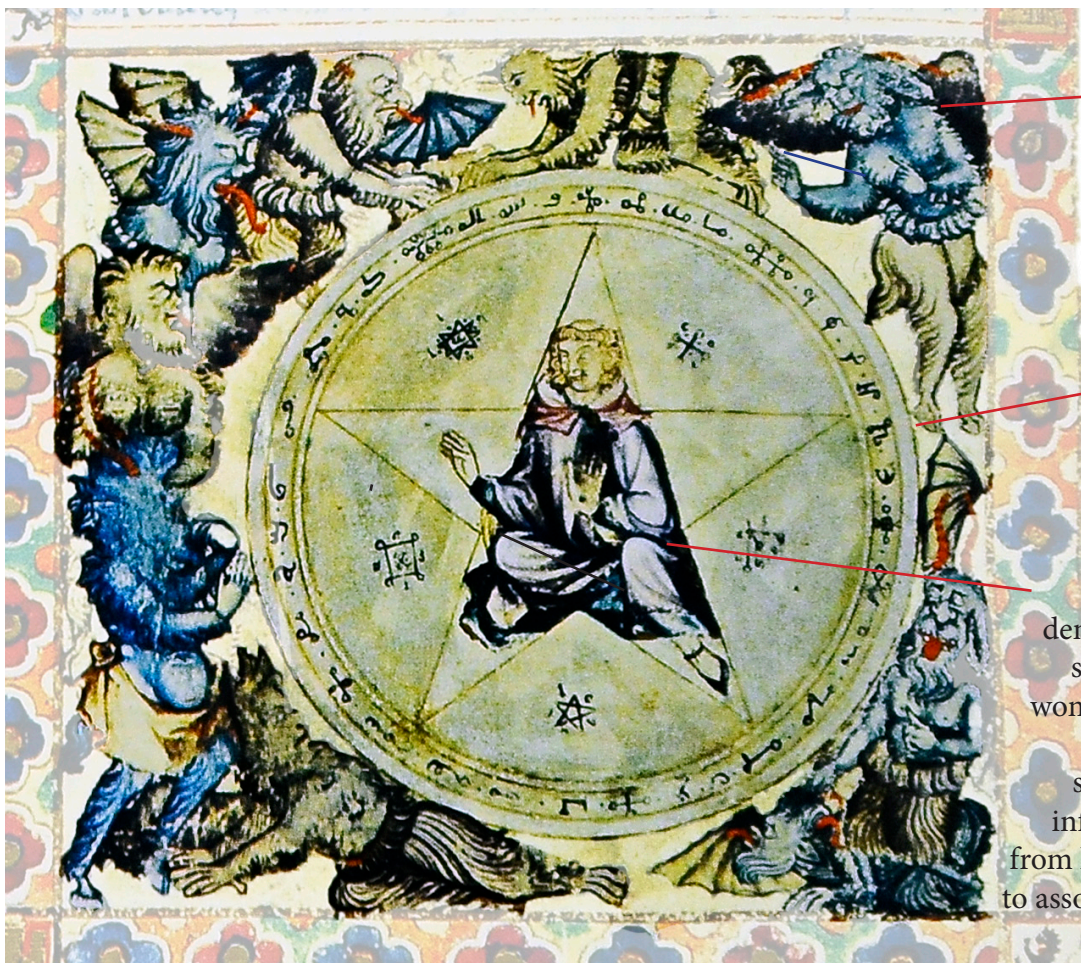


## Cantigas 125 from the Cantigas de Santa Maria



In this image the Virgin Mary, with an angel, is pushing away dark-skinned, bearded demons from a pious maiden. The way the demons are depicted is similar to the representation of Muslims throughout the Cantigas. The maiden's book recalls Alfonso X's patronage of scholarly pursuits, thereby associating her and the Virgin with Spain and Alfonso as a Christian king. This conflict can be seen as an allegory for the struggle of Alfonso's Christian kingdom against the Moorish threat. Furthermore, Alfonso's association with the Virgin reasserts his political legitimacy and power.

*Card prepared by Robin Reich '12, Peter Briggs '14,  
and Nicole Hamilton '14*



The demons squished around the edges are bearded, darkly colored, and have animalistic features. This is typical of the time.

The circle and pentagram are common symbols of diabolical magic.

