

tional poetry, which come to us mingled with their war-shouts, and breathing the very spirit of their victories.<sup>5</sup>

<sup>5</sup> "And in that time," we are told in the old "Crónica General de España" (Zamora, 1541, fol. f. 275), "was the war of the Moors very grievous; so that the kings, and counts, and nobles, and all the knights that took pride in arms, stabled their horses in the rooms where they slept with their wives; to the end that, when they heard the war-cry, they might find their horses and arms at hand, and mount instantly at its summons." "A hard and rude

training," says Martínez de la Rosa, in his graceful romance of "Isabel de Solís," recollecting, I suspect, this very passage, — "a hard and rude training, the prelude to so many glories and to the conquest of the world, when our forefathers, weighed down with harness, and their swords always in hand, slept at ease no single night for eight centuries." — Doña Isabel de Solís, Reyna de Granada, Novela Histórica, Madrid, 1839, 8vo, Parte II. c. 15.

*Enfoje XIII Compendio a escritor España (castellano)*

\* CHAPTER II.

\* 9

FIRST APPEARANCE OF THE SPANISH AS A WRITTEN LANGUAGE. — POEM OF THE CID. — ITS HERO, SUBJECT, LANGUAGE, AND VERSE. — STORY OF THE POEM. — ITS CHARACTER. — ST. MARY OF EGYPT. — THE ADORATION OF THE THREE KINGS. — BERCEO, THE FIRST KNOWN CASTILIAN POET. — HIS WORKS AND VERSIFICATION. — HIS SAN DOMINGO DE SILOS. — HIS MIRACLES OF THE VIRGIN.

THE oldest documents known to exist with ascertained dates in the Spanish language come from the reign of Alfonso VII. The first of them is a charter of Oviedo, in 1145, and the other is the confirmation of a charter of Avilés, in 1155; — neighboring cities in Asturias, and therefore in that part of Spain where we should naturally look for the first intimations of a new dialect.<sup>1</sup> They are important, not only because they exhibit the rude elements of the unformed language just emerging from the corrupted Latin, little or not at all affected by the Arabic infused into it in the southern provinces, but because they are believed to be among the very oldest documents ever written in Spanish, since there is no good reason to suppose that language to have existed in a written form even half a century earlier.

How far we can go back towards the first appearance of poetry in this Spanish, or, as it was oftener called, Castilian dialect, is not so precisely ascertained. But we know that we can trace Castilian verse to a period surprisingly near the date of the documents of Oviedo and of Avilés. It is, too, a remarkable circum-

<sup>1</sup> See Appendix (A), on the History of the Spanish Language.

stance, that we can thus trace it by works both long and interesting; for, though ballads, and the other forms of popular poetry, by which we mark indistinctly the beginning of almost every other literature, are abundant in the Spanish, we are not obliged to resort to them, at the outset of our inquiries, since other obvious and decisive monuments present themselves at once.<sup>2</sup>

The first of these monuments in age, and the first in importance, is the poem commonly called, with primitive simplicity and directness, "The Poem of the Cid." It consists of above three thousand lines, and can hardly have been composed later than the year 1200. Its subject, as its name implies, is taken from among the adventures of the Cid, the great popular hero of the chivalrous age of Spain; and the whole

<sup>2</sup> Don Pascual de Gayangos, in his notes on the Spanish translation of this History (Tom. I. 1851, pp. 491-494), has printed a few notices of the earliest *jongleurs* and minstrels, gathered from the papers of Señor Floranes Robles, in the collections of the Spanish Academy. They are as follows:—

Eleventh century, latter part.—The marriage of the Cid's daughters occurred, and in his Chronicle, c. 228, and in the *Crónica General*, "Juglares" are said to have graced the ceremony; a similar statement being also made in both these chronicles concerning the marriage of the daughters of Alfonso VI., which occurred in 1095. But it should be observed that both the chronicles which are the authority for these statements were written after 1250.

1145. Padre Burriel says there is a *privilegio* of Alfonso VII., to which a witness subscribes as "Poeta."

1170 *circa*. The Latin poet who describes the conquest of Almeria, which occurred in 1147, speaks of poetry at that siege of a popular sort.

1197. There is a witness to a "Privi-

legio," who subscribes himself as "Trovador."

