

Decisions, Consequences, and Characterization in the *Poema de mio cid*

Gene W. Dubois
University of North Dakota

Thomas Hart, following Salinas, has noted that the poet's method of portraying characters in the *Poema de mio Cid* (=PMC) does not invariably conform to the notion of authorial objectivity generally associated with epic style,¹ but rather evinces a narrative strategy designed to shape and control audience opinion ("Rhetoric"). One such example of this technique is found in the poet's direct address to his audience which serves as preface to the Count of Barcelona episode: "El conde es muy folon et dixo una vanidat" (960). The bipartite construction of the line facilitates the ingenious delivery of a two-pronged attack on the Count: the first hemistich blatantly belittles him, while the second works to discredit his words. At the outset of the episode, then, this highly unflattering depiction of the Cid's "distinguished" adversary provides the audience with a broad clue about how to react to him; anything the Count himself may subsequently do or say—his hunger strike, his haughty attitude—simply underscores the poet's initial assessment of his character.²

More often than not, though, the poet eschews this overt form of participation within the narrative in favor of a more subtle approach to characterization. Hart has adduced examples for which foreshadowing, irony, and the selective use of formulaic diction serve

this end.³ Smith ("Tone") and Walsh ("Performance") have broadened discussion of this point by providing compelling insights into how the audience might come to perceive the poem's characters in response to the poet's voice inflection and physical gestures during the course of his oral recitation.

I would like to examine yet another technique utilized by the poet in his quest to achieve what Dunn has termed "engaging the emotions of the audience" (349). Specifically, I propose to explore the way in which the poet uses decisions made by the characters themselves as a means to create their persona. Alan Deyermond has alluded to the dramatic potential springing from such decisions in noting the Cid's predicament which arises from the king's sponsorship of the marriage of his daughters to the Infantes de Carrión:

Epic heroes are often faced with a momentous choice in circumstances which make it impossible to take a wholly right decision. Whether they realize it or not, they have a choice of evils. ("Close" 12)

At this juncture of the *PMC*, the Cid must choose between allowing his antipathy toward the Infantes to quash the marriage, thereby running the risk of incurring the opprobrium of the king once again, or accept the situation, capitulate to Alfonso's wishes, and thus maintain an amicable relationship. The audience has already heard the Infantes discuss the matter (ll. 1373-75; 1881-83), and is aware of their self-serving motivation. In addition, the spectators have witnessed Diego and Fernando mask their overweening pride in an obsequious overture to Alvar Fáñez during his second embassy to Burgos on the Cid's behalf (ll. 1386-89). They are, therefore, aware of what the Cid may only suspect: the Infantes are not to be trusted. For his part, Alfonso appears to be totally in the dark in all this, although he suspects that the hero will not be enthused at the prospect of having the Infantes as

Olifant

sons-in-law (l.1892). Even his belief that betrothal of the girls to members of the high nobility will bring honor to the Cid and his family is based on the Infantes appraisal of the situation (l.1888). Given the alternatives, then, the hero has scant room to maneuver, with little or no recourse available beyond that of making clear his dissatisfaction (ll. 1938-39).

An examination of the betrothal episode reveals that its narrative progression is based on three decisions, made by three separate characters.⁴ The first is that of the Infantes who, in proposing the marriage, set the wheels of the episode in motion. It is noteworthy that this occurs precisely at the point where the Cid's fortunes are on the rise, and sets the stage for the central conflict of the remainder of the narrative, in which they will play a key role.⁵ In acting affirmatively as regards the Infantes' suit, Alfonso once again reveals his inability to discern reality from appearances; his basis for judgment here is grounded in the words of others, in this case the Infantes, who themselves have a personal stake in the outcome. Even though the king may be acting in good faith, his decision is flawed due to his failure to recognize the Infantes' ulterior motives. The Cid, on the other hand, does sense something is amiss, yet is essentially powerless to avoid the horns of the dilemma which confront him.

I have begun my discussion of the role of decisions in the *PMC* with this episode, even though it occurs more than halfway through the narrative, because it is indicative of how the poet employs choices within the story line to further characterization and, simultaneously, advance the narration. Similar such examples abound in the poem.

