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Narrative Organization of the *Cantar de Mio Cid*

Recent studies in the field of traditional poetry have focused attention on the fact that themes and formulas are essential and mutually dependent constituents of oral style although in the Romance epic, at least, the latter have attracted more critical interest than the former. Lord has defined the theme simply as a "recurrent element of narration or description."[1] Themes are expressed in formulaic language, but the formula content of a given theme is generally variable; that is, the idea or group of associated ideas that the theme comprises may assume different forms from one context to another that do not necessarily involve identical or even similar wording in whole or in part.[2]

There are various kinds of themes. As Lord's definition indicates, themes are either narrative or descriptive, and these are the only absolute categories that can be established. More significant and less rigidly definable is the matter of function, which cuts across these lines. Functionally themes may be categorized in three ways: (1) as essential when they serve to fashion the framework of the narrative, (2) as elaborative when they provide its embellishment, which at the motif level is primarily assonantal but by no means exclusively so, or (3) they may perform a linking or spacing service.[3] These designations are not absolute but rather are relative to a given context and therefore subject to change since a specific theme will not necessarily perform the same function under all narrative conditions. For example, the king's anger is an essential theme at the opening of the poem when it serves to motivate the Cid's exile. Later on, however, by dint of frequent repetition, it becomes a linking theme that generates enough tension to tie together the disparate activities of the Cid in the first part of the poem. In a like manner the coming of dawn is a spacing theme that signals the Initiation of a new set of actions, a service far more important than any descriptive value it might have. In the courtroom scene at the time of the challenges, one knight after another rises to speak. In this particular context this recurrent act is more elaborative than essential thanks to the accumulative value of the series of repetitions that gives it a special character.

Themes also vary in importance, extension and complexity. Each of the major themes that forms the basic structure of the story, like the battle, the journey or the assembly, represents a series of minor or subsidiary themes, which, in turn, can usually be broken down into ever smaller units. Once more the distinction "major" and "minor" is valid only within a specific environment. What is a simple motif (that is, a single narrative or descriptive element) at one point of the story may reappear later as a highly developed theme and vice versa.

[1]Albert B. Lord, "Composition by Theme in Homer and Southslavic Epos," TAPA, LXXXII (1951), 73.

[2]A. B. Lord, "Homer's Originality: Oral Dictated Texts," TAPA, LXXXIV (1953), 127.

[3]Although Duggan recognized this third function with his "articulation motifs," he does not set up an independent category for them. Joseph J. Duggan, The Song of Roland: Formulaic Style and Poetic Craft, 1973, pp. 67, 198.

In addition, some types of minor themes are bound to a single major theme while others are free, that is, they are capable of adapting themselves to a number of narrative situations.

The theme, then, is a complex of narrative and/or descriptive elements, the content and arrangement of which together give it its identity. This order or thematic pattern is probably more important than the precise nature of its thematic content.[4] Lord pointed out that it is the pattern that the singer learns first.[5] As time goes on, he gradually develops his own realization of the theme, which will always be subject to further elaboration or to reduction at performance time. Thematic variations, like formulaic, are akin to genetic resemblances. Never do all the possible minor themes reappear nor even the same combinations, but the family likeness is always obvious. Ultimately it is, of course, the selection, ordering and combining of major themes that determine the total story.

The main events that transpire in the Cantar de Mio Cid are familiar: the exile of the Cid and his fighting to gain a livelihood in the lands east of Castile until he succeeds in taking Valencia and establishing himself there, which leads to the king's pardon and the daughters' marriages; subsequently the treacherous attack of the Princes of Carrion upon their wives brings about the Cid's revenge, first in the king's court, then in the trial by combat.

Since it is manifestly impossible to examine in detail the complete thematic structure of the poem within the confines of this paper, I should like to scan rapidly the total narrative structure, focusing primarily on thematic organization and narrative continuity. To facilitate the discussion, 1 have appended to this paper a thematic outline of the Cantar de Mio Cid, which, I hasten to add, should not be interpreted as the way in which the juglar may have viewed it for reasons that will become apparent later on. Although by moments the outline is broken down further than in others, it can only show relatively gross thematic features since a complete thematic analysis would entail categorizing the content of every hemistich of the poem.

