

THE MARVELOUS IN *THE CANTIGAS DE SANTA MARIA*: A PROPAGANDISTIC MECHANISM OF THE CHIVALRIC IDEAL



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ABSTRACT

During the twelfth and thirteenth centuries, the field of the marvelous experienced an intense revival, especially with regard to miraculous narratives of secular culture. A literature rich in wonderful events as a result of divine action was developed, in contrast to diabolical supernatural manifestations, which expresses the manifestation of a medieval imaginary about the struggle between good and evil. In this context, based on the analysis of the source *Cantigas de Santa Maria*, written at the court of the Castilian monarch Alfonso X, the Wise (1252-1284), and with special attention to the *Cantigas de Milagre* - which report the manifestation of the religious marvel in the cure of chivalric lust - we propose to discuss how the miracle is used as a propaganda mechanism to promote models of ethical conduct defended by the Church, among medieval knights.

Keywords: Alfonso X. Cantigas de Milagre. Wonderful. Knights.

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INTRODUCTION

The *Cantigas de Santa Maria* are the largest set of medieval songs dedicated to the Virgin Mary. Compiled at the court of King Alfonso X the Wise (1252-1284), the source has lyrical and devotional characteristics, offering a variety of subjects to be addressed by scholars of the Middle Ages.

The songbook contains a set of approximately four hundred and twenty-seven songs, divided into four manuscripts that make it possible to identify the behavior of individuals of different categories and social conditions within the scope of the so-called "society of the three orders".

According to S. Moreta Velayos (1990), the representation of the various individuals in the *Cantigas*, such as nobles, clerics, peasants, women and even the king himself, appears as a way of evidencing one of the purposes of the work, which consists of showing the great power granted by God to Santa Maria, who becomes the helper and advocate of men and women who are disadvantaged, in danger, in a situation of injustice and even in danger of losing their souls to the devil, who presents himself as the main character who imposes rivalry on the Virgin, thus manifesting the struggle between good and evil and the influence of the divine in the mentality of medieval society (MORETA VELAYOS, 1990, p.123).

In addition to this purpose, we can consider the very intention of the Castilian monarch, Alfonso X, which consists of praising the graces, deeds and virtues of the mother of God, making the work an explicit manifestation of his own devotion and thanksgiving (BREA 1993, p.47). In this way, the Alfonsine songbook differs from other Marian songbooks such as *Les Miracles de Notre Dame* de Gautier de Coinci (1177-1236) and *Los Milagros de Nuestra Señora* de Gonzalo de Berceo (1246-1252) by containing, in its structure, not only musical accounts of Marian miracles, but also a grandiose content that brings together songs of praise, miracles, of petitions, Marian liturgical feasts, as well as other important facts in the life of Santa Maria that mix elements of the biblical New and Old Testaments (BREA, 1993, p.48).

The context of production of the *Cantigas de Santa Maria* is the thirteenth century, in the kingdoms of Castile and León, the Crown of Castile, a time of development of the ideals of Christianity and of great cultural diffusion. In this sense, in view of Alfonso X's political and cultural pretensions, it was possible to elaborate one of his greatest aspirations, which was the organization of a vast center for the transmission, translation

and production of knowledge with the collaboration of various intellectuals from different cultures and backgrounds, for a cultural work that would culminate in his royal treasure (MENDES, 2019, p.3).

According to Joseph T. Snow (2010), this ambitious cultural project that originated the production of the Cantigas was developed in the so-called *Scriptorium* or *Studium Generale Centers* where teams of intellectuals worked under the coordination of the monarch, for the elaboration of historical, legal, scientific and literary works.

The *Cantigas de Santa Maria* are part of this last category of Alfonsine production, the literary works, specifically, of a devotional nature. The work, composed of 427 songs, dedicated to the Virgin, portrays the miracles and even punishments performed by Santa Maria in various circumstances and social contexts.

In this study, we focus on the case of knights who face lustful temptations or engage in sinful acts related to lust. Thus, from the Miracle Songs 137, 152 and 336, we aim to understand how the religious marvel manifested by Santa Maria becomes a propagandistic mechanism of the moral conducts that the medieval knights of the thirteenth century should adopt, according to the logic of a Christianized society.