One of the most striking features of the *PMC* is the way in which the poet's aggrandizement of the hero is so complete as to render him nearly free of flaw.⁶ In this the Cid differs markedly from the central figures of other epic lays. The uncontrolled wrath of Achilles, which springs from the surrendering of his concubine, Breseis, to Agamemnon, serves as a driving force in the narrative development of the *Iliad*.⁷

The excesses of the youthful Beowulf must be held in check by the sage Hrothgar.⁸ Roland's hubris cannot be balanced by Oliver's wisdom, resulting in the disaster to Charlemagne's rear-guard at Roncevaux.⁹

In two of the three examples cited above, the hero's decisions lead to calamitous outcomes. While Achilles sulks in his tent, the Greeks are continually thwarted in their military campaign, and his closest friend, Patroclus, dies at the hands of Hector. By the time Roland decides to sound his oliphant to signal his distress to Charlemagne's main army, it is far too late. When the aged emperor of the Franks finally arrives at the scene, all that is there to greet his eyes is a battlefield strewn with corpses. Only Beowulf, who has benefited from Hrothgar's counsel, grows, matures, and ultimately is crowned king of his own people.

The Cid is quite unlike these three. Hart has noted that he combines in one person the admirable qualities of *fortitudo* and *sapientia* ("Characterization"); his decisions are indicative of the latter. As a leader of men, he recognizes how to take advantage of the talents of others, selecting the most appropriate lieutenant according to the requirements of the task.¹⁰ Martín Antolínez's ability to engage in negotiation renders him the perfect choice to deal with Rachel and Vidas over the question of a loan. That success in this venture entails the deceit of the *areas de arena*, as collateral does not reflect badly on the hero; it was, after all, Martín's idea.¹¹ Moreover, it demonstrates that the Cid has enough trust in his underlings to allow them the necessary latitude to devise their own strategies to carry out a mission.

The hero is also aware that Alvar Fáñez is the best candidate to participate in the delicate diplomatic relations with the king. As *persona non grata* the Cid must choose an emissary whose words and bearing communicate his ongoing fealty to Alfonso. The correctness of his choice of ambassador is manifested by the gradual softening of the monarch's stance, as he first allows others to join the Cid without penalty, permits Jimena and her daughters to journey to Valencia,

Olifant

and ultimately effects a royal pardon. Minaya's diplomatic skills are also exhibited in the way he deflects the rancor of the moneylenders' complaint over the lack of payment of the Cid's debt.¹²

Yet it is not the poet's intention to depict the hero as an omniscient, divine-like figure. The Cid bases his decisions on circumstances and his (not always perfect) understanding of the situation; to do otherwise would result in a very predictable—and boring—story. We have already seen that the betrothal episode presents few happy alternatives for the hero. It does, however, serve to underscore his unwavering allegiance to his liege-lord. This is established early in the narrative as the Cid rushes to leave Castilian territory because "con Alfonso mio señor non querría lidiar" (538). This same sense of loyalty is echoed throughout the work, whether it be in the sharing of the spoils of battle or the acceptance of the Infantes as sons-in-law.

Fernando and Diego stand in marked contrast to the Cid. Whereas many of the latter's decisions result in benefits which extend beyond him and have positive implications for his *mesnada*, the Infantes' courses of action are habitually determined by self-gratification. This proves to be a powerful stimulus for them, and sets the stage for the evolution of their role as the hero's most formidable adversaries. Unlike the Count of Barcelona, whose potential for threat is thoroughly neutralized from his first appearance, and the Moorish forces which the Cid overcomes with relative ease, the Infantes stand out from the beginning as thinkers. The poet takes great pains to inform the audience of their plans and now they go about achieving their goals.

Much has been written about the Infantes, their motives, actions, and importance to the narrative. Their decision to run the risk of incurring the Cid's wrath by beating his daughters has been the subject of particular critical debate.¹³ Yet, as their actions in the betrothal episode reveal, and the series of events which culminates in the *afrenta de Corpes* underscores, the Infantes truly stand as the Cid's most intelligent foes.

In order to maintain the Cid's reputation, the poet makes clear that the Infantes' enmity toward the hero does not spring so much from his words and deeds, as from their perception of events resulting from the lion episode and their cowardice displayed in the battle.¹⁴ Ironically, the latter episode actually works to change the Cid's opinion toward the Infantes, as their true performance is hidden from the hero by his followers. As was mentioned above, the hero's decisions which turn out badly are generally the result of limited or erroneous information; in this case the blame may be placed at the feet of Pedro Bermúdez, who slays the Infantes' opponent, captures his horse, and leaves the hero with the impression that the Infantes were successful in combat. It is no surprise, therefore, that the Cid takes pride in what he interprets as an admirable exhibition of courage.

