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LINEAR NARRATIVES IN CYCLICAL FORM: THE HUNT FOR REASON IN THE *CANTIGAS DE SANTA MARIA*.

In the prologue to his *Cantigas de Santa Maria* (*CSM*), Alfonso X explains that the composer of good songs requires 'wisdom…and intelligence in good measure, so that he can understand, and be able to express what he understands and what he would say'. Alfonso X contends that while he may not hold these skills to a sufficient degree, '[he] will try to display what [he knows] of them', by trusting in the divine wisdom of God and the Virgin Mary (Parkinson 2015, p. 20). The product of Alfonso X's piety—a repository of 429 songs written in Galician-Portuguese verse—survives today in four manuscript witnesses from the thirteenth century.[1] These songs, fashioned in royal scriptoria under the supervision of Alfonso X between the 1260s to 1280s, represent the king as the Virgin Mary's troubadour: one who has won her love through his faith, as told through his songs of praise (*cantigas de loor*) and sung miracle texts (*cantigas de miragre*).[2] Despite their author's bold pretentions, modern-day scholarship has not been so warm towards the *CSM*. In the critical notes of his 1922 edition and facsimile of the **To** codex, Ribera states, 'there is something factitious about the *Cantigas*. There is a lack of homogeneity between subject and poetic form, even though poetic and musical pattern be a perfect fit' (Hague and Leffingwell 1929, pp. 191–2).[3] The reason behind the *CSM*'s idiosyncracies, Ribera contends, is a clash between musical-poetic and textual form. Chisman has expended upon Ribera, noting a dissonance between structure and narrative in the *cantigas de miragre*. 'The *Cantigas* are striking in the loose "fit" of grammatical clause to poetic line….The extreme lack of concern that a line be co-terminous with a complete grammatical construction is quite unprecedented in the vernacular poetry of Spain and France in the late Middle Ages.' (Chisman 1974, p. 1). Such conflict between musical-poetic structure and plotline—demonstrated by narrative interruption and interstrophic enjambment—may have been viewed as inherently disordered. Awareness of such disorder is perhaps evidenced by scribes' attempts to edit or erase problematic passages in the sources (Campbell 2011, pp. 51–3). The incoherence between music, poetry and narrative has made the *CSM* a unique and sometimes impenetrable analytical subject: Chisman argues that the reason scholars have disregarded these songs lies in their unparalleled cohabitation between textual narrative and musical-poetic form.[4]

This discord between structure and narrative that Ribera, Chisman and Campbell observe forms the focus of this article. In my argument, I will limit discussion to the narrative *cantigas de miragres*.[5] Most *cantigas de miragre* deploy formal structures that are repetition-based, which contemporary scholarship may term *zejel*, *virelai*, or Andalusian *rondeau*.[6] Such a musical-poetic setup typically combines alternations between a strophe and refrain. Within this recurring alternation of refrain and strophe exists a further degree of repetition, since the refrain's metre, rhyme and melody usually reemerge at the conclusion of each strophe. A typical poetic scheme might be aa|(bbba|aa), combined with a standard musical form of ab|(ccab|ab), expressed more clearly in tabular form (Table 1). Integral to the strophe is a sonic 'turning back' provided by both melody and poetry.[7] This 'turning back' is achieved by using metre, rhymes and melody that are foreign to the refrain in the earlier part of the strophe, a section that I term the **strophe-*a***. The strophe-*a* is distinguished from the refrain's sonic reprise in the latter section of the strophe, which I designate the **strophe-*b***. The vacillation between the refrain and strophe—as well as the contrast between the strophe-*a* and strophe-*b*—is what makes the musical-poetic form of most *cantigas de miragre* so intrinsically cyclical.[8]

Table 1: Basic structure of a hypothetical *cantiga de miragre*, showing the initial refrain, the first strophe, and the refrain that follows (identical to the initial refrain).

		Lines	Syllables	Rhyme	Melody
Refrain		R1	11	a	a
		R2	11	a	b
Strophe 1	Strophe-*a*	1.1	7	b	b
		1.2	7	b	b
	Strophe-*b*	1.3	11	b	a
		1.4	11	a	b
Refrain		1.R1	11	a	a
		1.R2	11	a	b

Such a musical-poetic structure does not sit so well with the narratives for which the *cantigas de miragre* are known. They normally start at one point in time, and move forwards chronologically: hence, they are linear in conception. The majority of *cantigas de miragre* contain at least ten strophes, meaning most song narratives contain upwards of ten interruptions by the refrain. Unlike the strophes, the refrains contain little material that is directly relevant to the strophes' essential plot. Instead, they normally offer somewhat generic statements on the Virgin's power (i.e., 'santa e Virgen Maria, tant' e con Deus poderosa.', R2 in CSM 158), or argue that believers should hold Mary in reverence (i.e., 'Muit' amar devemos en nossas voontades / a Sennor,', R1–R2 in CSM 36). These didactic refrains interrupt the self-contained narrative within the strophic portions of each song. They occur after each strophe, falling in line with structural (musical and poetic) breaks, and not narrative ones. This often creates disturbing chains of interstrophic enjambment. Chisman notes that rather than being self-contained, grammatical clauses are extended across strophes, particularly in the case of longer syntactical passages (Chisman 1974, pp. 393–407).[9] The non-narrative refrain texts frequently interrupt the logic of such self-contained sentences. In extreme cases, refrains may even bifurcate syllables between words, as demonstrated in an excerpt from CSM 72 (Ex. 1).[10]

No late-medieval commentary survives on the contradiction between structural and narrative logic in the *cantigas de miragre*.[11] However, lack of commentary cannot imply that such discordance was accepted or unapparent. Late-medieval theory imported many of the ethical judgements on music that stemmed from antiquity. Leach notes the moralistic lesson from the *Odyssey*, which teaches how beautiful song can lead the listener astray and reduce men to irrational beings (Leach 2013, pp. 72–6). The euphonious song of Odysseus's sirens have the potential to beguile him, such that he must have his men restrain him and stop his

ears with wax. Warnings against beautiful sound are adopted into the Christian West as a moralistic lesson on the fundamentality of text over melody. In his *Confessions* (10.33.49), Augustine chides himself for appreciating song's euphonious quality over its textual message: 'Yet when it happens that I am more moved by the singing than by what is sung, I confess myself to have sinned wickedly, and then I would rather not have heard the singing.'[8] Central to Augustine's theory is that beautiful song, when performed or heard by those 'guided only by a certain sense but lacking the understanding of their own practice', is more destructive than useful (Leach 2013, p. 82).[12]

Ex. 1: Text of CSM 72 from the opening rubric to the end of strophe 4, demonstrating enjambment that bisects a word ('descomunalmente') between strophes 3 and 4.

0.1	[C]omo o demo matou a un tafur que dẽostou a	How the devil killed a gambler who spoke
0.2	Santa María porque perdera.	ill of Holy Mary because he had lost.
R1	**Quem diz mal**	**Whoever speaks ill**
R2	**da Rey[n]na Espirital,**	**of the Spiritual Queen,**
R3	**log' é tal**	**thus deserves**
R4	**que mereç' o fog' ynfernal.**	**the infernal fire.**
1.1	Ca non pode dela dizer	For of her one cannot speak
1.2	mal, en que a Deus tanger	ill, and not have God take
1.3	non aja, que quis nacer	offence, who chose to be born
1.4	dela por Natal.	of her at Christmas.
1.R1	**Quen diz mal...**	**Whoever speaks ill...**
2.1	E desto vos quero contar	And of this I wish to tell you
2.2	miragre que quis mostrar	a miracle which God chose
2.3	Deus por sa Madre vingar	to perform to avenge his Mother
2.4	dun mui mentiral,	upon a great liar.
2.R1	**Quen diz mal...**	**Whoever speaks ill...**
3.1	Que ena tavern beveu	Who drank in a tavern
3.2	e aos dados perdeu	and who lost at dice
3.3	algu', e poren descre[e]u	and then he cursed her
3.4	mui descomunal-	very disgrace-
3.R1	**Quen diz mal...**	**Whoever speaks ill...**
4.1	-Mente; ca [a] Déus dẽostou	-Fully; for he insulted God
4.2	e sa Madre non leixou,	and he did not spare his Mother,
4.3	e en seus nenbros travou	and he turned to her limbs
4.4	come desleal.	like a traitor.
4.R1	**Quen diz mal...**	**Whoever speaks ill...**

Augustine's remonstrations against irrational construction and interpretation of music are mostly concerned with liturgical chant. However, the same concerns are germane to the devotional songs of the *cantigas de miragre*. Simply enjoying the *cantigas de miragre*'s music leaves uncomprehended their moralistic refrain texts and instructional narratives. However, unlike the to which Augustine refers, the *cantigas de miragre* contain auditory pitfalls on multiple and complex levels. First, there is continual wavering between the

didactic and the narrative. Such vacillation leads these songs into crises of identity: do they tell a story, or do they offer a moralistic lesson? Second, the didactic does not emerge before or after the narrative, but literally segments it. The listener must continually change their manner of listening to adapt to different forms of text, while their grasp of the song's narrative is further compromised. Third—as with any song—there is the temptation to disregard the texts entirely and merely focus on melodic and poetic beauty. Given the confusion between the *cantiga de miragre*'s identity as moralistic/narrative—plus the segmentation of the narrative by the moralistic refrain—this final option may seem a particularly appealing alternative to attempting to grasp an inherently disordered song form.