The first part of the poem is in essence composed of one fundamental theme, a journey, the journey of the Cid into exile, that only comes to an end with the Cid's establishing himself in Valencia. This major theme is continually interrupted by the intrusion of other themes that are elaborated in varying degrees as are the subsidiary themes normally associated with the journey itself: departures and arrivals, leave-takings and welcomes, itineraries. The principal interruptions are the Raquel and Vidas episode, that is, the theme of the emissary sent to negotiate on behalf of the hero - this time for a loan - and a series of military exploits. The latter are first the capture of two cities and then two battles. The taking of Castejón exemplifies the simple pattern of the taking of a city while the capture of Alcocer followed immediately by a battle for its defense presents the full sequence of the battle theme for the first time. The battle against the Count of Barcelona is a simple pitched battle. It has what appears to be a unique terminal theme, the capture of the enemy leader who is given his

[4]Duggan, p. 198.

[5]A. B. Lord, The Singer of Tales, pp. 16-17.

freedom after a hunger strike, which can more appropriately be viewed as the third case of the theme of the Cid's generosity toward the defeated enemy.

With the departure of Minaya Albar Fáñez for Castile after the defeat of Fáriz and Galve, the theme of the emissary sent to negotiate on behalf of the hero assumes its usual position immediately following a victorious defensive battle. Up to this point the organization is strictly linear and chronological with the Cid himself as the sole principal protagonist. Then the Cid's forays are broken off briefly by the account of Minaya's activities at court as a way of indicating simultaneous occurrence.

The section that comes after the battle against the Count of Barcelona repeats the earlier pattern in which itineraries alternate with two sets of sequential themes, the taking of a city and its defense, now Murviedro and Valencia. The capture of Murviedro occupies but one verse while the ensuing battle is told in 59 verses, the taking of Valencia in nearly the same number, but the defense of the city against the king of Seville only 15 verses. Compare the 87 vv. dedicated to the capture of Castejón, the 68 vv. to that of Alcocer and the 185 vv. of the battle against Fáriz and Galve. On the other hand, observe the brevity of Minaya's interview with the king in the latter in contrast to the much more elaborate episode that follows the defense of Valencia.

The only purely elaborative themes of any bulk in the initial sections are Jimena's prayer and the catalogue of the Cid's knights who participate in the battle of Alcocer, but within the essential theme of the battle, the scenes of fighting are greatly extended. Similarly, the itineraries are on the average the longest and most detailed of the poem. Despite the apparent narrative character of the itinerary, it is evident that its major function is to provide a logical transition between important themes, which are military engagements at this juncture.

Once the Cid has established himself in Valencia come the journey of the family, the battle against Yúsuf, and the two assembly themes, the vistas followed by the weddings. These several major themes lead logically one into another creating a sense of continuity. The total length of the Yúsuf battle is about the same as that of the one against Fáriz and Galve and the pattern is identical, but there are considerable differences to be found in the minor themes. This time the preliminaries with the reaction of the Cid and his family, the first day's skirmish, the aftermath including the Cid's reception upon his return from the battlefield and the marrying of the dueñas all bulk larger than the actual fighting. This in turn prompts the third and most expanded of Minaya's trips to the royal court on behalf of the Cid.

The two assembly themes, the vistas and the weddings, have no earlier parallels. However, they closely resemble one another, not so much in core material as in the overall patterning replete with certain preliminaries and preparations, then the event itself followed by festivities, gift-giving, departures, all of which is repeated again subsequently in the framework of the king's court episode. Indeed the whole vistas theme should be viewed as an elaborated version of the mission to the king. Even the marriage proposals transmitted by the king to the Cid recall the proposal made by the infantes to the king during the course of Minaya's third expedition.

There are two attempts made to present simultaneous happenings by alternating lines of action. One is quite complex: the journey to Valencia of the

Cid's family on one hand while the Cid's men proceed from Valencia to Medina to meet them and escort them back. The other is a minor descriptive theme, the preparations for the vistas by the king and court in one place and by the Cid and his Ben in another.

Although the presence of the Cid is continually felt, he is not always to be found in the forefront of the action once he has established himself in Valencia. The two missions to the king are important episodes in which the Cid is absent. In them Minaya and the king play the principal roles together with the princes of Carrión, who begin to emerge as leading protagonists.

As the poem progresses the narrative elaboration takes the form, not so much of prolongation of themes by entering into greater detail as of the addition of new minor themes, resulting in a richer thematic texture. Among these are: the Cid's beard, a new form of the drums theme, fear of the women watching the battle, marriages of the ladies-in-waiting as part of the aftermath of victory, exercise of arms as part of a celebration.

There is also some embellishment by description as evidenced in the following minor themes: Valencia as seen by the family, the description of Don Jerónimo and of Asur González, preparations for the vistas by both sides as well as preparations for the weddings.