It is reflective of the Infantes' intelligence that they exploit their improved standing in the eyes of the Cid at this point by petitioning his permission to return to Carrión with their wives. As in their encounter with Alvar Fáñez, they are able to sublimate their own sense of social superiority in order to attain their goal. Meanwhile, the Cid's perception of the situation has been so colored as not to allow him to prohibit their departure. Once again his decision must be based on the information he has at hand and, in this case, there is no apparent reason to stand in their way. If we are allowed to read something more into the text than what is explicit, his belief in the good faith proposal of his sons-in-law may partially spring from a sense of remorse for what he might have considered his own misjudgment of their worth.

Once free of the restriction of their father-in-law, the Infantes finally realize their opportunity to wreak their revenge. Alone with their wives in the oak grove, they make love to them, thus imparting a false sense of security through this most intimate of acts, and then, in the morning, beat them into unconsciousness and leave them for dead.¹⁵

The extreme violence of this act appears to stand in diametrical opposition to the reasoned steps taken by the Infantes which lead up to the *afrenta*. Yet the attack is consistent with the other side of their almost schizophrenic personality, the darker aspect which does not reflect rational thought. The frenzy which characterizes their attack on the Cid's daughters is highly reminiscent of their reactions in the lion and Búcar episodes, in which their terror comes about from the prospect of their own death. Paradoxically here, it is they who are in control, yet out of control. As I have noted elsewhere, the description of the assault is stylistically in line with the poet's description of battle scenes, including the thematic sequence reminiscent of the Castejón episode, the "arming of the hero motif" and emphasis on the bloody results of the Infantes' attack ("Afrenta" 4-6); while Deyermond has maintained that the poet "parodies" epic style to achieve this effect ("Patterns" 56). What remains to be explained, though, is the Infantes' atrocious behavior.

I would suggest that with the *afrenta* the poet takes the opportunity to demonstrate his skill at crafting a scene of high dramatic intensity, while also contrasting fully the infantes with the Cid. García-Moreno Barco has arrived at a similar conclusion:

Así se crea una relación inversa entre los personajes enfrentados, Infantes de Carrión/Cid. Mientras negativos sean las características de los primeros tanto más positivas serán las del segundo. (49)

Lacking in his exposition, beyond the obvious dichotomy between the sensibilities of the protagonist and the sadistic nature of the antagonists, though, is an appreciation of how this contrast is necessitated by the narrative. Obviously, the Infantes are fearful of battle while the Cid seems to revel in it; they are also terrorized by the lion while the hero dominates it.¹⁶ Yet these are fairly superficial distinctions which tend to mask a disconcerting affinity in regard to their ability to make decisions and carry them out to their de-

sired results. In this regard both the Cid and the Infantes excel, which leads to the inescapable conclusion that Diego and Fernando are the hero's most dangerous foes. Dangerous in two senses: the havoc they cause the Cid and his family and the damaging effect on his personal honor are clear; moreover, in characterizing the Infantes as planners, the poet runs the risk of equating them too much with the hero, implying that they too possess more than a modicum of *sapientia*.

In order to avoid this pitfall, the poet ingeniously injects one important differentiating factor: *mesura*. As a multitude of critics have noted, the poet takes great pains in the opening lines of the poem to describe the Cid's ability to recover his composure in this face of devastating circumstances (ll.1-7).¹⁷ Similarly, upon hearing the news of the *afrenta*, the poet tells us that the hero "una grand ora pensso e comidio" (l. 2828), before taking action; and then decides to turn to the legal process to adjudicate a redress of grievances.

The Infantes, on the other hand, are woefully lacking in this trait. While they are fully capable of plotting and carrying out a strategy which leaves them alone with their wives at Corpes, the violence they display in the misguided belief that their honor might be restored in taking vengeance on the innocent Elvira and Sol stands in marked contrast to the hero.¹⁸ This divergence between the hero and the Infantes is underscored through an analogous episode early in the poem in which the Cid reacts in a very different manner. As the hero enters Burgos he is accosted by the *niña de nuef años*, who informs him that he can expect no aid from the people of the town, due to the severe penalty threatened by the king for those who would assist the Cid in any way prior to his departure into exile (ll. 40-49). With this simple and sincere act the *niña* places herself in jeopardy on two fronts. By informing the Cid as to why the streets of Burgos are deserted upon his arrival, she is technically violating the provisions of the very proclamation she has just paraphrased, leaving herself vulnerable to the unpleas-

ant consequences she enumerated. Moreover, she runs the risk or incurring the wrath of the hero, who could have drawn his sword and, in medieval fashion, slain the messenger. Naturally, the poet has already assured the audience that this act would not be in keeping with the hero's nature; as a victim of injustice himself, he recognizes the innocence and defenselessness of the *niña*.¹⁹ Yet this is why the juxtaposition of this episode with the *afrenta* is so compelling as a means of contrasting the Cid with the Infantes. The latter purposely choose innocent and defenseless girls as the vehicle through which their lost honor might be recouped, never once questioning the legitimacy of targeting such surrogates.

