"Resumption of the same situation ... in a manner which at first leaves the reader in doubt as to whether he is confronted with a new scene or a complementary treatment of the first" was described by Auerbach as "very frequent in the Chanson de Roland (as well as elsewhere in the chansons de geste)." The present note suggests two instances of the same method of exposition in the Poema de Mio Cid.

I

The poet has emphasized that the exiled Cid will be at risk from royal justice if found within the king's lands once the plazo, the nine days of grace, has expired:

Mesuraremos la posada e quitaremos el reynado,
mucho es huesos, ca cerca viene el plazo. (211-12)

Los seis días de plazo passados los an,
tres an por troçir, sepades que non más.
Mandó el rey a Mio Cíd a aguardar,
que, si después del plazo en su tlérral' pudiés tomar,
por oro nin por plata no podríe escapar. (306-10)

La missa dicha, pensemos de cavalgar,
ca el plazo viene açerca, mucho avemos de andar. (320-21)

It is this final day (414) that prompts my first suggested instance of double narration:

A la sierra de Miedes ellos ivan poser. (415)

Aún era de dia, non era puesto el sol,
mandó ver sus yentes Mio Cíd el Campeador,
sin las peonadas e omnes valientes que son,
notó trezientas lanças que todas tienen pendones.(416-19)
"Temprano dat çevada, jsi el Criador vos salve!
El qui quisiere comer; e qui no, cavalgue.
Passaremos la sierra que fiera es e grand,
la tierra del rey Alfonso esta noch la podemos quitar;
despues, qui nos buscare. fallarnos podrá."
De noch passan la sierra ... (415-25a)

*Temprano* (420), given line 421 and "esta noch" (423), surely means not "early (the next morning)," but "now:" horses and men must be fed for the night-march that lies immediately before them. 4 The journey will not be easy nor success certain (the ground to be covered "fiera es e grand" [422]), but it is within their power to have left the land of King Alfonso by the next day (423). "Después" (i.e. once they are on the right side of the law and the frontier), whoever (if he?) "pursues" them—(in effect) let them! (424).5

Happily, they emerge from the *sierra / la sierra del rey Alfonso* by dawn:

... vinida es la man
e por la loma ayuso piensan de andar. (425b-26)

At whatever point we may suppose the *plazo* to have ended (dusk the previous day? prime? dawn?), the Cid is presumably now out of danger.

The poet continues:

En medio d'una montaña naravlllosa e grand
fizo Mio Çid posar e çevada dar,
díxoles a todos cómno querié trasnochar;
vassallos tan buenos por coraçón lo an,
mandado de so señor todo lo han a far.
Ante que anochesca piensan de cavalgar,
por tal lo faze Mio Çid que no lo ventasse nadi,
andidieron de noch, que vagar non se dan. (427-34)

Although Rita Hamilton and Janet Perry see here a second (halt and) night-march ("he told his followers that he wished to continue marching by night," and "they mounted again before nightfall" [my italics]), there are objections to two "single" (chronological) narrations in 415-25a and 427-34.5

In the first place, in view of the following
6 dizien Casteión, el que es sobre Fenares,
Mio Çid se echo en çelada, con aquellos que él trae.
Toda la noche iaze en çelada el que en buen ora nasco (435-37)

the Cid's men, on a "new scene' interpretation of 427-34, would by now have been three nights without sleep. Again, the poet's silence as to what the Cid did on the day between the "two" night-marches is perhaps a little suspicious. And why a second one in any case: "la sierra del rey Alfonso esta noch la podemos quitar" (423)? Finally, a second night-march would surely rob the first of the build-up which, as we saw at the beginning of this article, the poet had been at such pains to give it. The demands not only of verisimilitude but also of artistry thus surely point to the presence of double narration.

Lines 415-425a recount the Cid's intention, at the perilous limit of the *plazo*, to escape that night from the territory of King Alfonso. In 425b-426 he has succeeded. With 427, however, I suggest that we have a return ("En medio d' una montaña ... I fizo Mio Çid poser ..." [427-28]) to the starting point ("A la sierra de Miedes ellos ivan poser" (415). In other words, it is on one and the same *sierra*, but now adorned with a "montaña," that the Cid halts (415 / 427-28a). The order to feed the horses and for the night-march are now in indirect speech (420-23 / 428b-29). The time of day (416) and the review of the *menada* (417-19) are absent; but in place of the latter is the account of the assembled *mesnada*'<s> loyalty (430-31). The crossing of the *sierra* (425a) is elaborated (432, 434); and the advantage to ensue from the night-march (424) is now expressed in terms of the present danger (433). One intense action has been shortly followed (i.e. after 425b-26) by a repetition, differently formulated, of the same action.

This double narration is not of course reflected in the chronicle prosifications of *Poema de Mio Cid* (it would be unreasonable to expect it). The *Crónica de veínte reyes* gives 427-34 as: "E al pie de la sierra [my italics], avia una montaña muy grande e mandolos el Çid posar alii, por tal que non fuessen descubiertos. E mando a todos que dissen çevada con dia, ca queria el trasnochar. Desy movieron de alli e andidieron toda la noche."7 The chroniclers thus clearly saw 427-34 as describing a second halt and night-march: the Cid now stops "at the foot" of the "sierra (de Miedes)" (415); having thus necessarily crossed
it. There are hints, however, that the chroniclers were uneasy. Thus, as appears above, they transferred the need to escape detection (433) from the night-march itself to the halt in the montaña ("bosque," "matorral"—Michael's glossary, p. 420); perhaps to confirm that, apparently even on the day after the expiry of the plazo, the Cid is still at risk from King Alfonso (he must be, if he is has to make a second night-march). Moreover, in connection with the ambush at Castejón, they ignore the "noche" of the poem ("E quando fueron açerca de un castillo que dizen Castejon, que yaze sobre Henares, echosse el çid allí en çelada."8