1230. A witness to a public document subscribes himself "Gilbertus Poeta."

1236. Several persons appear with similar attributes at the *Repartimiento* following the conquest of Seville.

1252-1284. The *Crónica General* of Alfonso the Wise and his *Partidas* refer to "Cantares de Gesta," and to "Cantigas," "Rimas," and "Ditados."

So far as these citations are of consequence to any question of the earliest Spanish literature, I think I have noticed them sufficiently elsewhere. But they are in truth of little moment. None of them dates so far back as the *Fueros* of Oviedo and Avila, except the citation of the "Poeta" as a witness to the *Privilegio* of Alfonso VII., which is of exactly the same date with the *Fuero* of Oviedo, but it does not appear whether the "Poeta" in question wrote in Latin or in the dialect then forming, though I suppose he wrote in Latin. The others, being all of later date than both the *Fueros*, are of even less consequence.

tone of its manners and feelings is in sympathy with the contest between the Moors and the Christians, in which the Cid bore so great a part, and which was still going on with undiminished violence at the period when the poem was written. It has, therefore, a national bearing and a national character throughout.<sup>3</sup>

<sup>3</sup> The date of the only early manuscript of the Poem of the Cid is in these words: "Per Abbat le escribio en el mes de Mayo, en Era de Mill e CC.XLV años." There is a blank made by an erasure between the second C and the X, which has given rise to the question whether this erasure was made by the copyist because he had accidentally put in a letter too much, or whether it is a subsequent erasure, that ought to be filled, — and, if filled, whether with the conjunction e, or with another C; in short, the question is whether this manuscript should be dated in 1245 or in 1345. (Sanchez Poesías Anteriores, Madrid, 1779, 8vo, Tom. I. p. 221.) But Gayangos has examined the MS., and has no doubt that it should be 1345. This year, 1345, of the Spanish era, according to which the calculation of time is commonly kept in the elder Spanish records, corresponds to our A. D. 1307, — a difference of thirty-eight years, — the reason for which may be found in a note to Southey's "Chronicle of the Cid" (London, 1808, 4to, p. 385), without seeking it in more learned sources.

The date of the poem itself, however, is a very different question from the date of this particular manuscript of it; for the *Per Abbat* referred to is merely the copyist, whether his name was Peter Abbat or Peter the Abbot. (Risco, Castilla, etc., p. 68.) This question — the one, I mean, of the age of the poem itself — can be settled only from internal evidence of style and language. Two passages, vv. 3014 and 3735, have, indeed, been alleged (Risco, p. 69, Southey's Chronicle, p. 282, note) to prove its date historically; but, after all, they only show that it was written subsequently to A. D. 1135. (V. A. Huber, Geschichte des Cid, Bremen, 1829, 12mo, p. xxix.) The point is one difficult to settle; and none can be consulted about

it but natives or experts. Of these, Sanchez places it at about 1150, or half a century after the death of the Cid (Poesías Anteriores, Tom. I. p. 223), and Capmany (Eloquencia Española, Madrid, 1736, 8vo, Tom. I. p. 1) follows him. Marina, whose opinion is of great weight (Memorias de la Academia de Historia, Tom. IV. 1805, Ensayo, p. 34), places it thirty or forty years before Bereco, who wrote 1220-1240. The editors of the Spanish translation of Bouterwek (Madrid, 1829, 8vo, Tom. I. p. 112) agree with Sanchez, and so does Huber (Gesch. des Cid, Vorwort, p. xxvii.). To these opinions may be added that of Ferdinand Wolf, of Vienna (Jahrbücher der Literatur, Wien, 1831, Band LVI. p. 251), who, like Huber, is one of the acutest scholars alive, in whatever touches Spanish and Mediæval literature, and who places it about 1140-1160. Many other opinions might be cited, for the subject has been much discussed; but the judgments of the learned men already given, formed at different times in the course of half a century from the period of the first publication of the poem, and concurring so nearly, leave no reasonable doubt that it was composed as early as the year 1200.