THE TROUBADOUR LYRIC AND THE CHIVALRIC IDEAL

The monarch of the kingdoms of Castile and León, Alfonso X is commonly adjectivated as "the Wise" due to his intense production in the various fields of knowledge. However, in addition to this nickname, according to Manuel González Jiménez (2004), the Castilian king can be titled as a great troubadour king.

Since he was an infant, Alfonso was raised in the middle of the court of his father, Ferdinand III, who in a context marked by feudalism, the monarch is influenced to have in his court a group of poets responsible for creating a troubadour literature. However, it was only during the reign of Alfonso X that the troubadour lyrics, written mostly in the vernacular, that is, in Galician-Portuguese, acquired greater representativeness, becoming a strong resource for the propagation of ideas, devotions and behaviors desired by the Castilian monarch for all individuals in the society of the three orders in which the cavalry is inserted (FERREIRA, 2007, p.121).

The troubadour milieu characteristic of the thirteenth century is built mainly by relations of suzerainty and vassalage, in which one assumes a commitment of fidelity to a lord or lady, hoping to receive from him or her a reward for the services rendered. In

addition to this relationship that constitutes the narratives of the troubadour milieu, we have the logic of courtly love, which becomes one of the main themes and guiding axis of medieval songs. Thus, within this logic, the troubadour becomes a servant of a lady, offering her songs in proof of his love, making her the object of his devotion in the troubadour lyric.

In this sense, in the face of the aspirations of the Wise King, which consisted of coining a Cancioneiro with the purpose of demonstrating his own devotion to Santa Maria, the Virgin became the object of love of the troubadours, replacing the role of the lady of the court. According to Brea (2005), the group of troubadours that constituted the Alfonsine court came together under the command of Alfonso X, using the ways of singing to the beloved lady and transferring this discourse to the figure of the Mother of God, considered by the monarch in *Cantiga 10 das Cantigas de Santa Maria* to be the "Lady of the ladies" and "Lady of the ladies" as shown in the excerpt below:

We must love and serve her very much,
for it can prevent us from failing;
And it makes us regret our mistakes
that we commit as sinners.
Rose of roses and Flower of flowers,
Lady of ladies, Lady of ladies.

This is the lady I recognize as Lady
Of Who I want to be the troubadour,
if I could somehow possess Your love,
to the devil I would give all the other lovers (ALFONSO X, 1986, v.1, p.84-85,
translation: Ângela Vaz Leão).³

That said, we can understand how Santa Maria becomes the main figure of devotion, in addition to contributing to the propagation of ideal behavior models for medieval chivalry under the influence of the troubadour context.

According to Michel Pastoureau (1994), the chivalric milieu from the twelfth century onwards gained an ideological and social connotation, and in the thirteenth century it became an order endowed with rites, ceremonies, rules and a particular way of life loaded with a sacred symbolic universe and Christian characteristics. Thus, to become a knight it would be necessary to go through several formative stages with the objective of becoming

³ Rose of roses and Fror of flowers, / Owner of owners, Sennor of the sisters. / We must love and serve her very much, / ca punna de guarda nos de bankrupt; / des i dos erros makes us repent, / that we make ourselves sinners. / Rose of roses and Fror of flowers, / Owner of the owners, Sennor of the sennores. / This owner that I have for Sennore / that I want to be a trumper, / if I lose ren poss aver seu amor, / dou dar ao demo os outros amores (ALFONSO X, 1986, v.1, p.84-85).

a good warrior, endowed with the ability to have a good command of weapons, knowledge of war tactics, in addition to the practice of virtues and moral conducts established by the Church, making a chivalric ideal be formed (FLORI, 2005, p.46).

As a result, chivalric idealization under the influence of Christianity came to be associated with a Christian ideal, in which the knight should become a servant of God and the Church, and should comply with a series of practices that can be summarized in the experience of virtues, in the defense of the weakest, in loyalty and fidelity to the leader and to Christian ideals (PASTOREAU, 1994).