II

The Cid, about to say farewell to his daughters as they set out on their ill-fated journey towards Carrión, sees in the "avueros" (2615) that there is danger ahead. He accordingly details a nephew to accompany the party and, by implication, to keep his eyes open:

"¿ó eres, mio sobrino, tú, Félez Kuñoz? Primo eres de mis fijas amas d'alma e de coraçón. Mándot' que veyas con ellas fate dentro en Carrión, verás las heredades que a mis fijas dadas son, con aquestas nuevas vomás al Campeador." Dixo Félez Xubaz: "Plazme d'alma e de coraçón." (2618-23)

Minaya now urges return to Valencia; the father and mother bless their daughters; the infantes reply; and all weep at the "departiçión" (2631):

Minaya Albar Fáñez ante Nio çid se paró: "Tornémosnos, Çid, a Valencia la mayor, que si a Dios ploguiere e al padre Criador, ir las hemos ver a tierras de Carclón." "A Dios vos acomendamos, don Elvira e doña Sol, ataless cosas fed que en plazer caya a nós." Respondién los yernos: "jAssí lo mande Dios!" Grandes fueron los duelos a la departiçión, el padre con las fijas lloran de coraçón, assí fazían los cavalleros del Campeador. (2624-42)

The poet continues:

"¡Oyas, sobrino, tú, Félez Muñoz! For Molina iredes, i azredes una noch, saluda a mio amigo el moro Abengalvon; reciba a mis yernos como el pudier meior Dil’ que enbío mis fijas a tierras de Carrión, de lo que ovieren huevos sírvalas a so sabor, desí escúrralas fasta Medina por la mi amor; de quanto él fiziere yol’ daré por ello buen galardón." Cuerno la uña de la carne ellos partidos son. (2634-42)

The objection to taking the scene in 2634-41 as "new" is that these last-minute travel-instructions surely follow incongruously on the solemnities and final tears of 2624-33.

An approach in terms of "compl ementary treatment," however, can remove the difficulty. If the tell-tale "¡Oyas, sobrino ... (2634) were not the next step in the narrative, but a return to the strikingly parallel "¿ó eres, mio sobrino ..." (2618), the Cid's instructions in 2634-41 would not constitute a new scene; but belong to that of the original ones (2618-22). (Félez Muñoz's "Plazme d'alma e de coraçón" [2623] would of course then apply to both sets of instructions; just as the famous "Cuerno la uña de la carne ellos partidos son" [2642] would complete Grandes fueron los duelos ... [2631-33]). I accordingly suggest that the more acceptable (deep-) structure that would thus emerge justifies us in taking 2634-41 as a second narration.10

In (I), the second narration follows the first at an interval of only one and a half lines (425b-26). In (II), however, more distractingly, the separation extends to as much as ten (2624-33). Another contrast, this time in the opposite direction, is that in (I) the second narration, confusingly, varies the first, whereas in (II) it straightforwardly adds to it. In both (I) and (II), however, as to a greater or lesser degree in all double narrations, "rationally organized condensations are avoided in favor of a halting, spasmodic, juxtapositive, and pro- and retrogressive method in which causal, modal, and even temporal relations are obscured."11
Notes

1. Erich Auerbach, *Mimesis. The Representation of Reality In Western Literature*, trans. Willard Trask (New York: Doubleday, 1957) 90. See also Jean Rychner, *La Chanson de geste: Essai sur l'art épique des jongleurs* (Geneva: Droz, 1955) 68-125. "Double narration" (one scene described more than once) should be distinguished from two or more scenes each described similarly---e.g. the three duels in *Poema de Mio Cid* (3623-45, 3646-70, 3671-92) and see note in *Poema de Mio Cid*, ed. Ian Michael, 2nd ed. (Madrid: Castalia, 1978) 303.

2. There are of course others. See the instances in John Gornall, "How Many Times Was the Count of Barcelona Offered His Freedom?: Double Narration in the *Poema de Mio Cid*", *Medium Æevum* 56 (1987) 65-77 and *Poema de Mio Cid* 528-29 / 531-32, 2548 / 2556, 2549 / 2554, 2551 / 2555.


4. "(Do not fail to) rise early to give fodder to the horses ... We shall... leave the land of King Alfonso tonight," from *The Poem of the Cid*, trans. Rita Hamilton and Janet Perry. Introd. Ian Michael (Harmondsworth: Penguin, 1984) 453, is surely self-contradictory. Michael's note, however, has "Temprano ... '... muy de mañana,' o simplemente '... con tiempo'" (109).

5. For *buscar* with the sense of "pursue" or "attack," and with Alfonso as the subject, compare "buscar nos ie el rey Alfonso con toda su mesnada" (528); "cerca es el rey Alfonso e buscarnos verma" (532) (the Cid, having taken Castelon, which is under Alfonso's protection, is again at risk from the king). Rita Hamilton and Janet Perry's "After that anyone who wishes to join us will be able to find us" seems by comparison inconsequential (45).


9. Rita Hamilton and Janet Perry insert "(Then, turning to the young wives, he continued)" (161), though the orthography of their Spanish text indicates, surely correctly, that it is the Cid, and probably Jimena, who speak in 2628-29.

10. The *Crónica de veinte reyes* omits the Cid's "second" instructions altogether: "E llamo estonçes a Feliz Muñoz, e dixole que fuese con sus fijas fasta Carrion, e verie la honrra que les fazien los infantes. Feliz Muñoz le dixo que le plazie de corazón. Estonçes se despidieron los unos de los otros" (Powell, 148). The Primera crónica general here follows a source other than the poem (Menéndez Pidal, 608).

11. Auerbach, *Mimesis* ... 91.