Although the theme of the Cid's exile reappears occasionally, here it is no more than a minor recall theme. Instead it is the theme of the growing fame of the Cid that takes its place as an important linking theme. The reaction theme is even more pervasive here than earlier in the poem. The continual expressions of pleasure and satisfaction on the part of the Cid and his cohorts, frequently contrasted with that of sorrow and grief on the part of his adversaries strengthen the web that ties together the succession of events.

After the weddings there is a clear break in the story indicated by the passage of time. The remainder of the poem is organized around a series of four major episodes: the battle against Búcar, the afrenta, the king's court and the combats. These major themes are linked together by motivating themes in such a way as almost to constitute a plot with a build-up of internal tension that does not subside entirely until the combats are over. When the theme of the cowardice of the infantes first appears, it follows the pattern of the fear of the ladles of the court although greatly expanded. It quickly develops, however, into the these of treachery, which reaches its climax in the scene of the cruel attack upon the Cid's daughters. With their rescue the tension is momentarily reduced only to rise again under the pressure of the Cid's vengeance, the theme that motivates the rest of the poem.

Precisely because the continuity is based upon a set of abstract ideas, a treacherous act perpretated by one party upon innocent victims to injure a third party, who must then avenge it, the line of action is no longer single or simple nor concentrated exclusively upon the Cid himself. This brings about more frequent shifts of focus than in the earlier parts of the poem. This does not apply, however, to the battle against Bucár, the third major battle in the poem and the one that occupies the most verses. The pattern is identical to that of the other two. Like the battle against Yúsuf, the preliminaries are expanded to include an initial skirmish. The attack in its completeness is more like that of the Fáriz and Galve battle with one exception in that instead of the individual combat there is an individual pursuit during which the Cid catches up with Búcar and slays him.

As part of the aftermath, the expressions of satisfaction are repeated more often even than in the Yusef battle. When the infantes set out for Carrión with their wives, a journey that resembles that of the Cid's family to Valencia, the poet chronicles their activities until the Cid's daughters are abandoned for dead and the princes are allowed to vanish. The juglar then relates the rescue of their victims and their return, which parallels the final stage of the family's earlier journey to Valencia. Once the afrenta theme is completed, there follows the familiar theme of the Cid's emissary sent to the king. The subsequent activity has the format of the preparations for the vistas. With the Cid's arrival, the spotlight is turned upon him until his three demands are delivered, but when the challenges begin, the focus shifts to each of the participants in turn. At their conclusion the Cid absents himself and does not reappear until the final verses of the poem when the successful combatants return to Valencia to report their victory. All of this represents a more complex narrative structure and a more sophisticated concept of narrative continuity than are found earlier in the poem.

There is only one interruption of the foregoing scheme. The challenges are broken off by the arrival of the messengers bearing the new marriage proposals in the same way that Minaya's mission to obtain the king's pardon was interrupted by the infantes' marriage proposals. The three challenges are patterned in the same way: each member of the González family speaks on behalf of the young princes and justifies their behavior by debasing the social position of the Cid; then a henchman of the Cid answers by recalling that individual's ignoble conduct, terminating in a formal challenge.

The last important theme, the combats, is a specialized version of the battle theme in which the core consists solely of the series of individual combats instead of a chain of minor themes ending with one or more single combat. The three supposedly simultaneous combats are presented one after another, their simultaneity inferred only by means of the introductory scene in which the three knights from each side are seen riding fiercely forward until they meet face to face in verses that are almost the exact repetition of those that introduce the general attack in the battle against Fáriz and Galve. It should be observed that on a broader scale the combats as a secondary theme emanating from the king's court episode play the same narrative role in bringing to a conclusion the business to be transacted as do the bodas following upon the heels of the vistas.

All forms of elaboration are much in evidence throughout this last portion of the Cantar de Mio Cid. A comparison of the two passages in which the bishop asks for the primeros colpes (vv. 1701-10 and vv. 2368-82) reveals the tendency toward further detailing within recurrent themes. In the second case the bishop outlines his history, his desire to fight against the Moors and even threatens to leave if the boon is not granted. Among other minor themes that enrich the narrative are: two catalogues, the familiar one of the Cid's knights and one of the nobles of the king's court in addition, the Cid's speaking of his reputation, the Cid's vigil in San Servan, the Cid's bench, and the frequent return of the theme of the Cid's beard as an element in the story.

