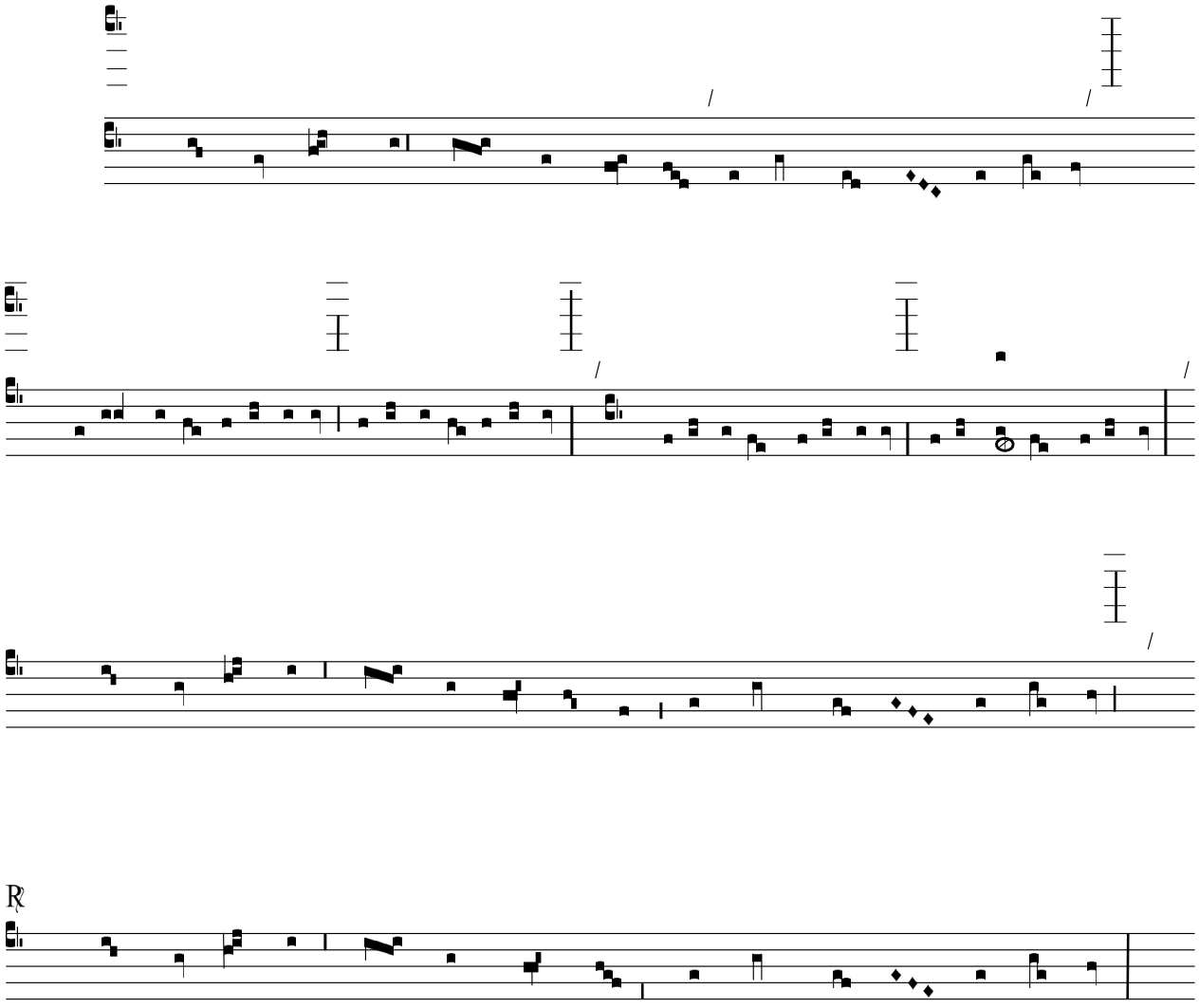

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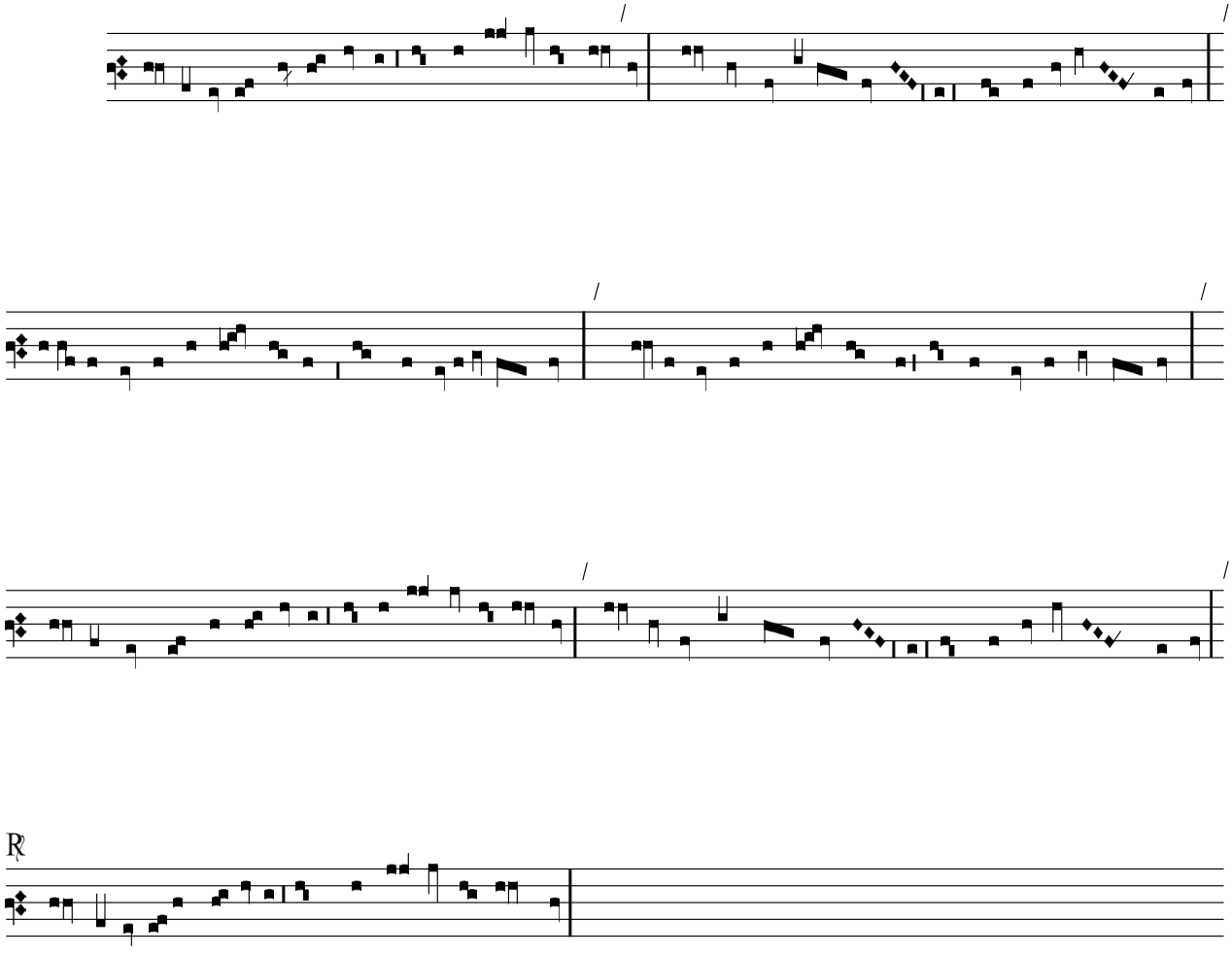

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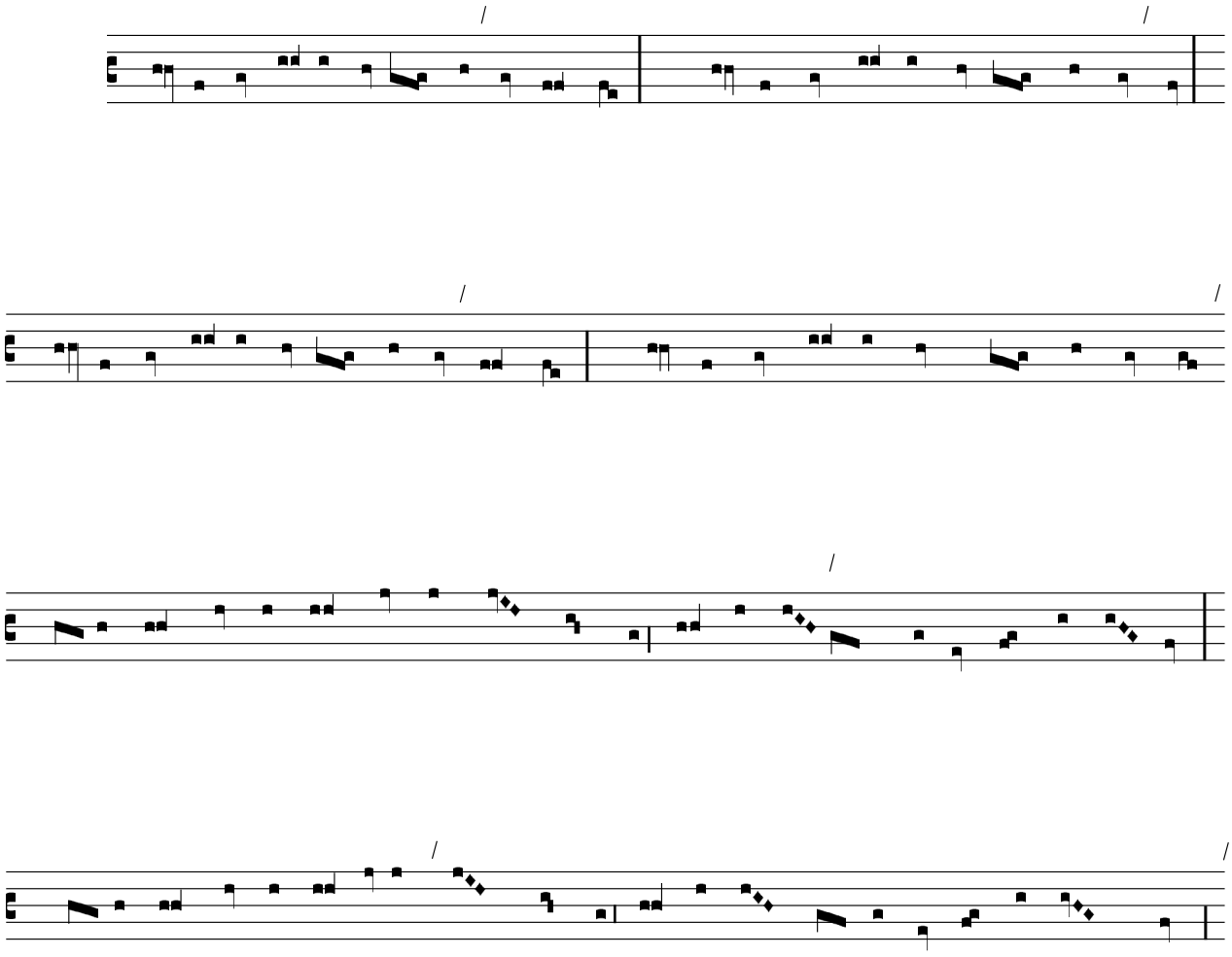

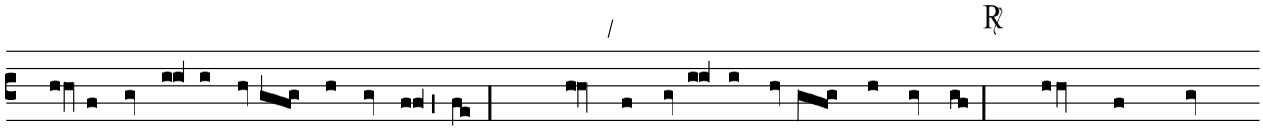

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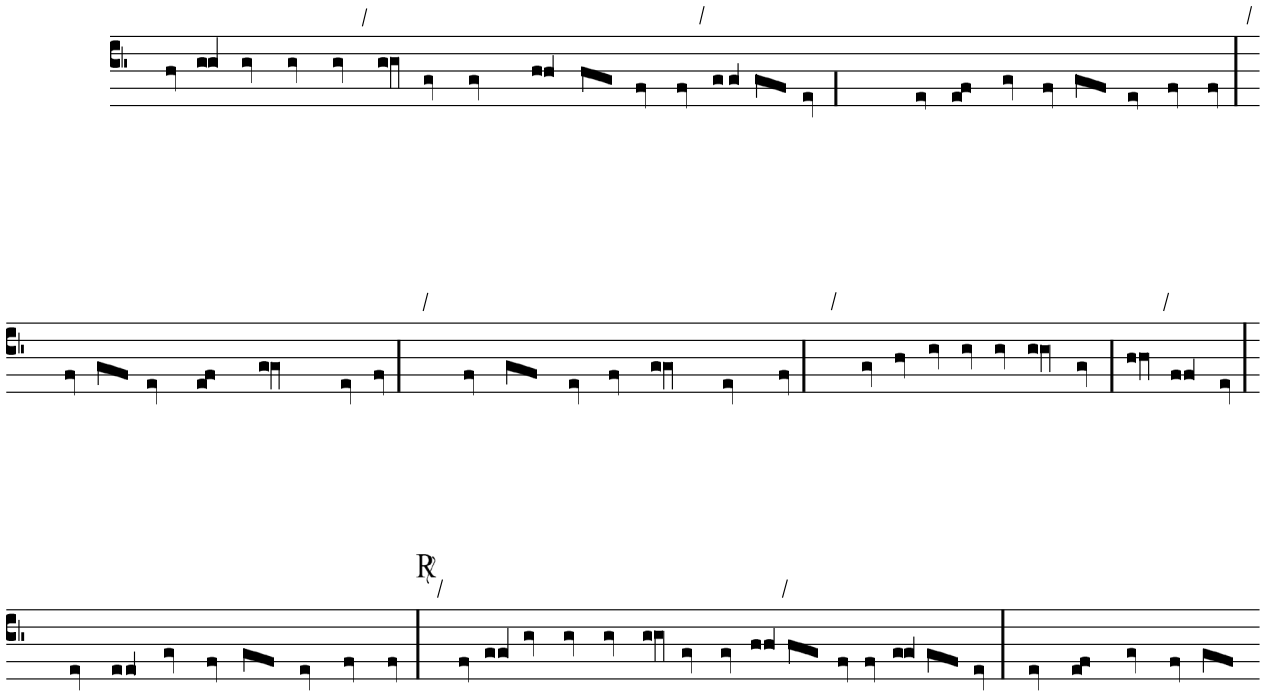

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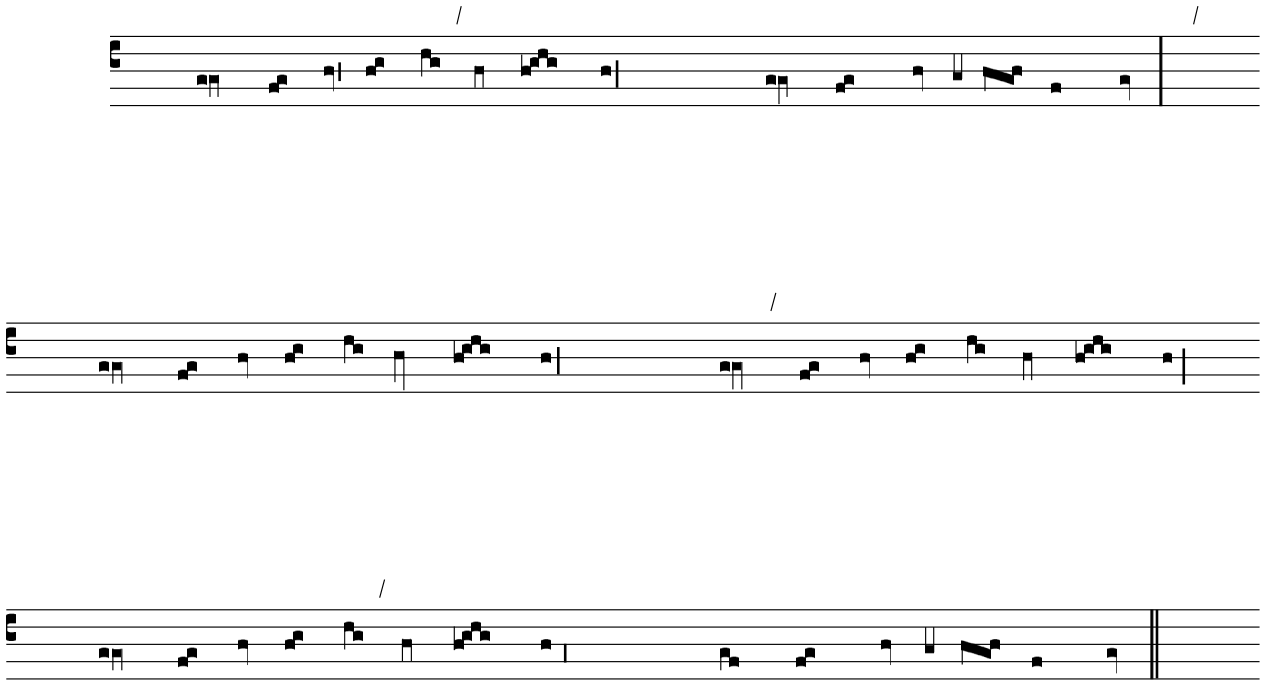

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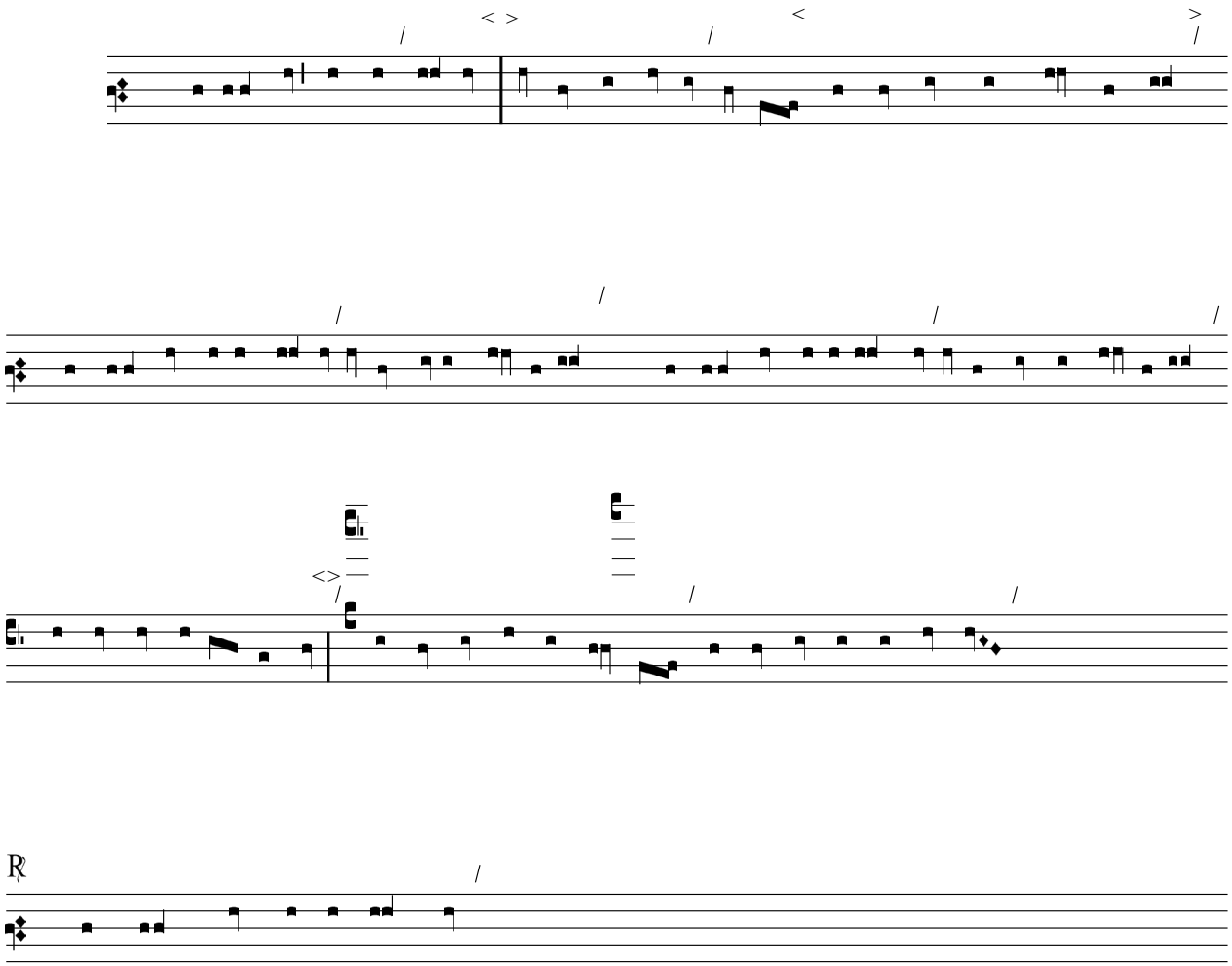

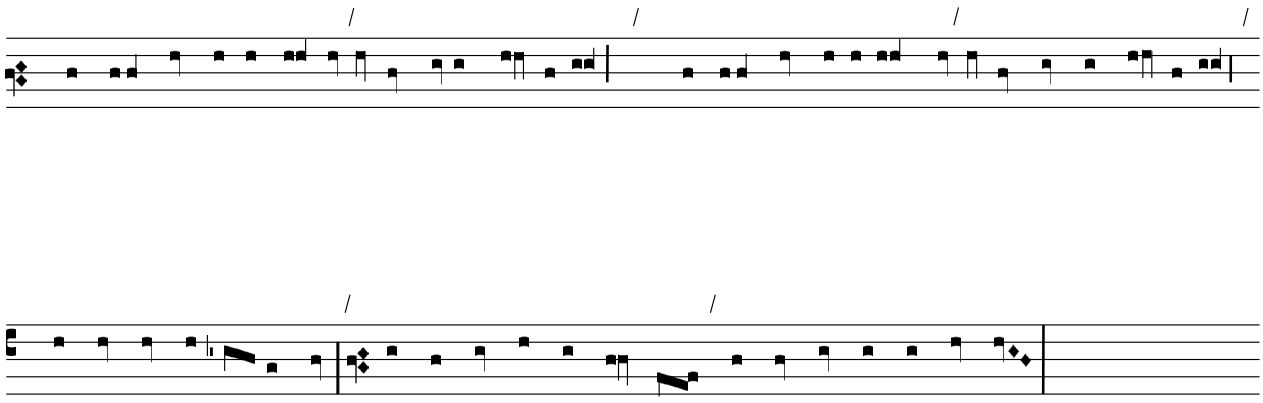

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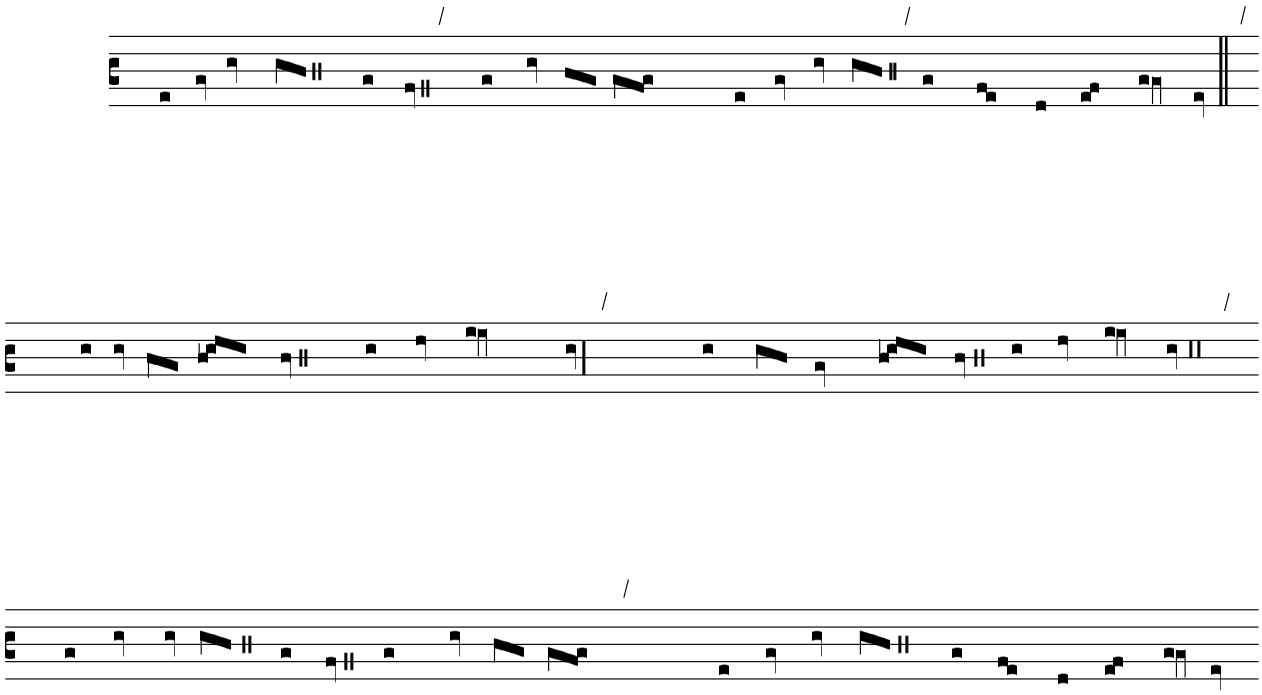

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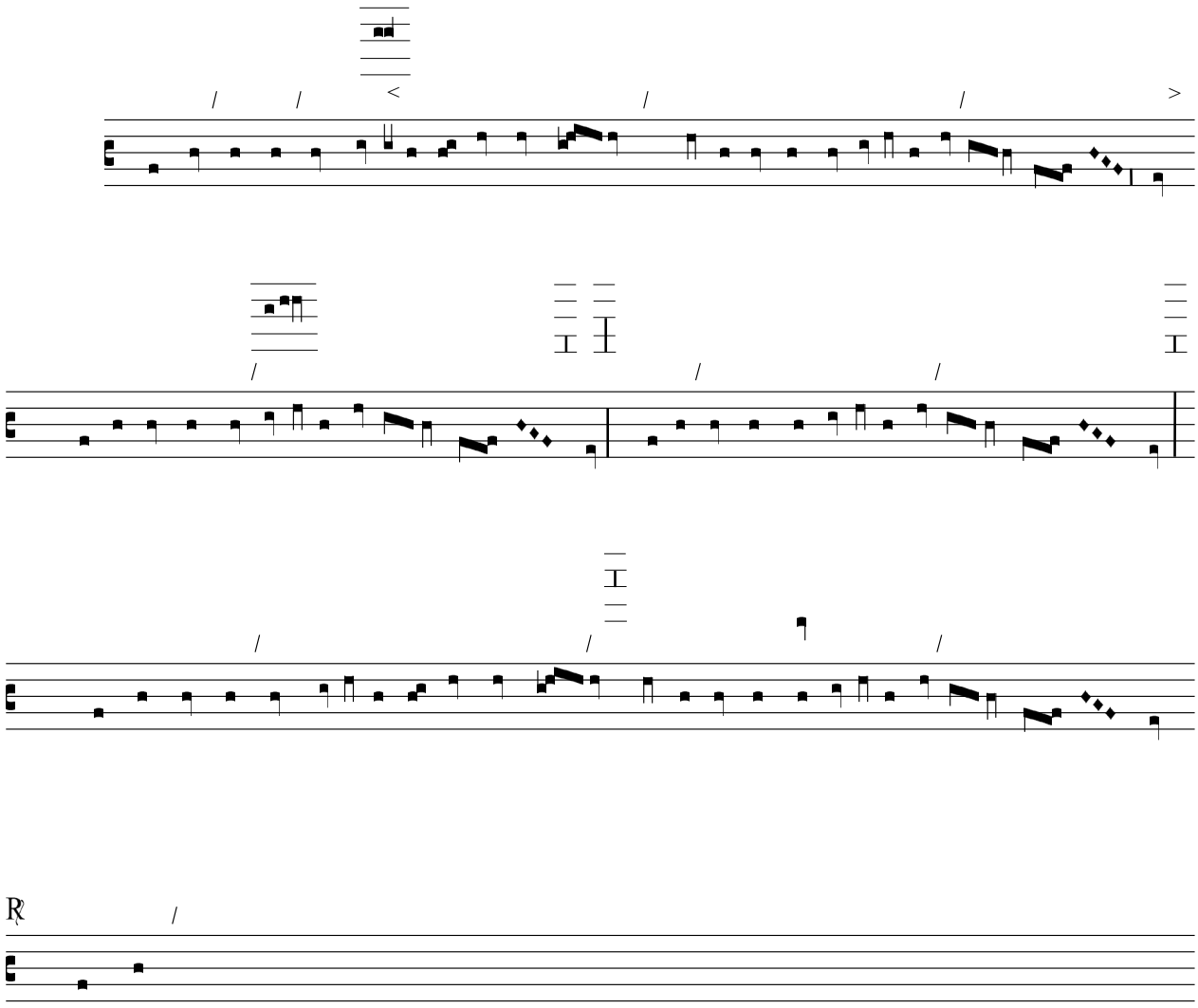

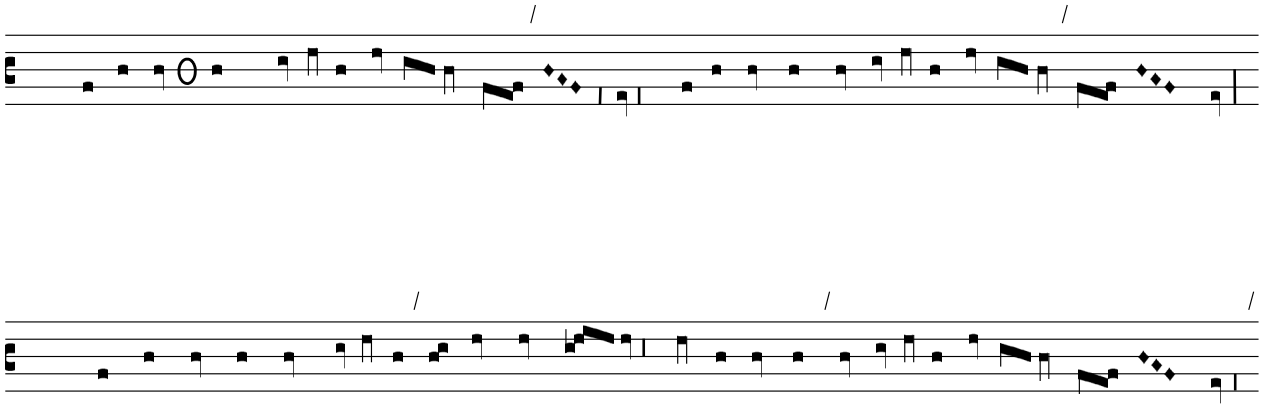

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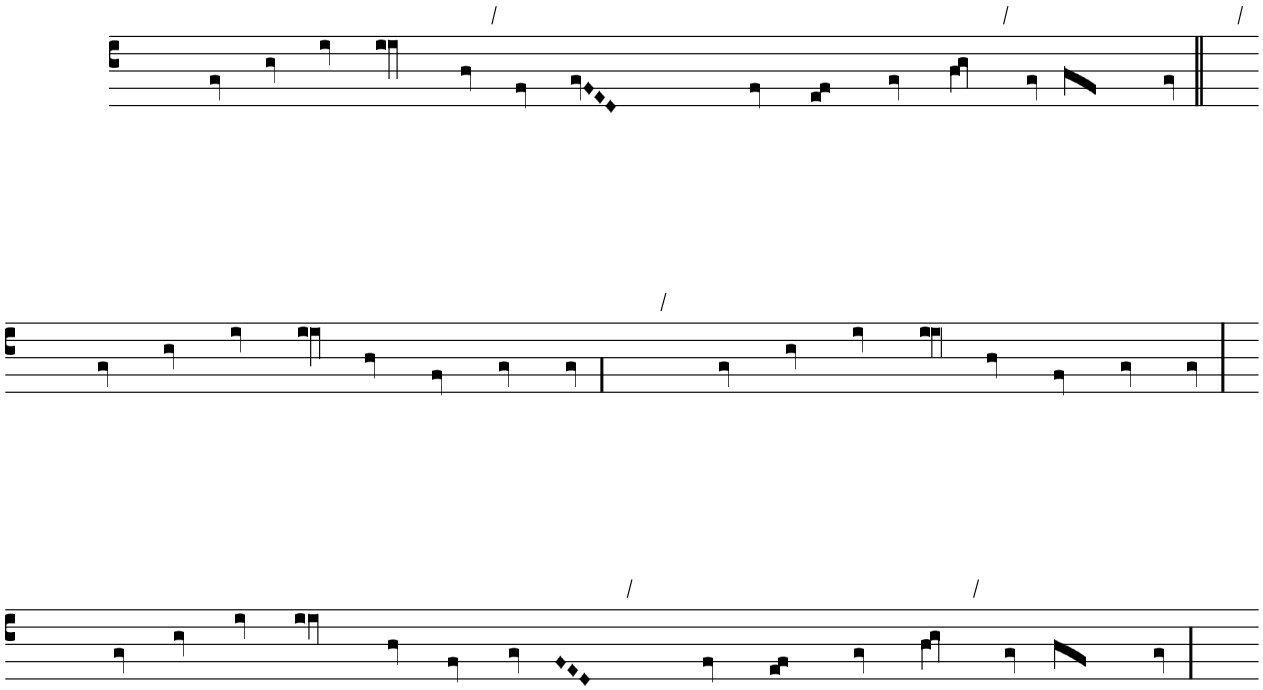

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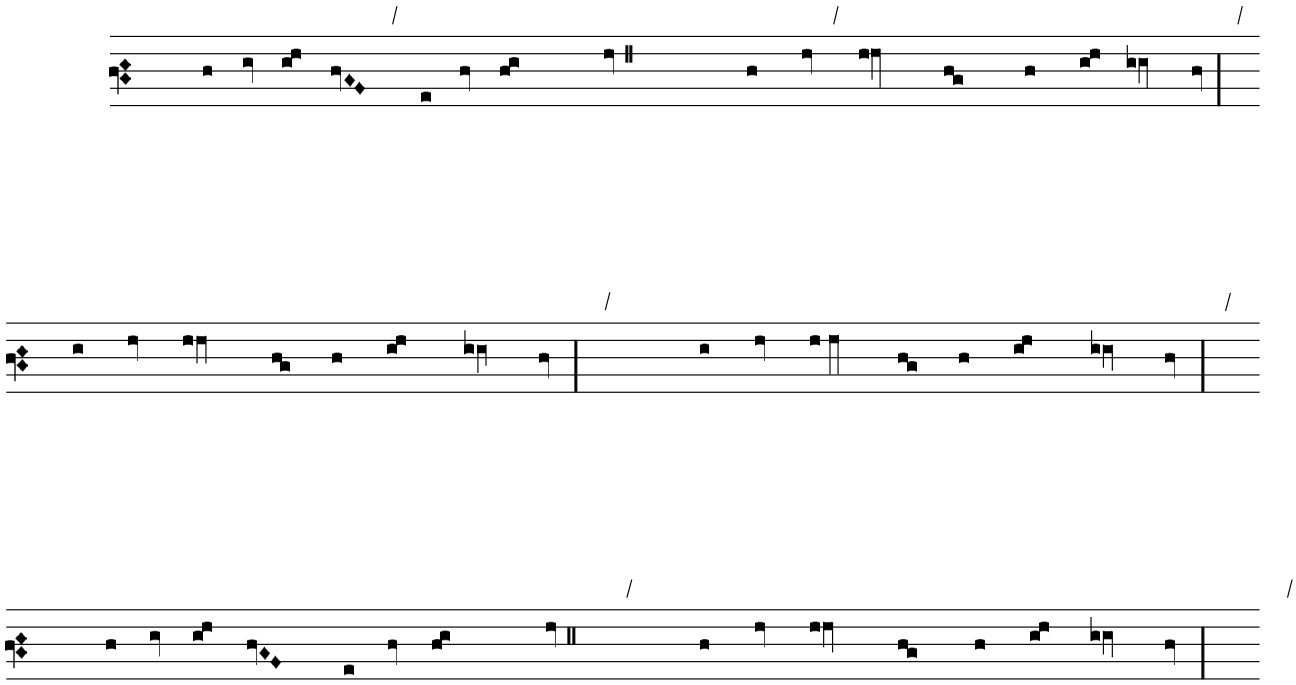

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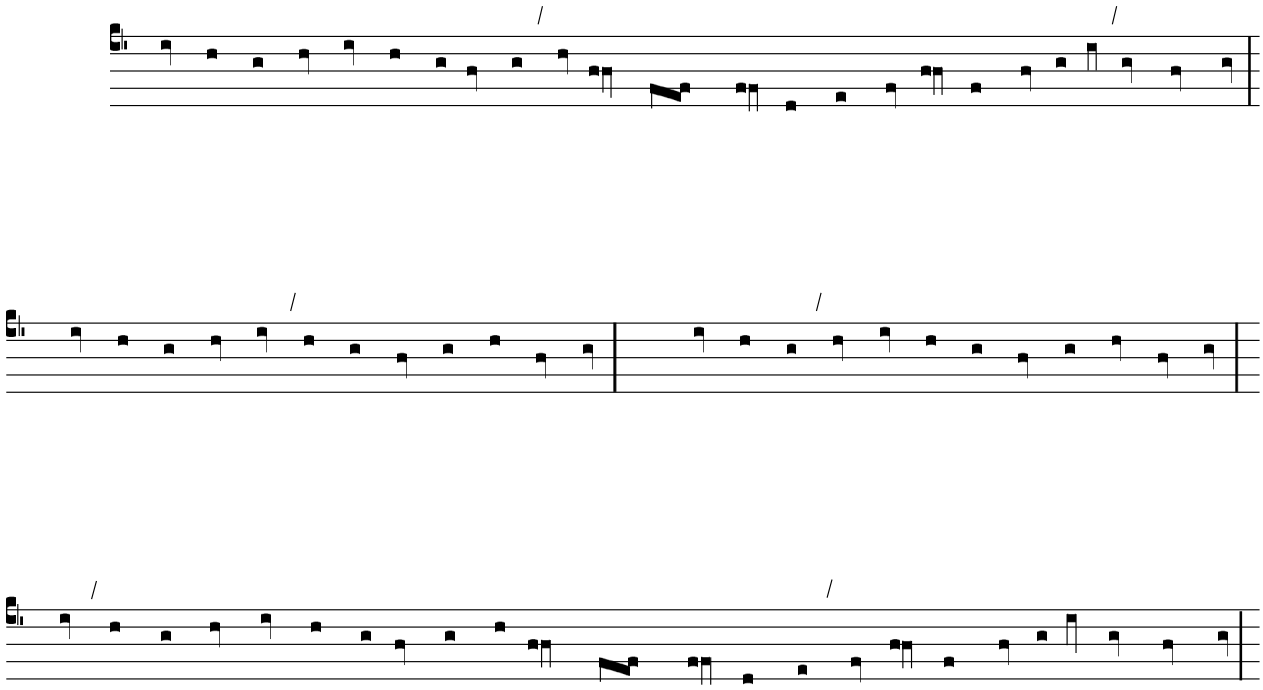

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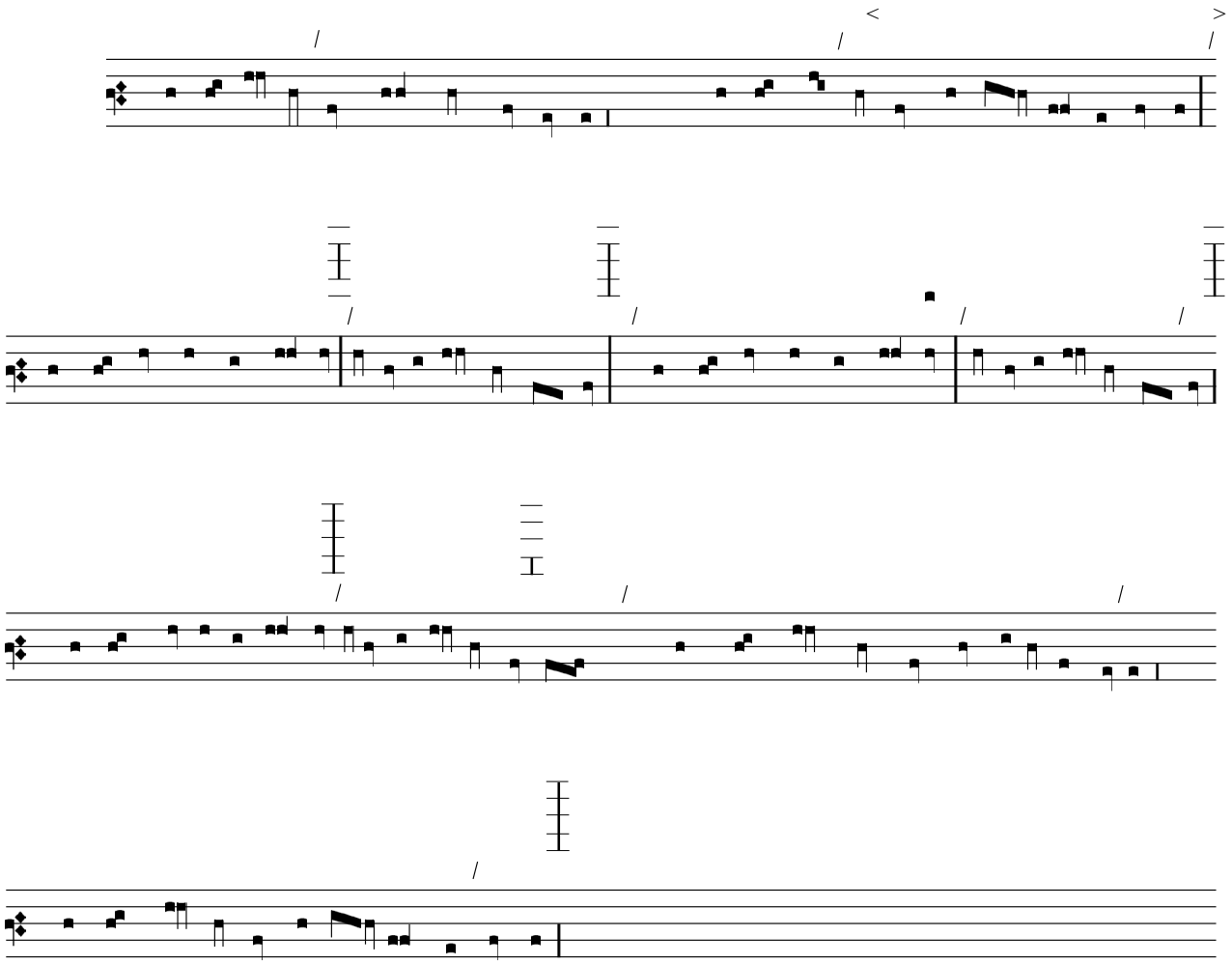

