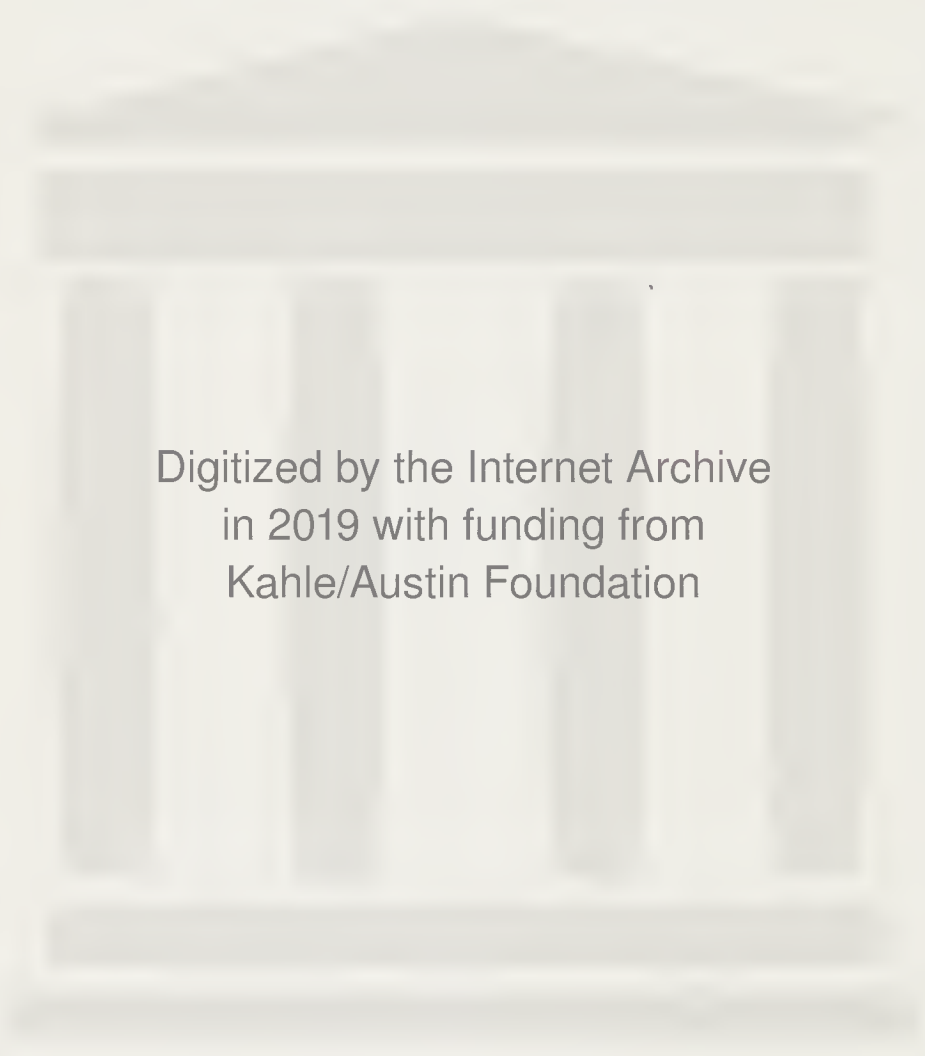


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El Romancero hoy: Historia,  
Comparatismo, Bibliografía crítica

*The Hispanic Ballad Today: History,  
Comparativism, Critical Bibliography*

ROMANCERO Y POESÍA ORAL

IV

E L R O M A N C E R O H O Y :  
HISTORIA, COMPARATISMO,  
BIBLIOGRAFÍA CRÍTICA

2.º COLOQUIO  
INTERNACIONAL  
UNIVERSITY OF CALIFORNIA,  
DAVIS

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MENÉNDEZ PIDAL  
Universidad Complutense  
de Madrid

CILAS, University of California,  
San Diego

University of California, Davis

EDICIÓN A CARGO DE  
SAMUEL G. ARMISTEAD  
ANTONIO SANCHEZ  
ROMERALO  
DIEGO CATALAN

CON LA COLABORACIÓN DE  
JESÚS ANTONIO CID  
FAYE LE CLAIR  
SOLEDAD MARTÍNEZ DE PINILLOS  
MARGARITA PAZMANY  
FLOR SALAZAR  
ANA VALENCIANO

MADRID

1979

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THE HISPANIC BALLAD TODAY:  
HISTORY, COMPARATIVISM,  
CRITICAL BIBLIOGRAPHY

**2<sup>nd</sup>. INTERNATIONAL  
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EDITORS

SAMUEL G. ARMISTEAD  
ANTONIO SANCHEZ  
ROMERALO  
DIEGO CATALAN

WITH THE COLLABORATION OF

JESÚS ANTONIO CID  
FAYE LE CLAIR  
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1979



EDITORIAL GREDOS  
MADRID

Este volumen, titulado *El Romancero hoy: Historia, Comparatismo, Bibliografía crítica*, recoge una serie de ponencias presentadas en las secciones II y III («The Romancero in the New World», «The Romancero in the Old World») del SECOND INTERNATIONAL SYMPOSIUM ON THE HISPANIC BALLAD, que tuvo lugar en la Universidad de California, Davis, los días 9, 10 y 11 de mayo de 1977. El volumen incluye también algunos trabajos que no pudieron ser leídos entonces y una exhaustiva *Bibliografía crítica*, preparada por Samuel G. Armistead, donde se reseñan todas las publicaciones sobre el Romancero hispánico de tradición oral aparecidas entre 1971-1979 que han llegado a noticia del preparador.

El coloquio, eficazmente organizado y dirigido por Antonio Sánchez Romeralo, fue patrocinado por el Department of Spanish and Classics de la Universidad de California, Davis, con la cooperación del Office of the Dean del College of Letters and Sciences, de la Graduate Division, y del Committee for Arts and Humanities de dicha Universidad de California, Davis. El volumen es una publicación conjunta de la Cátedra Seminario Menéndez Pidal, centro interfacultativo de la Universidad Complutense de Madrid, de la Universidad de California, Davis, y del Center for Iberian and Latin-American Studies, una Organized Research Unit de la Universidad de California con sede en el campus de San Diego. En él se materializa, una vez más, la cooperación internacional entre las dos universidades formalmente establecida a través del «Cultural Agreement between the Regents of the University of California and the Universidad Complutense de Madrid» (9-marzo-77).

Por acuerdo de los editores, la versión impresa del Coloquio ha sido revisada cuidadosamente por los autores de las ponencias, a quienes se ha permitido corregir y ampliar con toda libertad sus comunicaciones orales. De esta forma, el volumen, aun cuando ha

perdido fidelidad en cuanto testimonio de lo dicho en Davis en 1977, ha ganado en precisión, claridad y actualidad. Otra novedad, respecto a la versión oral del Coloquio, es la inclusión en el volumen de las ponencias que, por ausencia física de sus autores, no fueron escuchadas en Davis (en este volumen, las contribuciones de T. Meléndez Hayes, M. Swislocki, K. Vidaković, C. Slater y L. Schiavo). Su incorporación representa, indudablemente, un enriquecimiento sustancial del contenido del Coloquio.

Los acuerdos anteriores hacían ineludible el crecimiento de la versión impresa del Coloquio respecto a la versión oral y, en consecuencia, la necesidad de economizar espacio en otros aspectos editoriales. En consecuencia, apartándose del precedente constituido por la edición de *El Romancero en la tradición oral moderna. Primer Coloquio Internacional*, los editores de este Segundo Coloquio decidieron omitir las discusiones y diálogos que en Davis complementaron la lectura de las ponencias. También acordaron omitir los resúmenes de las ponencias usados en el Coloquio.

La edición de este volumen (tercero de los dedicados a recoger las ponencias presentadas en el Coloquio internacional de Davis) por Samuel G. Armistead, Antonio Sánchez Romeralo y Diego Catalán fue dirigida por Samuel G. Armistead con la valiosa ayuda de los otros dos editores. Los editores agradecen a Soledad Martínez de Pinillos su importante ayuda en la preparación de la «Bibliografía de obras citadas» incluida en este volumen.

Al hacer recuento del proyecto que hoy se concluye y recordar los gratos días del coloquio en Davis, en la primavera de 1977, los editores desean agradecer la participación de todos los asistentes, con un recuerdo especial para aquellos colegas que no llegaron a presentar ponencias en las sesiones del Coloquio pero intervinieron eficazmente en sus discusiones, como Margit Frenk, Arthur L. Askins, Paul Bénichou, Jerry R. Craddock, Charles B. Faulhaber, Elías L. Rivers y tantos otros.

Los editores desean por último agradecer a Faye Le Clair, del Department of Spanish and Classics de la Universidad de California, Davis, su inestimable ayuda en la preparación y organización del Coloquio.

The present volume, entitled *El Romancero hoy: Historia, Comparatismo, Bibliografía crítica (The Hispanic Ballad Today: History, Comparativism, Critical Bibliography)*, brings together with the addition of several contributions not actually read at that time, a number of papers presented in Sections II and III, «The Romancero in the New World», «The Romancero in the Old World», of the Second International Symposium on the Hispanic Ballad, held at the University of California, Davis, May 9-11, 1977. The volume includes, in addition, an extensive «Critical Bibliography» of Hispanic ballad studies prepared by Samuel G. Armistead, in which all publications between 1971 and 1979 that have come to the attention of the compiler are reviewed.

The Symposium, efficiently organized and directed by Antonio Sánchez Romeralo, was sponsored by the Department of Spanish and Classics, with the cooperation of the Office of the Dean of the College of Letters and Sciences, the Graduate Division, and the Committee for Arts and Humanities of the University of California, Davis. The volume is a joint publication of the Cátedra-Seminario Menéndez Pidal (an interdisciplinary center of the Universidad Complutense de Madrid), of the University of California, Davis, and of the Center for Iberian and American Studies (an Organized Research Unit of the University of California, San Diego). In the present volume, the program of international cooperation formally established through the «Cultural Agreement between the Regents of the University of California and the Universidad Complutense de Madrid» (March 9, 1977) is once again exemplified.

By agreement of the editors, the printed version of the Symposium has been carefully revised by the authors of the various papers, who have been able to correct and expand their oral presentations. Thus the volume, though it is a less faithful record

of what was actually said in Davis in 1977, has been improved in its precision, clarity, and timeliness. Another innovation, vis-à-vis the oral version of the Symposium, is the inclusion of papers, which, because of the physical absence of the authors, were not actually heard at Davis — in the present volume the contributions of T. Meléndez Hayes, M. Swislocki, K. Vidakovic, C. Slater, and L. Schiavo. Their inclusion represents a substantial enrichment of the Symposium's content.

The foregoing decisions lead inevitably to a notable expansion in the printed form of the Symposium, in comparison to its original oral content, and consequently also to the necessity of economizing in other editorial procedures. As a result, setting aside the precedent of *El Romancero en la tradición oral moderna: Primer Coloquio Internacional*, the editors of this Second Colloquium decided to omit the text of the discussions, which, in Davis, accompanied and complemented the reading of the papers. It was also decided to omit the «abstracts» which were handed out during the Symposium.

The edition of this third volume of papers presented at the Davis conference, by Samuel G. Armistead, Diego Catalán, and Antonio Sánchez Romeralo, was directed by Samuel G. Armistead with the valued assistance of the other two editors. The editors wish to thank Soledad Martínez de Pinillos for her important help in preparing the «Bibliografía de obras citadas» of this volume.

In bringing the present project to a conclusion and in recalling the pleasant days of the Davis conference, in the spring of 1977, the editors wish to thank all of the participants for their collaboration, including also those colleagues who did not read papers — Margit Frenk, Arthur L. Askins, Paul Bénichou, Jerry R. Craddock, Charles B. Faulhaber, Elias L. Rivers, among many others — but whose learned interventions enriched the conference.

Finally the editors wish to thank Faye Le Clair, of the Department of Spanish and Classics of the University of California, Davis, for her invaluable help in preparing and organizing the Symposium.


A. TEMAS MEDIEVALES Y RENACENTISTAS

*Medieval and Renaissance Topics*



## Juan Rodríguez del Padrón and the *Romancero*

THERESE MELÉNDEZ HAYES

In examining the influence of the literary tradition upon oral literature, one often assumes that what an individual artist is attempting to do in his redaction of folk poetry is to imitate or sophisticate the folk structure or theme. Because such an attempt inevitably falls short of the artistic criteria of folk literature, the productive effort is often slighted or misunderstood. If, however, the redaction is for different purposes, to instruct, to re-create, the literary version must then be judged on its own merit and the folklore critic must be on his guard against identifying stylistic structure without investigating aesthetic purpose. An excellent example of the confluence of the literary tradition with the folk tradition is provided by a late troubadour of the fifteenth century, Juan Rodríguez del Padrón, whose versions of three *romances*, *Infante Arnaldos*, *Rosaflorida*, and *La hija del rey de Francia* (*El caballero burlado*), are found in a collection of his poetry included in the *Cancionero de Londres* (British Museum, Ms. Add. 10431) published by Hugo Rennert<sup>1</sup>.

Daniel Devoto, in his article, «Un ejemplo de la labor tradicional en el romancero viejo» (*NRFH*, 7 (1953), 383-394), studies Padrón's version and two other early forms of *El caballero burlado* to exemplify the process of traditionalization in the *Romancero*. The earliest version is Padrón's text<sup>2</sup>. A longer version of the *ro-*

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<sup>1</sup> «Lieder des Juan Rodríguez del Padrón,» *ZRPh*, 17 (1893), 544-558; Rennert published the London MS in «Der spanische Cancionero des Brit. Museums» (Ms. add. 104131), *RF*, 10 (1899), 1-176.

<sup>2</sup> See Devoto's comments on this attribution, which he conditionally

*mance* was published in the *Cancionero de romances sin año* (fols. 259-260), the Antwerp edition generally dated 1547-1548. Devoto calls this version, considered to be from the oral tradition, «la más difundida y a todas luces la mejor»<sup>3</sup>. The other sixteenth-century text is found in two variant copies in *pliegos sueltos* or broadsheets<sup>4</sup>. Devoto believes that the earliest version corresponds to the predefinitive state of the ballad and that its theme at this stage has been almost entirely «romancerizado». Tracing the development of the poetic formulas and the use of stylistic expressions found in each version, he finds that they are used increasingly with each later text of the ballad. This use, he believes, is what places the *romance* definitively within its genre and the subsequent «incorporación al romance» demonstrates «total identidad de estilo al Romancero».

While the *Romancero* does have a unique style because of its particular social and poetic development in the history of Spanish oral literature, I believe that style cannot be demonstrated by Devoto's description of the process of «traditionalization» and that the example he has chosen is a misleading one. As he acknowledges, the versions of the *romance* are derived from different traditions: the troubadour, the oral or folkloric, and the jongleur of the broadsheet copies; yet he does not make any concessions to the effect these distinctions have on the process of «traditionalization» in Spanish balladry. In basing his assumption of poetic development on the earliest extant —and highly literary— version of

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accepts, pp. 383-384, and also María Rosa Lida de Malkiel, «Juan Rodríguez del Padrón: Vida y Obras,» *NRFH*, 6 (1952), 313-351: 320-321, n. 10 (reprinted in *Estudios sobre la literatura española del siglo XV* [Madrid: Porrúa Turanzas, 1977], pp. 21-77: 31-33, n. 10), for an annotated bibliography on the argument of the attribution of the three romances for the London Manuscripts.

<sup>3</sup> Devoto, p. 386; Ramón Menéndez Pidal makes the notation «Oral?» in his facsimile edition of the *Cancionero* (Madrid: CSIC, 1945, p. xliii).

<sup>4</sup> (a): *Comiença vn razonamiento por/coplas en que se cōtrahaze la germania. Fechas por/Rodrigo de reynosa* [n.p.n.d.], Biblioteca Nacional de Madrid, R-9449 («De Francia salió la niña/de Francia la bien guarnida».)

(b): *Aquí comiencã quatro maneras de /Romances: el vno de magdalenica: y el otro de frãcia par/tio la niña...* [n.p.n.d.] [Burgos: Juan de Junta, c. 1547], Biblioteca Nacional de Madrid, R-2257; («De francia partio la niña / de francia la bien guarnida»). The second *pliego* is printed in a facsimile edition by Vicente Castañeda and Amalio Huarte, *Colección de pliegos sueltos, agora de nuevo sacado* (Madrid, 1929), pp. 33-40; both can be consulted in *Pliegos poéticos góticos de la Biblioteca Nacional*, 6 vols. (Madrid: Joyas Bibliográficas, 1957-1961), I, 80-81; IV, 18-19.

Que de vela de fanda  
 cocca unje q' ateny  
 de tres bues d'ny  
 y parziste por tal dia  
 de roca tu hura.