This leads us to the Cortes episode and the final duels. Much has been made of the fact that the Cid insists on a totally legalistic approach to settling the matter of the *afrenta* by calling upon Alfonso to convene a trial, rather than the hero himself taking up arms and resolving the suit on his own. The Cid's course of action is central to Colin Smith's thesis that the poet was a lawyer, or at least the product of legal training.²⁰ Even the court proceedings appear to reflect some expertise in medieval Castilian jurisprudence.²¹ My purpose here, though, is not to enter the debate regarding the poet's identity and profession, but rather call attention to what the inclusion of the trial brings to the narrative. Roger Walker has noted that, structurally, the first half of the *PMC* works to demonstrate the Cid's continued loyalty to the king, while the second half affords the king the opportunity to prove he is a *buen señor* ("Role"). In addition to this, the Cid's decision to seek satisfaction through a trial reflects his fine sense of poetic justice; since Alfonso was essentially responsible for instigating the events which result in the *afrenta*, the onus falls on him to deal officially with the Infantes.

Scholarly debate on the duels episode has centered on the intrinsic believability of the situation. Walsh has averred that the Infantes' previous display of cowardice in the lion and Búcar episodes is incon-

sistent with the sudden courage they display in confronting the hero's representatives on the field of honor ("Flaw"). In disagreeing with this assessment, Walker has countered that lack of valor in these episodes notwithstanding, there is sufficient evidence of their martial abilities elsewhere in the poem to lend credibility to their accomplishment at this climactic point ("Duels"). One such example he adduces is the tournament held in conjunction with the marriages in which the Infantes acquit themselves well (ll. 2245-46). Walker fails to take into account, though, that Diego and Fernando would have had little reason to fear loss of life here, the precise stimulus which causes their poor performance in the episodes mentioned by Walsh; whereas the duels are a much more serious, and potentially lethal, endeavor.

The poet himself is rather on the horns of a dilemma here. As I have stated above, he must fashion the character of the Infantes so that they are worthy antagonists of the hero. He achieves this by imparting to them a degree of *sapientia* possessed by the Cid, but has them use it only for their own selfish ends. In order to distinguish them fully from the hero, the poet paints them throughout as lacking *fortitudo*. The consequence of this becomes clear when a dramatically satisfying dénouement demands that the Infantes act against character by turning the duels into a realistic challenge for the Cid's champions. It may be for this reason that the poet limits the narration of the duels to some 48 lines (ll. 3623-70); something of an anticlimax when we bear in mind that the Cortes scene stretches over 300 (ll. 3060-3391).

As we have seen, the last episode, as well as the banishment, the pardon, and the marriages, come about from decisions made by the king. An absolute monarch, he alone has the authority to make everyone do his bidding. This makes his role within the *PMC* critical to the development of the story line. It also causes his decision-making processes to stand out in sharp relief.

The core characteristic of the king's decisions, particularly those which work against the Cid, is the superficial information on which they are rendered. The hero's banishment is directly due to Alfonso's willingness to accept as fact charges levied against the hero by the *malos mestureros*. Similarly, as seen above, the betrothals are a result of his acceptance of the Infantes' assurance that a match with the hero's daughters will bring honor to him and his family. Even his decisions favoring the Cid, which de Chasca has viewed as evidence of his evolution from *rey injusto* to *rey justiciero* ("Arte"; "Poem" 134fT; "Relationship"), reveal a strong tendency to be swayed by appearances. The Cid seems to be aware of this trait, as he underscores his continued loyalty in no uncertain terms through his sharing of the spoils of battle and the diplomatic overtures of Minaya. Only in the *afrenta*, for which incontrovertible evidence of crime exists, is the king's decision grounded in something more secure. Even here, though, the hero appears to fear wavering on the part of the king, and thus reminds him in no uncertain terms that he was responsible for the marriages (l. 3150).