In the *Cantigas de Santa Maria*, the Virgin becomes the lady to whom the knights should be faithful, in addition to presenting herself as a model to be followed by chivalric conducts, making the songs a mechanism for reaffirming idealized behaviors. According to Neila Matias de Souza (2011), the exemplary and didactic character of the *Cantigas* addressed to the knights is mainly explained by the context lived during the reign of Alfonso X, in which chivalric ideals based on Christian morality became increasingly distant from reality.

In this context, the Marian Songbook, especially the Miracle Songs, began to function as a mechanism for rescuing exemplary conducts, having a didactic character with the purpose of emphasizing the good and bad behaviors that a knight, within Christian logic, should or should not have (SOUZA, 2011, p.1).

THE CULT OF MARY AND THE DISSEMINATION OF EXEMPLARY BEHAVIOR

The context of the expansion of the Marian cult also becomes an important means for understanding what led the *Cantigas de Santa Maria* to become one of the most complex works of songs of devotional content to the Mother of God in the medieval period. According to Leonora Mendes, "throughout the Middle Ages, the Virgin Mary gradually gained an increasingly prominent place in Christian worship" (MENDES, 2019, p.7). However, it is in the twelfth and thirteenth centuries that there is a spread of reports of the miraculous apparitions of Mary, in addition to the creation of a grandiose symbolic universe around the figure of the Virgin, which begins to contribute to the propagation of the ideals of the new pastoral care of the Church.

We can establish a time frame based on the studies of Mercedes Brea, that it was with the IV Lateran Council that a discourse was established aimed at strengthening the faith and the apparitions of Santa Maria, causing an increase in reports of miracles that

ended up favoring the construction of a model of exemplary behavior, making Mary an ideal symbol of conduct for all Christians. In this way, the Virgin becomes, according to Baschet, "the privileged intercessor, the advocate and the great protector of medieval men" (BASCHET, 2000, p.471).

The construction of this discourse around the figure of the Virgin, the result of the context of the expansion of the Marian cult, is reflected in most of the *Cantigas de Louvor e de milagre*, placing Mary as the great mediator between the human and the divine and making her the support of those who turn to her. This fact is demonstrated in several songs, such as Prologue B, in which Alfonso X presents his desire to *trovar Santa Maria*, in addition to showing his power by saying:

For so great is the love of this Lady,
that he who has it will always have more,
and after he has won it, he will lack nothing,
unless, out of love,
want to let the good and only the bad do.
(ALFONSO X. 1969, v.1, p. 2-3, Translation: Ângela Vaz Leão)⁴

In this sense, it is expressed that the Virgin becomes the model of goodness and help to the entire social body, contributing to the dissemination of the moral principles instituted mainly with the Lateran Council IV, which in addition to establishing the propagation of Marian worship, brings to the lay environment the discourse of sin and its consequences for social life. This fact is significantly reflected in the codes of chivalry, which begin to bring ethical principles of the new pastoral care of the Church, having as its greatest model the figure of Santa Maria. This makes the ideals of honor and fidelity to the Church, to the promises made at the time of investiture, to the chief and to the whole code of chivalry that provides for a strong discourse on the control of bodies be increasingly valued.

As presented in the studies of Eduardo Cursino de Farias Chagas (2014), among the 427 *Cantigas* dedicated to Santa Maria, 43 deal with the class of noble knights. In them, several themes are found that concern both acts against the chivalric ideal, as well as requests for help, especially in the face of physical combat in wars against the Moors. In this sense, Saint Mary usually appears to help the knights, carrying a celestial cavalry, as in

⁴ Ca the love of this Sennor is such,/ that queno á sempre per i mais val;/ e poi-lo gaannad' á, non lle fal, senon se é per sa grand' ocajon, wanting to read ben and do evil, ca per esto o perd' e per al non (ALFONSO X, 1969, vol.1, p. 2-3).

Cantiga 165, or the Virgin herself being the one who, through a miraculous act, makes the knight be saved from danger.