Por pena q'ud hablas  
 y unas mudo te gen  
 quatos campos hallas  
 te buelvan abasilea  
 Vaya en tu companya  
 enetas d'lor y can d'ad  
 hura d' los pobla d's  
 y poroso y alegria  
 cluyos y luz d' d' d'

Que poron q' cabalgares  
 que de cruel puer haje  
 las pueres por d' p' d' d'  
 que d're con d' p' d' d'  
 y por mas le lra d' m' y  
 penes y modres mozt  
 Roqa amos s' b' r  
 y uia ora y o q' n' e p' a  
 Ver la tu p' s' t' m' e y r

En too d' los galos  
 y m' g' d' e f' o' b' r' o' s' y' p' r' o' s'  
 d' n' e' s' q' u' n' a' s' y' f' e' l' i' c' i' d' e' s'  
 f' o' r' y' f' i' e' g' o' c' u' r' a' d' e' s' f' i' e' s'  
 y' f' i' l' t' e' z' a' y' m' a' l' e' n' o' m' i' a'  
 f' e' a' n' t' e' s' t' u' d' m' a' y' a' p' t'  
 h' a' s' t' a' q' a' g' o' r' n' a' z'  
 m' i' r' a' n' d' o' f' u' d' v' a' l' h' a'  
 d' i' a' d' e' t' u' s' e' n' o' r' y' f' i'

En un punto  
 Obvedeleba f' i' g' u' r' a' s'  
 q' u' n' o' p' e' n' e' s' e' t' e' d' e' n' d'  
 q' f' i' g' u' r' o' p' e' n' o' s' u' f' i' a' d'  
 d' e' e' s' p' e' r' e' s' q' e' n' j' a' m' a' s'  
 e' v' e' l' e' m' i' m' e' v' e' r' a' s' f'

Que dolozosa partiva  
 lo fuste amado te pub  
 q' h' e' r' e' n' a' m' u' l' t' p' u' b'  
 d' t' u' v' i' s' t' a' y' d' m' y' b' e' n'  
 e' n' a' b' a' i' s' e' p' e' r' d' i' a' s'  
 e' n' a' v' e' z' d' e' m' y' m' a' s' c' u' p' a'  
 q' f' i' g' u' r' o' m' y' g' r' a' f' i' s' t' o' r' a'  
 n' o' e' s' p' e' r' e' s' q' e' n' j' a' m' a' s'  
 t' e' v' e' l' e' m' i' m' e' v' e' r' a' s' f'

motefino  
 q' f' i' e' n' o' m' e' h' o' s' p' e' a' m' a' p' o'  
 n' o' s' a' b' e' s' p' o' r' q' u' o' d' i' g' o'  
 p' o' r' q' d' e' s' o' l' o' m' y' z' a' d' o' s'  
 n' o' q' o' a' s' e' l' o' a' m' y' g' y'

Romana  
 D' l' l' e' n' e' n' a' q' u' i' t' a' f' i' b' e' r' a'  
 q' u' e' s' e' l' l' a' m' a' d' a' d' v' n' g' r' i' a'  
 d' l' l' e' s' t' a' d' a' v' n' c' a' s' t' i' l' l' o'  
 q' u' e' s' e' l' l' a' m' a' d' a' s' h' o' p' p' i'  
 d' n' y' o' e' s' t' a' d' a' v' n' a' d' i' z' e' l' l' a'  
 q' d' l' e' n' n' a' p' o' s' a' f' l' o' y' o' a'  
 f' i' e' r' e' a' u' d' e' l' a' t' u' m' a' d' a' n'  
 q' f' i' e' r' e' s' d' e' l' i' b' a' z' d' i' a'  
 t' o' d' o' s' l' o' s' a' d' i' s' p' u' a' b'  
 t' a' n' t' a' e' s' t' a' s' i' n' l' o' a' n' g' e'  
 e' n' a' m' o' r' o' s' d' e' m' o' t' e' f' i' n' o' s'  
 d' o' y' o' s' q' n' o' d' i' s' t' a'  
 y' f' a' z' a' l' a' m' a' g' a' n' o' c' h' e'  
 b' o' z' e' s' o' a' g' o' z' a' f' l' o' y' o' a'  
 o' y' e' l' o' a' d' o' p' e' b' l' a' n' d' i' m' o' s'  
 e' l' s' u' o' y' o' q' t' o' r' a'  
 d' v' a' n' t' a' r' a' s' e' o' p' r' i' e' d'  
 d' l' o' a' m' a' d' o' d' e' r' m' a'  
 q' a' v' e' l' o' p' o' s' l' a' p' o' s' i'  
 h' a' v' e' s' p' a' s' f' l' o' y' o' a'  
 q' e' n' l' a' s' b' o' z' e' s' q' e' a' l' t'  
 p' a' r' e' a' s' l' o' c' a' s' a' n' d' i' o'  
 o' y' f' i' e' l' o' l' a' d' o' n' i' l' l' e'

«Comiençan las obras de Joan Rodrigues del Padron». Cancionero manuscrito de Londres (British Mus., Add. 104131), f. 30. «Romance» Alla en aquella rribera / que se llamava de Vngria.

bien oyes lo que yo  
aybte deignar triblados  
bien sea la tu remon  
llevesme a que sea  
de sangrela tu que eshta  
llevesme a que sea  
alos ojos de bida  
que me vine a verte  
ya la pasta flozda  
por donde no lo dice  
yo pagare la venida  
vestire sus ojos  
de vne carlita fina  
vestire los sus ojos  
de vna fina bolla  
sinas que me desinas  
yo mucho mas de dora  
dalle yo esta castilla  
todas las cosas de vna  
sinas que me desinas  
yo mucho mas de dora  
dalle yo per manos de  
ojos de de plura fina  
sinas que me desinas  
yo mucho mas de dora  
dalle yo esta castilla  
fiet o nos ala sinta  
que yo no se pagare  
que me su ligoza  
yo a la sponde  
tendos de bates esto  
no se a seradom  
vno que no parta no  
otto me ma a que yo  
que por verme a bida  
esto por yo sinas  
mas me que sea de dora  
me tiene que yo que  
dize que yo que me  
en gados son aya  
vno que no parta no  
otto me ma a que yo  
canon suya  
que ne sea a bida  
el que se que se  
pus siend present muer  
en absenta que gaza  
que no sea a bida  
dolor a que se que se  
de de muer por que yo  
pus muer de bida  
yo ne sea a bida  
pus que yo que yo  
pus siend present muer  
en absenta que yo  
canon suya  
que yo de vno que yo  
dolor flama sin dora  
effuero aya de dora  
yo me aya de dora  
de muer a tu sinta  
que yo de muer  
vana que yo de dora  
contemple  
compensam profuzid  
el antio de su mal  
pene  
yo que yo de dora  
el planto de la serena  
la que yo de dora  
de la tormenta ma yo  
plant. en el tiempo de  
romano  
que yo de dora a tal bida

a *romance*, he confuses the chronology of a ballad with its documentation. The earliest text is not necessarily the primary version<sup>5</sup>. As with all ballad texts, the written version is only proof of its existence in the repertory of folk literature. It is an elusive and fleeting representation of the many undocumented versions of the ballad.

Also, Devoto implies that genre can be effectively identified by the presence of a set of stylistic devices disregarding their effect or purpose. I believe that the organization of a poetic structure lies not only in the presence of certain motifs and images, but also in the relationship of these devices and what they express, i. e., aesthetic purpose. Wellek and Warren would express it as the difference between «outer form» and «inner form», the structural components as opposed to «attitudes, tone, purpose — more crudely, subject and audience»<sup>6</sup>.

Devoto begins his analysis by saying that Padrón's redaction «evidently» demonstrates the primitive state of the *romance*:

(1) repetición innecesaria de una serie de cuatro versos; (2) paso de una forma personal, egocéntrica, a la narrativa; (3) inclusión de una precisión topográfica (los Montes Claros), que la tradición se encargará de hacer desaparecer (p. 384).

These three points may be typical elements of popular poetry, but interestingly are also characteristic of Padrón's work. In identifying these traits simply with the ballad, Devoto risks confusing a style for the work itself. The rambling, sometimes confusing style of Padrón's prose that results in repetitive phrases and references, the proclivity toward framework structures or changes in narrative voice, and a peculiar taste for assigning real or actual settings to his romantic fiction, are patterns that describe Padrón's own style.

Juan Rodríguez del Padrón (d. 1450) wrote poetry within the external conventions of the traditional courtly lyric and is considered a somewhat retrogressive figure among the pre-Renaissance Spanish poets, although as one of his severest critics, María Rosa Lida de Malkiel, admits, he retained a personal and highly emotio-

<sup>5</sup> Ramón Menéndez Pidal, in his *Romancero hispánico* (2nd. ed., Madrid: Espasa-Calpe, 1968), I, pp. 59-63, specifically warns against this kind of assumption.

<sup>6</sup> René Wellek and Austin Warren, «Literary Genres,» *Theory of Literature*, 3rd ed. (New York: Harcourt, Brace & World, 1956), p. 231.

nal tone<sup>7</sup>. That a poet of his conservative and traditional viewpoints, who considered poetry «un pasatiempo palaciego» and whose models tended towards the aristocratic, came to participate in the *Romancero* is seen by Lida de Malkiel as his only concession to modern, Renaissance tastes. For Juan de Mena and Santillana, his contemporaries but also the literary predecessors of the Renaissance, the *romance*, of course, still was «un cantar de rústicos» and «solaz de las gentes de baxa e servil condición», respectively<sup>8</sup>. The ballad had not yet achieved the popularity it was to gain among the Spanish literati<sup>9</sup>. Padrón apparently was interested enough in the ballad to elaborate on the three *romances*.

However traditional and backward-looking he might have been, he knew enough of the popular poetry of his day to employ those *romances* which best suited his needs or which could more easily be adapted to conform to them. Lida de Malkiel notes (pp. 320-321, n. 10) that the author of the first sentimental novel chose ballads of similar «sentimental» and vaguely «chivalric» themes. This interest seems to indicate a consciousness of the rôle he was playing as «el último trovador de la escuela gallega», in Menéndez y Pelayo's words<sup>10</sup>. For I believe that he was indeed playing a rôle in his insistence on the old authors, the old rhetoric, the old didacticism. Perhaps due simply to his personal tastes, but also perhaps taking up the ironic stance of the «ignorant» persona, he incorporated too much of his own biography into his poetry to be unaware that his life would be seen as allegorical. Indeed, Menéndez y Pelayo writes not too gently: «Más bien que poeta, es un tipo poético: sus versos son medianos, y su biografía y su leyenda interesan más que sus versos y su prosa» (p. 196). Lida de Malkiel similarly says that Padrón's reputation stands on his personality rather than on his writing and that once Padrón as a person is forgotten, Padrón as a writer stands almost totally eclipsed (p. 313).

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<sup>7</sup> See Lida de Malkiel, pp. 319 ff., for her consideration of Padrón as a «medieval» author. Martin S. Gilderman, in «La crítica literaria y la poesía de Juan Rodríguez del Padrón,» *BFE*, 11:40-41 (1971), 14-25, disagrees with her view and calls him instead one of the precursors of the Renaissance, along with E. J. Dudley in his dissertation, «Structure and Meaning in the Novel of Juan Rodríguez: *Siervo libre de Amor*,» Ph. D. diss. University of Minnesota 1963.

<sup>8</sup> Cited by Lida de Malkiel, p. 320.

<sup>9</sup> See *Romancero hispánico*, II, Chaps. XI and XII.

<sup>10</sup> *Antología de poetas líricos castellanos*, II, Edición Nacional de las Obras completas de Menéndez Pelayo, XVIII (Santander: CSIC, 1945), p. 196.

These views are concretized in a fictitious biography of Padrón written anonymously during the sixteenth century. Gilderman phrases this idea more positively: «es más que cualquier otro amante, porque en casi todas sus obras él *crea* una leyenda de sí mismo como continuador de la profesión de mártir de amor, aprovechando su fama en la Corte castellana» (p. 25, my italics). True to his troubadour way of life, Padrón made his poetry into a monument to love.

Although Lida de Malkiel makes an excellent and exhaustive study of Padrón, and in spite of her belief that he very likely might have redacted the *romances*, she, along with most of his critics, does not study them as part of his work. The interest in Padrón as a writer would be incidental to this study had not his peculiar participation in the *Romancero* influenced the interpretation of *El caballero burlado* and resulted in a «literary» version of a ballad. The stylistic questions that arise about such a literary version must concern not only the expression of the content but the content itself and the poet's attitude towards it. While content is often a secondary element of style as opposed to the more formal ones, it plays an essential part in a discussion of the poetry of a man such as Padrón. A troubadour, having written in a genre characterized as chivalric romance, has chosen three particular ballads to redact from a body of traditional or folkloric literature. As already noted, this interest was somewhat extraordinary, but more significantly, all three ballads are based on chivalric or romance material and have similar traits, as Rennert observed<sup>11</sup>. The tales of the ballads seem to have contextual unity. I wish to distinguish, however, between content and theme. The narrative action, or the plot of the tale, is what constitutes the content; the theme, or the symbolic structure, is what emerges from the conjunction of the units of narrative action. It is theme that is the organizing principle, the «symbolic structure» or «metaphor» of the ballad<sup>12</sup>. It is in this sense that the *romances* are related.

Padrón's version of *El caballero burlado* narrates the story of a young girl who, during a journey, accepts the companionship of a squire, who attempts to seduce her; seemingly she contradicts herself, when at the end of the journey, she mocks him for not

<sup>11</sup> Rennert, «Lieder,» *ZRPh*, p. 558.

<sup>12</sup> Arthur K. Moore, «The Literary Status of the English Popular Ballad,» *CL*, 10 (1958), 1-20, believes that the greatest interest and significance of the ballad lie in seeing it at the level of its symbolic structure.

having succeeded in his designs upon her. According to my reading of the manuscript, the text is as follow (microfilm of Ms. Add. 10431):

Yo me yva para Francia, do padre y madre tenia,  
errado avia el camino, errado avia la via;  
arrymeme a vn castillo por atender compañia.  
Por y viene vn escudero, cavalgando a la su gisa:  
—¿Que fazes ay, donzella, tan sola y sin compañia?  
—Yo me yva para Francia, do padre y madre tenia,  
errado avia el camino, errado avia la via.  
Si te plazze, el escudero, llevesme en tu compañia.  
—Plazeme, dixo, señora, si fare, por cortesia.—  
Y a las ancas del cavallo el tomado la avia.  
Alla en los Montes Claros de amores la rrequeria.  
—Tate, tate, el escudero, no fagays descortesia,  
fija soy de vn malato, lleno es de maletia,  
y sy vos a mi llegades luego se vos pegaria.—  
Andando jornadas çiertas a Françia llegado avia.  
Alli fablo la donzella, bien oyres lo que diria:  
—¡O covarde, el escudero, bien lleno de covardia,  
tuvo la niña en sus braços y el no supo servilla!

*Rosafiorida* is a descriptive ballad of a maiden desperate and nearly crazed for love of a knight and of the extent to which she is willing to go to secure his love. According to my reading of the manuscript, the text is as follows:

Alla en aquella rribera que se llamava de Vngria  
alli estava vn castillo que se llamava Chapiua:  
dentro estava vna donzella que se llama Rrosafiorida:  
siete condes la demandan, tres rreyes de Lunbardia,  
todos los a desdeñado tanta es la su loçania.  
Enamorósc de Montesinos de oydas que no de vista,  
y faza la media noche bozes da Rrosafiorida  
oydo lo avie Blandynos, el su ayo que tenia,  
devantarase corriendo de la cama do dormia.  
—¿Que avedes vos, la Rrosa? ¿Que avcs Rrosafiorida?  
que en las bozes que dades parcccs loca sandia.  
Ay fablo la donzella, bien oyres lo que dyria:  
—Ay bien vengas tú, Blandinos, bien sca la tu venida.  
Llevesme aquesta carta, de sangre la tengo escrita;  
llevesmela a Montesinos, a las tierras do bivia;  
que me viniese a vere, para la Pascua Fiorida,  
por dyneros non lo dexe yo pagare la venida:

Vestire sus escuderos de vn escarlata fina,  
 vestyre los sus rrapazes de vna seda broslida,  
 si mas quiere Montesinos yo mucho mas le daria  
 dalle yo treynta castillos todos rriberas de Vngria,  
 Si mas quiere Montesinos yo mucho mas le daria;  
 dalle yo cien marcos d'oro otros tantos de plata fina;  
 sy mas quiere Montesinos yo mucho mas le daria;  
 dalle yo este mi cuerpo siete años a la su gisa  
 que sy del no se pagare que tome su mejoría.

Lida de Malkiel calls it the counterpart of *El caballero burlado*, in which *Rosaflorida* «presenta la historia semihumorística de otra dama arriscada» (p. 321, n. 10).

Padrón's version of *Infante Arnaldos* presents us with the adventure of a knight in love and his lover who hears him or thinks she hears him singing from afar (according to my reading):

Quien tuviese atal ventura con sus amores folgare  
 como el ynfante Arnaldos la mañana de San Juane,  
 andando a matar la garça por rriberas de la mare,  
 vido venir un navio navegando por la mare.  
 Marinero que dentro viene diziendo viene este cantare:  
 —Galea, la mi galea, Dios te me guarde de male,  
 de los peligros del mundo, de las ondas de la mare,  
 del rregolfo de Leone, del puerto de Gibraltare,  
 de tres castillos de moros que combaten con la mare.  
 Oydo lo a la prinçesa en los P[al]açios do estae:  
 —Si sallesedes, mi madre, sallesedes a mirare,  
 y veredes como canta la serena de la mare.  
 —Que non era la serena, la serena de la mare,  
 que non era sino Arnaldos, Arnaldos era el ynfante,  
 que por mi muere de amores, que se queria finire.  
 ¡Quien lo pudiese valere que tal pena no pasase!

The theme of the three ballads is frustrated love; the design is paradox and irony. The *romances* can be seen as a series of exempla on courtly love: *El caballero burlado* as the education of the young squire who is unable to make the fine distinction between *cortesía-servicio*; *Rosaflorida* on the exigency of balance between secrecy and the desire to make known one's love; *Infante Arnaldos* on the pleasures and the problem of surrendering to love. Lida de Malkiel speaks of Padrón's rôle of «afflicted lover», in his conception of courtly love in his poetry and novelette, and asks:

¿Estamos ante una ficción retórica tradicional o el artista acomodó a ella lo vivido? Es curioso que en la Canción 'Bien amar, leal seruir, / *cridar et decir mis penas...*', el poeta olvida el precepto del secreto.

She also comments that in his novel, *Siervo libre de amor*, he does not end the work on a romantic note of desperation, but rather in a calculated and rational indifference to the help offered by the mentor Discretion<sup>13</sup>. Padrón's rendering of the ballads is in accord with his treatment of courtly love and one cannot examine the one ballad, *El caballero burlado*, without taking into consideration his handling of the courtly love elements in the other two.