The priest, enticed by demons, uses them to get sexual attention from a woman. As an exceptional Christian soul, he is susceptible to demonic influence. This deviation from his religious role helps to associate Christian heresy with demon magic.



## Cantiga 9 from Cantigas de Santa Maria



Cantiga IX tells the story of an icon of the Virgin Mary that performs a number of miracles during its journey from Jerusalem to Damascus.

This image shows a chastised monk obeying a Heavenly command to hold the icon aloft in order to calm the stormy sea. To this date, icons were not a popular image form in Western Christendom, making this positive and miraculous portrayal noteworthy. This may be evidence of the inclusion of icon veneration in the reinvigorated cult of the Virgin Mary in Spain.

*Card prepared by Annie Metcalf '12 and Ross McIntire '11*



This image depicts two incidents from earlier in the monk's journey. The monk is carrying the icon under his robes, but its miracle-working power is highlighted in the presence of a watchful angel.

These bandits were about to rob the monk when a voice came from heaven and commanded them to stop.

This lion is "humbled" by divine power, and does not attack.



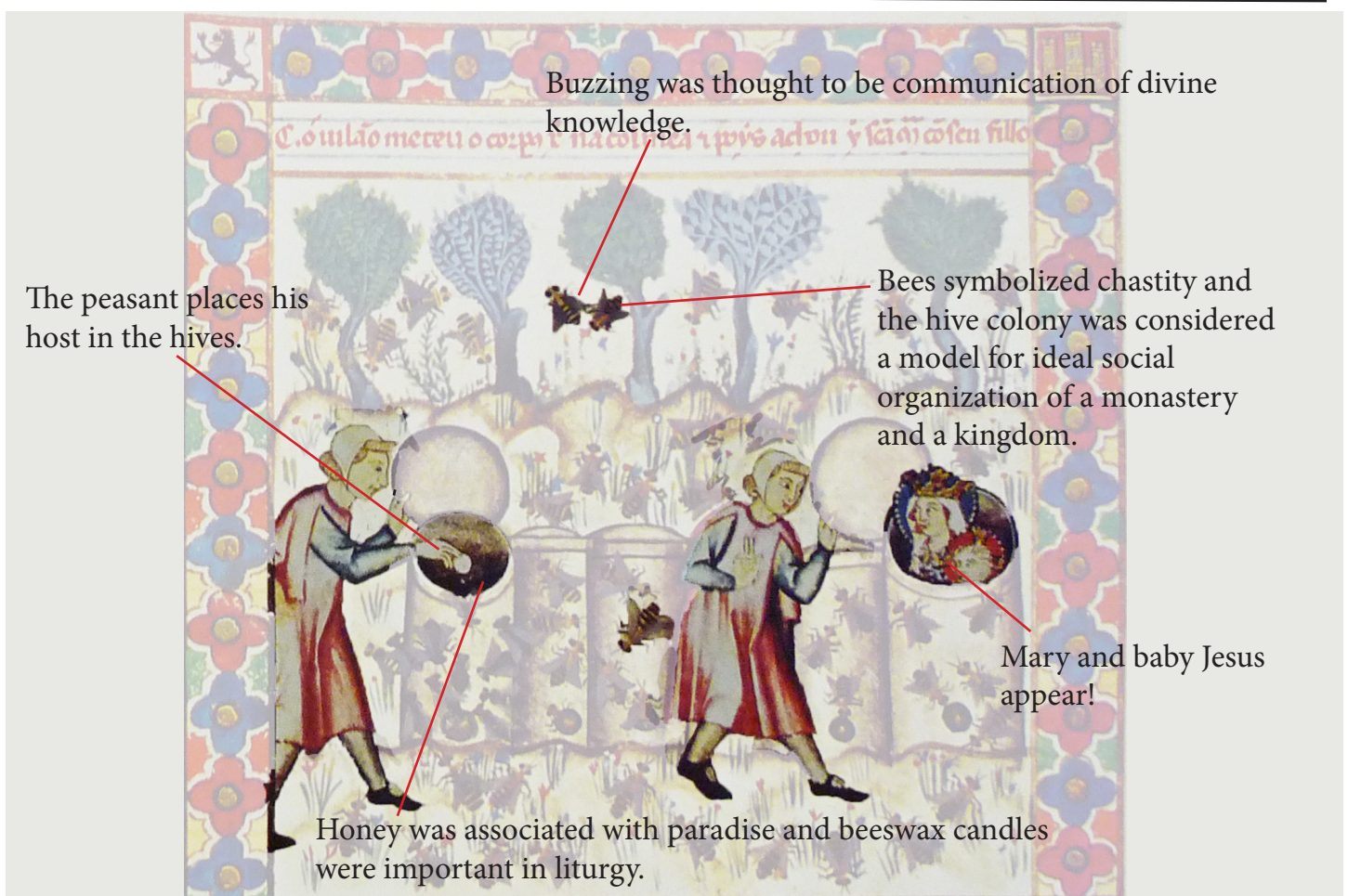
## Details from Cantiga 128 from Cantigas de Santa Maria