Mr. Southey's name, introduced by me in this note, is one that must always be mentioned with peculiar respect by scholars interested in Spanish literature. From the circumstance that his uncle, the Rev. Herbert Hill, a scholar, and a careful and industrious one, was connected with the English Factory at Lisbon, Mr. Southey visited Spain and Portugal in 1795-6, when he was about twenty-two years old, and, on his return home, published his Travels, in 1797; — a pleasant book, written in the clear, idiomatic English that always distinguishes his style, and containing a considerable number of trans-

\* 11 \*The Cid himself, who is to be found constantly commemorated in Spanish poetry, was born in Burgos, about the year 1040, and died in 1099 at Valencia, which he had rescued from the Moors.<sup>4</sup>

lations from the Spanish and the Portuguese, made with freedom and spirit rather than with great exactness. From this time he never lost sight of Spain and Portugal, or of Spanish and Portuguese literature, as is shown, not only by several of his larger original works, but by his translations, and by his articles in the London Quarterly Review on Lope de Vega and Camoens; especially by one in the second volume of that journal, which was translated into Portuguese, with notes, by Müller, Secretary of the Academy of Sciences at Lisbon, and so made into an excellent compact manual for Portuguese literary history. Müller was, at one time, preacher to a Protestant German Church in Lisbon, but received too small a salary to live upon. Subsequently he turned Catholic, became instructor to one of the Royal Princes of Portugal, and, on the death of his pupil, was made captain of a frigate, with the rank of colonel. He died in 1814. (See a curious book, entitled *Die Deutschen in Spanien und Portugal*, u. s. w., von W. Stricker, Leipzig, 1850, 8vo, p. 201.)

<sup>4</sup> The Arabic accounts represent the Cid as having died of grief, at the defeat of the Christians near Valencia, which fell again into the hands of the Moslem in 1100. (Gayangos, *Mohammedan Dynasties*, Vol. II. Appendix, p. xliii.) It is necessary to read some one of the many lives of the Cid in order to understand the Poema del Cid, and much else of Spanish literature. I will, therefore, notice four or five of the more suitable and important. 1. The oldest is the Latin "*Historia Didaci Campidocti*," written before 1238, and published as an Appendix in Risco, the MS. of which was, for a time, supposed to be lost; but which is now (1858) probably returned to its home in Spain. (See note of Gayangos to the Spanish translation of this history, Tom. I. pp. 494, 495, and notes of Julius to the German translation, Tom. II. pp. 661 and 806.) 2. The next is the cumbersome and credulous one by Father Risco, 1792. 3. Then we have a curious one

by John von Müller, the historian of Switzerland, 1805, prefixed to his friend Herder's *Ballads of the Cid*. 4. The classical Life, by Manuel Josef Quintana, in the first volume of his "*Vidas de Españoles Célebres*" (Madrid, 1807, 12mo). 5. That of Huber, 1829; acute and safe. The best of all, however, is the old Spanish "*Chronicle of the Cid*," or Southey's *Chronicle*, 1808;—the best, I mean, for those who read in order to enjoy what may be called the literature of the Cid;—to which may be added a pleasant little volume, by George Dennis, entitled, "*The Cid; a Short Chronicle founded on the Early Poetry of Spain*," London, 1845, 12mo.

Some of the poetical stories about the Cid, that never ought to have been believed, were doubted as early as the middle of the fifteenth century (see "*Loores de los Claros Varones de España*," a *Poem* by Fernan Perez de Guzman, *copla* 219), and many others of them are now at a glance seen to be incredible. But the ground taken by Masden (*Hist. Critica de España*, Tom. XX., through the whole volume, but especially at p. 370), and by Dunham (*History of Spain and Portugal*, Vol. II. Appendix), who maintain that such a personage as the Cid never existed, is quite absurd. If, however, anybody should still be inclined to this extraordinary piece of scepticism, he has only to read Dozy, "*Recherches sur l'histoire politique etc. de l'Espagne pendant le moyen age*" (Leyde, 1849, 8vo, Vol. I.);—a most important book for the mediæval and Arabic History of Spain. In it (pp. 320 to the end of the volume) the learned author shows from Arabic documents, nearly or quite contemporary with the Cid (pp. 329, 356), much more than we before knew of that hero's history and adventures, leaving no doubt that the great outline which we already possessed is the true one. At the same time, however, he shows us the Cid stained with the crimes and cruelty of his age, as Conde had partly done be-

His original name was Ruy Diaz, or Rodrigo Diaz; and he \* was by birth one of the considerable barons of his country.<sup>5</sup> The title of *Cid*, by which he is almost always \* known, is \* 13 often said to have come to him from the remarkable circumstance that five Moorish kings or chiefs acknowledged him in one battle as their *Seid*, or their lord and conqueror;<sup>6</sup> and the title of *Campeador*, or Champion, by which he is hardly less known, though it is commonly assumed to have been given to him as a leader of the armies of Sancho the Second, has long since been used almost exclusively as a mere popular expression of the admiration of his country-

fore;—crimes which did not injure that hero in the eyes of his contemporaries, but which almost entirely disappear in the poetical accounts of him, from which, in modern times, we chiefly gather his character. (Conde, *Domination*, Tom. II. p. 183. Dozy, *Recherches*, Tom. I. pp. 183, 355, 375, 402, 567, 581, 695, 705.)