In addition to the narratives of physical combats, several Cantigas narrate the intervention of Santa Maria in the face of spiritual combats, in which themes such as lack of faith, lack of honor and, especially, the struggle to control the desires of the body constitute one of the greatest battles to be fought by the class of knights (CHAGAS, 2014, p.35).

Among the desires of the body, the *Cantigas de Santa Maria* present us with six Cantigas de milagre (19, 63, 137, 152, 195 and 336), which deal with the action of the Virgin in the struggle to keep knights away from the lustful acts, commonly associated with the practice of sexual acts outside marriage. That said, for a better understanding it is important to discuss how the sin of lust is presented as a field of action of Santa Maria and how the miraculous intervention portrayed in the Cancioneiro becomes a propagandistic means of the chivalric ideals of the Alfonsine court.

THE MIRACLE AGAINST CHIVALRIC LUST

The concept of sin acquired different meanings and degrees of importance throughout the Middle Ages. However, we can define according to Carla Casagrande and Silvana Vecchio (2017) that sin is:

[...] entity is therefore defined in its nature, dissected into its parts, questioned as to its causes, studied in its effects; it is the discourse of theology that concludes it at a theoretical level, but it is also the discourse of pastoral theology that experiences it in practice (CASAGRANDE, VECCHIO, 2017, p. 380).

In other words, for the authors, the discourse of sin would be the result of a narrative of a theological nature that expands and adapts to the secular environment, causing various modifications according to its effects and needs. That said, according to Josef Pieper, the concept of sin can also be understood in two senses, the first that refers to the idea of evil and the second as a conduct that deviates from the divine precepts, considered a defective action:

[...] the concept of sin immediately shows two fields of meaning in which it is situated, one narrower and the other broader. The widest is the whole field of evil, of that which is deprived of good, evil, malum. Anyone who thinks of sin in the narrow sense has thought before that something is not in order in man, that something is not in accordance with him, that things are not right in relation to him and his existence, and that perhaps they are not right in relation to the world itself. The

other, more limited field of the concept is that of defective action, of human fault, of harm caused by action or omission (PIEPER, 1986, p. 23).⁵

In this conception, shifting the focus to medieval chivalry, sin can be understood as something that causes the knight to deviate from order and good conduct, resulting in a bad action. This wickedness behind the sinful acts committed can be explained from the formulation of the idea of *original sin* formulated by the theologian St. Augustine. According to him, through the lust of the flesh, that is, through the tendency to sin, men and women end up losing their ability to resist the impulses caused by the desires of the flesh, causing them to become submissive to their nefarious desires and allowing themselves to be led by them (CASAGRANDE, VECCHIO, 2017, p 382).

Entering now into the specific analysis of the sin of lust, it becomes important to understand that the attention given to it has changed over the centuries, reaching the thirteenth century, especially at the time when individual confession was instituted with the Fourth Lateran Council, as a sin that most dissolves the soul and also the one that most heads and generates other sins.

According to Emilio Mitre (2023), lust would mainly cause: "blindness of the mind, inconstancy, haste, selfishness, hatred of God, subjection to the present world, and despair of the future world" (MITRE, 2023, p.108).⁶ In addition, we can add the contributions of St. Thomas Aquinas on the consequences of lust and the importance it gains mainly because it is the main capital sin that contradicts reason, causing those who practice it not to reflect on the acts committed and not to perceive the great attachment to the pleasures of the world (FERREIRA, 2012).

In this sense, it is possible to relate that the consequences of the sin of lust would be reprehensible attitudes by chivalric morality instituted based on values and virtues associated with order, control and especially with the maintenance of reason that would guide their careers to the following of Christian principles. In view of this, the practice of the sin of lust by the knight class becomes an object of action of Santa Maria who, through

⁵ [...] The concept of sin is immediately removed from the fields of meaning in which it is situated, one more excerpt and another wide. El más amplio es el ámbito entero del mal, de lo privado de bien, de lo malo, de malum. Quien piensa el pecado estrictamente hablando ha pensado ya antes que algo no está en orden en el hombre, que algo no concuerda con él, que la cosa no anda bien en torno a él y a su existencia, y que quizá no anda bien en torno al mundo mismo. The other most limited field of the concept is that of the defective action, that of the human fault that is the evil caused by the action or omission (PIEPER, 1986, p. 23).