Paradox is inherent, of course, in courtly love. The idea of frustrated love taken to its conclusion is none other than the courtly love ethic of what Otis Green characterizes as the theme of «joy in suffering» in his study of «Courtly Love in the Spanish *Cancioneros*»<sup>14</sup>. *El caballero burlado* is undoubtedly the best of these *romances*, in all aspects, but especially in the handling of the *paradoxe amoureux*, «to have and have not»<sup>15</sup>. The lady enjoys her rôle as an agent of contradiction, to know but to be secret in her desires, to want but to remain silent, to expect but never to be explicit, «tuvo la niña en sus braços / y él no supo servilla». Rosafloreda, on the other hand, is her opposite. She has refused all of her suitors and openly counts out «how do I love thee» in the cataloguing of the goods (including her own body) which she is willing to offer up to an idealized love. Her joy in suffering is no longer so joyous and has, in fact, turned sour. She has reached the border between ecstasy/illumination and ecstasy/madness, «pareces loca sandía» and calls out for respite. The lovers in *Ar-*

<sup>13</sup> Lida de Malkiel, pp. 316-317, n. 2. She believes, along with A. Paz y Mélia, ed., *Obras de Juan Rodríguez de la Cámara* (Madrid: Ginesta, 1884), pp. 424-425, and Chandler R. Post, *Medieval Spanish Allegory* (Cambridge, Mass.: Harvard University Press, 1915), p. 96, that the ending of the novel is incomplete; they are perhaps correct in textual terms, but the novel is incomplete in the sense of that of the *Canterbury Tales* or of *romance* endings, in which the implications are given and the undramatic resolution is omitted. See now, however, Gregory Peter Andrachuk, «On the Missing Third Part of *Siervo libre de amor*,» *HR*, 45 (1977), 171-180.

<sup>14</sup> PMLA, 64 (1949), 267; see C. S. Lewis on the concept of «Humility» and for an example of «joy in suffering» in Chretien's *Lancelot* in *The Allegory of Love* (New York: Oxford University Press, 1958), pp. 12-13 and 26-29, respectively.

<sup>15</sup> Green, p. 261.

*naldos* go beyond simple madness and into death or enchantment (death of the conscient being) or according to the queen at least, Arnaldos is dying of love for her even though the first verse speaks of him «con sus amores folgare» ('having enjoyed love'). However inherent paradox may be, the irony is Padrón's own. The lover in one *romance* suffers from too much discretion, in another from too little. In the third, Padrón indicates a resolution: take love when and where you find it and see what adventures may be proven, «Quién tuviese atal ventura...!».

If one examines the ballads structurally, he finds that the changes Padrón has made in each are similar; the effects he creates by the handling of the stylistic devices express a common «meaning-tone», a particular approach to his material. His revisions of the beginnings and the endings are most obvious, for they are what best designate the interpretation of the plot, and slight changes away from the folkloric are more readily observed. He uses repetition in plot and in vocabulary as a way to develop the foreseeable climaxes, but this explicitness is minimized by his use of narrative voice or point of view in which he strives to maintain as close a contact with the action as possible. His love of geographic detail also contributes to this intimacy, since it serves to emphasize the subjectivity of his versions. At the same time, this use removes him further from the objectivity of the folkloric tradition, which tends toward the inclusion of as big a «throng» as possible. (Aristotle commenting on how oratory is like scene-painting says: «The bigger the throng, the more distant is the point of view: so that... high finish in detail is superfluous»<sup>16</sup>). In briefer words, his style creates a more intimate view of the subject, a closer association between the narrator of the tale and the audience than is usually permitted in traditional balladry.

This approach is best exemplified by his version of *Infante Arnaldos* or *Conde Arnaldos*. This version has traditionally been considered illogical and confusing by the critics: «versión híbrida ilógica de contaminaciones orales», says P. Rajna in his defense of Padrón's authorship of *Rosaflorida*<sup>17</sup>, and «embrollada y absurda»

<sup>16</sup> Cited in «On Prose Style, from the *Rhetoric*,» *The Problem of Style*, ed. James Vincent Cunningham (Greenwich, Conn.: Fawcett, 1966), p. 91.

<sup>17</sup> «Osservazioni e dubbi concernenti la storia delle romanze spagnole,» *RR*, 6 (1915), 23-37, a resumé of his earlier study, «*Rosaflorida*,» *Mélanges... Emile Picot*, 2 vols. (Paris: Librairie Damascène Morgand, 1913), II, 1-20.

by Ramón Menéndez Pidal in his study of the development of *Conde Arnaldos*<sup>18</sup>, less so by Lida de Malkiel (pp. 320-321, n. 10). This consideration is due partly to the mixture of two ballad themes, those of *Conde Niño* and *Conde Arnaldos*, but primarily to the apparent incongruencies of the speakers and the ensuing confusion over the action or story plot. Only Charles Aubrun has given credit to Padrón for rewriting *Arnaldos*, but even so he does not examine or explain the difficulties of the version: «Il ne parvient toutefois pas à organiser de façon consistant les divers éléments fabuleux qui entrent dans la tradition de la chanson de marin dite du 'Comte Arnaldos'»<sup>19</sup>. Seen as a courtly love exemplum the *romance* becomes clearer, I believe. The confusion arises because the princess mistakes the singing of the mariner for the singing of a siren and then, supposedly, contradicts herself by explaining it as the song of the *infante* Arnaldos «que por mí muere de amores». But if it can be assumed that Padrón has changed the traditional rôles to make the queen rather than her daughter the mistress of the *infante*, the queen's speech on Arnaldos' 'love' for her becomes logical. *Fin amor* was quite acceptable and her confiding in the daughter could not have been so shocking, for she only *hints* of her sympathy for him: «¡Quién lo pudiese valere / que tal pena no pasase!». The confusion of the protagonists over who is singing the enchanting song can be explained as a metaphor for enchantment, used by Padrón to indicate love's power and control over the senses. He has elsewhere in his poetry («Ham, ham, huyd...», for example), often expressed similar ideas on love's enchantment; and the use of the magical power of the song was not an untraditional one in the *romance* itself<sup>20</sup>. The mariner's song becomes a vehicle of communication between the lovers, signifying at once danger and succor for Arnaldos as he hears it and for his lover as she interprets it. (Here, I am perhaps guilty along with the «romantic» critics, according to Leo Spitzer, of overemphasizing the importance of the song, because it seems to express the relationship between life and art, the art of courtly love, in this

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<sup>18</sup> *Poesía popular y poesía tradicional en la literatura española* (Oxford: Clarendon, 1922; rpt. in *Estudios sobre el romancero*, Madrid: Espasa-Calpe, 1973), p. 335.

<sup>19</sup> *Le chansonnier espagnol d'Herberay des Essarts* (Bordeaux: Féret et Fils, 1951), pp. cxiv-cxv.

<sup>20</sup> Menéndez Pidal, *Poesía popular y poesía tradicional*, p. 340.

case<sup>21</sup>. But my interpretation of the song, in this version at least, can be justified by the tone of the entire poem itself.)

In the beginning of *Infante Arnaldos*, «Quién tuviese atal ventura / con sus amores folgare // commo el ynfante Arnaldos / la mañana de San Juane», Padrón has substituted «con sus amores folgare» for the traditional «sobre las aguas del mar» to complement his parallelistic ending «¡Quién lo pudiese valere / que tal pena no pasase!». By doing so, he has changed the theme of the wondrous adventure at sea which the *condes* of other versions experience, but he leaves open the possibility of adventure. While hunting along the shores, a young man sees a ship and hears a sailor sing a song, a kind of prayer of safe-keeping to his ship. Hearing this song from her palace, the princess believes she hears «la serena de la mare». At this point in the poem, the word «mare» has been used five times. This repetition, perhaps unattractive in so short a poem (Padrón uses it once more), can hardly be unintentional<sup>22</sup>. Its use could be laid to the exigency of the material itself, since the song the sailor sings is entirely traditional, and thus familiar to the audience, but by omitting the reference to the sea in the opening lines, Padrón makes its repetition now all the more conspicuous. Padrón is using the sea as a counterpoint to his slight change of landscape, of viewpoint. We are taken from shore to sea to castle and back again: «Que non era la serena, / la serena de la mare, // que non era sino Arnaldos...». Each slight change brings a different meaning of the word «sea»: to the *infante*, as he stands at its shores, it can mean only amusement, but the sailor and his song remind us and Arnaldos of the real dangers the sea can hold, «de los peligros del mundo, / de las ondas de la mare». To the young princess, the sea promises adventure and attraction, while to her mother, the sea and its song serve to remind her of her waiting lover. Thus, the poem ends as it begins, with the *infante Arnaldos* and his love. The monotonous use of «mare» underscores this circularity and also the fact that no «story» has been told as it would have been in a traditional ballad. Of the characteristics of a traditional *romance* which Menéndez Pidal gives as essential, the «brevity» is there, the «epi-

<sup>21</sup> Leo Spitzer, «The Folkloristic Pre-Stage of the Spanish *Romance* 'Conde Arnaldos',» *HR*, 23 (1955), 173-187.

<sup>22</sup> See Leo Spitzer, «Notas sobre romances españoles,» *RFE*, 22 (1935), 153-174, for his interpretation of the folkloric use of the word *mar*: «como un elemento que encuadra y penetra todo el poema» (p. 160).

sode» seems to be there, but not only are the intimations of what has occurred hardly existent, they do not seem to matter<sup>23</sup>. There is little «intensity» and what dramaticism exists lies outside the boundaries of the poem. The critics are perhaps justified, then, in their judgments of this version if they are examining it as a ballad. In this sense, it is «absurd» and does fail. Once freed from the ballad form, however, it can stand as a lyrical tone-poem on love. It would be surprising if Padrón, unlike his contemporaries, gave credence to the value of the *Romancero*, but whatever his attitude to the *romances*, he has been able to use the folk material successfully to create a poem of his own.

In his version of *Rosaflorida*, Padrón similarly uses the devices of the folk in order to present his own viewpoint of the crazed lover<sup>24</sup>. The story is told almost completely by the protagonist and only the fragment that is her story exists. Padrón recognizes the formal elements of folk poetry and, as he did with repetition, utilizes them for his own ends. Menéndez Pidal has characterized the first three lines of Padrón's versions as «pesados, tan prosaicos», largely because of the repetition of the words «se llama»<sup>25</sup>:

Alla en aquella rribera    que se llamava de Vngria  
allí estava vn castillo    que se llamava Chapiua:  
dentro estava vna donzella    que se llama Rosaflorida.

Compared to the lovely word-play of the later *Cancionero* versions:

En Castilla está un castillo    que se llama Rocafrida,  
al castillo llaman Roca    y a la fonte llaman Frida;  
el pie tenia de oro    y almenas de plata fina,  
entre almena y almena    esta una piedra zafira:  
tanto relumbra de noche    como el sol a mediodía.  
Dentro estaba una doncella    que llaman Rosaflorida<sup>26</sup>.

Padrón's version is, by no means, an enchanting one. Once again, Padrón allows his love of geographic detail to be thrust at the reader (and includes as well another insignificant detail in the

<sup>23</sup> *Romancero hispánico*, I, 59-60.

<sup>24</sup> See P. Rajna, «Osservazioni,» for his view on the source of *Rosaflorida* and his interpretation of Padrón's participation in its creation. Aubrun (*Le chansonnier*), supports Rajna's theories on *Rosaflorida*.

<sup>25</sup> *Romancero hispánico*, I, 260.

<sup>26</sup> Cited by Menéndez Pidal, *ibid.*

name of Blandinos) at the expense, perhaps, of his lyric. These details may be superfluous, but no more so than Rosaflorida's own mad list of how she will endow her beloved: «Vestiré sus escuderos / de vna escarlata fina, // vestyré los sus rrapazes / de vna seda broslida». His version also omits the description of the marvellous fountain by which the Rosaflorida of the *Cancionero* version is found. Menéndez y Pelayo recognizes Padrón's use of landscape elsewhere as a «natural» or realistic one:

lo raro que es encontrar en toda la literatura caballeresca un paisaje que no sea enteramente quimérico y tenga algunas circunstancias tomadas del natural... es quizá el primero de nuestros escritores en quien, aunque vagamente, comienza a despuntar el sentimiento poético de la naturaleza...<sup>27</sup>

Padrón has laid out a commonplace setting: In a castle on the shores of such and such a country there lives a girl..., as if to underscore by comparison the intensity of the scene that follows.

At midnight, the girl summons her tutor and asks him to deliver a letter written in her blood, in which she offers herself, literally part and parcel, to a man she has never seen. The folkloric version blurs the distinction between the setting and the situation to achieve a unified picture and tone, but by separating setting and situation, Padrón creates a different poetic tension. The struggle of Rosaflorida is of her own making, not a part of the world around her; in the midst of her madness, «tanto es su loçanía», there abides another reality. By using a common jongleur device of emphasis, «bien oyrés lo que dyría», midway through the poem, Padrón directs the reader or listener's attention to what follows and effectively divides the poem in two: the outer world's judgment of Rosaflorida and the presentation of herself that she gives us through her speech. Three times she repeats, «si más quiere Montesinos, / yo mucho más le daría», slowly bringing us to her final offering and to the climax: «dalle yo éste mi cuerpo, / siete años a la su gisa // que sy dél no se pagare / que tome su mejoría». (Note that Padrón omits the anticlimatic reference to her sister found in the ending of many of the traditional versions.)

The critics have not been quite so harsh with Padrón's handling of this *romance*, perhaps because it does not intrude so much on our idea of a ballad and it has no difficulties of interpretation, as

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<sup>27</sup> *Antología*, XVIII, 198.

did *Infante Arnaldos*. With *El caballero burlado*, however, Padrón's participation has been almost glossed over due to its compactness and its faithfulness to the lines and the story of the folkloric versions. But its similarity ends there, at the narrative and the vocabular level.

If one compares the three early versions of *El caballero burlado*, according to the concept of narrative units, one can break down the ballad's narrative structure into the division of the narrative segmentation. For the sake of comparison and for easier reading I have grouped the segments according to narrative function<sup>28</sup>:

I. The lost traveller seeks *compañía*:

Yo me yva para Francia, do padre y madre tenia  
errado avia el camino, errado avia la via;  
arrymeme a vn castillo por atender compañía.

De Francia partio la niña, de Francia la bien guarnida,  
yuase para Paris, do padre y madre tenia;  
errado lleua el camino, errada lleua la guia;  
arrimarase a vn roble por esperar eompañia

De Francia salio la niña, de Francia la bien guarnida:  
perdido lleua el eamino, perdida lleua la guia:  
arrimada se a vn roble por atender compañía

II. The appeal for assistance (Encounter and request/Offer of companionship):

Por y viene vn escudcro, cavalgando a la su gisa:  
—¿Que fazes ay, donzella, tan sola y sin compañía?

—Yo me yva para Francia, do padre y madre tenia,  
errado avia el camino, errado avia la via.

Si te plaze, el escudero, llevcsme en tu compañía.

—Plazeme —dixo— señora, si fare, por cortesia.—

Y a las ancas del cavallo el tomado la avia.

Vio venir vn cauallero que a Paris lleua la guia;  
la niña, desque lo vido, desta suerte le dezia:

—Si te plaze, cauallero, llcuesme en tu compañía.

—Plaze me —dixo— señora, plaze me —dixo— mi vida.—

Apeosse del cauallo por hazelle cortesia;

puso la niña en las ancas y el subierase en la silla.

<sup>28</sup> The first version is from the London manuscript, the second from the *Cancionero sin año*, and the third from the *pliego suelto*.

Vido venir un cauallero, dispuesto a marauilla;  
 Comiençale de hablar, tales palabras dezia:  
 —¿Que hazeys aqui, mi alma? ¿que hazeys aqui, mi vida?  
 Allí fablo la donzella, bien oyreys lo que dezia:  
 —Espero compañía, señor, para Francia la bien guarnida.—  
 Respondele el cauallero; tales palabras dezia:  
 —Si te plugiesse, señora, conmigo te lleuaria,  
 si quieres por mujer, o si quieres por amiga.—  
 La niña, que estaua sola, estas palabras dezia.  
 —Plazeme, —dixo—, señor, plazcme, —dixo—, mi vida;  
 diessesme tu la mano y luego caualgaria.—  
 El cauallero le da la mano, la niña caualgado auia.

### III. The attempted seduction (Mid-journey seduction and Baffling ruse):

Alla en los Montes Claros de amores la rrequeria.  
 —Tate, tate, el escudcro, no fagays descortesia,  
 fija soy de vn malato, lleno es de maletia,  
 y sy vos a mi llegades luego sc vos pegaria.—

En el medio del camino de amores la requeria  
 La niña, desde que lo oyera, dixole con osadia:  
 —Tate, tate, cauallero, no hagays tal villania,  
 hija soy de vn malato y de vna malatia;  
 el hombre que a mi llegasse malato se tornaria.—  
 El cauallero, con temor, palabra no respondia.

Andando por su camino de amores la rrequeria.  
 Allí hablo la donzella, bien oyres lo que dezia.  
 —Esta quedo, el cauallero, no fagays tal villania,  
 fija soy de vn malato que tienc la malatia,  
 que quien a mi llegare luego se lc pegaria,  
 que si vos a mi llegades, la vida vos costaria.  
 Mucho vos ruego, señor, que me catcys cortesia.—

### IV. The mocking of the lost opportunity (Journey's end or Amusement upon safe arrival and Mocking of the lost opportunity):

Andando jornadas ciertas a Francia llegado avia.  
 Allí fablo la donzella, bien oyrcs lo que diria:  
 —¡O covarde, el escudcro, bien lleno de covardia,  
 tuvo la niña en sus braços y el no supo servilla! *FIN*

A la entrada de Paris la niña se sonreya.  
 —¿De que vos reys, señora? ¿de que vos rcys, mi vida?

