Verbal and Visual Contexts of Performance in the 
*Cantigas de Santa Maria*

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Verbal and Visual Contexts of Performance in the *Cantigas de Santa Maria*

Visual and verbal story, connected in the modern era of television and cinema, and more recently, through computer technology, has taught us to “read” images in ways that seem natural to us. Analogous to our own age where visual and acoustical media reign, the Middle Ages and its dearth of written documents meant that stories were transmitted orally and visually. Along with the figure of the minstrel or *juglar* who recited epic poems in the courts and town squares, or clerics who related the sacred stories of the Bible and the Saints, people in the Middle Ages “read” stories woven into tapestries, sculpted in stone, or viewed in the stained glass windows of churches. Moreover, for the very few, stories could be perused in the beautifully painted miniatures of the manuscript pages of sacred or secular works.

One work, which particularly exemplifies the interaction of word and image, is the *Cantigas de Santa Maria*, a collection of over four hundred miracle stories and songs of praise in honor of the Virgin Mary. Written in Galician Portuguese and produced in the second half of the thirteenth century under the patronage of the Castilian monarch Alfonso the Wise (1252-1284), the *Cantigas de Santa Maria* is a visual, verbal, and musical testimony to Holy Mary’s intervention in the lives of both the high and low born. The introductory prologues and the miracle songs present a personal portrait of Alfonso as the Virgin’s troubadour and include musical notations and the verbal and visual images of musicians, clerics and religious who compose and sing for the Holy Mother. Two witnesses contain brief depictions depicting the miraculous event and praise that provide valuable information about society and daily life of the time.

The depiction of urban interactions between religious groups, of women, and families, continues to invite us to view at once an anthology of studies and of art, is one of the collections of the European Middle Ages.

Like Alfonso’s historical works, the *Cantigas* were encyclopedic in nature, drawing from all over Europe and especially in Spain. Unlike his other works, *cantigas* are performance oriented and are destined for re-creation before an audience or present viewers. As this study focuses on the dynamics of performance that inform both the narratives, neither the visual, verbal, or musical methods suitable to it become subordinate to the others. Visual-Verbal Modes

Both the visual and verbal events in the Cantigas recreate and affirms how the miraculous as a real presence, and the dogmatic accounts appear to be quite clear. The *Siete Partidas*, and require a testament of witness to the object.

Unlike Alfonso’s other works, *Cantigas* often ignores the vague, temporal reference to it. On the other hand, are many
texts of Cantigas de Santa Maria

The Cantigas de Santa Maria is a medieval manuscript in Galician Portuguese that contains over four hundred and fifty songs of praise in honor of the Virgin Mary, written over a period of thirty years (1252-1284) by King Alfonso X of Castile. The manuscript was completed in 1284, and it is a repository of sung and written Marian devotions, organized in a unique and intricate format. The Cantigas is considered one of the most extensive collections of the European Middle Ages, with over two thousand pages of poetic, musical, and pictorial content.

Like Alfonso's other works, the Cantigas was a recovery enterprise, encyclopedic in nature, that gathered Marian tales from all over Europe as well as from local sites in Spain. Unlike Alfonso's other works, the individual cantigas are performance texts, in which the events are destined for re-creation in front of a listening audience or presented as illustrations for viewers. As this study will affirm, by focusing on the dynamics of performance and reception that inform both the verbal and pictorial narratives, neither the verbal nor visual mode is subordinate to the other, but each one employs methods suitable to its medium of expression.

Visual-Verbal Modes and the Miraculous

Both the visual and verbal re-telling of miraculous events in the context of performance recreates and affirms belief in the miracle for those who hear it or view the serialized miniatures. Medieval society was predisposed to believe in the miraculous as a manifestation of the Divine presence, and the documentation of miracle accounts appears to be treated with rigor. Miracles were clearly defined in Alfonso's law code, the Siete Partidas, and required validation, such as the testament of witnesses or the proof of a tangible object.

Unlike Alfonso’s two great histories, the Cantigas often ignores the temporal space or only vaguely refers to it. In contrast to the few, and vague, temporal references, spatial references, on the other hand, are more frequent among the 353 miracle narratives contained in the Cantigas. The verbal stories frequently provide specific references to place while the pictorial narratives paint scenes of cities or landscapes with great skill and attention to detail. In many of the miniatures, certain towns can be identified.