In the absence of late-medieval commentaries, how then do we examine the interrelation between structure and narrative in the *cantigas de miragre*? Existing analytical methodologies are a useful point of departure. Ribera's 1922 monograph made the first significant attempt to compare the CSM to Arabic musical-poetic forms, such as the poetic *zejel* (aa|(bbba|aa)) and the five-strophe *muwashshah* (aa|bbbaa|cccaa|[…]|fffaa). More recent studies by Wulstan, Ferreira and Parkinson have claimed the *zejel*'s central position in the CSM's music and poetry.[13] Ferreira's musical readings of the CSM have highlighted structural similarities to the *virelai* (a|(bba|a)) from thirteenth- and fourteenth-century France, which have also been addressed in Campbell's work (Ferreira 2004b, Campbell 2011, pp. 11–6). Anglés's monumental edition has compared the songs to a more diverse range of models, from the *zejel* to the *virelai* (Anglés 1943–64).[14] Meanwhile, Johnson's recent doctoral thesis has explored the songs in **To** and their relation to the Catalan dança form (Johnson 2013, pp. I.215–24). However, resorting to pre-existing terminologies runs the severe risk of importing unhelpful scholarly biases. For instance, Ribera's comparisons to the *zejel* and *muwashshah* may be seen as remnants of early-twentieth century orientalist methodology.[15] The upshot of such approaches is that foreign prototypes may be selected more for their familiarity to contemporary scholars—or for their suitability to prevailing ideologies—rather than for their genuine relation to the intended object of analytical inquiry. Songs that diverge from these models risk being cast aside unnecessarily as structural outsiders. For instance, Parkinson lists 39 different structural models based on the CSM's versification and rhyme schemes alone, of which 14 are said to be standard *zejels*, and 19 are structural variants (Parkinson 2015, pp. 12–5). A further six models do not adhere to the *zejel* archetype. Such a taxonomic approach risks imposing a hierarchy where songs that conform to a *zejel* standard are held to be better constructed, more representative, and worthier of analysis. Finally—and most relevantly to this article—such pre-existing analytical paradigms do not concern themselves with the interrelation between a miracle song's sonic structure and its textual narrative. Rather, such methodologies consider structure exclusively as a way of organising sound (metre-, rhyme- or melody-based), and not as a means to channel a song's narrative course.

In this article, I move away from the rigid taxonomies described above. I instead identify key structural (i.e., musical-poetic) principles that consistently appear within the CSM, and consider how they might coexist with narrative. My focus here is how narrative works within a cyclical structure, and the *cantiga de miragre*'s reiteration-based form is predicated, I argue, by a principle that I term **strophe-end recap** (Table 2).[16] By using this expression, I signify a sonic structure where the end of each strophe—a section that I term strophe-*b*—recaps the metre, rhyme and melody of the refrain.[17] It therefore serves both as an anticipation of the real refrain that follows, and as a memorially marked sonic locus. Because of its sonically distinctive nature, strophe-end recap acts as an auditory guide to channel a song's linear narrative. The distinctiveness of a song's strophe-*b* section is consistently deployed to highlight points of narrative focus to the listener. Far from being an impediment, therefore, the *cantigas de miragre*'s sonic circularity works as a tool to comprehend its linear narrative. I demonstrate this theory by analysing one specific song, 'En todas las grandes

coitas' (CSM 232).[18] This song tells of a young man losing his pet goshawk while out on a hunt.[19] Struck by grief at the loss of his companion, the hunter brings a waxen effigy to a church of the Virgin Mary, after which his bird is returned to him. CSM 232 demonstrates the apparent conflict between linear narrative and cyclical structure that I adumbrated earlier: the simple strophe narrative of the lost goshawk is punctuated by a didactic refrain text, which states how the mother of Christ comes to help those who call upon her in a state of peril. Nevertheless, the following analysis demonstrates how the CSM 232's memorially marked structure ties together the multiplicity of narrative threads. In so doing, it offers both structural and narrative logic to its listeners.

Table 2: Simplified hypothetical model showing links between a *cantiga de miragre*'s musical-poetic structure and narrative across three strophes from the perspective of a listener. Novel and significant material is consistently allied with recapped refrain material in the strophe-*b*, and has hence acquired memorially marked status.

		Structure	**Narrative**
Refrain 0		**A**: Unfamiliar	**A**: Moralistic
Strophe 1	Strophe-*a*	**B**: Unfamiliar	**B**: Opening, often moralistic
	Strophe-*b*	**A**^{1}: More familiar, expecting	**C**: Novel, hence significant
Refrain 1		**A**: Same as Refrain 0	**A**: Moralistic
Strophe 2	Strophe-*a*	**B**: Less familiar	**C**^{1}: Rephrased C, hence inessential
	Strophe-*b*	**A**^{1}: More familiar, expecting	**D**: Novel, hence significant
Refrain 2		**A**: Same as Refrain 0-1	**A**: Moralistic
Strophe 3	Strophe-*a*	**B**: Less familiar	**D**^{1}: Rephrased D, hence inessential
	Strophe-*b*	**A**^{1}: More familiar, expecting	**E**: Novel, hence significant
Refrain 3		**A**: Same as Refrain 0-2	**A**: Moralistic

Strophe-end recap is best explained by looking firstly at structural (i.e., non-narrative) elements that are consistent within most *cantigas de miragre*. Once strophe-end recap has been observed in a structural sense, the analyst can consider whether a song's narrative aligns with its musical-poetic form. Typically, strophe-end recap involves a gradual return of sonic elements from the refrain in the final half or quarter of the strophe. I term the latter segment of a strophe the strophe-*b* section. It normally begins with a return of the refrain's metre and melody, but holding off recap of refrain rhyme(s). This partial recap builds anticipation of the refrain's rhyme(s), which typically reemerge in the very final line of each strophe. Key to this structure is the gradual acculturation of refrain-derived elements. The refrain's metre and melody are usually heard first before its rhyme(s), whereas the recap of the refrain's rhyme(s) typically occurs a line or so at least after the melodic and metric recap. In the final line(s) of

the strophe-*b*, the listener at last hears the refrain's metre, melody and rhyme simultaneously. The strophe-end recap's end-motion then generates anticipation for the real refrain that follows each strophe. Unlike the strophe-*b*, the earlier portion of each strophe—which I term the strophe-*a*—is not so memorially marked. It may express either novel or refrain-based musical-poetic material. However, it is not as memorially marked as the following strophe-*b*, since any reiteration at the strophe-*a* is normally fragmentary, may not reuse significant melodic tones or ambituses, and may not express the refrain material in the order in which it originally appeared.