This is not the only instance in medieval narrative that the monarch is placed in a negative light. Both the Gerineldos and Conde Claros ballads contain a vacillating king, while that of the Fernán González cycle is downright effeminate. Charlemagne's choice of Ganelon as emissary to Marsile in the *Chanson de Roland* initiates a chain of events which lead to Roncevaux. Louis the Pious, as portrayed in *the Raoul de Cambrai*, is very much the antagonist of the work; his covetousness and incompetence result in massive bloodshed and his own downfall. As W. T. H. Jackson has noted, conflict between lord and vassal is an integral part of epic narrative (4ff).

Despite his lapses in judgment, Alfonso is never totally discredited as the monarchs cited above. Moreover, the conflict between the Cid and the king does not spring from a deep-seated enmity, but rather misinformation.²² This is not to say that the king's per-

formance would not come across to the audience as disappointing, or even exasperating. This harkens back to line 20 and *buen vassallo buen señor* dichotomy which has been the subject of so much critical commentary.²³ The line connects the fortunes of the king to those of the hero so completely that the former's poor decisions reflect badly on him in the same way his "enlightened" choices place him in a favorable light.

As I have tried to show, whether the decisions be good or bad, the poet characterizes the king's process at arriving at them as consistent throughout the poem. Although the audience may undergo a change of opinion in regard to the monarch as he demonstrates greater appreciation for the Cid's contributions.²⁴ In this sense, Alfonso cannot be said to evolve throughout the poem; rather, circumstances surrounding his choices simply change.²⁵

I have thus far dedicated some space to a discussion of how the decisions of the three major actors of the poem shape characterization, while the consequences of these choices work to affect the narrative line. The *PMC* also sports a cast of supporting characters, who, on occasion, take the spotlight.

In regard to the Cid's adversaries, with the exception of the Infantes, decisions hardly function as a determining factor in characterization. We have already observed that the poet himself deprives the Count of Barcelona of any genuine legitimacy through his own participation in the narrative. Similarly, a figure such as Garci Ordóñez is dealt with in such a passing manner that he hardly acquires major importance, despite his social standing. Finally, the poet's tendency to narrate brief battle scenes does not allow room for a detailed treatment of his Moorish enemies.

Of greater interest is the poet's manner of dealing with the Cid's followers. As noted above, Alvar Fáñez and Martín Antolínez are essentially role players, whenever diplomacy and guile, respectively, are called for. Abengalbón is loyal to the Cid in the same way the latter is to the king, even going so far as to spare the Infantes' lives after he learns of their plot to kill

him (ll. 2671-2680). Pedro Bermúdez is brave and imperious.²⁶ As Hart has commented, they all tend to reflect partial facets of the hero ("Characterization").

Interestingly, though, some responsibility for the problems which befall the heroes occur as a result of their actions. The way in which they take delight in mocking the Infantes after their performance in the lion episode (ll. 2309-10) does little to generate good will in a pair who has already been characterized as possessing an enormous amount of pride. Similarly, Pedro Bermúdez overtly deceives Rodrigo in the matter of the Búcar episode, as has been discussed above.²⁷ However, the poet never allows these questionable actions to cast a shadow on the hero's *mesnada*. From the outset of the poem, they are painted in a positive light, demonstrating courage in abandoning their own fortunes in order to follow the Cid into exile, as well as exhibiting valor in battle. The poet even goes to great pains to underscore the risk taken by Felez Muñoz in returning to rescue Elvira and Sol and escorting them to safety (ll. 2764-2819), thus contrasting even this relatively minor character's bravery with the cowardice of the Infantes.

In many ways, the hero's daughters turn out to be the most admirable characters after the Cid himself. The bulk of their participation within the narrative is taken up with the buffeting they receive from the social and political winds which swirl about them, while they themselves are little more than names mentioned in the telling of the story: shuttled off to the protection of San Pedro de Cardena, and from there to Valencia. Their role is equally passive in the betrothal episode, never daring to question the king's nor their fathers' decision.²⁸

This all changes suddenly and decisively at Corpes where, alone and defenseless, Doña Elvira is finally given a voice to express her emotional state. Yet rather than reflect abject terror, which might well be understandable given the situation in which she and her sister find themselves, her exhortation is for a martyr's death:

¡Por Dios vos rogamos don Diego e don
 Fernando!
 Dos espadas tenedes fuertes e tajadores
 —al una dizen Colada e al otra Tizon—
 ¡Cortandos las cabeças martires seremos nos!
 Moros e christianos departiran desta razon,
 que por lo que mereçemos no lo prenderemos nos;
 (ll. 2725-30)

Elsewhere I have commented that the bravery of Elvira's plea for an honorable death serves to emphasize the dishonorable actions of the Infantes, thus transforming the victims into the moral victors in the mind of the audience, while the attackers' self-congratulatory bravado is deserving of outright disdain ("Afrenta" 4).²⁹ They are truly depicted as their fathers daughters.