In a study of the literary miracle, Jesús Montoya explains the lack of precise temporal references in miracle stories by proposing that the audience accepts the atemporality of the miracle story due to the mutual knowledge and understanding of theological time by author and reader. Montoya defines theological time as aquel que narra una acción sobrenatural como real o histórico en razón de la aceptación mutua y mutuo asentimiento de autor y lector (125) [that which narrates a supernatural action as real or historical due to the mutual acceptance and consent of author and reader]. Ritualized time is accentuated further in the Cantigas when the miracle narratives are sung or recited in oral performance or the pictorial narratives are viewed, thus presenting a simultaneous reality with that of the viewer. Atemporality is further high-
lighted in the miniatures by the contemporary dress of the characters no matter the context.

**Different Mediums, Different Ends**

Unlike the Praise Songs (every tenth *cantiga*) which relate theological and liturgical themes, treating as they do scenes in which symbol and metaphor dominate over action, the artists of the pictorial narratives accompanying the miracle stories faced the challenge of translating the verbal medium of the narrative action to the visual medium of space. The narrator in the verbal tales, who is highly responsible for dramatic performance via words, disappears from the miniatures, replaced by visual techniques for dramatizing narrative. Whereas the poet of the verbal miracles had to mold his stories in the poetic forms available to him, the artists faced the challenge of economy of space. With some exceptions, in almost all the *cantigas*, the artists had to illustrate the miracle story in six frames that are read from left to right, bordered by colored tiles and the king’s crest, the Castle and Lion of Castile and Leon. Captions summarizing the action in the panels alternate in red and blue ink while columns divide the six frames. No matter the length of the verbal narratives, the artists had to illustrate the story within the limits set upon them.

![Figure 1. Cantiga 1 Alfonso dictating to scribes while musicians practice. The musical notation and verbal text appear underneath (Escorial, Ms B.I.2)](image)

**Performance Models and the Cantigas**

The theatrical quality of the *Cantigas* is reinforced by the miracle poems’ conformity to dramatic models of narrative identified by Marie Maclean as dialogue, embedded performances, and framed spectacles. They contribute to the dramatic quality of the *Cantigas* not only in the verbal stories but are pronounced as well in the miniatures as characters gesture, change position and essentially act, under the arches that establish a theatrical frame within the panels.

The use of characterization and setting as well as the theatrical quality of the stories to exchange dialogue is crucial to establish and maintain the frame that directs the audience’s attention. In the *Cantigas*, character actions and sentiment are directed and controlled by the arches that frame the panels. In the second section of the *Cantigas*, characters are portrayed within a theatrical frame as they act on the stage by the arches that establish a theatrical frame within the panels.

In the second section of the *Cantigas*, characters are portrayed within a theatrical frame as they act on the stage by the arches that establish a theatrical frame within the panels.
The use of dialogue heightens the dramatic quality of the miracles by serving to produce changes in narrative space and time and to concentrate it between the speakers (Maclean 11-12). In the Cantigas, monologue and dialogue combine with the narrator's descriptions of the speakers' mental and emotional states. A physical phrase or description usually introduces the speeches, which brings the subjects to life for the listeners. A commonly used formula is the "physical phrase" also employed in epic poetry as a version of "crying" or "weeping from the eyes." The miniatures also illustrate interactions between characters as the artists render the subjects communicating through the very detailed facial expressions and dramatic postures they assume.

In the second model, embedded performances portray selective moments. Tableau scenes in the miniatures depict musicians as well as King Alfonso in various postures of dictating and performing. Mirroring the tableau scenes of the miniatures, framed by arches, is the framed spec-
tacle of the verbal text that also portrays selective moments. Many of the protagonists of the miracle stories are musicians, minstrels, and poets.

The full page illustration of Cantiga 1 displays the layout of the words, music and image (Figure 1). It is one of many examples of Alfonso and his musicians in the act of performance. Alfonso appears to be dictating to a group of scribes, while the musicians practice. He holds a scroll in which the introductory words to the Prologue can be read (Figure 2). Two examples are typical of the portraits of the 77 musicians found in the same manuscript as Cantiga 1. In Cantiga 120 (Figure 3) the musicians play baldosas, a type of vihuela, and in Cantiga 370 (Figure 4) they are shown with drums and whistles (flageolets).