All the authorities of the least consequence for the history and adventures of the Cid are carefully enumerated in Duran, *Romancero General*, Tom. II. 1851, p. 664, note 67.

<sup>5</sup> Rodrigo Diaz or Diez meant Rodrigo the son of Diego, just as his father's name, Diego Lainez, meant Diego the son of Lain, and Alvaro Nuñez de Lara meant Alvaro the son of Nuño, of the house of Lara;—*ez* being a patronymic ending of the names to which it was attached. (See Geronymo, *Gudiel*, *Familia de los Girones*, folio, Alcalá, 1577, f. 2. a. and *Diccionario de la Academia*, 1737, verb. *Patronymico*.) This ending, with its varieties, *az*, *es*, *is*, etc., can be traced back, both in Spain and Portugal, by *Latin* documents to the eleventh century: as Froilanez and Froilas, the son of Froila; Velasquez and Velasquez, the son of Velasco; Sanchez and Sanchez, the son of Sancho, etc. But, in process of time, these endings lost their original meaning, and became merely parts of family names, as in the familiar case of Antonio Perez, the victim of Philip the

Second, whose father, the translator of the *Odyssey*, was Gonçalo Perez, and whose son bore the same name. Whence the earliest usage of *ez* as a patronymic came is not settled. Padre Burriel (*Paleographia Española*, 1758, p. 15) thinks that it possibly "came from the North"; and J. A. Schmeller (*Königliche Baierische Akademie*, *Philos.*—*Philol. Klasse*, Band V. 1849, pp. 213–231) undertakes to prove that it did so, relying chiefly on Ulfilas' translation of the Gospels, in the fourth century, to make out his case. But such an inflection as this patronymic ending is not in the genius of the Gothic languages; and, when it occurs in Ulfilas, it seems to me to have been borrowed directly from the Greek and Latin;—his *Abrahamis*, for instance, being as clearly a classical genitive case as *Tydidis*. At any rate, this ending is admitted to have reached the modern Spanish through the Latin of the Middle Ages, and need, therefore, be traced no further back. One peculiar use of it, however, deserves notice. It was sometimes added to express homage or reverence to the father. Thus: Alfonso the Wise occasionally called himself Alfonso Fernandez, in honor of his father, Ferdinand III. But instances of this seem to have been rare. (Mondejar, *Memorias de Alonso el Sabio*, 1777, p. 478.)

<sup>6</sup> *Crónica del Cid*, Burgos, 1593, fol. c. 19.

men for his exploits against the Moors.<sup>7</sup> At any rate, from a very early period he has been called *El Cid Campeador*, or The Lord Champion. And in many respects he well deserved the honorable title; for he passed almost the whole of his life in the field against the oppressors of his country, suffering, so far as we know, scarcely a single defeat from the common enemy, though, on more than one occasion, he was exiled and sacrificed by the Christian princes to whose interests he had attached himself, and, on more than one occasion, was in alliance with the Mohammedan powers, in order, according to a system then received among the Christian princes of Spain, and thought justifiable, to avenge the wrongs that had been inflicted on him by his own countrymen.

But, whatever may have been the real adventures of his life, over which the peculiar darkness of the period when they were achieved has cast a deep \* 14 shadow,<sup>8</sup> he comes to \* us in modern times as the great defender of his nation against its Moorish invaders, and seems to have so filled the imagination and satisfied the affections of his countrymen, that, centuries after his death, and even down to our own days, poetry and tradition have delighted to attach to his name a long series of fabulous achievements, which connect him with the mythological fictions of the Middle Ages, and remind us almost as often of Amadis

<sup>7</sup> Huber, p. 96. Müller's *Leben des Cid*, in Herder's *Sämmtliche Werke, zur schönen Literatur und Kunst*, Wien, 1813, 12mo, Theil III. p. xxi. See also Dozy, *Recherches* (Vol. I. 1849, 416-423), for the meaning of *Campeador*.