The foregoing examination of how decisions in the *PMC* result in consequences which, in turn, affect narrative development demonstrates that the poet is placed in a position where his control of the story is absolutely essential, though not always possible. Even though his overall strategy is grounded in the portrayal of the Cid and his mesnada in a favorable light, while endeavoring to create antagonists who are both formidable, yet morally inferior, certain poetic slips and inconsistencies are inevitable. Modern readers, however, who have the luxury of a written text to peruse at their leisure are clearly in a more advantageous position to detect these narrative shortcomings than a medieval audience, which is more intent on the here and now of the story. Focusing on these infelicities, though, would be unkind, as they do not overshadow the maestría of the poets narrative technique.³⁰

NOTES

1 C. M. Bowra, for example, avers that "Heroic poetry is essentially narrative and nearly always remarkable for its objective character...This degree of independence and objectivity is due to the pleasure most men take in a well-told tale and their dislike For having it spoiled by moralising or instruction" (4).

2 For various commentaries on this episode, see Montgomery ("Count"; *Medieval Spanish Epic* 124-27), West, Garcí-Gómez (113-38), Gericke ("Humor" 15). and Smith (*Making* 145-46; "Tone" 9-13).

3 Gericke calls into questions several of Hart's observations regarding formulaic diction (Review of Hart 719).

4 The Infantes, as Rachel and Vidas and even the Cid's daughters, are generally presented in the poem as one character, and are virtually indistinguishable one from the other. See England ("Dixo ") and García-Moreno Barco.

5 Deyermond notes that the development of the poems narrative line is marked by "gradation and climax" through which reflects the vicissitudes of the hero's fortunes are traced. ("Patterns" 55).

6 In regard to this, Montgomery has said: "His exemplarity, his power as a model of ideal attitudes and behavior, attracts the reader, as it did the original audience, because of the wholeness of his character in which actions and feelings are so closely identified as to be indistinguishable...The poet holds firmly before [the audience] the hero's steadfastness and the seasoned maturity that gives him the strength to meet any challenge or reversal ("Rhetoric" 191).

7 See Redfield.

8 Fisher does an admirable job of developing this analysis.

9 See Duggan.

10 Porter Conerly has noted that the hero's ability to select wise counselors serves to distinguish him from Alfonso (282 and 289n9).

11 See the bibliography on this episode adduced by Smith ("Did the Cid") and McGrady.

12 See England ("Appearance") and DuBois ("Return") for contrasting views on this episode,

13 See Hart ("Infantes"), Leo, Smith, Smith and Walker, and García-Moreno Barco,

14 See Olson and Hook.

15 Smith suggest that it is at this point that the marriages are actually consummated, which would make Infantes' actions even more significant ("Distinctiveness" 168n13).

16 One indication of this is the joy he takes in the anticipation of the Moorish attack on Valencia and the fact that his wife and daughters are there to witness it (ll. 1639-56). For the significance of the Infantes' fear to the narrative, see Montgomery ("Presence" 206).

17 See, for example, de Chasca (Arte 64), Pardo (284-85), Armistead, and Hook ("Laisse").

18 See Deyermond ("Close" 13).

19 See also Montgomery's analysis of this episode (*Medieval Spanish Epic* 98-100).

20 Smith ("Per Abad"; *Making* 75ff.; "Distinctiveness" 174ff. and n20.).

21 Zahareas has said, "Outstanding in this climactic trial-scene is the Cid's capacity to introduce and utilize effectively concrete evidence and proofs that his enemies have committed a crime and that they must be punished for it" (161). Pavlovic and Walker have noted that the Cid's division of his presentation into three demands is reflective of Roman procedure (97). See also Lacarra (100ff).

22 Those who propose that there was a literary-historical basis for a negative relationship between Ruy *Díaz* and Alfonso based on the material from the *Sancho II y el cerco de Zamora* would disagree with this assessment. However, within the context of the *PMC* there is no reference to this friction.