Embedded performances are also inscribed within the verbal texts using refrains, prayers, and the gathering of witnesses at the site of the miracle. In each cantiga the refrain is repeated after every strophe, reinforcing for the listening audience the abstract message concretized by the performed miracle. Much like the theatrical stage, the refrain functions as a framing device to set off the real world of ordinary time from the sacred, and serves to both legitimize the miracle story and instill its significance into the listeners. This "discursive recurrence," as Paul Zumthor calls forms of repetition in oral poetry, constitutes the most efficacious means to verbalize a spatiotemporal experience, to make the listener participate in it. Time runs on in the fictive intemporality of the song, starting at the moment of the inaugural word. Then, in the space that the sound engenders, the sensorially felt image is objectified; from within the rhythm a knowledge is born and legitimated (112).

Thus, the refrain validates the miracle story as it suspends historic, linear time, embracing the listeners within ritualized time and subsequently stirring them to a better understanding of the refrain's message.

Framed spectacles, the third model, are illustrated in the verbal texts through characters who become narrators or through scenes that are couched within visions or dreams in which the Virgin Mary appears or discourses with angels or saints. Particularly important to transmission and reception, are the scenes presenting the telling of the miracle story to others as witnesses gather to view the miracle's effects and praise Holy Mary. This is also commonly portrayed in the pictorial narratives as the characters gather around a witness of the miracle or the image of the Virgin and verbal narrations are given an iconic value, and the diegetic spectators they see mirrored are increased devotion.

While such performance and refrains lead and direct their narrative texts, they increase the suspense and audience participation in the miracle story. The arch, parts a dramatic moment, capturing the viewer's attention as he is actually observing the taking part in the miracle's effects. The arches, or events within each panel, transition from one to another. Seeing the time and actions, the viewer partakes of the miracle and experiences it.
round a witness or join in praise in front of the image of the Virgin and Child. In both the visual and verbal narratives, framed spectacles possess an iconic value, and as the audience looks in on the diegetic spectators’ celebration of a miracle, they see mirrored their own response of increased devotion and faith.

While such verbal utterances inscribe the performance and reception of the miracle tales, leading and directing the hearer, the visual narratives, supported by the captions, are not without their narrative techniques to achieve dramatic effects. The arch, well used in medieval art, imparts a dramatic quality that “concentrates the viewer’s attention so as to lead him to feel that he is actually observing a dramatic event or even taking part in it” (Keller and Kincade 17). Framed within each panel, a series of arches may denote a series of actions as Keller and Kincade explain:

[The arches] in a sense become parts of the action themselves by contributing to the flow of events while offering a means of spatial transition from one separate point in time to another. Seeing a picture within a picture refines, contracts, and intensifies the overall action within the arch (17).

Another visual narrative technique employed by the miniaturists of Cantigas but not original to it involves the use of “multiple action within a single panel” (Keller and Kincade 21–22), used extensively due to economies of space or for purposes of dramatic action. It consists of representing two or more series of actions within a single panel. Additionally, depth perception is achieved as figures and objects extend beyond the frame (Nelson 116–19).

Cantiga 42 (Figure 5), “This is how the postulant placed the ring on the finger of the statue of Holy Mary and the statue curved its finger around it,” relates the story of a young man who places his ring on the finger of a statue of the Virgin and, enamored of her, promises to forsake all women for her. He later forgets his vow and marries, but the Virgin appears to him on his wedding night and convinces her thoughtless suitor to leave his new bride. He becomes a hermit, and when he dies, goes to heaven. The second panel (Figure 6) is of interest as an example of double action. Titled “How young men played ball in a meadow,” a batter and pitcher appear in the same scene.
Figure 5. Cantiga 42 This is how the postulant placed the ring on the finger of the statue of Holy Mary and the statue curved its finger around it (Escorial, Ms EI.1)

as that of the act as that of the act panel four (Figure actions as the making of the feast of the young postulant's vow to Holy Mary. The ring was framed under a seventh paneling under another fifth panel under a third. Other tales diverge, as the picture, an angel is sent to convince the young man to be faithful to the verbal narrator also relates the story of the newlyweds man to be faithful, 

Cantiga 142, as the king's death one of the King's servant river to retrieve a bird, himself as the white heron. The King is hunting, but almost drowned, the Virgin intervened in his prayers. Panel two: the heron and broke
as that of the action of the ball being caught. In panel four (Figure 7), arches denote a series of actions as the miniature displays the wedding feast of the young man who has forgotten his vow to Holy Mary. He and his human bride are framed under a set of arches, the guests conversing under another, and the servants carrying food under a third. Oftentimes the visual and verbal tales diverge, as in the fifth panel. In the miniature, an angel is present as Mary attempts to convince the young man to accompany her. In the verbal narrative, there is no angel present and Mary appears to him as in a dream. The narrator also relates how she lies in the bed between the newlyweds in order to convince the young man to be faithful to her.