<sup>8</sup> "No period of Spanish history is so deficient in contemporary documents." — Huber, *Vorwort*, p. xiii. The consequence is that the *Cid* of the early popular traditions, whether as he is found in the *Poema del Cid*, in the

ballads, or even in the old chronicles, is much of a poetical figure, and unlike the personage presented to us by history, who, however heroic, was marked by the violence and rudeness of his time, — fighting not unfrequently against the Christians, destroying their churches, &c. See Dozy (*Recherches*, Tom. I. 1849, pp. 320-399 and 650-656), who thinks that he was thus fitted to become what he has since become in Castilian poetry.

and Arthur as they do of the sober heroes of genuine history.<sup>9</sup>

The Poem of the *Cid* partakes of both these characters. It has sometimes been regarded as wholly, or almost wholly, historical.<sup>10</sup> But there is too free and romantic a spirit in it for history. It contains, indeed, few of the bolder fictions found in the subsequent chronicles and in the popular ballads. Still, it is essentially a poem; and in the spirited scenes at the siege of Alcocer and at the Cortes, as well as in those relating to the Counts of Carrion, it is plain that the author felt his license as a poet. In fact, the very marriage of the daughters of the *Cid* has been shown to be all but impossible; and thus any real historical foundation seems to be taken away from the chief event which the poem records.<sup>11</sup> This, however,

<sup>9</sup> It is amusing to compare the Moorish accounts of the *Cid* with the Christian. In the work of Conde on the Arabs of Spain, which is little more than a translation from Arabic chronicles, the *Cid* appears first, I think, in the year 1087, when he is called "The *Cambitur* [*Campeador*] who infested the frontiers of Valencia." (Tom. II. p. 155.) When he had taken Valencia, in 1094, we are told, "Then the *Cambitur* — may he be accursed of Allah! — entered in with all his people and allies." (Tom. II. p. 183.) In other places he is called "Roderic the *Cambitur*," — "Roderic, Chief of the Christians, known as the *Cambitur*," — and "the Accursed"; — all proving how thoroughly he was hated and feared by his enemies. He is nowhere, I think, called *Cid* or *Seid* by Arab writers; and the reason why he appears in Conde's work so little is, probably, that the manuscripts used by that writer relate chiefly to the history of events in Andalusia and Granada, where the *Cid* did not figure at all. The tone in Gayangos' more learned and accurate work on the Mohammedan Dynasties is the same. When the *Cid* dies, the Arab chronicler (Vol. II. App., p. xliii.) adds, "May God not show him mercy!"

<sup>10</sup> This is the opinion of John von Müller and of Southey, the latter of whom says, in the Preface to his *Chronicle* (p. xi.), "The Poem is to be considered as metrical history, not as metrical romance." But Huber, in the excellent *Vorwort* to his *Geschichte* (p. xxvi.), shows this to be a mistake; and in the introduction to his edition of the chronicle (Marburg, 1844, 8vo, p. xlii.) shows further that the poem was certainly not taken from the old Latin Life, which is generally received as the foundation for what is historical in our account of the *Cid*.

<sup>11</sup> Mariana is much troubled about the history of the *Cid*, and decides nothing (*Historia*, Lib. X. c. 4). Sandoval controverts much, and entirely denies the story of the Counts of Carrion (Reyes de Castilla, Pamplona, 1615, fol. f. 54); — and Ferreras (*Synopsis Histórica*, Madrid, 1775, 4to, Tom. V. pp. 196-198) endeavors to settle what is true and what is fabulous, and agrees with Sandoval about the marriage of the daughters of the *Cid* with the Counts. Southey (*Chronicle*, pp. 310-312) argues both sides, and shows his desire to believe the story, but does not absolutely succeed in doing so.

\* 15 does \*not at all touch the proper value of the work, which is simple, heroic, and national. Unfortunately, the only ancient manuscript of it known to exist is imperfect, and nowhere informs us who was its author. But what has been lost is not much. It is only a few leaves in the beginning, one leaf in the middle, and some scattered lines in other parts. The conclusion is perfect. Of course, there can be no doubt about the subject or purpose of the whole. It is the development of the character and glory of the Cid, as shown in his achievements in the kingdoms of Aragon and Valencia; in his triumph over his unworthy sons-in-law, the Counts of Carrion, and their disgrace before the king and Cortes; and, finally, in the second marriage of his two daughters with the Infantes of Navarre and Aragon; the whole ending with a slight allusion to the hero's death, and a notice of the date of the manuscript.<sup>12</sup>