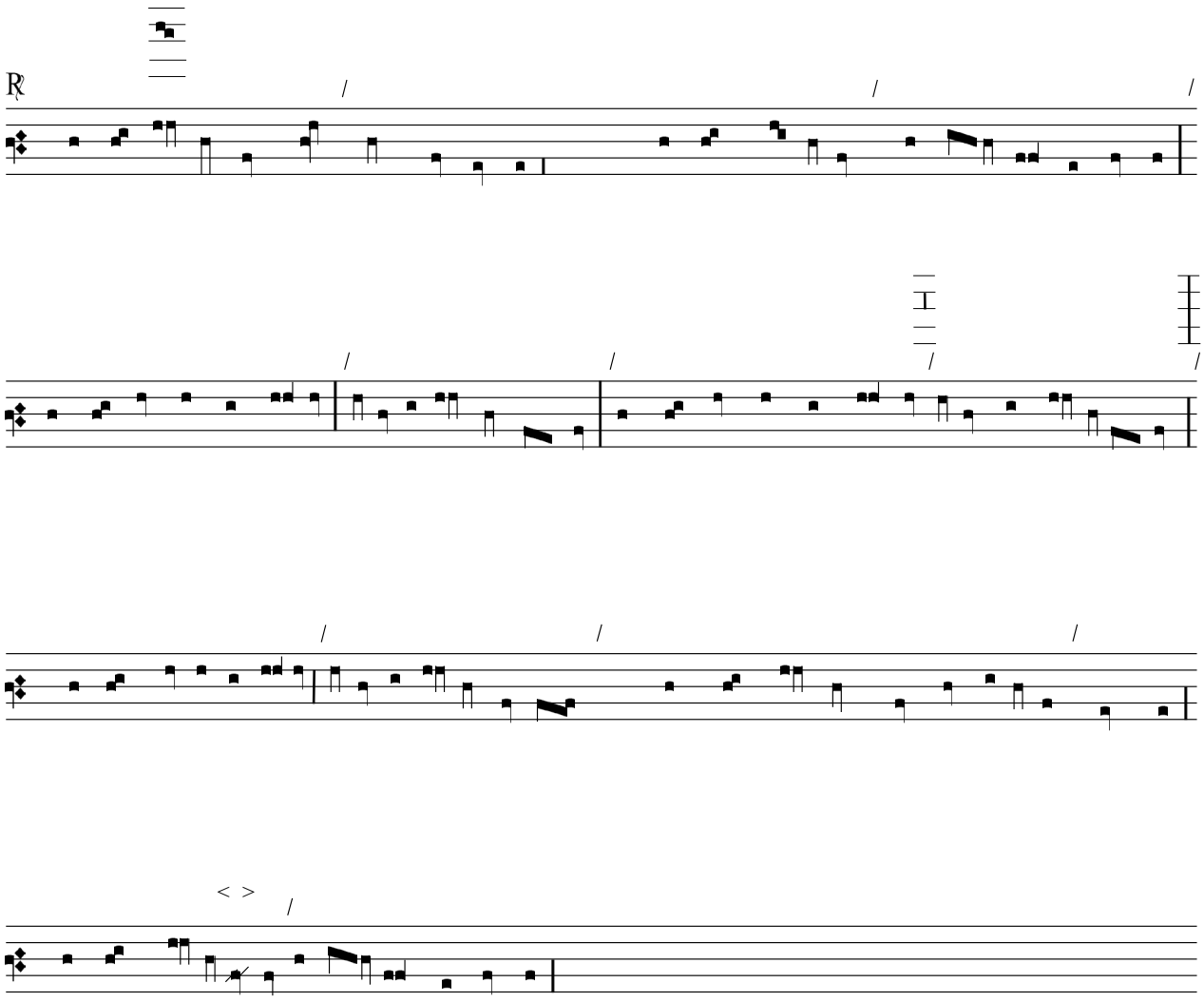

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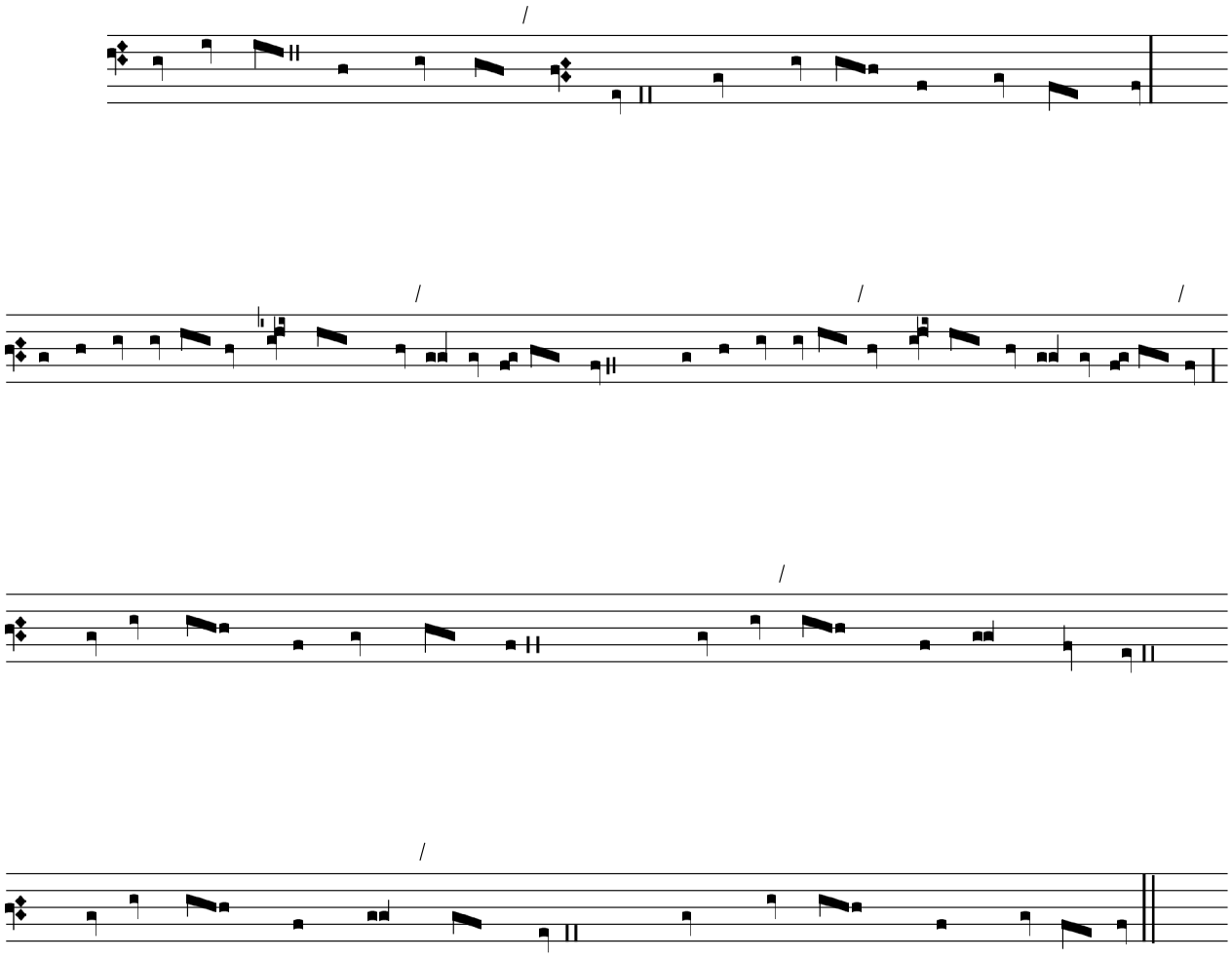

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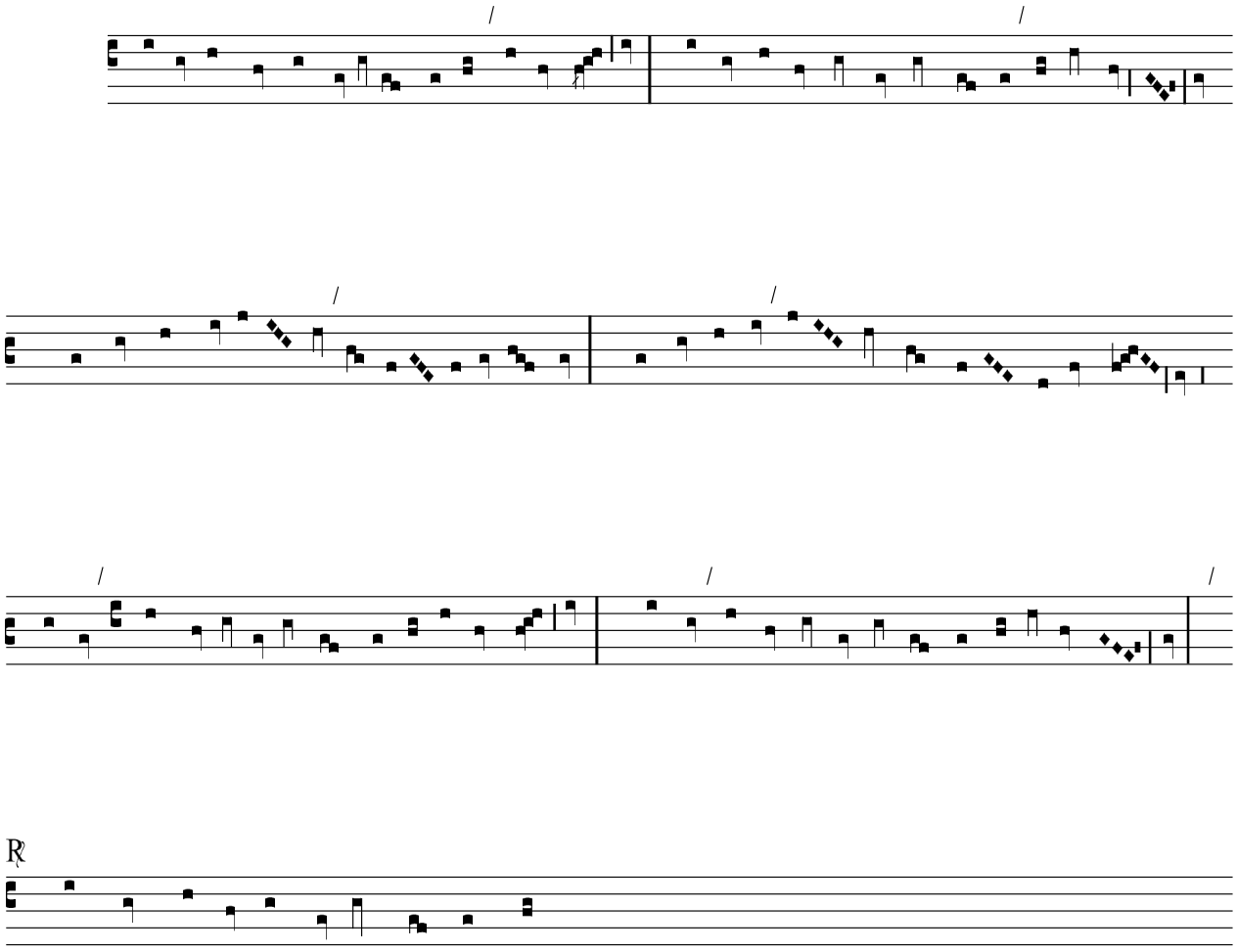

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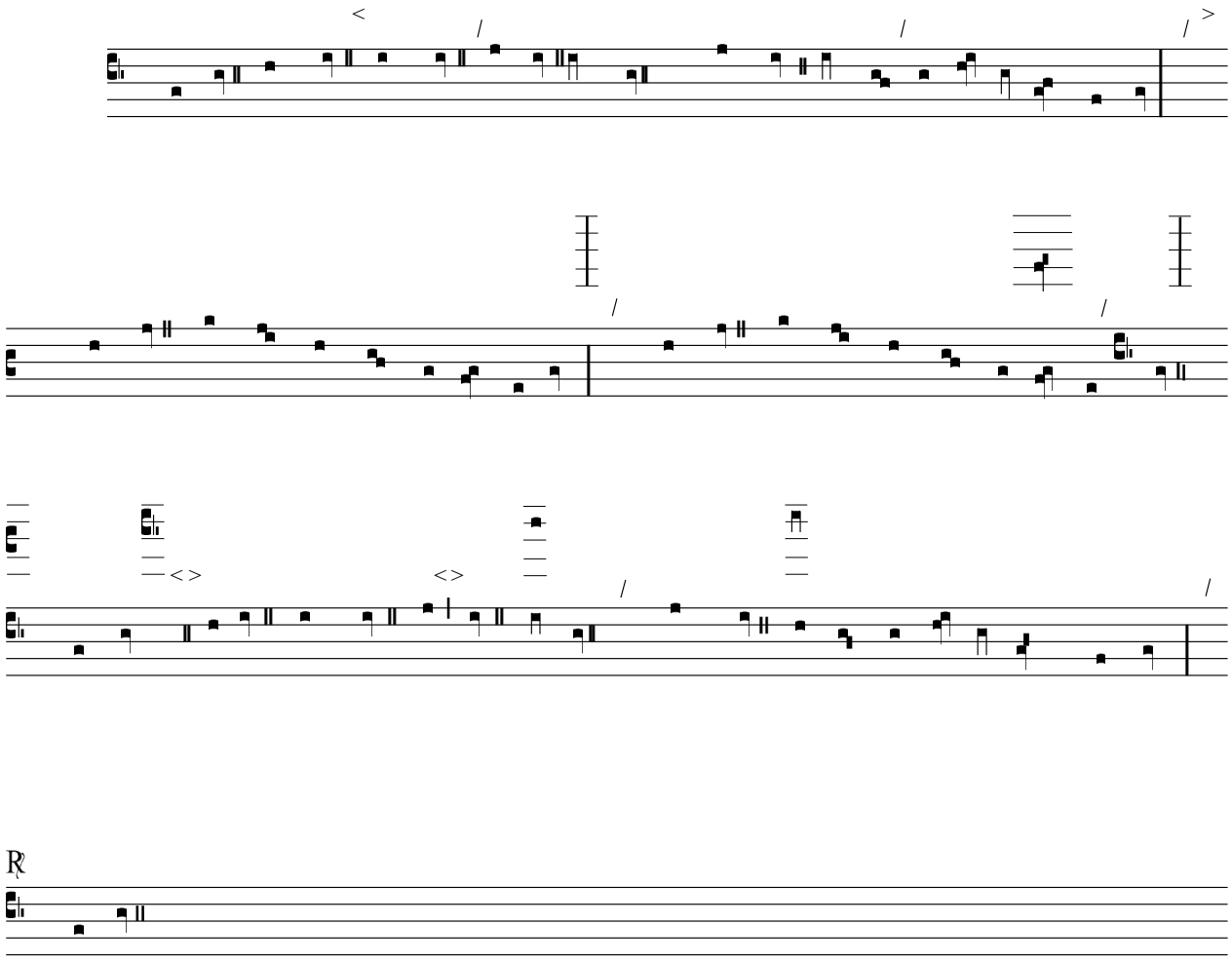

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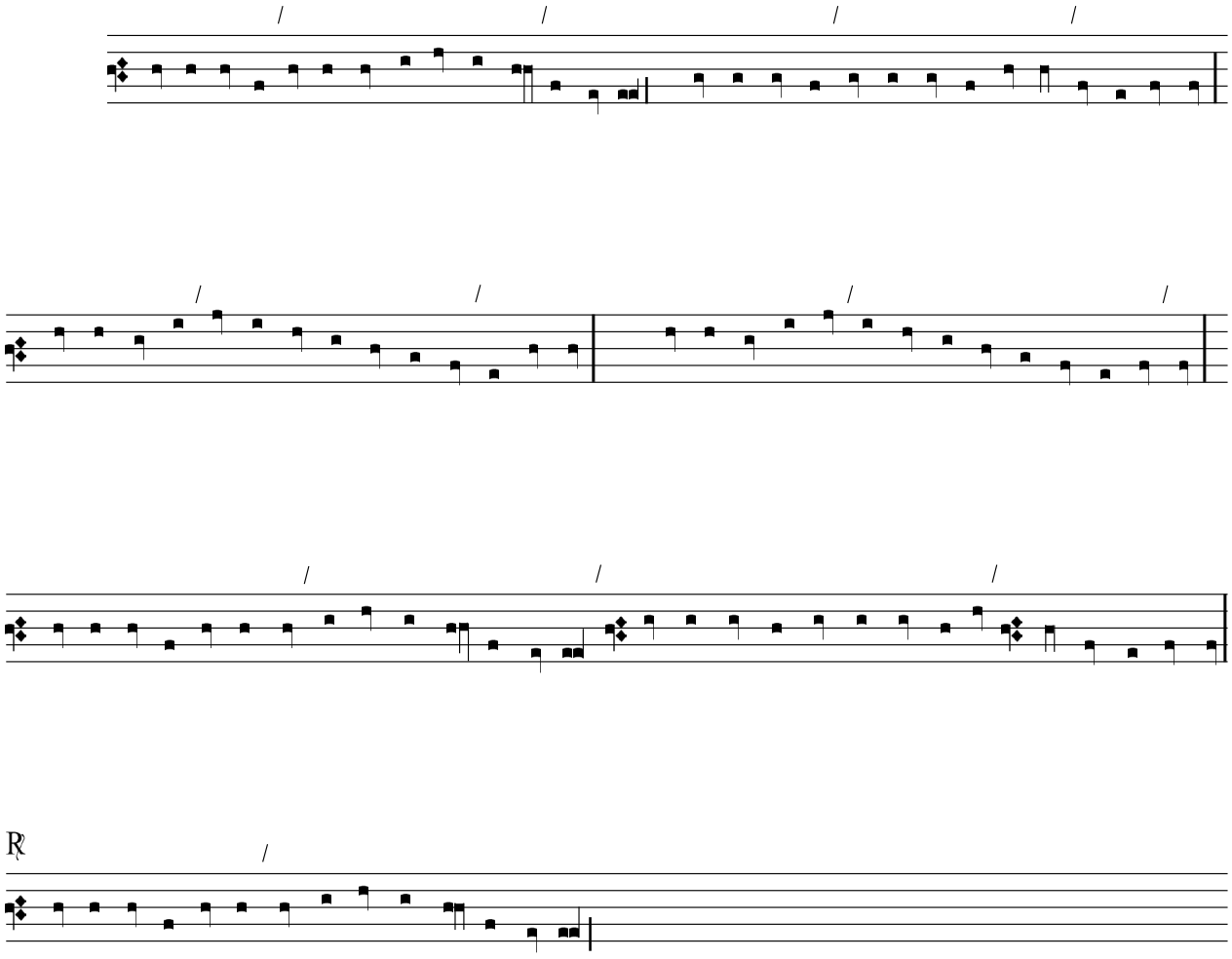

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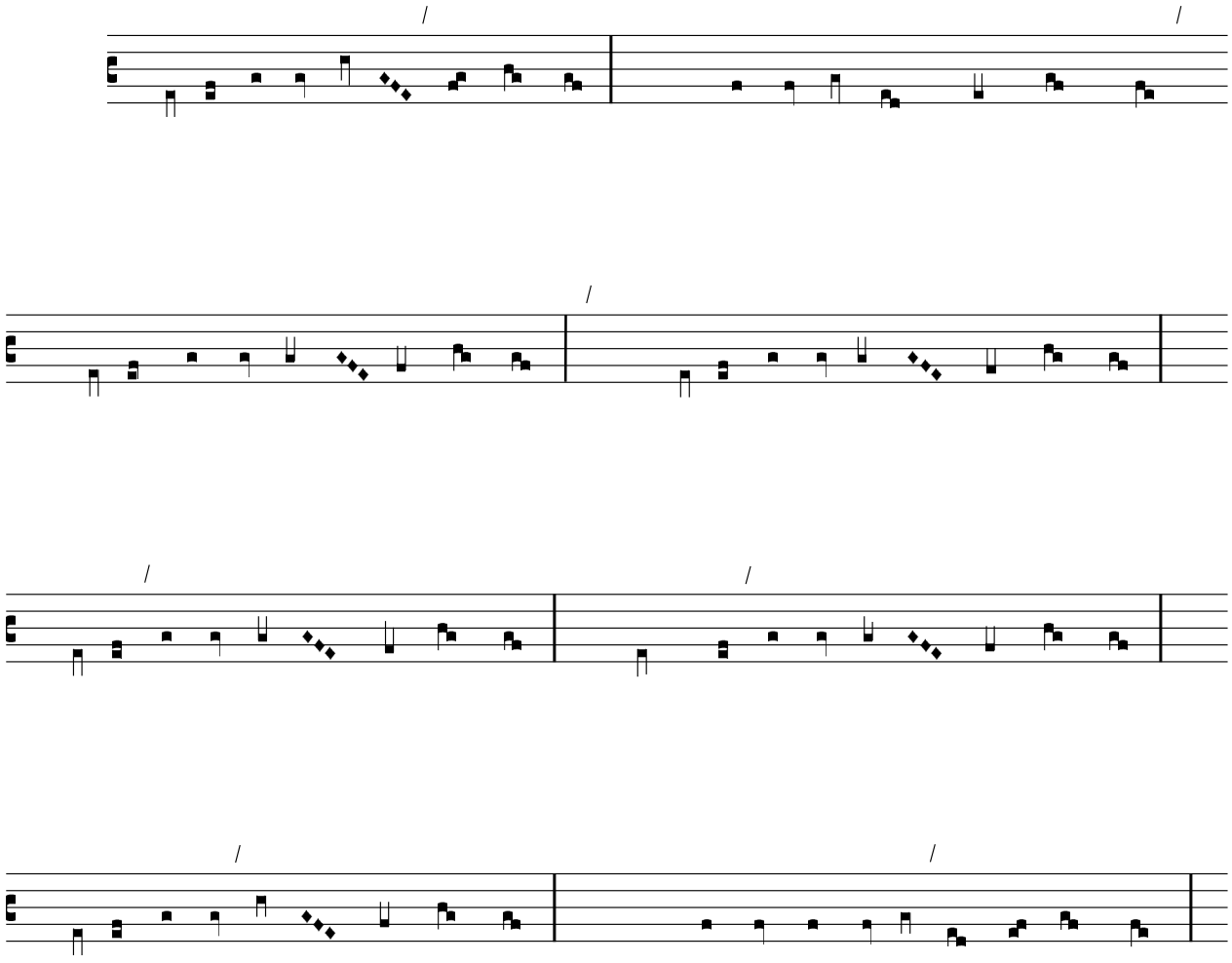

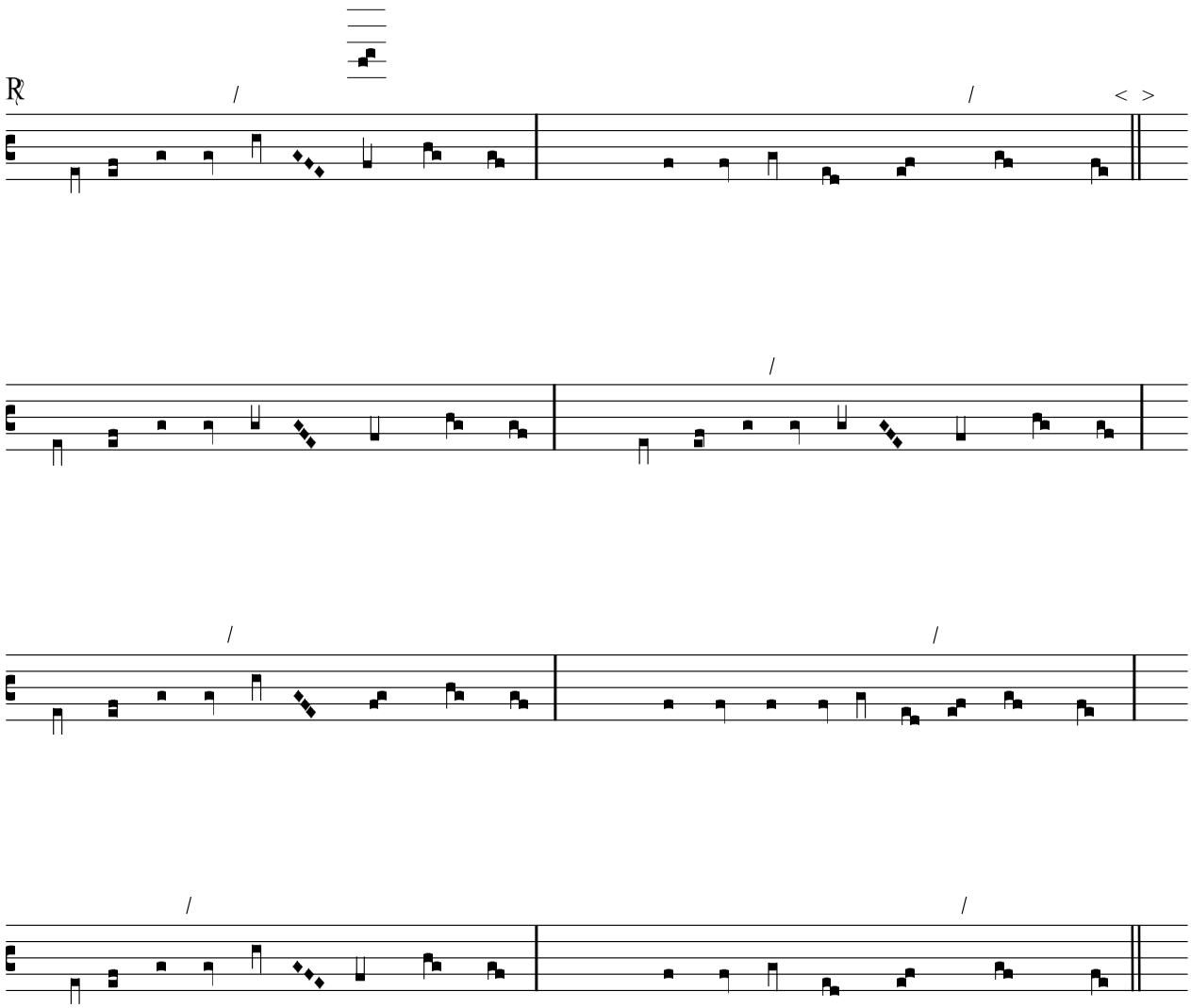
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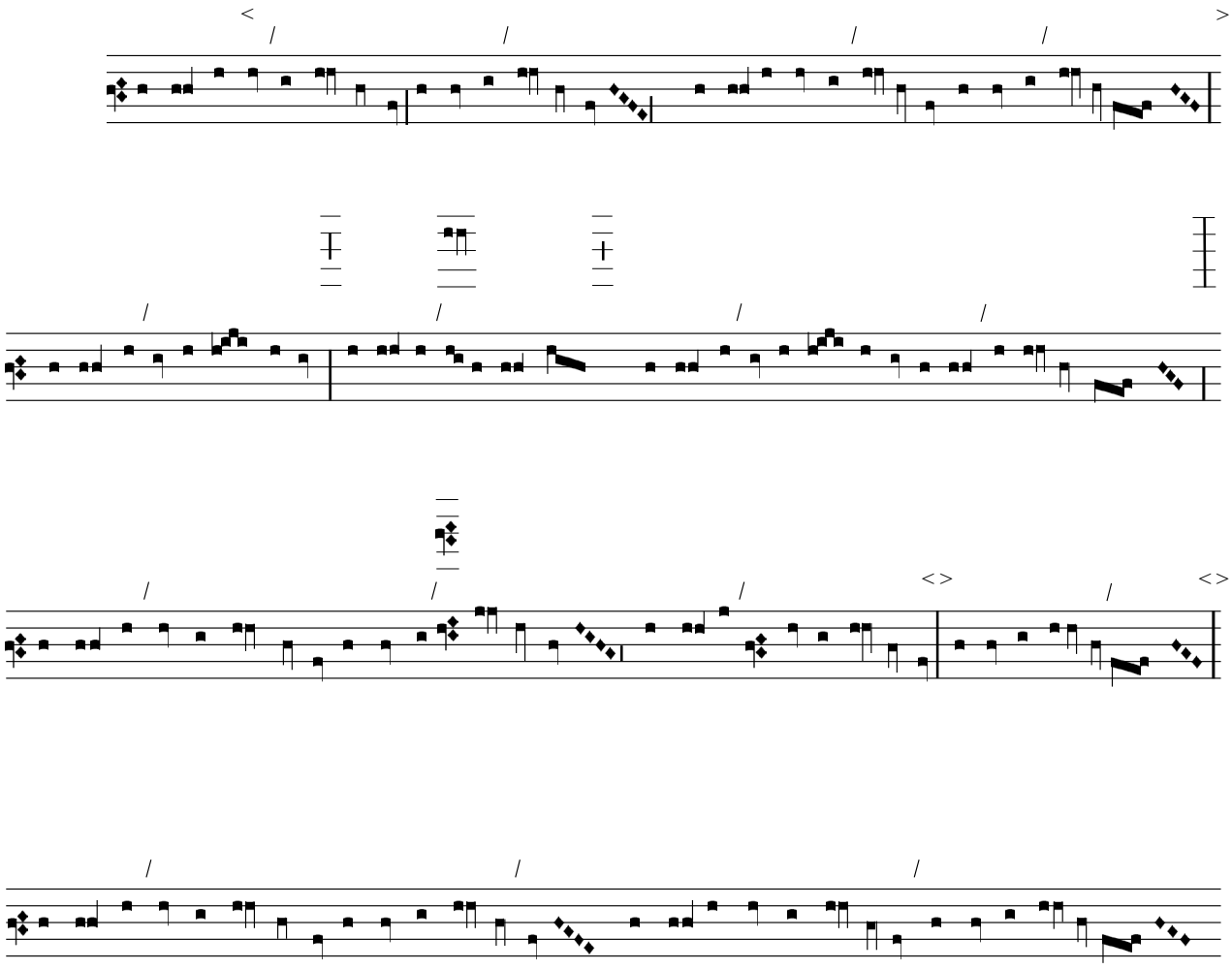

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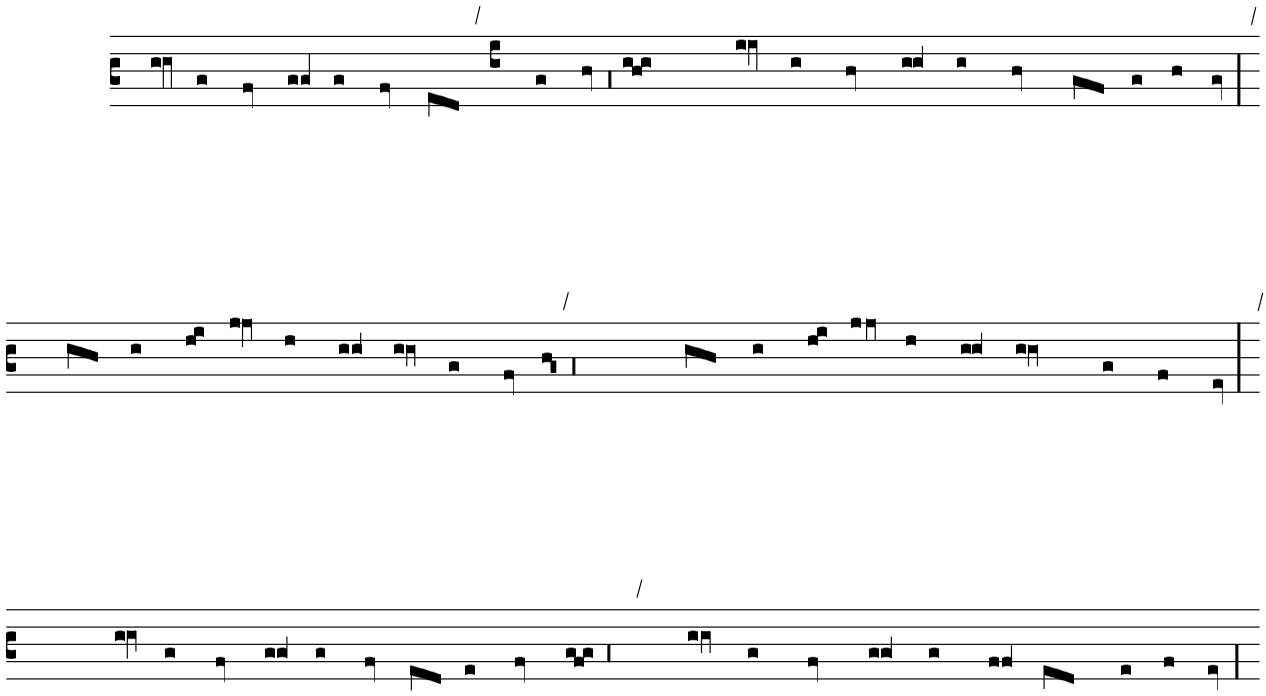

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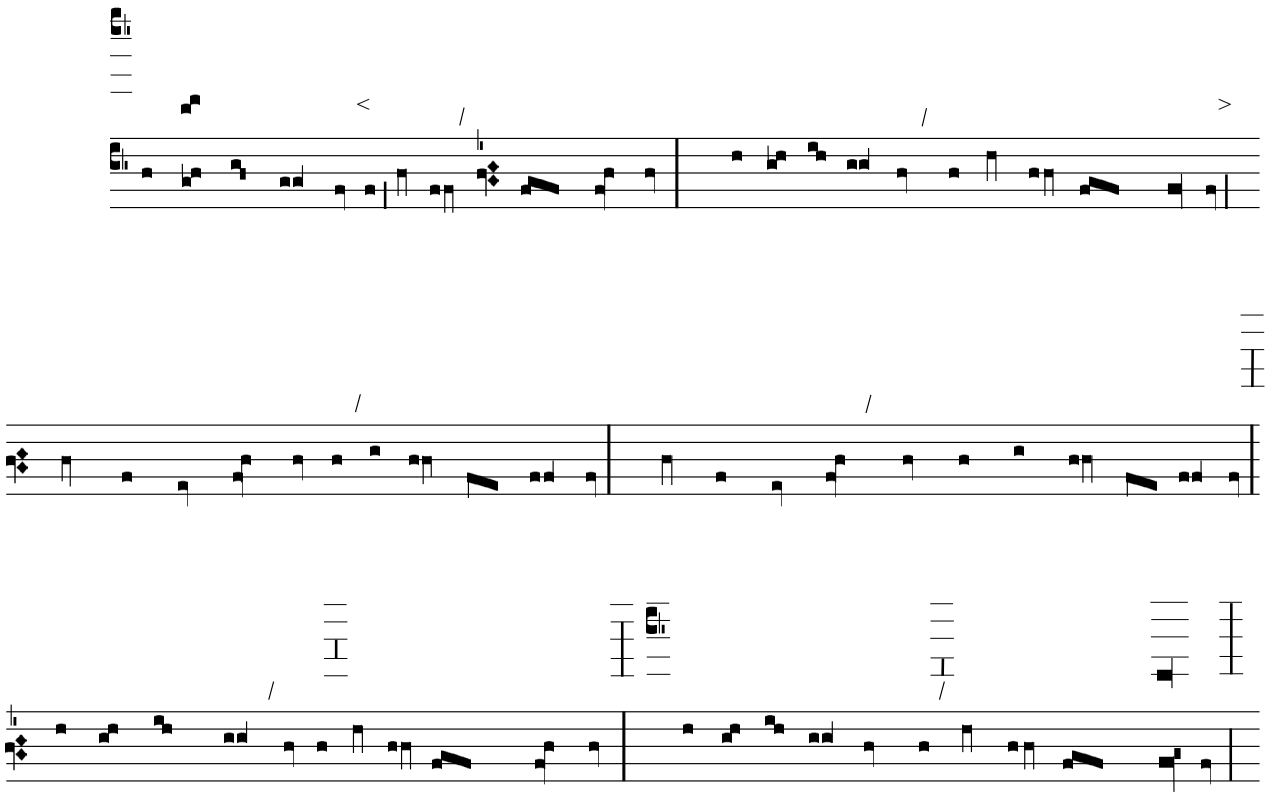

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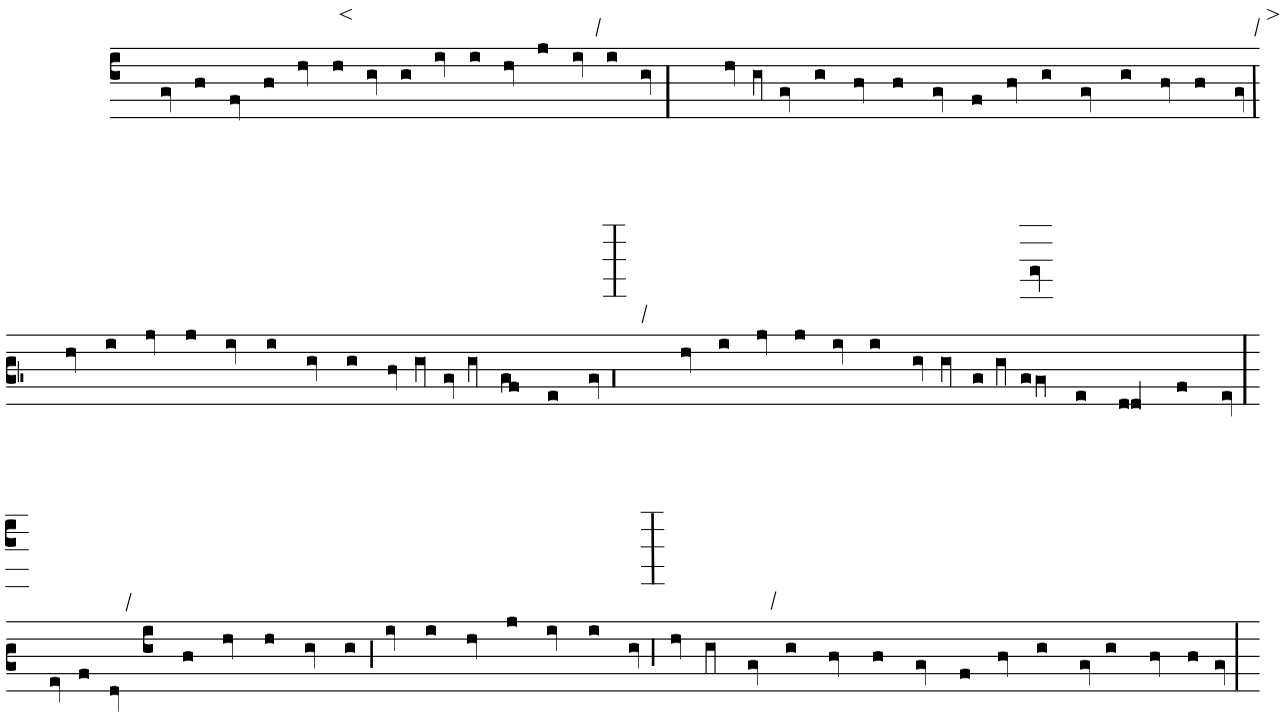

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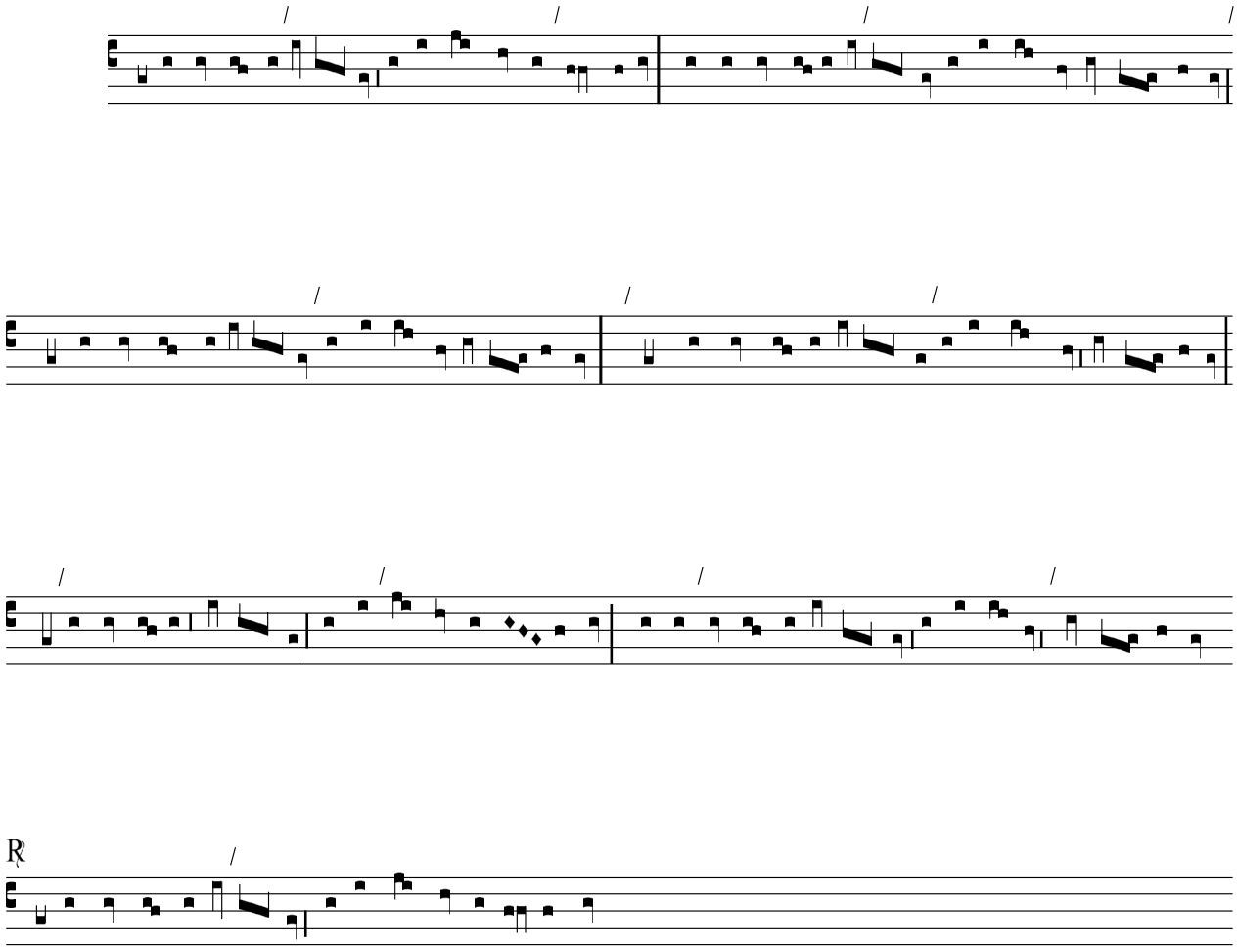

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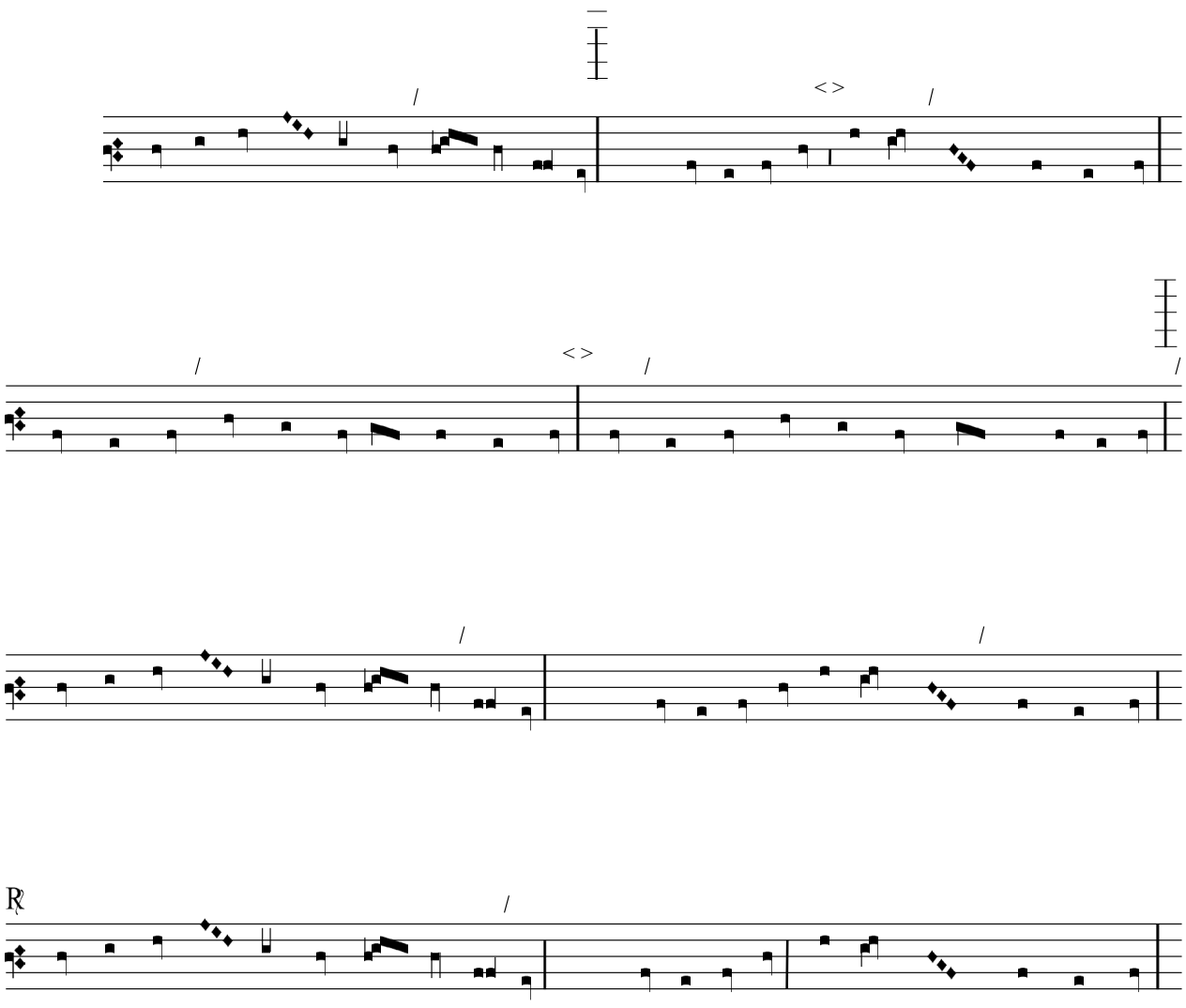

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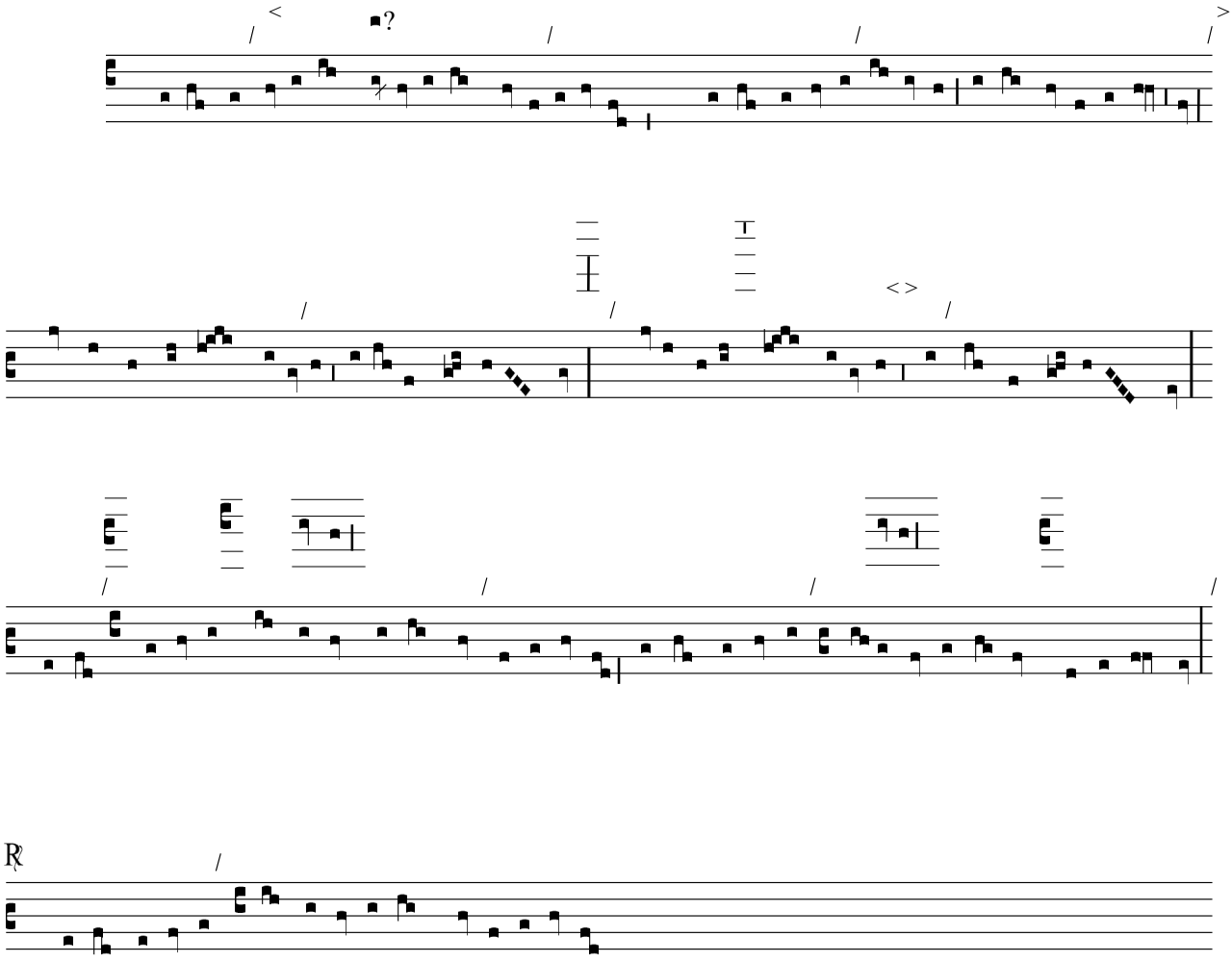