Elaboration by means of description and enumeration bulks ever larger as the poem advances, for example, the list of the gifts given to the Cid's sons-in-law at the time of their departure, the description of the Robredo de Corpes, of the afrenta itself, of the dress of the Cid and his men for the king's court, the preparation for the combats, or, more briefly, the description of the gleaming swords, of the sloppiness of Asur González or of the majesty of the Cid.

Let us now take a final look at the total arrangement. From an incomplete beginning, which may have contained, if the Primera crónica general is to be trusted, a battle in the region of Granada that brought the favor of the king and a campaign in Toledo that caused the Cid's exile, we have the following:

[Battle - PCG]	Battle to defend city
[Campaign - PCG]	Mission to king
Journey	Journey
Taking of a city	Major battle to defend city
Taking of a city	Mission to king
Major battle to defend city	Assembly
Mission to king	Assembly
Campaign	Major battle to defend city
Battle	Journey
Campaign	Afrenta
Taking of a city	Journey
Battle to defend city	Assembly
Taking of a city	Battle (combats only)

The orderliness and the balance of the narrative structure of the poem are impressive. There is a limited number of major themes, each of which recurs several times. The schmatic presentation also reemphasizes the persistence of certain thematic sequences. No theme or sequence ever appears twice in the same form as has already been observed. The stability of the theme resides in its patterning and in the fact that almost always it is a complete unit with beginning, middle and end. The changed character of a theme from one appearance to another is a product of the number and nature of the minor themes of which it is made up. This elaboration is of various kinds. It may involve (1) the further breaking down by means of these minor themes of actions normally associated with a recurrent narrative theme, or (2) the introduction of new minor themes not habitually part of the main action to enrich the narrative, or (3) the use of description and enumeration. Although all three forms of elaboration are to be found throughout the poem, one and two are used more than three with the proportion increasing as the poem progresses. A specific kind of elaborative device or linking device tends to be concentrated within one portion of the poem.

Fundamental to the narrative organization of the Cantar de Mio Cid is the question of the relationship between theme and laisse. The great range in laisse length (from 3 to 190 verses) with a steadily increasing average length might seem to belie any consistent narrative function of the laisse. At the same time it is obvious that the juglar had reasons for breaking off laisses at certain points to begin anew in another assonance, reasons that went beyond any arbitrary decision to change assonance. That there was an awareness on the singer's part of a concept of laisse structure is evidenced by the fact that the laisses tend to begin and end in a limited number of definable ways and by the several devices for laisse-linking, which correspond to those set forth by Rychner for the French epic.[6]

[6]Jean Rychner, La Chanson de geste: Essai sur l'art épique des jongleurs, 1955, chap. IV.

First, let us examine the main episodes of the poem in terms of laisse divisions. On the basis of the accompanying thematic outline, the boundaries between parts I and II, IV and V, XI and XII, XII and XIII correspond to laisse breaks; the other eleven do not.

Next, let us look closely at a portion of the first part of the poem in which there is considerable variation in both laisse length and narrative content, verses 213 through 436, eleven laisses (§12 through §22 of Menéndez Pidal's critical edition) varying in length from 3 to 109 verses. An outline of the thematic content of these laisses is given on the following page.

As can be immediately seen, only three laisses (§19, §20, §21) are composed of a single theme; the rest contain from two to ten thematic units apiece, the majority two or three. These units range in length from 2 to an exceptional 41 verses, the average falling between 7 and 8 verses. With one exception, the laisse end coincides with the end of a minor theme. The exception comes between §15 and §16, in which the laisse break interrupts Jimena's tearful greeting of the Cid. It is signaled, however, by a linking verse (v. 268).

It is also evident that the several minor themes that make up a laisse by no means necessarily form themselves into a larger thematic unit. In the one long laisse of the set (§18), from the Cid's activities we pass to Jimena's long prayer, the leave-taking, and finally the first two stages of the journey, which is then continued in §20 and §22. Moreover, one of the major narrative breaks comes within this laisse at verse 391, which signals the beginning of the Cid's military campaigns in Zaragoza. Observe that this particular verse