But the story of the poem constitutes the least of its claims to our notice. In truth, we do not read it at all for its mere facts, which are often detailed with the minuteness and formality of a monkish chronicle; but for its living pictures of the age it represents, and for the vivacity with which it brings up manners and interests so remote from our own experience, that, where they are attempted in formal history, they come to us

<sup>12</sup> The poem was originally published by Sanchez, in the first volume of his valuable "Poesias Castellanas Anteriores al Siglo XV." (Madrid, 1779-90, 4 Tom. 8vo; reprinted by Ochoa, Paris, 1842, 8vo.) It contains three thousand seven hundred and forty-four lines, and, if the deficiencies in the manuscript were supplied, Sanchez thinks the whole would come up to about four thousand lines. But he saw a copy made in 1596, which, though not entirely faithful, showed that the older manuscript

had the same deficiencies then that it has now. Of course there is little chance that they will ever be supplied. The edition of Sanchez is said not to be so correctly printed as it should have been, and the *fac-simile* of the MS. on which it is founded, given by the Spanish translators of Bouterwek (Tom. I. p. 112), is declared to be so inaccurate as to afford no just idea of it. See the Spanish translation of this History. Madrid, Tom. I. 1851, p. 495.

as cold as the fables of mythology. We read it because it is a contemporary and spirited exhibition of the chivalrous times of Spain, given occasionally with \* an Homeric simplicity altogether admirable. \* 16 For the story it tells is not only that of the most romantic achievements, attributed to the most romantic hero of Spanish tradition, but it is mingled continually with domestic and personal details, that bring the character of the Cid and his age near to our own sympathies and interests.<sup>13</sup> The very language in which it is told is the language he himself spoke, still only half developed; disencumbering itself with difficulty from the characteristics of the Latin; its new constructions by no means established; imperfect in its forms, and ill furnished with the connecting particles in which so much of the power and grace of all languages resides; but still breathing the bold, sincere, and original spirit of its times, and showing plainly that it is struggling with success for a place among the other wild elements of the national genius. And, finally, the metre and rhyme into which the whole

<sup>13</sup> I would instance the following lines on the famine in Valencia during its siege by the Cid:—

Mal se aqueixan los de Valencia que non sabent  
ques far;  
De ninguna part que sea no les viene pan;  
Nin da consejo padre a fijo, nin fijo a padre:  
Nin amigo a amigo nos pueden consolar.  
Mala cuenta es, Señores, aver mengua de pan,  
Fijos e mugieres verlo morir de hambre.  
vv. 1183-1188.

Valencian men doubt what to do, and bitterly  
complain  
That, wheresoe'er they look for bread, they  
look for it in vain.  
No father help can give his child, no son can  
help his sire:  
Nor friend to friend assistance lend, or cheer-  
fulness inspire.  
A grievous story, Sirs, it is, when fails the  
needed bread;  
And women fair, and children young, in hun-  
ger join the dead.

From the use of *Señores*, "Sirs," in this passage, as well as from other lines,

like v. 734 and v. 2291, I have thought the poem was either originally addressed to some particular persons, or was intended—which is most in accordance with the spirit of the age—to be cited publicly.

The Cid, it should be remembered, owed much of the great space he filled in the admiration of his countrymen and contemporaries to a circumstance that brings him near to our own sympathies. I mean his bold spirit in maintaining the old national rights and *fueros*. Huber notices this in his Preface (p. liv.), and, I suppose, was thinking of the Chronicle (chap. 110), where the Cid is recorded to have stood up, if not for popular rights as we now understand them, at least for such rights as were then in contest with the crown; just as the English Barons stood up against King John, when they wrung from him the Magna Charta.

poem is cast are rude and unsettled: the verse claiming to be of fourteen syllables, divided by an abrupt cæsural pause after the eighth, yet often running out to sixteen or twenty, and sometimes falling back \* 17 to twelve;<sup>14</sup> but \* always bearing the impress of a free and fearless spirit, which harmonizes alike with the poet's language, subject, and age, and so gives to the story a stir and interest, which, though we are separated from it by so many centuries, bring some of its scenes before us like those of a drama.