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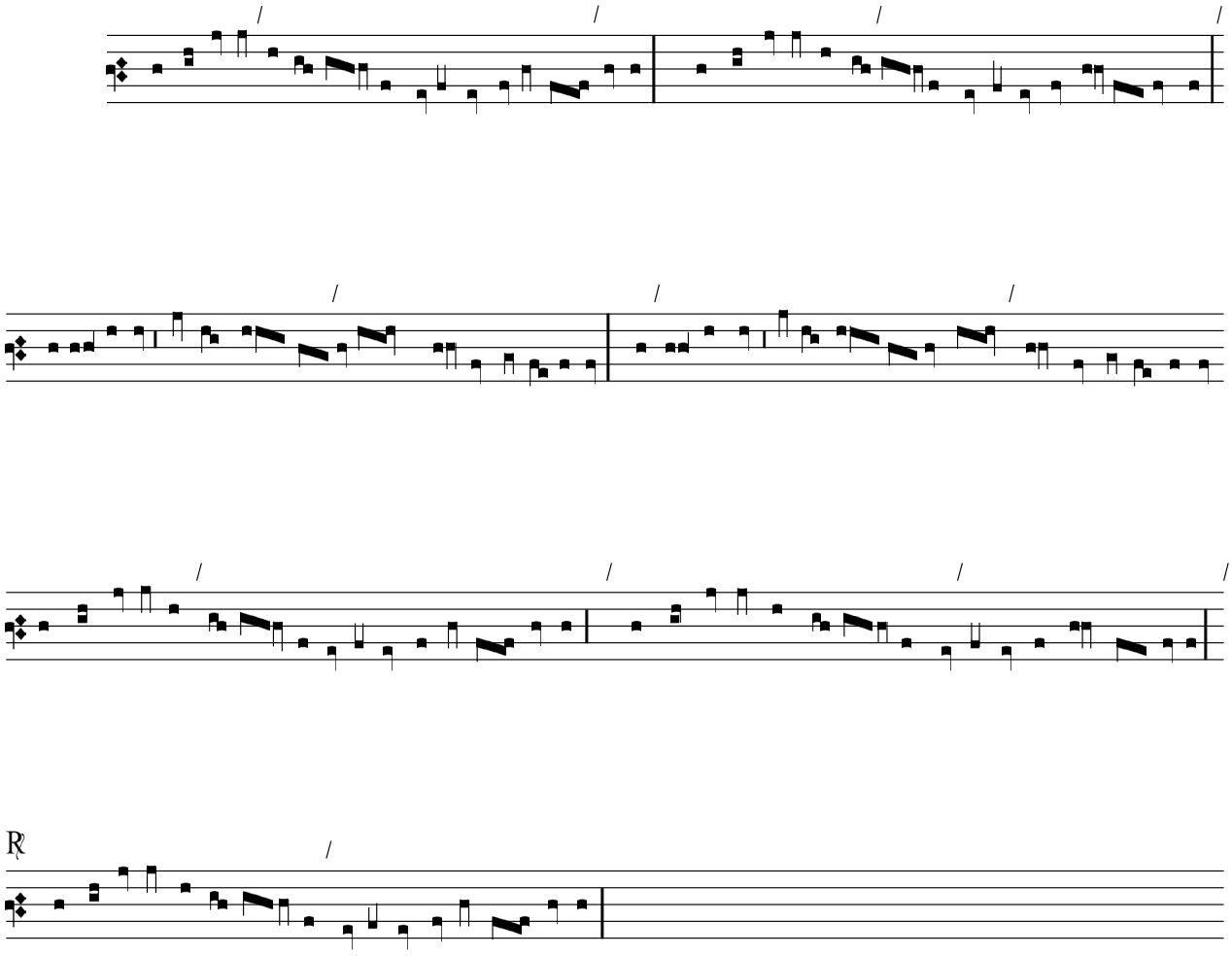

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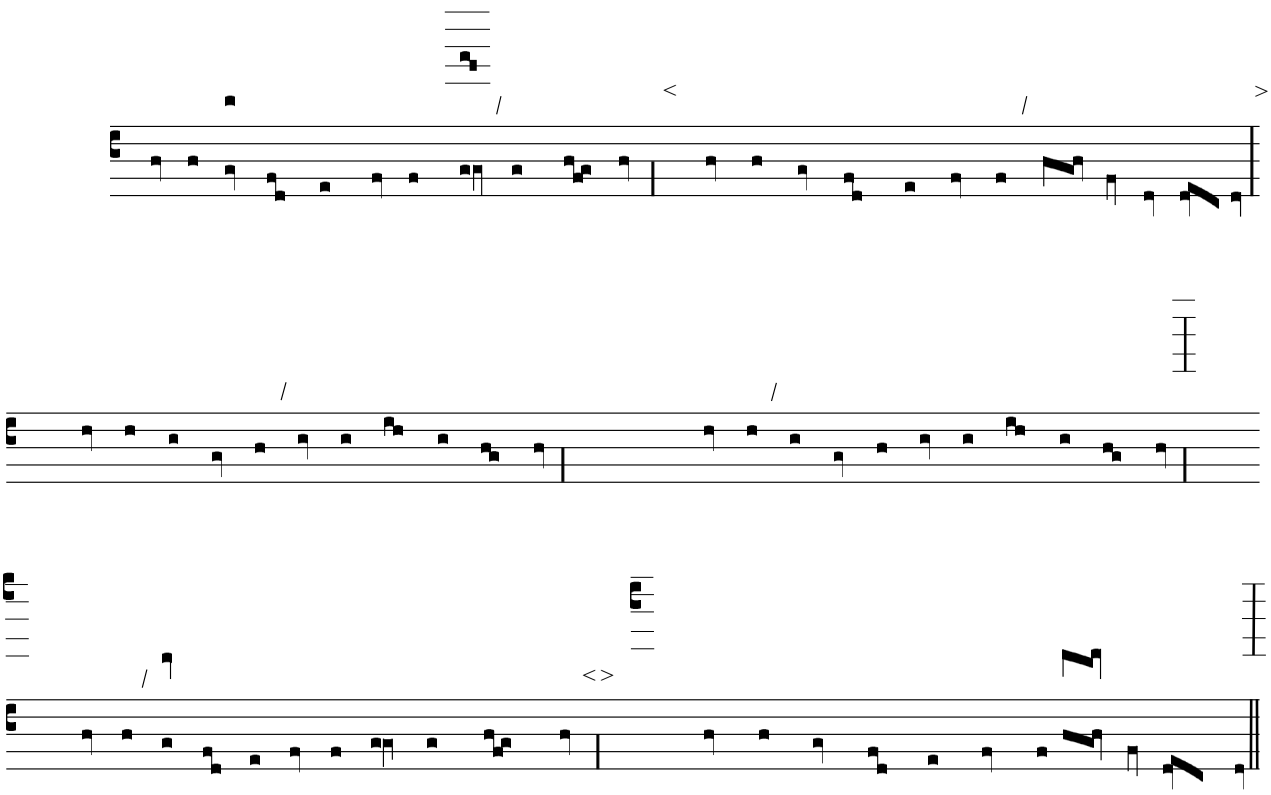

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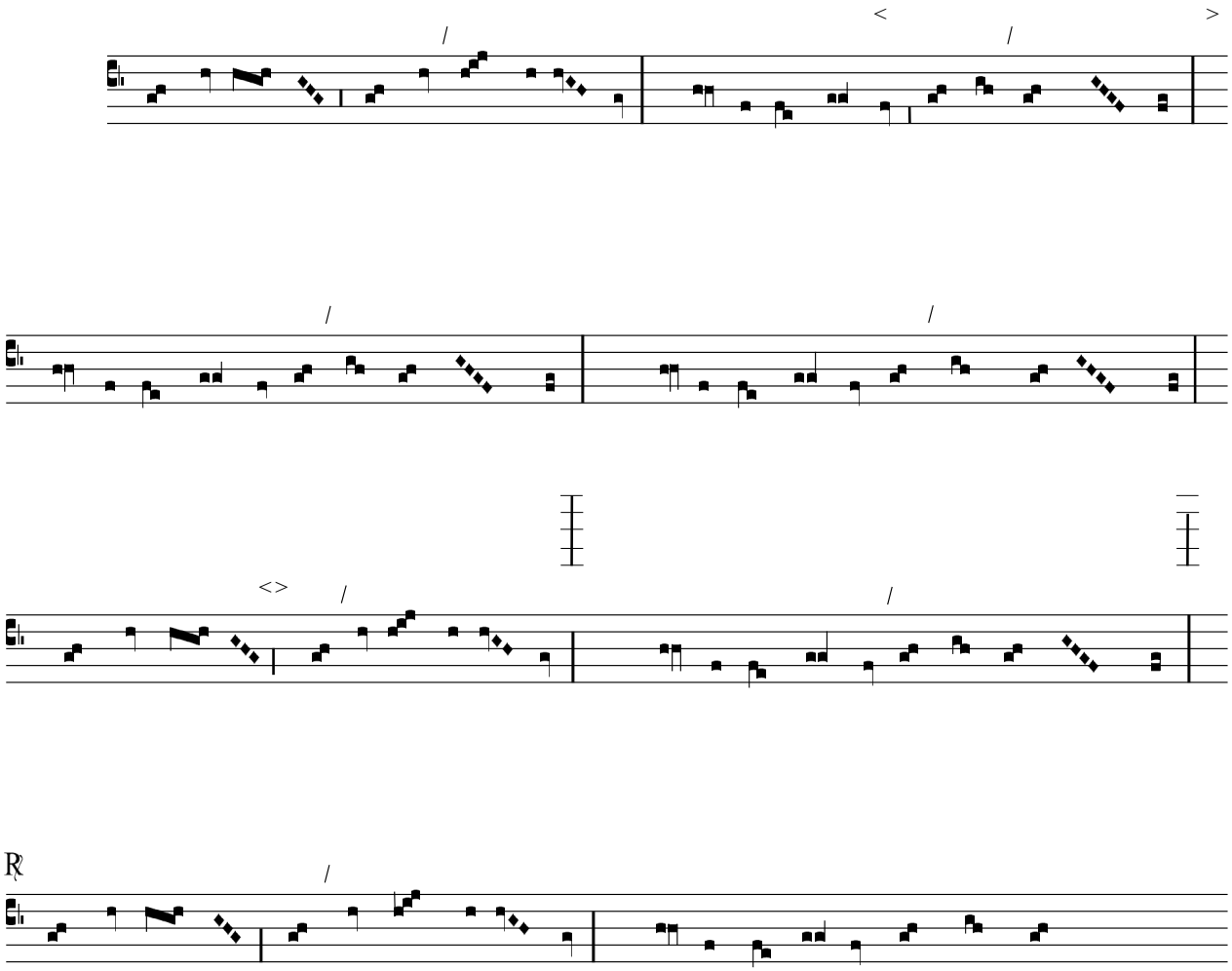

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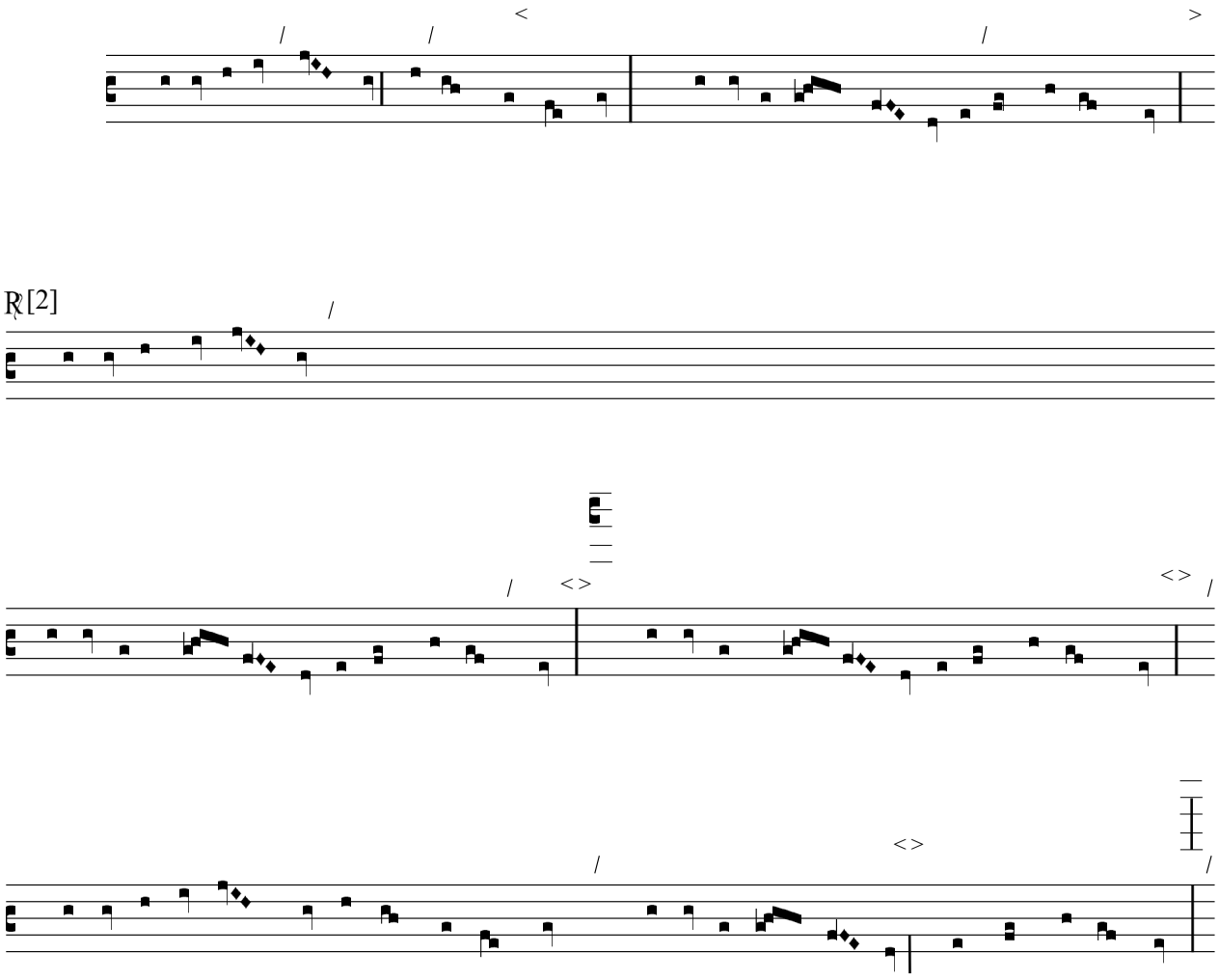

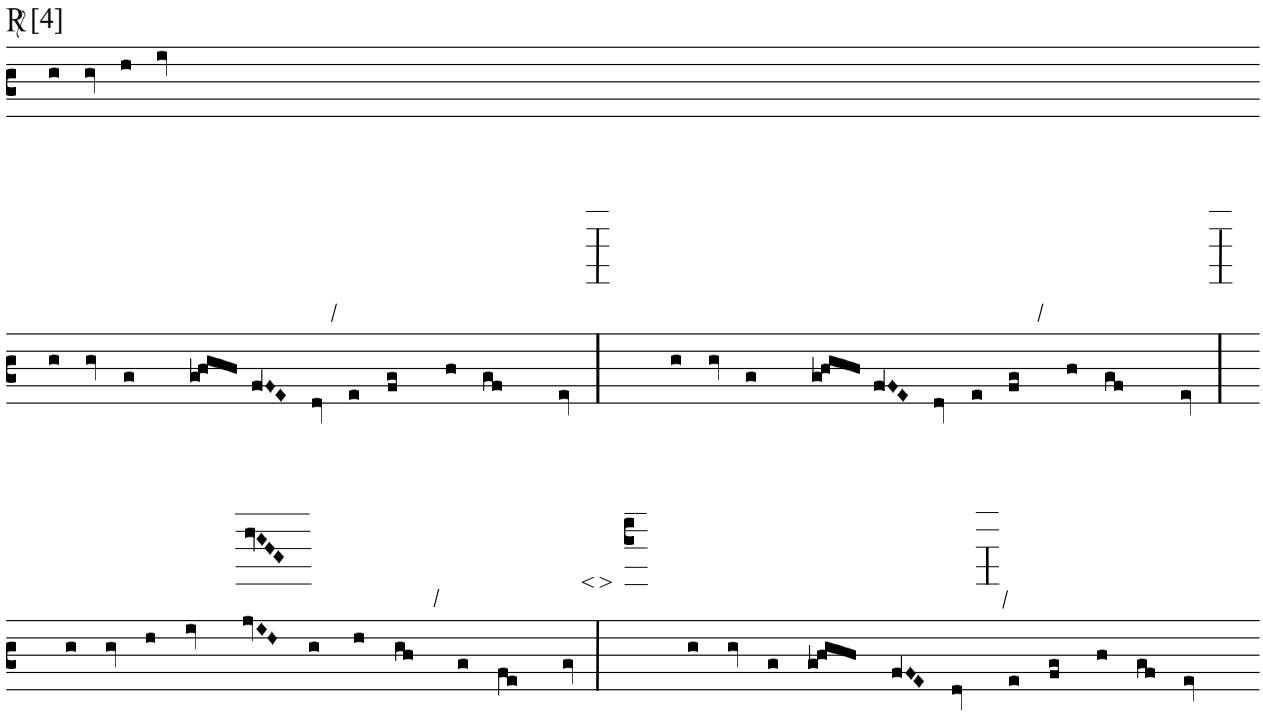
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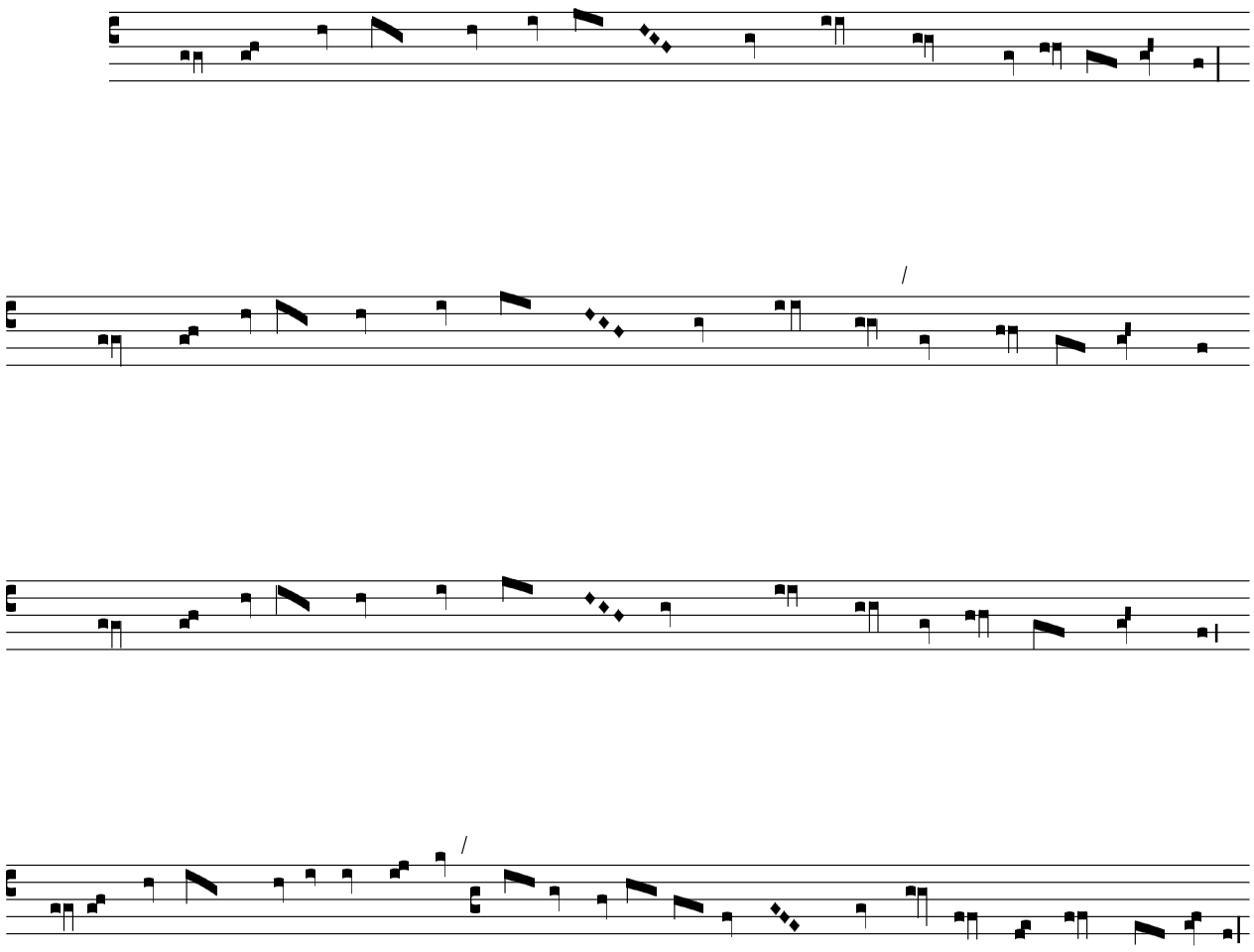

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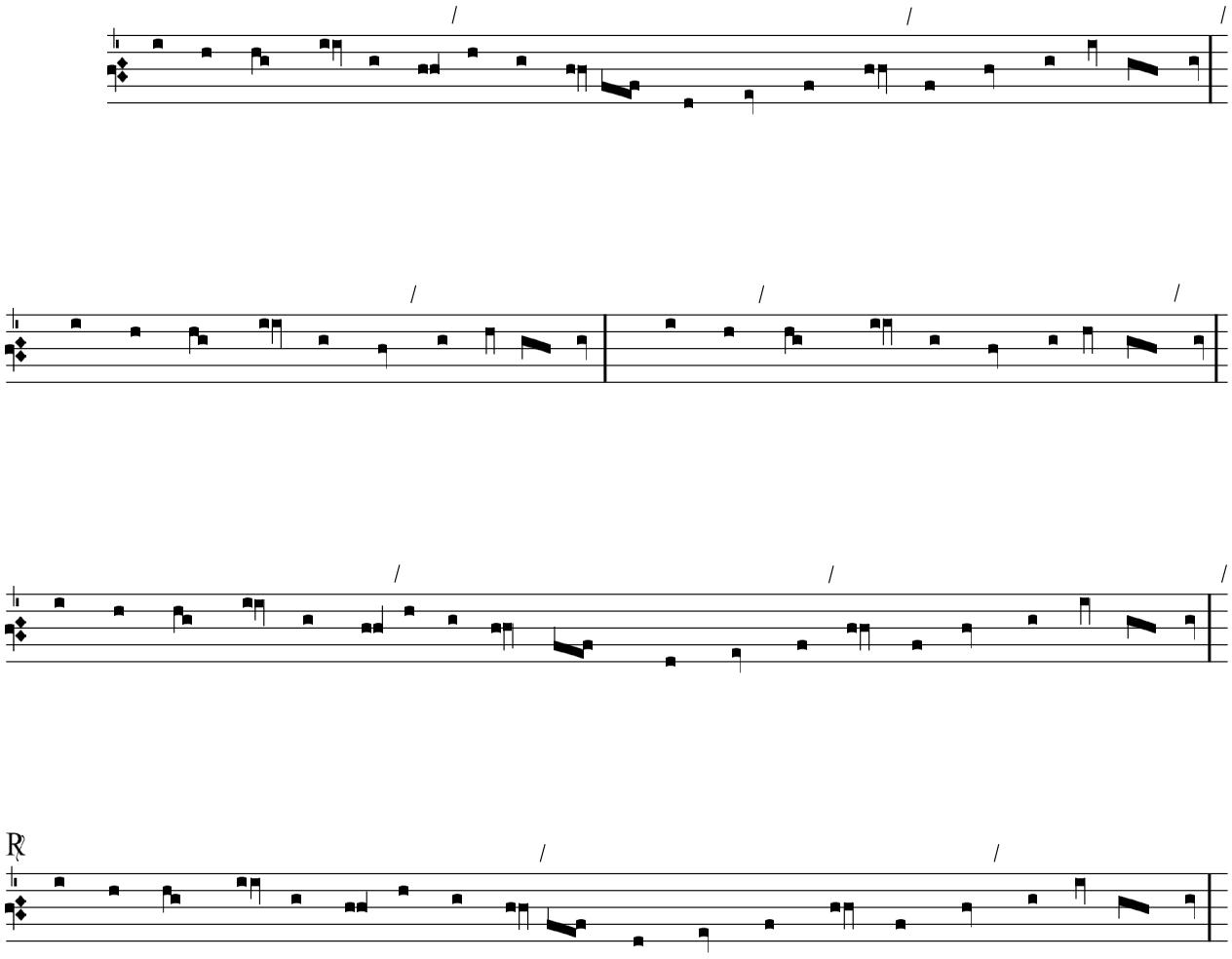

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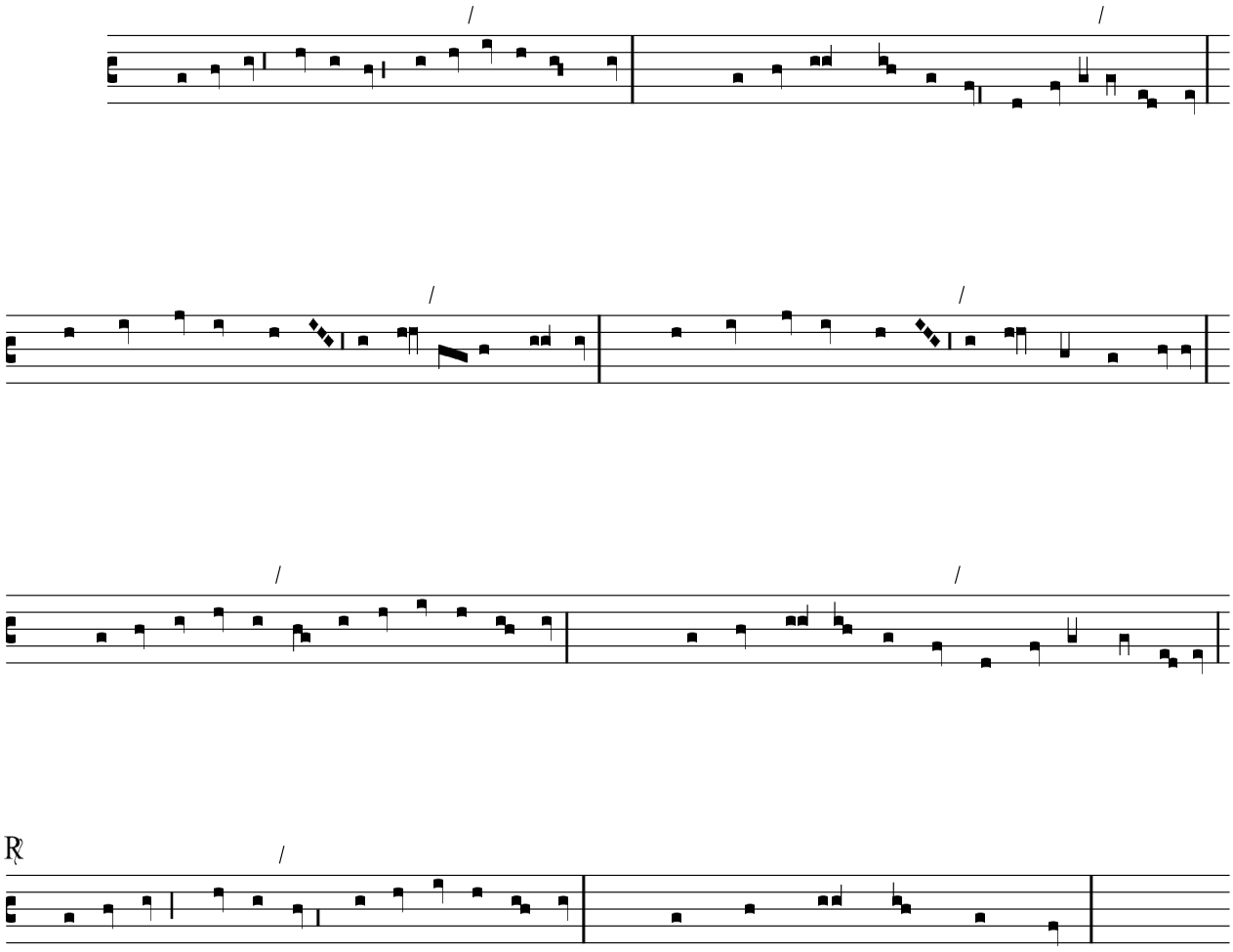

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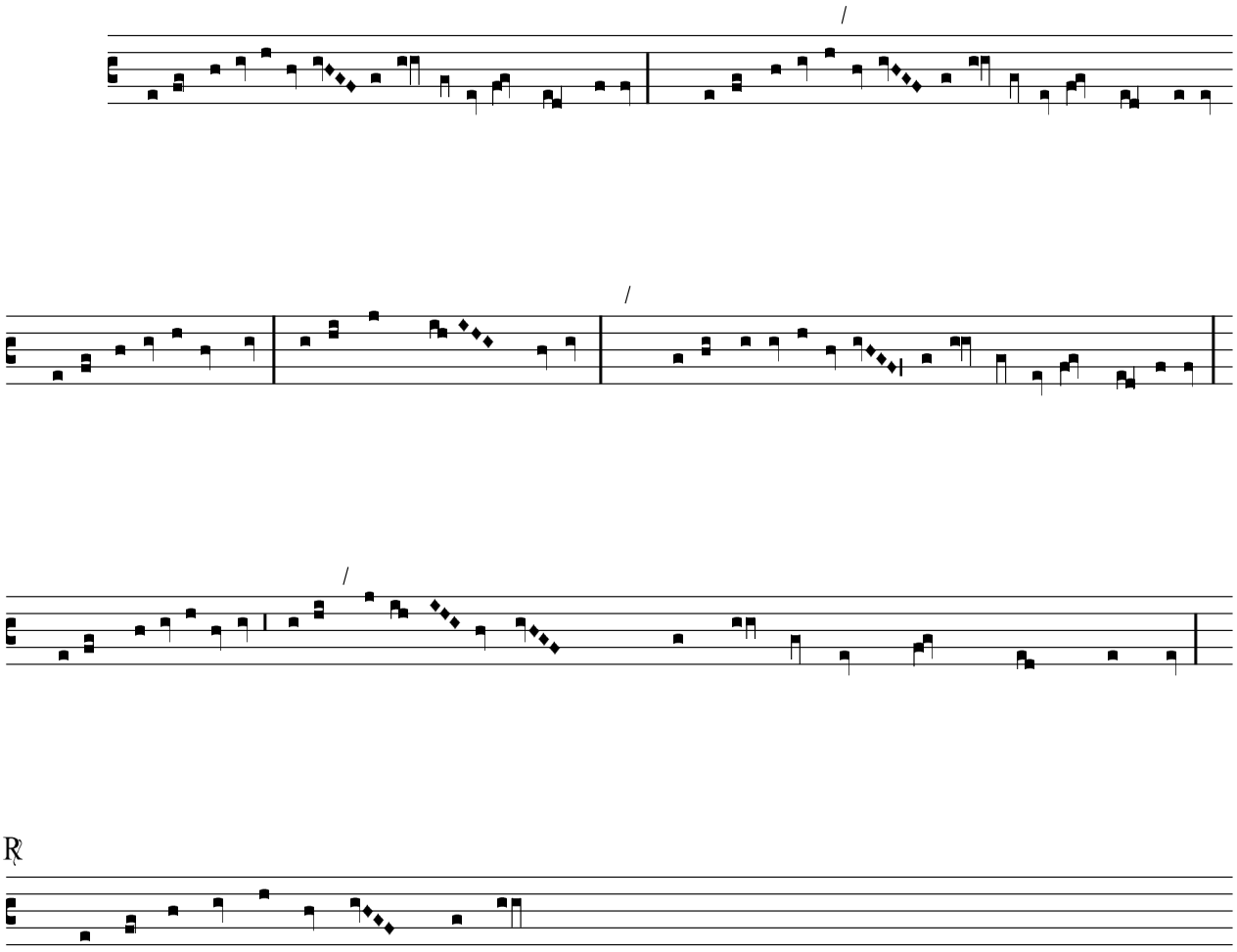

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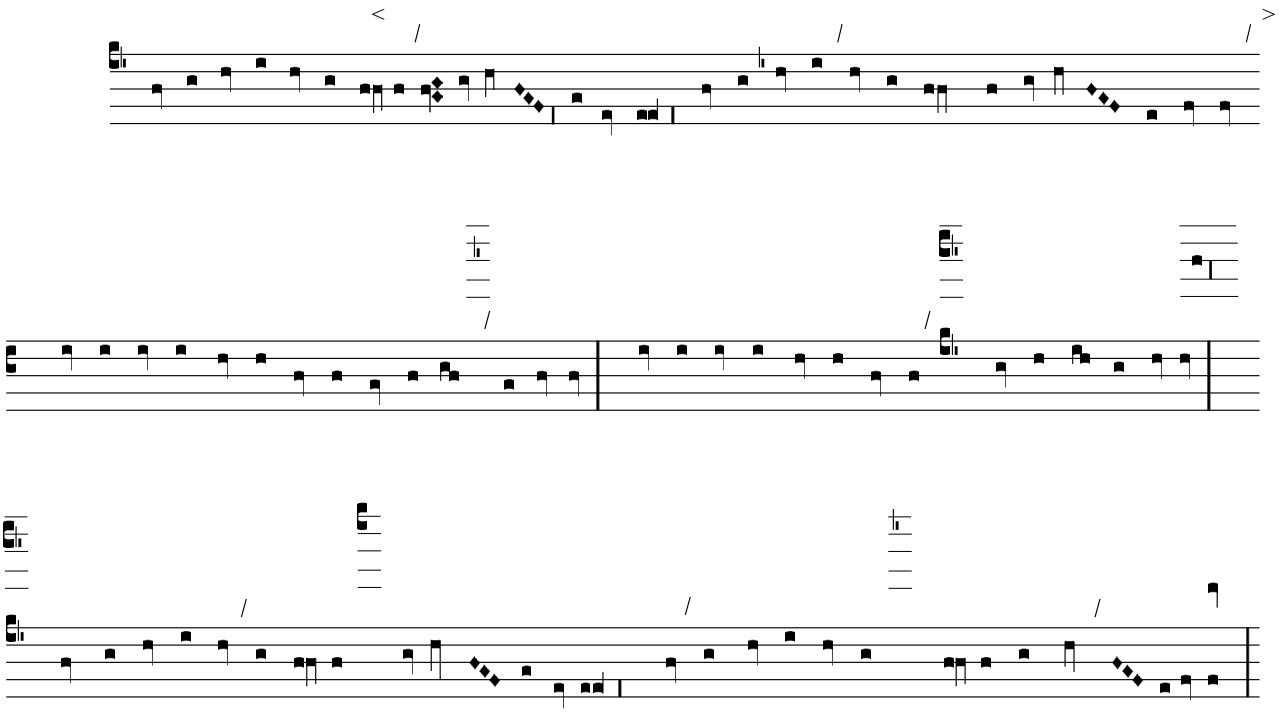

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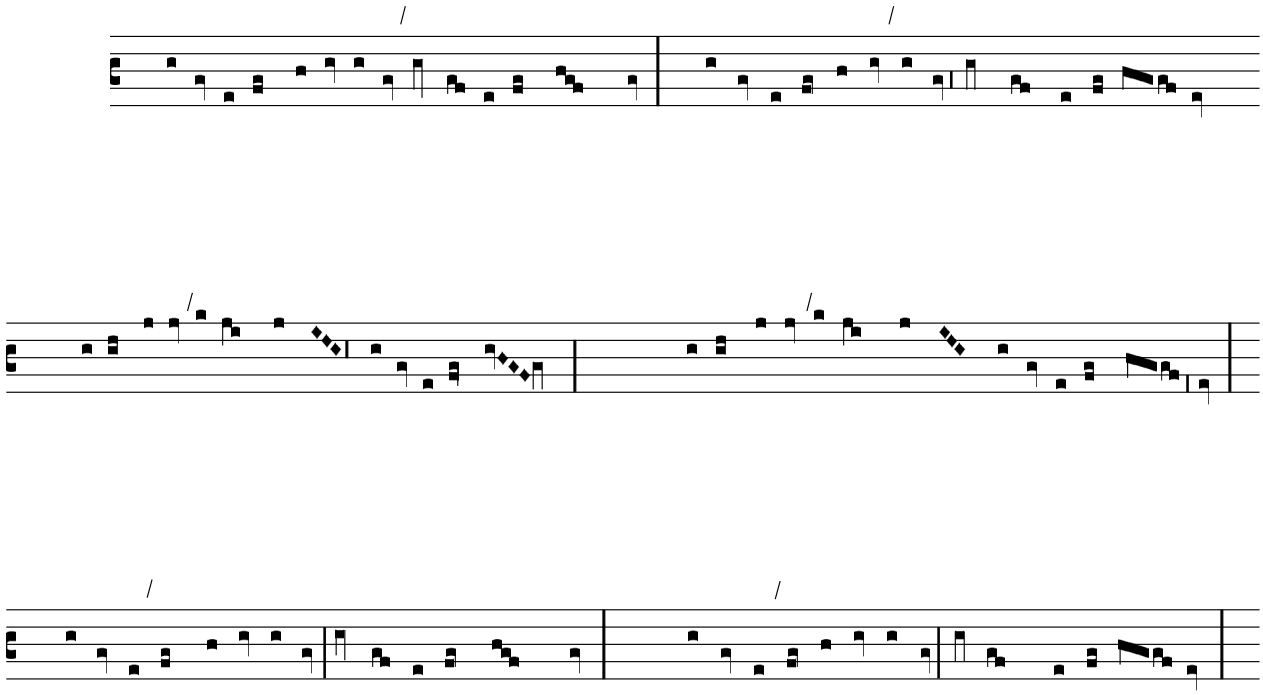

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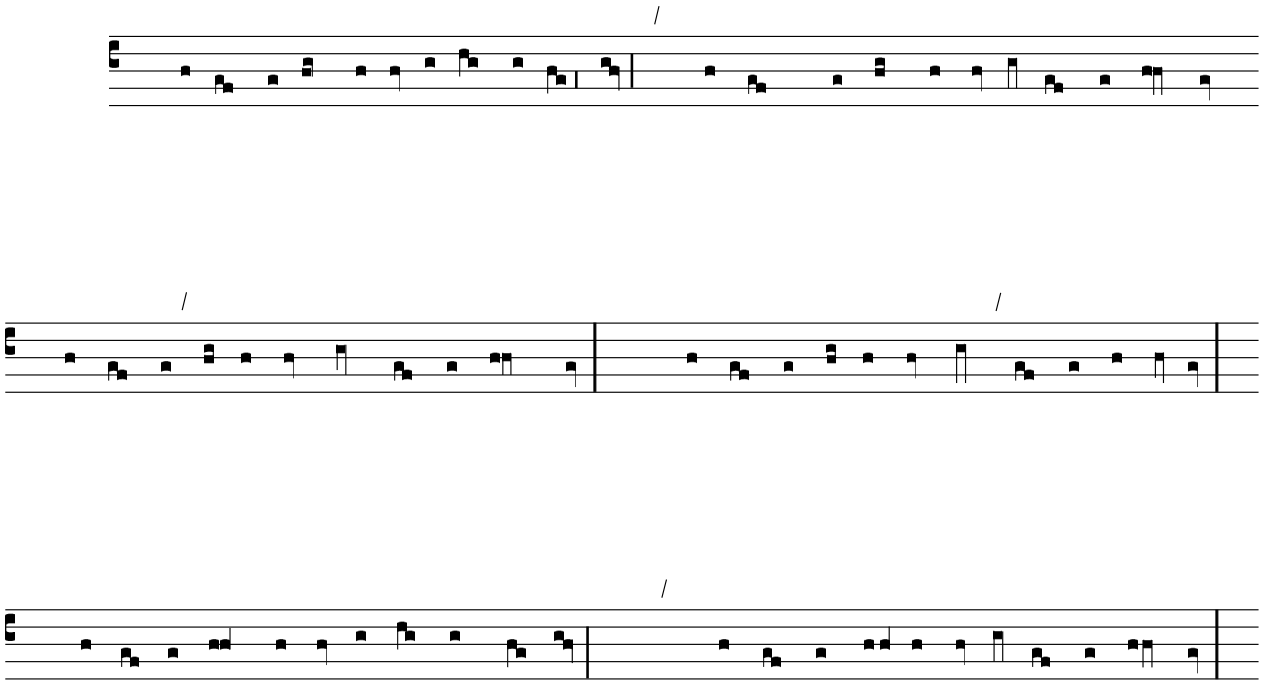

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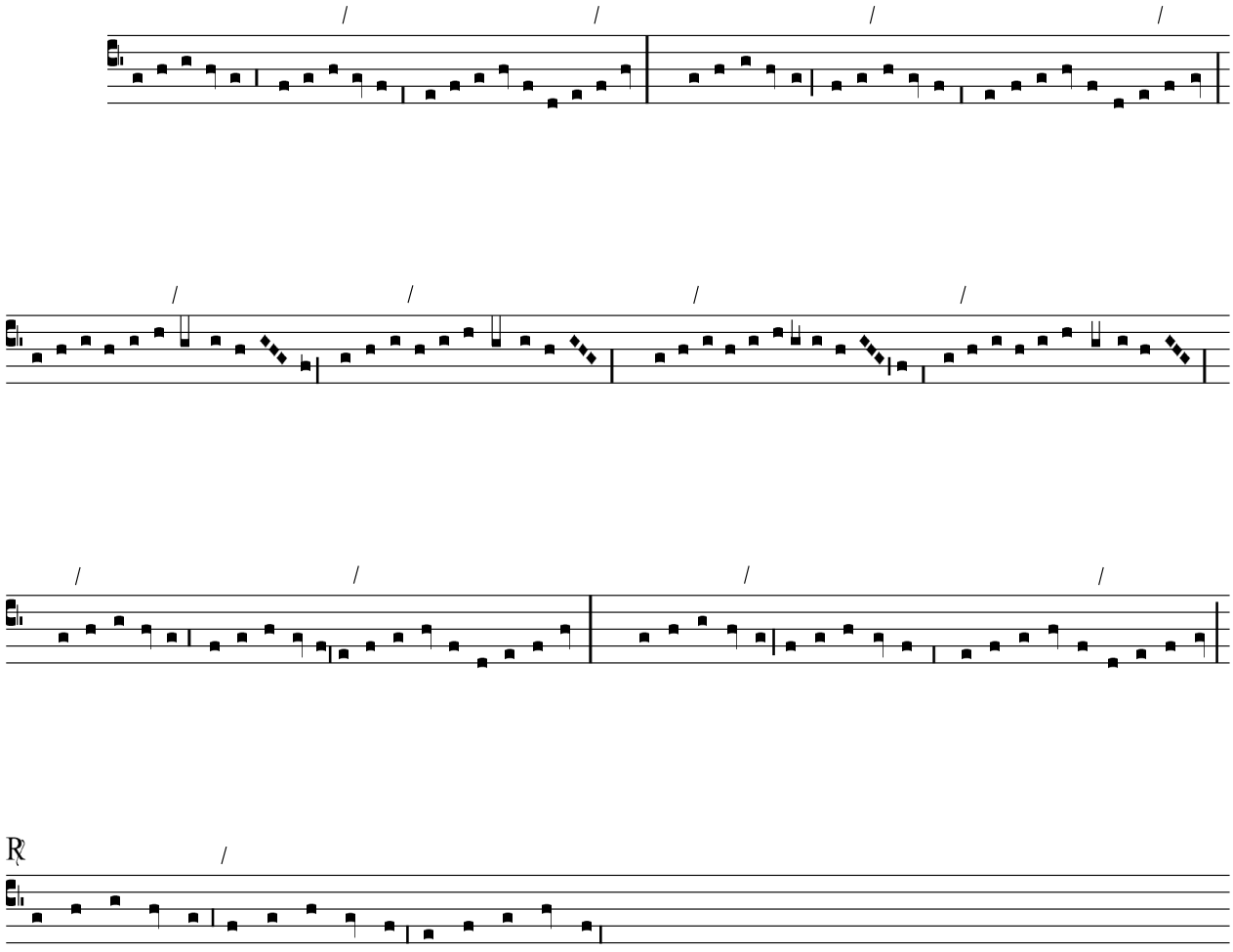