23 See the substantial bibliography on Line 20 adduced by Clarke (16n1).

24 See, for example, his sharp reproof to Garci Ordóñez (ll. 1348-1349).

25 For reasons expressed throughout this article, I must respectfully disagree with the late Colin Smith, who does see an evolution of a positive nature on the part of Alfonso ("Distinctiveness" 166).

26 For an analysis of the contribution of this character to the poem, see Hook ("Standard") and Fox.

27 We should bear in mind, however, the Cid's admonition to Bermúdez prior to the battle: "Curies me a Diego e curies me a don Fernando / mios yernos amos a dos, las cosas que mucho amo" (2352-53). An argument may be made that the latter could have interpreted this to mean that he was responsible for their reputation as well as their life.

28 Clarke proposes allusions in the relationship of the Cid to his daughters to the Biblical story of Abraham and Isaac. ("Cid and his Daughters")

29 Walsh has drawn attention to the similarity of Elvira's apostrophe to material found in medieval hagiographic and martyrologic literature ("Motifs").

30 I would like to express my appreciation to my mentor and friend, Professor Philip O. Gericke, for his habitual kindness in reading and commenting on an earlier draft of this study.

WORKS CITED

- Armistead, S. G. "The Initial Verses of the CMC." *La Corónica* 12 (1984): 178-86.
- Bowra, C. M. *Heroic Poetry*. New York: St. Martin's P, 1966.
- Burt, John R. "Why Did the Cid Bite the Grass at Alfonso's Feet (Line 2022)?" *RomN* 28, 3 (1988): 211-16.
- Chasca, Edmund de. *El arte juglaresco en el 'CMC'*. 2a. ed. Madrid: Gredos, 1972.
- . "The King-Vassal Relationship in the *PMC*." *HR* 21 (1953): 183-92.
- . *The Poem of the Cid*. Boston: Twayne, 1976.
- Clarke, Dorothy Clotelle. "The Cid and His Daughters." *La Coronica* 5 (1976-77):
- . "Crucial Line 20 of the *PMC*: Its Meaning and Its Structural Use." El Cerrito, CA: Shadi, 1976.
- Conerly, Porter. "Largesse of the Epic Hero as a Thematic Pattern in the CMC." *KRQ* 31, 3 (1984): 281-89.
- Correa, Gustavo. "El tema de la honra en el *PMC*." *HR* 20 (1952): 185-99.
- Deyermond, A. D. "The Close of the *CMC*: Epic Tradition and Individual Variation." *The Medieval Alexander and Romance Epic: Essays in Honour of David J. A. Ross*. Ed. Peter Noble et al. Millwood, NY: Kraus, 1982. 11-18.

- . "Structural and Stylistic Patterns in the CMC." *Medieval Studies in Honor of Robert White Linker*. Madrid: Cátedra, 1975. 55-71.
- DuBois, Gene W. "The Afrenta de Corpes and the Theme of Battle." *REH* 21, 2 (1987): 1-8.
- . "The Return of Rachel and Vidas." *Hispano* 106 (1991): 1-8.
- Dunn, P. N. "Theme and Myth in the *PMC*" *R* 83 (1962): 348-69.
- England, John. "Dixo Rachel e Vidas. Subject-Verb Agreement in Old Spanish." *MLR* 71 (1976): 812-26.
- . "The Second Appearance of Rachel and Vidas in the *PMC*." *Hispanic Studies in Honour of Frank Pierce*. Ed. John England. Sheffield: Sheffield U Dept of Hispanic Studies, 1980. 51-58.
- Fisher, Peter F. "The Trials of the Epic Hero in *Beowulf*." *Paradise Resisted*. Ed. Anthony Yu. Chicago: ALA, 1973. 155-73.
- Fox, Dian. "Pero Vermúdez and the Politics of the Cid's Exile." *MLR* 78 (1983): 319-27.
- Garci-Gómez, Miguel. *Mío Cid: Estudios de endocrítica*. Barcelona: Planeta, 1975.
- García Moreno Barco, Francisco. "Elementos caracterizadores en el *PMC*: Los infantes de Carrión." *Tropos* 14,1 (1988): 43-54.
- Gericke, Philip O. "El humor irónico en la representación del CMC." *Actas de la Asociación Internacional de Hispanistas*, V. Irvine: Univ. of California Irvine, Dept of Spanish and Portuguese, 1994. 11-18.