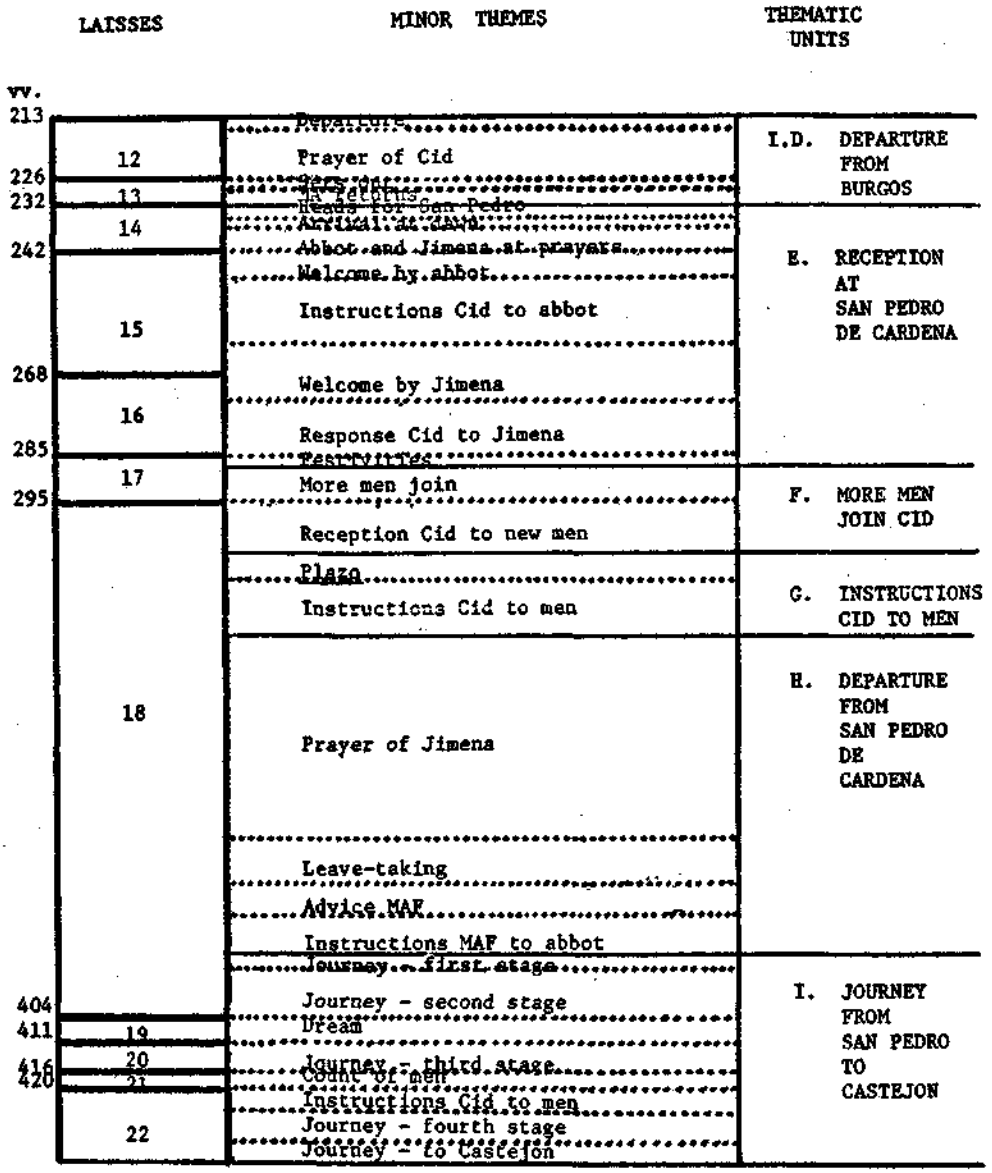
Soltaron las riendas, piessan de andar,

is one of the recurrent laisse-opening formulas, which means the opening formula can signal a new major theme without benefit of an assonant shift.

This is, by and large, the situation throughout the poem: the basic narrative unit is the minor theme, which averages from about 8 to 12 verses in length, becoming slightly longer as the poem advances. What is remarkable is its relative uniformity, despite the changing character of the narrative. This thematic unit may coincide completely with a laisse or it may upon occasion straddle two laisses with the help of *a* laisse-linking device, but usually two or more of these minor themes are found within a single laisse. Throughout, more major divisions in the story occur within a laisse than at the laisse boundary. These divisions are marked in the same way as are laisse boundaries and are indistinguishable from them. This means that, although the laisse has a degree of narrative validity, the basic narrative rhythm is not keyed to the laisse but rather to the thematic structure at the level of the minor themes, which are strung together linearly in the laisse. Laisse length appears to have been conditioned only to a minor degree by narrative considerations.

According to Rychner's classification of the chansons de geste based on the narrative role played by the laisse, the Cantar de Mio Cid would fall into an intermediate position, perhaps closest to the type represented by Raoul de Cambrai where there is, in addition, coincidence in the average length of laisses (Raoul - 22 verses, Cid - 25 verses) with a higher average number of verses in the second half of the poem than the first.[7]

[7]Rychner, p. 125.