It is easy to establish whether a passage is memorially marked in a poetic sense. In the *cantigas de miragre*'s poetry, a recap of the refrain would be indicated by a return of the refrain's metre and rhymes. However, how can a listener hear a melody as distinctive or memorable? Firstly, I argue that even line terminuses are usually more prominent sonically than their odd neighbours. As most *cantigas de miragre* refrains are four lines in length—and that most strophes are based upon larger musical-poetic units determined by multiples of four lines—I claim that line terminuses of lines 4, 8, 12, etc., are generally expected to sound more conclusive than their neighbouring lines (Huseby 1999, p. 231). Tones may be further demarcated by use of cadential figures such as use of the terminal sub-tone, or highlighting of the tonal third surrounding the terminus (McAlpine 2008, pp. 107, 138–9). In my melodic analyses, I consider a melody as it might be perceived by a listener over time. Therefore, it is necessary to analyse these melodies in a chronological sense, first perceiving smaller musical segments and then rationalising them within larger tonal entities. Once this has been achieved, an analysis can begin arguing whether one section is more distinctive, has a greater sense of tonal balance, or is more likely to be remembered by a listener. Sections of strophe-end recap are primarily perceived due to their repetitive nature: memorially marked segments are determined by gradually acquired familiarity with more prominent tonal terminuses and ambituses, primarily because these sonically tenacious moments are heard far more frequently than non-memorially marked material.

All of the main poetic features of strophe-end recap are exhibited in CSM 232 (Ex. 2a). The song's poetic structure is highly typical of those in codex **F** and the latter portion of codex **E**. It shows no metrical variance between the refrain, strophe-*a* and strophe-*b*, as all lines contain eight syllables: in a purely metrical sense, strophe-end recap is imperceptible. However, the strophe-*b* is perceived by the sonic turning back to the refrain's 'a' rhyme. This refrain rhyme is recapped in the final line of each strophe, whereas sonic contrast between the refrain and the (poetic) strophe-*a* is funded by the 'b' rhyme that appears in lines 2, 4 and 6. The 'b' rhyme appears three times per strophe, and yet it does not acquire the same memorially marked nature of the 'a' rhyme, which appears only once. This is because each new strophe provides a new 'b' rhyme, whereas the 'a' rhyme's '-er' displays clear continuity between each strophe and the refrain that follows. CSM 232's poetic features correspond to the poetic *zejel* that Ribera, Ferreira, Parkinson *et al* employ. Its aa|(bbba|aa) structure is also one of the simplest demonstrations of the strophe-end recap principle. Of the manifold variants to the principle are more complex rhyme schemes (i.e., abba|([x]c[x]caa|abba) in CSM 113) and metrics (i.e., 9/10/9/10/|(11/14/11/14/9/10/9/10|9/10/9/10/) in CSM 38). However, the beauty of strophe-end recap is that these variants still follow the same principle. Despite their structural disparities, they all demonstrate a sonic sense of return: a distinction between the foreignness of the strophe-*a*, which changes its rhyme per strophe—and the sonic groundedness of the strophe-*b*, familiar because it does not change its rhyme, referring back to and prefiguring the real refrain.

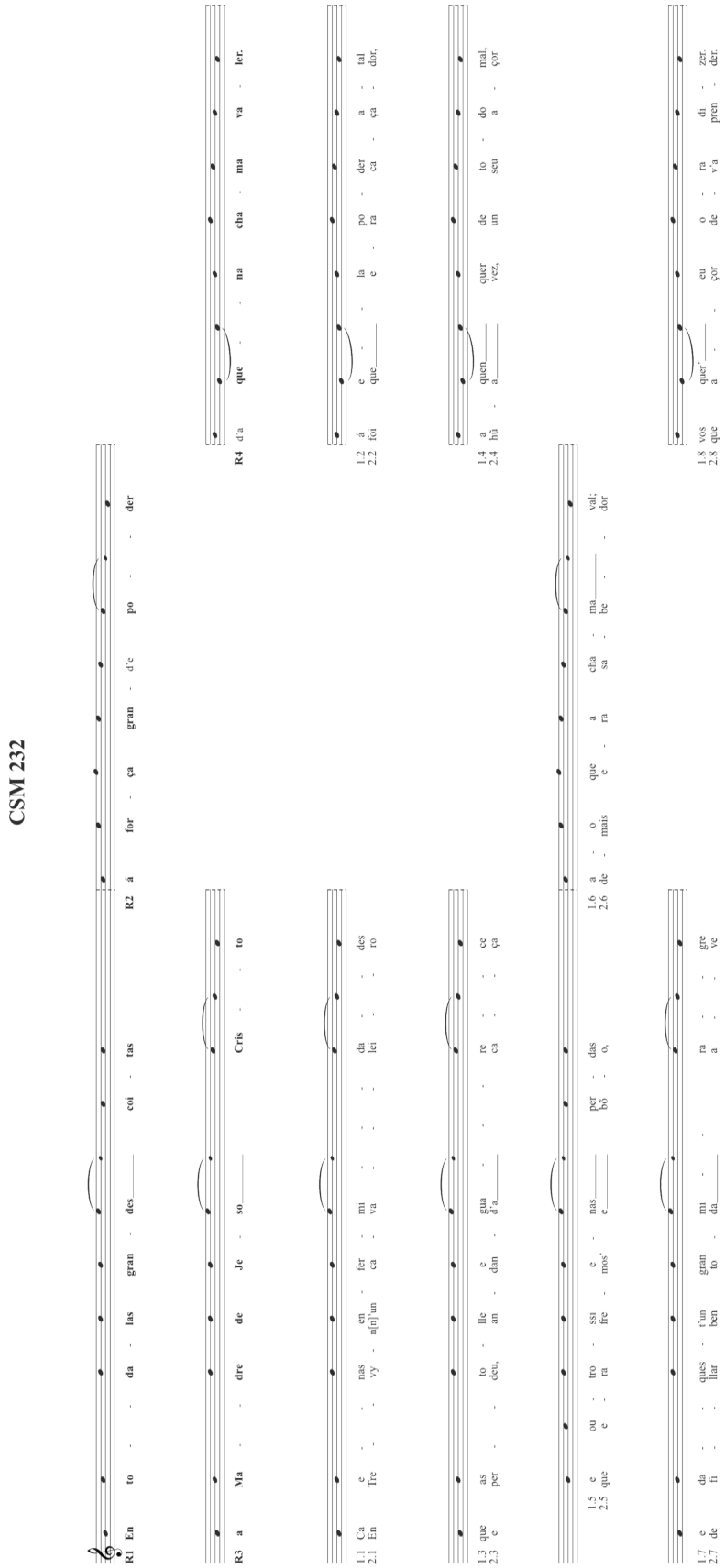
Meanwhile, CSM 232's melody is striking for what is ostensibly a very unadventurous and repetitive structure. The first halves of each line pair are practically identical, save for minor aberrations indicated on the distributional score (Ex. 2b).

Ex. 2a: Text of CSM 232.

0.1	Como un cavaleiro que andava a caça	How a knight who went out to hunt
0.2	perdeu o açor, e quando viu	lost his goshawk, and when he saw
0.3	que o non podia achar, levou ũu açor	that he could not catch it, took a goshawk
0.4	de cera a Vila-Sirga, e achó-o.	of wax to Villa-Sirga, and found it.
R1	**En toda-las grandes coitas**	**In all moments of great trial**
R2	**á força grand' e poder**	**she has great force and power**
R3	**a Madre de Jheso-Cristo**	**the Mother of Jesus Christ**
R4	**d' a quena chama valer.**	**to help those who call upon her.**
1.1	Ca enas enfermidades	For in maladies
1.2	á ela poder atal,	she has such power,
1.3	que as tolle e guarece	that she removes them and protects
1.4	a quen quer de todo mal,	from all types of ill,
1.5	e outrossi enas perdas	and also in losses
1.6	ao que a chama val;	she helps those who call;
1.7	e daquest' un gran miragre	and concerning this a great miracle
1.8	vos quer' eu ora dizer.	I wish to tell you now.
1.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**
2.1	En Trevyn[n]' un cavaleiro	In Treviño a knight
2.2	foi que era caçador,	there was who was a hunter,
2.3	e perdeu, andand' a caça	and lost, going to hunt
2.4	hũa vez, un seu açor	one time, one goshawk of his
2.5	que era fremos' e bõo,	that was beautiful and good,
2.6	demais era sabedor	and very adept
2.7	de fillar ben toda ave	at catching all types of bird
2.8	que açor dev' a prender.	that a goshawk should catch.
2.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**
3.1	Des y era mui fremoso	Moreover it was very pretty
3.2	e ar sabia voar	and it knew how to fly
3.3	tan apost' e tan agÿa,	with such poise and such speed,
3.4	que non ll' achavan seu par	that it could not be found
3.5	eno reyno de Castela;	in the kingdom of Castile;
3.6	e un dia, pois jantar,	and one day, after eating,
3.7	foi con el fillar perdizes	he went out to catch partridges
3.8	e ouve-o de perder.	and he lost it.
3.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**
4.1	Tod' aquel dia buscó-o,	All that day he sought it,
4.2	mais per ren nono achou;	but he could not find it at all;
4.3	e foi-sse pera ssa terra	and he returned to his land
4.4	e seus omees enviou	and sent out his men
4.5	busca-lo a muitas partes,	to look for it in all directions,
4.6	e por el tanto chorou,	and then he wept,
4.7	pois viu que o non achavan,	when he saw that they did not find it,
4.8	que cuidou enssandecer.	so he thought he would go mad.
4.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**
5.1	Assi passou quatro meses,	So he spent four months,
5.2	segund[o] eu aprendi,	as I have learned,