*Cantiga* 142, “How Holy Mary saved from death one of the King’s men who had entered a river to retrieve a heron,” presents the Wise King himself as the witness to this miracle. While the King is hunting, his falcon wounds a heron that subsequently falls into a turbulent river. One of the King’s servants attempts to retrieve the heron but almost drowns himself, and is only saved after the Virgin intervenes in answer to the king’s prayers. Panel two, “How the falcon struck the heron and broke its wing and the heron fell into
the river” (Figure 8), is of particular interest as an example of triple action within one panel. We see three herons, but they are the same bird; first, flying above the water, next, falling into the water, wounded by the falcon, and lastly, in the water. Note also that the falcon extends or flies out of the panel, adding depth and movement to the scene.

**Verbal Narrative: The Narrator as Performer**

Whereas the pictorial narratives must rely on the various spatial and illustrative techniques to convey action and performance, the verbal narratives, through the spoken and written word, rely heavily on the narrator to set the dramatic context. Suzanne Fleischman has developed a helpful topology of four narrating personae. They are not distinct narrators but are “alternate vocalizations of the narrator” (220). Of the voices assumed by the narrator, Fleischman states that the voice of the performer is one of the most personal in narrative. Certainly in the *cantigas de loor* or Praise Songs, the figure of Alfonso the Wise emerges as a very personal troubadour who com-

poses and sings in a dramatic narrator; miracle narratives, miracle songs are rhetorical. Engaging the rhetorical tone, which is evident in the dicte,
particular interest as within one panel. We are the same bird; first, falling into the wa­
m, and lastly, in thealcon extends or flies depth and movement to

Dramatic narrator is also a unifying figure in the miracle narratives. He orders the individual miracle songs according to his artistic intent and rhetorically engages his listeners in the underly­
ing message of the text. Because of a persuasive rhetorical tone, which encourages a participatory attitude, the listener’s role is also more active. The narrator’s commentaries not only guide the audience through the story but dramatize the miracles as they foreground the act of transmis­
sion and reception. The performative phrases of the narrator of the Cantigas can be divided into three types, according to categories developed by Keir Elam: deictic, illocutionary, and attitudi­
nal markers.

Deictic Markers
In theatrical performance, metalinguistic signs such as pointing, showing, displaying, and act­
ning are, according to Elam, often accompanied by verbal signs that together define the “I” of the dramatis persona, the “you” of the addressee and set up the ‘here and now’ of the dramatic communicative context (Elam 72-74). Deictic markers are some of the most frequently used in the Cantigas to establish the “I-You, here and now” of the performance and include such pronominal variations as E desto vos quer’ eu contar [Of this I wish now to relate to you] (5.5-6) or como vos dit’ ei [as I have told you] (5.96). Adverbial deictics such as com’ agora oyredes [as now you will hear] (236.9) or Estes de que fal’ aqui [Those I mention here] (135.24) establish boundaries between the actual performance and the narrated events that frame the performance apart from ordinary time. Other adverbial deictic markers such as como vos dix outra vez [as I told you again] (362.30) or assi como ja oystes [so as you already heard] (253.72) serve as reminders of what has previously been said as they guide the hearers through the story.

Illocutionary Markers
Illocutionary markers are a second type of performative marker that Elam associates with theatrical performance. In the Cantigas, illocutionary markers display the intentionality of the narrator and often appear at the beginning of the song as in: Porende vos contarey [Of this I shall relate to you] (7.9) or Poren direi todavia [Of this I will now tell] (11.9). Many times the narrator’s intention is accompa­
nied by the promise, another verbal utterance of illocutionary force. Common is the promise that the story will create plea­
sure or wonder in the listener: e ass [o] contarei que se o ben ascultardes, far’-vos muit’ alegar [and so I will tell it/listen well to it/it will make you very happy] (258.7-8) or that they will receive either example or spiri­
tual profit from hearing the tale: E daquest’ un gran miragre direi, onde devo(çao) averedes pai-l’ oydes [And of this a great miracle I will tell, where you will have devotion / after you hear it] (337.5-6). Other illocutionary markers are warnings that ex­
hort the spectator to take heed such as: E porende, meus amigos, quen este miragr’ oyr / nunca seja atruvedo ena Virgen desonrrar [And of this, my friends, who hears this miracle / never be bold as to dishonor the Virgin] (327.38-39). Numerous appeals to listen include commands such as this one, which mirrors the restless­
ness of the spectators: com’ agor’ oyredes, se esteveiras cal ados e par Deus, parad’ y mentes e non faledes en al [and by God, stop and think and don’t speak about another thing] (266.9). Illocutionary markers are some of the most powerful
directives to the listener in that they instigate an action through promises, warnings, or commands.

