## Article Abstracts and Reviews

Barbara Tiemann. "'Aquellos siglos dorados.' Die Sammlungen der Cid-Romanzen: Ihre Herausbildung in Spanien und ihre Aufnahme im Ancien Régime Frankreichs." *Romanistisches Jahrbuch,* 24 (1973), 241-293.

Since popular ballads represent an important stage in the development of Spanish epics, readers of *Olifant* will find the present article both profitable and stimulating. Here is offered the intricate story of Cid *romanceros* from their genesis and evolution in Spain (and Spanish dominated Antwerp) to their adoption in eighteenth-century France (and Germany). The style of the article is rather diffuse, so we provide a full summary of the main arguments without, however, citing the ballads named.

Both the older ("traditional") and newer ("artistic") ballads reveal a strong penchant for regretting past, allegedly better, times. And such emotional nostalgia is highly concentrated in the Cid, whose spirit transcended time and space. Existing, as they did, first in small scattered groups and then in special collections, which evolve within some fifty years into a different style, Cid ballads invite chronological examination. Barbara Tiemann set herself this task.

Her exposition centers around five topics: 1) Martin Nuyts [Nutius, Nucio] as initiator of ballad collections, 2) the historicizing-chronological ballad collection of Sepúlveda and its versions, 3) the new sentimental-declamatory input ["Ansatz"] in the *Romancero general,* 4) the *Historia del Cid* in ballads of Escobar's collection, 5) the *Histoire du Cid* in the prose-ballad collection of the *Bibliothèque universelle des romans.*

The first printed collection of Cid ballads was made by the Flemish publisher Martin Nuyts, *Cancionero de romances* (Antwerp, ca. 1547-48, 1550, 1555, 1558). Tiemann approves the sources proposed by Menéndez Pidal (both oral and written, including the *Cancionero general)* but substitutes, convincingly, her own arguments to explain the Antwerp printing. Nuyts spent years collecting ballads in Spain and his printing activities reflect the growing importance of Antwerp as a center of the world book trade. This citizen of Erasmus's homeland and of Charles V's empire was a humanist whose firm published Spanish translations of the Latin Classics, Renaissance Italian

works, Spanish authors, including such texts as the *Celestina* and *Lazarillo de Tormes,* the Proverbs of Francisco de Guzmán and of the Marqués de Santillana. It is not surprising then that Nuyts turned to collecting Spanish ballads.

The "embryo" of Nuyts's collection, del Castillo's *Cancionero general* (whose earliest known printed edition dates, however, from Valencia, 1511) included different types of poetry popular in fifteenth-century Spain, but the Antwerp printer extracted only the small group of thirty-six ballads. They are of both traditional and artistic types, for his goal was to collect all Spanish ballads. Not until modern times have scholars distinguished between these two types.

Nuyts classified his selections into four groups: French, Castilian, Trojan, and love stories. His Cid ballads form an almost consecutive group of twelve; in his second edition of 1550 he prints fourteen critically improved ones.

His first edition was soon imitated in Spain. Esteban G. de Nájera published in Saragossa 1550 Part One of his *Silva de various romances,* much plagiarized from Nuyts, which introduces stories of devotion, a category neglected by the Flemish collector. Nájera printed 162 ballads (as opposed to Nuyts's 156) of which 121 derive from the Antwerp editions, including all the Cid ballads and in their former order. In Part Two, 1550, Nájera added seven more Cid ballads that probably existed before in *pliegos sueltos;* two of them show learned, chronicle influence. Part Three, 1551, contains no Cid stories.

The Sevillan Lorenzo de Sepúlveda continues the "vulgarizing" efforts of Nuyts by printing about 1550 his *Romances . . . ,* which reflect the prosaic style of chronicles. Like his predecessor Nájera, he was inspired by the Alfonsine *Primera crónica general,* with which he shares "Ese buen Cid Campeador," the subject matter of the missing first folio of the *Cantar de Mio Cid.*

Sepúlveda's edition was reprinted in 1551 by the Antwerp shop of Jan Steel, ex-employer of Nuyts. The latter printed it also 1552/53, striving to improve the order of the ballads. The original Antwerp Sepúlveda contained 148 ballads, of which forty-one concerned the Cid and are scattered throughout the tome. Nuyts made thirty-six of these consecutive.