5.3	que o buscou, mais ach[a-lo]	looking for it, but he could not
5.4	non pode, per com' oý;	find it, as I heard;
5.5	e con coita mandou cera	and in his grief he ordered wax
5.6	fillar e disso assy:	brought and said thus:
5.7	«Faça-m' un açor daquesta,	'Make me a goshawk from this,
5.8	ca o quer' yr offerer	for I wish to offer it
5.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**
6.1	Aa Virgen groriosa	To the glorious Virgin
6.2	de Vila-Sirga, ca sey	of Villa-Sirga, for I know
6.3	que sse eu aquesto fazo,	that if I do this,
6.4	que meu açor acharei.»	that I shall find my goshawk.'
6.5	E esto foi logo feito,	And this was done right away,
6.6	e foi-ss' e, com' apres' ei,	and he went there, as I have learned,
6.7	foi aquel açor de cera	and placed that waxen goshawk
6.8	sobelo altar põer.	upon her altar.
6.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**
7.1	E rogou Santa Maria,	And he prayed to Holy Mary
7.2	chorando dos ollos seus,	weeping from both eyes,
7.3	chamando-lle: «Piadosa	calling to her: 'Merciful
7.4	Virgen [e] Madre de Deus,	Virgin and Mother of God,
7.5	Sennor santa e bẽeita,	holy and blessed Lady,
7.6	mostra dos miragres teus	perform one of your miracles
7.7	por que meu açor non perça,	so that I do not lose my goshawk,
7.8	ca ben o podes fazer.»	for you are certainly able to do so.'
7.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**
8.1	Pois que sa oraçon feita	When he had finished his
8.2	ouve, ar tornou-ss' enton	prayer, he went back to
8.3	a ssa casa u morava,	his house where he lived,
8.4	chorando de coraçon;	weeping from his heart;
8.5	e pois entrou pela porta,	and when he entered the door,
8.6	catou contra un rancon	he looked into a corner
8.7	u viu seu açor na vara	and saw his goshawk on the perch
8.8	u xe soya põer.	where he usually placed it.
8.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**
9.1	Quand' esto viu, os gẽollos	When he saw this, he put his
9.2	pos en terra, e a faz,	knees to the ground, and began
9.3	loando Santa Maria	to praise Holy Mary
9.4	que taes miragres faz;	who performs such miracles;
9.5	e aa vara foi logo	and gently he
9.6	fillar seu açor en paz	put his goshawk in his
9.7	ena mão, e a Virgen	hand, and he began to thank
9.8	começou a bẽeizer.	the Virgin.
9.R1	**En toda-las grandes coitas...**	**In all moments of great trial...**

Ex. 2b: Melody of CSM 232.



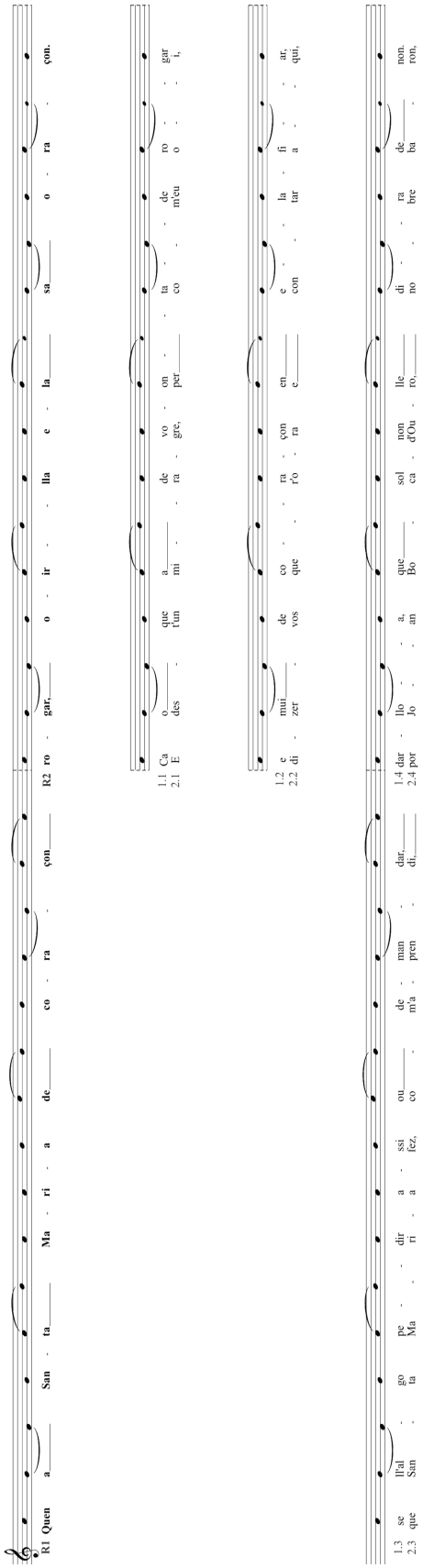
Moreover, each line pair begins on *a*, and uses the same tone as its closing terminus. In such an organic and—one hesitates to say boring—melody, how can a listener distinguish the melodic refrain from the strophe-*a*, and associate it with the strophe-*b*? One would be forgiven for assuming that in such a uniform melody, there would be no inclination towards a sonic homecoming of the refrain melody. How could the listener seek an absent refrain when traces of its melody are continually presented in a—albeit partial—state to the listener? It is only in the second halves of each line where the listener perceives any melodic difference. Although all line pair cadences conclude on *a*, lines R2 and 6 are unique in exploring the upper ambitus of *f*, reached as in the remainder of the song by stepwise movement. All other line pair cadences (R4, 2, 4 and 8) begin with an unexpected third leap from the *b*-mi to *G*, ascending to *d* (again with an unanticipated third leap from *b*-mi), followed by a conjunct return to the tonal terminus *a*. Such minor differences between the melodic strophe-*a* and strophe-*b* are not unique to the *cantigas de miragre*. Other songs (i.e., CSM 138, Ex. 3) are similarly reluctant to indicate where precisely the melodic homecoming of the refrain should be perceived.[20] However, the analyst should not assume that such melodies are perfunctory and unadventurous additions to a more fundamental poetic text. Such conservative melodies play with the listener's expectations, toying with the idea of the strophe-*a*, and only letting on to the desired strophe-*b*'s emergence at the ultimate moment. It is this sense of play that arguably makes the listener attend more carefully as they attempt to grasp the subtleties of the refrain's melodic homecoming.

Such motivic parsing helps analysts consider the listening process one undergoes when hearing CSM 232's melody and poetic text for the first time. Hearing the refrain first, the listener would expect two pairs of lines with almost identical opening phrases, followed by concluding cadential lines that end on the same tone *a*. However, both are integral to a super unit of four musical-poetic lines, since only in cadential line R2 is the upper ambitus of *f* experienced, and only in R4 is the sub-terminal tone *G* heard to prepare the listener for the tonal terminus of *a*. Line R4 is similarly integral as a cadentially-oriented unit, since the prevalence of unexpected third leaps from *b*-mi highlight its use as a super-terminal tone which—together with the sub-terminal *G*—funds the expectancy of the terminal tone *a*. Were the listener to hear melody divorced from any poetry (and hence rhyme, text and narrative), a sense of return and conclusion would be anticipated from the return of line R2—repurposed as strophe line 6—just over halfway through the strophe. However, with the poetry alongside there is a sense of uncertainty, since this melodic homecoming is thwarted by the insistence of the strophe's 'b' rhymes. At this point, there is only partial recap, consisting of the refrain's metre and melody. However, it is the very partiality of the strophe-*b*'s opening that arouses greater desire to hear the refrain's recapped 'a' rhyme alongside its melody and metre. It is only until line 8—where the arrival that is so hoped for is realised—when the recapped '-er' rhyme materialises.