—Riome del cauallero y de su gran couardia,  
tener la niña en el campo y catarle cortesia.—

Y a la salida de vn monte y assomada de vna montiña  
el cauallero yua seguro, la niña se sonrreya,  
Ay fablo el cauallero, bien oyreys lo que dezia:  
—¿De que vos reys, mi alma? ¿de que vos reys, mi vida?—  
La niña, que estaua en saluo, aquesto le respondia:  
—Riome del cauallero y de su gran cobardia,  
que tenia la niña en el monte, y vsaua de cortesia.—

V. The response to the mocking (Another change, Revelation of heroine's identity, Self-castigation of knight-figure):

Cauallero, con verguença, estas palabras dezia:  
—Buelta, buelta, mi señora, que vna cosa se me oluida.—  
La niña, como discreta, dixo: —Yo no bolueria,  
ni persona aun que boluiesse en mi cuerpo tocaria.  
Hija soy del rey de Francia y de la Reyna Constantina:  
el hombre que a mi llegasse mui caro le costaria. *FIN*

El cauallero des qu'esto oyo, ahorcarse queria:  
con el gran enojo que tiene, estas palabras dezia:  
—¿El cauallero que tal pierde que pena merecia?  
El se era el alcalde, el se era la justicia,  
que le corten pies y manos y lo cuelguen de vna enzina.—

VI. The future (Vindication of knight) plus *deshecha* or the poem's *envoi*:

Y el estando en esto y que hazerlo queria,  
si no fuera por vna fada que a fablarle venia;  
las palabras que dize quien quiera se las sabia:  
—No desesperes, cauallero, no desesperes de tu vida;  
Darte ha Dios gran vitoria en arte de caualleria,  
que con los viuos se sirue Dios y su madre Santa Maria.—

*Deshecha*

—Plega a Dios que alguno ameys como yo, señora, a vos  
porque rauieys y peneyes, sin ser conformes los dos:  
el se goze y vos rauieys. El que diga: —¿Vos que aueys?—  
Vos a el: —¿No me queres?— Responda: —No puedo veros.— *FIN*

In most cases, the narrative function corresponds to a change in «scene» or setting as in III or IV or to the introduction of a new

character as in II or VI. In other words, the functions broadly describe the dramatic action of the plot. Padrón's version ends with (IV) «The mocking of the lost opportunity»; at this point the narratives of the sixteenth-century versions divide into two distinct endings. The *Cancionero* version focuses on the heroine's identity and the *pliego suelto* version on the future of the knight.

In spite of the similarity of the narrative, Padrón's version is already distinct in the first scene. The setting is slightly altered from the traditional location of the Spanish and of the French and Italian versions, of forest or woods, to a more likely scene for a lost traveller seeking assistance that includes a castle: «arrymeme a un castillo». The addition of this minor detail introduces a tone, an atmosphere, that changes our expectation of the episode that is to follow. It is no longer a «pastoral» setting.

The destination of the protagonist has also been somewhat adjusted. Instead of the illogical «De Francia partió la niña... yuase para París» (*Cancionero*) or «De Francia salió la niña... (iba) para Françia la bien guarnida» (pl. s.), Padrón's text reads «Yo me yva para Françia». As Lida de Malkiel notes sardonically, Padrón «deja entrever familiaridad con viajes y caminos» (p. 315n) so that his mania for geographic place names would obviously not allow him to overlook the mistake of the *Cancionero* version.

The point of view is that of the narrator-protagonist in the opening scene only. Menéndez Pidal calls this use a «procedimiento muy imitado por los romances trovadorescos»<sup>29</sup>. Rather than attribute this use of first-person narration to a traditional characteristic in the *Romancero* or as simply a troubadour's imitation of the *Romancero's* style, one might examine its function at a contextual level. The content of the first two lines, given its repetition in the second «scene», serves no purpose in the narrative. If it does not communicate information, the importance of the content is subordinated to that of the expression. Padrón has his character speak directly to the audience not to dramatize the episode, since his subsequent repetition would negate its effectiveness. Nor is he trying simply to convince us, the audience, in the role of *confidant*, of the sincerity of his heroine's motives, by having her repeat to the squire exactly what she has told us. In changing narrative voice, Padrón creates not only two points of view, but an additional character, the persona. Once the persona is introduced into

<sup>29</sup> *Romancero hispánico*, I, 70.

the story, narrated from without, so to speak, the audience must readjust its criteria accordingly. That is, a certain kind of objectivity is attained by a twice-told tale. The author removes himself partially from the telling of the tale to an ironic viewpoint. The use of the persona allows Padrón to disengage the narrator subtly from the audience, and at the same time, draws the audience into the tale itself.

In the next division, the longest and the most elaborated of the scenes, the three versions contain similar narrative elements. (The *pliego suelto* version contains the element of conditional companionship, «por mujer o amiga», a contamination from the ballad of *La infantina* as Devoto has observed.) The difference in details is minor. Coming upon a «doncella», the «escudero» of Padrón's version finds her in need of assistance and offers or agrees to accompany her. In the sixteenth-century texts, the protagonists are referred to as *niña* and *caballero*, a substitution, says Menéndez Pidal that «ocurre en tiempo de Carlos V, que es cuando la nobleza acaba de perder su carácter militar para convertirse en cortesana. Los romances, pues, respondían a una época medieval lejana cuando el escudero era el joven hidalgo, hijo de caballero, en espera de recibir la orden de la caballería, y en literatura era el protagonista de las aventuras amorosas... Durante el siglo XVI, el escudero dejó de ser el joven que espera ser caballero, para ser sólo un servidor de personas nobles. ...Era, pues muy urgente borrar su nombre en los viejos romances»<sup>30</sup>. Padrón's text has the young squire «cavalgando a la su gisa», pricking on the plain, in the manner of the adventurous knight who sets out to prove himself in the service of knighthood. When he finds his adventure—a lady—he questions not only her being there but wonders how she happens to be alone, an unusual situation for a woman: «¿Qué fazes ay, donzella, / tan sola y sin compañía?». She reponds only to the first part of his question: she is lost. In the *pliego suelto* text, the knight asks: «¿Qué hacéys aquí, mi alma? / ¿Qué hacéys aquí, mi vida?» to which she answers, «Espero compañía, señor, / para Francia la bien guarnida». He then offers to help her. This version also observes that she is alone, «la niña, que sola estaba», but not as an observation of the young man and not made at this point of the story. Transferring this element into the dialogue makes the role of the heroine ambiguous and confusing to the

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<sup>30</sup> *Romancero hispánico*, II, 15.

Quis amors folgare  
 que el yfante arnallos  
 canonada de san juane  
 amonada dona de la guerra  
 por fizezas de lamare  
 y do veni de un nado  
 naveganub por lamare  
 maynero q' d'up viene  
 dize de viene eferatye  
 galea la my galea  
 q'ob teme guazee d'oble  
 q'ob pehgrus de mudo  
 de as ondis de la mare  
 de q' g'allo de leone  
 de puez m'egibitaze  
 de q'ra stillo de amoros  
 q' m' d'aren de lamare  
 orublo ala p'ynosa  
 eulos pla gos de istae  
 fialle se de m' madre  
 falle se de m' yzaze  
 y de zedde come tanta  
 la serena de lamare  
 q' non era la serena  
 la serena de lamare  
 q' non era su o qual de  
 arnallos era el yfante  
 q' por my unepdr amoso  
 que se q'ya fizeze  
 que lo p'ndese valere  
 q' tal pena no pasase  
 q'ora fize  
 q'ora n' m' d'ulas mebrado  
 como yo d'ido amellas  
 p'ns de las es p'anas  
 p'ndese el plazer de m' llo  
 por q' m'ra p'nsa que  
 que da solo q'iste v'ral  
 a coronarse de su bien  
 que t'po de su mal

Quis si g'ere to  
 los a que q' me gio  
 de la cu que nati  
 q' sus que os d'emy  
 de padre que cu q' do  
 por que a q' lo q' que p'ra  
 tanto setozza v'breve  
 q' sin p'nsa de q'ya  
 p'ns no es m' alma m'ra  
 de m'oz me a v'breve  
 y d'ny lo que zoro p'ns plaze  
 y d'ny sine plaze q' sea  
 p'ns que m' fizeze plaze  
 lo q' any me satisfaze  
 luego que zoro que se vea  
 cotal vez que sine m' p'ns  
 no av'gen me conuerte  
 p'ns que todo por entere  
 lo q' b'ns v'lo que que zoro  
 que q' terna la m' m' m' fize  
 que zoro m' d'ya que m' m' m' fize  
 m' q' v'ns oza se d'late  
 adon q' em' m' m' m' p'ns m' fize  
 que m' m' m' m' se m' p'ns  
 de to q' d'iste d'late  
 por que si que zoro b'ns  
 lo q' m' v'ns d' d'late  
 no sem p'ns p'ns  
 donce se p'ns b'ns  
 que se va d'nde me d'late  
 de que era m' m' p'ns  
 por q' m' fizeza de m' m' fize  
 de f'ille de d'late q' m' fize  
 por q' m' d'late p'ns p'ns  
 que m' m' m' m' d'late  
 de e' p'ns b'ns  
 por que son m' m' m' fize  
 de p'ns de m' m' m' fize

F. 31. «Romançe» Quien tuviese atal ventura / con sus amores folgare.

Las matas y los arbores  
seles ayuso y nublados  
ya podré foposar.

Y ansy yo de bernard  
perdis por el saber  
E vendi y E hallado  
doubt me en a tristad  
A teneyz todo en pol  
y pns que ay es claxer  
las cosas de la razon  
E galo que le poren  
E avra que se lo fier  
la gloria de fra. con  
roma

Yo me yva para francia  
do padre y madre tenia  
cra do a via el conyuno  
cra do a via la via  
apremene a duna fello  
poratend<sup>2</sup> a pama  
por y dene vu es mudo  
ta balgonud ala suya  
q fizes ay dnuz ella  
tan fota y sin a pama  
yome y da ya francia  
do padre y madre tenia  
cra do a via el conyuno  
cra do a via la via  
fite plazc el estudio  
le ves me en tu copama  
plazc me deo senora  
fifare por arte fia  
y de los dmas de mudo  
re pma d la via  
olla en los mudo  
de amor a la pama  
tate tate el estudio  
no fagayz de arte fia  
Ala fop de mudo  
lleno de de materia

y sy vos amylle gudo  
luey se vos pema ya  
omdand h...  
afanaga llegad. Vna  
dlla fudo in dnuz ella  
bien ovre lo que dize  
Ero dize el estudio  
bien lino de dnuz  
tribola nua en sus hnos  
y f... no supo f...  
tancion

de sola bre de m  
no dy ya que me ofude  
quero m... y...  
pud que tal...  
glo... de m...

yo p... m... m...  
en obra de m...  
o al hazer los m...  
cayaron los m...  
sin oxelos m...  
y por mas de m...  
tu favor a que sub  
que se se por d...  
a via d...  
de sola bre de m...

yo tenerez y de ley  
la d... m...  
tu me quitas lo q...  
tu te tomas lo q...  
tu me hazes de...  
yo en gmo malno  
por a yomas malno  
pufite talis d...  
yo m... m...  
y no hullo en m...  
tu me m...  
tu hazes m...  
tu n... a...

F. 32. «Rromançe» Yo me yva para Francia / do padre y madre tenia.

squire: «Why is she alone?» The *Cancionero* version averts this question by omitting the introductory lines of the knight; here, the girl directly asks for his help, «Si te plaze, cauallero, / lleuesme en tu compañía». Padrón's version includes this line, but softens its bluntness by having the squire speak first.

Having heard her plea, the squire readily complies, but only in Padrón's version does he say: «sí faré, por cortesía». The squire meets his opportunity to serve, and will do so in the name of Courtesy. Because the knight of the *Cancionero* version is already going her way, «a París lleua la guía», his assistance does not have the same value as the *escudero's*. The *Cancionero* version used the word «cortesía» more in the sense of a courteous gesture; the knight alights from his horse to seat the girl: «por hazelle cortesía». The next line emphasizes his courteous manners; she rides behind him, he sits in the saddle, for to do otherwise would indicate that he was taking her captive. This sequence is of importance because it establishes the conditions of their relationship and affects the interpretation of the later developments (within each version and also in the ballad as a whole). Thus the *pliego suelto* version includes an elaboration of their relationship in the use of the «por mujer o por amiga» element, which stresses the difficult straits of the young lady's situation. She is somewhat desperate in her need of companionship.

The setting of the seduction scene in Padrón's version is exotic, «Montes Claros», a region of Africa, as well as more specific and concrete than the «camino» of the other versions. The *doncella's* ploy is equally strange. Reminding the *escudero* of his previous words and his pledge of «cortesía», she resists his attempt, «no fagáys descortesía», and to give meaning to her resistance, adds that she is the daughter of a leper. In the other versions, she attacks the act itself, not the perpetrator, «no hagáys tal villanía». The subsequent use of the word «cortesía» in the *pliego suelto* version is less effective in comparison since here she pleads with the knight, «Mucho os ruego, señor, / que me catéys cortesía» only after she has told him of the leprosy and of the fact that his life is in danger: «la vida vos costaría». «Cortesía» is obviously not the central point.

The fourth «scene» of the sixteenth-century versions is marked by the maiden's derision and laughter:

<sup>31</sup> Devoto, «Un ejemplo de la labor tradicional,» p. 392, n. 16.

A la entrada de Paris la niña se *sonrreya*.

—¿De que vos *reys*, señora? ¿de que vos *reys*, mi vida?

—Riome del cauallero y de su gran couardia.

tener la niña en el campo y catarle cortesia—

(*Cancionero* version).

Here «cortesía» is used with contempt, as a synonym for *cobardía*. She is laughing at him and in the *pliego suelto* version, at her own euphemistic use of the word in the previous scene.

But Padrón's final scene is one of chastizement; there is no laughter:

—¡O covarde, el escudero, bien lleno de covardia,

tuvo la niña en sus braços y el no supo servilla!

The squire has failed his mission of service. He has not been able to distinguish between the physical reality of having a woman *in his arms* and the verbal play with which she contests him. The young woman also answers his earlier question of why she is alone. She has given him the opportunity to serve her and he has not had sufficient knowledge to proceed. The play on words is undoubtable: «no supo servilla».

For Padrón, the story ends when the lesson ends. The young woman has fulfilled her rôle, she has presented the lesson, and she has announced its moral. The later versions continue to include the revelation scene of the young woman's identity as a princess (*Cancionero*), in which she emphasizes the value of the lost opportunity, and the self-castigation of the knight (*pliego suelto*), who is destined to a greater victory in the service of God. Although «saber callar a tiempo», says Menéndez Pidal, is one of the elements most characteristic of a traditional *romance's* narrative, these versions continue where Padrón's leaves off, not because of any elaboration of the story, but to complete the perspective they have begun<sup>32</sup>. As will be shown in another study, in the *pliego suelto* version, the point of view is the audience's interpretation of the adventure and, in the *Cancionero sin año* version, the identity of the girl will be further explored; the important factor in both is the narration of the story.

One can see the different effect of the perspectives on the uses of repetition and parallelism. The most notable stylistic feature of

<sup>32</sup> «Romances y baladas,» *Estudios sobre el romancero*, p. 372.

the sixteenth-century versions is the parallelism of their verse. In some cases, the parallelism is simple repetition of words or phrases as in the opening of the *Cancionero* version: «De Francia partió la niña, / de Francia la bien guarnida». More common is the parallelism of complete hemistichs: «Plázeme, dixo, señora, / plázeme, dixo, mi vida», or of half the hemistich: «hija soy de vn malato / y de vna malatía»<sup>33</sup>.

The use of parallelism in the sixteenth-century versions serves at once to dramatize and to order the narrative. (It seems to act as a mnemonic device as well, although this function is not entirely clear in oral poetry.) In the first scene of the *Cancionero* version, for example, the parallelism of the first line (the maiden is travelling) is echoed by the parallelism of the third line (the maiden has lost her way). The narrative elements of intended journey and of being lost are thus associated and emphasized. In the second scene, the niña's «plaze» is reinforced by the *caballero's* «plaze me... plaze me». Her firm «tate, tate» is underscored by her insistence that she is the daughter both «de vn malato y de vna malatía» and that any man touching her would also become a «malato». Her laughter in the fourth scene is similarly intensified by the repetition of the word «reys» and later «ríome». In the last scene of the *Cancionero* version, the parallelism of the verse line extends into the plot: the knight's «buelta, buelta», his attempt to recover his loss with his own trick, reminds us of the maiden's earlier argument of her parents' status, but with a variation, «hija soy del rey de Francia / y de la reyna Constantina; // el hombre que a mí llegase, / muy caro le costaría».

One need only compare the versions line by line to see that Padrón's text has scarcely any parallelistic lines of this sort, as Devoto observes, and it is this departure more than any other stylistic factor that signals this version as being non-traditional. (Almost all of the verse lines can be found in modern versions.) Padrón does not break away completely, however, from the use of repetition and parallelism. With the possible exception of the «errado-errado» line, Padrón uses these devices to disengage meaning rather than to intensify it. The repetition of the first two

<sup>33</sup> I base my use of repetition and parallelism on the definitions of F. G. Hubbard in «Repetition and Parallelism in the Earlier Elizabethan Drama,» *PMLA*, 20 (1905), 360-379, upon whose study Ruth House Webber has based her analysis of verse structure, *Formulistic Diction in the Spanish Ballad*, *UCPMPH*, 34:2 (1951), 175-278.

lines immobilizes the action, rather than carries it further. While the content remains the same (lost traveller), the context has changed: the reader or audience must re-interpret the lines. The function of this segment changes with its displacement in the ballad. Action as part of the story is less significant than the change in voice. The different pattern signals a change in audience and in the weight of the information itself. That the narrator of the story and the feminine protagonist tell the audience and the squire the same thing implies that the persona wishes us to be one with the squire — to learn the lesson of service and proper knowledge. It is this duality of audience (the courtly and the personal) that gives the version its lyrical and non-traditional tone. One may compare this use of repetition of the narrative unit with the maiden's lines from the second scene of the *pliego suelto* version: «espero compañía... para Francia, etc.». This fact (she seeks company to destination) has already been established in the first scene in third-person narration, but is used in the second scene purely for its informative value to the squire and as a necessary development of the plot; she is simply answering the squire's question.

In Padrón's final scene, the phrase «bien lleno de covardía» recalls the girl's earlier «lleno es de maletia», and shifts the emphasis from the implied statement of the latter line (that she may be a leper) to the expression itself. Since in the seduction scene what she was actually threatening the squire with was his own pledge of faith, the disease itself becomes only a metaphor for the danger of breaking that pledge or his cowardliness in not taking the risk of testing her words. The *doncella* proves to the *escudero* that she has outwitted him by her forceful manipulation of language, hers as well as his own.