The first pages of the manuscript being lost, what remains to us begins abruptly, at the moment when the Cid, just exiled by his ungrateful king, looks back upon the towers of his castle at Bivar, as he leaves them. "Thus heavily weeping," the poem goes on, "he turned his head and stood looking at them. He saw his doors open and his household chests unfastened, the hooks empty and without pelisses and without cloaks, and the mews without falcons and without hawks. My Cid sighed, for he had grievous sorrow; but my Cid spake well and calmly: 'I thank thee, Lord and Father, who art in heaven, that it is my evil enemies who have done this thing unto me.'"

He goes, where all desperate men then went, to the frontiers of the Christian war; and, after establishing his wife and children in a religious house, plunges with three hundred faithful followers into the infidel territories, determined, according to the practice of his time, to win lands and fortune from the common enemy, and providing for himself meanwhile, accord-

<sup>14</sup> For example:—

Ferran Gonzalez non vió allí dos' alzase nin  
camara abierta nin torre.—v. 2296.

Feme ante vos yo è vnestras fijas,  
Infantes son è de dias chicas.—vv. 268, 269.

Some of the irregularities of the ver-

sification may be owing to the copyist, as we have but one manuscript to depend upon; but they are too grave and too abundant to be charged, on the whole, to any account but that of the original author.

ing to another practice of his time, by plundering the Jews as if he were a mere Robin Hood. Among his earliest conquests is Alcocer; but the Moors collect in force, and besiege him in their turn, so that he can save himself only by a bold sally, in which he overthrows their whole array. The rescue of his standard, endangered in the onslaught by the rashness of Bermuez, who bore it, is described in the very spirit of knighthood.<sup>15</sup>

\* Their shields before their breasts, forth at once they go, \* 18  
Their lances in the rest, levelled fair and low,  
Their banners and their crests waving in a row,  
Their heads all stooping down toward the saddle-bow;  
The Cid was in the midst, his shout was heard afar,  
"I am Ruy Diaz, the champion of Bivar;  
Strike amongst them, Gentlemen, for sweet Mercy's sake!"  
There where Bermuez fought amidst the foe they brake,  
Three hundred bannered knights, it was a gallant show.  
Three hundred Moors they killed, a man with every blow;  
When they wheeled and turned, as many more lay slain;  
You might see them raise their lances and level them again.  
There you might see the breast-plates how they were cleft in twain,  
And many a Moorish shield lie shattered on the plain,  
The pennons that were white marked with a crimson stain,  
The horses running wild whose riders had been slain.<sup>16</sup>

<sup>15</sup> Some of the lines of this passage in the original (vv. 723, etc.) may be cited, to show that gravity and dignity were among the prominent attributes of the Spanish language from its first appearance.

Embrazan los escudos delant los corazones,  
Abaxan las lanzas apuestas de los pendones.  
Enclinaron las caras de suso de los arzones,  
Iban los ferir de fuertes corazones,  
A grandes voces lama el que en buen ora nas-  
co:  
"Ferid los, caballeros, por amor de caridad,  
Yo soy Ruy Diaz el Cid Campeador de Bibar,"  
etc.

<sup>16</sup> This and the two following translations were made by Mr. J. Hookham Frere, one of the most accomplished scholars England has produced, and one whom Sir James Mackintosh has pronounced to be the first of English translators. He was, for some years, British Minister in Spain, and, by a

conjectural emendation which he made of a line in *this very poem*, known only to himself and the Marquis de la Romana, was able to accredit a secret agent to the latter in 1808, when he was commanding a body of Spanish troops in the French service on the soil of Denmark;—a circumstance that led to one of the most important movements in the war against Bonaparte. (Southey's *History of the Peninsular War*, London, 1823, 4to, Tom. I. p. 657.) The admirable translations of Mr. Frere from the Poem of the Cid are to be found in the Appendix to Southey's *Chronicle of the Cid*; itself an entertaining book, made out of free versions and compositions from the Spanish Poem of the Cid, the old ballads, the prose Chronicle of the Cid, and the General Chronicle of Spain. Mr. Wm. Godwin, in a somewhat sin-

The poem afterwards relates the Cid's contest with the Count of Barcelona; the taking of Valencia; the reconciliation of the Cid to the king, who had treated him so ill; and the marriage of the Cid's two daughters, at the king's request, to the two Counts of Carrion, who were among the first nobles of the kingdom. At this point, however, there is a somewhat formal division of the poem,<sup>17</sup> and the remainder is de-

\* 19 voted to what is its principal \* subject, the dissolution of this marriage in consequence of the baseness and brutality of the Counts; the Cid's public triumph over them; their no less public disgrace; and the announcement of the second marriage of the Cid's daughters with the Infantes of Navarre and Aragon, which, of course, raised the Cid himself to the highest pitch of his honors, by connecting him with the royal houses of Spain. With this, therefore, the poem virtually ends.