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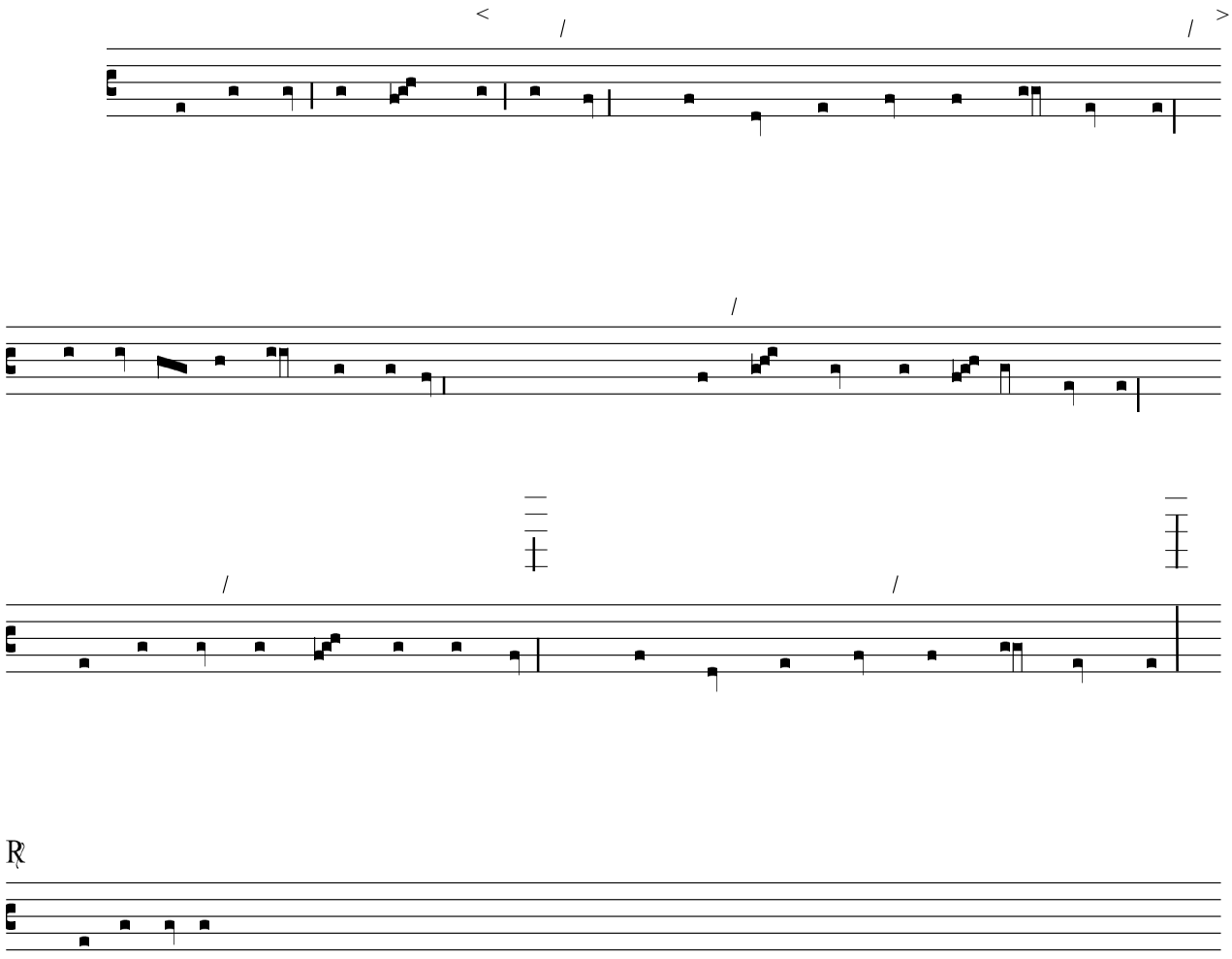

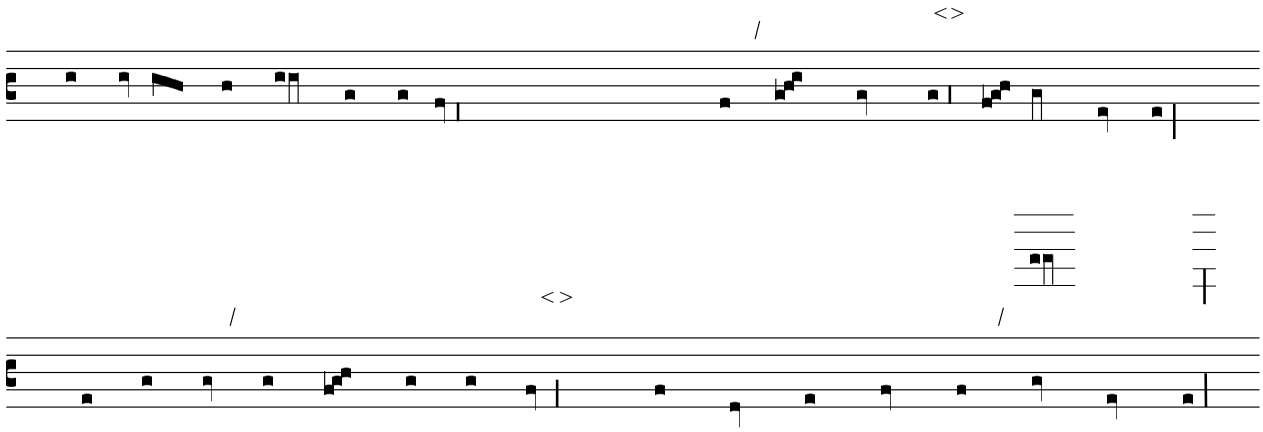

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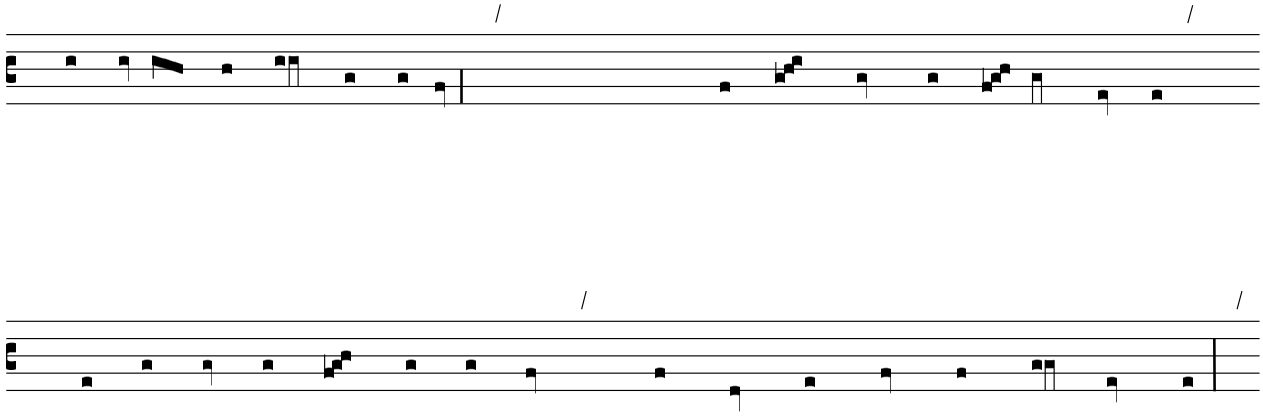

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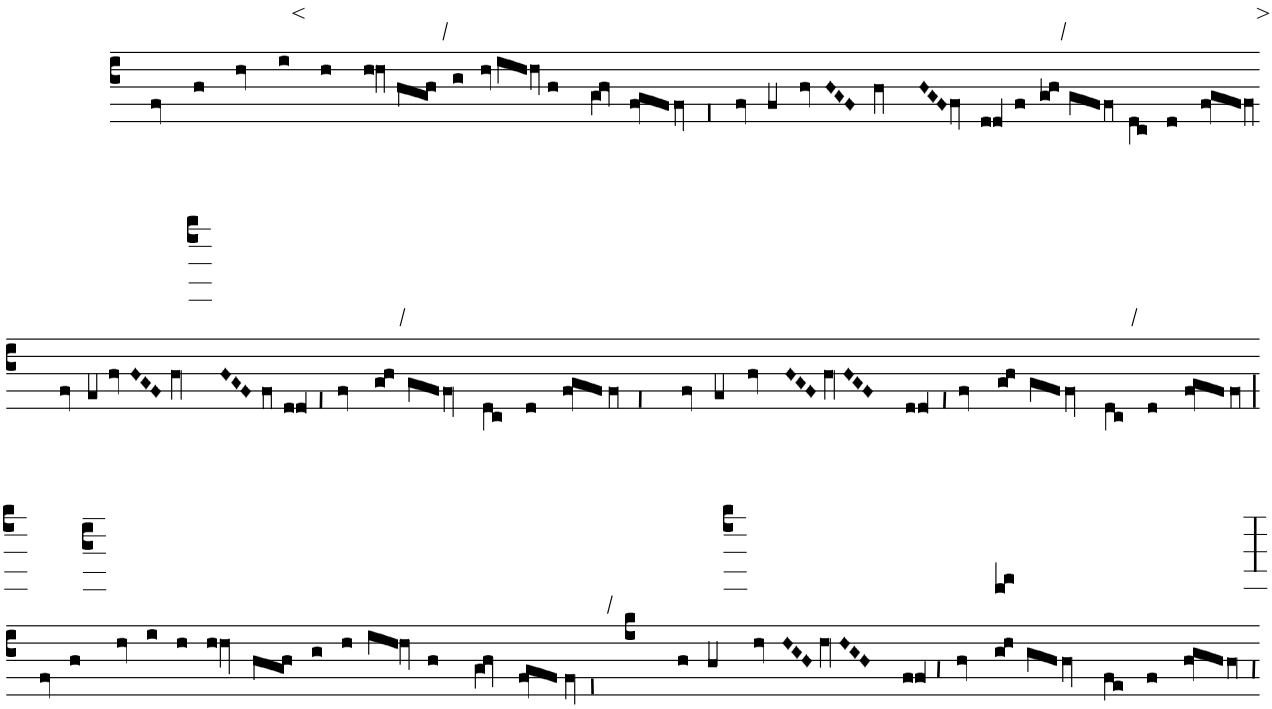

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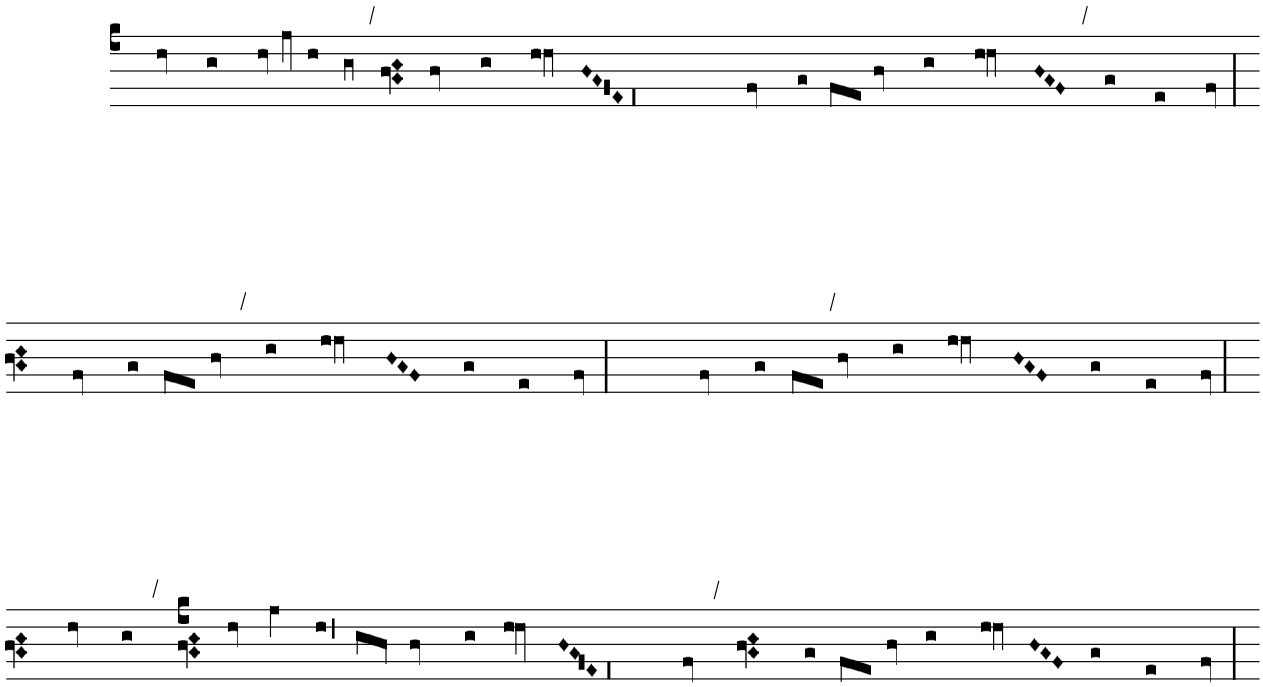

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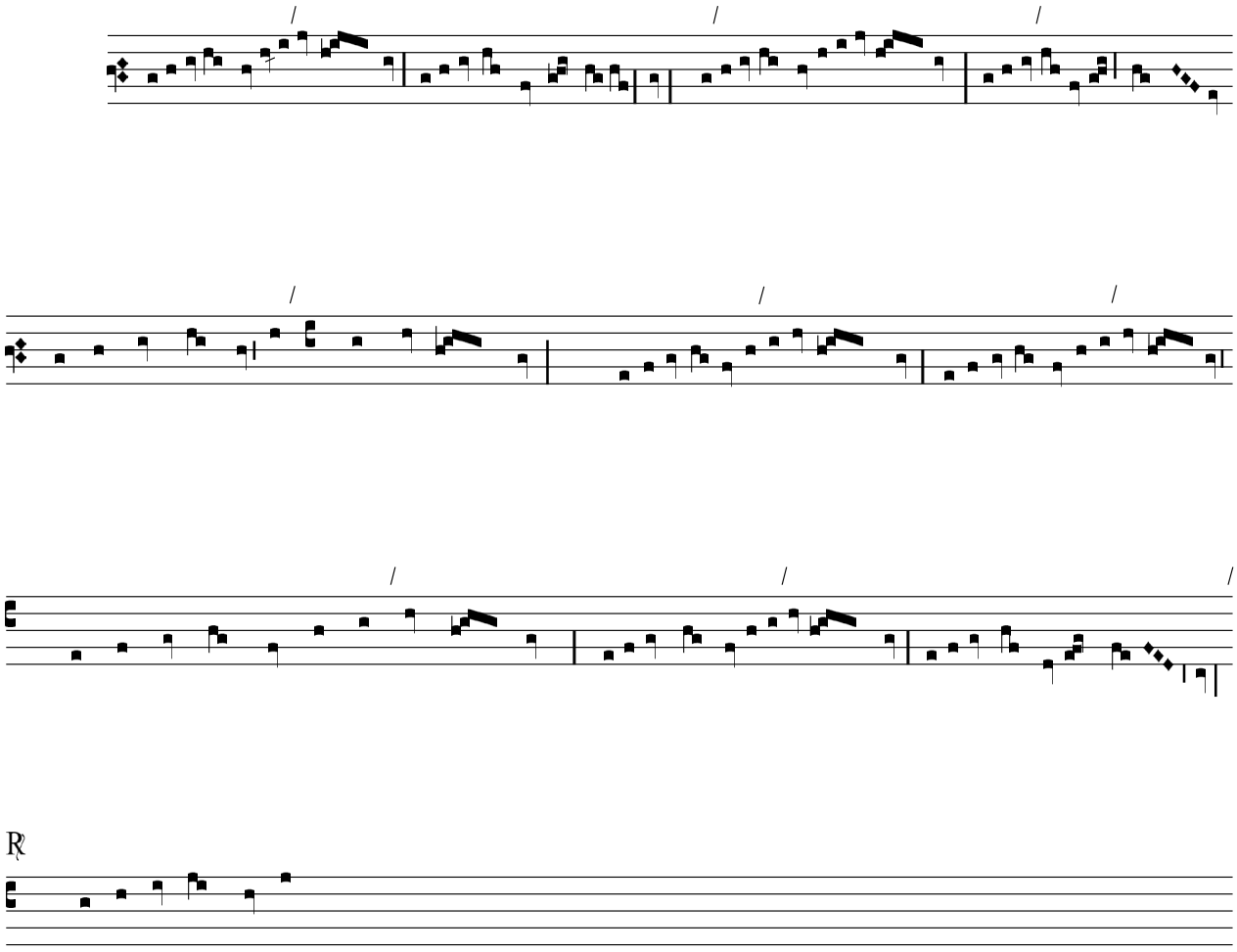

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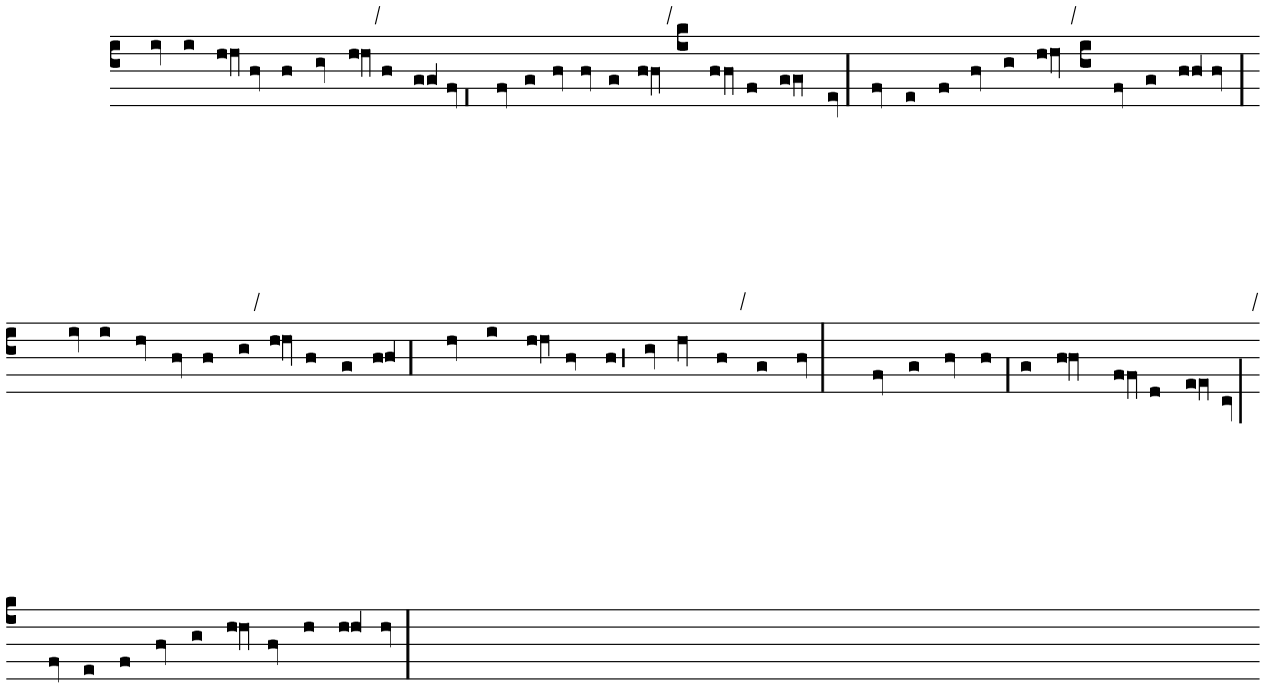

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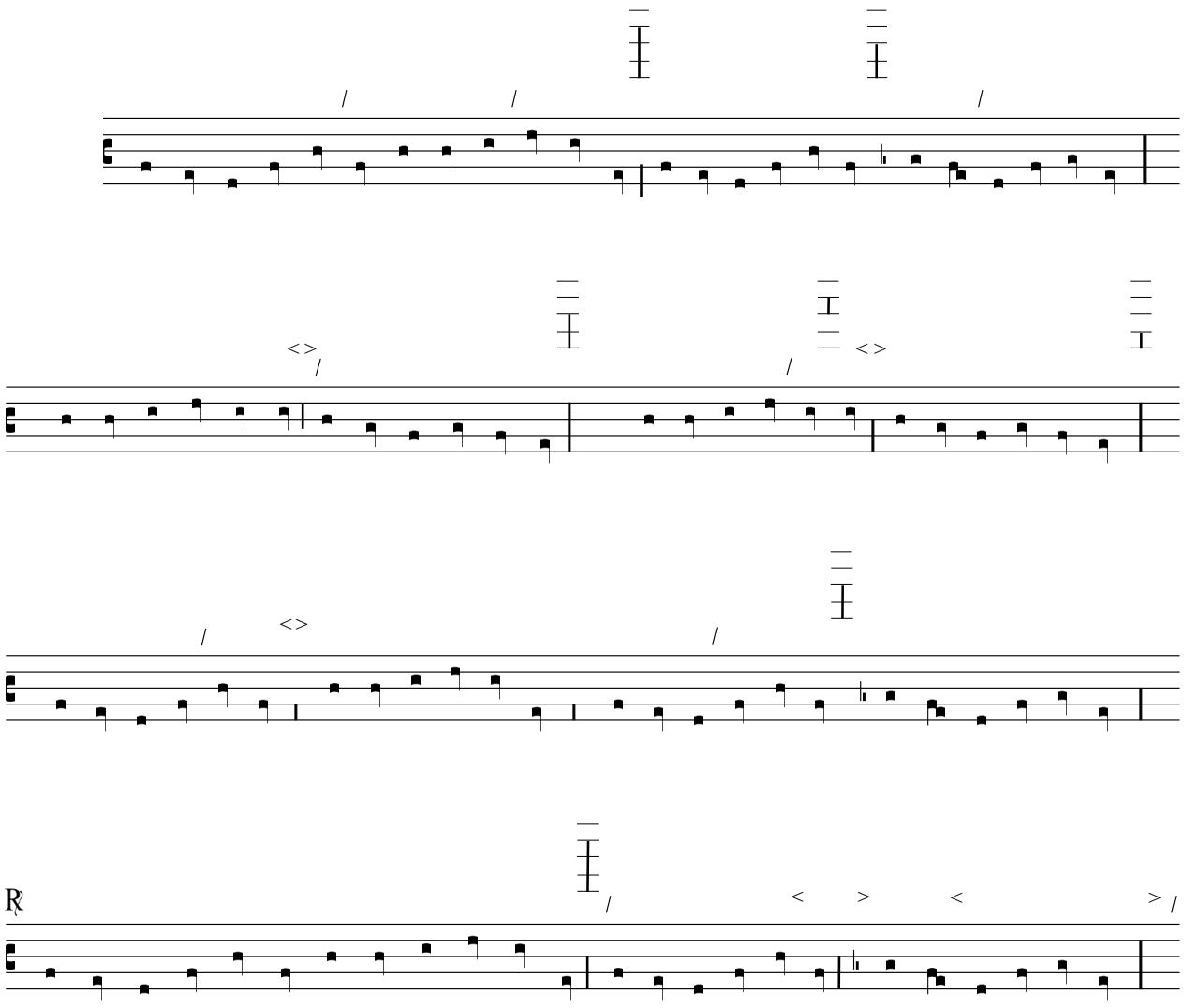

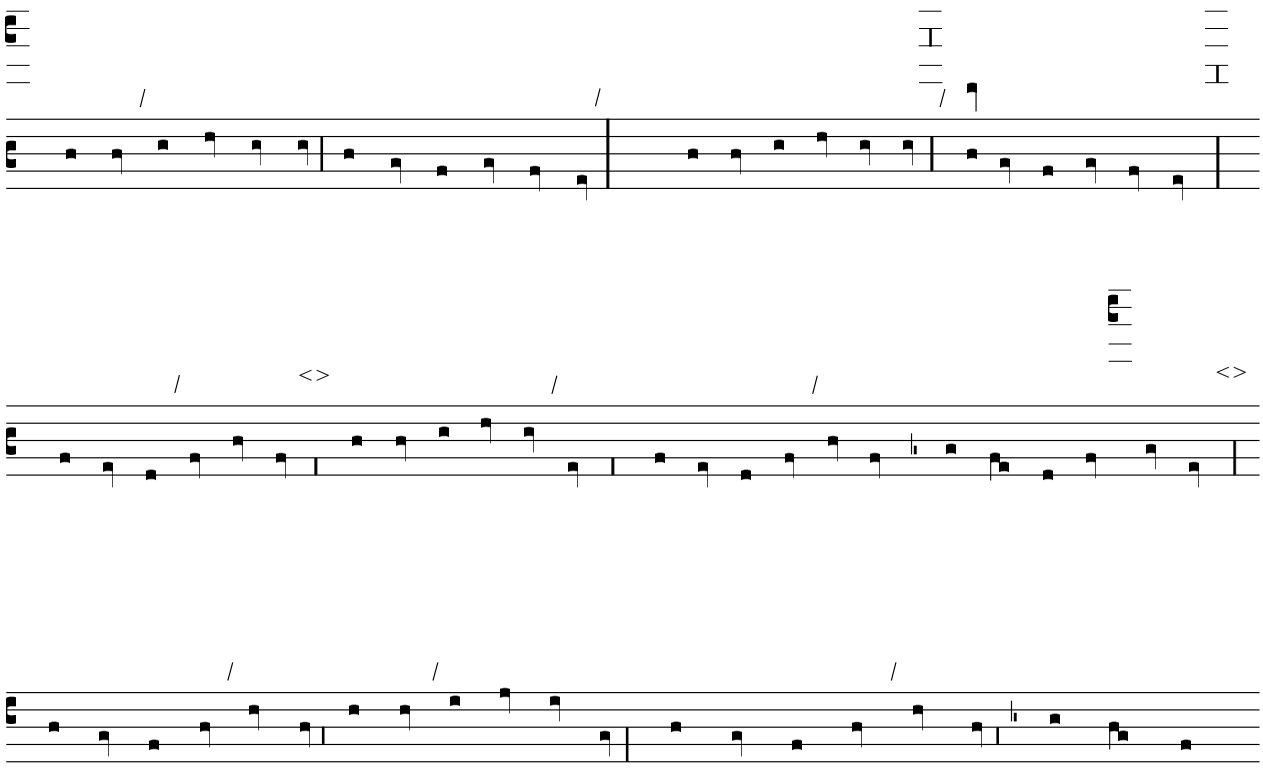

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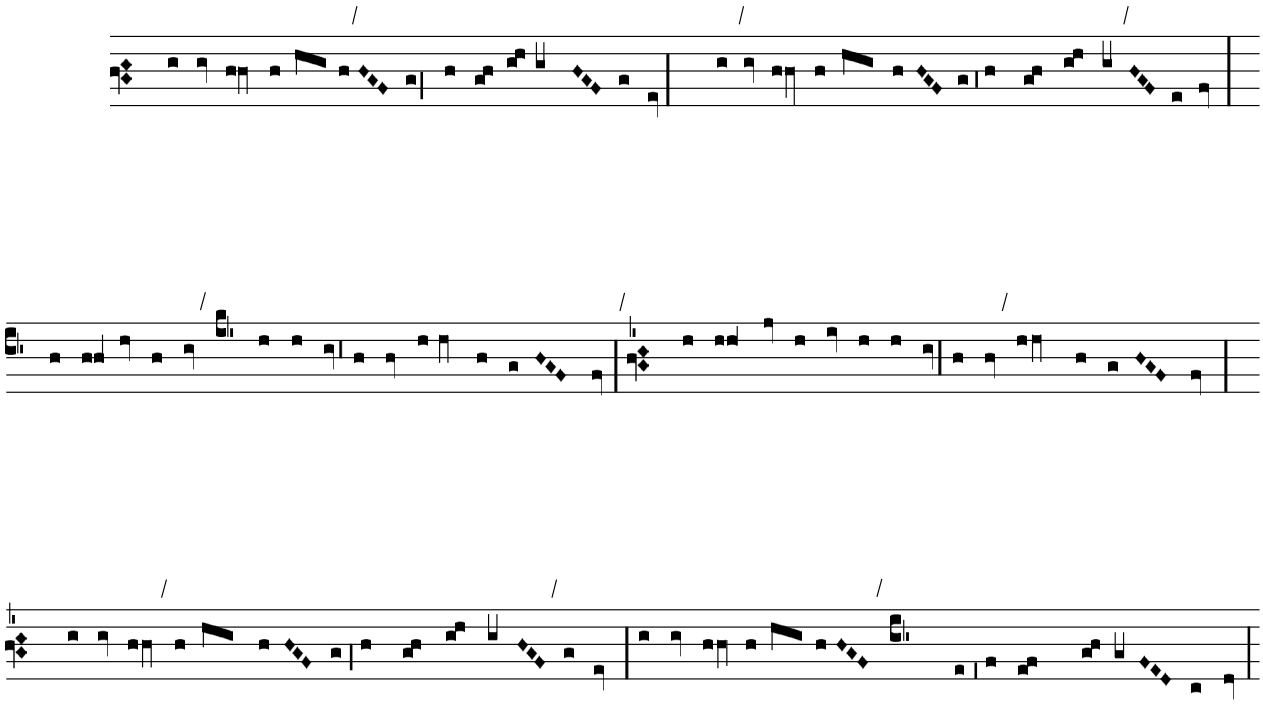

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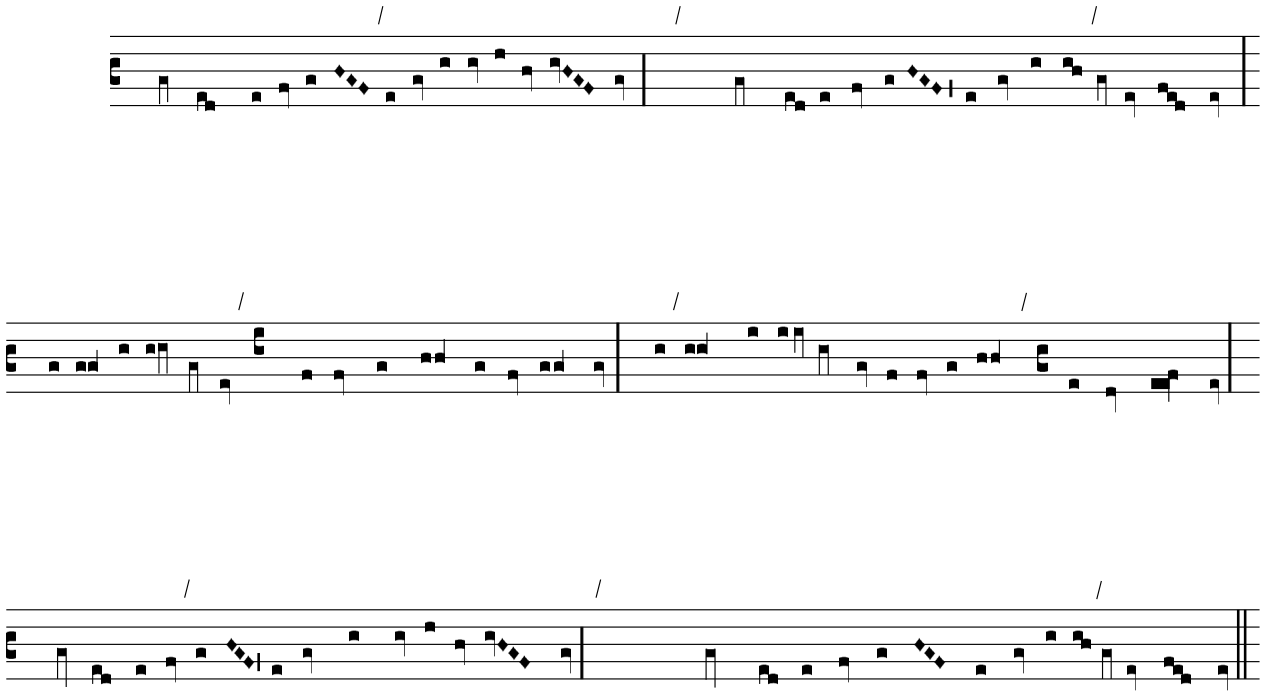

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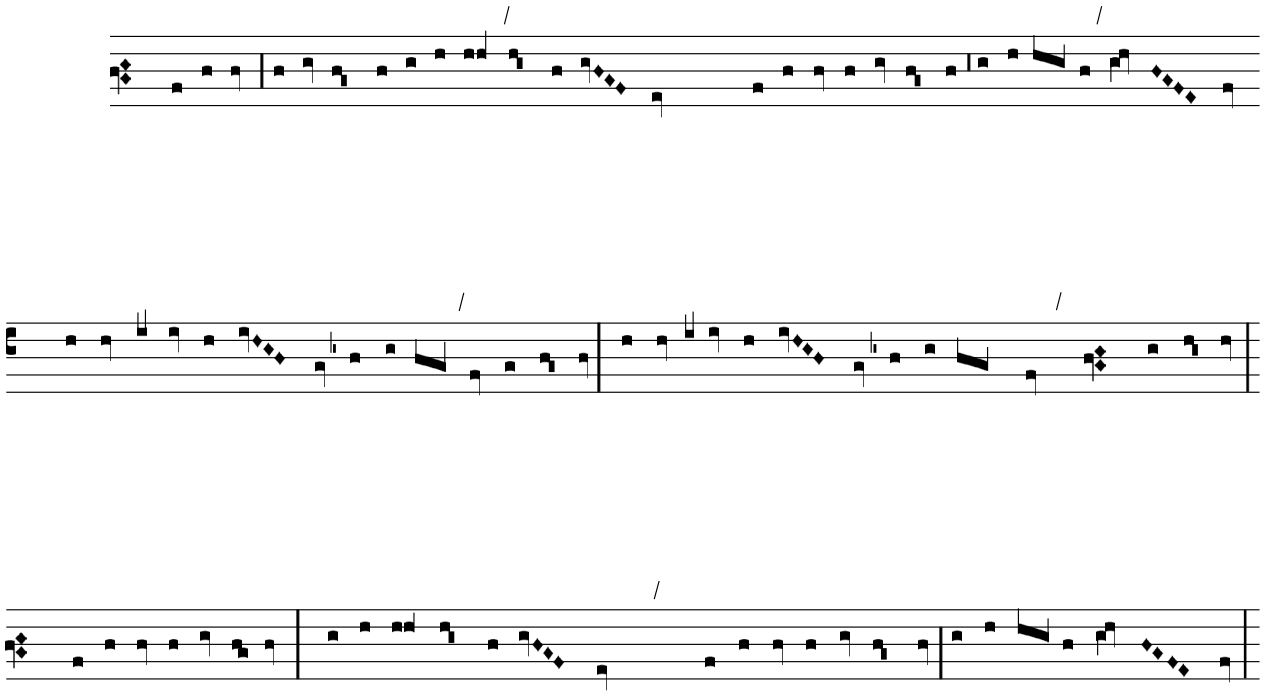

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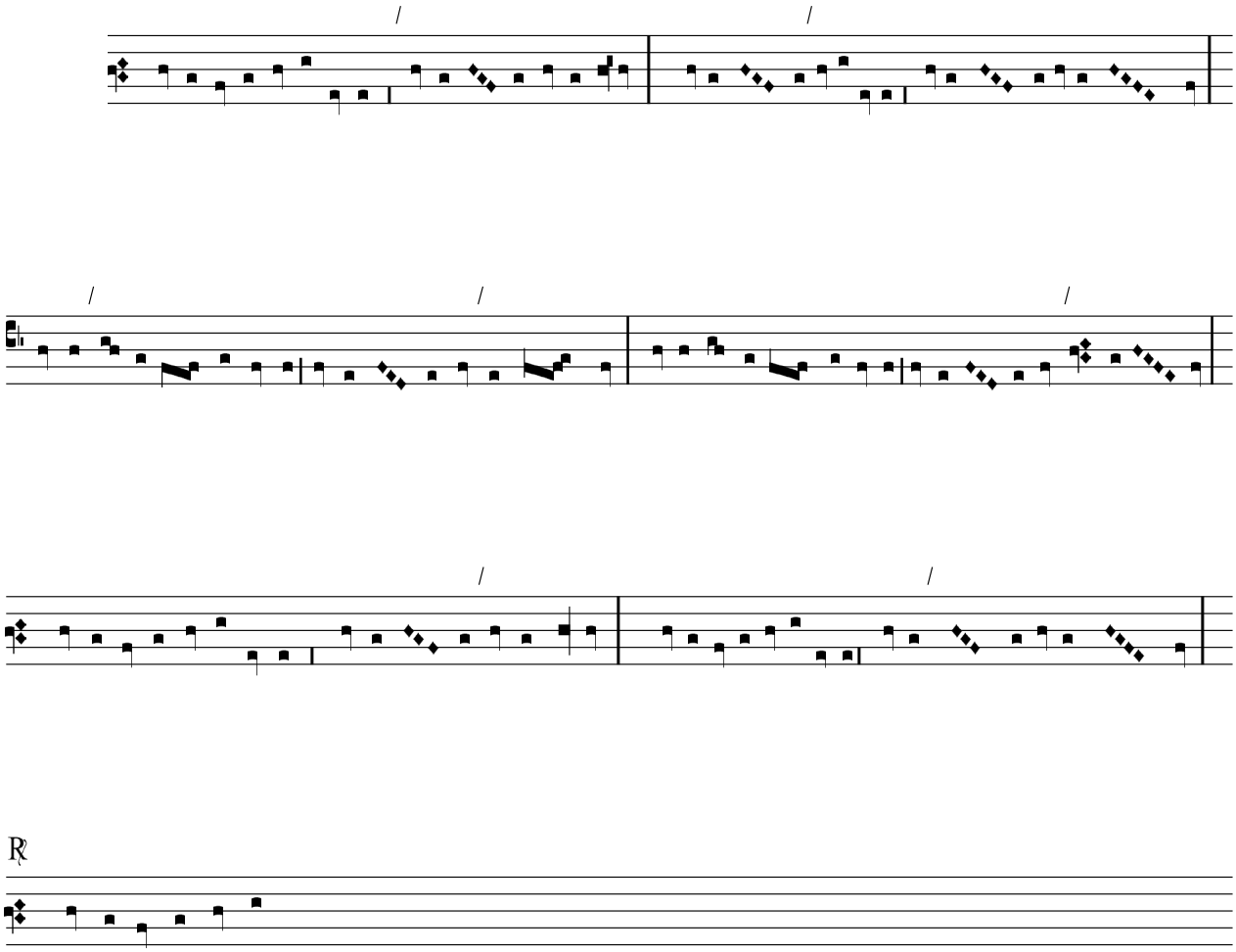

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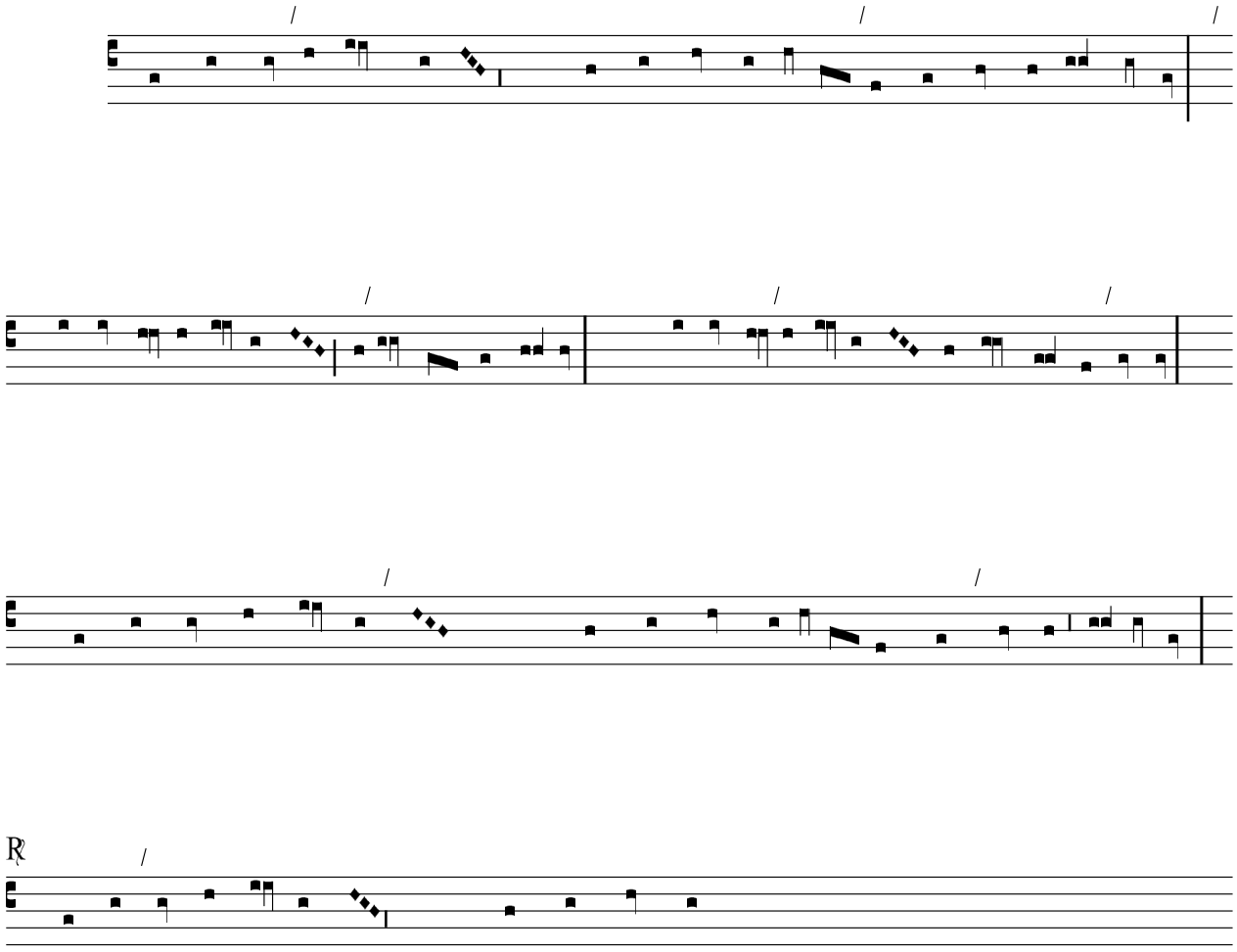

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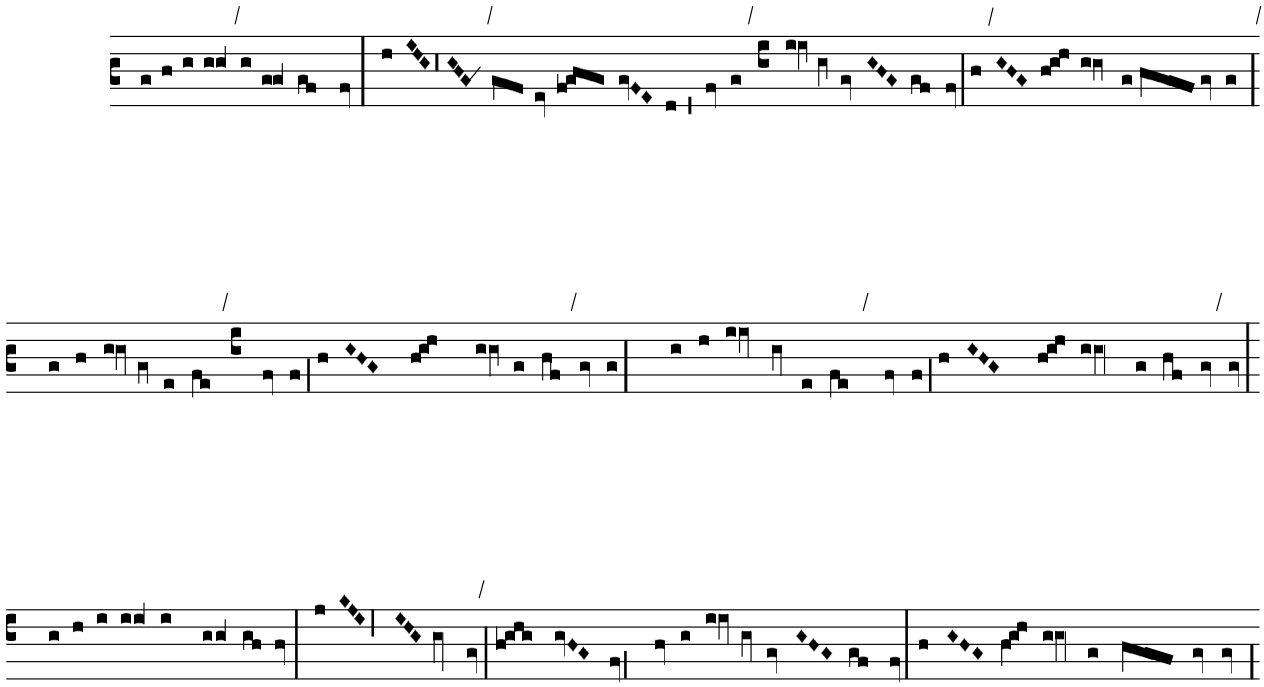

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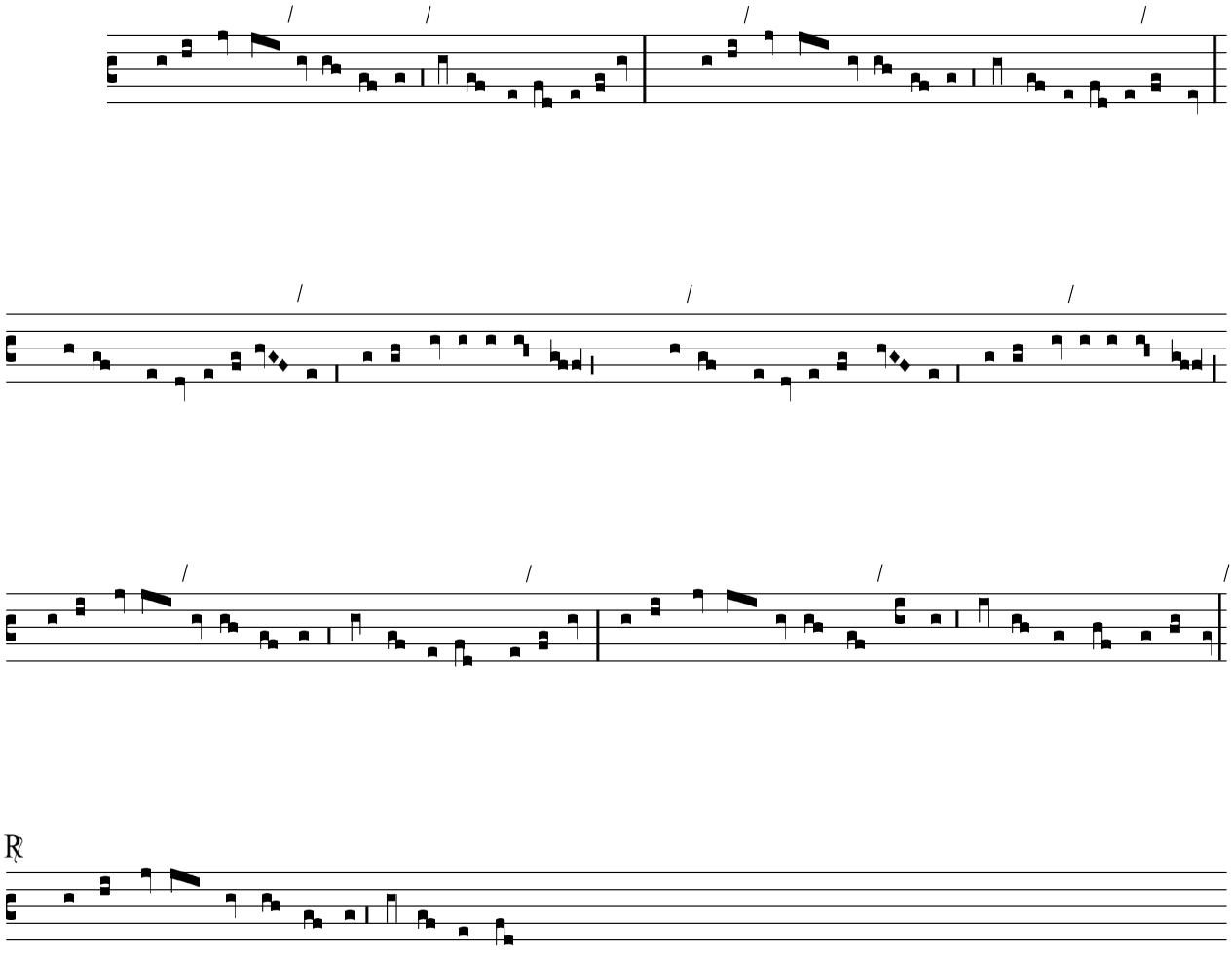