The squire's failure lies in that realm so essential a part of courtly love — imagination: «Bien amar, avnqu'es follia quiere arte y discreción». These lines, said by Love in Padrón's *El siervo libre de amor* (p. 43) sum up Padrón's theme in the three exempla. Ever guided by *Discreción*, the mentor of the narrator in the novel, Padrón chooses to instruct with the implicit rather than the explicit, leaving to imagination, the full instruction: «cantaré con grand cuydado»<sup>34</sup>.

University of Texas, El Paso

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<sup>34</sup> *Obras de Juan Rodríguez de la Camara*, ed. Paz y Méliá, p. 78.

## The Turtledove in Four Sixteenth-Century Versions of *Fontefrida*

PHILIP O. GERICKE

The purpose of this paper is to examine four sixteenth-century versions of *Fontefrida* against the backdrop of the clerical and secular literature which precedes them. I approach the topic with some diffidence, as it has already been treated in two exemplary studies, by Marcel Bataillon and by Eugenio Asensio<sup>1</sup>. My own

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<sup>1</sup> Marcel Bataillon, «La tortolica de *Fontefrida* y del *Cántico Espiritual*,» *NRFH*, 7 (1953), 291-306. Repr. in his *Varia lección de clásicos españoles*. Madrid: Gredos, 1964; Eugenio Asensio, «*Fonte frida* o encuentro del romance con la canción de mayo», *NRFH*, 8 (1954), 365-388. Repr. in his *Poética y realidad en el cancionero peninsular de la Edad Media* (Madrid: Gredos, 1957; 2d. ed., 1970). The ballad texts, reproduced here for subsequent reference, are found in Asensio (1970), pp. 234-235.

### I. From the *Cancionero general* (1511), glossed by Tapia:

- Fonte frida, fonte frida,  
2 fonte frida y con amor,  
do todas las auczicas  
4 van tomar consolación,  
si no es la tortolica  
6 qu'está biuda y con dolor;  
por allí fuera passar  
8 el traydor del ruyseñor;  
las palabras que le dize  
10 llenas son de trayción:  
Si tú quisiesses, señora,  
12 yo sería tu seruidor.  
Vete d'ay, enemigo,  
14 malo, falso, engañador,

perspective, and my conclusions, differ somewhat from theirs; but I readily acknowledge a debt to both for their inspiration and their documentation.

*Fontefrida* occupies a unique place in the Hispanic ballad tradition. Its symbolism is a product of several centuries of evolution,

que ni poso en ramo verde,  
 16 ni en prado que tenga flor:  
 que si ell agua hallo clara,  
 18 turbia la beuía yo;  
 que no quiero auer marido,  
 20 porque hijos no haya, no;  
 no quiero plazer con ellos,  
 22 ni menos consolación.  
 Déxame, triste enemigo,  
 24 malo, falso, mal traydor,  
 que no quiero ser tu amiga,  
 26 ni casar contigo, no.

II. From the *Cancionero* of the British Museum, glossed by Carasa:

Fonte frida, fonte frida,  
 2 fonte frida y con amor,  
 do todas las pajarillas  
 4 van tomar consolación,  
 si no es la tortolica  
 6 que está bibda y con dolor,  
 nunca posa en ramo verde  
 8 ni en prado que tenga flor,  
 y el agua que ella bebía  
 10 turbia la hallaba yo.  
 Por ay pasó cantando  
 12 el traydor del ruyseñor;  
 palabras que le dezía  
 14 llenas son de trayción:  
 Si te pluviese, señora,  
 16 de ser yo tu servidor.  
 Váyaste de ay, cruel,  
 18 malo, falso, engañador;  
 a quien tan suia me hizo  
 20 no le haría trayción.

III. From the *Cancionero musical de Palacio*:

Fonte frida, fonte frida,  
 2 fonte frida y con amor,  
 do todas las avezicas  
 4 van tomar consolación,  
 si no es la tortolilla  
 6 qu'está sola y sin amor;

essentially learned in its origins and development, yet completely adaptable to the requirements of the traditional art form. Several of its motifs abound in earlier literary treatments —the nightingale and the fountain, for example— but the most widespread, and the most important for our purposes, is the turtledove.

The turtledove is frequently depicted in medieval Latin and vernacular literature as a bird which chooses a single mate, remains faithful to that mate for life, and mourns its loss in lonely solitude. The representation has its origins in the naturalists of Greco-Roman antiquity —Aristotle and Pliny the Elder among them— who attributed characteristics of monogamy and conjugal fidelity to certain species of birds, and chaste widowhood to others. The work of the naturalists was well suited to medieval bestiaries and to Biblical exegesis; glosses of the Song of Songs, 2:12 («Vox turturis audita est in terra nostra») focus on the turtledove, in whom the parallel virtues of conjugal fidelity and chaste widowhood are subsumed.

The path of the turtledove through exegetical literature has been followed by Bataillon and others, and need not be rehearsed

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por ay fue a pasar  
 8 el traïdor del rruyseñor;  
 las palabras que le dixo  
 10 todas eran de traición:  
 Si te pluguiese, señora,  
 12 sería tu siervo yo.  
 Vete d'aquí, enemigo,  
 14 falso, malo, engañador,  
 que oy a siete años  
 16 que perdí mi buen amor,  
 que non poso en rramo verde  
 18 ni en árbol que tenga flor,  
 si el agua clara fallo,  
 20 turbia la bebo yo.

IV. From Sebastián Fernández, *Tragedia Policiana*:

Fonte frida, fonte frida,  
 2 fonte frida e con frescor,  
 do todas las auecicas  
 4 tomauan recreación,  
 si no es la tortolica  
 6 que está sola e sin amor,  
 que ni posa en rrama verde  
 8 ni en árbol que tenga flor.  
 Así biuo yo cuytado  
 10 por amar vn nueuo amor.

in detail here. Examples abound in hexaemeral commentary, as sustenance for the view of chaste widowhood as an exemplary state for Christian women. The abstract concept acquired concrete form with the accretion of images associated with the bird's habits: St. Bernard of Clairvaux, for example, may have been the first to describe her solitude as characterized by a refusal to perch on a green branch. The appropriation of the motif by courtly writers brought further refinements, such as the attribute of the bird disturbing the water herself before drinking it (traceable to Boncompagno of Florence, in his thirteenth-century manual of love rhetoric, the *Rota Veneris*)<sup>2</sup>.

The passage of the topos into courtly literature is marked by a shift of emphasis. Boncompagno shows how lovers might make use of it to gain the sympathy of their beloved: «Otherwise I will do as the turtledove who loses her spouse...; no more does she sit on the green branch, but on a dry one cries constantly with a mournful voice, and disturbs the clear water when she wants to drink; only death provides solace. Thus will I live and thus will I die if I cannot partake of your desired presence»<sup>3</sup>.

As could be expected, Boncompagno and other courtly writers highlighted the characteristics of the lover's solitude and constancy, being less concerned with the state of chaste widowhood. This is not to suggest that these characteristics had been overlooked entirely in Patristic writings: St. Gregory's commentary on the Song of Songs portrays the bird as mourning the loss of her mate, never taking another as she searches in vain for the one she loved<sup>4</sup>. St. Gregory, interestingly enough, uses *perdere* in the same sense as Boncompagno and others — to suggest a temporary loss,

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<sup>2</sup> Cf. Bataillon, esp. pp. 294-96 and 300-01 (*NRFH*); also the excellent study of Arthur B. Grooss, Jr., «'Sigune auf der Linde' and the Turtledove in Parzival,» *JEGP*, 67 (1968), 631-46.

<sup>3</sup> Boncompagno of Florence, *Rota Veneris*, ed. Josef Purkart (New York: Delmar, 1975), pp. 58-59. The English translation is mine; the Latin text of the Strassburg incunabulum reads as follows:

Alioquin faciam sicut turtur que suum perdidit maritum... Illa quid postea non sedet in ramo viridi sed gemit in sicco voce flebili iugiter, et aquam claram turbat cum appetit bibere; nullum nisi mortis prestolatur solacium. Sic ego viuam sicque moriar si vestra desiderabili non potero presentia prepotiri.

<sup>4</sup> St. Gregory, *In Cap. I. Cantic.*, «Pulcræ sunt genæ tuæ sicut turturis,» Migne, *PL*, LXXIX, 492.

not yet made final by death. *Amittere* is used in similar fashion in other texts. This semantic latitude is crucial to courtly writers; even the word «widow» acquires a figurative sense, as in these lines of Cecco d'Ascoli: «La tortora pur sta sola piangendo / vedova di compagnie in secho legno...»<sup>5</sup>.

The two symbological possibilities inherent in the turtledove motif are combined in a courtly work not considered by Bataillon — the *Parzival* of Wolfram von Eschenbach<sup>6</sup>. In the introductory book, the pagan queen Belakane suffers the loss of her lover, Gahmuret, but remains true to him until her death. Her sorrow is likened to that of the mourning turtledove: «Her joy sought the withered bough, as the turtledove still does, for that bird was ever of the same mind: 'When she a loved one loses, she / will perch upon a withered tree'»<sup>7</sup>.

The use of the motif in this context prefigures a dramatic scene later in the *Parzival*: the hero, following a wailing voice in the wilderness, encounters his cousin Sigune literally perched in a linden tree, embracing the body of her deceased lover Schionatulander. As Groos has pointed out (p. 632), literary and iconographic references attest the literal sense of this representation, and the author of the *Jüngere Titurel* glosses the passage in question with an analogy to the turtledove mourning her lover on a dry branch.

The motif is thus applied to two very different characters, for different purposes. Belakane's love is worldly and physically consummated, but her fidelity to her departed lover elevates her, as Groos suggests, to equality with Christian women. Sigune, on the other hand, embodies the cardinal virtues of the Grail world — fidelity, chastity, and humility; after the loss of Schionatulander, whom she loved chastely, she gives herself over to a prolonged period of religious asceticism before her death.

<sup>5</sup> Cecco d'Ascoli, *L'Acerba*, cap. IV, lib. XXIII, pp. 1-6; *apud* Bataillon, pp. 300-01.

<sup>6</sup> Ed. Karl Lachmann, 6th ed. (Berlin-Leipzig, 1926). Cf. Groos, p. 631. I have used the English translation of Helen M. Mustard and Charles E. Passage (New York: Vintage, 1961).

<sup>7</sup> *Parzival*, I; trans. Mustard and Passage, p. 32. Cf. Groos, p. 633 for the original:

der jâmer gap ir herzen wic.  
ir freude vant den dÿrren zwic,  
als noch diu turteltûbe tuot.  
diu het ie den selben muot:  
swenne ir an trûtscheft gebrast,  
ir triwe kôs den dÿrren ast.

We have dealt with the *Parzival* at some length in the hope of showing the extent of the courtly as well as the exegetical tradition, and to underscore the difference between them. Moving closer to the more immediate milieu of *Fontefrida*, we find a significant example (adduced by Asensio) in fifteenth-century Castilian lyric. Gómez Manrique compares Queen Isabel, disconsolate over the absence of Fernando, to the turtledove who shuns all pleasure:

La qual fuye las verduras  
como la tórtola faze;  
el deseo la desfaze,  
todo plazer la desplaze,  
los gozos le son tristura.

(Asensio, p. 237)

These lines represent one more instance of the use of the motif to describe a faithful spouse saddened by the absence of her mate; they are clearly not meant to denote widowhood. The importance of this distinction will become clear in our discussion of the four versions of *Fontefrida*, to which we now turn.

Viewed against the dual backdrop which we have sketched, each of the four has characteristics which set it apart and warrant closer examination. The *Cancionero general* version is by far the best known; there the turtledove appears as a widow in mourning («biuda y con dolor»), out of tune with the other birds who seek the solace of the fountain. She is approached by the nightingale with an offer of love (or its courtly synonym, service). She rejects the offer vehemently, drawing from the lore of established tradition to explain her withdrawal from the pleasures of the world:

que ni poso en ramo verde,  
ni en prado que tenga flor:  
que si ell agua hallo clara,  
turbia la bebía yo...

(ll. 15-18)

She will have no other husband because she refuses to be consoled by children; she thus refuses to consider love, which was proffered, or marriage, which is at most only implicit. The vehemence of her attack on the nightingale is surprising; the narrative voice of the poet has characterized the suitor as a traitor and his words as treacherous, but the turtledove twice hurls a string of unflattering epithets at him: «enemigo, malo, falso, engañador»

and «triste enemigo, malo, falso, mal traydor». In none of the other versions does the turtledove's fury attain the level it does in this one; yet there is a typical ballad enigma, in that the nature of the nightingale's treachery is not explained.

The version contained in the *Cancionero* of the British Museum offers an explanation in its two concluding lines, the first of which strikes Asensio as «más propio del conceptismo elíptico de la canción cortesana» (p. 251); the lines read «a quien tan suia me hizo / no le haría traición»; they show that the putative treachery is to the memory of the deceased spouse, consonant with the widowhood alluded to in l. 6 and reflective of the exegetical tradition of chaste widowhood. Asensio deems this version closer to the archtype, but considers it inferior to that of the *Cancionero general*. Admittedly, it lacks the latter's dramatic flair; moreover, the interjection of the narrative first person in lines 10-11 —«y el agua que ella bebía / turbia la hallaba yo»— is more adroitly handled in the *Cancionero general* version, in which the lines (17-18) are part of the turtledove's rebuke. In the process, they retain the attribute of the water muddied by the bird herself before she drinks it, lost in the British Museum version.

We must concede, nonetheless, that the British Museum version comes close to making up in thematic integrity what it loses in emotion. The ideas of remarriage, children, the pleasures of home, and love are not introduced to detract from the principal concern: the implicit faithfulness of the turtledove to her mate, and her explicit refusal to betray his memory. Of the two, I prefer the version glossed by Carasa; it is clearly a matter of taste, but I find the brevity of the turtledove's rebuke appealing and the last two lines eloquent in their simplicity. The turtledove's fury in the version glossed by Tapia gains little from being overstated.

The *Cancionero musical* and *Policiana* versions offer an important variant: instead of «biuda y con dolor», the turtledove is introduced as «sola y sin amor». Both are suggestive, in other ways, of the courtly treatment of the motif, in the manner of von Eschenbach and Boncompagno cited earlier; examined in that light, both yield remarkable results.

The *Policiana* version, truncated and radically altered in its concluding lines, is less felicitous. It is reminiscent of Boncompagno's advice regarding the practical applications of the motif by a courtly lover in appealing to his beloved. The turtledove's sorrow is likened to that of an unrequited lover, quite at odds with the

sense of the other versions. That treatment does lend itself well to the May song, however, in that participation in the joyful rite of spring is foreclosed by unrequited love rather than rejected consciously. The link between *Fontefrida* and the May song noted by Asensio stems, I think, less from the turtledove's widowhood or conjugal fidelity than from her solitude and plaintive voice, which contrast so starkly with the festive celebration of the season.

The *Cancionero musical* version, on the other hand, retains most of the basic sense and the symbolism of the two widow versions, yet places the encounter with the nightingale in a very different perspective. The turtledove represents the faithful lover rather than the chaste widow. The formulaic seven-year absence of her beloved is expressed with the same suggestively ambiguous *perdí* common in Latin texts, as noted earlier: «que oy a syete años / que perdí mi buen amor» (ll. 15-16). The yoke of love still binds, not weakened by time, and sustains the lover in her isolation. The treachery of the nightingale is to this special bond; the turtledove, in her rebuke, underscores her desolate abandonment but refuses any consolation which would have her break her trust. As in the British Museum version, the principal thematic concern is not beclouded by consideration of the consequences of a relationship with a new suitor. I consider this a magnificent rendition of the ballad, marred only by its elliptical conclusion.

The *Cancionero musical* and *Policiana* versions share another variant, in addition to the crucial «sola y sin amor». Both have the turtledove shun as a perch, not the meadow in flower, but rather the tree in flower: «ni en árbol que tenga flor». The meadow apparently has no antecedents in earlier texts, and has been hailed by Bataillon (p. 297) as a product of the «inspiración amplificadora» of the *Fontefrida* poet. The tree without flowers, on the other hand, suggests the dry branch which had become commonplace in turtledove literature and iconography from the thirteenth-century *Bestiaire d'Amour rimé* down through emblematic representations on cathedrals to Ronsard and Du Bellay in the sixteenth-century<sup>8</sup>.

Taken together, the two variants —the lonely lover, the flowerless tree— lend credence to a rather bold hypothesis not fully supportable from textual evidence alone. We take nothing away from the traditional creative processes if we assert, as I think we must, that *Fontefrida* came to life at the hands of a poet of un-

<sup>8</sup> Cf. Bataillon, pp. 297-300.

common cultural formation. That poet's inclination is toward the courtly tradition rather than the exegetical; the version which best reflects that proclivity is that of the *Cancionero musical*. The latter version, or one like it, may well have been the model from which the others, including the best-known *Cancionero general* version, were derived, and not the other way around. A strong case could also be made for polygenesis. In any event, I believe that, in order to understand and appreciate fully the *Fontefrida* texts, we must reestablish a distinction understood very well in the Middle Ages, but not fully taken into account more recently: That the turtledove had two clearly discrete identities, as chaste widow and as faithful mate. These identities are distinguishable one from the other in their development up to and including *Fontefrida*, and should not be casually or hastily joined together<sup>9</sup>.

University of California, Riverside

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<sup>9</sup> As Bataillon so masterfully demonstrates, the motif of the turtledove in all its symbolic richness could have reached San Juan de la Cruz through several channels. In questioning Cossío's suggestion that San Juan may have known *Fontefrida*, however, Bataillon may be overly cautious. San Juan could have drawn from the ballad as one of many sources (a version like that of the *Cancionero musical* would have been particularly appropriate); the Jaén MS. of the *Cántico Espiritual*, in fact, reads «...de la tórtola se *dize* que, quando no halla su consorte...» (italics mine). Cf. the ed. of M. Martínez Burgos (Madrid: Clásicos Castellanos, 1923), p. 256. Chevallier's ed. of 1930, used by Bataillon, reads *escribe* for *dize*; the reading of the Jaén MS. strengthens the argument for traditional as well as learned sources.