⁶ blindness of the mind, inconstancy, precipitation, selfishness, hatred of God, subjection to the present world and despair of the future world" (MITRE, 2023, p.108).

miracles, shows the need for her intervention to free them from the dangers of losing their souls and distancing themselves from the good chivalric career, as shown in the *Cantiga* 137

How much he trusted in Santa Maria
and praised its benefits as much as he could,
the sin of lust thus conquered him
and the devil took him, it is a sure thing,
St. Mary always finds the true reason
To get those he loves out of the wrong way.

Just like there was never part of God in him
nor of this Mother, the holy Virgin, if she did not
strength to stop the demon from seducing him.
But she who, giving birth, remained a Virgin.

(ALFONSO X, 1988, v.2, p.108, Translation: Clarice Zamonaro Cortez and Maria do Carmo Faustino Borges).⁷

Narratives about miracles and the greater dissemination of wonderful deeds took place mainly in the twelfth and thirteenth centuries, as observed by Jacques Le Goff (1989). This context is understood in the face of the irruption of the marvelous, in which less control by the Church and the propagation of literary narratives allowed a greater number of reports about marvelous manifestations, allowing the nobility to use the marvelous to form their own identity, creating and reporting several stories with marvelous elements (LE GOFF, 1989, p. 23).

The twelfth and thirteenth centuries also marked a Christianization of what in Latin we call "*mirabilis*", that is, the marvelous with its pagan origins. For the Christians of the High Middle Ages, the narratives about monsters, fairies and fantastic cities were threatening to the presence of the Church, which sought to consolidate itself before the Germanic peoples. In this sense, from the centuries analyzed, Christianity was in charge of making every manifestation of the marvelous a way of appreciating the divine action, either by the action of God himself or by his mediators, such as the saints, angels and the Virgin Mary, through the main form of manifestation of the Christian marvelous, which is constituted as the miracle.

⁷ Ca pero muito fiava en Santa Maria/ and loou his bees as much as he could,/ the sin of luxuri' thus conquered him/ that the devil had taken him, something is certain,/ Always thinks. Santa Maria razon true/ Per who takes those he loves from his career.

Thus that God never leaves in the hear/ nor is the Mother of God, the holy Virgin, if she did not/ to the devil force per que llo toller could./ But the one who gave birth to the Virgin was all, (ALFONSO X, 1988, v. 2, p. 108).

According to Mercedes Brea, miracle as a literary form was abundant throughout the Middle Ages. A characteristic of its structure is a brief narration about a wonderful event in which the benefit suffered is described and, at the end, a thanksgiving is manifested for the one who receives the miraculous intervention (BREA, 2005, p. 272). Also according to the author, the narratives of miracles have specific purposes, and can serve as a form of attraction for medieval society, as a mechanism of conversion due to their exemplary and didactic character, in addition to their important propagandistic purpose.

Thus, bringing the general purposes of the miracle narratives presented by Mercedes Brea into the *Cantigas de Santa Maria*, we can perceive a similarity of purposes. In the analyzed Cantigas, it is through the manifestation of the Virgin in the lives of the knights that there is an evidence of reprehensible attitudes, in addition to showing the consequences of misconduct, both in the chivalric career and in the spiritual life of the knight.

Song 152, which narrates a knight with great abilities, but very lustful, demonstrates the intervention of the Virgin, who condemns the practice of lust and shows the knight the consequences of this sin if he continues to commit evil deeds.