LAISSES
MINOR THEMES
THEMATIC UNITS
vv.
213
12
Prayer of Cid
226
232
13
14
242
15
Instructions Cid to abbot
268
16
Welcome by Jimena
Response Cid to Jimena
285
17
More men join
295
Reception Cid to new men
18
Prayer of Jimena
Leave-taking
Instructions MAF to abbot
404
Journey - second stage
411
19
Dream
416
20
Journey - third stage
420
Instructions Cid to men
22
Journey - fourth stage
I.D. DEPARTURE FROM BURGOS
E. RECEPTION AT SAN PEDRO DE CARDENA
F. MORE MEN JOIN CID
G. INSTRUCTIONS CID TO MEN
H. DEPARTURE FROM SAN PEDRO DE CARDENA
I. JOURNEY FROM SAN PEDRO TO CASTEJON

Similar to the case of Menéndez Pidal's laisse divisions in his critical edition, with their titles that have conditioned the thinking of generations of students of old Spanish literature, his division of the poem into three cantares, Destierro, Bodas, Corpes, has given them an independence they do not necessarily deserve. It is true that their length (from about 1100 to 1400 verses) falls within the norm for a séance, a portion of the poem sung at one session. But if we are to believe Lord, such divisions are apt to be capricious, conditioned more by the performance situation than by narrative demands.[8] If one examines the Cid as a whole, ignoring these three divisions as we have done here, it can be argued that the poem would have formed a cohesive and satisfying whole if it had ended with the battle against the count of Barcelona, or better still after the taking of Valencia, or after the weddings, or if it had been extended to include the second marriages or even to the successful defense of Valencia immediately after the Cid's death. In other words, the adding-on technique, thematically as well as linguistically, means progression by small measured steps, each one complete in itself yet forming part of a larger thematic unit, which in turn is always developed according to the same basic pattern so that the total effect inevitably will be one of cohesiveness and completeness. Note that I do not say unity, which is a concept that has no place in discussions of the medieval epic.[9]

APPENDIX

Thematic Outline of the Cantar de Mio Cid

I. Journey of Cid out of Castile [vv. 1-436]
- A. Departure from Bivar - 14 vv. (incomplete)
- B. Reception at Burgos - 63 vv.
- C. Emissary (MA) sent to Raquel and Vidas - 130 vv.
  - Instructions Cid to MA - 14 vv.
  - Negotiations MA with ReV - 51 vv.
  - Interview with Cid - 12 vv.
  - Contract (loan) agreed upon - 41 vv.
  - Welcome Cid to MA - 5 vv.
  - Advice (MA) - 7 vv.
- D. Departure from Burgos - 19 vv.
- B. Reception at San Pedro de Cardeña - *55 vv*.
  - Instructions Cid to abbot - 13 vv.
  - Welcome Jimena to Cid - 23 vv.
- F. More men join Cid - 19 vv.
- G. Instructions Cid to men - 17 vv.
- H. Departure - 68 vv.
  - Prayer (Jimena) - 41 vv.
  - Leave-taking - 25 vv.

[8]Lord, The Singer of Tales, pp. 16-17.

[9]For an excellent discussion of this question, see Arthur K. Moore, "Medieval English Literature and the Question of Unity," MP, 65 (1968), 285-300.

I. Journey San Pedro to Castejón - 46 vv.
Itinerary - 10 vv.

II. Initial conquests [vv. 437-624]
A. Taking of Castejón - 120 vv.
Preliminaries - 19 vv.
Advice (MAF) - 5 vv.
Instructions Cid to men - 14 vv.
Attack: celada (Cid) - 20 vv.
Foray (MAF) - 19 vv.
Aftermath - 39 vv.
Welcome Cid to MAF - 21 vv.
Booty - 18 vv.
B. Departure - 18 vv.
C. Itinerary Castejón to Alcocer - 15 vv.
D. Taking of Alcocer - 68 vv.
Preliminaries: siege - 17 vv.
Attack: celada - 42 vv.
Aftermath - 9 vv.

III. Battle: defense of Alcocer against Fáriz and Galve [vv. 625-809]
A. Preliminaries - 56 vv.
Arrival of enemy - 40 vv.
Itinerary - 13 vv.
Advice (MAF) - 16 vv.
B. Attack - 106 vv.
Instructions Cid to men - 12 vv.
Sortie - 22 vv.
General attack - 18 vv.
Catalogue - 11 vv.
Individual combats - 25 vv.
Pursuit - 18 vv.
C. Aftermath - 23 vv.
Return - 7 vv.
Booty - 16 vv.