- . Review of Hart ["Rhetoric"]. *RPh* 28 (1975): 717-24.
- Hart, Thomas R. "Characterization and Plot Structure in the *PMC*." *Mio Cid Studies*. Ed. A. D. Deyermond. London: Tamesis, 1974. 63-72.
- . "The Infantes de Carrión." *BHS* 33 (1956): 17-24.
- . "The Rhetoric of (Epic) Fiction: Narrative Technique in the *CMC*." *PQ* 51 (1972): 23-35.
- Hook, David. "Some Observations upon the Cid's Lion." *MLR* 71 (1976): 553-64.
- . "The Opening Laisse of the *PMC*." *RLC* 59 (1979): 490-501.
- . "Pedro Bermudez and the Cid's Standard." *Neophil* 63 (1979): 45-53.
- Jackson, W. T. H. *The Hero and the King: An Epic Theme*. New York: Columbia U P, 1982.
- Lacarra, María Eugenia. *El 'PMC': Realidad histórica e ideología*. Madrid: José Porrúa Turanzas, 1980.
- Leo, Ulrich. "La afrenta de Corpes: novela psicológica." *NRFH* 13 (1959): 291-304.
- McGrady, Donald. "Did the Cid Repay the Jews? A Reconsideration." *R* 106 (1985): 518-27.
- Montgomery, Thomas. "The Cid and the Count of Barcelona." *HR* 30 (1962): 1-11.
- . *Medieval Spanish Epic. Mythic Roots and Ritual Language*. University Park: Penn St U P, 1998.
- . "The Presence of a Text: The *PMC*." *MLN* 108.2 (1993): 199-213.

- . "The Rhetoric of Solidarity in the *PMC*. *MLN* 102, 2 (1987): 191-205.
- Olson, Paul R, "Symbolic Hierarchy in the Lion Episode of the *CMC*." *MLN* 77 (1962): 499-511.
- Pardo, Aristóbulo. "Los versos 1-9 del *PMC*: ¿No comenzaba ahí el Poema?" *Thesaurus* 27 (1972): 261-92.
- Pavlovic, Milija and Roger M. Walker. "Roman Forensic Procedure and the Cort Scene in the *PMC*." *BHS* 60 (1983): 161-72.
- Poema de mio Cid*. Ed. Colin Smith, 12th ed., rev. Madrid: Cátedra, 1994.
- Redfield, James M. "The Wrath of Achilles as Tragic Error." *Essays on the 'Iliad'*. Ed, James Wright. Bloomington and London: Indiana U P, 1978. 85-92.
- Salinas, Pedro. "La vuelta al esposo: ensayo sobre sensibilidad y estructura en el *CMC*." *BSS* 24 (1947): 79-88.
- Smith, Colin. "The Choice of the Infantes de Carrión as Villains in the *PMC*." *JHP* 4 (1980): 105-18.
- . "Did the Cid Repay the Jews?" *R* 86 (1965): 520-38.
- . *The Making of the 'PMC'*. Cambridge: Cambridge UP, 1983.
- . "On the Distinctiveness of the *PMC*." *Mio Cid Studies*. 161-94.
- . "Per Abad and the *PMC*." *MAe* 42 (1973): 1-17.

- . "Tone of Voice in the *PMC*." *JHP* 9 (1984): 3-19.
- , and Roger M. Walker. "Did the Infantes de Carrión Intend to Kill the Cid's Daughters?" *BHS* 56 (1979): 1-10.
- Walker, Roger M. "The Infantes de Carrión and the Final Duels in the *PMC*." *La Corónica* 6 (1977-78): 22-25.
- . "The Role of the King and the Poet's Intentions in the *PMC*" *Medieval Hispanic Studies Presented to Rita Hamilton*. London: Tamesis, 1976. 257-66.
- Walsh, John K. "Epic Flaw and Final Combat in the *PMC*." *La Corónica* 5 (1976-77): 100-09.
- . "Performance in the *PMC*." *RPh* 44 (1990): 1-25.
- . "Religious Motifs in Early Spanish Epic." *RHM* 36 (1970-71): 165-72.
- West, Geoffrey. "King and Vassal in History and Poetry: The *Historia Roderici* and the *PMC*." *Mio Cid Studies* 195-208.
- . "A Proposed Literary Source for the Count of Barcelona Episode of the *PMC*." *BHS* 58 (1981): 1-12.
- Zahareas, Anthony, "The Cid's Legal Action at the Court of Toledo." *RR* 55 (1964): 161-72.