Sepúlveda aimed to provide readers with useful exempla, and he chose both oral and written ballads. His collection, leaving aside reprints, offers three basically different versions (1551, 1563, 1584), each with its own complicated history and different Cid ballads.

Juan de Timoneda collected in Valencia 1573 *Rosas de romances.* Like the last two versions of Sepúlveda's, his ballads stand between two ages: the old traditional kind with well-known examples from the Antwerp *Cancionero* and the more modern artistic ones.

In the second of the four parts are the Cid ballads (in two series of ten each); they have nothing in common with Sepúlveda's and come from unknown sources. Although without chronicle basis, they still originated in later times: they are wordy, descriptive, declamatory, all formed apparently in the third quarter of the sixteenth century.

Thus the Cid story circulated anew in old and new ballad styles. He has become a crystallization of nostalgia, witness *La glosa del Cid Ruydiaz* (1578), who serves as guiding star for the nobles at the end of the century.

Similar to Timoneda's place in the history of ballad collecting stands Lucas Rodriguez, writer at the University of Alcalá de Henares, whose *Romancero historiado* (1581) forms a bridge between old and new. This collection contains eleven glossed (and one unglossed) Cid ballads. Some items are identical with Timoneda's, others were previously unknown and written in Sepúlveda's chronicle style; they will be included in the latter's reprints.

Juan de Mendaño's 1588 *Sylva de varios romances* contains a group of eleven Cid *romances* from Timoneda's 1573 *Rosa.* The typographical tradition still lives; they are the same ballads coming from the Antwerp *cancionero* and its derivatives across the bridge formed by Timoneda to continue in the seventeenth century and mix with the new style ballads.

The new input of sentimental-declamatory style in the *Romancero general* (1600) is a result of contemporary economic, social, and political forces, foreign wars, local unrest, epidemic diseases, soaring inflation. Spaniards sought comfort in nostalgia for former days, especially for the Cid. Ballads, especially Cid ballads, often become integrated in the *comedia,* always with a certain sentimental coloration, language already seen in

Sepúlveda's chronicle-inspired ballads. Cervantes ironically speaks often in *Don Quijote* of golden past times. The generation of 1580 repeats old themes in new garb—a lyric declamatory style—and leans heavily toward three themes: Moorish, pastoral, historical.

In the *Flor de various romances* (by various compilers), Parts 3, 4, 5, 7, 9, and other sections that did not survive separately, are Cid ballads in the new style. These and others enter the seventeenth-century *Romancero general* as did mostly the Valencia *Quadernos de varios romances.* Miguel de Madrigal, *Segunda parte del Romancero general y Flor de diversa poesia (*1605) gathered a harvest of eleven Cid ballads. The *Romancero general* with its satellites added fifty-six new Cid ballads.

Juan de Escobar (Pamplona, 1706) broke with tradition by forming a collection of none but Cid ballads, the ancestor of a huge number of editions that extend into the twentieth century. He aimed to show in his 102 ballads, often emended, a continuous history of the Cid's life: *Romancero e historia del muy valeroso cavallero el Cid Ruy Diaz de Bivar.* Inspired by oral and written sources, he used the new declamatory-lyric style. He took at least twenty-nine ballads from the *Romancero general* and satellites, twenty-nine others from unknown sources, and half of his poems are in keeping with the rhetorical spirit of his time. Seventeen ballads he borrowed also from Sepúlveda, particularly his 1551 edition (which was heavily dependent on Nuyts). He accepted "old" ballads only if they entered his context. He shows two strata: the new sentimental-declamatory style of the *Romancero general* and the chronicle inspired ones which are fitted to the new style.