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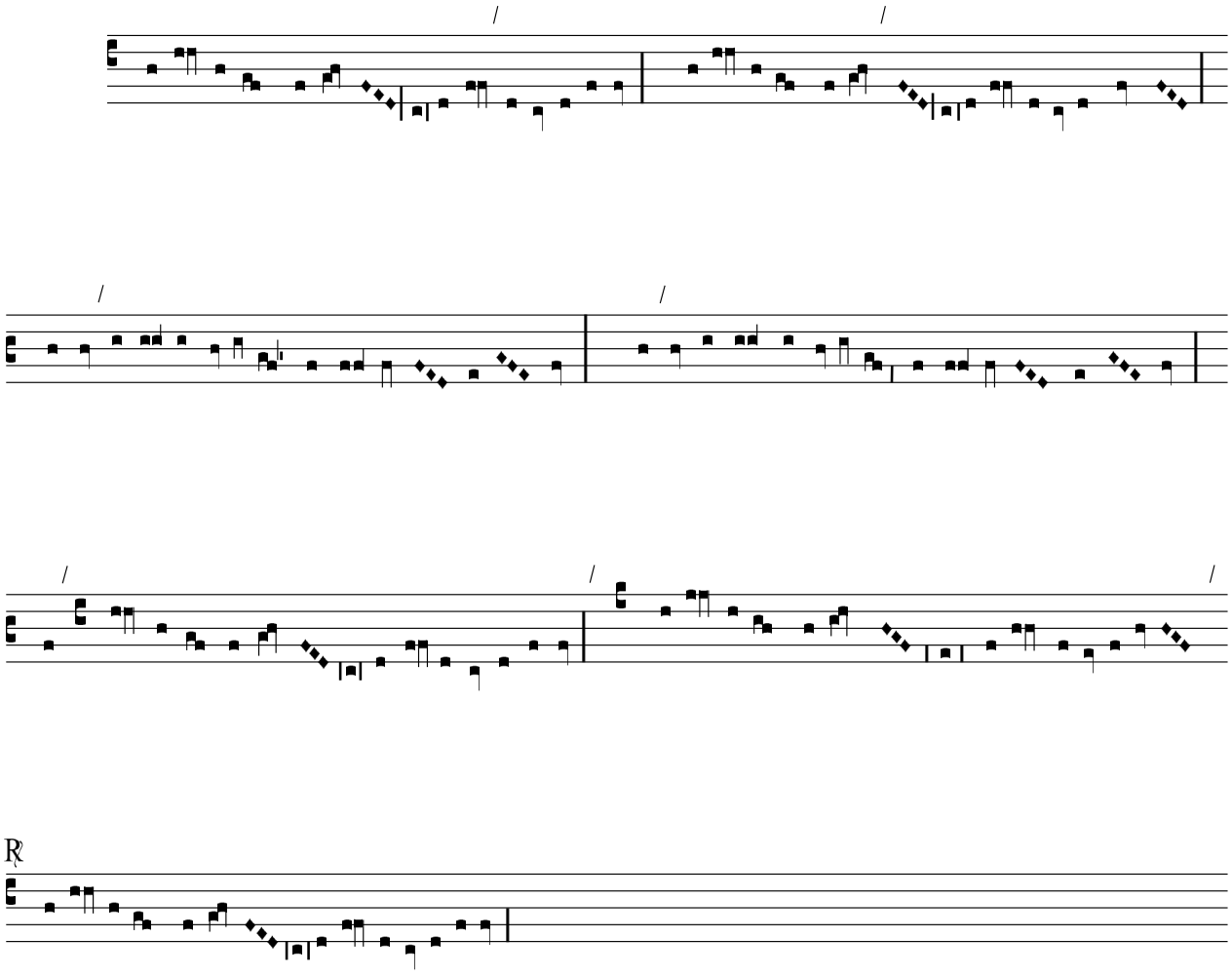

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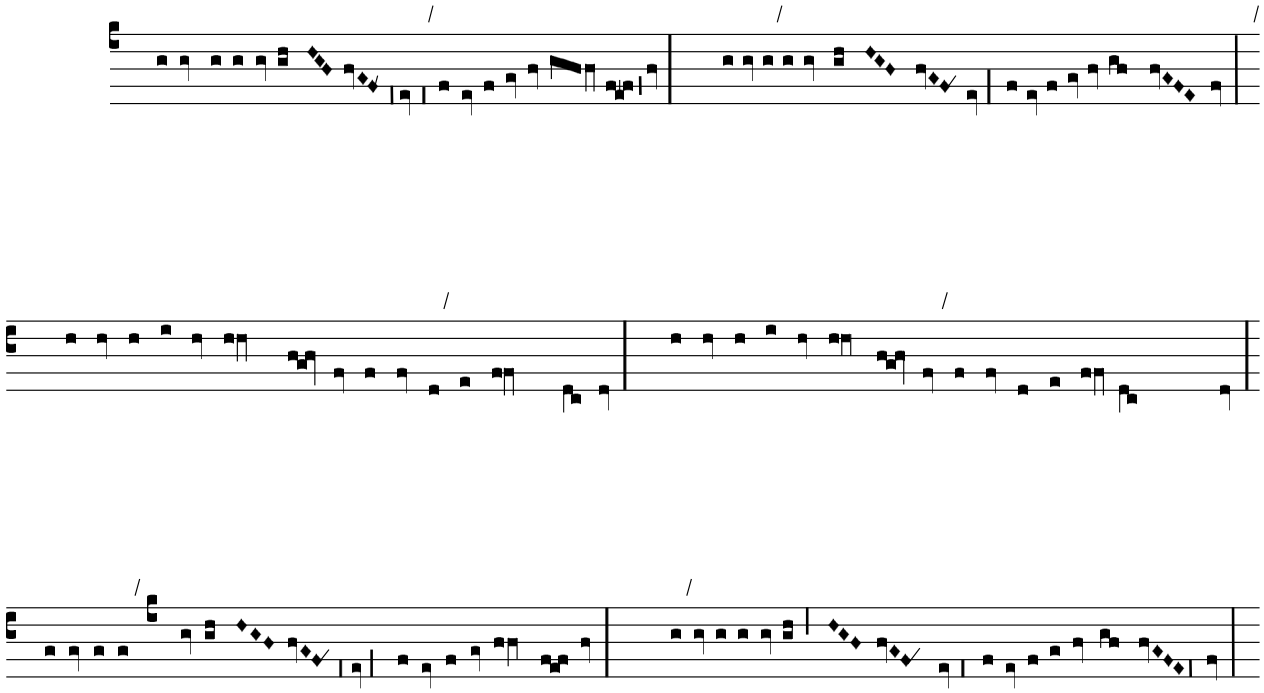

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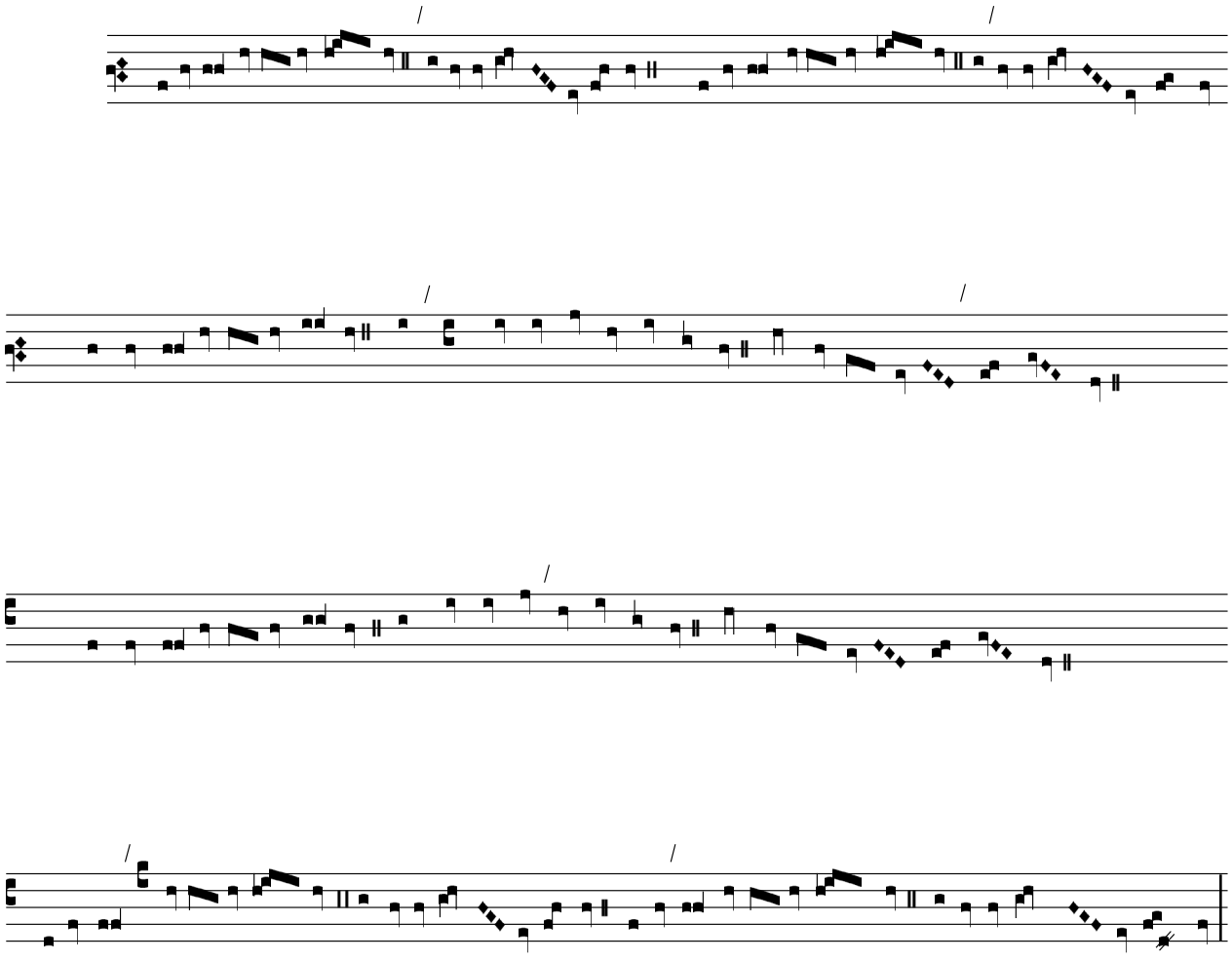

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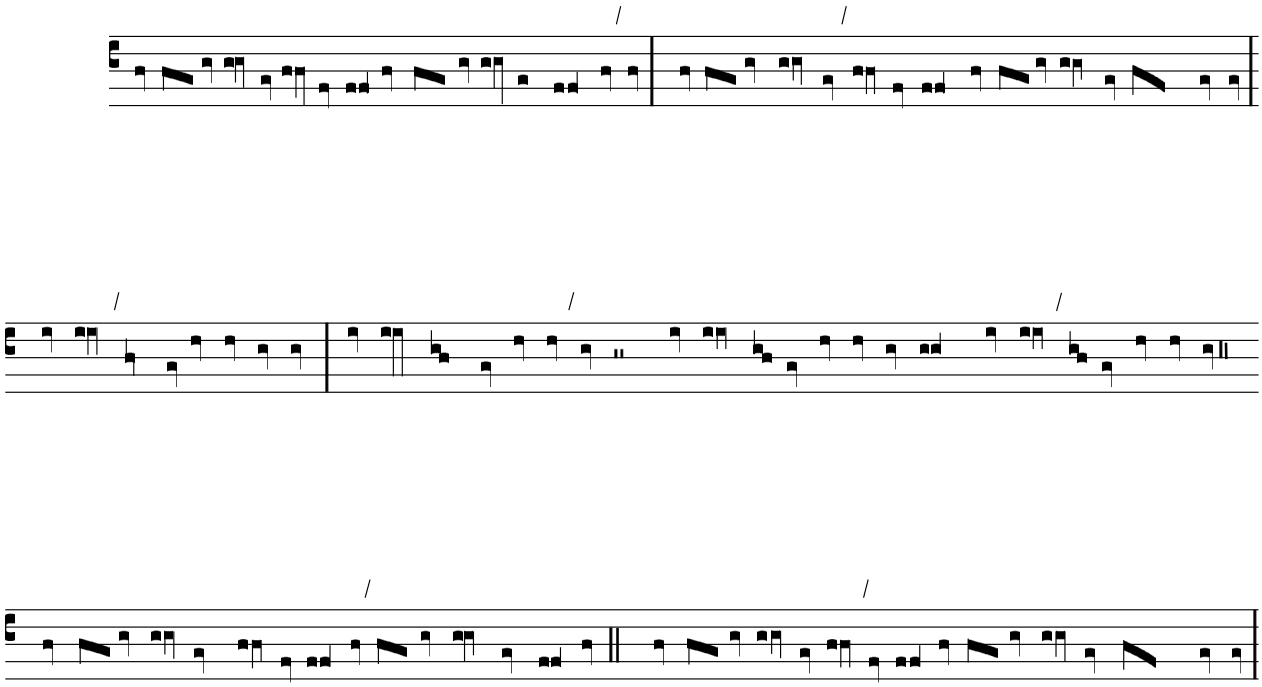

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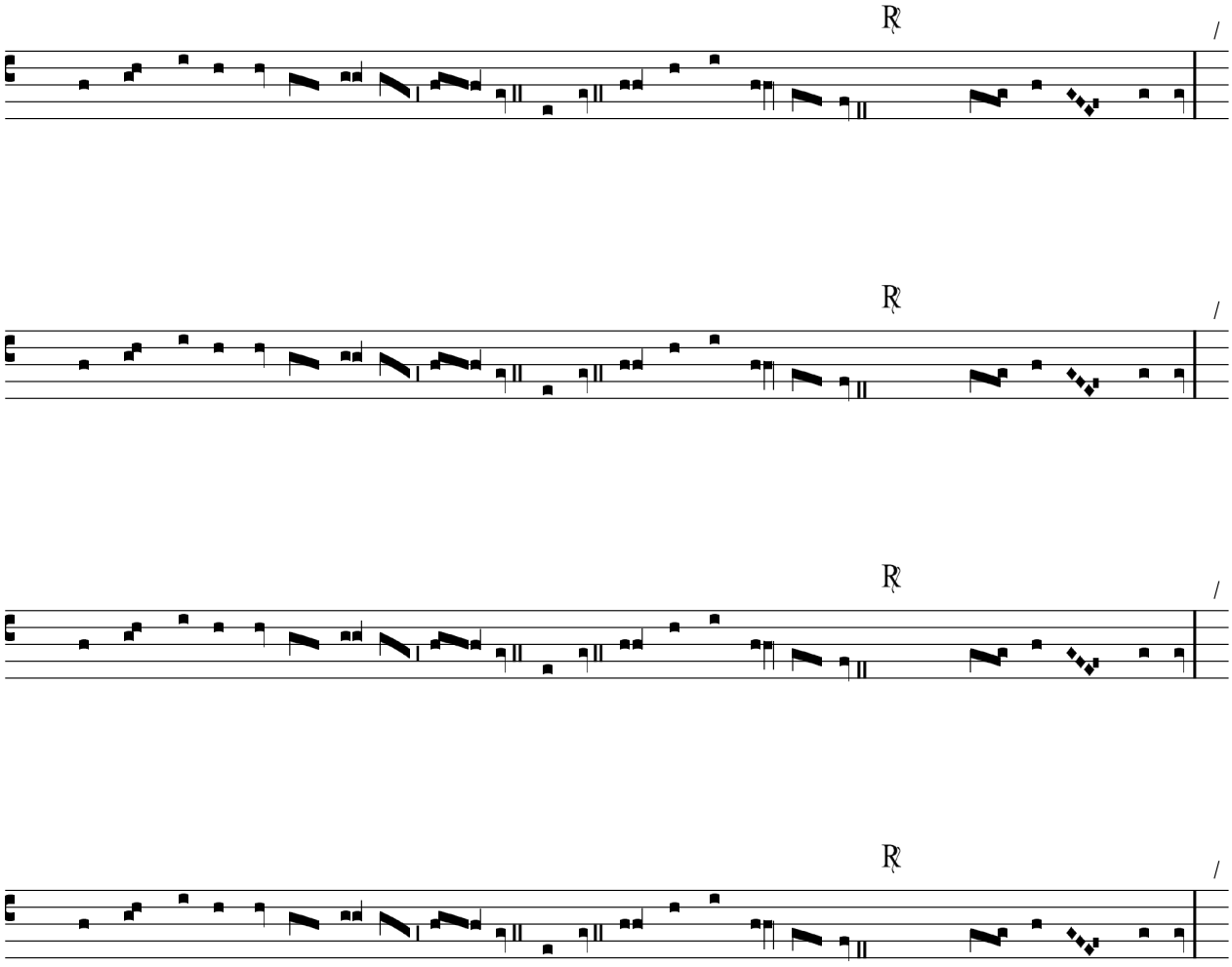

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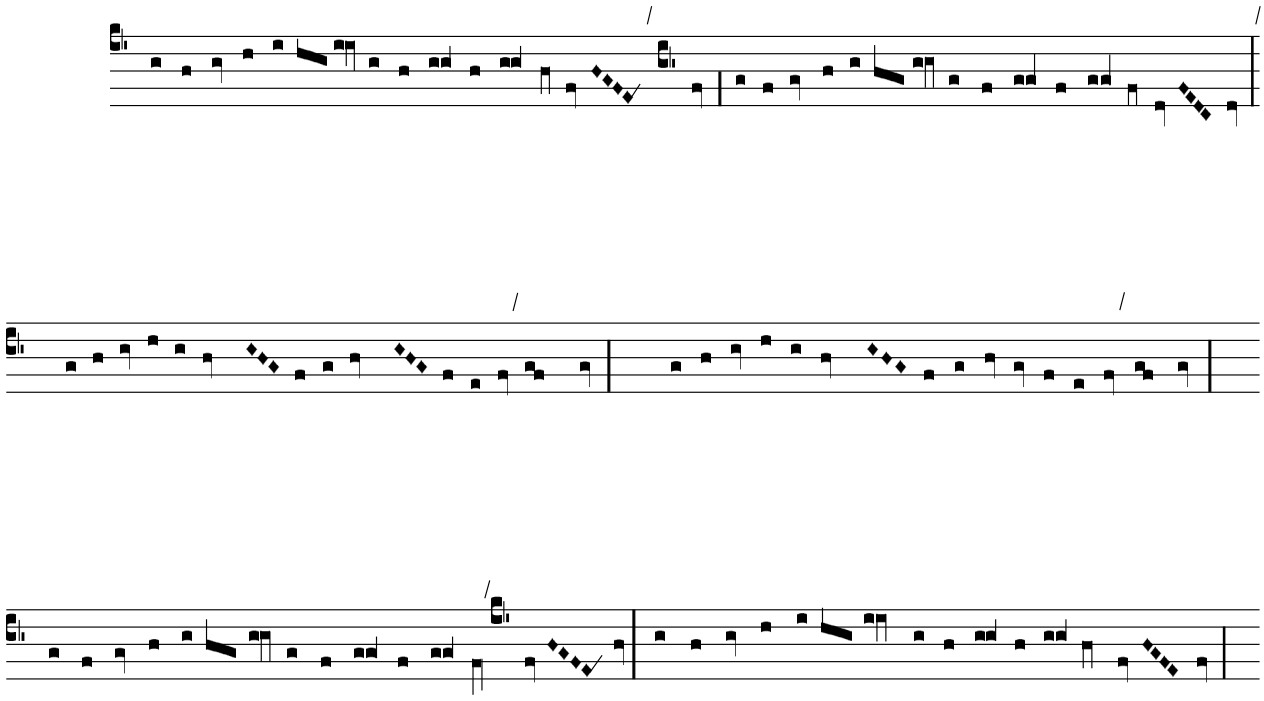

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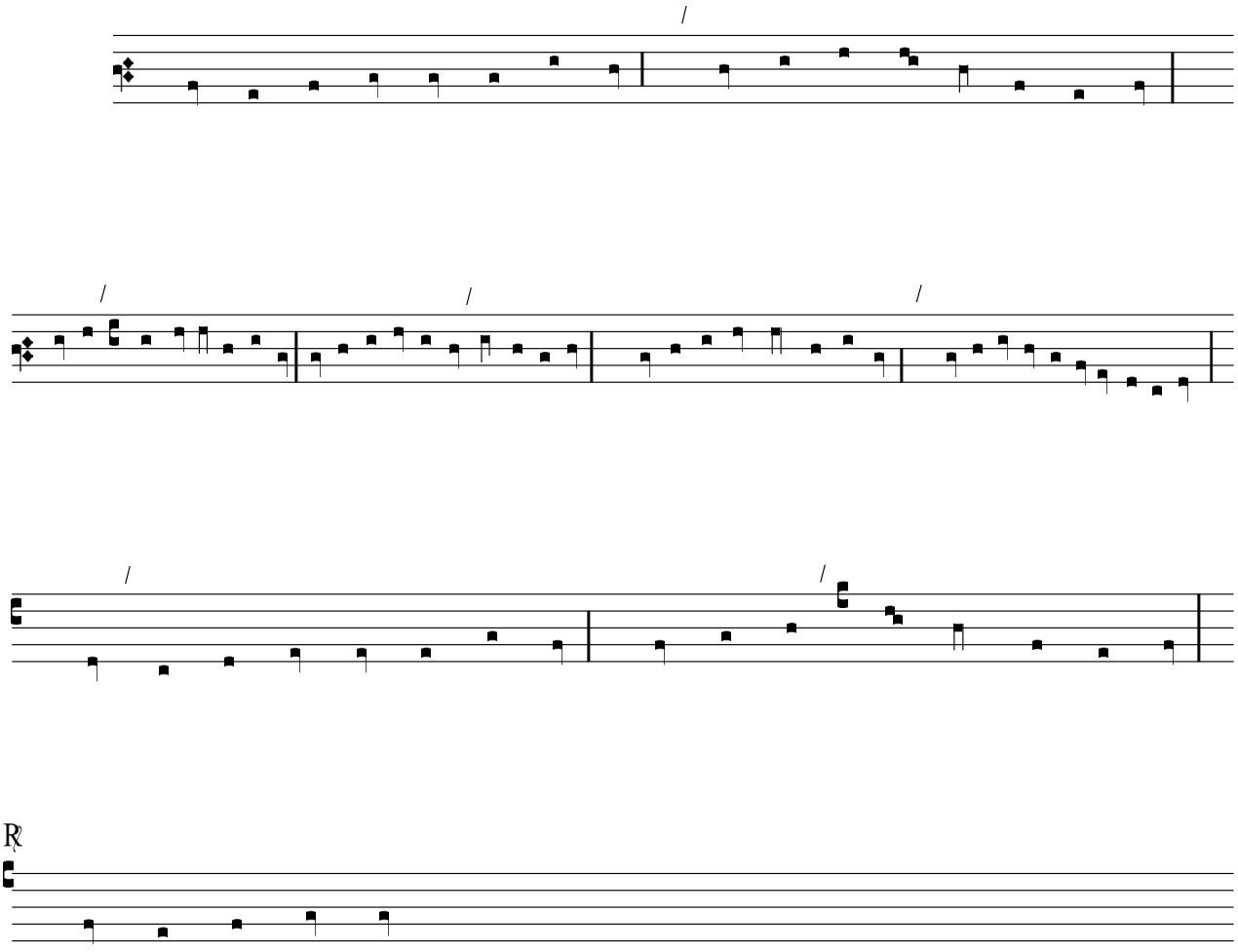

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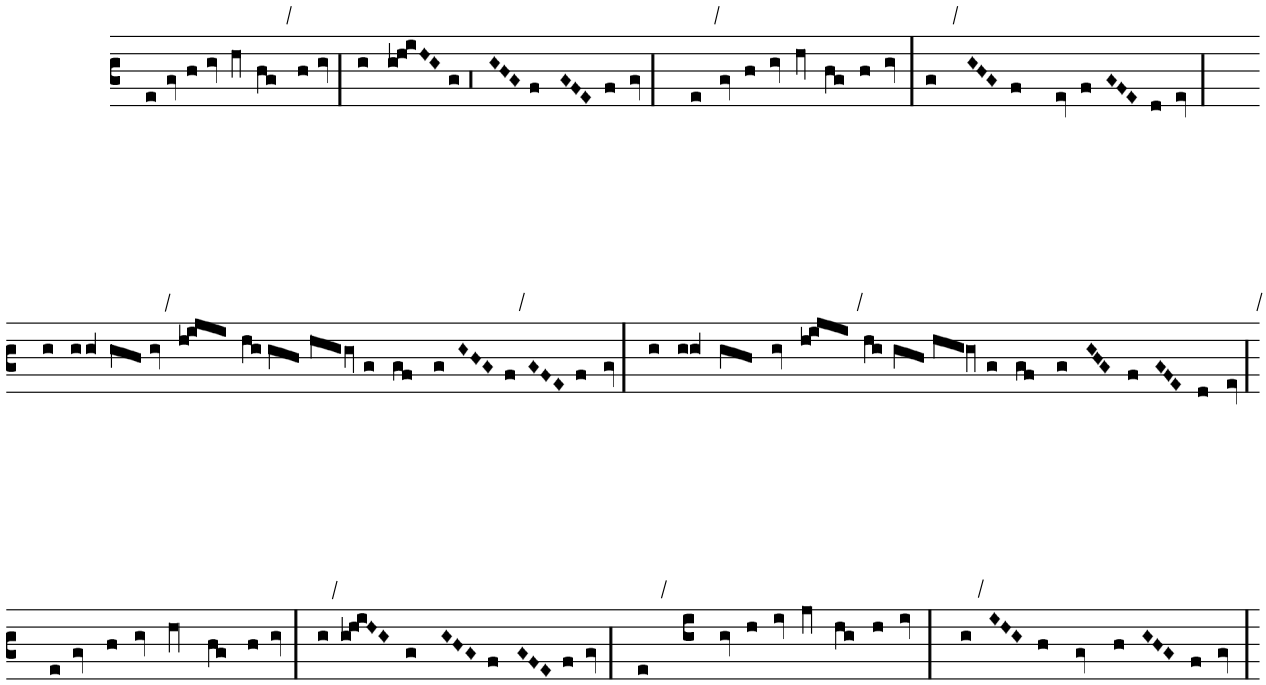

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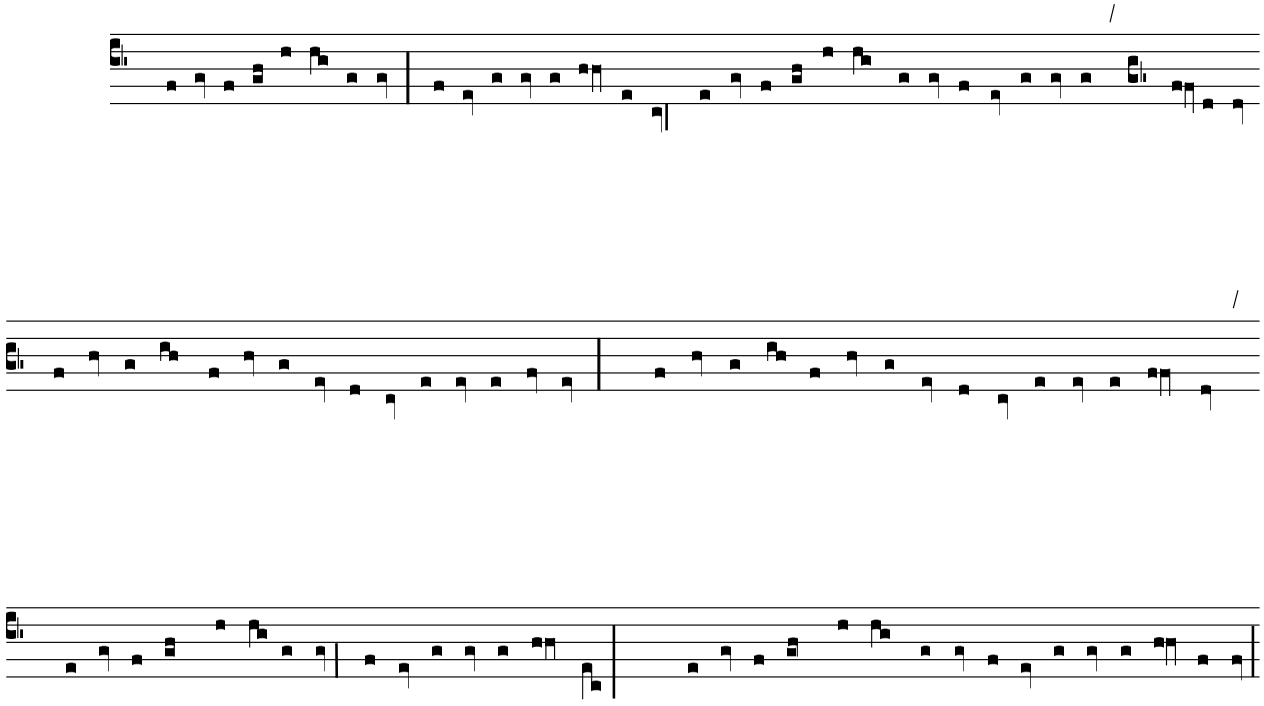

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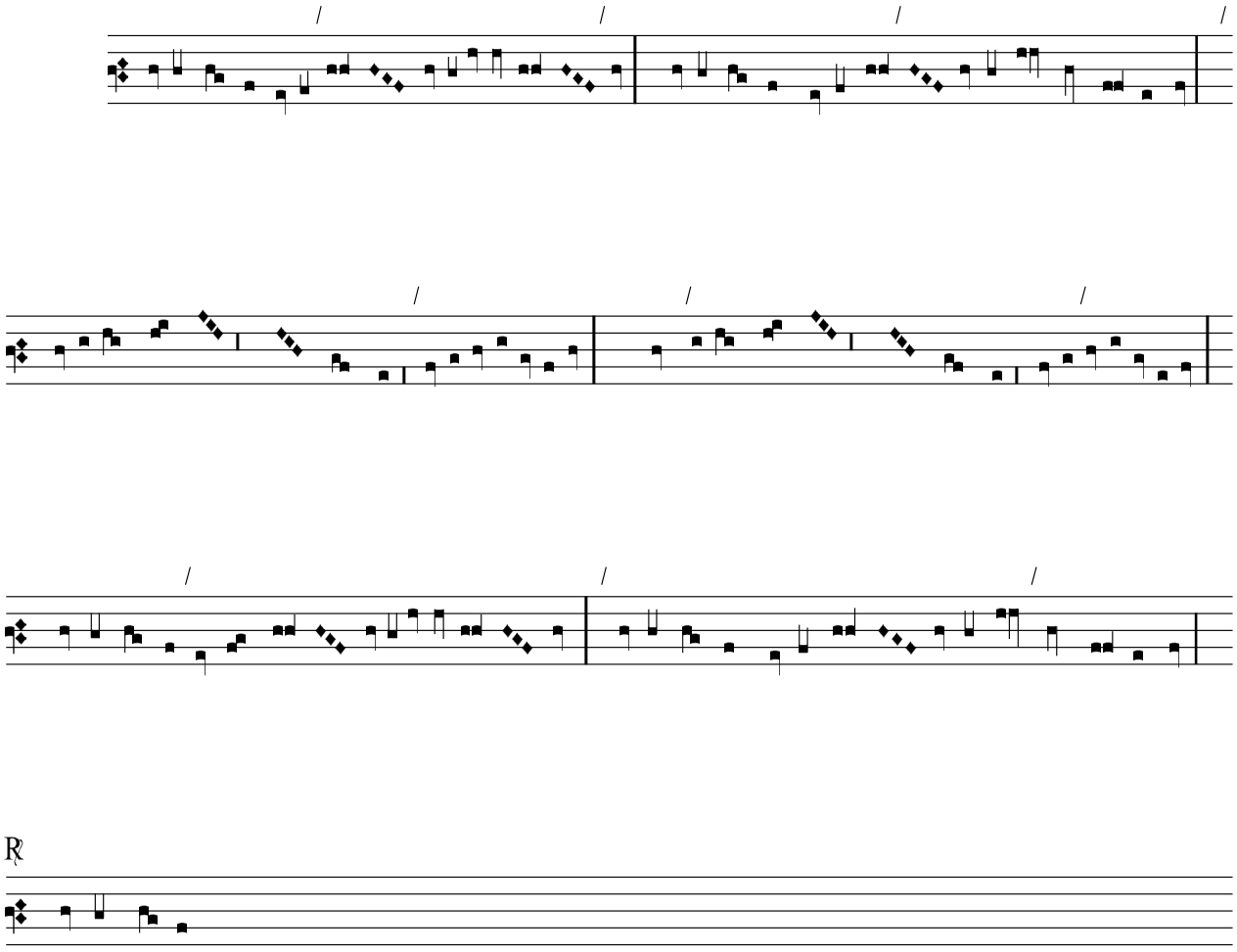

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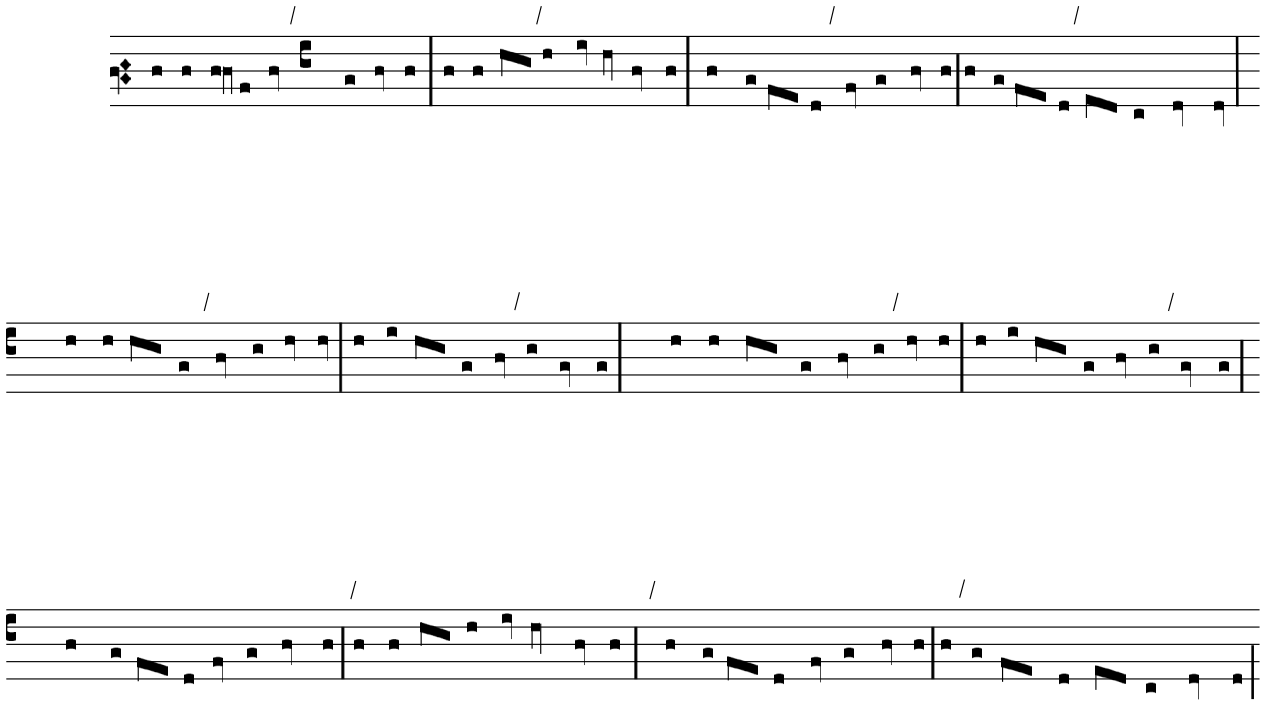

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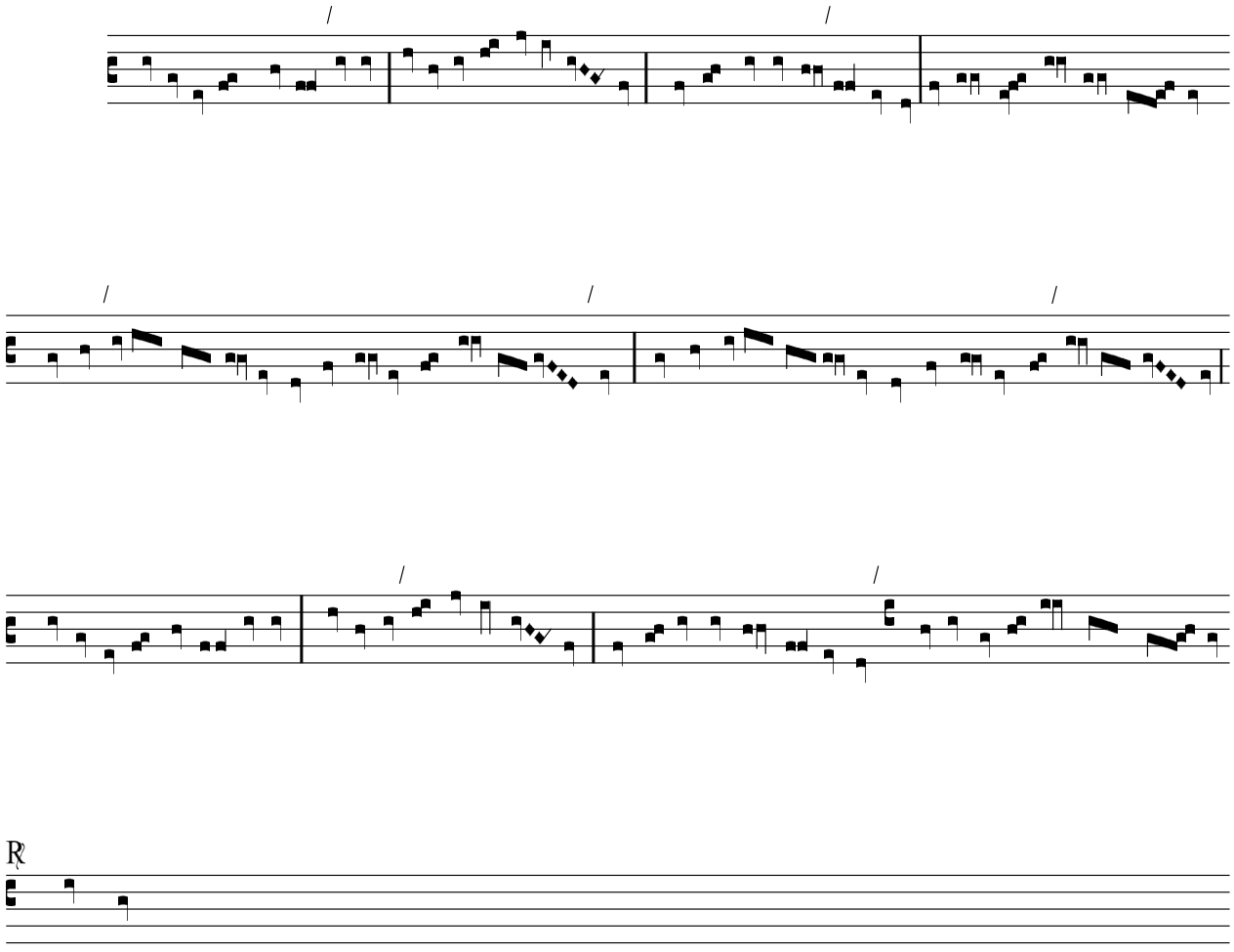

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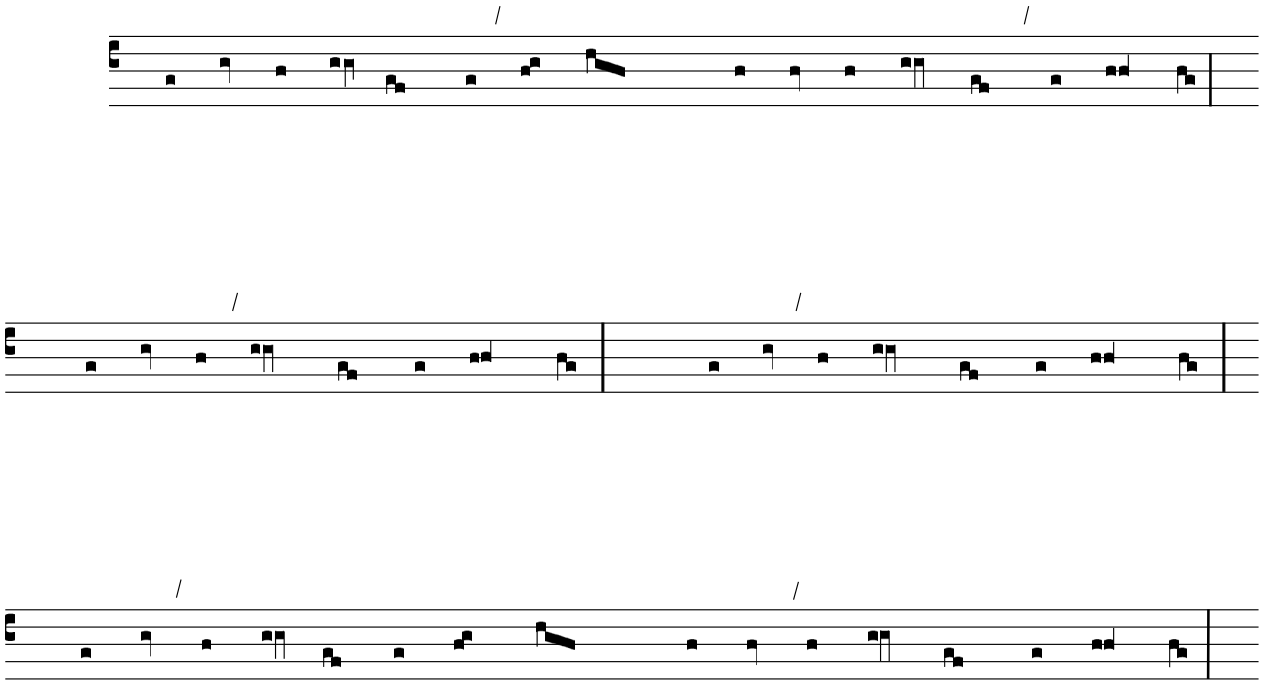

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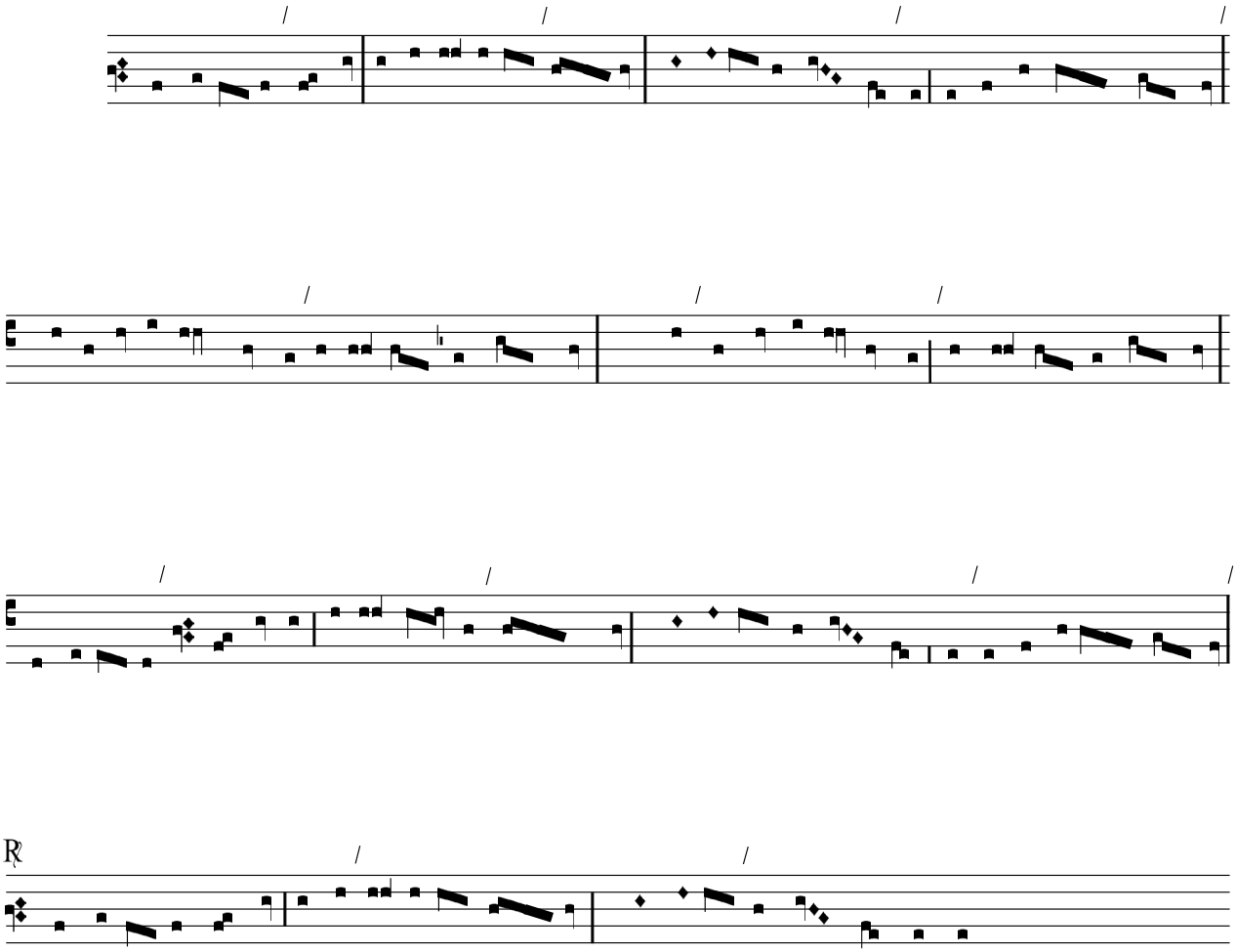