And one day, where he was/ taking care of his farm
As it changed in his life, / and there was great struggle,
for the soul advised / to make this change,
but the flesh did not want / to abandon its pleasures.
*So many shows us the Virgin of merits and loves
that for nothing we should never be bad sinners*

He, being in such a perjurer, / appeared to him and Glorious
with a white/silver bowl, large and beautiful,
full of a very yellow delicacy, / not of pleasant taste,
but bitter, and for this reason / it gave bad odors.
*So many shows us the Virgin of merits and loves
that for nothing we should never be bad sinners*

When the knight saw her, / he was afraid [and] astonished
and asked him who it was. She said: "I will give a message:
I am Santa Maria, / and I come for your sustenance
show by this bowl, / so that you leave your mistakes.
*So many shows us the Virgin of merits and loves
that for nothing we should never be bad sinners*

Here you see, this bowl / shows you that you are beautiful
and you have very good manners;/ but sinful and dirty
you are in the soul, so you smell / like this baleful delicacy
for thou shalt go to hell, / which is full of bitterness.
*So many shows us the Virgin of merits and loves
that for nothing we should never be bad sinners*

And so he listens to what was said, / The Virgin is soon gone;
and from then on/ he amended himself so much in his life,

so that when his body/ his soul would be separated,
that was when he saw the holy Virgin, / who is the Lady of ladies.

*So many shows us the Virgin of merits and loves
that, for nothing, we should never be bad sinners.*

(ALFONSO X, 1988, v.2, p.141, Translation: Clarice Zamonaro Cortez and Maria do Carmo Faustino Borges)⁸

In this sense, it is possible to understand from this Cantiga the didactic, exemplary and propagandistic purpose of the miraculous intervention of Santa Maria. This occurs by mainly evidencing a morality around the practice of the sin of lust, which causes all the knight's actions to become contaminated by the consequences caused by sin. It is necessary, therefore, the apparition of the Virgin for the knight to convert and return to practice behaviors established by the ideal of the Christian knight.

In Cantigas 137 and 336, in addition to identifying the intention to propagate ideals of positive behavior, it is possible to analyze how Santa Maria becomes indispensable for knights to get out of the path of sin, here related to the practice of lust.

Just like there was never part of God in him
nor of this Mother, the holy Virgin, if she did not
strength to stop the demon from seducing him.
But she who, in childbirth, remained a Virgin,
*St. Mary always finds the true reason
To get those he loves out of the wrong way.*

Day and night She recommended him
and begged her to take him out of that sin,
that separated him from all the good he did
and made his promise always a lie.
*St. Mary always finds the true reason
To get those he loves out of the wrong way.* (ALFONSO X, 1988, v.2, p.108,
Translation: Clarice Zamonaro Cortez and Maria do Carmo Faustino Borges)⁹

⁸ E un día, u estava | Caring for your farm/ with 'amendments' in your life, | and there was great contention,/
ca a alma conssellava | that made this amendment,/ but the flesh did not want | that it would take its flavors;
el estand' en tal perffía, | it seemed to be a Groriosa/ with a white escudéla | de prata, grand' e fremosa,/ chëa
dun manjar mui jalne, | non of tasty life,/ but bitter, and without this | gave many odours./ So many in the
virgin | De Mercees e d' Amores/ Que per ren nunca deve | Seer sinful hands.

U saw the rider, | he was afraid astonished/ and asked him who it was. | She said: "To give a message:/ it is
only Santa María, | e venno-te teu estau / mostrar per est' escudéla, | because you read your mistakes./ So
many in the virgin | of mercees and d'amores...

Ca ves, esta escudéla | you who are frantic/ and there are many good mannas; | but sinful and garbage/ you
are in the soul, but you smell | with this astrous delicacy,/ because you will go to hell, | which is the ground of
bitterness." / So many in the virgin | of mercees and d'amores...

And because there was aquesto said, | a Virgen lógo foi ida;/ e el dalí adeante | enmendou tant' en sa vida,/
per que quando do seu cörper | his soul was broken,/ he was seen the holy Virgin, | which is Sennor of the
senhores./ So many in the virgin | of mercees and d'amores...

⁹ assí que nunca ja parte Déus en el houvesse/nen sa Madr', a Virgen santa, se lle non fezésse/ ao démo
força per que llo toller podésse./ Mais que que calando Virgen foi enteira,/ Semp'r' acha Santa María razón
true/ per que tira os que mas ama de maa carreira.