IV. Emissary (MAF) sent to king / Forays (Cid) [vv. 810-956]
A. Instructions Cid to MAF - 26 vv.
B. Departure of Cid - 21 vv.
C. Itinerary: Alcocer to the Poyo - 13 vv.
D. Interview MAF with king - 29 vv.
E. Itinerary: Cid's forays - 16 vv.
F. Welcome Cid to MAF - 20 vv.
G. Itinerary: forays - 22 vv.

V. Battle against Count of Barcelona [vv. 957-1084]
A. Preliminaries - 28 vv.
Arrival of enemy - 16 vv.
Messages exchanged - 12 vv.
B. Attack - 25 vv.

[V. B.] Instructions Cid to men - 15 vv.
General attack - 10 vv.
C. Aftermath - 75 vv.
Enemy leader (count) prisoner - 50 vv.
Departure of count - 22 vv.

VI. Conquest of Valencia [vv. 1085-1269]
A. Itinerary: conquests - 13 vv.
B. Battle: defense of Murviedro - 59 vv.
Preliminaries - 37 vv.
Arrival enemy - 4 vv.
Messages sent for more men - 11 vv,
Instructions Cid to men - 14 vv.
Plan (MAF) - 8 vv.
Attack - 14 vv.
Aftermath: booty, fame of Cid - 8 vv.
C. Itinerary: conquests - 13 vv.
D. Taking of Valencia - 51 vv.
Preliminaries - 32 vv.
Plight of Valencia - 15 vv.
Messages sent for more men - 17 vv.
Siege - 11 vv.
Aftermath: booty - 8 vv.
E. Battle: defense of Valencia - 22 vv.
Aftermath: booty, beard of Cid - 12 vv.
F. Census of men - 27 vv.

VII. Emissary (MAF) sent to king [vv. 1270-1391]
A. Instructions Cid to MAF - 17 vv.
B. Arrival bishop - 21 vv.
C. Journey - 8 vv.
D. Interview MAF with king - 62 vv.
Account Cid's deeds - 18 vv.
Gifts - 16 vv.
Favor requested and granted - 22 vv.
Marriages proposed (IdeC) - 6 vv.
E. Departure - 14 vv.

VIII. Journey of Cid's family to Valencia [vv. 1392-1618]
A. Journey (MAF) San Pedro to Medina - 61 vv.
B. Instructions Cid to men - 20 vv.
C. Journey (Cid 's men) Valencia to Medina - 21 vv.
D. Reception MAF of Cid's men - 46 vv.
E. Journey to Valencia - 20 vv.
F. Reception at Valencia - 43 vv.
G. Welcome Cid to family - 16 vv.

IX. Battle: defense of Valencia against Yúsef [vv. 1619-1802]
A. Preliminaries - 80 vv.
Arrival of enemy - 13 vv.
Satisfaction (Cid) / fear (family) - 25 vv.

[IX. A.] Drums - 14 vv.
Initial skirmish - 12 vv.
Instruction Cid to men - 10 vv.
Plan (MAF) - 6 vv.
B. Attack - 31 vv.
First blows requested (Don J.) - 12 vv.
General attack - 11 vv.
Individual combat (Cid) - 8 vv.
C. Aftermath - 73 vv.
Return, booty, satisfaction - 12 vv.
Reception ladies of Cid - 19 vv.
Marriages arranged (dueñas) - 11 vv.
Booty - 26 vv.
Satisfaction - 5 vv.

X. Emissaries (MAF, PB) sent to king [vv. 1803-1955]
A. Instructions Cid to MAF - 18 vv.
B. Journey - 10 vv.
C. Interview with king - 48 vv.
D. Marriages proposed (IdeC to king) - 15 vv.
E. Vistas and marriages proposed (king to MAF, PB) - 20 vv.
F. Welcome Cid to MAF, PB - 20 vv.
G. Marriages, vistas proposed (MAF, PB to Cid) - 30 vv.

XI. Vistas [vv. 1956-2155]
A. Preliminaries - 57 vv.
Messages - 9 vv.
Preparations (king and court) - 20 vv.
Preparations (Cid) -28 vv.
Catalogue - 10 vv.
B. Reception king of Cid - 43 vv.
C. Festivities - 12 vv.
D. Negotiations Cid with king; contract (marriages) agreed upon - 43 vv.
E. Departure Cid - 45 vv.
Gifts - 20 vv.