Based mainly on Escobar (but also Metge 1626 and Madrigal 1605), a *Histoire du Cid* was anonymously included in a July 1783 volume of the *Bibliothèque universelle des romans.* In French prose the author weaves together Spanish ballad segments or traits and freely adds his own compositions and thus forms a new "novel" from translations, revisions, inventions. The spirit of Corneille lives in this new creation: conflict of honor and duty. A second volume, October 1784, is a continuation (but now called *Elvire et Sol filles du Cid)* based only on Escobar and formed like the first volume.

The French literary posture is more a refusal of Classicism than praise of the Cid's story. The *Histoire* may be called Preromantic, a literary deportment

based on three traits: preference for a past "Golden" Age, nature, and feeling. All of them were conveniently found in the Cid ballads. This vision was followed by Herder in his *Cid,* mostly a metrical translation of the *BUR* 1783 French pose.

Tiemann's study would have profited from a "family tree" summary. Surprisingly, mention is lacking of A. Keller's *Romancero del Cid* (Paris, 1840) and of D. W. Foster's *The Early Spanish Ballad* (New York, 1971); distinction is missed between Martin Nuyts and (his son?) Philippe. Does our author plan a new Cid anthology? Is it too early to consider an onomasticon of such ballads? Might it not be fruitful to seek the possible influence of Cid ballads elsewhere than in France, Italy, Portugal (see the studies of G. Bertini and of Michaëlis de Vasconcellos on these last two areas) or to trace the ballad life of other Spanish *romance* heroes (except those studied by Menéndez Pidel, Lapesa, Diego Catalán, for example). Devotees of Arthuriana seem to have yet left largely unexplored the Spanish ballads and so have, generally speaking, students of French epics.

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Colin Smith. "Literary Sources of Two Episodes in the *Poema de mio Cid."* *Bulletin of Hispanic Studies,* 52 (1975), 109-122.

A comparison of the *Poema del Cid* account of the Castejón episode with passages from Sallust's *Bellum Iugurthinum* and of the *PMC* Alcocer story with a selection from Frontinus's *Strategemata* reveals parallels that surely indicate a direct relationship between the medieval and the ancient passages in question and adds substantial evidence in support of Professor Smith's theory of *PMC* authorship by a lettered and relatively learned poet. This persuasive evidence, along with that of other literary borrowings and that of the demonstrated lack of historical accuracy in the poet's account of the capture of Castejón and Alcocer (and in other matters), clinches the argument that

leads to the assertion that the *PMC* is "a *poem,* resulting from an act of literary creation."

One point in the Frontinus-Alcocer parallel elicits the old question of interpretation of the climactic lines of the Alcocer story, the intended meaning of which Smith, with the aid of a second *Strategemata* quotation, satisfactorily explains. Since some details of the *PMC* text remain to be clarified, I offer here a few remarks. Borrowing primarily from Smith's explanation (and his *PMC* edition, Oxford, 1972) and from H. Ramsden's "The Taking of Alcocer *(Cantar de Mio Cid,* vv. 574-610)" *(BHS,* 36 [1959], 129-134), considering the poet's need to modify Frontinus in keeping with the Cid's poetic circumstances, and viewing the whole from my own angle of perception, I understand the text as follows:

Against an explanatory background (vv 550-573), the poet sets the story proper, a well-wrought, typical medieval verse short story, complete with amusing theme (guile exploiting greed), frame to match (statements on *art, maña,* vv. 575, 610), logical and dramatic plot development, well designed internal structure (see Ramsden), character portrayal, elements of humor, and requisite *clerecía* moral (greed consequence; here, the dog-and-bone parallel). The story, presenting the Cid more as hunter than as hero, runs thus: Wisely *(a guisa de menbrado)* the Cid employs ambush, in this case feigned flight camouflaging a "snare" *(çelada),* to get the Alcocer Moors out of the fortress and into the open, in order to surround and attack them by surprise. The bait he sets to start the action is a feigned flight with his men and excessive booty. The Moors are lured away from castle walls and across open fields. Suddenly, giving an about-face order *(mando tornar la seña),* with Alvar Fáñez he leads the cavalry *(cavalleros)* to spur head-on into the crush of hotly-pursuing greedy Moors, while the infantry, composed of the Cid's *vassallos,* circles around behind the Moors *(ellos,* which in the story always refers to *los de Alcocer),* that is, on the fortress side of the battle, thus "ensnaring" the Moors and cutting off flight or reentry to the castle. Within an hour and in a space choked-off [by the infantrymen], the Cid mercilessly kills 300 Moors; those who are [caught] in the snare *(los que estan en la çelada)* loudly lament. In an hour or so, he and Alvar Fáñez *(los [de] delant),* quit [the fray], go to station themselves at the fortress gateway, and are soon joined by all the men [minus the fifteen lost on the field], who are returning from the battle now won.

On the basis of statements in vv. 418-419, 512, 514, and 674, I estimate the Cid's forces here at about 300 cavalrymen and slightly over 300 infantrymen, *none* of the 600-odd concealed, since *all* are needed for the "show" of breaking camp hastily and conspicuously transporting *large* quantities of booty. Ç*elada* apparently designates either a specific military encircling maneuver or, as in v. 606, the resultant "snare" formation; the expression *sacar a çelada (v.* 579) seems to cover the whole ambushing process of setting bait, drawing the prey to the lure, and encircling. Note that in the *Libro de buen amor* (877c) çelada in the Archpriest's *double-entendre* probably means "hiding-place" to Endrina, but "snare" to Trotaconventos, as it becomes the latter's *redes* (878a).

I would punctuate lines 601-609 thus:

Mio Çid e Albar Fañez adelant aguijavan:
tienen buenos cavallos, sabet, a su guisa les andan.
Entr'ellos y el castiello en essora entravan
los vassallos de mio Çid; sin piedad les davan:
en un ora e un poco de logar .ccc. moros matan,
dando grandes alaridos los que estan en la çelada.
Dexando van los delant, por el castiello se tornavan;
las espadas desnudas, a la puerta se paravan.
Luego legavan los sos, ca fecha es el arrancada.

The high degree of story-telling artistry displayed in the Alcocer tale bolsters anew Smith's learned-author argument.

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Colin Smith. "On Sound-Patterning in the *Poema de mio Cid." Hispanic Review,* 44 (1976), 233-237.

Through Edmund de Chasca's chapter on "Rima interna" in *El arte juglaresco en el Cantar de mio Cid,* Professor Smith has been led to examine other important sound patterns, both vertical and horizontal, in the *Poema de mio Cid,* particularly those involving assonance, alliteration, and rhythm. The evidence he offers of the poet's refined sense of sound and rhythm harmony,

though not quantitatively statistical, goes far in explaining the perennial auditory appeal of the poem and will be of prime interest to anyone studying medieval stylistics.

Laying emphasis on the idea that the *"Poema* is a *public* poem," and yet stressing the "relatively learned character" and superior artistry of its author, Smith argues against the theory of *immediate* oral-tradition origin of the *PMC.* The sound-pattern evidence he offers well supports his argument.

Cautioning against being led by impressionistic figuring to untenable conclusions, Smith, in his final paragraphs, offers "speculations" on hyperbaton, on the atypical nature of the poem as epic in its time and place (yet its sound-patterns show similarities with certain ballads), on the degree of the author's literary sophistication, and on the poet's work habits. The study is thus provocative, not only for the ideas and arguments it presents and the trends of thought it creates in the reader, but for the further speculation it stimulates. Remarks on pp. 230-233, for example, evoke the surmise that the poet's treatment of places and their names may have resulted more from tourism or itineracy on his part than from map-reading or hearsay.

It is to be hoped that similar studies will be forthcoming.