The musical-poetic setup of CSM 232 perfectly encapsulates the principle of strophe-end recap. Despite a uniform metrical structure and an unadventurous melody, its simple placement of sonically distinctive cadential cells creates a melodic recap in the strophe-*b* that anticipates eventual arrival of the refrain's 'a' rhyme. In such passages, the refrain's poetic and musical features need not reappear simultaneously in the strophe-*b* section. Conversely, I argue that expectation of the refrain is actually felt more profoundly when this sense of return is gradual. The recap of the refrain's metre and melody in a strophe's penultimate line more greatly augurs the reappearance of a refrain rhyme at the end of the final line. The gradual emergence of refrain features plays with a listener's conception of sonic homecoming,

Ex. 3: Melody of CSM 138.

CSM 138



requiring more effort—and therefore, more attention—to process. 'Is this really what I think it is? Why does it not sound quite familiar? Ah, there it is!'. It is this sense of uncertain expectation—and the mental effort that it demands—that makes strophe-end recap so memorially marked and sonically impactful to its listeners.

Of course, performing or listening to a *cantiga de miragre* is an intrinsically linear process, laid out in time. In Reckow's exegesis of *processus* and *structura* he argues that, 'a composition can be consciously conceived and executed as a flow in time…a primary concern is not the "closure of the whole but apparently the contrast between parts following one another" (Reckow 1986).[21] Such linearity makes strophe-end recap all the more powerful, as expectation is continually reaffirmed with each successive strophe. A listener may quite easily comprehend a *cantiga de miragre*'s musical-poetic form after a few strophes, while genuine surprise, expectation and final relief may only be felt when hearing strophe-end recap in the very first strophe. When hearing a *cantiga de miragre*, a listener becomes acculturated to its own interior logic. However, after multiple hearings of a song's strophe, the listener must still follow the rules of play and feel surprise, expectancy and then relief—albeit in an affected manner—at each emergence of the strophe-*b*. It is this interior logic—and the state of play that it enforces—that makes the strophe-*b* sonically charged. Interpreting successive iterations of the strophe-*b* with the same contrived emotions conforms to a consciously ritualistic, almost ludic process of listening. Its 'being "only a pretend" does not by any means prevent it from proceeding with the utmost seriousness, with an absorption, a devotion that passes into rapture and, temporarily at least, completely abolishes that troublesome "only" feeling.' (Huizinga [1938], 1949, p.8). Thus, as they undergo the process of listening to a *cantiga de miragre*, listeners acquaint themselves with the song's internal logic, learn the rules and rituals required of it, and divert attention (authentic or contrived) to the memorially marked strophe-*b*.

It is easy to see why its memorially marked nature is so crucial to the strophe-*b* section. Carruthers argues that in the Middle Ages, a 'rich and retentive memory' is the key to creative activity and intellectual rigour (Carruthers 2/2008, p. 4). From the thirteenth century, rhetoric—how to construct and effectively transmit discourse—is inextricably linked to the art of memory. A well-trained memory, Murphy maintains, serves as a key tool in three major practical disciplines that follow a grounding in the *trivium* (Murphy 1974, pp. 135–355): namely, writing prose (*ars dictaminis*), giving sermons (*ars praedicandi*) and the composition of poetry (*ars poetriae*). In the *Rhetorica ad Herennium*—the most influential classical guide to rhetoric used in the thirteenth century—the writer gives advice to the speechgiver in the memorisation of their *oratio*. Here, the author indicates how the listener too can be made more receptive by a memorable speech (Caplan 1954, pp. 205–25). This general statement on the use of memory in the spoken word applies specifically to the orator in a Classical, legal context, and yet is adopted wholesale into the late-medieval rhetorical training of the *ars dictaminis*. Rhetoric as taught in the medieval *ars praedicandi* also applied the pillar of *memoria*, both as an active and receptive tool: that is, *ars praedicandi* treatises advised just as much on how to make speeches memorable to listeners, as to how a priest should memorise a sermon. Thomas of Chobham's *Summa de arte praedicandi*, for instance, emphasises how words must not only be intelligible to a congregation, but also resonate with them so that they can predict what the priest will say. Creating a sermon with anticipatory power, Thomas argues, means that its messages are likely to be better internalised (Copeland and Sluite 2009, p. 632).

The *cantigas de miragre*, I argue, deploy the tool of memory in a similar way. A memorially marked strophe-end recap is a locus for the memorisation and comprehension of its texts. It is strophe-end recap's repetitive nature that makes the listener accord the strophe-*b* with the auditory highlight of the refrain. Such repetitive structures are memorially marked,

John of Garland argues, because of the sense of pleasure generated through the cumulative exposure to consonant sound. In the seventh chapter of his *Parisiana poetria*, John lists the ways in which ratios of metres distributed in verse accord with the ratios of sonic intervals in music.

> On Consonances and Proportions in Versification. The metres in rhymed poems conform to the proportions of 2:3 and 3:4. Proportions of this kind occur in music: in the number two, or double one, as between two and three, where the proportion is 2:3; in the number four, as between three and four, where the proportion is 3:4. Discantus and organum also happen to employ consonances at intervals of a second, third, fourth, or fifth; and there is a likeness, too, to a diapente, which is made up of five tones, or a diatessaron, which is made up of four tones; or it can be like a diapason, which is a consonance consisting of several consonances, for it comprises a diapente and a diatessaron. (Lawler 1974, pp. 164–5).

Garland argues that the proportions used in poetry accord with those that make up musical harmony, and it is this pleasure that makes a song or poem better internalised. These ratios come from antique music theory, which seeks to divide the octave into discrete tones based upon the Pythagorean tetrad 12:9:8:6. This comprises the ratios of the unison (1:1), octave (12:6, or 2:1), fifth (9:6 or 12:8, or 3:2), the fifth's inverse—the fourth (8:6 or 12:9, or 4:3)—and the tone (9:8).[22] Such Pythagorean ideas were well known in the Middle Ages, thanks to early patristic works such as Martianus Capella's *De nuptiis* (Stahl, Johnson, and Burge 1971, pp. 9–10) and Boethius's *De institutione musica* (Bower and Palisca 1989, pp. 88–95). These works all begin by relating audible proportions to those that bind together human bodies with their souls. Boethius, for instance, claims that rational beings are attracted to beautiful sonic proportions, since 'we hear what is properly and harmoniously united in sound in conjunction with that which is harmoniously coupled and joined together within us' (Ibid.). Dell argues that these ratios had 'ramifications for every aspect of human life: bodily, emotional, moral and spiritual' (Dell 2016, p. 62). Although Garland does not cite the *De institutione musica* in this passage of the *Parisiana poetria*, his unmistakable invocation of Boethius is implied.

But what is the relevance of this passage to the monophonic *cantigas de miragre*, when Boethius and Garland are ostensibly dealing with vertical (and therefore polyphonic) harmony? Firstly, these proportions sound harmonious not only through their vertical alignment—as with musical intervals—but they are also perceived linearly. The proportions of similar rhymes in a poem, for instance, can only be grasped through a process of listening that is intrinsically linear, as played out in time. Likewise, the close of a musical structure—commonly indicated by a return to unison terminal tones—can only be appreciated as a listener gradually acquires familiarity with a song. Second, it follows that in a horizontal, process-based method of listening, harmonious proportions are produced by the repetition—and gradual accretion—of familiar metre, rhyme and music. Musical and poetic harmony that is linear, and hence engendered by repetition, is therefore as central to Garland and Boethius as vertical consonance. Both accept that sonic proportions—produced linearly via poetry and music—relate to the proportions that bind together body and soul. They too have the potential to delight the listener, and hence can function as tools to commit their texts to memory. Links between rhyme-based and melodic sound are rarely stated so explicitly in medieval treatises, and Garland's statement consequently carries special weight. Here, Garland is arguing that all facets of *musica instrumentalis*—encompassing rhyme and metre, as well as musical intervals—relate to the proportions that form the adhesive between body and soul. Songs that contain recurring melodies and rhymes therefore influence, and accord more frequently with, their human listeners.