XII. Weddings [vv. 2156-2273]
A. More men join Cid - 11 vv.
B. Arrival at Valencia - 15 vv.
C. Marriages announced (Cid to family) - 23 vv.
D. Weddings - 45 vv.
E. Departure of guests - 16 vv.
F. Satisfaction - 7 vv.

XIII. Battle: defense of Valencia against Búcar [vv. 2278-2510]
A. Escape of lion, fear of IdeC - 33 vv.
B. Preliminaries - 33 vv. (+ 50 vv. missing)
Arrival of enemy, fear of IdeC - 27 vv.
(50 vv. missing: initial skirmish, fear of FG)
Return - 5 vv.

[XIII.]
C. Attack - 85 vv.
Drums - 6 vv.
Instructions Cid to PB - 11 vv.
Advice (MAF) - 7 vv.
First blows requested (DonJ) - 15 vv.
Sortie - 16 vv.
Pursuit - 9 vv.
Individual pursuit (Cid of Bucar) - 21 vv.
D. Aftermath - 82 vv.
Return - 36 vv.
Booty - 9 vv.
Satisfaction (Cid) - 8 vv.
Booty - 11 vv.
Satisfaction (Cid, IdeC) - 18 vv.

XIV. Afrenta [vv. 2511-2974]
A. Preliminaries - 77 vv.
Reception Cid of IdeC - 21 vv.
Plan of treachery (IdeC) - 25 vv.
Favor requested and granted - 11 vv.
Gifts (Cid) - 20 vv.
B. Departure - 56 vv.
Leave-taking (das. from family) - 21 vv.
Departure from Valencia - 9 vv.
Instructions Cid to FM - 6 vv.
Advice (MAF) - 7 vv.
Instructions Cid to FM - 13 vv.
C. Journey - 61 vv.
Itinerary to Ansarera - 15 vv.
Plan of treachery (against Abengalbón) - 30 vv.
Itinerary to Robredo de Corpes - 16 vv.
D. Afrenta - 131 vv.
Assault - 58 vv.
Rescue by FM - 61 vv.
Messages sent to Cid - 12 vv.
E. Return - 62 vv.
Emissaries sent for das. - 22 vv.
Welcome das. to MAF, PB - 12 vv.
Itinerary to Valencia - 15 vv.
Welcome Cid to das. - 13 vv.
F. Emissary (MG) sent to king - 77 vv.
Instructions Cid to MG - 19 vv.
Journey - 14 vv.
Interview with king - 44 vv.

XV. King's court [vv. 2975-3532]
A. Preliminaries - 126 vv.
Messages sent by king - 10 vv.
Favor requested, refused (IdeC of king) - 15 vv.

[XV. A.] Arrival king, nobles - 13 vv.
Catalogue - 10 vv.
Welcome king to Cid - 30 vv.
Vigil (Cid) - 17 vv.
Instructions Cid to men - 24 vv.
Catalogue - 10 vv.
Dress (Cid) - 17 vv.
B. Reception of Cid - 26 vv.
C. Court opened - 18 vv.
D. Demands of Cid - 146 vv.
First demand, response - 54 vv.
Second demand, response - 53 vv.
Third demand, challenge - 39 vv.
E. Challenges - 101 vv.
Defense (FG), challenge (PB) - 62 vv.
Defense (DG), challenge (MA) - 20 vv.
Defense (AG), challenge (MG) - 19 vv.
F. Mew marriages proposed, contract agreed upon - 37 vv.
G. Challenge (MAF), response - 38 vv.
H. Plazo requested, arranged - 25 vv.
I. Departure of Cid - 41 vv.
Leave-taking - 16 vv.
(50 vv. missing: gifts, running of Babieca)
Gift of horse offered to king - 14 vv.
Instructions Cid to men - 11 vv.

XVI. Combats [vv. 3533-3725]
A. Preliminaries - 82 vv.
Arrival - 17 vv.
Arming (IdeC) - 21 vv.
Arming (Cid's men) - 20 vv.
Instructions king to IdeC - 13 vv.
Preparations - 11 vv.
B. Combats - 80 vv.
General attack - 8 vv.
PB and FG - 23 vv.
MA and DG - 25 vv.
MG and AG - 24 vv.
C. Departure of Cid's men - 13 vv.
D. Satisfaction (Cid) - 9 vv.
E. New marriages - 9 vv.

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