## Oral Theory and the *Romancero Nuevo*

JUDITH H. MAULEÓN

European Romanticism's curious wedding of liberalism, nationalism, and glorification of the Middle Ages produced a revival of interest in the Spanish ballad. The ballads which were singled out for attention by both German and Spanish critics established certain attitudes toward Hispanic balladry which prevail until today. It is important to note the selectivity of the first German editors of ballads: J. Grimm<sup>1</sup> took the bulk of his texts from the 1555 edition of the *Cancionero de romances*<sup>2</sup>; Wolf and Hofmann's anthology is subtitled «colección de los más viejos y más populares romances castellanos»<sup>3</sup>. Milá i Fontanals and Menéndez y Pelayo concentrated their attention almost exclusively on the traditional ballad. The remarks of Agustín Durán, who attempted to include ballads of all periods (demonstrated by the title of his 1848-51 collection, *Romancero general*), provide a clue to the Romantic critics' disdain for the balladry which has been variously called «erudito», «nuevo», «culto», and «artístico». These latter ballads, he states, were produced by «poetas de profesión» and did not spread generally «entre el vulgo, sino en corto número»<sup>4</sup>.

The only ballads worthy of serious consideration, we must conclude, were those which were orally composed previous to

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<sup>1</sup> Jakob L. K. Grimm, *Silva de romances viejos* (Vienna: J. Mayer, 1815).

<sup>2</sup> Antwerp, Martin Nucio.

<sup>3</sup> Fernando José Wolf and Conrado Hofmann, *Primavera y flor de romances o colección de los más viejos y más populares romances castellanos* (Berlin: Asher, 1856).

<sup>4</sup> Agustín Durán, *Romancero general...* (Madrid: B. A.A.E.E., 1945), I, xxvii-xxviii.

1580 and which circulated among the non-literate public. Somewhat more acceptable to the Romantic critics were the historical ballads penned from the middle of the sixteenth century to the time of the *romancero nuevo* (the so-called «erudite» period), by Sepúlveda, Timoneda, Alonso de Fuentes and the like, since they—the ballads—have the «ventaja de ser puramente nacionales»<sup>5</sup>. The other extreme in views of the *romancero nuevo*, among modern critics, is seen in Menéndez Pidal's description of these ballads: «son sin duda hoy los más saboreados y aprendidos de memoria por el público»<sup>6</sup>. It is the traditional ballad, however, which today receives more attention from critics concerned with the oral aspects of balladry. The principal reason for this, I believe, is the impact of print, which brought to the *Romancero* the idea of an erudite genre created by a poetic élite in whose circle it remained, forever crystallized. Investigations of the Judeo-Spanish *romancero* have also concentrated attention on the pre-diaspora ballad, in many cases because collectors do not solicit *romances nuevos* from their Sephardic informants<sup>7</sup>. In order to accept Menéndez Pidal's idea of the *romancero nuevo*—highly lyrical poems memorized and enjoyed by barbers as well as kings—it will be necessary to examine the *romances nuevos* in various stages of transmission subsequent to their composition. This type of study can only be undertaken now that the bibliography of the *romancero nuevo* has been clarified and texts have been made available by José F. Montesinos, Antonio Rodríguez-Moñino and those of us who strive to continue their work. With the investigations initiated by Montesinos, further observations presented in this paper, and continuing study including the use of computers, I believe that many aspects of oral composition can be shown to be operating in the *romancero nuevo*.

With the first publications of ballad-texts, whether taken from dictated oral sources or from *pliegos sueltos*, the notion of fixity of text begins to be associated with the ballad. The theories of Parry and Lord, based on the processes observed in Serbian epic song, have been suggested for application to the composition of

<sup>5</sup> Durán, pp. xxvii-xxviii.

<sup>6</sup> Ramón Menéndez Pidal, *Estudios sobre el romancero* (Madrid: Espasa-Calpe, 1973), p. 44.

<sup>7</sup> An exception to this is Manuel Alvar. See especially his article, «Romances de Lope de Vega vivos en la tradición oral marroquí,» *RF*, 63 (1951), 282-305.

the traditional Spanish ballad, viewing the «original» of a ballad as that which is created in each performance of the ballad, each subsequent performance being «the specific song, and at the same time... the generic song»<sup>8</sup>. Memorization, according to Parry and Lord, plays no rôle in subsequent performances, the poem being identified by its thematic and formulaic rather than verbal elements. The idea of «the original» of a traditional ballad is therefore dubious, as is the idea of the variant, since, according to Lord, «there is no 'original' to be varied»<sup>9</sup>. Other critics, such as Menéndez Pidal, view subsequent performances as part of a process labeled «traditionalization», occurring through variants from a hypothetical prototext. These variants result either from insufficient memorization, associated with the oral process, or conscious alteration, mainly associated with writing or at least with esthetic intent, but playing also a significant rôle in the oral process<sup>a</sup>. Whether we subscribe to one theory or another, it is essential to consider the fact that the ballads collected by editors such as Martin Nucio, from Spanish chapbooks and native informants, are, in the act of publication, «frozen» at various stages of their «lives», much as each performance of an oral poem presents a static moment in a dynamic continuum. Nucio was well versed in Spanish culture, and his esthetic sensibility did not coincide with some aspects of the ballad-versions he selected to include in the *Cancionero de Romances*. His solution, in order to present ballads free of what he considers errors, is to alter them, as he states in the prologue:

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<sup>8</sup> Albert B. Lord, *The Singer of Tales* (Cambridge, Mass.: Harvard University Press, 1964), p. 101.

<sup>9</sup> Lord, p. 101.

<sup>a</sup> [Variants resulting from conscious alteration do also exist in the oral process, according to Menéndez Pidal: «La refundición de la poesía tradicional no es un accidente externo, como lo es la refundición de la poesía de transmisión literaria. Es la asimilación de una poesía por el pueblo, la cual ataca profundamente a la esencia misma del estilo y de la constitución del texto de esa poesía, pues el pueblo, al reproducir la obra individual la re-produce, al repetirla la reforma, y esta activa reelaboración es lo que da carácter colectivo a la poesía antes individual. Las modificaciones que cada recitador introduce, hondas o superficiales, como quiera que sean, cuando no se extinguen ineficaces, revisten el carácter de movimientos sociales». «Sobre geografía folklórica. Ensayo de un método», *RFE*, 7 (1920), p. 338; reed. en *Estudios sobre el Romancero* (Madrid: Espasa-Calpe, 1973), p. 323. And in this same work, a few pages earlier: «El que aprende y recita un romance procura ciertamente repetir una composición recibida y consabida; pero no se esmera en esforzar y aislar el trabajo de su memoria, que no es una memoria profesional; no la aplica a la recepción pasiva y fiel, sino que siempre deja en algún modo que junto a la memoria trabaje la imaginación, y según el mayor o menor poder de una y de otra, aprende y repite con mayor exactitud o refunde con mayor iniciativa la composición tradicional...» (Estudios..., p. 310)].

«Yo hize toda diligencia porque vudiesse las menos faltas que fuesse possible y no me ha sido poco trabajo juntarlas y enmendar y añadir algunos que estauan imperfectos»<sup>10</sup>. Paradoxically, he was participating in the very process of traditionalization which he attempted to resist. In one case, however, when preparing the 1550 edition of his *Cancionero*, Nucio was confronted by a version of the ballad «Esperanza me despide» which so differed from the one which appeared in the *Cancionero general* that he simply included both versions without comment. We reproduce both versions here for comparison:

OTRO ROMANCE

Esperança me despide  
 2 el galardon no parece  
 plazer no sabe de mi  
 4 cuydado me fallece.  
 quando mas pienso alegrarme  
 6 mayor passion me recrece  
 el día que ha de ser triste  
 8 para mi solo amanece  
 la clara lumbre del sol  
 10 a mis ojos se escurece  
 congoxas d'amor me velan  
 12 el remedio se adormece  
 por no recordar la gloria  
 14 que mi sufrir la merece  
 la muerte que anda conmigo  
 16 cada hora se me ofresce  
 si le digo que me mate  
 18 luego me desaparece  
 por no dar fin a los males  
 20 que el triste de mi padece  
 el sentido de pesar  
 22 se desmaya y amortece  
 mas no desmaya firmeza  
 24 que mi fe la fauorece.

Fin.

OTRO ROMANCE

Esperança me despide  
 2 tristeza no me fallece

<sup>10</sup> Cited from the *sin año* ed. by Antonio Rodríguez-Moñino in his ed. of the *Cancionero de romances (Anvers, 1550)* (Madrid: Castalia, 1967), p. 12.

el dia que ha de ser triste  
 4 para mi solo amanece  
 la noche triste y oscura  
 6 la muerte triste rauiosa  
 dos mil vezes se me ofresce  
 8 si le digo que me mate  
 luego se me desparesce  
 10 por no remediar los males  
 qu'el triste de mi padece  
 12 vna cosa me consuela  
 que esto me fauoresce  
 14 que la que me da esta pena  
 mucho mas que esto meresce  
 16 muero por vna señora  
 que ante mis ojos floresce.

Fin <sup>11</sup>.

Rodríguez-Moñino, in his edition (Madrid, 1967) of the 1550 *Cancionero de romances*, was unable to document this version, speculating, in his University of California, Berkeley seminar, on an oral source. The poem is definitely learned (note the consonant rhyme in *-ece*) and the tone is reminiscent of fifteenth-century *cancionero* poetry. While there is some correspondence beyond the *incipit* (lines 7-8 in version one with lines 3-4 in version two, 15-20 in version one with 6-9 in version two [there is a line missing after line 5 in version two]), version two supplies a courtly ending lacking in version one, arguing for a case of conscious alteration rather than imperfect memorization.

The conflict between fixity and fluidity will also be seen in the *romancero nuevo* editors' attitude toward what they perceive to be imperfections in texts, and they, like Nucio, will become participants in the process of traditionalization. Adding to the *romancero nuevo* editors' sense of outrage is the fact that they were accustomed to the ballads of the generation immediately previous, which, with few exceptions, did not traditionalize. This, I believe, stems from two factors: 1) these ballads were not composed orally, and 2) their authors were the mediocre «erudito» poets, Sepúlveda, Timoneda, Lucas Rodríguez, etc. The inferiority of these

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<sup>11</sup> *Cancionero de romances (Anvers, 1550)*, ed. A. Rodríguez-Moñino, pp. 299-300.

ballads should not surprise us, for, in Lord's words, «when a tradition... goes from oral to written..., it goes from an adult, mature style... to a faltering and embryonic style...»<sup>12</sup>.

What are the reasons for the traditionalization of *romancero nuevo* ballads? Most signs (as indeed, the opinions of most critics) seem to point to Lope de Vega. Lope's contribution—or at least that of his «school»—to the *romancero nuevo* includes the incorporation of elements of the popular Castilian lyric, to the degree that it is at times difficult to distinguish between a traditional lyric and one by Lope. Lyrical elements of Italianate poetry were fused with the ballad under the aegis of Lope's school in the form of the regularly-occurring refrain, thereby making the ballad more singable and therefore subject to variants, both through memorization and written alteration. The fusion of the *villancico* and later the *seguidilla* with the ballad has the same effect. In addition, new genres of «escape» literature (the pastoral and the Moorish genres) appeared in the ballads, causing a wave of popularity satirized by rival poets. Another factor is the new division of labor, peculiar to print-culture, between the poet and the interpreters or performers of the poem, traditionally, according to Parry and Lord, one and the same person. These interpreters include the professional singer, the printer, the editor of chapbooks and *Flores de romances*, and the compiler of manuscripts and songbooks, not to mention the person on the street. The type and degree of variants introduced by these various interpreters is an area which, as far as I know, has yet to be studied.

Some types of traditionalization, to be discussed today with textual documentation, include: 1) inaccurate copying (in general), 2) skipping of lines, 3) omission of stanzas, 4) alteration of order (in lines and stanzas), 5) changes in meaning (verbal alteration), 6) utilization of *incipits* of traditional ballads, 7) utilization of traditional *villancicos* to head a ballad, 8) creation of new metric forms through fusion with lyrical genres (*villancico*, *seguidillas*), 9) substitution of formulaic for non-formulaic elements, 10) increase in variants toward the end (probably the result of memorization), and 11) «mixing» of ballads or alteration of themes due to contamination with other ballads or gemination into two or more traditions from a single source. For reasons of space, complete bibliography will not be given for each poem mentioned.

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<sup>12</sup> Lord, p. 134.

For further bibliographical data, see my dissertation, *El Romancero de Barcelona... edición y estudio* (1976).

The first four types are the object of the indignation of two *romancero nuevo* editors, who champion, as did Martin Nucio, the notion of fixity of text. Music is seen as the culprit in the condition of ballad-texts in these words of Pedro de Moncayo in his forward «Al lector» to the *Flor de varios romances nuevos, primera y segunda parte* of Barcelona, 1591:

«Algunos culparō el descuydo que tuue en la primera impression, y para disculpa del he recogido en esta los mejores Romances q̄ en estos años se han cantado, no con poco trabajo mio, demas de las maldiciones que todos los musicos me dan, aunque estas como maldiciones de madrastra las temo poco: a la verdad no lo hago por hazerles tiro haziendo comunes sus Romāces, sino porque es grandissimo enfado verselos tyranizar, como si para ellos solos se huuiesen hecho, siendo por la mayor parte ellos quien menos lo sabe ente[n]der»<sup>13</sup>.

Alterations of ballad-texts through the chap-books are the source of rage for Sebastián Vélez de Guevara, as expressed in his forward to the *Qvarta y qvinta parte de Flor de Romances* (Burgos: Alonso y Esteban Rodríguez, 1592), but he himself, like Nucio, participates in the process: «...fuera de mi profesión (que no es de cosas de Poesía) a muchos destos Romances les he enmendado muchos pies, y hecho otros de nueuo...»<sup>14</sup>. His resentment of the musicians equals that of Moncayo, to whom he alludes.

«Desta gran perdicion, no poca culpa tienen los Musicos, que como dize (y muy bien) el Prologo de otro Romancero que anda, pensando q̄ los Romances se hazen solo por su respecto, como si a la Musica estuuesse annexa la Poesia, en llegando a su poder, no cōtentos con vsurparlos, culpādo a los Poetas de prolixos y largos, los acortan y quitan muchas coplas, que como no las entienden, de ordinario suelen ser las mejores: y como sera possible ayan hecho a algunos destos: de suerte q̄ quedan como si huuieran encontrado con los hijos de doña Sancha»<sup>15</sup>.

<sup>13</sup> Pedro de Moncayo, *Flor de varios romances nuevos, primera y segunda parte* (Barcelona, 1591), ed. A. Rodríguez-Moñino (Madrid: Real Academia Española, 1957), ff. 2-2v.

<sup>14</sup> Ed. A. Rodríguez-Moñino (Madrid: Real Academia Española, 1957), [p. xix].

<sup>15</sup> Ed. A. Rodríguez-Moñino, [p. xx].

Pressure was applied directly by musicians on the poets to compose verse which lent itself to the music of the day. The following ballad from Gabriel Lasso de la Vega's *Manojuelo de romances* of 1601 shows, in addition to the division of labor in ballad composition, the revolutionary impact of *seguidilla*-singing on ballad composition beginning around 1600. The conflict is accentuated here, since Lasso was the author of an erudite collection of ballads of 1587<sup>16</sup>, and can be considered conservative:

## OTRO ROMANCE

Un cantor de seguidillas  
 2 de los de catorce en carga  
 vino los días pasados  
 4 por un romance a mi casa,  
 .....  
 Y habiéndome importunado  
 10 por lo menos tres semanas  
 para que le diera un par,  
 12 (había de ser de pernadas),  
 le mostré catorce, o quince  
 14 de los mayores de marca.  
 Y habiéndolos entendido  
 16 como una dueña de albarda,  
 me dijo muy mesurado  
 18 que no estaban a la usanza,  
 que eran más para leídos  
 20 que no para la guitarra:  
 Sabido cómo y porqué,  
 22 dijo que los de la fama  
 los hacían de otro modo,  
 24 con diverso estilo y traza,  
 y que en muy poquitos versos  
 26 metían mucha sustancia,  
 que es la moneda usual  
 28 más pedida en mesa, y farsa;  
 .....  
 Vive diez, que me hecho [sic] al mundo,  
 58 mi diligencia me valga,  
 que pienso ser gran poeta  
 60 con dos músicos de manga<sup>17</sup>.

<sup>16</sup> *Primera parte del Romancero y tragedias* (Madrid: Juan Gracián, 1587).

<sup>17</sup> Gabriel Lasso de la Vega, *Manojuelo de Romances Nuevos* (Zaragoza:

The structural influence of the *seguidilla* and the *villancico* on the ballad may be observed in this poem, which we may call a «romancillo villancesco *por seguidillas*», in the version of the *Romancero de Barcelona*, an anonymous manuscript compilation of around 1618, featuring many pieces notated for singing. The poem is a ballad with respect to the assonant rhyme of the even-numbered lines, a *villancico* with respect to the strophic movement with *cabeza* and *estribillo*, and a *seguidilla* with respect to the alternation of lines of six and five syllables and the alternation of amphibrachs and anapests. I quote here the *cabeza* and first strophe, modernizing the orthography:

## OTRA

Aquel pajarillo  
 2 que vuela, madre,  
 ayer le vi preso;  
 2 hoy trepa el aire.  
 Por penas que tenga  
 6 no muera, madre.  
 Yo le vi entre rejas  
 8 de estrecha cárcel,  
 cantando pasiones  
 10 mañana y tarde,  
 y agora que es libre  
 12 alegrías hace:  
 Por penas que tenga  
 14 no muera, madre<sup>18</sup>.

Contrary to what the *romancero* editors would have us believe in the case of a musical text, the versions of the 1593 Valencian chap-book<sup>19</sup> and the *Romancero de la Biblioteca Brancacciana*<sup>20</sup>

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Miguel Fortuño Sánchez, 1601), ed. Eugenio Mele and Ángel González Palencia (Madrid: Saeta, 1942), pp. 50-52.

<sup>18</sup> *Romancero de Barcelona* (Ms. 125 Biblioteca Universitaria de Barcelona), ed. J. Mauleón (Ph. D. diss. University of California, Berkeley, 1976), p. 215.