The memorially marked strophe-*b* therefore works as a sonic focus, where accretions of linear consonance generate pleasure, and make the listener more disposed to recall its familiar metre, rhyme and melody. As the strophe-*b* is such a sonic focus, it also requires that its listeners pay more attention to its texts. Strophe-end recap therefore works to integrate narrative as well as structural logic within a *cantiga de miragre*. I summarised the way this is achieved earlier (Table 2). In short, a song writer may choose memorially marked strophe-*b* sections to highlight text that is narratively central to a song. Narrative material that is being mentioned or described for the first time—and which is therefore novel and significant—is typically located in the strophe-*b* section, where the recapped refrain material makes it sonically distinctive.[23] Other central material—key narrative agents and their direct speech—may occur in the strophe-*b*, thereby stressing their narrative significance. Meanwhile, the less prominent strophe-*a* sections tend to site narrative material that has been repeated (i.e., which has lost its novelty). Here too may reside superfluous statements of praise to the Virgin Mary (‘Virgen, Madre de Deus’, ‘Virgen, que é Sennor de gran prez’), rhetorical gestures (‘com apres ei’), or subjective, personal asides from the narrator (‘quero contar’) that offer nothing significant to the main plotline. There is also a further, grammatical distinction between material at the strophe-*a* and the strophe-*b*. The strophe-*a* sections typically contain past participles, signifying something that has been completed (‘feito’) or said (‘dito’) further back in the past (note, for example, its use as part of the pluperfect in CSM 232, ‘Pois que sa oraçon feita / ouve, ar tornou-s’ enton’, 8.1–2). Meanwhile, the narratively dynamic use of the third person preterite (i.e., ‘fezo’, ‘fezerán’) in the strophe-*b* typically occurs because it is the locus for the narratively dynamic and novel (i.e., ‘e pois entrou pela porta, / catou contra un rancon / e viu seu açor na vara / u xe soia põer.’, 8.5–8).

At this juncture, I must stress that narrative material in the *cantigas de miragre* is not limited to refrains and strophes. Codices **T** and **F** contain an additional level of pictorial narrative through the miniatures and their accompanying captions.[24] The readers of codices **T** and **F** therefore have an additional visual narrative to comprehend alongside that relayed in the song. Most songs also contain an introductory rubric in all surviving sources, where a brief summary of the miracle is usually relayed. These rubrics could also have been recited prior to their performance. In CSM 232, crucial material is gleaned from its opening rubric. Although the miracle is not revealed explicitly, the reader learns about the knight losing his bird on a hunt (‘que andava a caçar perdeu o açor’) and giving a waxen effigy to Vila-Sirga when he cannot find it (‘e quando viu quo o non podia achar, levou ũu açor de cera’). Thus, the listener already has crucial background knowledge of the miracle story before the narrative strophes commence in strophe 2. The first strophe—as is typical of many first strophes—elaborates upon the moralistic message of the refrain.[25] It therefore does not provide any narrative information that is central to the main plotline.

From strophe 2, there is a link between that which has already been mentioned—and which is therefore dramatically superfluous—and the strophe-*a* section. Meanwhile, the fundamental elements of the plot appear continually in the strophe-*b*. The strophe-*a* of strophe 2 provides a summary of the song narrative. However, this is redundant given that a narrative is already provided in the song rubric.[26] The first narrative material that provides new information is a list of the goshawk’s skills at the strophe-*b* of strophe 2 (‘que era fremos’ e bõo, / demais era sabedor’, 2.5–6). In the strophe-*b* that follows in strophe 3, the reader learns that while hunting, the hunter lost it one day (‘e un dia, pois jantar, / foi con el fillar perdizes / e ouve-o de perder.’, 3.6–8). Note, meanwhile, that the preceding strophe-*a* of strophe 3 merely provides an elaboration of the positive qualities listed about the bird, i.e., that it is handsome and a good flier (‘era mui fremoso / e ar sabia voar’, 3.1–2). The strophe-*a* of strophe 4 reiterates that the goshawk is lost (‘mais per ren nono achou;’, 4.2), but the final four lines provide narrative direction by mentioning the hunting party sent out to find

the bird, coinciding again with the memorially marked strophe-*b* (‘busca-lo a muitas partes,’, 4.5). This material is reiterated in the following strophe-*a*, after which the plot develops by the hunter taking the waxen figure to Villa-Sirga (‘e con coita mandou cera / fillar e disso assy: / «Faça-m’ un açor daquesta, / ca o quer’ yr offerer’, 5.5–8).

Ex. 4: Text of CSM 316 from the beginning of strophe 6 to the refrain that follows strophe 9.

6.1	Quand’ esto viu Don Martÿo,	When Don Martin saw this,
6.2	pesou-lle de coraçon,	his heart became heavy,
6.3	porque da sua eigreja	because at his church
6.4	perdia a oblaçon	he lost the offerings
6.5	por est’ outra que vos digo;	because of that one of whom I speak;
6.6	e mandou log’ un tiçon	and he ordered a brand
6.7	fillar e põer-lle fogo,	brought and set it alight,
6.8	assi que a fez queimar.	and so he had it burned.
6.R1	**Par Deus, non é mui sen guisa...**	**By God, it is only normal...**
7.1	Deste feito que fez ele	This deed he committed
7.2	muit’ aa Virgen pesou,	greatly aggrieved the Virgin
7.3	e Jhesu-Cristo, seu Fillo,	and Jesus Christ, her Son,
7.4	logo ssa Madre vingou,	avenged his Mother at once,
7.5	assi que d’ ambo-los ollos	so that both of the eyes
7.6	Martin Alvitez cegou,	of Martin Alvitez went blind,
7.7	estand’ assi ante todos;	while standing in front of all;
7.8	e fillou-s’ a braadar	and he began to cry out
7.R1	**Par Deus, non é mui sen guisa...**	**By God, it is only normal...**
8.1	Dizend’: «Ai, Santa Maria,	Saying: ‘Oh, Holy Mary,
8.2	est’ eu mio fui merecer,	I deserve this
8.3	por quanto na ta hermida	because I had your hermitage
8.4	mandei o fogo põer;	ordered set on fire;
8.5	mais por emenda daquesto	but to make amends for this
8.6	farey-a nova fazer,	I will have it built anew,
8.7	toda de cal e de pedra.»	all of lime and of stone.’
8.8	E logo a fez lavrar.	And at once he had it built.
8.R1	**Par Deus, non é mui sen guisa...**	**By God, it is only normal...**
9.1	E des que foi toda feita,	And when it was done,
9.2	fez missa dizer aly	he had mass said there
9.3	da Virgen, mui ben cantada,	to the Virgin, very well sung,
9.4	e mandou-sse levar y;	and ordered that he be brought there;
9.5	e tan toste que foi dita,	and as soon as mass was said,
9.6	per quant’ end’ eu aprendi,	according to what I learned,
9.7	viu logu’ e foi ben são,	he saw at once and was cured fully,
9.8	e começou de chorar	and began to weep
9.R1	**Par Deus, non é mui sen guisa...**	**By God, it is only normal...**

The behaviour exhibited in strophes 2 to 5—and which I demonstrated earlier (Table 2)—is highly typical of many *cantigas de miragre*. The strophe-*b* section will often introduce a new element of the narrative, and after the interceding refrain this narrative material is rehashed in the following strophe-*a*. New material is then presented in the succeeding strophe-*b*. To

provide more context, CSM 316 exhibits similar duplication of narrative material across strophes (Ex. 4).[27] Its narrative tells of a man who sins by burning a hermitage he has built. In Strophe 6, the cleric sets the hermitage alight in the strophe-*b* (‘e mandou log’ un tiçon / fillar a põer-lle fogo,’, 6.6–7). This material is expanded upon in the strophe-*a* of strophe 7, where its offence to the Virgin and Christ is mentioned. The Virgin’s vengeful blinding of the errant cleric is reserved for the following strophe-*b* (‘assi que d’ ambo-los ollos / Martin Alvitez cegou,’, 7.6–7). In his direct speech of strophe 8, he laments his fate in the strophe-*a*, whereas in the strophe-*b* he swears that he will have it rebuilt (‘farey-a nova fazer,’, 8.6). The church is reconstructed—and opened with a sung mass—in the following strophe-*a*. Meanwhile, the result—having his sight restored—emerges in the strophe-*b* of strophe 9 (‘viu logu’ e foi ben são,’, 9.7). The listener therefore hears a clear pattern of narrative novelty sited consistently in the strophe-*b*, rehashed in each successive strophe-*a* that follows the refrain.