This Cantiga tells the story of a peasant in Flanders who places a communion host into his beehive in order to produce more wax and honey. Miraculously, the Virgin Mary and child appear and inspire great celebration. Besides simply depicting apicultural practice in thirteenth-century Iberia, this Cantiga uses the bees to communicate larger political and religious messages.

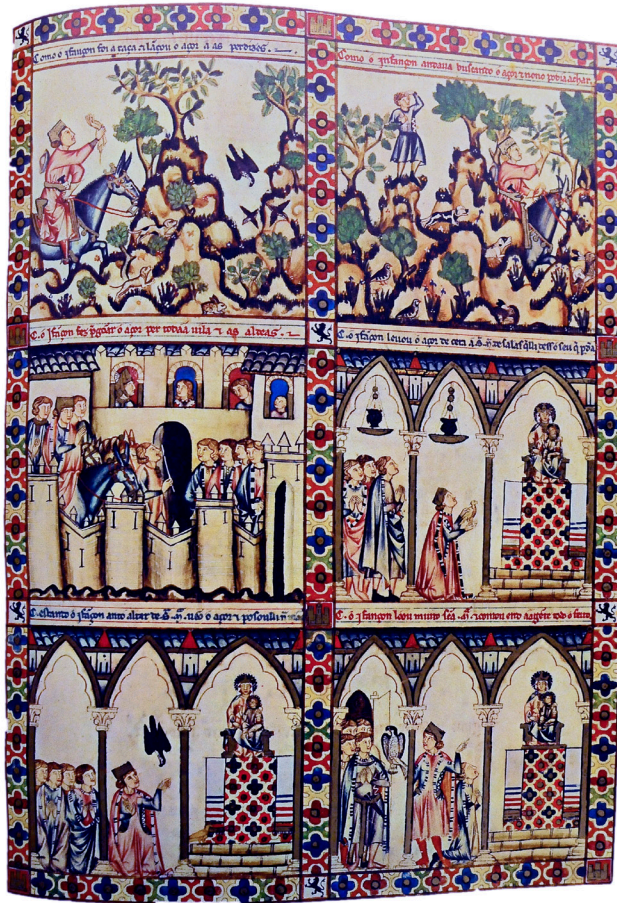
*Card prepared by Matt Harrison '13 and Alyssa Hartel '11*



The diverse townspeople swarm to witness the miracle and bring the hive from the rural frontier to the city. Such shifts between urban and natural settings are prevalent in many of the Cantigas