**Attitudinal Markers**

A third type of performative marker, the attitudinal marker, is also closely linked with gesture in theatrical performance. Elam explains that the attitudinal marker presents the attitude adopted by the speaker towards the world, the addressee, the propositional content of the utterance in speaking (189).

Within the *Cantigas* the narrator continually evaluates, disallowing any ambiguity as to the posture he or his addressees should adopt.

A common marker that many times accompanies the narrator's intention to perform the song refers to the beauty or wonder of the miracle event, such as *Maravilloso miragre d'oir / vos quer eu contat* [I wish now to relate to you a miracle most marvelous to hear] (17.5-6). Much like the *juglar* who announces that he will now sing of the exploits of the epic hero are those phrases that refer to the Virgin's great deeds such as the following: *Mas agora oyres todos a mui gran façanna / nunca vistes tan estranna* [But now you all will hear of a very great deed / you never saw one so strange] (222.41-42).

Frequent direct addresses to the listeners as *meus amigos* [my friends] or *que vos direi ora, ay buena gente* [that I will tell you now, oh good people] (54.11) establish the intimacy of the communicative exchange and the attitude of complicity and shared cultural values that the narrator establishes with his audience. This is particularly acute in phrases containing verbs in the fourth person such as: *E por aquest', ai, amigos, demos-lle grandes loores* [For this reason, oh my friends, let us give her great praise].

In addition to the listening audience, the narrator also expresses his stance towards the protagonists and characters of the miracle stories and with the appropriate dramatic gestures that would accompany the verbal utterances that suggest such emotions as surprise, pleasure, disgust, horror or contempt. For example, *peor moller / non vistes do que foi ela* [you have not seen a woman worse than she was] (256.16-17). Rhetorical questions are frequently posed and function to keep the listeners involved in the story, such as by asking them to anticipate a character's next move: *que fez?* [And what did she do?] (131.36).

The physical gestures accompanied the verbal performances as markers of performance. However, the characters understood the performative markers as miracle songs the performance.

I have focused on the *Cantigas* in order to show by which the pictures accompanied their stories with verbal performances and performances and the dramatic qualities.

Alfonso and his son the loyalty of his subjects and his bouts with ill fortune in the performance of the *Cantigas*. As he writes in his Praise of Holy Mary body shall be interred of the feast days of Alfonso the Campeador (5). The tradition continues nowadays in which the writer, through his sight and sound, imagine. We live in an era in which the Cantigas continues nowadays in which the writer through his sight and sound imagine. We live in an era in which the writer, through his sight and sound, imagine. We live in an era in which the writer through his sight and sound, imagine. We live in an era in which the writer through his sight and sound, imagine. We live in an era in which the writer through his sight and sound, imagine. We live in an era in which the writer through his sight and sound, imagine. We live in an era in which the writer, through his sight and sound, imagine. We live in an era in which the writer through his sight and sound, imagine. We live in an era in which the writer, through his sight and sound, imagine.
character’s next move: *Mais la santa dona, sa moller, que féz?* [And what did the saintly lady, his wife, do?] (131.36).

The physical gestures that would have accompanied the verbal utterances that I have identified as markers of performance are forever lost to us as they are tied to the actual theatrical performance. However, the pictorial narratives detailing the gestures and facial expressions of the characters underscore the function of the performative markers to inscribe within the miracle songs the dynamics of dramatic performance.