Strophe-end recap does not make the strophe-*a* narratively redundant or unimportant. Such frequent duplication of material in the succeeding strophe-*a* has clear value to the listener. If a song is unfamiliar, duplication gives a second chance to rehear what one might have missed. Its placement in the strophe-*a* tells the listener that the narrative material they are hearing is inessential if they have already grasped the material just heard in the strophe-*b*. However, this duplication across strophes also allows the interceding refrain to be put to a more practical use, informing upon and critiquing the events of the narrative (Campbell 2011, pp. 103–4). In CSM 316, for instance, the refrain that follows strophe 7 allows the strophe-*a* in strophe 8 to be heard in full irony. The errant cleric himself reaffirms his own guilt (‘«Ai, Santa Maria, est’ eu mio fui merecer,»’, 8.2), but the listener already knows this from the moralistic teaching of the refrain, which explains that a sinner should suffer harm for offending the Virgin (‘non e mui sen guisa / de s’ ende mui mal achar / o que a Santa Maria / s’ atrev’ a fazer pesar.’, R1–R4). Likewise, in CSM 232 at the end of strophe 4 we learn of the huntsman’s state of distress (‘que cuidoi enssandecer.’, 4.8). This moment of insanity is extended into the strophe-*a* that follows, where the young man spends four months in a wretched state (‘Assi passou quatro meses,’, 5.1). It is the refrain’s job to provide commentary upon this extended narrative: in CSM 232, it promises reward for those who, like the huntsman, spend periods in great trial (‘En toda-las grandes coitas’, R1). The stretching of narrative across CSM 232’s strophes therefore allows the refrain come into dialogue with the rest of the song.

The latter part of CSM 232 contains some of the clearest instances where the song’s narrative aligns with its musical-poetic structure. The strophe-*a* in strophe 6 contains a superfluous reaffirmation from the huntsman that placing a waxen effigy in the Virgin’s church will result in a miracle (‘ca sey / que sse eu aquesto fazo, / que meu açor acharei.’, 6.2–4). This is contrasted by the immediacy of the following strophe-*b*, where the knight carries out his pilgrimage, made more dynamic by the emphatic use of ‘lógo’. The entreaty to the Virgin in strophe 7 divides essential and non-essential direct speech. It begins by describing the huntsman praying, weeping from both eyes (‘chorando dos ollos seus,’, 7.2) and crying out to the Virgin. The words of the hunter’s prayer are introduced in line 3, two lines before the arrival of the strophe-*b* section. However, its placement in the strophe-*a* marks this earlier part of the man’s prayer as less significant. The huntsman begins with an address to Mary as Merciful Virgin, and Mother of God (‘«Piadosa / Virgen [e] Madre de Deus’, 7.3–4). While praise to the Virgin is a central narrative component to the song, this message is conveyed by the moralistic lesson of the refrain. Narratively speaking, it offers very little to the song other than a prelude to the huntsman’s request. The actual substance and entreaty in the prayer is only revealed in the sonically charged strophe-*b* section, ‘mostra dos miragres teus / por que meu açor non perça, / ca ben o podes fazer.’, 7.6–8. Here, the

reason for the huntsman's prayer is specified: rather than the generic address of the strophe-*a*, the young man has specified that he seeks to find his goshawk. This narrative ordering almost emulates a spoken entreaty through the medium of song. The opening—perfunctory, mechanical—comprises a formal address to the Virgin. Meanwhile, the prayer's conclusion—personal, emotional—contains the entreaty, where the huntsman expresses what he desires. In stretching the huntsman's prayer across the divide between the strophe-*a* and the sonic highlight of the strophe-*b*, the song has effectively mirrored the very manner in which the huntsman would articulate it.

Strophe 8 describes the main miracle: the hunter returns home in the strophe-*a* ('ar tornou-ss' enton / a ssa casa u morava,', 8.2–3), but with no indication that the miracle has actually happened, for he is still crying ('chorando de coraçon;', 8.4). It is only at the beginning of line 5, where the strophe-*b* materialises, that the following 'pois que' indicates that his prayer has been answered. The hunter opens the door to his house and discovers the goshawk on his perch ('e viu seu açor na vara / u xe soya põer.', 8.7–8). The opening of the door ('e pois entrou pela porta,', 8.5) acts as a clear bridge between that which is non-evident from outside the house, and which is only revealed once the metaphorical door has been opened to the audience, revealing the miracle that has occurred. The huntsman opening the door of his house aligns not only with the return of the strophe-*b*, but with the very moment in the song when the refrain's melody is perceived. 'Porta', appearing on the final two syllables, aligns with the stasis of the *c* terminus of line 5, emulating in turn the homecoming of line R1. This cadential figure differs from the conjunct and partially melismatic descent from *c* to *a* in line R2, which appears as a cadential figure in all other strophe lines. Thus, the miracle's revelation—prompted by the opening of the door—is just as apparent to the song's audience in real time, as to the huntsman in the miracle. The musical-poetic structure thus organises narrative flow as much for the characters in the miracle as for the listeners to the song. The final strophe of most *cantigas de miragre* is—like the opening strophe—often set apart from the song's main narrative. Here, there tends to be a focus on praise and—if space permits—a final summary of the miracle.[28] These features are demonstrated clearly in CSM 232, where the huntsman falls to the ground in prayer in the strophe-*a* ('os gẽollos / pos en terra, e a faz, / loando Santa Maria / que taes miragres faz;', 9.1–4). Its very narrative conventionality makes this turn towards praise suitable for the strophe-*a*. The mention of 'such miracles' ('taes miragres') further accentuates this section's narrative redundancy: the listener, if they have been listening well enough, will know full well to what miracles the narrator refers. Meanwhile, the final strophe-*b* emphasises the miracle's happy ending: having seen the bird in strophe 8, in the final strophe he gets to touch it. The strophe-*b* concludes with the huntsman's thanks ('e a Virgen / começou a bẽeizer.', 9.7–8). The message could not be clearer: being able to see and then touch his bird again occurs as a direct result of his devotion and thanks towards the Virgin Mary.

This article has shown that—contrary to what previous scholars have claimed—the *CSM*'s combination of the cyclical and the linear is a fertile basis for the dramatic telling of miracle narratives. As I have demonstrated from the analysis of CSM 232, the essential points of a song's narrative align consistently with the memorially marked strophe-*b*. Strophe-end recap therefore works as a guide to the listener, indicating which points in the story require greater attention, which narrative moments are new and crucial, and which parts have been duplicated. In CSM 232, the consistent deployment of strophe-end recap allows strophe-*b* sections to attain a memorially marked status, in distinction to the strophe-*a*. The strophe-*b* of CSM 232's unremarkable melody acquires this status due to the careful deployment of cadential cells. Over time, the sonically charged strophe-*b* invites comparison with the refrain, and as a song progresses these units become expected, desired, and imprinted in a listener's mind. Existing literature has tended to view the *cantigas de miragre* one-

dimensionally, from the stance of a single discipline. However, the *CSM* were crafted neither as poetry nor as isolated melodies. Rather, they integrate musical and poetic language in a holistic manner as narrative song. Reconciling poetic with melodic sound is necessary because strophe-end recap functions around the intertwining of poetry and melody. The delay between the refrain's melodic and poetic recap is what sets up the feeling—contrived or authentic—of surprise, expectancy and then relief, which is so integral to the form's memorially marked nature. It is therefore only through a comprehensive analysis of a song's poetry, melody and narrative that one can begin to understand how these songs were written, performed, heard and understood.

CSM 232 is but one case demonstrating the complex relations between musical-poetic form and linear narrative. While I do not argue that strophe-end recap is present in every *cantiga de miragre*, I contend that it is sufficiently prominent to be a tool consciously deployed in the stages of song composition (Drummond 2018, pp. 39–118). Due to the *cantiga de miragre*'s interior logic—acquired because the repertory deploys strophe-end recap to a sufficient degree—an accustomed listener learns to identify the strophe-*b* of any song as a sonic highlight. The structural and narrative features of the repertory teach the listener to expect similar rules of play in other songs. It is this ludic element that makes the listener approach the repertory with appropriate levels of hermenutical intent. Augustine need not worry about performers and listeners missing the *CSM*'s texts due to their distracting melodies. The complexity of the song form—and the attention it demands of its listeners—makes the *cantiga de miragre* an instruction in careful, devoted performance and listening. Just as the young noble searches for his goshawk in CSM 232, so are the performer and listener obliged to hunt proactively for logic and reason as they grapple with the complexities of the song's form and narrative.