The most spirited part of it consists of the scenes at the Cortes summoned, on demand of the Cid, in consequence of the misconduct of the Counts of Carrion. In one of them, three followers of the Cid challenge

gular "Letter of Advice to a Young American on a Course of Studies" (London, 1818, 8vo), commends it justly as one of the books best calculated to give an idea of the age of chivalry.

A German translation of the whole poem, in the measure of the original, with short notes, was published at Jena in 1850 (8vo, pp. 119), with the title "Das Gedicht vom Cid, u. s. w., von O. L. B. Wolff." It is not so accurate as it should be; but the Preface is sensible, and of the whole poem the author says, aptly, "It bears the truest impress of a period when words went for little, and deeds were everything."

It is proper I should add here that, except where it is otherwise especially stated, I am myself responsible for

the translations made in these volumes.

<sup>17</sup> This division, and some others less distinctly marked, have led Tapia (Historia de la Civilizacion de España, Madrid, 1840, 12mo, Tom. I. p. 268) to think that the whole poem is but a congeries of ballads, as the Iliad has sometimes been thought to be, and as there is little doubt the Nibelungenlied really is. But such breaks occur so frequently in different parts of it, and seem so generally to be made for other reasons, that this conjecture is not probable. (Huber, *Crónica del Cid*, p. xl.) Besides, the whole poem more resembles the *Chansons de Geste* of old French poetry, and is more artificial in its structure than the nature of the ballad permits.

three followers of the Counts, and the challenge of Munio Gustioz to Assur Gonzalez is thus characteristically given:—

Assur Gonzalez was entering at the door,  
With his ermine mantle trailing along the floor;  
With his sauntering pace and his hardy look,  
Of manners or of courtesy little heed he took;  
He was flushed and hot with breakfast and with drink.  
"What ho! my masters, your spirits seem to sink!  
Have we no news stirring from the Cid, Ruy Diaz of Bivar?  
Has he been to Rioldivirna, to besiege the windmills there?  
Does he tax the millers for their toll? or is that practice past?  
Will he make a match for his daughters, another like the last?"  
Munio Gustioz rose and made reply:—  
"Traitor, wilt thou never cease to slander and to lie?  
You breakfast before mass, you drink before you pray;  
There is no honor in your heart, nor truth in what you say;  
You cheat your comrade and your lord, you flatter to betray;  
Your hatred I despise, your friendship I defy!  
False to all mankind and most to God on high,  
I shall force you to confess that what I say is true."  
Thus was ended the parley and challenge betwixt these two.<sup>18</sup>

\* The opening of the lists for the six combatants, in the presence of the king, is another passage of much spirit and effect. \* 20

The heralds and the king are foremost in the place.  
They clear away the people from the middle space;  
They measure out the lists, the barriers they fix,  
They point them out in order and explain to all the six:  
"If you are forced beyond the line where they are fixed and traced,  
You shall be held as conquered and beaten and disgraced."  
Six lances' length on either side an open space is laid;  
They share the field between them, the sunshine and the shade.  
Their office is performed, and from the middle space  
The heralds are withdrawn and leave them face to face.

<sup>18</sup> Assur Gonzalez entraba por el palacio;  
Manto armado è un Brial rastrando:  
Bermeio viene, ca era almorzado.  
En lo que fabló avie poco recabdo.  
"Hya varones, quien vi nunca tal mal?  
Quien nos darie nuevas de Mio Cid, el de Bibar?  
Fues' á Rioldivirna los molinos picar,  
E prender maquilas como lo suele far?  
Quil' darie con los de Carrion á casar?"  
Esora Munio Gustioz en pie se levantó:  
"Cala, alvoso, malo, è traydor:  
Antes almuerzas, que bayas á oracion;

A los que das paz fartas los aderedor.  
Non dices verdad amigo ni á Señor,  
Falso á todos è mas al Criador.  
En tu amistad non quiero aver racion.  
Facertelo decir, que tal eres qual digo yo."  
Sanchez, Tom. I. p. 359.

This passage, with what precedes and what follows it, may be compared with the challenge in Shakespeare's "*Richard II.*," Act IV.