<sup>19</sup> *Segundo qvaderno de varios romances los mas modernos que hasta oy se han cantado* (Valencia: Herederos de Ioan Navarro, Junto al molino de la Rovella, 1593). A. Rodríguez-Moñino, *Diccionario bibliográfico de pliegos sueltos (siglo XVI)* (Madrid: Castalia, 1970) [Abr. DRM], no. 1125.

<sup>20</sup> Publ. por Raymond Foulché-Delbosc, «Romancero de la Biblioteca Brancacciana», *Revue Hispanique*, 65 (1925), 345-396:390.

are very similar to the Barcelona MS., with the exception of the omission of the refrain, which the singer was expected to supply.

The freedom with which length of text is treated by the editor of a chap-book<sup>21</sup>, that of a *Flor de Romances*<sup>22</sup> and the compiler of the *Romancero de Barcelona*, is shown in three versions of another, very popular *romancillo villancesco*, «La niña se duerme». I reproduce here the first strophe from the *Romancero de Barcelona*:

#### OTRO

La niña se duerme,  
 2 ¿si lo hace adrede?  
 Una niña hermosa,  
 4 que entre varias gentes  
 escogí por reina  
 6 de todos mis bienes,  
 prometió de darme  
 8 mil favores siempre,  
 y entregome algunos  
 10 para entretenerme.  
 Dile en cambio un alma,  
 12 que un alma me debe.  
 Pido que me pague  
 14 y ella se arrepiente.  
 La niña se duerme,  
 16 ¿si lo hace adrede?<sup>23</sup>

Again, the fully strophic nature of the poem is seen only in the Barcelona MS., as in the version of the *Qvinto qvaderno de varios romances* (Valencia: Herederos de Iván Navarro, 1592), the refrain appears only at the end of the poem, while in the versions of the *Sétima parte de Flor de varios Romances nuevos* (Madrid: Viuda de Alonso Gómez, 1595, f. 47v.) and the *Romancero general* of 1600<sup>24</sup>, the initial *villancico* is lacking. Although the 1592 *Qvaderno*

<sup>21</sup> *Qvinto qvaderno de varios romances* (Valencia: Herederos de Iuan Navarro, 1592) [DRM 1145].

<sup>22</sup> *Séptima parte de Flor de varios romances nuevos, recopilados de muchos autores por Francisco Enriquez* (Madrid: Viuda de Alonso Gómez, 1595), f. 47 v. Reed. fotográfica de A. Rodríguez-Moñino, *Las fuentes del Romancero general (Madrid, 1600)*, Vol. IX (Madrid: Real Academia Española, 1957).

<sup>23</sup> *Romancero de Barcelona*, pp. 81-82.

<sup>24</sup> *Romancero general, en que se contienen todos los Romances que andan impressos en las nueve partes de Romanceros* (Madrid: Luis Sánchez, 1600),

and the circa 1618 Barcelona texts are the same length, lines 27-34 of the *Qvaderno* are not given in *Barcelona*, while lines 31-38, included in *Barcelona*, are lacking in the *Qvaderno*, all of which is represented in lines 28-52 in the *Flor* and *Romancero general*, with the addition of lines 36-39 in these last collections. We may either assume that this longest version is the result of editorial padding or is in effect a «vulgate» version from which both the *Qvaderno* and the *Romancero de Barcelona* compilers selected favorite passages.

Alteration of order, another characteristic of oral composition, is quite prevalent in historical ballads of this period. The *Cid* ballad, «Medio día era por filo», though not documented before 1595, has deep roots in the traditional ballad with its reminiscent *incipit*. Indeed, the ballad «Media noche era por filo» appears in virtually every important sixteenth-century ballad compilation up until the time of the *romancero nuevo*. The popularity of our text is further attested to in its renditions «a lo divino» and by an anti-clerical version, both found in manuscripts of the National Library of Madrid. (Mss. 397, f. 205r. y 3892, f. 86r.)

It was also satirized by Quevedo<sup>25</sup>. Each of the versions in principal circulation, including a MS. in the Palace Library of Madrid<sup>26</sup>, the *Qvinto qvaderno de varios romances...* (Valencia, 1593)<sup>27</sup>, the *Sétima parte de Flor de varios Romances nuevos* (Madrid, 1595, f. 56r.) and *Romancero general*, 1600 (f. 128 [228]r.), the *Romancero del Cid* of Juan de Escobar (Lisbon: Antonio Alvarez, f. 103v., 1605), the *Romancero de Barcelona* (f. 152v.), and Francisco Metge's *Tesoro escondido* (Barcelona: Sebastián de Cormellas, 1626, p. 96), show a different strophic order, except for the *Flor*, *Romancero general*, and Metge. Of the two texts to be compared today, that of Juan de Escobar shows the liberty of creation used by this editor, producing alterations so literary that they are not adapted by future compilers of the ballad. Note the dramatic effect resulting from the alteration of lines 5-8 as compared with the other text:

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f. 225r. Fasc. ed. by Archer M. Huntington (New York: De Vinne Press, 1904); Reed. Angel González Palencia, 2 vols. (Madrid: CSIC, 1947), I, 347-348.

<sup>25</sup> Francisco de Quevedo, *Obra poética*, ed. José Manuel Blecua, Vol. III (Madrid: Castalia, 1971), p. 56.

<sup>26</sup> Biblioteca de Palacio, Madrid, Ms. 1581, f. 129r.

<sup>27</sup> DRM 1146.

## ROMANCE LXXI

*De como se boluio a querellar de los Condes estando la Corte en León,  
y como el Rey mandò se pregonassen las Cortes, y el Cid se boluio a Valencia.*

Medio dia era por filo  
 2 las doze daua el relox,  
 comiendo està con los grandes  
 4 el Rey Alfonso en Leon,  
 quando entrara por la sala  
 6 casi perdido el color,  
 de todas armas armado  
 8 el noble Cid Campeador,  
 que viene a pedir justicia  
 10 a su Rey, y su Señor,  
 de vn agrauio que le han fecho  
 12 los Condes de Carrion,  
 en el pone el Rey los ojos  
 14 y en sus oydos la boz,  
 justicia venga del Cielo  
 16 sinon la fazedes vos...<sup>28</sup>.

## OTRO

Mediodía era por filo,  
 2 las doce daba el reloj;  
 comiendo está con sus grandes  
 4 el rey Alfonso en León,  
 cuando entrara por la sala  
 6 ese buen Cid Campeador,  
 armado de todas armas,  
 8 demudada la color.  
 A pedir viene justicia  
 10 a su rey y su señor  
 por el tuerto que le han hecho  
 12 los condes de Carrión.  
 .....  
 Poniendo en el rey los ojos  
 18 y en sus orejas la voz,  
 «Justicia pido del cielo  
 20 si no me la hiciéredes vos...»<sup>29</sup>.

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<sup>28</sup> Juan de Escobar, *Historia y Romancero del Cid (Lisboa 1605)*, reed. A. Rodríguez-Moñino (Madrid: Castalia, 1973), p. 200.

<sup>29</sup> *Romancero de Barcelona*, p. 208.

The examination of *romancero nuevo* texts attributable to specific poets illustrates the way in which a poem, once it leaves the poet's pen, becomes subject to continued composition by its interpreters. In the words of J. F. Montesinos, from his masterful study of the Lope ballad, «En el más soberbio monte», the poet's verses were respected by their interpreters «tanto menos cuanto más populares eran»<sup>30</sup>.

The ballad «Al camino de Toledo», attributed to Liñán in a MS. of the National Library of Madrid<sup>31</sup>, undergoes a progressive «trimming». The longest version, that of the *Flor* III and reproduced in the *Romancero general* (f. 68v.), is the only one containing Adulçe's moralizing farewell:

- 56 Çayda, espera en la fortuna  
y en el tiempo que no para  
58 y entrambos los trata el mundo  
con la rueda, y con las alas,  
60 Y anima tu pecho tierno  
para que con vida salgas  
62 deste golfo de tormento,  
sin que digan por tu causa  
64 Que ausencia &c.

Fin<sup>32</sup>.

The version of *Ramillete de Flores*<sup>33</sup> and another MS. of the National Library of Madrid<sup>34</sup>, circulating at the same time, is cut off after 39 lines, with an increase in the number of «variants» toward the end, a phenomenon of oral composition noted by Lord.

Related to the variation in endings are those processes described by Lord, which «actually lead the singer to mix songs, passing from one song pattern to another at a point at which the two patterns coincide»<sup>35</sup>. I have documented a musical factor in the

<sup>30</sup> José F. Montesinos, «Sobre el romance 'En el más soberbio monte',» *Estudios sobre Lope* (Salamanca: Anaya, 1967), p. 275.

<sup>31</sup> Biblioteca Nacional, Madrid, Ms. 4127, f. 36r.

<sup>32</sup> Pedro de Moncayo, *Flor de varios Romances nuevos... tercera parte* (Madrid, 1593), reed. fotográfica A. Rodríguez-Moñino (Madrid: Real Academia Española, 1957), ff. 80-81r.

<sup>33</sup> *Ramillete de flores quarta, quinta y sexta parte de Flor de Romances nuevos...* [recop. por Pedro Flores] (Lisboa: Antonio Alvarez, 1593). Ed. A. Rodríguez-Moñino, *Las fuentes del Romancero general*, Vol. V (Madrid: Real Academia Española, 1957), f. 63v.

<sup>34</sup> Ms. 17.557, f. 60r.

<sup>35</sup> Lord, p. 120.

singing of the Judeo-Spanish ballad, *La malcasada del pastor*, by Tamar Peres, included in Rina Benmayor's collection<sup>36</sup>, in which, after one stanza, a similarity in the melody to that of the ballad of *Hero y Leandro* («Tres hermanicas eran»)<sup>37</sup> leads her to shift to the music and text of this second ballad. In the case of the ballad of Juan de Salinas, «Temores de mi partida», I know of no musical source to document the disparate versions, of which I give the first 18 and 20 lines, respectively. As far as I have been able to determine, the text of the *Romancero de Barcelona* differs, beginning at line eleven, from all the other texts, which are nearly identical:

## OTRO ROMANCE

Temores de mi partida  
 2 homicidas de mi alma  
   que dexays si aora muero  
 4 para quando triste parta.  
   Porque le vsurpays la gloria  
 6 de mi muerte desdichada  
   al preciso amargo punto  
 8 de la despedida amarga?  
   Porque a mis presentes gustos  
 10 y a mis dulces esperanças  
   days veneno en la memoria  
 12 como en la madre del agua.  
   Tãto os cãsa mi vida, tãto tarda  
 14 el verdugo cruel ñ la amenaza.  
   Porque enemigos temores  
 16 sabiendo que penas matan  
   quereys en agraz cogelras  
 18 por darmelas mas tempranas?...<sup>38</sup>

## OTRO ROMANCE

Temores de mi partida,  
 2 homicidas de mi alma,

<sup>36</sup> Rina Benmayor, *Romances judeo-españoles de Oriente recogidos en la costa occidental de los Estados Unidos*, Ph. D. diss. University of California, Berkeley 1974, no. 16A, p. 206. Antonio Sánchez Romeralo et al, *Romancero rústico* (Madrid: CSMP-Gredos, 1978) [Abr. Rr], p. 307. Ramón Menéndez Pidal, «Catálogo del romancero judío-español,» *Cultura española*, 4-5 (1906-1907), no. 72. [Abr. MP].

<sup>37</sup> Rina Benmayor, no. 4. Vide Rr, pp. 325-346; MP, 41.

<sup>38</sup> Luis de Medina, *Flor de varios romances, novena parte (Madrid, 1597)*, ed. A. Rodríguez-Moñino (Madrid: Real Academia Española, 1957), f. 125v.

¿qué dejáis, si agora muero,  
 4 para cuando triste parta?  
 ¿por qué le usurpáis la gloria  
 6 de mi muerte desdichada  
 al preciso amargo punto  
 8 de la despedida amarga?  
 ¿Tanto os cansa, mi vida, o tanto tarda  
 10 el verdugo cruel que me amenaza?  
 Desterraos de mí, temores,  
 12 con violencia inhumana;  
 queréis triunfar de mi muerte,  
 14 siendo otra de ella causa.  
 Inspiraciones cobardes,  
 16 agüeros de mi esperanza,  
 historia del desengaño  
 18 que a dulce muerte me llama:  
 ¿Tanto os cansa, mi vida, o tanto tarda  
 20 el verdugo cruel que me amenaza?...<sup>39</sup>.

Vélez de Guevara's attack on the musicians' abbreviations of poetic texts seems to be justified by the treatment in two song-books of the *liras* attributed to Lope de Vega, «En el campo florido». In this case, the non-musical texts are the lengthiest, the song-book *Tonos castellanos*<sup>40</sup> reducing the poem by one stanza and the *Cancionero de Turín*<sup>41</sup> by two. The variant «en un campo florido» of the *Romancero de Barcelona* conforms to a formula of the *romancero nuevo* (even though this particular text is not a ballad): namely, the pattern «En un/una + noun + adj.» or «En un/una + adj. + noun». The structure «En el...» is found as *incipit* of relatively few *romancero nuevo* texts and more frequently in those of the generation immediately preceding, while the reverse is true of the structure «En un...». Consultation of the *Manual de Cancioneros y Romanceros* of Rodríguez-Moñino, 2 vols. (Madrid: Castalia, 1973) results in around eighteen such *incipits* from

<sup>39</sup> *Romancero de Barcelona*, pp. 106-107.

<sup>40</sup> *Tonos castellanos...*, Ms. in the Biblioteca de la Casa de Medinaceli, Ms. 13.231, f. 97r. Ed. by Miguel Querol Gavaldá, *La música barroca española*, Vol. I, Monumentos de música española, Vol. 32 (Barcelona: Instituto Español de Musicología, 1970), no. 26.

<sup>41</sup> *Cancionero de Turín*, Ms. in the Biblioteca Nazionale, Torino, Ms. gm. III, 36, Sig. R1-14, f. 26r. (Ed. by M. Querol Gavaldá, *La música barroca española*, Vol. I).

printed collections before 1600 (e. g. *áspera montaña, cabaña pobre, desierta isla, dorado balcón*, etc.).

This paper will hopefully begin to remove the aura of separateness from the *romancero nuevo* and serve as an invitation to scholars working with traditional balladry to consider the differences in the *Romancero* as differences in degree rather than in genre. The systematic study of themes, formulae (both innovative and traditional), variants, contamination, gemination, etc., and the search for ballads extant in the Peninsular and Judeo-Spanish traditions is a field open to ballad scholars.

Stanford University

## Ballad Formation in the Plays of Lope de Vega

MARSHA SWISLOCKI

The Golden Age theatre has transmitted to us many treasures in the form of lost ballads or lost versions of ballads which somehow escaped the collectors of the sixteenth century<sup>1</sup>. Lope de Vega used *romances* in his plays more frequently than any other Spanish playwright before or since, and one can turn to his *comedias* for valuable clues in reconstructing the development of a ballad in oral tradition. But Lope also used those *romances* in his plays in many different ways. In my dissertation on «Lope, the *Romancero* and the *Comedia*», from which the observations in this paper are drawn, I elected to focus on how *romances* function as structural elements of the plays, rather than on the *comedia* as a source of ballads and variants<sup>2</sup>.

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<sup>1</sup> «Muchos romances viejos, no recogidos por la imprenta, seguían viviendo en la memoria de las clases cultas; treinta años después, los poetas dramáticos tenían en su memoria abundantes versiones, diversas de las antes impresas, y las llevaron con gran éxito a la escena» (Ramón Menéndez Pidal, *Romancero hispánico*, 2 vols. [Madrid: Espasa-Calpe, 1953], II, 79). See also pp. 176-180: «Los dramaturgos nos transmiten además otros romances que no figuran en los pliegos sueltos ni en las colecciones del siglo XVI» (p. 178). Marcelino Menéndez y Pelayo added a section of «Romances que se han conservado por medio del teatro» to his edition of Fernando J. Wolf and Conrado Hofmann's *Primavera y flor de romances*. See «Apéndices y suplemento a la *Primavera y flor de romances* de Wolf y Hofmann» in *Antología de poetas líricos castellanos*, 2d. ed., IX. Vol. XXV of *Obras completas* (Santander: CSIC, 1945), pp. 81-97.

<sup>2</sup> Harvard University, Department of Romance Languages and Literatures, 1976. The first systematic attempt to document the use of *romances* in Lope

Lope wrote plays on all types of themes —epic and novelesque, rural and urbane, Moorish and pastoral— in which *romance* material is utilized in one way or another. Ballads old and new —even some of Lope's own *romances nuevos*— provided him with plot material; lines from ballads are spoken as a part of the dialogue, and often *romances* are sung to the accompaniment of music. Segments or lines from *romances* provide the basis for new versions; traditional themes are revitalized in new contexts, and whole new ballads are created based on episodes in the plays. *Romance* was adopted by Lope as a standard dramatic meter and eventually became the dominant meter of his later plays. What attracted my attention most, however, is the way in which Lope's experience with the *romance* as a living form is reflected in the *comedia*.

Lope de Vega was uniquely equipped to be the catalyst uniting *comedia* and *romancero*. He was, along with Góngora, the creator of the *romancero nuevo*, as well as the acknowledged creator of the *comedia nueva*. His early reputation as a poet was due as much to his *romances* as to his plays. Thinly camouflaged in Moorish and pastoral garb, the events of Lope's own turbulent life were sung by Spaniards everywhere, «por grandes y chicos, por cortesanos y labradores»<sup>3</sup>. We can imagine Lope himself overhearing the details of his personal life disguised as episodes in *romances nuevos* sung on the streets of Madrid. Similarly, characters in

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de Vega's *comedias* was a doctoral dissertation by Jerome A. Moore, published in 1940, entitled *The «Romancero» in the Chronicle-Legend Plays of Lope de Vega* (Philadelphia: University of Pennsylvania, 1940). Moore's book, limited to the plays included by Menéndez y Pelayo under the category «chronicle-legend», and based to a large extent on the *Estudios preliminares* to the Academy edition of the *Obras completas de Lope de Vega*, was for many years the only comprehensive study of ballad-related sources and allusions to ballads in Lope's theatre. I consulted it often during the writing of my dissertation. Moore's primary effort was to gather information about the *romance* sources of the chronicle-legend plays. My purpose is quite different. I am for the most part concerned with the dramatic function of the *romance* in any type of play, and with the relationship between the two genres —ballad and play— as it is perceived by Lope and expressed in the context of the *comedia*.