## Cantiga 44 from Cantigas de Santa Maria

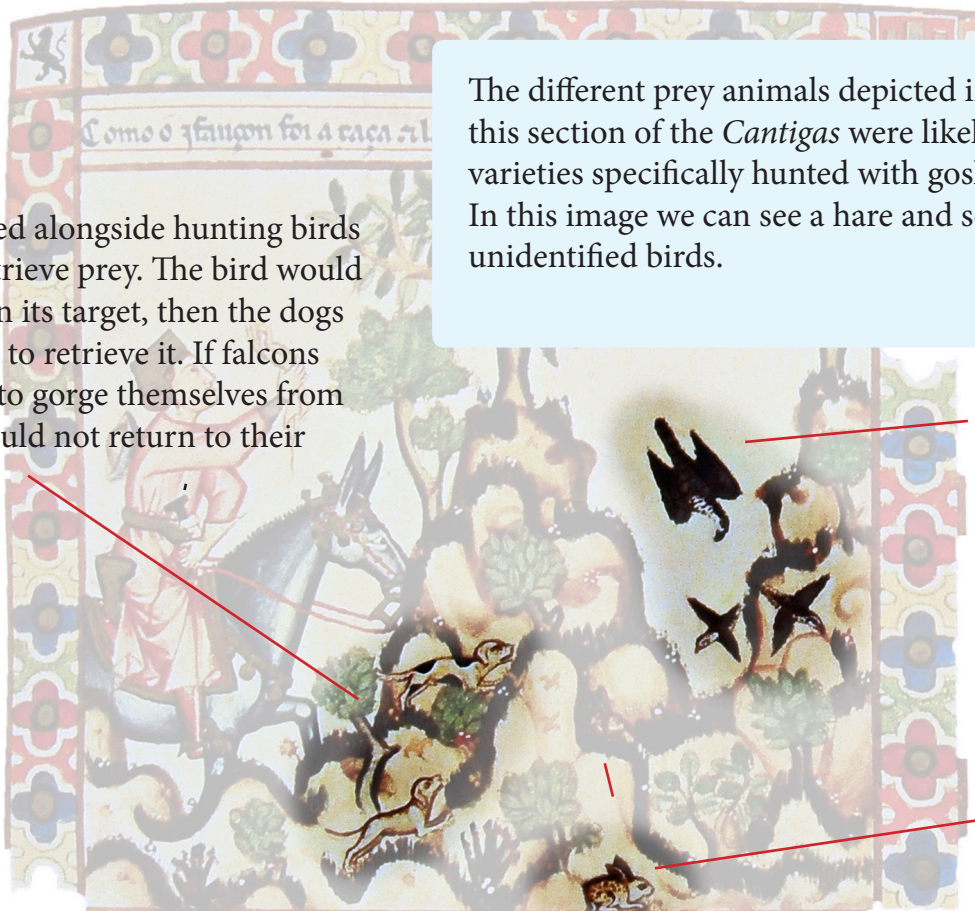
This panel of the *Cantigas* displays the story of an Aragonese lord who loses his prized goshawk while hunting. After failing to reclaim itself, he presents the Virgin Mary with a beeswax figurine of the goshawk, and the bird miraculously returns to him.

Illustrations of falcons or falconers during this time period indicated nobility. Many contemporary authors classified different types of hunting birds by their noble quality. The goshawk's specific identity in the text accompanying these illustrations is particularly intriguing due to the classification of the goshawk as an "ignoble" bird by the contemporary author Juan Manuel (the nephew of Alphonso X).

*Card prepared by George Guenther '14 and Sharyl Rich '13*

Dogs were used alongside hunting birds in order to retrieve prey. The bird would strike and stun its target, then the dogs would be sent to retrieve it. If falcons were allowed to gorge themselves from a kill, they would not return to their handlers.

The different prey animals depicted in this section of the *Cantigas* were likely the varieties specifically hunted with goshawks. In this image we can see a hare and several unidentified birds.



The goshawk

The hare



## Cantiga 95 from Cantigas de Santa Maria



In this image Muslim corsairs kidnap a Christian hermit from the Iberian coast, portraying the uncertainty and mutability of naval power in the Mediterranean. It was common practice for rulers and merchants to hire pirates to attack rivals. Surprisingly, it was also common for Christian and Muslim pirates to work together. Piracy was a form of warfare and a cause of division between the two cultures, but it also provided a place where sailors could come together.

*Card prepared by Tyler Richards '12 and  
Lucy Schroeder '11*

The sharply curved bow and stern exemplify a new shipbuilding technique known as the skeleton process that decreased the size and number of trees needed. This was essential for the sparsely timbered areas under Muslim control.

This image shows a galley, a ship typical of the Mediterranean in the thirteenth century.



The characteristic oars decreased the ship's dependence on wind power, allowing it more maneuverability on the Mediterranean, which was dominated by prevailing winds.