Then the very holy Virgin/ took him with wrath
and said to him: "The hope/ that you have in me is lost
if from what you do/ your heart does not change
and you don't leave that sin/ that annoys us a lot"
*Just as the devil strove/ to make us wrong,
the Virgin also strove to prevent us from making mistakes.*

Then said the knight: / "My Lady, I am yours,
and to you, in no way, / I must not, nor can I lie;
but this sin by nature/ since Adam is ours,
from whom we shall not be saved, / unless we are healed by you.
*Just as the devil strove/ to make us wrong,
the Virgin also strove to prevent us from making mistakes.*

Then replied the Virgin, full of clemency:
"Because we know your pleasure well/ and I understand your madness,
I will cause my Son/ to change your nature
that you do no more, / for we have this power."
*Just as the devil strove/ to make us wrong,
the Virgin also strove to prevent us from making mistakes.*

Then the holy Virgin departed; / and the next day
by the power of the Glorious / blessed Santa Maria
The knight who before / burned with great lust
it has become colder than snow, / we read it in miracles.
(ALFONSO X, 1989, v.3, p.180, Translation: Clarice Zamonaro Cortez and Maria
do Carmo Faustino Borges)¹⁰

Finally, it is verified that from the manifestation of the religious marvel associated with the miracle, Santa Maria becomes the main figure of devotion of the knight class, since, according to Cantigas, it is she who takes the knights out of the hands of the devil, considered to be the cause of all evil actions. In addition, it is perceived that through the miracle against chivalric lust, Mary becomes, in the form of gratitude from the knights, the main Lady in their lives.

the one that he noit' and day always accompanied/ and that the sin would take away he prayed,/ that the good that he did would all untie/ and make his promise always lying./ Always thinks Santa María is true/ because he takes away those he loves from his career.

¹⁰ Then the very holy Virgin / slaughtered him as sannuda/ and said: "The hope / that at mi is perduda/ se daquesto que tu do/ your heart does not change/ and non leixas that error / that we very much fear." /Ben as a punna o demo / en to make us that we err,/ outrossi the Virgin punna / as we d'errar let's keep.
Then the knight said: / "Mia Sennor, I am yours, / and to you per nulla guisa / to lie non I must nor can;/ more this error per natura / well des Adan é-xe nosso, / de que non somos sãos, / se per vos guarecemos"./ Ben como punna o demo / en fazer nos que erroemos,/ outrossi a Virgen punna / como nos d'errar guardamos.
So replied the Virgin / very long with sting:/ "Because your good know / and you understand this madness,/ I will make my Son / change your nature/ that you will no longer do, / ca cato podermos"./ Ben as a punna o demo / en make us make us wrong,/ outrossi the Virgin punna / as we keep d'errar.
So the holy Virgin was gone; / and soon on another day/ by the power of the glorious / b~eeita Santa Maria/ the knight who before / with great luxuri' burned/ made the snow colder, / in the miragres we read.
(ALFONSO X, 1989, v. 3, p. 180).

CONCLUSION

The *Cantigas de Santa Maria*, as a source, enable an analysis of the influence of the divine on the mentality of medieval man in the thirteenth century, especially the great relevance that the Christian moral questions guiding an ideal of social conduct, from the court of Alfonso X, have.

From a contextual investigation of the production of the Cancioneiro Mariano, in which the influential troubadour literature, the expansion of the Marian cult and the irruption of the marvelous constitute important references for the work to be considered the most complex and complete of a devotional nature to Santa Maria, which becomes under the desire of the Wise King, to be the only woman to whom all should pay honor and praise.

From this, through the analysis of *Cantigas 137, 152 and 336*, it is possible to conclude that the narrative about the manifestation of the religious marvelous, associated with the miracle of chivalric lust, has a moralizing character about the perdition of the soul and the good conduct preached by the codes of chivalry for those who get involved with carnal desires. On the other hand, the *Cantigas de Santa Maria* show that only through the following of moral precepts, which is the greatest example of the Virgin Mary, that the knights could abandon sin and return to Christian logic, responsible for building a type of ideal behavior for chivalry.

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