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Endnotes

[1] The four *Cantigas de Santa Maria* sources are the *Códice de Toledo* (**E-Mn, MS 10069**), known by its siglum **To**; the *Códice rico* (**E-E, MS T.i.1**), or **T**; the *Códice de Florencia* (**I-Fn, B.r.20**), or **F**; and the *Códice de los músicos* (**E-E, B.i.2**), or **E**.

[2] Judging by surviving sources, we can assume the *CSM* were being written and performed by the assumed compilation date of the earliest source (**To**), around 1270 (Fernández Fernández 2013, pp. 88–9). Manuel Pedro Ferreira has posited compilation dates for all four sources (Ferreira 1994). It is generally assumed that the *CSM* project ceased upon the death of Alfonso X in 1284 (Fernández Fernández 2013, pp. 334–5).

[3] Hague and Leffingwell's 1929 book is the first and only published English translation of Ribera's 1922 volume.

[4] There are several lesser comparisons to be made. Faroese *kvæði* are narrative ballades that alternate linear strophe narratives with non-narrative refrains. *La Chanson de Roland* is a *chanson de geste* where a repetitive structure arguably interrupts the linear narrative. There are also narrative *ballate* from the mid-fourteenth century onwards in Italy. Since these forms originate from cultures that are both geographically and temporally distinct from the *cantiga de miragre*, I do not incorporate them into this discussion.

[5] I do not discuss the interaction between musical-poetic structure and narrative in the *cantigas de loor* for two main reasons. First, the *cantigas de loor* deploy a far wider range of musical-poetic forms, such that a smaller proportion can be said to deploy strophe-end recap. Several of the *cantigas de loor* do not even incorporate a refrain. Second, the text in the *cantiga de loor* tends to be non-narrative and moralistic in nature.

[6] For a wider discussion on the use of the Arabic poetry forms in Galician-Portuguese song, see Wulstan, 1982), pp. 256–8, Ferreira 2004a, pp. 93–117, Parkinson 2010, pp. 67. For literature on the *virelai*'s appearance in the *CSM*, see Campbell 2013, Ferreira 2004b, Johnson 2013, pp. I.226–34.

[7] Relevant to the theme of 'turning back' is the *tornada* of troubadour song (Peraino 2011, oo. 33–75). Links can be drawn with the Occitan *tornada* and the *finda* of Galician-Portuguese song (Tavani 2004, p. 17).

[8] The terms strophe-*a* and strophe-*b* have their antecedents respectively in the *mudanza* and *vuelta* deployed in the majority of literature on the *CSM*. For a discussion on the use of these terms in the *CSM* see Beltran 1984 and Johnson 2013, pp. I.226–34. I prefer to use the more neutral terms strophe-*a* and strophe-*b*, so that they may be compared on an unbiased, more equal footing to contemporaneous song forms from other linguistic areas.

[9] On enjambment in the CSM, see also Chisman 1976 and Cummins 1970.

[10] The text in Ex. 1 is derived from Mettmann 1959–74, vol. 1, pp. 212–3. The insistent disruption of narrative is particularly problematic in the longer *CSM* songs that are commonly known as quints. In all four *CSM* manuscripts, the *cantigas de miragre* are ordered into groups of nine, forming a song decade with the addition of a non-narrative *cantiga de loor*. Quints are the fifth songs of each decade, as they are ordered in codices **T**, **F** and **E**. Parkinson notes how compilers of **T**, **F** and **E** selected these songs specifically for their length, creating a lavish centre piece to each decade (Parkinson 2000, pp. 243–74). Some of these longer quints contain upwards of 40 strophes or more (i.e., CSM 65, with 50 strophes). In such songs, the gulf between structure and narrative sense is exacerbated, as a longer *cantiga de miragre* contains more interruptions per story.

[11] Save for the anonymous *Arte de trovar*, a retrospective treatise on the construction of the secular *cantigas profanas*. The one source that contains this treatise is a sixteenth-century copy of an earlier songbook, **P-Ln, MS 10991** (**B**), ff. 3–4v (Cintra 1982). Unfortunately, datings are speculative, there is no knowledge of the treatises's author, and the repertory discussed is only loosely related to the *CSM* (Tavani 2002).

[12] For a wider discussion on the importance of sonic propriety, see Leach 2006, Leach 2007, Leach 2009, and Dillon 2012.

[13] In addition to the literature addressed in footnote 6, see Plenkers 1993 and Rubiera Mata 1997. For a wider historiographical overview of the *zejel* in the *CSM*, see Johnson 2013, pp. I.6–12.

[14] In addition to Anglés's edition of the *CSM*, see Spanke 1958, Rossell 1985. For a wider review of editions of the *CMS* and the ideas regarding musical-poetic structure that have influenced them, see Ferreira 2014.

[15] Ribera's orientalising of the *CSM*—accompanied by implicit notions of *convivencia* between Christians, Muslims and Jews—ultimately belies deeply ingrained prejudice and appropriation in Iberian Spain throughout the thirteenth century, which was both religious and cultural in outlook. See Wolf 2014 and Novikoff 2005.

[16] I refer to the noun and verb 'recap', and the gerund 'recapping', to refer exclusively to instances of strophe-end recap. Any instances of repetition that are not strophe-end recap use other terms (i.e., 'repetition', 'reprise', etc).

[17] Similar principles are adumbrated by Johnson, using *mudanza* and *vuelta* to refer respectively to the strophe-*a* and strophe-*b* (Johnson 2013, pp. I.236–42).

[18] CSM 232 is located in **F** (F 65, ff. 83v–4) and **E** (E 232, ff. 210v–11). The text in Ex. 2a is derived from Mettmann 1959–72, vol. 2, pp. 329–30. Melodic tones (not note durations) in Ex. 2b are derived from Anglés 1943–64, vol. 2, p. 256.

[19] Note that the narrative of CSM 232 was probably duplicated from CSM 44. The only remarkable narrative difference between the two is that CSM 44 is set in the Asturian town of Salas, while CSM 232 takes place in Villalcázar de Sirga (known as 'Villa-Sirga'). It is likely that the writers of CSM 232 relied upon CSM 44 as an exemplar. CSM 44 appears in codices **T**, **E** and the earlier manuscript **To**, whereas CSM 232 only appears in the later sources of **F** and **E**. For more on duplicated narratives in the *CSM* (including CSM 232 and CSM 44) see Parkinson 2011.

[20] Melodic tones (not note durations) in Ex. 3 are derived from Anglés 1943–64, vol. 2, p. 149.

[21] Cited and translated in Treitler 2003, pp. 112–3.

[22] Garland lists the intervals of a fifth and fourth inversely: that is, as 2:3 and 3:4. Since these intervals refer to differing lengths of two vibrating monochords of the same tension and thickness, the order in which the numbers appear in each ratio does not affect the interval that sounds.

[23] Galvez notes similar behaviour in the *estribote* structure of the *Libro de buen amor*. She notes that 'the association of each stanzaic rhyme…with the refrain…shifts the *estribillo*'s meaning after each stanza according to the new progression of the narrative' (Galvez 2012, pp. 49–50). Galvez goes on to underline how the concatenation of refrain and final line rhymes furnish additional meaning and reflective power between the crucifixion theme of the passage's refrain ('Mis ojos non verán luz / pues perdido he a Cruz.', pp. 115–7) and the more sensual love of the associated strophes.

[24] However, note that in **F** there is no page of miniatures in CSM 232.

[25] The first strophe typically provides opening material that expands upon the moralistic message of the refrain. It may also provide a brief summary of the narrative, in a similar

manner to the opening rubric. For more on the role of the first strophe and its relation with the rubric, see Rodríguez 2011.

[26] The rubric appears in the manuscript witnesses in both **F** and **E**.

[27] The text in Ex. 4 is derived from Mettman 1959–72, vol. 3, pp. 163–4.

[28] Final strophes in *cantigas de miragre* usually contain a summary of the main narrative with a focus on collective praise of its characters. For a wider summary of the final strophes in the *cantigas de miragre*, see Drummond 2018, pp. 77–81.