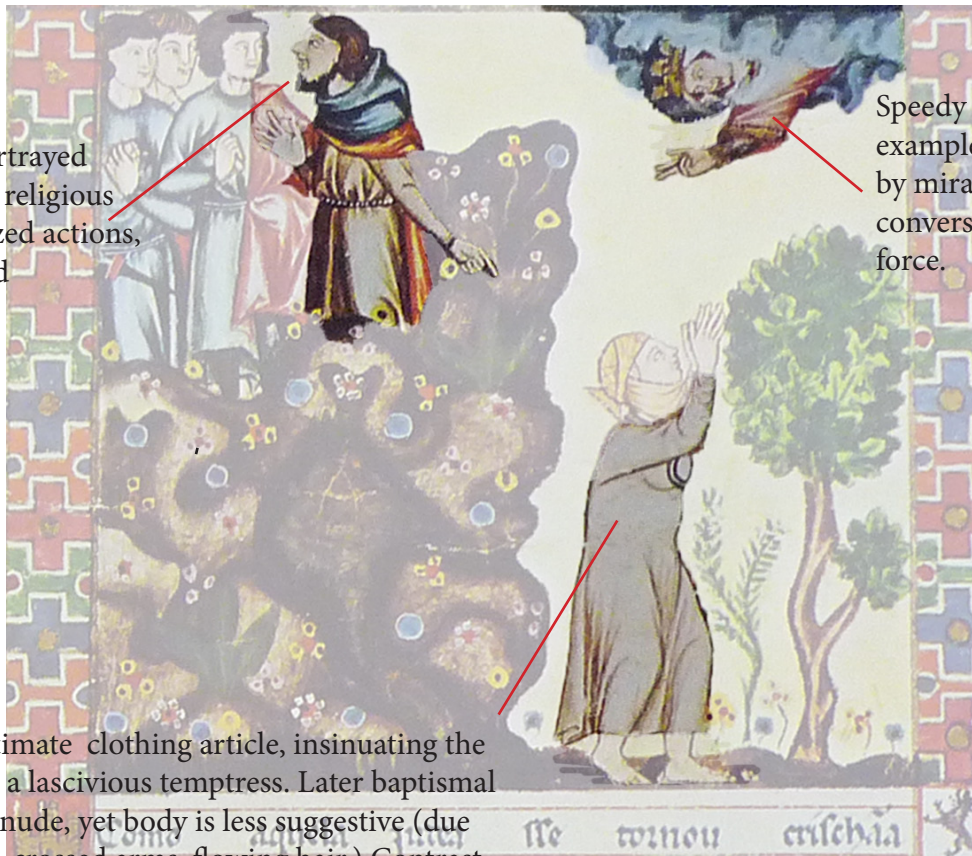
## Cantiga 107 from Cantigas de Santa Maria

This text tells the story of a Jewish woman sentenced to death for a crime. Calling on the Virgin Mary, She promises her conversion if her life is spared. She does not perish, despite being pushed off a cliff, and immediately goes forth to be baptized. The final image depicts her baptism.

Produced in a time when conversion was increasingly encouraged en masse, this piece establishes a religious, political, and gender identity within a single Cantiga. Making a Jewess the focus of this conversion narrative is unusual and provocative.

*Card prepared by Andrew Walters '11 and Diana Fraser '14*

Jewish male portrayed as stereotypical religious threat: demonized actions, appearance, and mannerisms.



Speedy conversion is an example of conversion by miracle, contrasting conversion by reason and force.

Chemise is an intimate clothing article, insinuating the Jewess's nature as a lascivious temptress. Later baptismal image shows her nude, yet body is less suggestive (due to baptismal font, crossed arms, flowing hair.) Contrast suggests conversion yields virtuous values.



## Passover Dinner from Sarajevo Haggadah



Used during the Passover dinner, the Haggadah contains texts which tell the story of the Jewish exodus from Egypt. The Sarajevo Haggadah is significant as it is more than a solely Jewish text. Rather, it includes art influenced by a variety of traditions found in Iberia. Not only can historians trace its path through the region, but also the selected image includes an unidentified dark-skinned figure sitting with a group of pale Jews during the Passover meal. The interaction between cultures which is clear in both the Haggadah's construction and content is an excellent example of *convivencia*.

Card prepared by Lina Feuerstein '12, Hannah Telegen '14, and Jean Rhodes '12



A Jewish family conducts Passover services. The father faces his family, reclining and drinking wine, as is traditional in Passover ceremonies.

This dark-skinned figure encapsulates the “diasporic” nature of this *haggadah*. Although he (she?) participates in the service (eating *mitzvah*), he is separated from the others both spatially and by skin color. He may be an interfaith guest, a Muslim merchant, a slave, or a Jew. His saffron costume suggests wealthy status.