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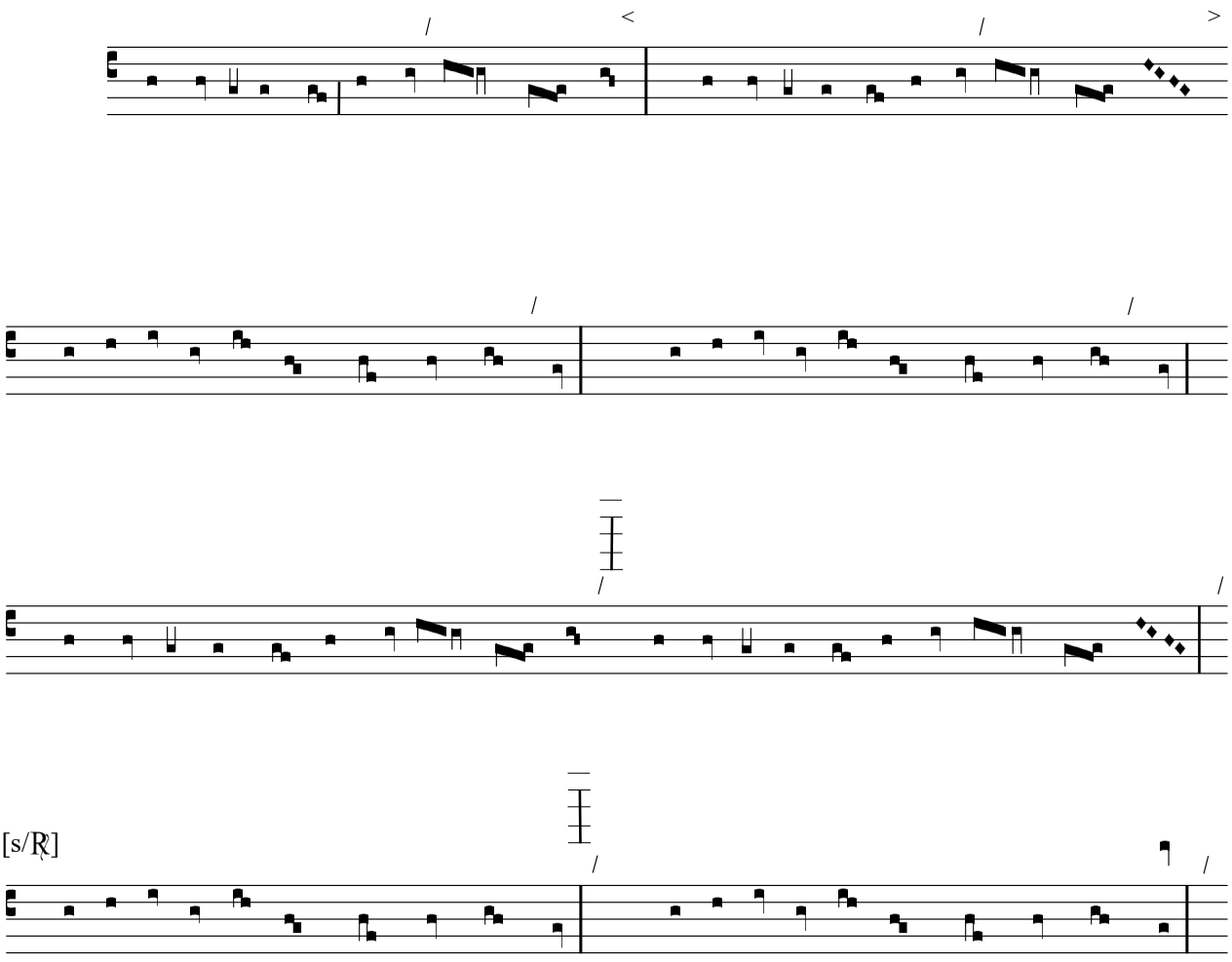

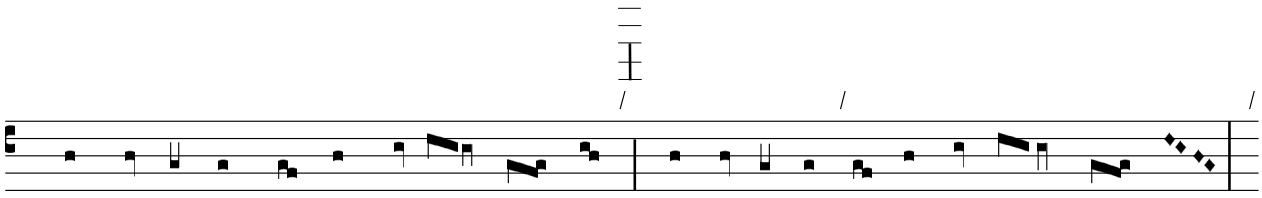

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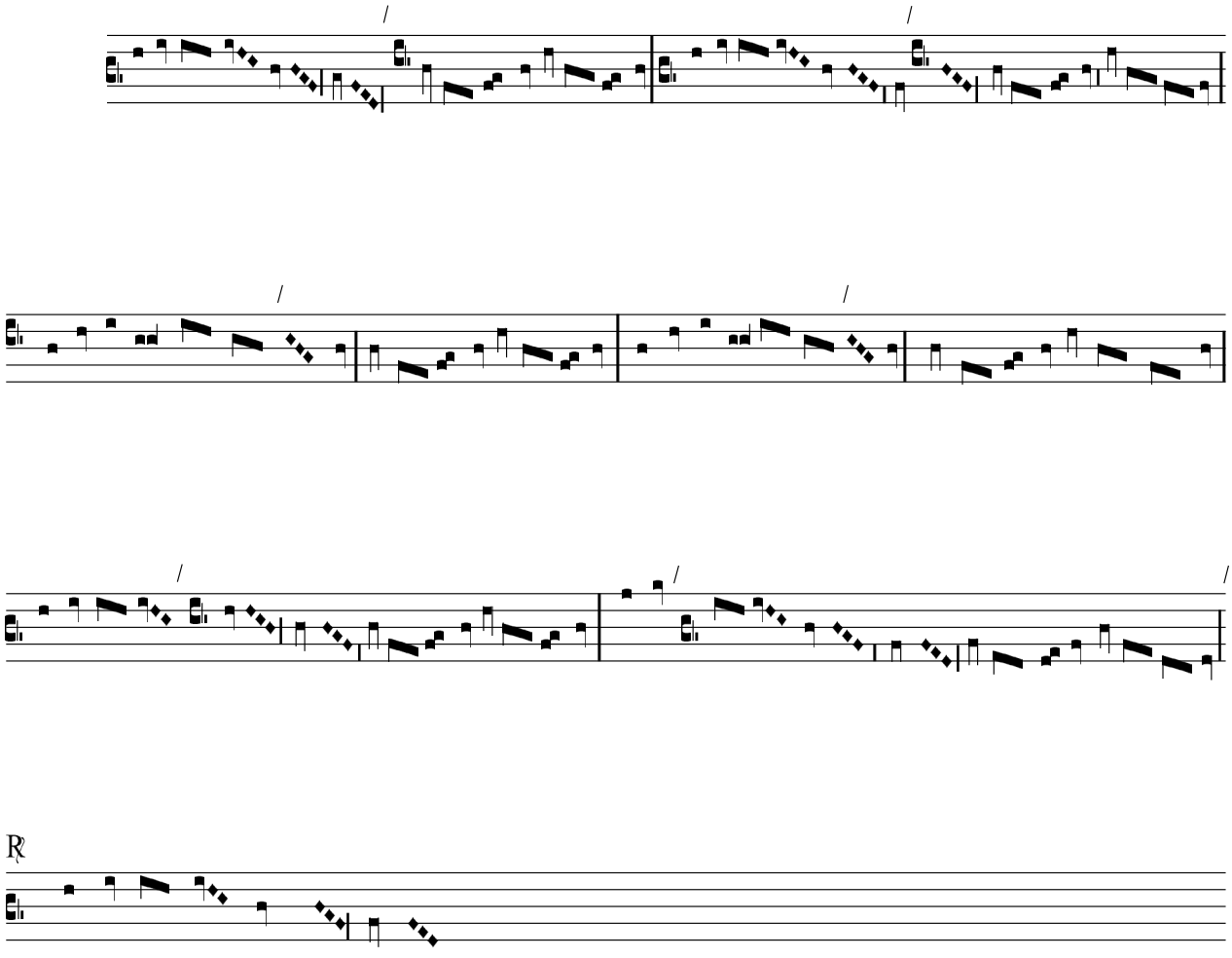

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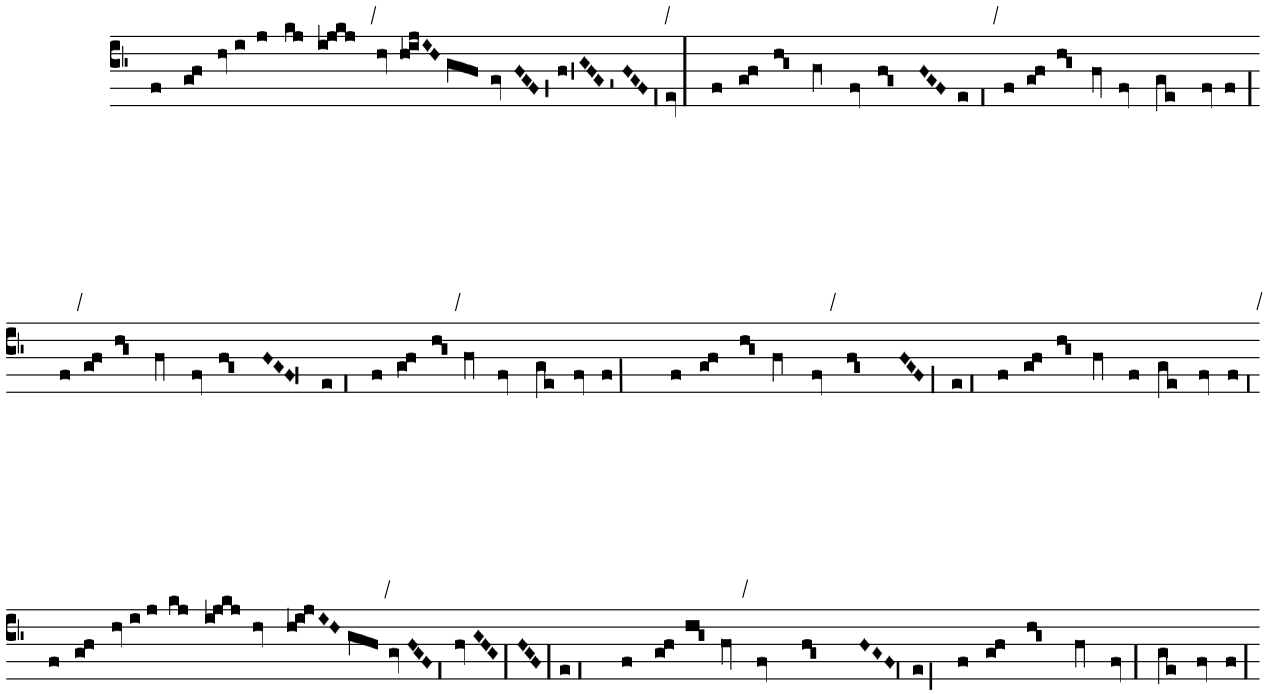

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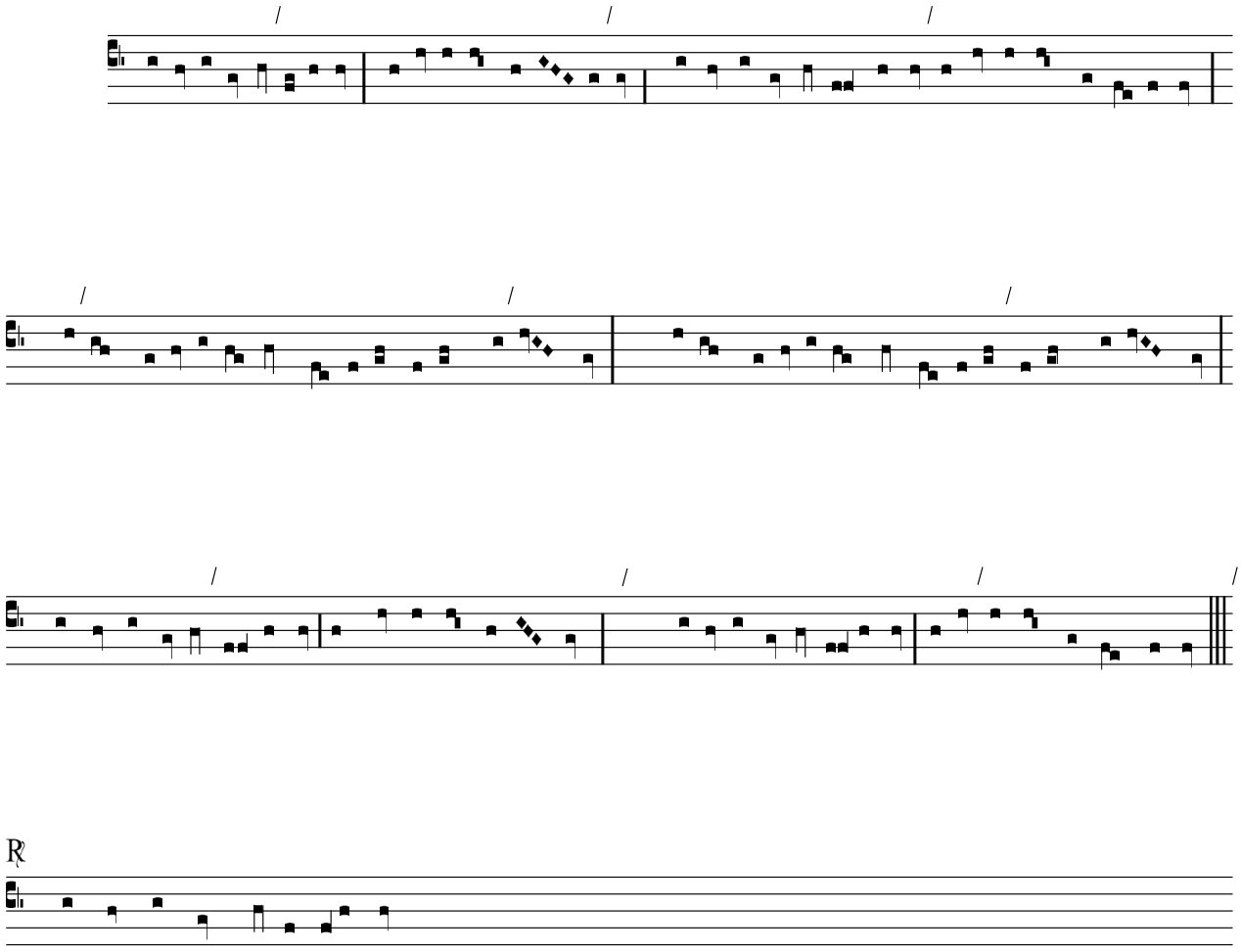

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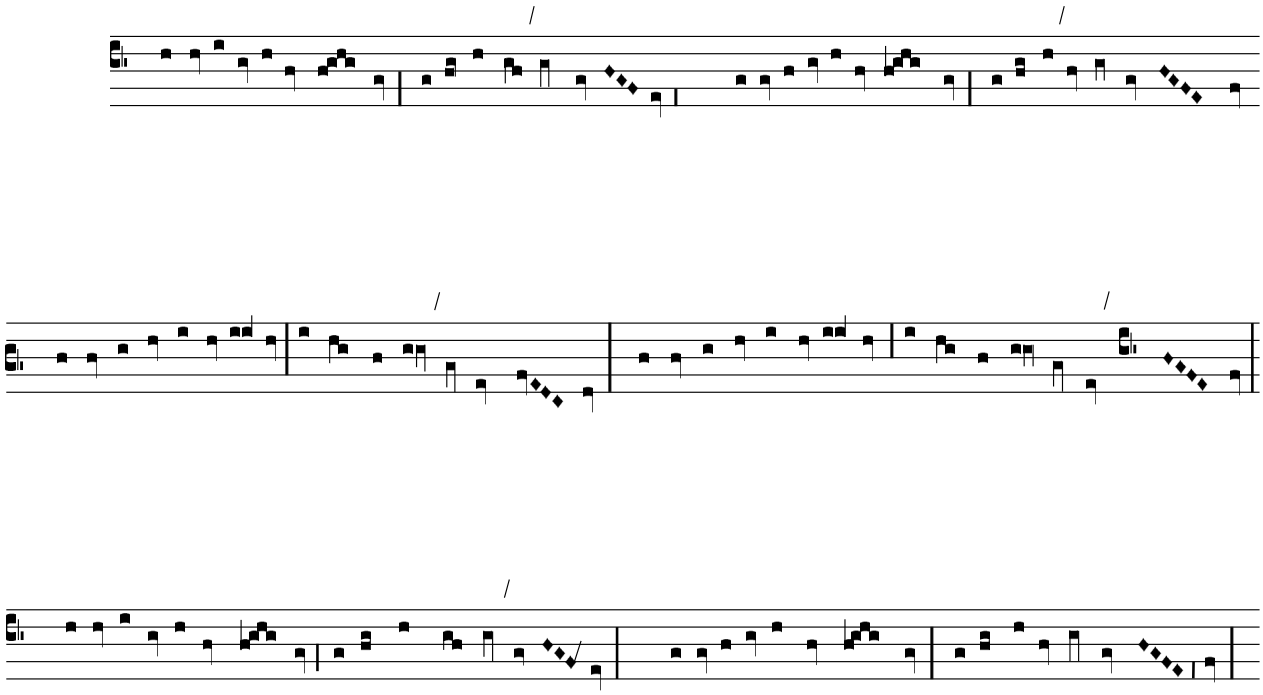

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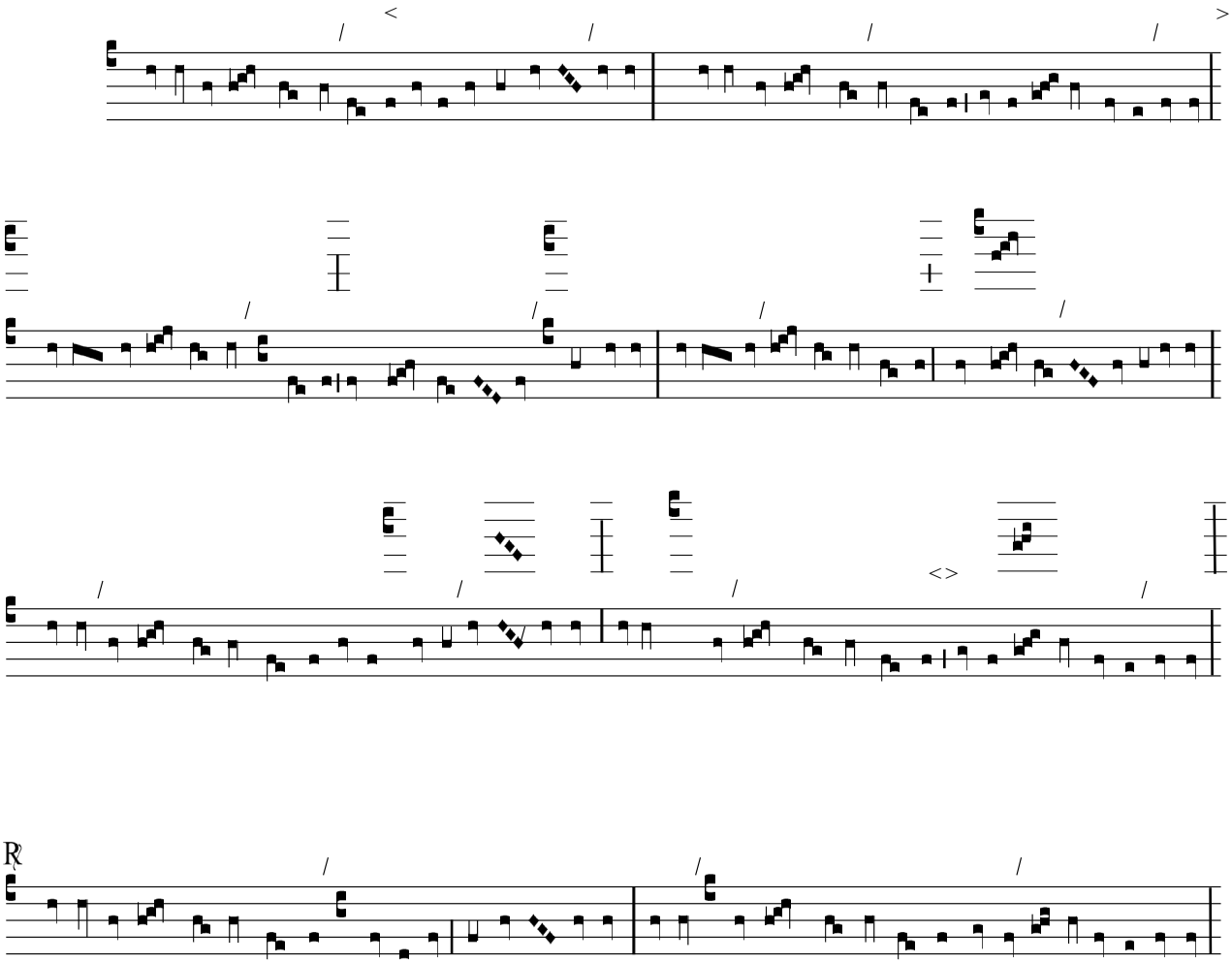

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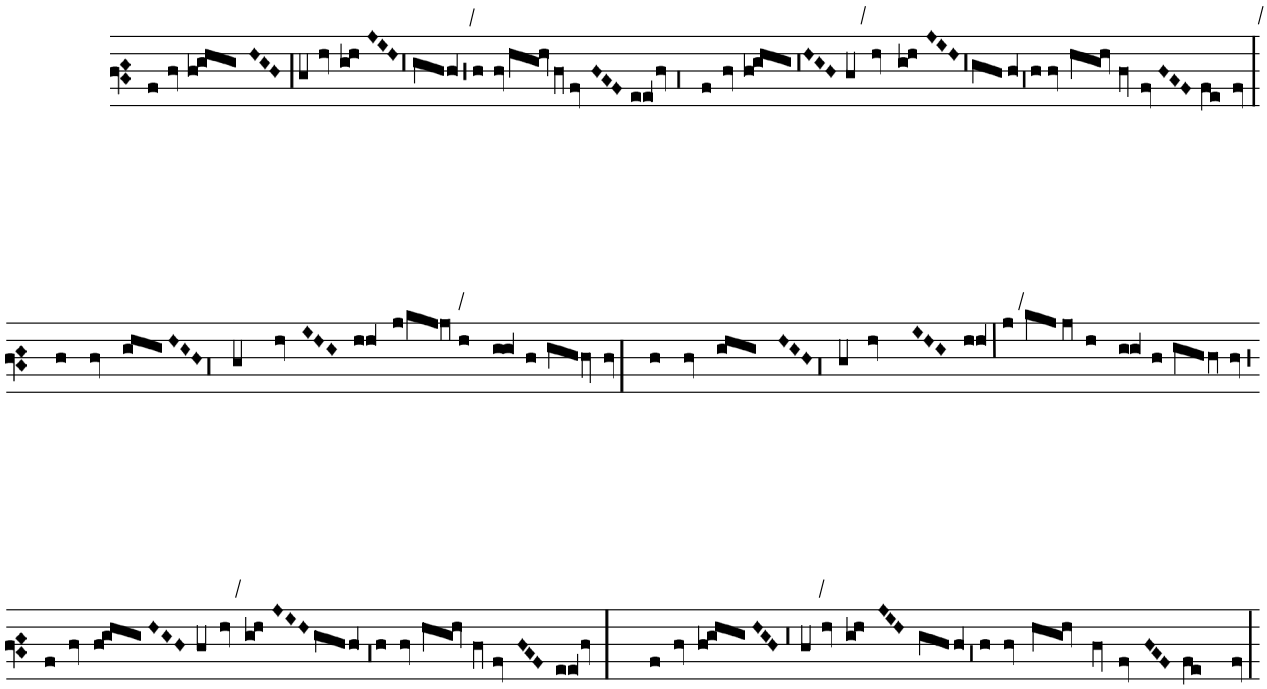

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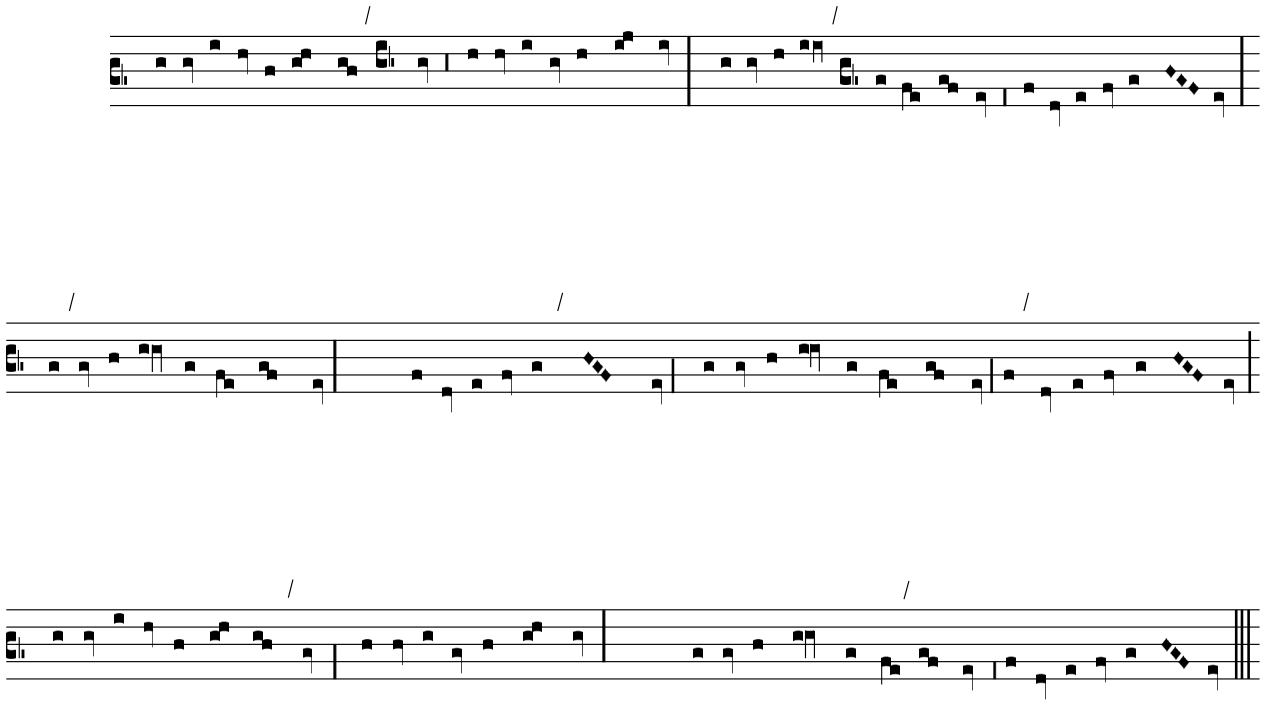

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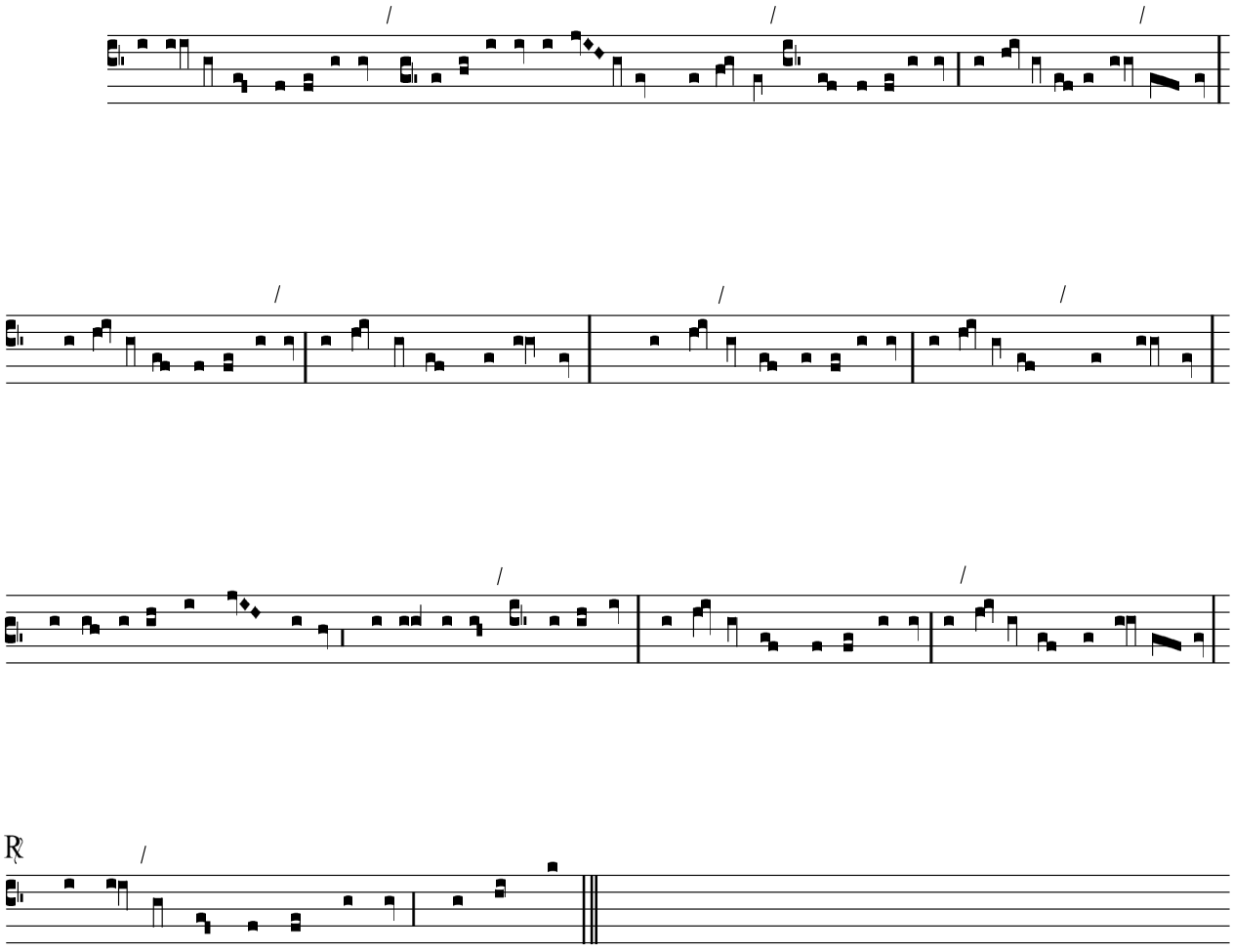

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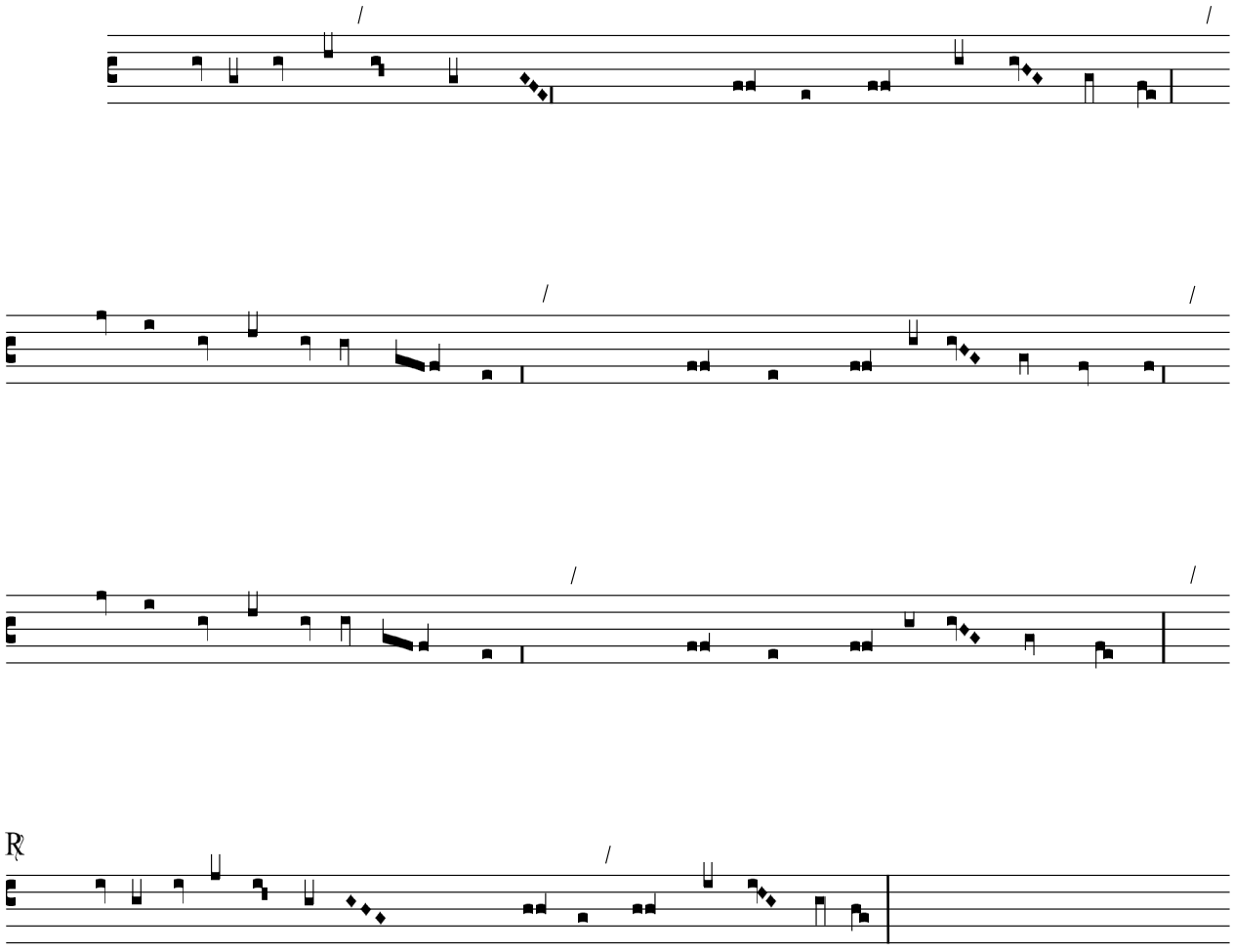

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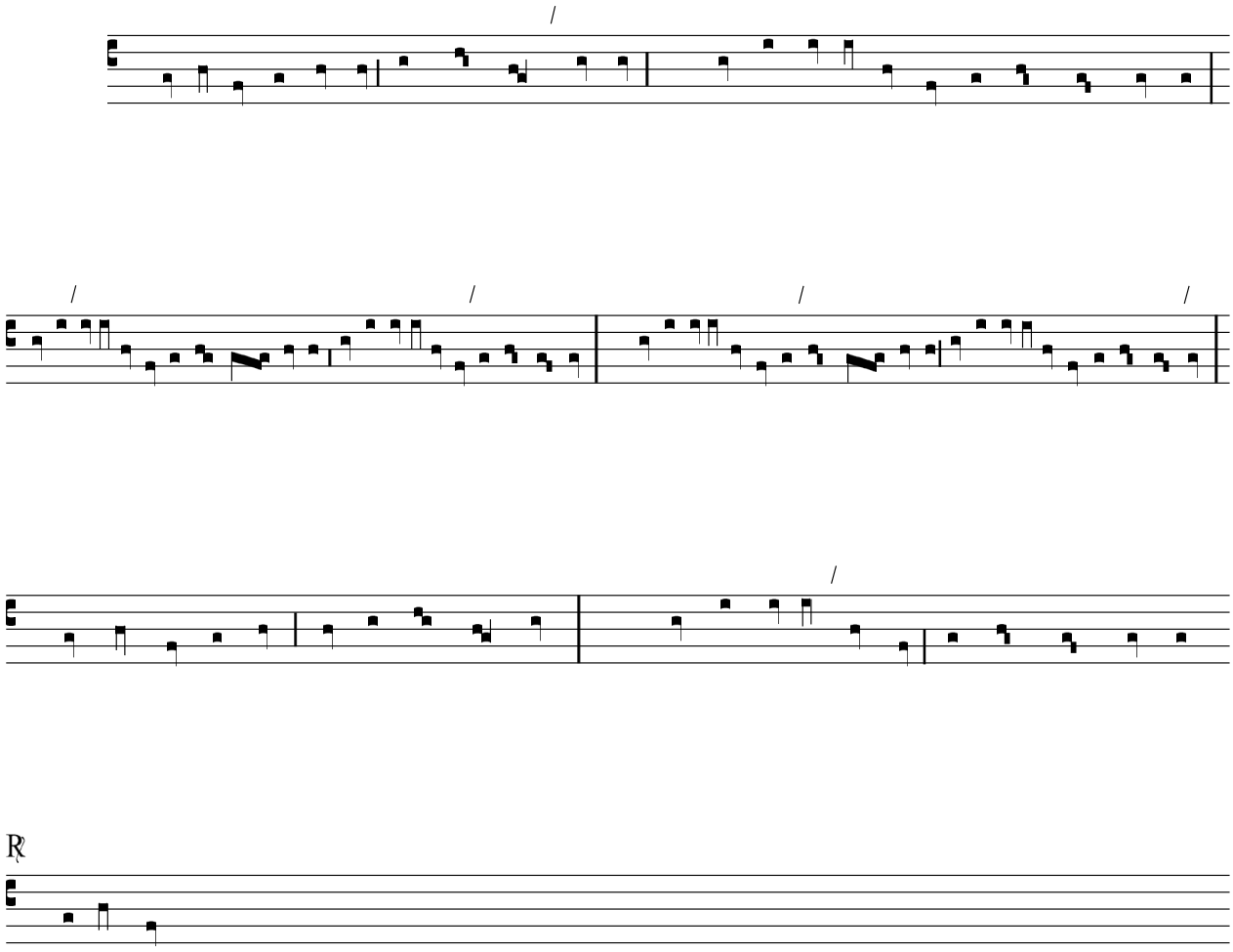

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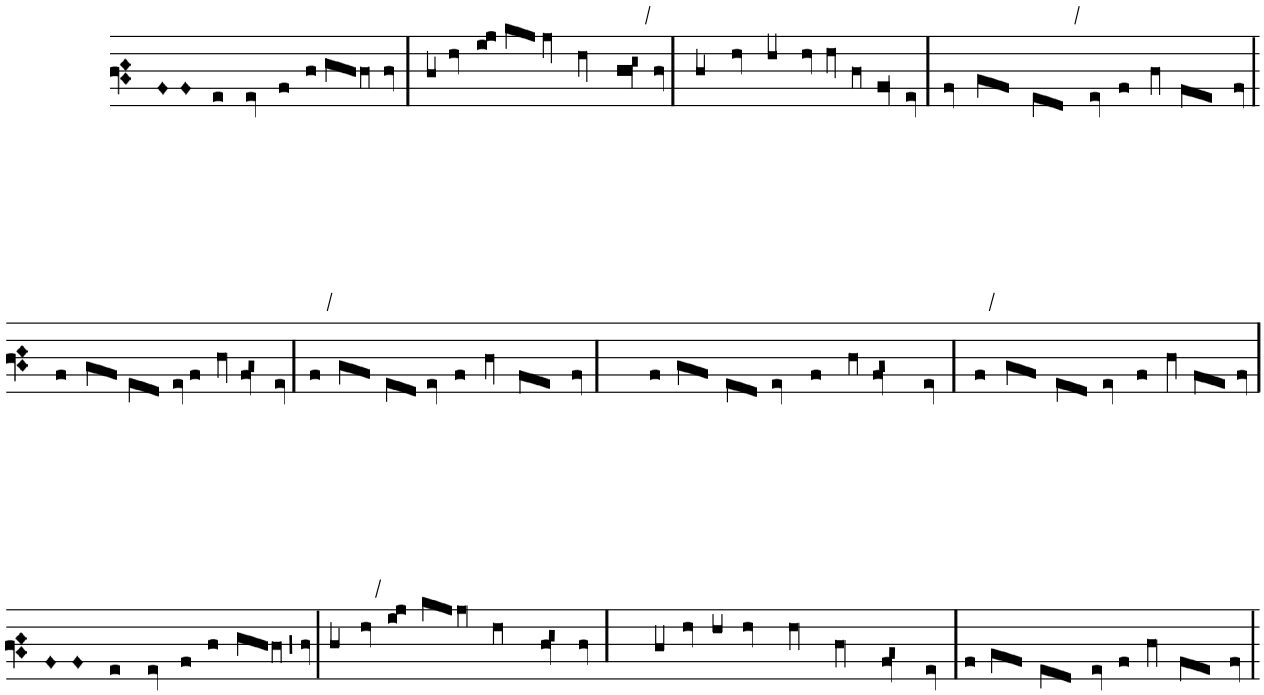

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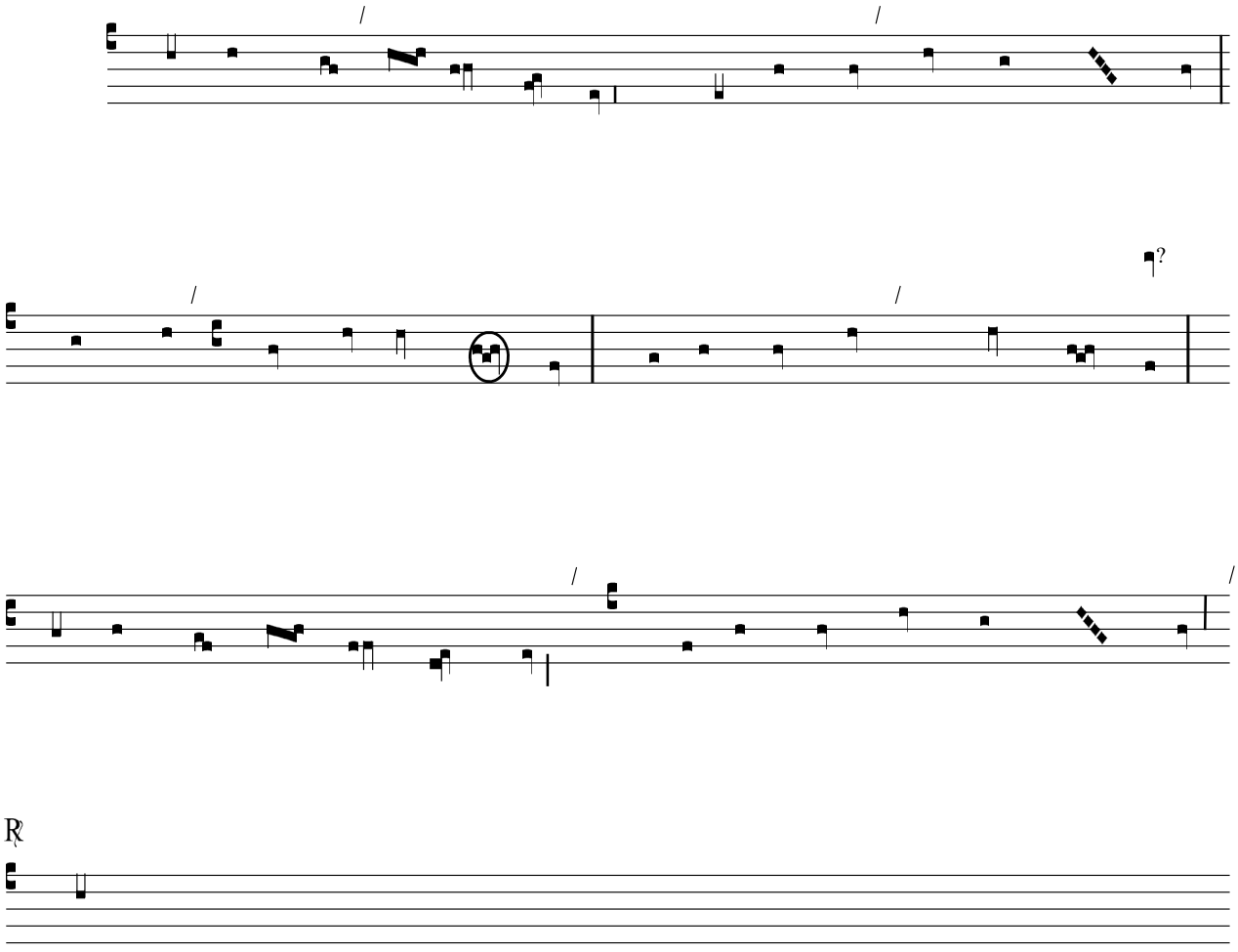