I have focused on the performative context of the *Cantigas* in order to present the techniques by which the pictorial and verbal narratives tell their stories with distinct media. The visual and verbal representations of dialogue, embedded performances and framed spectacles, reinforce the dramatic quality of the *Cantigas* as do the many references to the acts of composing and performing, or in some cases, to the actual performance of the miracle songs. The *Cantigas* served to unite Alfonso and his subjects, particularly during the uprising of his son and nobles, when he needed the loyalty of his people, or as a comfort through his bouts with illness. His vision of the performance of the *Cantigas* extended past his own life. As he writes in his last will and testament: “Likewise we order that all the books of the *Songs of Praise of Holy Mary* be in that church where our body shall be interred, and that they be sung on the feast days of Holy Mary” (trans. Keller and Kincade 9). The transmission of the *Cantigas* continues nowadays in ways that Alfonso could never imagine. We live in an age in which the interactive technology of the computer is changing our interactions with the visual and acoustical, in which the written word is again accompanied by sight and sound in a culture experiencing what Walter Ong has termed “a secondary orality” (11).

Notes

1. Escorial codex T.1.1 (Ms T), known as the *Codice Rico*, is the most richly illustrated of the four codices and contains over 200 miracle tales. Escorial codex B.1.2 (Ms E) contains the greatest number of miracle narratives and is of particular interest for its depictions of musicians, musical instruments and musical notations. Codex Banco Rari 20 (Ms F), housed in the National Library in Florence, contains 48 complete visual narratives and another 89 in varying stages of completion. The earliest manuscript of the *Cantigas*, codex 10.069 (Ms To), contains 100 miracle tales.

2. Law 66 of the *Siete Partidas* defines the miracle as 1) *que venga por poder de Dios* [that which comes from the power of God] (16r65-66), 2) *que sea contra natura* [that is contrary to nature] (16r70), 3) *que auenga par merectimiento de sanctidad y de bondat que aya en si aquel que lo faze o aquellos para quien es fecho* [that is merited due to the sanctity and goodness that is in him who performs it or those for whom it is done] (16r74-77), 4) *que sea pora confirmamiento de la fe* [that is for the confirmation of faith] (16r85-86) (see Cardenas for a fuller treatment of the definition of a miracle).

3. The exceptions are *Cantiga* 1 (a type of prologue to the Praise Songs) containing eight frames; and *Cantigas* ending in 5 that contain two pages of six panels.

4. Zumthor describes the formulaic style as “a discursive and intertextual strategy: it inserts and integrates into the unfolding discourse rhythmic and linguistic fragments borrowed from other preexisting messages that in principle belong to the same genre, sending the listener back to a famil-
iar semantic universe by making the fragments functional within their exposition” (89–90).

5 “Without dialogue, miniatures used body language, facial expression, attitudes of stance and gestures” (Keller and Kincade 19).

6. Keller (“Drama”) proposes that many of the Cantigas may be illustrations of staged dramatic events and Kinkade (“Sermon”) suggests that we should broaden our understanding of what dramatization would have entailed in the Middle Ages. Burke posits the possibility of either a spoken or sung recital of a cantiga (250–51). Presilla also sees the Cantigas as “public performed text that were meant to be read aloud or sung as the royal court moved from town to town” (422).

7 See Keller and Kincade for a fuller description and analysis of these two miracles and others as well. Translations of the titles and panel headings are from this study.

8 There is the histor, whose role is to establish the historicity behind the event and who acts as investigator to lend credibility to the often incredible events, the memorialist who recollects personal experience, the painter who depicts rather than narrates, and the performer who represents.

9. “The speaker’s relationship with the content of the utterance is different for each persona. Although the speaker normally remains the same throughout a text, his or her perspective on and relationship to people, places, objects, and events in the story world may change” (Fleischman 216).

10. Snow has also studied the self-reflexive phrases and self-conscious references within the individual cantigas, and has found that the phrases that refer to other cantigas within the collection indicate an internal organization on the macro level.

11. The ‘I’ of the dramatis persona and the ‘here and now’ of the dramatic communicative context are related to the actors’ body and the stage context through the indicative gesture accompanying the utterance. Gesture, in this sense, materializes the dramatic subject and his world by asserting their identity with an actual body and an actual space” (Elam 74).

12. “... the intentionality of a given utterance. Simultaneous movement will serve to emphasize, or even define, the kind of speech act being performed by the speaker (and thus the character) in uttering a given sequence of words, be it a question, a command, a demand, an affirmation, etc.” (Elam 75).

13. “The particular importance of attitudinal markers to performance is that they permit a given interpersonal relationship within the drama ... to be kinesically embodied by the actors” (Elam 76).

14. Also, attitudinal markers define “the speaker’s stance both towards the dramatic world and towards his own discourse, and the terms in which the fictional world and alternative worlds are constructed” (Elam 189).

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