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Kurt Wais. "Über themengeschichtliche Zusammenhänge des versenkten Schwertes von Roland, Arthur, Starkad und anderen." *Germanisch-Romanische Monatsschrift,* 55, 1 (N.S. 26, 1) (1976), 25-53.

According to Joël H. Grisward, the Arthurian sunken-sword episode reached the *Mort Artu* from the Caucasian Ossetians via the Irish *CuChulainn*[1] *(Romania,* 90 [1969], 289-340, 473-514) without interference from the epic sunken-sword motif which is blatantly absent from the Oxford *Roland.*

For Kurt Wais's formidable erudition, this is confusing once too often the philological authoritativeness of the Oxford *Roland* with its importance for the

history of themes. *Karlamagnús, Ronsasvals,* rhymed *Roland* manuscripts C, $V_7$ and T, and *Galiens,* which contain the sunken-sword motif, are not just post-Oxford imitations but may well point toward an earlier Ur-*Roland* (Frappier, Micha).

Furthermore, K. Wais meets the Ossetian-Irish and *CuChulainn-Mort Artu* connections with a reasonable amount of skepticism. While not neglecting the similarities between the Ossetian (or Fariduddin 'Attar's Persian) and the Western sunken-sword accounts, he limits himself, in a dense and sometimes elliptical style, to the gathering of an impressive *corpus* of continental and insular sword episodes for which he posits an autochthonous common model ("gemeinsame Vorlage," p. 42) which is not so much derived from as confirmed by the Eastern *corpus.*

In order to establish an unbroken link between the Ossetian Batrás who wishes to die, and the mortally wounded hero of the *Mart Artu,* J. H. Grisward had to assume (p. 304), on Arthur's part, a death-wish suppressed by the narrator. K. Wais does not disagree with this interpretation of Arthur's psyche, but finds a model closer to home in Saxo's hero Starkad *(Dänen-geschichte).*

With similarly surprising results, K. Wais proceeds to relate Arthur not with Batrás, but with epic heroes. The connection which links *Renaut de Montauban* (sword = horse) and *Galiens* with the *Suite de Merlin* lies in Rodulfus Tortarius of Fleury's *Epistula ad Bernardum* (ca. 1115), which prefigures *Renaut* and *Galiens* and invests the sword episode with the same historico-political intent that can be found in the *Suite.* Morgain steals Arthur's sheath just as Alimon tries to seize Roland's sword.

The type of episode in which an antagonist (e.g., Morgain) intervenes is not unknown in the legends surrounding Charles. In the *Heimskringla,* a Norwegian variant of such a legend, Charles is saved from fatal infatuation by following Aegidius's advice to submerge his mistress's magic ring (= sword), just as Arthur was saved by Merlin from Morgain's machinations.

The antagonist type of the sword episode represents one (possibly the older) of the two branches into which the common model ("das zu ahnende gemeinsame Erzählmodell," p. 53) seems to have split relatively early. While its narrative intent may have been to counteract apocalyptic visions of the fall

of an (Arthurian, Carolingian) empire, the second branch illustrates a hero's death-defying faithfulness to his prized (sword-) possession ("dem Tode trotzende Besitzertreue," p. 53). For this latter type which is characterized by a triple-phased submersion (the hero's companion(s) attempt(s) to deceive him twice), K. Wais has discovered the possibly earliest version in the account about Landris li chapdaines of Blaye (Willalme's town) who, in 863/866, saved his sword from falling into the hands of his Viking vanquisher, Aiguolanz, by tossing it into one of three wells *(Chronique Saintongeoise).*

Whether one selects 863/866 or the now to be re-appraised date of 778 as historical basis for the sword episode, the common genetic motif-stratum elaborated by K. Wais clearly antedates not only the *CuChulainn-Mort Artu* connection, but also the supposedly authoritative Oxford *Roland,* and thus reaffirms G. Paris' and J. Frappier's suspicion that the *matière de France* may be much older than has been generally believed.

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[1] Spellings follow the German article.