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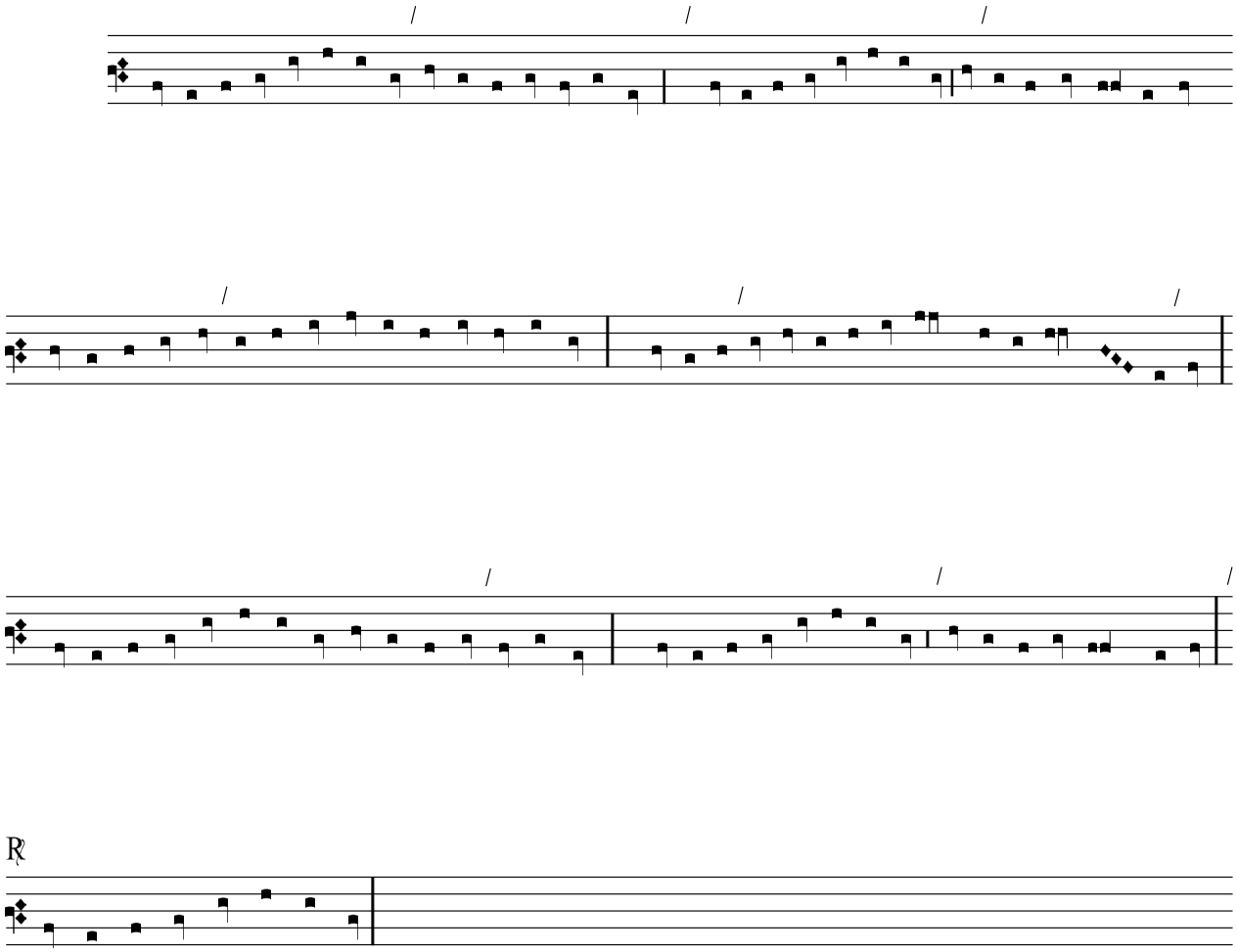

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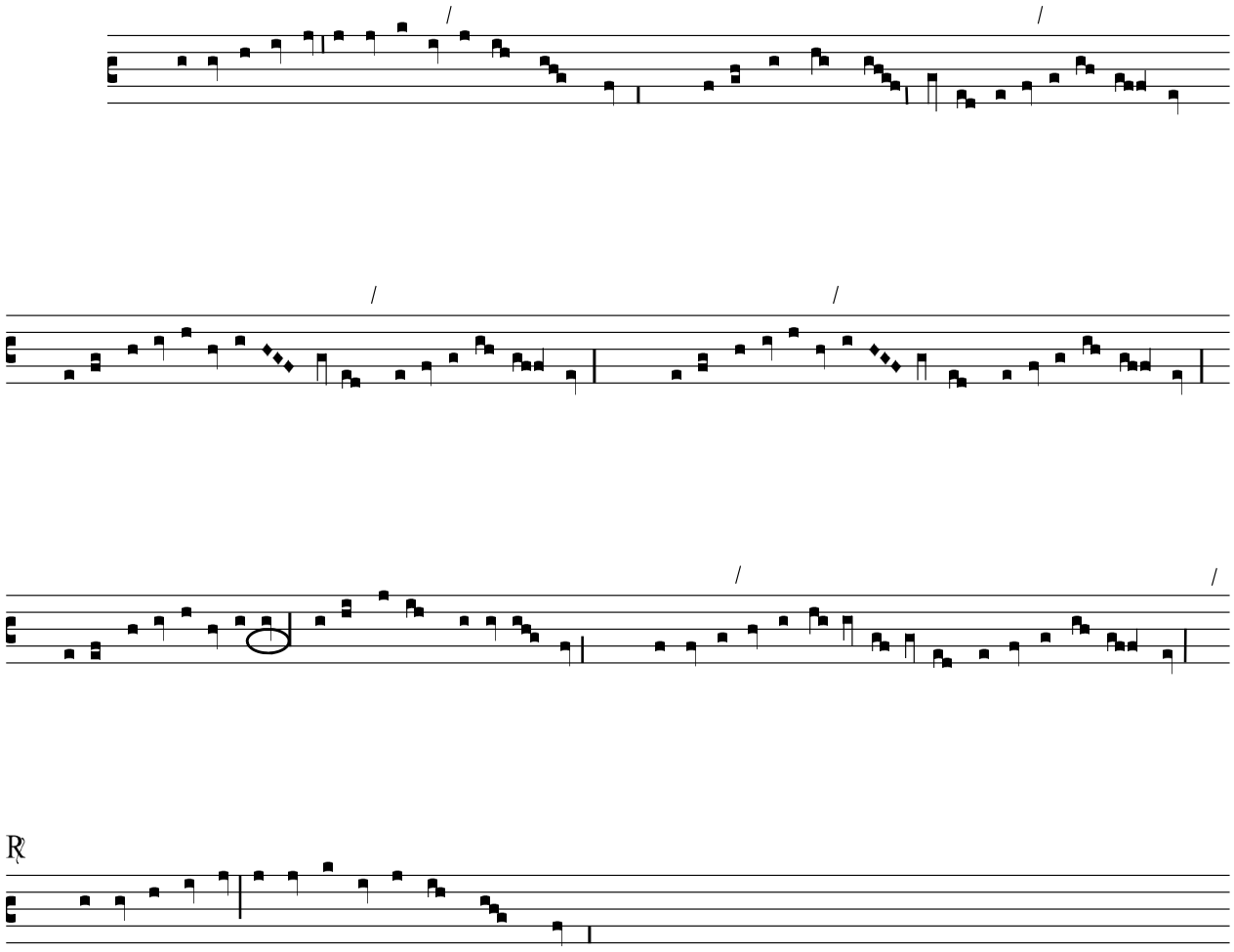
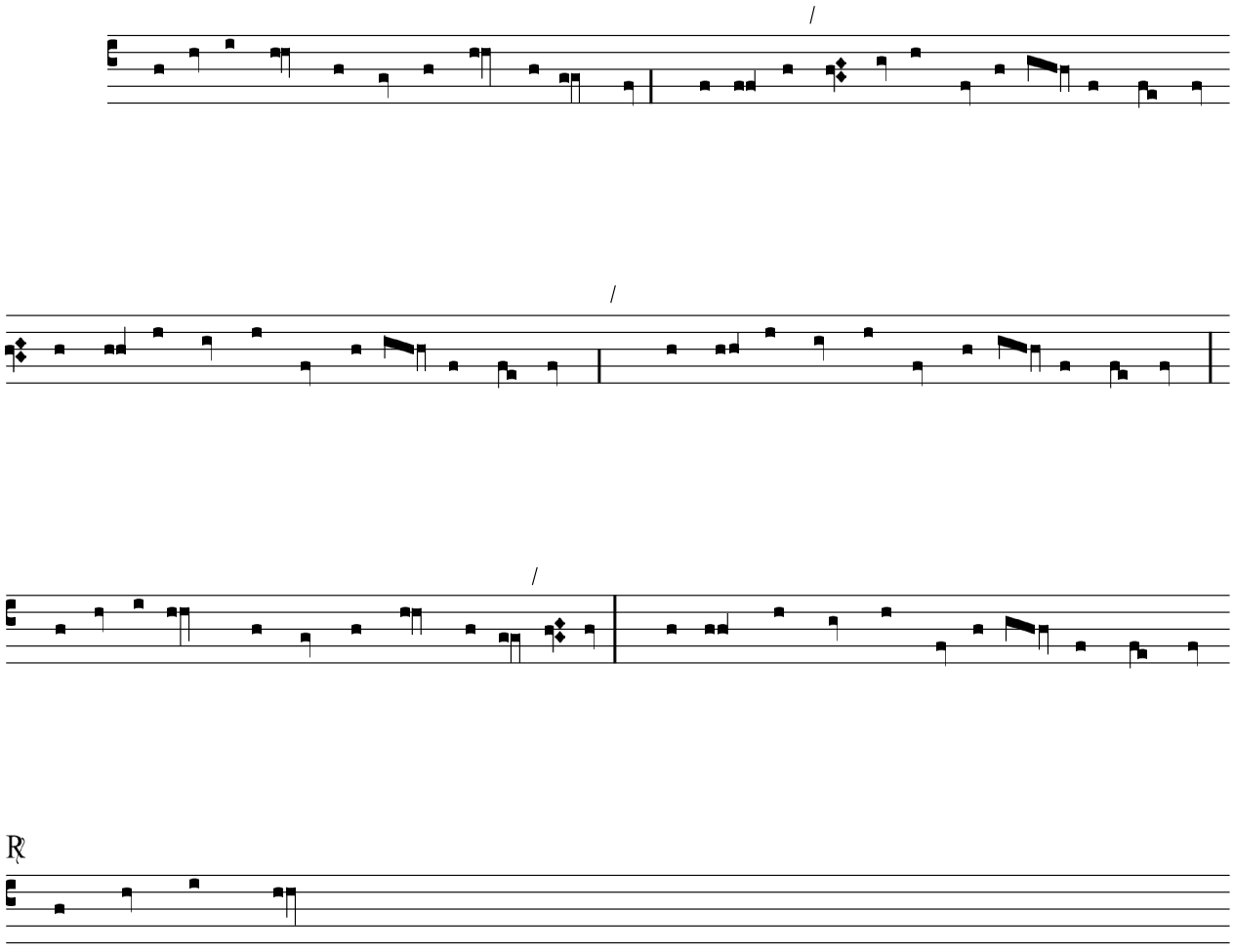
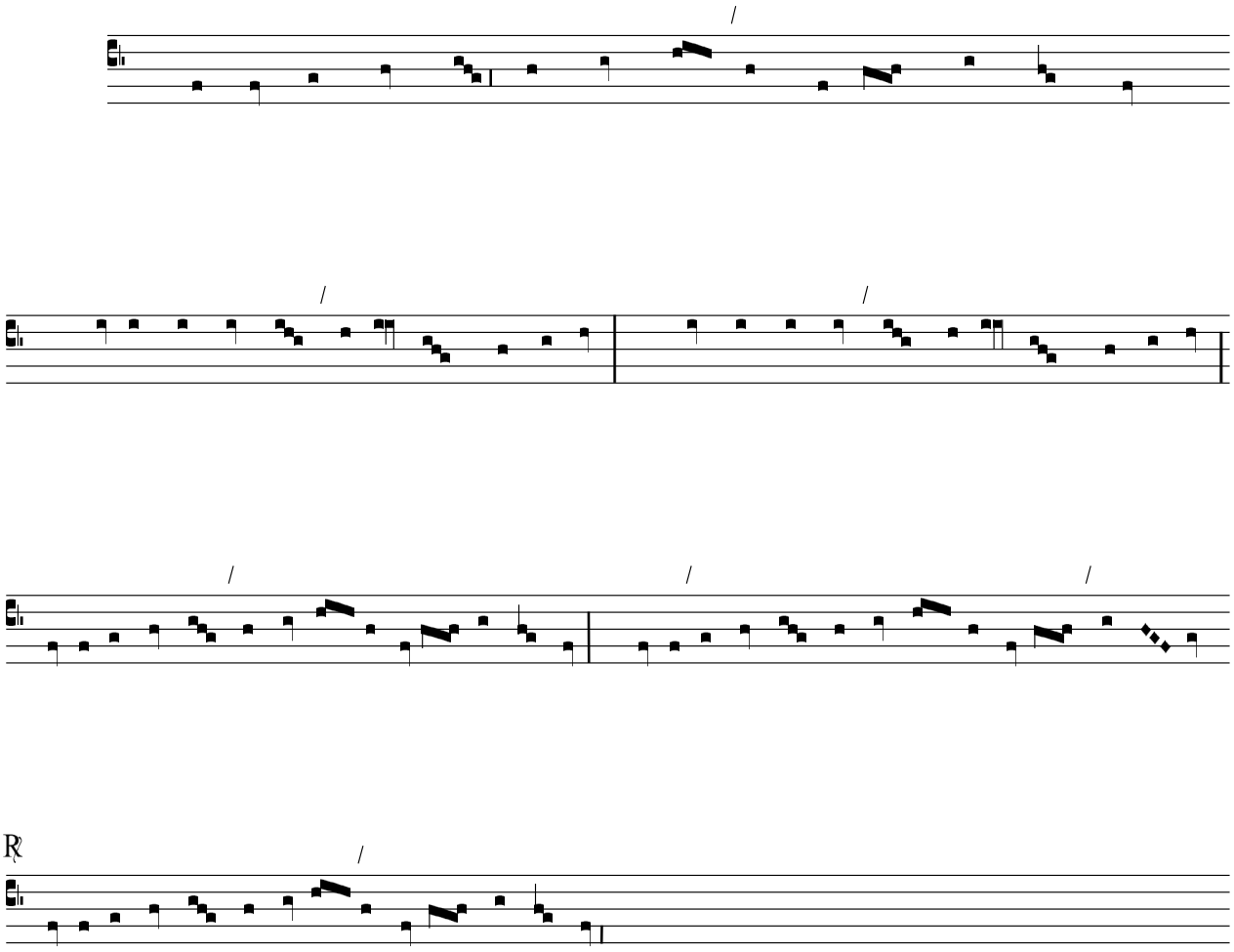


CLXXXV (T) / 186



CLXXXVI (T) / 187



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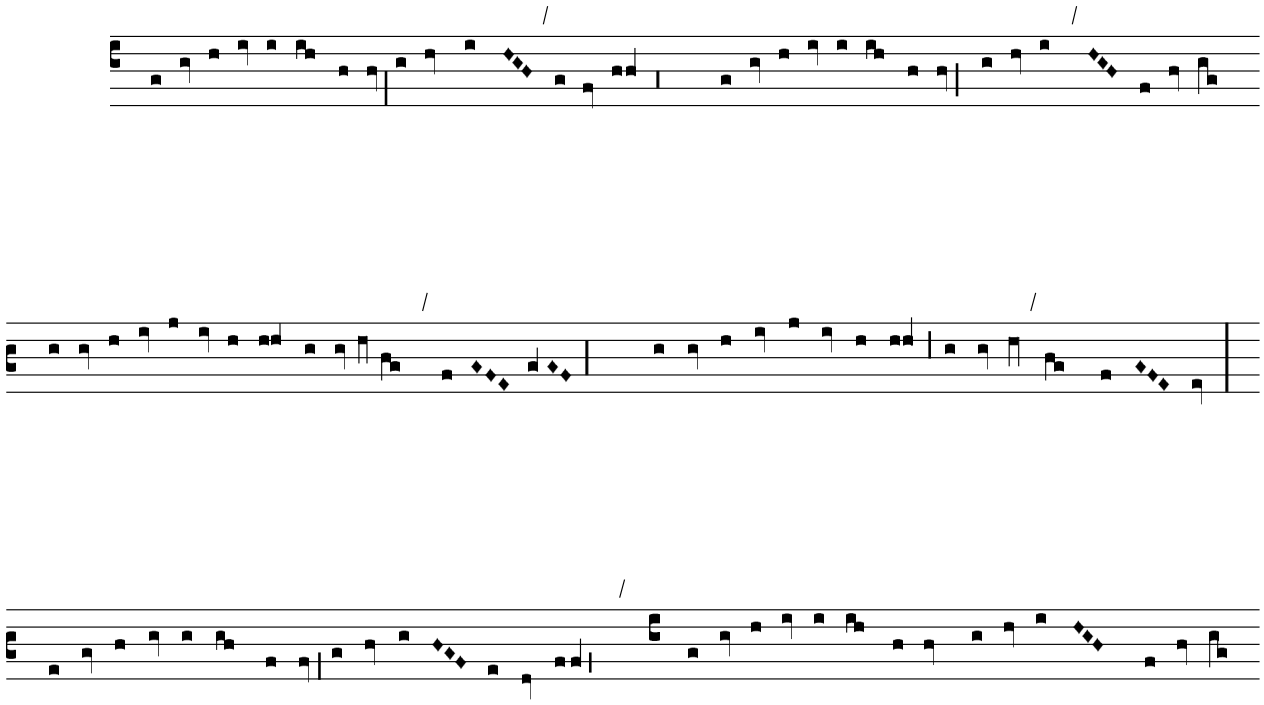

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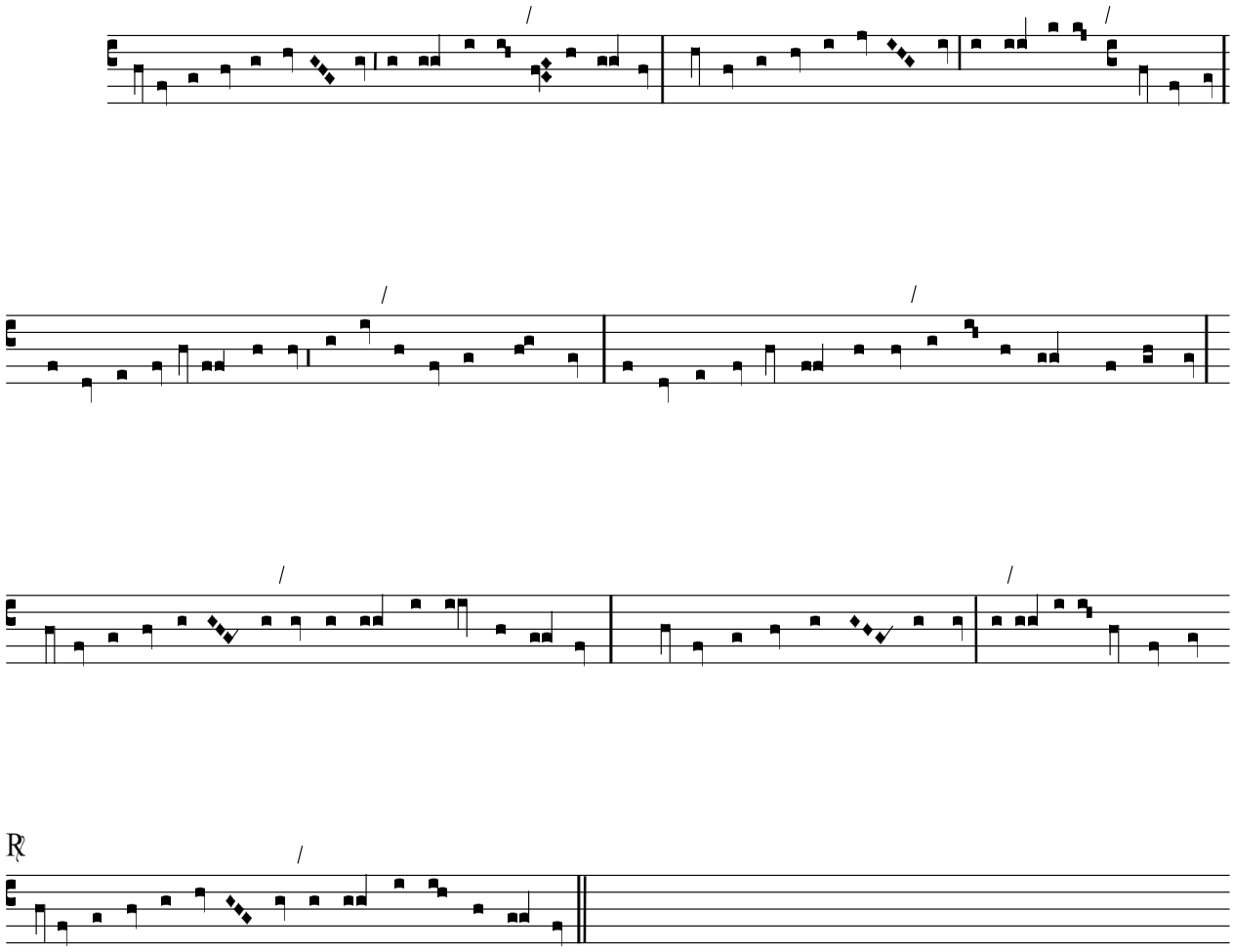

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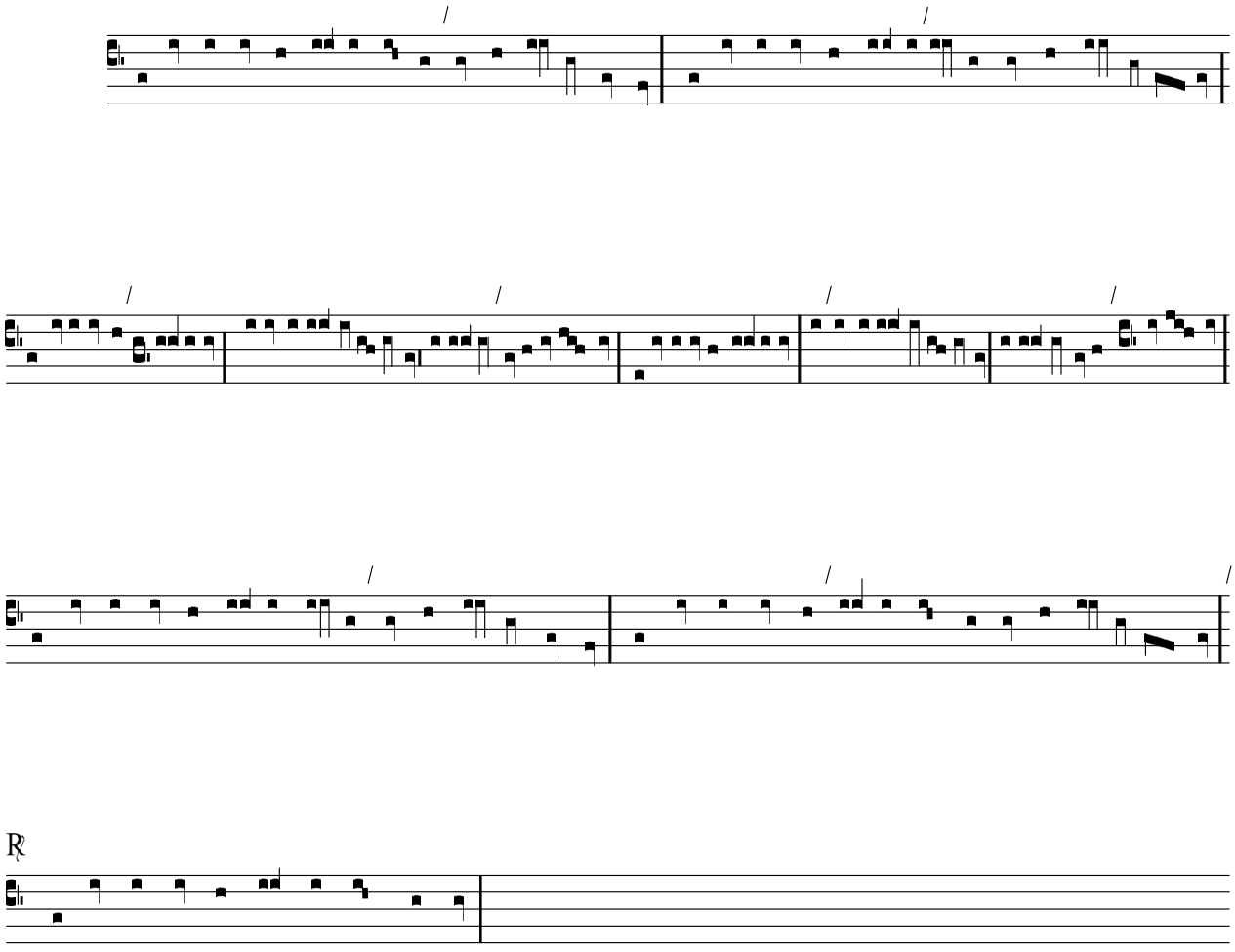

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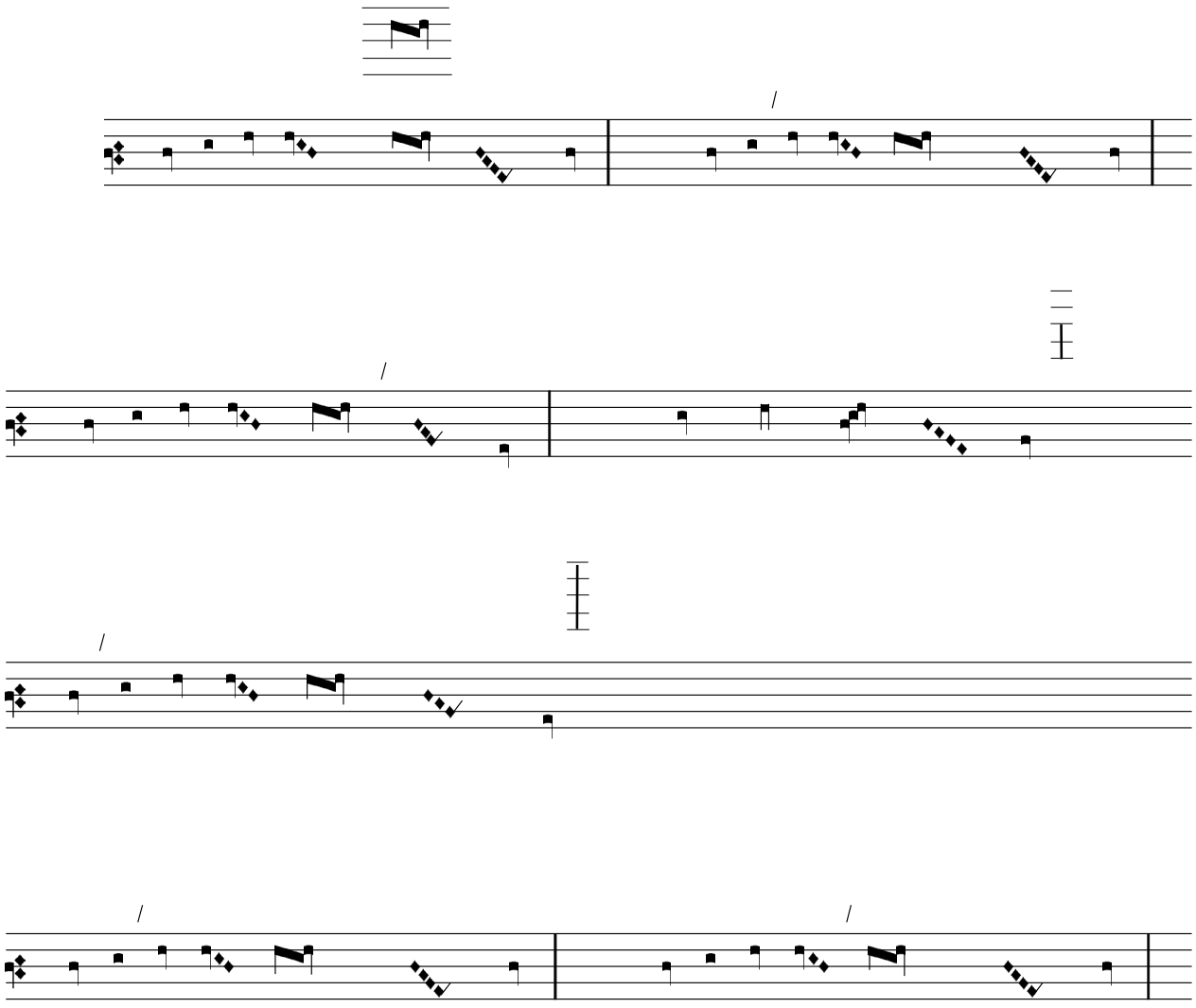

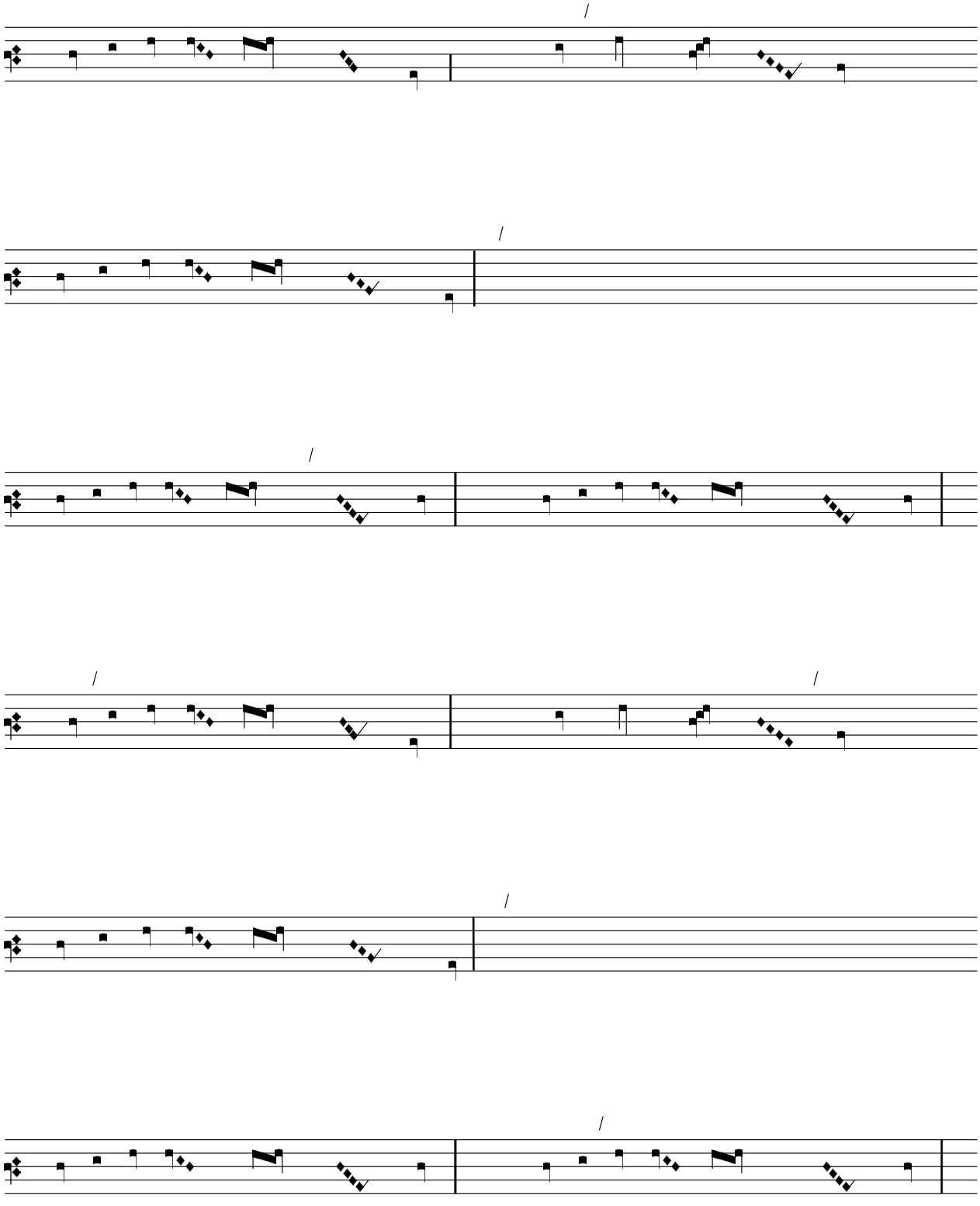

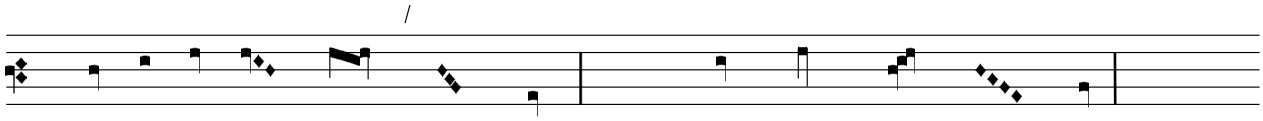

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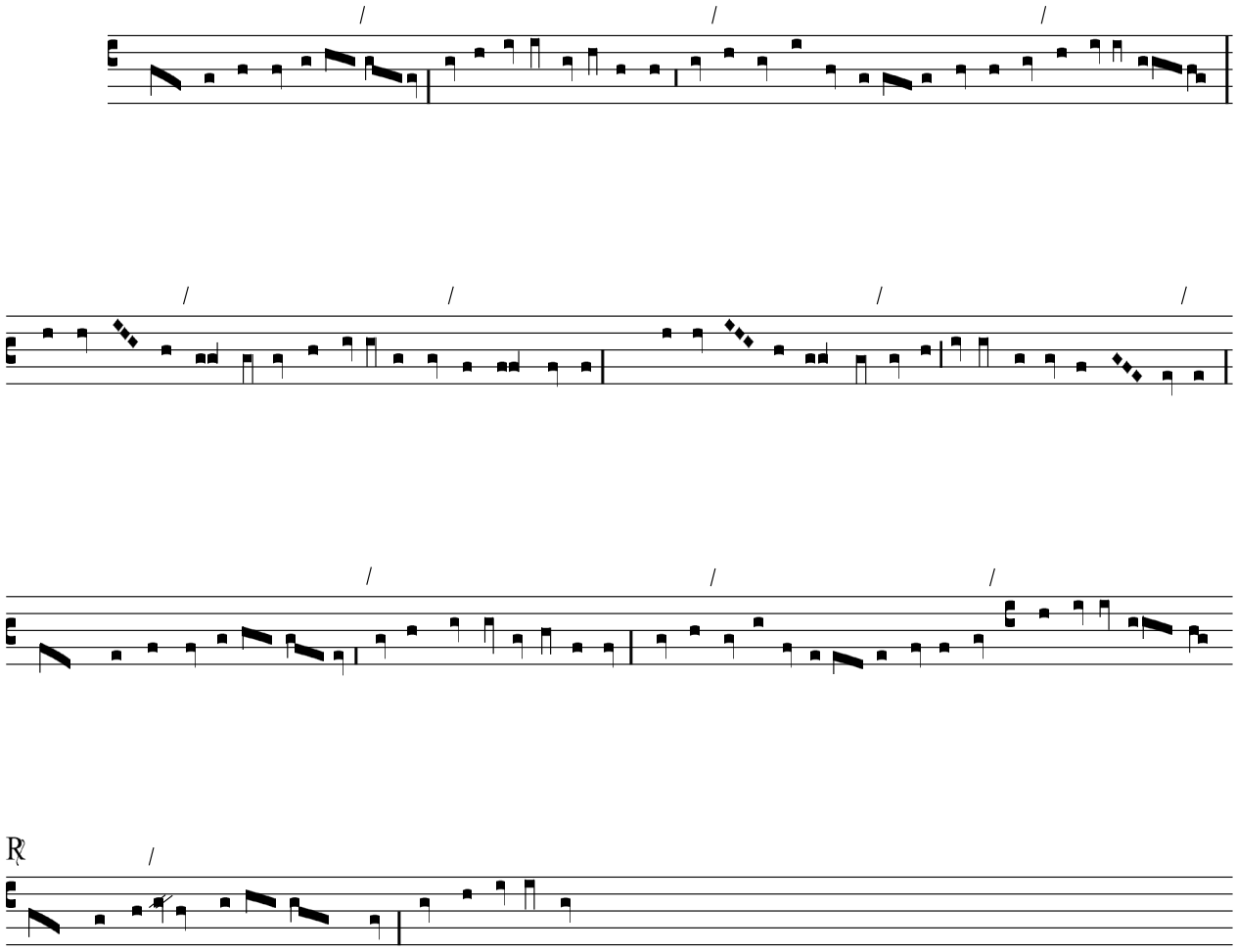

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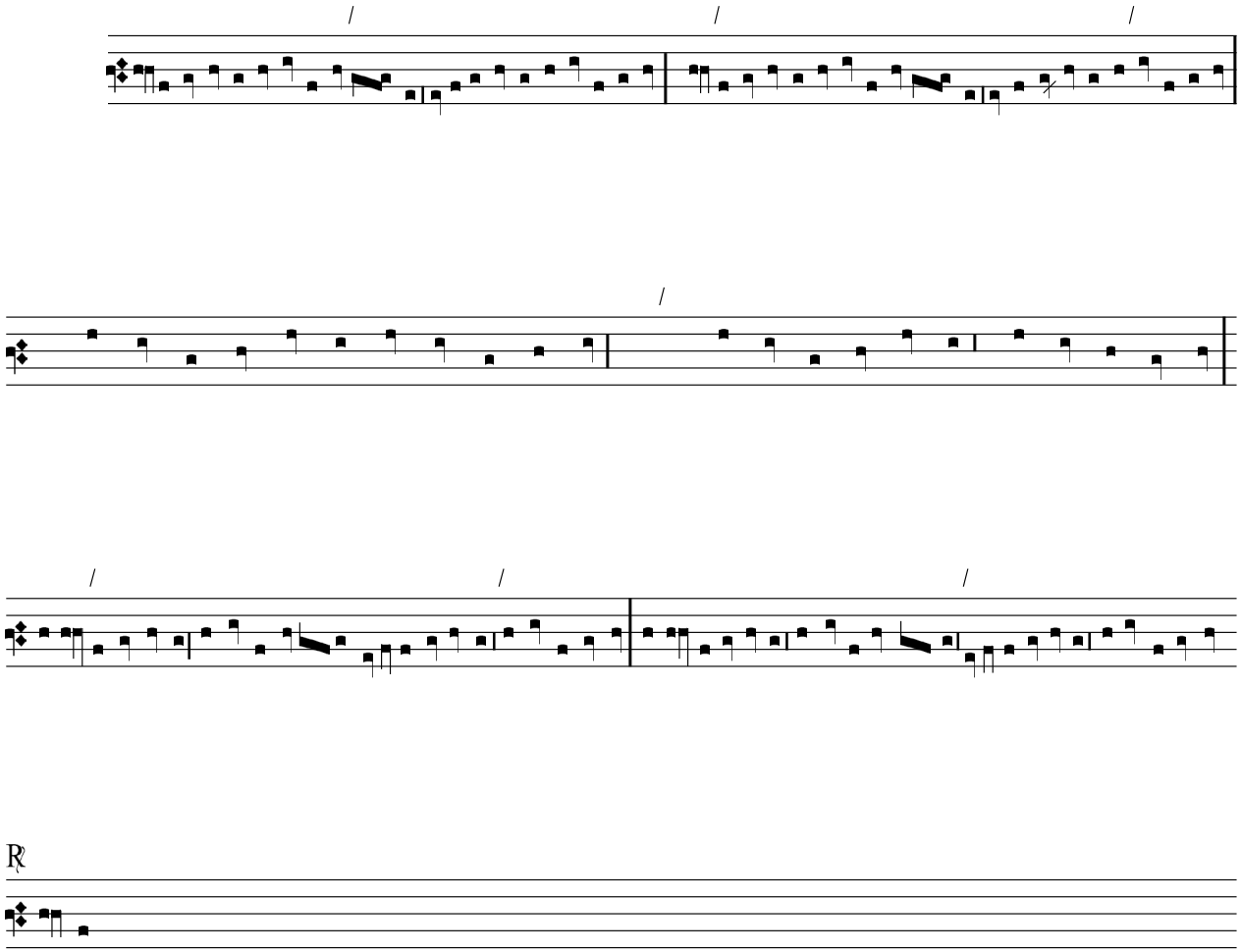

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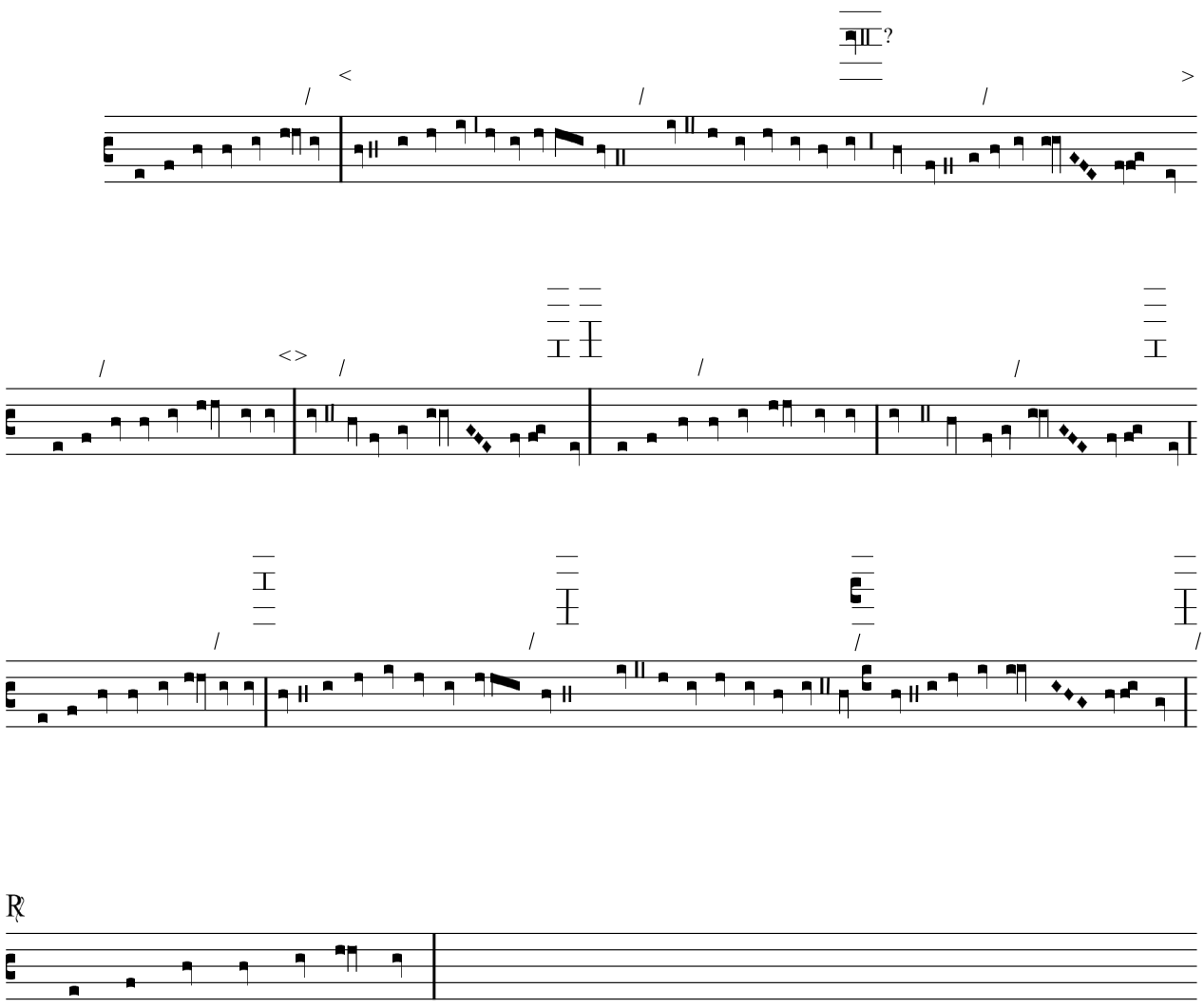

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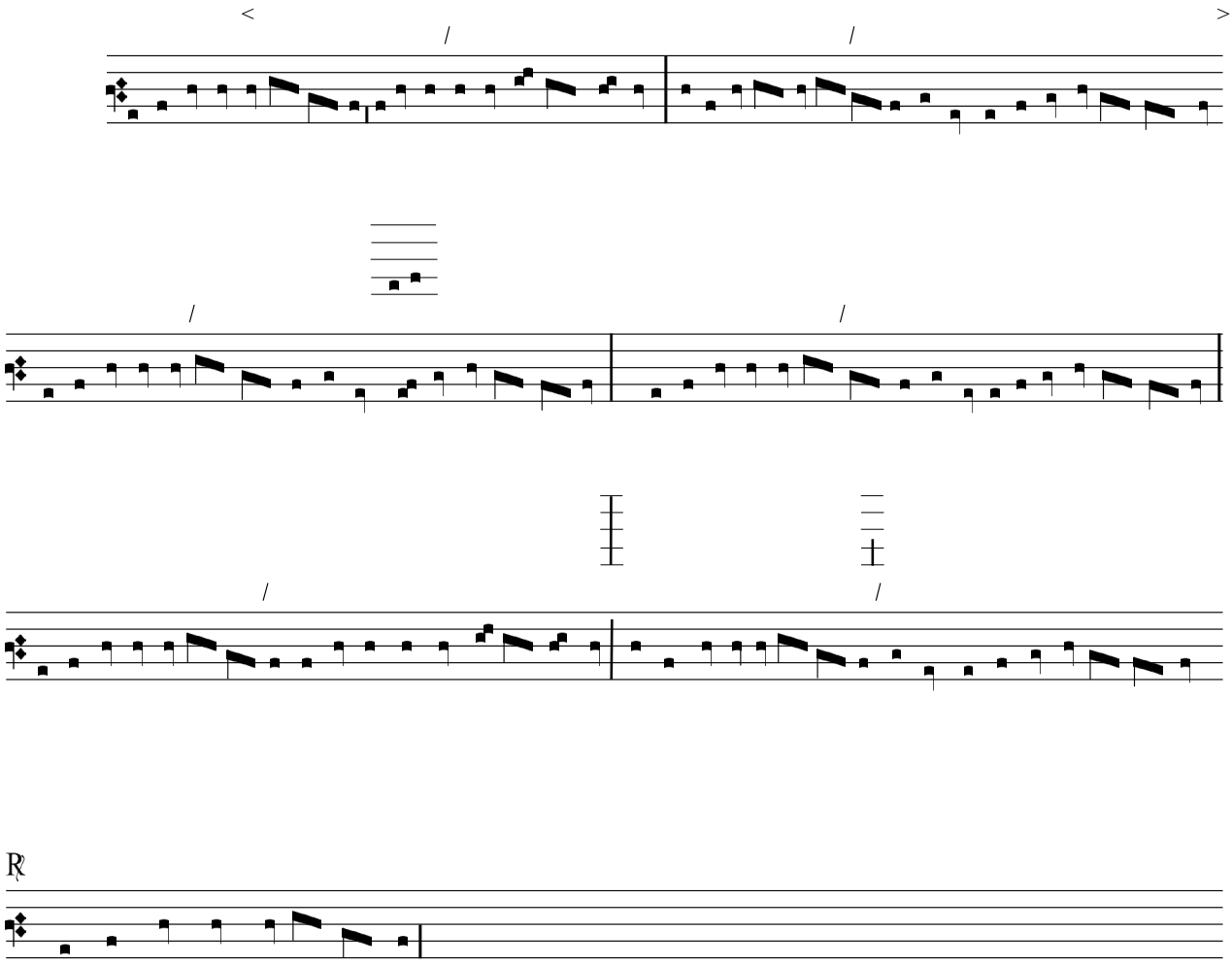

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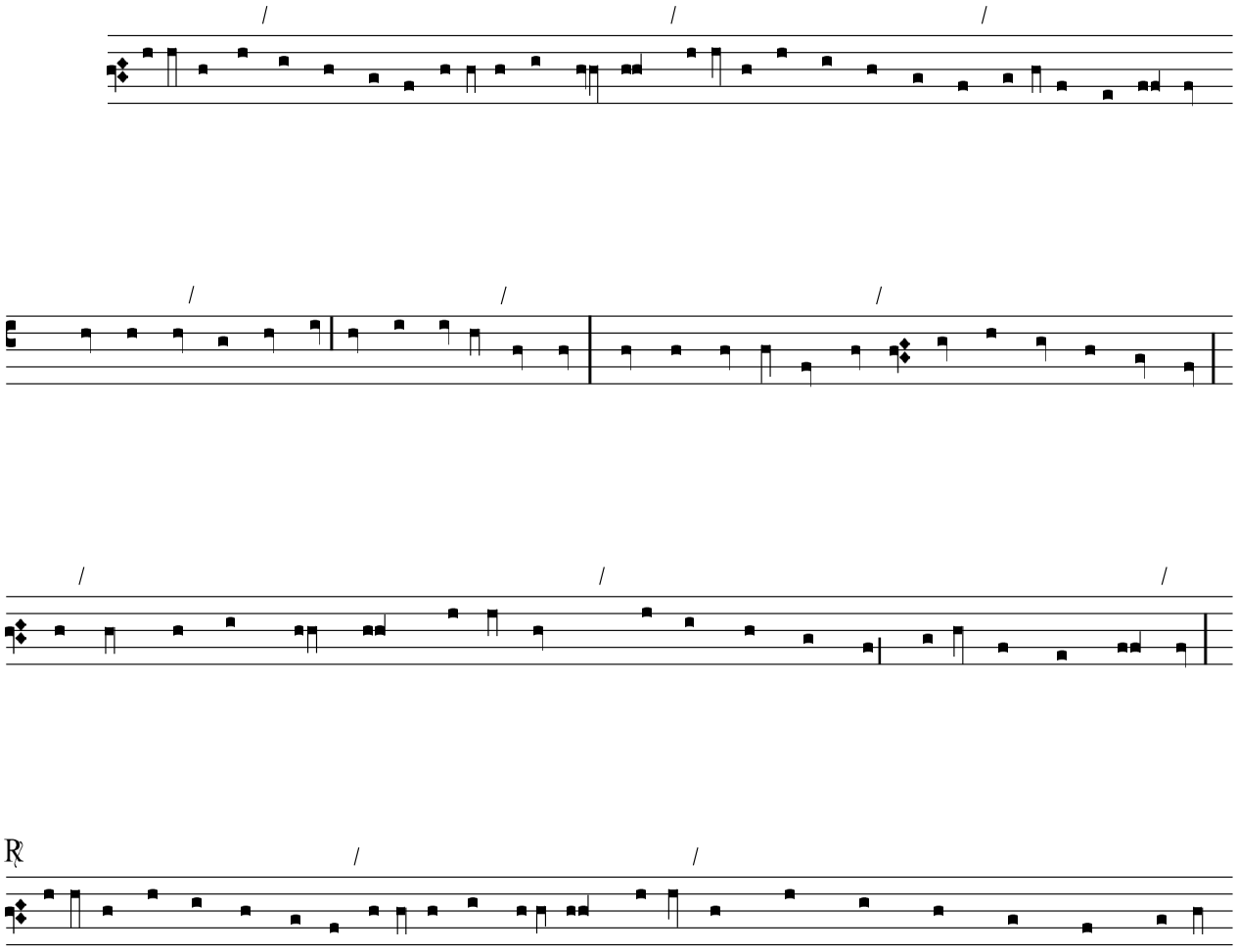

Cantigas de Santa Maria: General Table

Number of the CSM[1]	Title[2]	*Incipit*
1	Cantiga de loor	Des oge mais quer' eu trobar
2	Hildefonsus of Toledo	Muito devemos varões/ loar a Santa Maria
3	Theophilus	Mais nos faz Santa Maria/ a seu fillo perdõar
4	The Murdered Jewish Boy	A madre do que livrou/ dos leões Daniel
5[3]	The Chaste Empress	Quen as coitas deste mundo bem quiser sofrer
6[4]	The Murdered Chorister	A que do bon rei Davi de seu linnage decende
7[5]	The Pregnant Abbess	Santa Maria amar
8	The Minstrel of Rocamadour	A Virgen Santa Maria/ todos a loar devemos
9	The Icon of Sardonay	Por que nos ajamos/ sempre, noit' e dia
10	Cantiga de loor	Rosa das rosas, flor das flores
11	The Drowned Sacristan	Macar ome per folia/ agĩa caer/ pod' en pecado
12[6]	The Image of Christ Reviled by the Jews of Toledo	O que a Santa Maria mais despraz

[1] The numbering system here adopted derives from Walter Mettman (Coimbra, 1959-1972; Castalia, Madrid, 1986-1989), based on that of codex E, largely coincident with To and T. However, whenever there is a divergence of numbering between the manuscripts, the respective numbering is placed in a footnote.
[2] Following the titles suggested by Stephen Parkinson in the *Cantigas de Santa Maria Database* (http://csm.mml.ox.ac.uk/index.php?p=poem_list).
[3] *CSM* 15 in T/ *CSM* 19 in To.
[4] *CSM* 5 in To.
[5] *CSM* 6 in To.
[6] *CSM* 13 in To.

13[7]	Elbo the Thief	Assi como Jesucristo | estando na cruz salvou/ un ladron
14[8]	The Monk of St Peter's at Cologne	Par Deus, muit' é gran razon
15[9]	The Death of Julian the Apostate	Todolos santos que son no ceo
16[10]	The Knight who Said Two Hundred 'Aves' a Day	Quen dona fremosa e bõa quiser amar
17[11]	The Woman who Committed Incest with her Son	Sempre seja bẽeita e loada
18[12]	The Silkworms that Wove Veils	Por nos de dulta tirar
19[13]	The Three Knights	Gran sandece faz quen se por mal filla
20	Cantiga de loor	Virga de Jesse
21[14]	The Barren Woman's Son is Revived	Santa Maria pod'enfermos guarir
22	The Wounded Farmer	Mui gran poder á a Madre de Deus
23	The Woman whose Wine was Replenished	Como Deus fez vĩo d' agua
24[15]	The Clerk of Chartres	Madre de Deus, non pod' errar/ quen en ti á fiança
25[16]	The Jewish Moneylender and the Christian Merchant	Pagar ben pod' o que dever
26[17]	The Pilgrim to Santiago	Non é gran cousa se sabe | bon joizo dar

[7] *CSM* 14 in To.
[8] *CSM* 15 in To.
[9] *CSM* 5 in T/ *CSM* 33 in To.
[10] *CSM* 12 in To.
[11] *CSM* 7 in To.
[12] *CSM* 16 in To.
[13] *CSM* 18 in To.
[14] *CSM* 26 in To.
[15] *CSM* 17 in To.
[16] *CSM* 38 in To.
[17] *CSM* 24 in To.

27[18]	The Image that Appeared in a Synagogue	Non devemos por maravilla tẽer
28[19]	The Siege of Constantinople	Todo logar mui ben pode/ seer defendudo
29	The Images of the Virgin Mary at Gethsemane	Nas mentes senpre tẽer
30[20]	Cantiga de loor	Muito valvera mais, se Deus m' ampar
31[21]	The Runaway Calf	Tanto, se Deus me perdon
32[22]	The Priest who Only Knew One Mass	Quen loar podia
33[23]	The Pilgrim Saved from Shipwreck	Gran poder á de mandar/ o mar e todolos ventos
34[24]	The Desecrated Image of the Virgin	Gran dereit' é que fill' o demo por escarmento
35[25]	The Clerics Saved from Pirates	O que a Santa Maria | der algo ou prometer
36[26]	The Light on the Masthead	Muit' amar devemos
37[27]	The Amputated Foot	Miragres fremosos/ faz por nos Santa Maria
38[28]	The Bleeding Image of the Christ-Child	Pois que Deus quis da Virgen fillo/ seer
39[29]	The Fire at Mont Saint-Michel	Torto seria grand' e desmesura

[18] *CSM* 25 in To.
[19] *CSM* 27 in To.
[20] *CSM* 40 in To.
[21] *CSM* 32 in To.
[22] *CSM* 34 in To.
[23] *CSM* 35 in To.
[24] *CSM* 36 in To.
[25] *CSM* 92 in To.
[26] *CSM* 37 in To.
[27] *CSM* 39 in To.
[28] *CSM* 41 in To.
[29] *CSM* 43 in To.

40[30]	Cantiga de loor	Deus te salve, groriosa/ reĩa Maria
41[31]	Garin the Moneychanger	A Virgen, Madre de Nostro Sennor
42[32]	The Ring on the Finger of the Virgin's Statue	A Virgen mui groriosa
43[33]	The Boy Revived at Salas	Porque é Santa Maria/ leal e mui verdadeira
44[34]	The Knight whose Goshawk was Returned by Santa Maria de Salas	Quen fiar na madre do Salvador
45[35]	The Wicked Knight who Built a Monastery	A Virgen Santa Maria/ tant' é de gran piedade
46[36]	The Moor who Venerated an Image of the Virgin Mary	Porque ajan de seer/ seus miragres mais sabudos
47[37]	The Devil who Appeared in the Shape of Three Beasts	Virgen Santa Maria/ guarda-nos se te praz
48[38]	The Stream that was Diverted for the Monks of Montserrat	Tanto son da Groriosa/ seus feitos mui piadosos
49[39]	The Lost Pilgrims who were Led to Soissons	Ben com' aos que van per mar
50[40]	Cantiga de loor	Non deve null' ome desto per ren dultar
51[41]	The Statue that Intercepted an Arrow	A Madre de Deus/ devemos tẽer mui cara
52[42]	The Mountain Goats that Gave Milk to the Monks of Montserrat	Mui gran dereit' é d' as bestias obedecer

[30] *CSM* 30 in To.
[31] *CSM* 44 in To.
[32] *CSM* 57 in To.
[33] *CSM* 56 in To.
[34] *CSM* 58 in To.
[35] *CSM* 83 in To.
[36] *CSM* 59 in To.
[37] *CSM* 61 in To.
[38] *CSM* 62 in To.
[39] *CSM* 63 in To.
[40] *CSM* 60 in To.
[41] *CSM* 64 in To.
[42] *CSM* 66 in To.

53[43]	The Shepherd Boy who was Healed at Soissons	Como pod' a Groriosa/ mui ben enfermos sãar
54[44]	The Monk who was Healed by the Virgin's Milk	Toda saude da Santa Reÿa/ ven
55[45]	The Nun who Left the Convent	Atant' é Santa Maria/ de toda bondade bõa
56[46]	The Monk who Recited Five Psalms Daily	Gran dereit' é de seer/ seu miragre mui fremoso
57[47]	The Robbed Pilgrims to Montserrat	Mui grandes noit' e dia
58[48]	The Nun who was Shown the Mouth of Hell	De muitas guisas nos guarda de mal
59[49]	The Nun who was Slapped by a Crucifix	Quen a Virgen ben servir
60[50]	Cantiga de loor	Entre Ave e Eva
61[51]	The Man who Scorned the Virgin's Slipper	Fol é o que cuida
62[52]	The Boy whose Mother's Prayers Freed him from Captivity	Santa Maria sempr' os seus ajuda
63[53]	The Knight who Missed the Battle	Quen ben serv' a Madre do que quis morrer
64[54]	The Woman who could not Remove her Slipper	Quen mui ben quiser o que ama guardar
65[55]	The Excommunicate who Won Absolution	A creer devemos que todo pecado

[43] *CSM* 67 in To.
[44] *CSM* 69 in To.
[45] *CSM* 86 in To.
[46] *CSM* 71 in To.
[47] *CSM* 72 in To.
[48] *CSM* 73 in To.
[49] *CSM* 75 in To.
[50] *CSM* 70 in To.
[51] *CSM* 47 in To.
[52] *CSM* 49 in To.
[53] *CSM* 51 in To.
[54] *CSM* 52 in To.
[55] *CSM* 88 in To.

66[56]	The Bishop who was Given a Vestment	Quantos en Santa Maria/ esperança an
67[57]	The Man who had the Devil as his Servant	A Reinna groriosa/ tant' é de gran santidade
68	The Wife and the Mistress	A Groriosa grandes faz / miragres por dar a nos paz
69[58]	The Deaf-Mute who was Healed in Toledo	Santa Maria os enfermos sãa
70[59]	Cantiga de loor	Eno nome de Maria
71[60]	The Nun who was Taught to Say her 'Aves'	Se muito non amamos
72[61]	The Blasphemer who was Struck Dead	Quen diz mal da reĩa espirital
73[62]	The Stained Chasuble	Ben pod' as cousas feas fremosas tornar
74[63]	The Painter and the Devil	Quen Santa Maria quiser defender
75[64]	The Rich Man and the Poor Widow	Omildade con pobreza
76	The Image of the Christ Child that was Held for Ransom	Quen as sas figuras da Virgen partir
77	The Contorted Woman of Lugo	Da que Deus mamou o leite do seu peito
78[65]	The Man who was Spared from Burning	Non pode prender nunca morte vergonnosa
79[66]	Musa, the Girl Taken to Paradise	Ai Santa Maria, | quen se per vos guia

[56] *CSM* 78 in To.
[57] *CSM* 65 in To.
[58] *CSM* 54 in To.
[59] *CSM* 80 in T and To.
[60] *CSM* 91 in To.
[61] *CSM* XIII de outras in To.
[62] *CSM* 89 in To.
[63] *CSM* 87 in To.
[64] *CSM* 99 in To.
[65] *CSM* 53 in To.
[66] *CSM* 42 in To.

80[67]	Cantiga de loor	De graça chẽa e d' amor
81[68]	The Woman whose Face was Healed	Par Deus, tal sennor muito val
82[69]	The Demon Swine	A Santa Maria mui bon servir faz
83[70]	The Prisoner who was Freed from the Moors	Aos seus acomendados/ a Virgen tost' á livrados
84[71]	The Woman who Committed Suicide	O que en Santa Maria/ crever ben de coraçon
85	The Jew who was Delivered from Thieves	Pera toller gran perfia
86[72]	Childbirth under the Sea	Acorrer-nos pode e de mal guardar
87[73]	Hieronymus is Made Bishop of Pavia	Muito punna d' os seus onrar
88[74]	The Virgin's Electuary	Quen servir a Madre do gran Rey
89[75]	The Jewish Woman who was Helped in Childbirth	A Madre de Deus onrrada/ chega sen tardada
90	Cantiga de loor	Sola fusti, senlleira
91[76]	The Healing of People Suffering from St Martial's Fire	A Virgen nos dá saud'/ e tolle mal
92[77]	The Blind Priest whose Sight was Restored	Santa Maria poder á
93	The Leper who was Healed by the Virgin's Milk	Nulla enfermidade

[67] *CSM* 70 in T/ *CSM* 90 in To.
[68] *CSM* 48 in To.
[69] *CSM* V de outras in To.
[70] *CSM* XIV de outras in To.
[71] *CSM* 98 in To.
[72] *CSM* 28 in To.
[73] *CSM* 21 in To.
[74] *CSM* XI de outras in To.
[75] *CSM* XII de outras in To.
[76] *CSM* 82 in To.
[77] *CSM* 85 in To.

94[78]	The Nun who Ran Away with a Knight	De vergonna nos guardar/ punna todavia
95	The Hermit who was Captured by the Moors	Quen aos servos da Virgen
96	The Talking Head	Atal Sennor/ é bõa que faz salva-lo pecador
97[79]	The Slandered Man who was Exonerated	A Virgen sempr' acorrer/ a correr
98[80]	The Sinful Woman who could not Enter a Church	Non dev' a Santa Maria/ mercee pedir
99	The Moors who Tried to Destroy an Image of the Virgin	Muito se deven tẽer/ por gentes de mal recado
100[81]	Cantiga de loor	Santa Maria | estrela do dia
101[82]	The Deaf-Mute who was Healed in Soissons	Ben pod' a Sennor sen par/ fazer oir e falar
102	The Priest who was Cast into a Pit	Sempr' aos seus val
103[83]	The Monk who Listened to a Bird's Song for Three Hundred Years	Quen a Virgen ben servirá
104[84]	The Bleeding Host	Nunca ja pod' aa Virgen | ome tal pesar fazer
105[85]	The Maid of Arras	Gran piadad' e mercee e nobreza
106[86]	The Squires who were Freed from Captivity	Prijon forte nen dultosa
107	The Jewish Woman who was Thrown from a Cliff	Quen crever na Virgen santa

[78] *CSM* 31 in To.
[79] *CSM* VIII de outras in To.
[80] *CSM* 94 in To.
[81] *CSM* X loor in To.
[82] *CSM* 46 in To.
[83] *CSM* 93 in To.
[84] *CSM* 96 in To.
[85] *CSM* 81 in To.
[86] *CSM* 45 in To.

108[87]	Merlin and the Jew	Dereit' é de s' end' achar/ mal quen fillar perfia
109	The Possessed Man who was Exorcised at Salas	Razon an os diabos de fogir
110	Cantiga de loor	Tant' é Santa Maria de ben mui conprida
111	The Drowned Priest	En todo tempo faz ben
112[88]	The Ship whose Crew and Cargo were Preserved	Nas coitas devemos chamar
113	The Falling Rock of Montserrat	Por razon tenno d' obeder
114	The Mother whose Son was Beaten	A que serven todolos celestiaes
115[89]	The Boy whose Parents Dedicated him to the Devil	Con seu ben/ sempre ven
116	The Candles that Miraculously Came Alight	Dereit' é de lume dar
117	The Seamstress who Worked on the Sabbath	Toda cousa que aa Virgen seja prometuda
118	The Stillborn Child who was Revived at Salas	Fazer pode d' outri vive-los seus/ fillos
119	The Judge who was Carried Away by Devils	Como somos per consello do demo perdudos
120	Cantiga de loor	Quantos me creveren loarán
121	The Knight who Made Garlands for the Virgin's Image	De muitas maneiras busca/ a Virgen esperital
122	The Infanta who was Brought back to Life	Miragres muitos pelos reis faz
123	The Dying Franciscan who Banished the Devils	De Santa Maria sinal qual xe quer

[87] *CSM* III de outras in To.
[88] *CSM* II de outras in To.
[89] *CSM* 55 in To.

124	The Man who Survived Execution so he could Make his Confession	O que pola Virgen leixa
125[90]	The Priest who Used Magic to Seduce a Maiden	Muit' é mayor o ben-fazer
126	The Soldier who was Struck in the Face by an Arrow	De toda chaga ben pode guarir
127	The Young Man who Kicked his Mother	Non pod' ome pela Virgen/ tanta coita endurar
128	The Peasant who Placed a Host in a Beehive	Tan muit' é con Jesu-Cristo
129	The Soldier who was Struck in the Eye by an Arrow	De todo mal e de toda ferida
130	Cantiga de loor	Quen entender quiser
131	The Emperor who was Trapped in a Mine	En tamanna coita non pode seer
132[91]	The Clerk of Pisa	Quen leixar Santa Maria
133	The Girl who Drowned in a Ditch	Resurgir pode e faze-los seus/ vive-la Virgen
134	The Outbreak of St Martial's Fire in Paris	A Virgen en que é toda santidade
135	The Marriage Ordained by the Virgin	Aquel podedes jurar/ que é ben de mal guardado
136	The Gambling Woman who Threw a Stone at a Statue of the Virgin	Poi-las figuras fazen dos santos renenbrança
137	The Lustful Knight who was Made Impotent	Sempr' acha Santa Maria razon verdadeira
138	John Chrysostom's Vision	Quen a Santa Maria de coraçon/ rogar
139	The Boy who Offered Bread to an Image of the Christ Child	Maravillosos/ e piadosos

[90] *CSM* 97 in To.
[91] *CSM* 77 in To.

140	Cantiga de loor	A Santa Maria dadas/ sejan loores onrradas
141	The Old Monk whose Youth was Restored	Quen muit' onrrar o nome da Sennor conprida
142	The Huntsman who was Rescued from Drowning	Ena gran coita sempr' acorrer ven
143	The Drought in Jerez de la Frontera	Quen algũa cousa quiser pedir
144	The Fierce Bull that was Tamed	Con razon é d' averen gran pavor
145	The Gold Given to John, the Patriarch of Alexandria	O que pola Virgen de grado
146	The Man whose Eyes and Hands were Restored	Quen comendar de coraçon
147	The Talking Sheep	A madre do que a bestia de Balaam falar fez
148	The Knight who was Protected by a Linen Shift	De mui grandes periglos
149	The German Priest who Doubted the Sacrament	Fol é a desmesura
150	Cantiga de loor	A que Deus ama, amar devemos
151	The Priest who Renounced his Mistress	Sempr' a Virgen, de Deus Madre/ busca vias e carreiras
152	The Silver Bowl Filled with Bitter Liquid	Tantas nos mostra a Virgen
153	The Reluctant Pilgrim Carried to Rocamadour	Quen quer que ten en desden
154	The Gambler who Fired an Arrow at the Heavens	Tan grand' amor á a Virgen
155	The Knight who Filled a Tankard with Tears	Ali u a pẽedença/ do pecador vai minguar
156	The Priest whose Tongue was Cut Out	A Madre do que de terra/ primeir' ome foi fazer

157	The Pilgrims to Rocamadour whose Meal was Stolen	Deus por sa Madre castiga
158	The Knight who was Freed by the Virgin and led to Rocamadour	De muitas guisas los presos
159	The Pilgrims to Rocamadour whose Meat was Stolen	Non sofre Santa Maria | de seeren perdidosos
160	Cantiga de loor	Quen bõa dona querrá/ loar
161	The Vineyard that was Protected from Hail	Poder á Santa Maria/ a Sennor de piadade
162[92]	The Statue that Moved to the High Altar	As sas figuras muit' onrrar
163	The Gambler who Renounced the Virgin	Pode por Santa Maria/ o mao perde-la fala
164	The Statue that Cried out Against the Arrest of a Monk	Como deve dos crischãos/ seer a Virgen onrrada
165	The Celestial Knights who Protected the City of Tartus	Niun poder deste mundo
166	The Lame Man Healed at Salas	Como poden per sas culpas
167	The Muslim Child who was Revived at Salas	Quen quer que na Virgen fia
168	The Child Revived at Salas	En todo logar á poder
169	The Church at Arreixaca is Protected by the Virgin	A que por nos salvar/ fezo Deus Madr' e Filla
170	Cantiga de loor	Loar devemos a que sempre faz/ ben
171	The Drowned Boy	Santa Maria grandes faz/ miragres e saborosos
172	The Pilgrims Bound for Acre who Survived a Storm	A Madre de Jesu-Cristo/ que ceos, terras e mares/ fez
173	The Man who Passed a Kidney Stone	Tantas en Santa Maria/ son mercees

[92] *CSM* VI de outras in To.

174	The Knight who Cut out his Tongue	Como aa Virgen pesa/ de quen erra a ciente
175	The Pilgrim to Santiago who was Wrongly Hanged	Por dereito ten a Virgen
176	The Captive in Majorca who was Freed from the Moors	Soltar pode muit' aginna/ os presos
177	The Man whose Eyes were Restored	Non vos é gran maravilla/ de lum' ao cego dar
178	The Mule that was Revived	A que faz o ome morto/ resurgir
179	The Lame Woman of Molina	Ben sab' a que pod' e val/ fisica celestial
180	Cantiga de loor	Vella e minĩa
181	The Banner of the Virgin Defeats the Moors at Marrakesh	Pero que seja a gente d' outra lei e descreuda
182	The Thief who was Brought back to Life	Deus que mui ben barata
183	The Moors of Faro who Threw a Statue of the Virgin into the Sea	Pesar á Santa Maria
184	The Baby who was Born through a Wound in his Mother's Side	A Madre de Deus / tant' á en si gran vertude
185[93]	The Statue that Defended a Castle	Poder á Santa Maria/ grande d' os seus acorrer
186[94]	The Woman whose Mother-in-law Plotted her Death	Quen na Virgen santa muito fiar
187[95]	The Monks of Jerusalem who were Saved from Famine	Gran fe devia om' aver en Santa Maria
188	The Image that was Found in a Young Girl's Heart	Coraçon d' om' ou de moller
189	The Pilgrim Healed of Dragon's Bane	Ben pode Santa Maria guarir de toda poçon

[93] *CSM* 187 in T.
[94] *CSM* 185 in T.
[95] *CSM* 186 in T.

190	Cantiga de loor	Pouco devemos preçar
191	The Woman who Fell from a Cliff	O que de Santa Maria/ sa mercee ben gaanna
192	The Muslim Servant	Muitas vegadas o dem' enganados/ ten os omes
193	The Merchant who was Saved from Drowning	Sobelos fondos do mar
194	The Robbed Minstrel	Como o nome da Virgen/ é aos bõos fremoso
195	The Girl Named Mary	Quen a festa e o dia
196	The Pagan Priest	Senpre punnou muit' a Virgen
197	The Possessed Boy who was Revived	Como quer que gran poder/ á o dem' en fazer mal
198	The Brawling Pilgrims	Muitas vezes volv' o demo
199	The Man who Swallowed a Needle	Com' é o mund' avondado/ de maes e d' ocajões
200	Cantiga de loor	Santa Maria loei
201	The Woman who Swallowed a Spider	Muit' é mais a piadade de Santa Maria
202	The Songwriter who was Given a Rhyme	Muito á Santa Maria/ Madre de Deus, gran sabor
203	The Woman whose Meal was Replenished	Quen polo amor de Santa Maria
204	Saint Dominic and the Sick Archdeacon	Aquel que a Virgen Santa / Maria quiser servir
205	The Muslim Woman who Survived a Siege	Oraçon con piadade
206	Pope Leo who Cut off his Hand	Quen souber Santa Maria / ben de coraçon amar

207	The Statue that Thanked a Merciful Knight	Se ome fezer de grado/ pola Virgen algun ben
208	The Heretic who Placed a Host in a Beehive	Aquele que ena Virgen/ carne por seer veudo/ fillou
209	King Alfonso is Healed by the Virgin's Book	Muito faz grand' erro e en torto jaz
210	Cantiga de loor	Muito foi noss' amigo/ Gabriel
211[96]	The Bees that Repaired the Paschal Candle	Apostos miragres faz todavia
212	The Stolen Necklace	Tod' aquel que pola Virgen/ quiser do seu ben fazer
213	The Innocent Man who was Exonerated	Quen serve Santa Maria
214	The Gambler who Wagered a Church	Como a demais da gente/ quer gãar per falsidade
215	The Moors who Failed to Destroy a Statue of the Virgin	Con gran razon é que seja/ de Jesucrist' amparada
216	The Knight who Pledged his Wife to the Devil	O que en Santa Maria/ de coraçon confiar
217	The Sinful Count who could not Enter a Church	Non dev' a entrar null' ome/ na eigreja da Sennor
218	The German Merchant who was Healed	Razon an de seeren/ seus miragres contados
219	The Pulpit in the Cathedral of Siena	Non conven aa omagen
220	Cantiga de loor	E quen a non loará
221	King Fernando is Healed	Ben per está aos reis/ d' amaren Santa Maria
222	The Chaplain who Swallowed a Spider	Quen ouver na Groriosa | fiança con fe comprida
223	The Rabid Man	Todolos coitados que queren saude

[96] *CSM* VII de outras in To.

224	The Girl who was Healed and Revived in Terena	A Reinna en que é/ comprida toda mesura
225	The Priest who Swallowed a Spider	Muito bon miragr' a Virgen faz
226	The Buried Monastery	Assi pod' a Virgen so terra guardar
227	The Imprisoned Squire	Quen os pecadores guia
228	The Mule that Suffered from Gout	Tant' é grand' a sa mercee
239	The Moors who Tried to Destroy the Church of Vilasirga	Razon é grand' e dereito
230	Cantiga de loor	Tod' ome deve dar loor
231[97]	The Three Boys who Raised Marble Blocks	Vertud' e sabedoria
232	The Knight whose Goshawk was Returned by Santa Maria de Vilasirga	En todalas grandes coitas
233	The Knight who was Protected by a Heavenly Army	Os que bõa morte morren
234	The Deaf-Mute Boy who was Healed in Vilasirga	A que faz os pecadores/ dos pecados repentir
235	The Virgin's Favours to King Alfonso	Como gradecer ben-feito/ é cousa que muito val
236	The Shipwrecked Woman who was Brought to Shore	A Santa Madre daquele/ que a pe sobelo mar
237	The Murdered Prostitute	Se ben ena Virgen fiar
238	The Blasphemous Minstrel	O que viltar quer a Virgen
239	The Man who Swore a False Oath	Guardar-se deve tod' ome
240	Cantiga de loor	Os pecadores todos loarán

[97] *CSM* IV de outras in To.

241	The Bridegroom who Fell to his Death	Parade mentes ora
242	The Stonemason who was Held up by his Fingertips	O que no coraçon d' ome
243	The Huntsmen who were Trapped under Ice	Carreiras e semedeiros/ busca a Virgen Maria
244	The Disrespectful Sailor	Gran dereit' é que mal venna
245	The Hostage who was Released	O que en coita de morte
246	The Woman who could not Enter a Church	A que as portas do ceo | abriu pera nos salvar
247	The Blind Girl whose Sight was Restored	Assi como Jesucristo / fez veer o cego-nado
248	The Brawling Sailors	Sen muito ben que nos faze
249	The Stonemason who Survived a Great Fall	Aquel que de voontade | Santa Maria servir
250	Cantiga de loor	Por nos, Virgen Madre
251	The Girl who was Captivated by an Image of the Christ Child	Mui gran dereito faz | d' o mund' avorrecer
252	The Labourers who were Buried under a Pile of Sand	Tan gran poder á sa Madre
253	The Pilgrim's Iron Staff	De grad' á Santa Maria/ mercee e piadade
254	The Monks who Abandoned their Monastery	O nome da Virgen santa
255[98]	The Murderous Mother-in-law	Na malandança/ noss' amparança
256	Queen Beatriz is Healed	Quen na Virgen groriosa/ esperança mui grand' á
257	The Virgin's Relics are Preserved in Seville	Ben guarda Santa Maria pola sa vertude

[98] *CSM* 74 in To.

258	The Woman whose Dough was Replenished	Aquela que a seu Fillo/ viu cinque mil avondar
259	The Squabbling Minstrels	Santa Maria punna d' avĩir
260	Cantiga de loor	Dized', ai trobadores
261	The Woman who Wished to See the Saints	Quen Jesucrist' e sa madre veer/ quiser
262	The Saints Sing the 'Salve Regina' at Puy	Se non loassemos por al
263	The Lame Man of Cudejo	Muit' é ben-aventurado
264	The Icon of the Virgin Mary Saves Constantinople	Pois aos seus que ama/ defende todavia
265	John of Damascus who Cut off his Hand	Sempr' a Virgen santa dá bon gualardon
266	The Beam that Fell on the Congregation	De muitas guisas miragres
267	The Merchant who Fell Overboard	Na que Deus pres carne e foi dela nado
268	The Lame Woman Healed at Vila Sirga	Gran confiança na Madre
269	The Boy who Fasted Faithfully	A que poder á dos mortos/ de os fazer resorgir
270	Cantiga de loor	Todos con alegria/ cantand' e en bon son
271	The Ship that was Stuck Fast in the River	Ben pode seguramente/ demanda-lo que quiser
272	The Animated Image in the Lateran	Maravillosos miragres/ Santa Maria mostrar
273	The Miraculous Thread	A Madre de Deus que éste/ do mundo lum' e espello
274	The Monk who Made a Robe of Prayers	Poi-lo pecador punnar/ en servir Santa Maria

275	The Rabid Knights Hospitaller	A que nos guarda do gran fog' infernal
276	The Huntsman whose Skull was Crushed by a Bell	Quen a Virgen por sennor/ tever, de todo mal guarrá
277	The Raiders who Fasted on Saturday	Maravillo-m' eu com' ousa/ a Virgen rogar
278	The Blind Pilgrim to Santiago who was Healed at Vilasirga	Como sofre mui gran coita/ o om' en cego seer
279[99]	King Alfonso is Healed	Santa Maria, valed', ai Sennor
280	Cantiga de loor	Santa Maria bẽeita seja
281	The Knight who Became the Devil's Vassal	U alguen a Jesucristo
282	The Child who Fell from a Rooftop	Par Deus, muit' á gran vertude
283	The Priest who Scorned the Virgin	Quen vai contra Santa Maria
284	The Dying Friar who was Tormented by the Devil	Quen ben fiar na Virgen
285[100]	The Nun who Tried to Leave the Convent	Do dem' a perfia
286	The Jews who Mocked a Christian	Tanto quer Santa Maria/ os que ama defender
287	The Man who Tried to Drown his Wife	O que en Santa Maria/ todo seu coraçon ten
288	St Dunstan and the Virgin's Choir	A madre de Jesucristo/ vedes a quen aparece
289	The Farmer who Reaped on the Feast of Saint Cyres	Pero que os outros santos/ a vezes prenden vingança
290	Cantiga de loor	Maldito seja quen non loará

[99] *CSM* X de outras in To.
[100] *CSM* IX de outras in To.

291	The Rapist who was Released from Prison	Cantand' e en muitas guisas
292	Master Jorge and the King's Ring	Muito demostra a Virgen
293	The Mimicking Minstrel	Par Deus, muit' é gran dereito
294	The Gambling Woman who Threw a Stone at a Statue of the Christ Child	Non é mui gran maravilla/ seeren obedientes
295	The Virgin Appears to Some Nuns	Que por al non devess' om' a Santa Maria servir
296	St Dunstan's Vision	Quen aa Virgen santa/ mui ben servir quiser
297	The Friar who Mocked a Statue of the Virgin	Com' é mui bõ' a creença/ do que non vee om' e cree
298[101]	The Woman who was Exorcised at Soissons	Graça e vertude mui grand' e amor
299	The Ivory Pendant	De muitas maneiras Santa Maria/ mercees faz
300	Cantiga de loor	Muito deveria/ ome sempr' a loar
301	The Squire who was Freed from Prison	Macar faz Santa Maria/ miragres dũa natura
302	The Pickpocket at Montserrat	A madre de Jesucristo/ que é Sennor de nobrezas
303	The Statue that Spoke to a Naughty Girl	Por fol tenno quen na Virgen
304	The Virgin's Lamp	Aquela en que Deus carne/ prendeu
305	The Certificate of Absolution	Senpre devemos na Virgen/ a tẽer os corações
306	The Heretic who Disparaged the Virgin Birth	Por gran maravilla tenno
307	The Volcano that Erupted in Sicily	Toller pod' a Madre de Nostro Sennor

[101] The *CSM* 298 does not have music.

308	The Woman Afflicted with Kidney Stones	De todo mal pod' a Virgen/ a quen a ama sãar
309	The Snow that Fell in Rome in August	Non deven por maravilla/ tẽer
310	Cantiga de loor	Muito per dev' a reinna/ dos ceos seer loada
311	The Pilgrim Struck by Lightning	O que diz que servir ome/ aa Virgen ren non é
312	The Impotent Knight	Non conven que seja feita/ nihũa desapostura
313	The Dove that Appeared on a Storm-tossed Ship	Ali u todolos santos
314	The Knight who was Punished for Blasphemy	Quen souber Santa Maria/ loar
315	The Child who Swallowed a Stalk of Wheat	Tant' aos pecadores/ a Virgen val de grado
316	The Jealous Priest who Committed Arson	Par Deus, non é mui sen guisa
317[102]	The Squire who Assaulted a Girl	Mal s' á end' achar
318	The Priest who Stole Silver from a Cross	Quen a Deus e a sa Madre/ escarnno fazer quiser
319	The Rabid Girl	Quen quer mui ben
320	Cantiga de loor	Santa Maria leva/ o ben que perdeu Eva
321	The Girl who was Cured of Scrofula	O que mui tarde ou nunca
322	The Man who Choked on a Rabbit Bone	A Virgen que de Deus Madre/ éste
323	The Boy Revived at Coria	Ontre todalas vertudes
324	The Statue that Cured a Mute	A Sennor que mui ben soube/ per sa lingua responder

[102] *CSM* 84 in To.

325	The Christian Woman who Escaped from the Moors	Con dereit' a Virgen santa/ á nome strela do dia
326	The Thieves who Stole Beehives	A Santa Maria muito ll' é greu
327	The Priest who Made Underpants from an Altarcloth	Porque ben Santa Maria/ sabe os seus dões dar
328	The Town of Alcanate is Renamed Porto do Santa Maria	Sabor á Santa Maria
329	The Moor who Stole Coins from the Virgin's Altar	Muito per é gran dereito
330	Cantiga de loor	Qual é a santivigada
331	The Mother who Went Mad with Grief	Ena que Deus pos vertude
332	The Fire at the Convent of Carrizo	Atan gran poder o fogo | non á per ren de queimar
333	The Lame Man Healed at Terena	Connosçudamente mostra/ miragres Santa Maria
334	The Farmer whose Wife Tried to Poison him	De resorgir ome morto/ deu Nostro Sennor poder
335	The Charitable Heathen	Com' en si naturalmente/ a Virgen á piadade
336	The Lustful Knight who was Freed from Desire	Ben como punna o demo/ en fazer-nos que erremos
337	The Roaring Father	Tan gran poder á a Virgen
338	The Blind Servant whose Sight was Restored	Muitos que pelos pecados
339	The Fish that Plugged a Hole in a Ship	En quantas guisas os seus acorrer
340	Cantiga de loor	Virgen Madre groriosa
341	The Woman who Survived an Ordeal	Com' á gran pesar a Virgen

342	The Image that was Discovered in a Block of Marble	Con razon nas creaturas/ figura pode mostrar
343	The Girl who Said Offensive Things	A Madre do que o demo/ fez no mundo que falasse
344	Christians and Moors Camp Side by Side	Os que a Santa Maria saben fazer reverença
345	The Moors who Attacked the Castle in Jerez	Sempr' a Virgen groriosa/ faz aos seus entender
346	The Woman who was Healed of a Swollen Arm	Com' a grand' enfermidade | en sãar muito demora
347	The Boy Revived at Tudia	A madre de Jesucristo/ o verdadeiro Messias
348	The Hidden Treasure	Ben parte Santa Maria/ sas graças e seus tesouros
349	The Statue that Healed the Sick	Muito praz aa Virgen santa
350	Cantiga de loor	Santa Maria, Sennor
351	The Wine Replenished at Arconada	A que Deus avondou tanto
352	The Moulting Goshawk	Fremosos miragres mostra
353	The Boy who Offered Food to the Christ Child	Quen a omagen da Virgen
354	The King's Ferret	Eno pouco e eno muito
355	The Youth who Spurned a Girl's Advances	O que a Santa Maria/ serviço fezer de grado
356	The Builders who were Supplied with Wood	Non é mui gran maravilla/ se sabe fazer lavor
357	The Woman whose Face was Restored	Como torc' o dem' os nenbros
358	The Builders who were Supplied with Stone	A que as cousas coitadas

359	The Youth who was Freed from the Moors	As mãos da Santa Virgen
360	Cantiga de loor	Loar devemos a Virgen
361	The Statue that Turned Over in Bed	Null' ome per ren non deve/ a dultar
362[103]	The Blind Goldsmith whose Sight was Restored	Ben pode Santa Maria/ seu lum' ao cego dar
363	The Imprisoned Troubadour	En bon ponto vimos esta Sennor que loamos
364	The Tower that Collapsed	Quen por serviço da Virgen
365[104]	The Doubting Monk	Ben tira Santa Maria/ pela sa gran piedade
366	Don Manuel Recovers his Lost Falcon	A que en nossos cantares/ nos chamamos fror das frores
367	King Alfonso is Healed in Seville	Grandes miragres faz Santa Maria
368	The Woman who Coughed up a Snake	Como nos dá carreiras
369	The Missing Ring that was Found in a Fish	Como Jesucristo fezo/ a San Pedro que pescasse
370	Cantiga de loor	Loemos muit' a Virgen Santa Maria
371	The Woman who Survived a Shipwreck	Tantos vai Santa Maria/ eno seu Porto fazer
372	The Rabid Woman	Muit' éste mayor cousa
373[105]	The Merchant who Fell Overboard	Na que Deus pres carne e foi dela nado
374	The Raiders who Offered a Robe to the Virgin	Muito quer Santa Maria

[103] *CSM* 95 in To.
[104] The *CSM* 365 does not have music.
[105] The same as *CSM* 267.

375	The Scribe whose Horse was Healed	En todo nos faz mercee
376	Don Manuel's Ring	A Virgen, cuja mercee/ é pelo mundo sabuda
377	The Virgin Helps Pedro Lourenço Receive his Reward	Sempr' a Virgen groriosa/ ao que s' en ela fia
378	The Bleeding Girl who was Healed	Muito nos faz gran mercee
379	The Attack of the Catalan Pirates	A que defende do demo/ as almas dos pecadores
380	Cantiga de loor	Sen calar/ nen tardar
381	The Boy Revived at Santa Maria do Porto	Como a voz de Jesucristo/ faz aos mortos viver
382	The Nobleman's Reward	Verdad' éste a paravoa
383	The Pilgrim Woman Saved from Drowning	O fondo do mar tan chão
384	The Monk who Wrote Mary's Name in Three Colours	A que por gran fremosura/ é chamada fror das frores
385	The Man who was Struck on the Head by a Stone	De toda enfermidade
386	The Fish provided for King Alfonso's Cortes	A que avondou do vinno/ aa dona de Bretanna
387[106]	The Statue that Healed the Sick	Muito praz aa Virgen santa
388[107]	The Virgin Appears to Some Nuns	Que por al non devess' om' a Santa Maria servir
389	Master Pedro's Son is Healed	A que pera paraiso/ irmos nos mostra caminnos
390	Cantiga de loor	Sempre faz o mellor

[106] The same as *CSM* 349.
[107] The same as *CSM* 295.

391	The Lame Girl Healed by Santa Maria do Porto	Como pod' a Groriosa/ os mortos fazer viver
392	The Thief who Swore Falsely	Macar é Santa Maria/ Sennor de mui gran mesura
393	The Rabid Boy	Macar é door a ravia
394[108]	The Monks of Jerusalem who were Saved from Famine	Gran fe devia om' aver en Santa Maria
395[109]	The Celestial Knights who Protected the City of Tartus	Niun poder deste mundo
396[110]	The Farmer who Reaped on the Feast of Saint Cyres	Pero que os outros santos/ a vezes prenden vingança
397[111]	The Muslim Servant	Muitas vegadas o dem' enganados/ ten os omes
398	The Wolves that Guarded Sheep	A madre do Pastor bõo
399	The Mother who Tried to Kill her Baby	Quen usar na de Deus Madre
400	Cantiga de loor	Pero cantigas de loor/ fiz de muitas maneiras
401[112]	Petiçon	Macar poucos cantares | acabei e con son
402[113]	Prayer	Santa Maria nembre vos de mi
403[114]	Cantiga de loor	Aver non poderia/ lagrimas que chorasse
404[115]	The Priest who was Healed by the Virgin's Milk	Non é sen guisa d' enfermos sãar
405[116]	The Image of the Virgin that was Unveiled Each Saturday	De muitas guisas mostrar

[108] The same as *CSM* 187.
[109] The same as *CSM* 165.
[110] The same as *CSM* 289.
[111] The same as *CSM* 192.
[112] *CSM* Pit. in To.
[113] The *CSM* 402 does not have music.
[114] *CSM* 50 in To.
[115] *CSM* 76 in To.

406[117]	Cantiga de loor	Ben vennas, maio
407[118]	The Man Blinded for his Blasphemy	Como o demo cofonder
408[119]	The Squire who was Pierced by an Arrow	De spirital cilurgia
409	Cantando e con dança	Cantando e con dança
410	Prologue to the Songs for the Feasts of the Virgin	Quen Santa Maria servir
411	The Feast of the Nativity of the Virgin	Bẽeito foi o dia
412[120]	Cantiga de loor	Virgen Madre groriosa
413	On the Perpetual Virginity of Mary	Tod' aqueste mund' a loar deveria
414	The Virginity of Mary	Como Deus é comprida Trĩidade
415	The Feast of the Annunciation	Tan bẽeita foi a saudaçon
416[121]	Cantiga de loor	Muito foi noss' amigo/ Gabriel
417	The Feast of the Purification of the Virgin	Nobre don e mui preçado
418	The Seven Gifts	Os sete dões que Deus dá
419	The Vigil of the Assumption of the Virgin	Des quando Deus sa Madre / aos çeos levou
420	Processional for the Feast of the Assumption	Bẽeita es, Maria

[116] *CSM* 79 in To.
[117] *CSM* I de outras in To.
[118] *CSM* XII* de outras in To.
[119] The *CSM* 408 e 409 are only written in F, therefore they do not have music.
[120] The same as *CSM* 340.
[121] The same as *CSM* 210.

421	Recordare	Nenbre-sse-te, Madre
422	Litany of the Day of Judgement	Madre de Deus, ora / por nos teu Fill' essa ora
423[122]	Creation	Como podemos a Deus gradeçer
424[123]	Epiphany	Pois que dos Reis
425[124]	Resurrection: the Three Maries	Alegria, alegria
426[125]	Ascension	Subiu ao ceo o Fillo de Deus
427[126]	Pentecost	Todolos bẽes que nos Deus / quis fazer
428[127]	Title (Prologue A)	Don Afonso de Castela
429[128]	Prologue	Porque trobar é cousa en que jaz

[122] *CSM* CJC 1 in To.
[123] *CSM* CJC 2 in To.
[124] *CSM* CJC 3 in To.
[125] *CSM* CJC 4 in To.
[126] *CSM* CJC 5 in To
[127] The Prologue A does not have music.
[128] *CSM* 428 and 429 are Stephen Parkinson's numbers for the Prologue and Title in *the Cantigas de Santa Maria Database* (http://csm.mml.ox.ac.uk/index.php?p= Poem_list).

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