Since the publication of Moore's volume thirty-seven years ago, continuing research on the *Romancero* has greatly increased our knowledge of the sources available to Lope and his contemporaries. Among the many authors whose writings on the *Romancero* have been virtually indispensable to me are the organizers of this conference and many of its participants, to whom I acknowledge my indebtedness.

<sup>3</sup> R. Menéndez Pidal, *Romancero hispánico*, II, 126.

Lope's plays sing ballads and talk about them, and frequently hear *romances* about themselves and their own predicaments. In *Los Tellos de Meneses*, Part I, for example, the Infanta Elvira runs away after learning that King Ordoño plans to marry her to Tarfe, the Moorish ruler of Valencia. As she wanders through the mountains of León in search of refuge, she overhears a *villano* singing the following *romance* about her plight:

Triste está la infanta Elvira;  
días ha que no se alegra;  
que la casa el rey, su padre,  
con el moro de Valencia.

The Infanta then reflects:

Aquí llegan mis desdichas;  
pero si la causa llega,  
tan triste como atrevida,  
¿qué mucho que lleguen ellas?<sup>4</sup>

In *Las almenas de Toro*, Bellido Dolfos comments upon «las canciones / que se han hecho a las almenas / de Toro...» and testifies to the existence of a *romance* containing the lines «Afuera, afuera, Rodrigo, / el soberbio castellano»<sup>5</sup>. In *El bastardo Mudarra*, the aged and blind father of the slain Infantes de Lara is «entertained» with a *romance* about the death of his sons and the various torments inflicted upon him afterwards by doña Lambra<sup>6</sup>. The image we get from the *comedia* is that of the ballad as a living record of events, which are shared and experienced as story and song by the protagonists of the ballads themselves, in much the same way as the *romance* was a part of Lope's own daily existence.

Lope's practical experience as a *romancista* (and his view of the *romance* as a dynamic, living form of poetry) manifests itself in the *comedia* via the dramatic representation of the processes involved in the formation of a traditional ballad. To illustrate this point, I will discuss two plays in which the creation of a ballad becomes a part of the dramatic action of the play. In *Peribáñez y el Comendador de Ocaña*, generally considered to be one of Lope's

<sup>4</sup> *Obras de Lope de Vega publicadas por la Real Academia Española* (Madrid: Real Academia Española, 1890-1913) (Abb. Acad.), IX, 300.

<sup>5</sup> Acad., VIII, 95 and 96.

<sup>6</sup> Acad., VII, 494.

finest dramas, the resulting ballad is directly related to the *dénouement* of the play. *El más galán portugués, duque de Berganza* is not anywhere near as fine a play as *Peribáñez*, but it demonstrates clearly how Lope understood and imitated the processes involved in traditional ballad formation.

In Act II of *Peribáñez y el Comendador de Ocaña* the famous couplet «Más quiero yo a Peribáñez» appears twice. The first time is in Casilda's rebuff to the Comendador the night that Peribáñez has gone to Toledo. While Peribáñez is away, the Comendador don Fadrique attempts to enter his house in order to seduce his wife Casilda. When don Fadrique finds that the doors are firmly bolted, he appears beneath Casilda's window and addresses her as follows:

Lástima a todos nos da  
de veros sola, por Dios.  
No os quiere bien vuestro esposo,  
pues a Toledo se fue,  
y os deja una noche. A fe  
que si fuera tan dichoso  
el Comendador de Ocaña  
(que sé yo que os quiere bien,  
aunque le mostráis desdén  
y sois con él tan extraña)  
que no os dejara, aunque el rey  
por sus cartas le llamara...

Casilda rejects his advances in a long speech in *romance* meter which includes the following lines:

Y cuando el comendador  
me amase como a su vida,  
y se diesen virtud y honra  
por amorosas mentiras,  
*más quiero yo a Peribáñez*  
*con su capa la pardilla*  
*que al comendador de Ocaña*  
*con la suya guarnecida*<sup>7</sup>.

The next time the last four lines are heard is when Peribáñez, returning home, overhears the «cantar de la mujer de Peribáñez» sung by his field workers. The *segadores*, who had been sleeping

<sup>7</sup> Acad., X, 128.

in the courtyard of Peribáñez' house and had listened silently to Casilda's reply to the Comendador, in turn incorporated her words into a new version, with minor changes in word order and content.

MENDO (dentro): Canta, Llorente, el cantar  
de la mujer de muesamo.

.....

LLORENTE: La mujer de Peribáñez  
hermosa es a maravilla;  
el comendador de Ocaña  
de amores la requería.  
La mujer es virtuosa  
cuanto hermosa y cuanto linda;  
mientras Pedro está en Toledo  
desta suerte respondía:  
«*Más quiero yo a Peribáñez  
con su capa a la pardilla,  
que no a vos, comendador,  
con la vuesa guarnecida*»<sup>8</sup>.

The slight but significant changes in wording in the last two lines are essentially *variantes* of a ballad, and the whole proceeding imitates, in a skeletal way to be sure, the manner in which a traditional *romance* is formed, as described by don Ramón Menéndez Pidal:

Asimilado por el pueblo, mirado como patrimonio cultural de todos, cada uno se siente dueño de él por herencia, lo repite como suyo, con autoridad de coautor; al repetirlo, lo ajusta y amolda espontáneamente a su más natural manera de expresión, y así, al propagarse en el canto de todos, se han ido fijando en el texto de la canción algunas modificaciones, hondas unas, menudas otras, decisivas todas para irlo acomodando a la índole más connatural del pueblo entero<sup>9</sup>.

What Lope re-creates for us in *Peribáñez* is the traditional process itself in capsule form; we witness the circumstances surrounding the genesis of a *romance*, and then its propagation, complete with *variantes*.

I suggested earlier that in *Peribáñez* the depiction of the traditional process is ultimately linked to the resolution of the action. This is so because of Lope's characterization of the protagonist

<sup>8</sup> Acad., X, 132.

<sup>9</sup> *Romancero hispánico*, I, 45.

as a representative figure of the Castilian rural community. From the earliest moments of the play, Lope establishes a link between this rural community and the common body of traditional poetry. When a maverick bull causes the Comendador to fall from his horse during the wedding celebration, one of the *labradores*, Bartolo, comes running to report the bad news, cursing the *novillo* in words that are reminiscent of the «romance de la jura de Santa Gadea». Peribáñez tries to calm Bartolo down, comparing his maledictions to the outrage of the Zamoranos against that most traditional of all Spanish traitors, Bellido Dolfos<sup>10</sup>.

To re-phrase Aubrun and Montesinos, Peribáñez is «la expresión más completa de la comunidad rural castellana»<sup>11</sup>. He is the

<sup>10</sup> BARTOLO: .....

¡Oh mal hayas, el novillo!  
Nunca en el abril lluvioso  
halles yerba en verde prado,  
más que si fuera en agosto.  
Siempre te venza el contrario  
cuando estuvieres celoso,  
y por los bosques bramando,  
halles secos los arroyos.  
Mueras en manos del vulgo,  
a pura garrocha, en coso;  
no te mate caballero  
con lanza o cuchillo de oro;  
mas lacayo por detrás  
con el acero mohoso,  
te haga sentar por fuerza,  
y manchar en sangre el polvo.

PERIB.: Repórtate ya, si quieres,  
y dinos lo que es, Bartolo;  
que no maldijera más  
Zamora a Bellido Dolfos.

(Acad., X, 112a)

Compare with Durán 811 and 812. Edward M. Wilson, «Images et Structure dans *Peribáñez*,» *BHi*, 51 (1949), 139-41, pointed out the similarity between this passage and lines from the «Jura de Santa Gadea» and suggested that the allusion to the ballad foreshadows the manner in which don Fadrique dies at the end of the play. Concerning Bellido Dolfos, see Joseph H. Silverman, «Peribáñez y Vellido Dolfos,» *BHi*, 55 (1953), 378-80: «Bien conocida es la tradición castellana (tradición que Lope y su auditorio habían mamado en la leche de su infancia) de que el traidor sobre quien se habían acumulado 'todos los caracteres de la traición' era Vellido Dolfos.»

<sup>11</sup> «Al introducir la voz popular en forma de romance en su *Peribáñez*, nos hace sentir profundamente el carácter de esta comunidad rural caste-

character in the play who embodies all of its values and ideals. Thus, when Peribáñez hears the *romance* about Casilda sung by the *segadores*, he accepts it as the true version of the events of the previous night:

PERIBÁÑEZ: Notable aliento he cobrado  
 con oír esta canción,  
 porque lo que éste ha cantado  
 las mismas verdades son  
 que en mi ausencia habrán pasado<sup>12</sup>.

Because Peribáñez, as the foremost member of the community, believes that the truth is inherent in the song of that community, his doubts and jealousy abate when he hears the romance. This permits him to follow a course of action different from that which is most often taken by protagonists in similar situations. Absolving Casilda of responsibility for don Fadrique's actions, Peribáñez defends his marriage and his honor by killing the Comendador.

By accepting the version of events sung in a *romance* as the truth itself, it becomes possible for Peribáñez to avoid domestic catastrophe. The *romance* in *Peribáñez* is thus the instrument by which the tragic dimension of the *comedia* is shifted from the protagonist Peribáñez to don Fadrique, the Comendador of Ocaña.

*El más galán portugués*, unlike *Peribáñez*, is not one of Lope's better plays, but it contains an excellent example of a different

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llana. El protagonista es su expresión más completa; y los demás personajes, hechos de la misma arcilla, prolongan, por así decirlo, la conciencia del héroe, del cual se saben solidarios, y cuyas ansiedades comparten» (Charles V. Aubrun and José F. Montesinos, «*Peribáñez*,» in J. F. Gatti, *El teatro de Lope de Vega: artículos y estudios* [Buenos Aires: EUDEBA, 1962], p. 18; reprinted from the prologue to their edition of the play: *Peribáñez y el Comendador de Ocaña*, Paris: Hachette, 1943). M. Menéndez y Pelayo (*Estudios sobre el teatro de Lope de Vega*, Santander: C.S.I.C., 1949, vol. V, p. 43) pointed out the special rôle of the *segadores* in *Peribáñez*: «Los segadores son el coro de esta égloga dramática, pero no como desligado y de puro ornato, sino con voz y acción en la fábula, a cuyas principales peripecias se asocian. Ellos son los que festejan con música y danza las bodas de Peribáñez; ellos los que velan, como perros fieles, a la puerta del buen labrador...; ellos los que, con las palabras del romance, disipan la nube de celos que va acumulándose sobre la cabeza de *Peribáñez*» (p. 43). For yet another discussion of the *romance* and the rural community, see Noël Salomon, *Recherches sur le thème paysan dans la 'comedia' au temps de Lope de Vega* (Bordeaux: Institut d'Études Ibériques et Ibéro-Américaines, Université de Bordeaux, 1964), pp. 551-54.

<sup>12</sup> Acad., X, 132.

type of ballad formation within a *comedia*. Instead of a schematic re-creation of the processes by which a ballad is formed in oral tradition (as in *Peribáñez*), *El más galán portugués* offers us a glimpse of the anatomy of a *romance* according to Lope, «gran romancista» as well as dramatist.

The play is based on the *romance viejo* «de cómo el duque de Braganza mató a la duquesa su mujer». There are two versions of this ballad in the *Primavera*: a short version beginning «Un lunes a las cuatro horas» and a longer one beginning «Lunes se decía, lunes»<sup>13</sup>. The *duquesa* was doña Leonor de Mendoza, daughter of the Duke of Medina Sidonia and sister of don Pedro Girón. Doña Leonor was murdered in 1512 by her husband don Jaime, Duke of Braganza, who accused her of adultery. According to at least one of the chronicles, she did have an affair with one of her servants. Popular poetry, however, sided with doña Leonor, making her into the innocent victim of a vicious and unbalanced husband's jealousy, and possibly a victim of Portuguese anti-Castilian sentiment<sup>14</sup>.

The *romance* «Lunes se decía, lunes» is a particularly good example of the *Romancero's* freedom from historical fact, which occasionally gives rise to a dramatic modification of events, depending on the point of view of the singer (a partisanship of the kind which is reflected in the *cruel / justiciero* epithets attributed to King Pedro). Lope's play both reproduces and further develops this characteristic freedom. Lope adopts the point of view of the story propagated by the *Romancero*, rather than the less sympathetic historical version. He then rejects the tragic outcome of the *romance*, freely altering events in the interest of a happy ending. At the end of the play, he creates a new version of the ballad (which takes the form of a *relación* — a speech, rather than a song) that reflects the major modifications of the plot. But just as the events recounted in a traditional *romance* may be modified slightly with each retelling, Lope's own *romance* shows signs of departing from the events as he has just represented them in the

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<sup>13</sup> *Primavera* 107 and 107a.

<sup>14</sup> The historical background of the *romance* and the play is discussed in detail by Menéndez y Pelayo in the preliminary observations to Vol. X of the *Obras completas*. Menéndez y Pelayo disagrees with Wolf (*Primavera*, n. 1 to no. 107) that the *duquesa* was doña María Téllez, wife of the Infante of Portugal and Duke of Braganza, son of King Pedro and Inés de Castro. He also discusses several historical versions and the ballads, and mentions details from the chronicles which might have influenced Lope's play.

play — all of which reflects Lope's comprehension of the *romance* as a genre whose creative potential resides in its possibilities of variation.

The *romance* «Lunes se decía, lunes», along with Lope's modifications of it, is incorporated into the third act of the play. This is done in two steps, which mimic the way in which a ballad might have been created in real life. First the events of the ballad are dramatized; then Lope summarizes the action in the *relación* which paraphrases the source ballad. In Act II, Lope had prepared the way for the murder attempt by tracing the growth of the Duke's jealousy. The dramatization of the *romance* begins as Act III opens. For his re-creation of the episode Lope invents a new setting («como que acaban de comer») which is not part of the original ballad, but which he will incorporate into his new version at the end of the play with the line «comiendo una vez estaba». The *romance* in its traditional form influences development of the action only up to the point where the Duke angrily pursues the Duchess' page for attempting to intervene on behalf of his mistress.

—Dejes la duquesa, el duque,  
que nada te merecía.—  
El duque muy enojado  
detrás del paje corría...<sup>15</sup>.

Thereafter the plot takes a new direction, and Lope's final version of the ballad will reflect the changes.

At the end of Act III, the *duquesa* escapes to the Court at Lisbon. She is accompanied by a servant named Ortuño, who tells her story to the King in hopes of obtaining aid for the Duchess. This speech is the *relación* we have been discussing — a re-working of the ballad «Lunes se decía, lunes». One might expect Ortuño's *romance*, since it is meant to be a summary of the action, to be a faithful re-telling of the Duke's attack as it had just occurred in the previous scenes of the play. This is not true, however. In fact, many new details are added. A few lines derive from the traditional ballad, though they were not used before in the dramatic dialogue. Thus, Lope draws upon the audience's recall of the ballad as well as the dramatic **action**:

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<sup>15</sup> *Primavera* 107a.

Yo no soy traidora, duque,  
ni en mi linaje lo había...  
todos eran portugueses,  
ninguno el habla entendía...<sup>16</sup>.

Other new details, including an image of the enraged Duke throwing a chair, appear to be Lope's *ad hoc* inventions, not traceable to the scenes of the play nor to either of the versions of the ballad which have come down to us from the sixteenth century. In still another addition, imitating the traditional process whereby lines from one ballad often «contaminate» another, Lope begins his version with the first line of an otherwise unrelated ballad: «Mediodía era por filo», in which the Cid seeks justice for the offense committed against him and his daughters by the Infantes of Carrión<sup>17</sup>.

In short, Lope's version is an amalgam which draws upon the audience's experience of the play itself and of the ballad which inspired it, with an original detail added here and there to enliven the retelling. The *romance* is even further elaborated in ways characteristic of Lope's own ballad style, including digressions and flourishes typical of more courtly poetry:

Mediodía era por filo,  
eclipsado el sol salía,  
que en los eclipses del sol  
siempre suceden desdichas.  
Que puesto que sus efectos  
para lejos pronostican,  
¿qué no hará, cuando padece  
quien todas las cosas cría?  
Cuando el duque de Berganza  
con la duquesa reñía...<sup>18</sup>.

Lope's new version of history thus produced a new ballad version as well — one essentially consonant with the apocryphal version of events as they occur in the *comedia*, yet with sufficient

<sup>16</sup> Acad., X, 395.

<sup>17</sup> Durán 875. The line «Mediodía era por filo», a variant of the first line of *Conde Claros*, is also the first line of Quevedo's satirical ballad on the Cid: «Mediodía era por filo / que rapar podía la barba.» The play contains several allusions to ballads of the Cid cycle, apropos of several characters in the play from Zamora. See Moore, p. 104.

<sup>18</sup> Acad., X, 394-95.

additional detail (some traditional, some original) to constitute it as a *variante* within the context of the play. Just as in *Peribáñez*, in *El más galán portugués* we see the genesis of a *romance* (in the events which produce it) and the beginning of the process of ballad elaboration.

The *romance* as it appears in Lope's *comedia* is a dynamic form of poetry, built upon a combination of tradition and experience. For Lope, we recall, the *romance* itself was a part of life — he not only heard *romances* sung, he also wrote them, creating out of his own adventures a series of anecdotes which would be sung in the streets of the Madrid in which he lived. It is not surprising, therefore, that a form of poetry thus lived should be re-converted into literature in the *comedia*, along with the joys and tragedies of a lifetime that Lope shared with us through the medium of his dramatic art.

Dartmouth College



B. ESTUDIOS COMPARATIVOS

*Comparative Studies*



# Prolegomena to the Study of Ibn Quzmān: The Poet as Jongleur

(For L. P. Harvey)

JAMES T. MONROE

«Tiraremos a lo alto,  
lo bajo ello se daría.»

(*Romance de Abenámar*)

In a recent edition of Ibn Quzmān's poetry<sup>1</sup>, E. García Gómez has provided us with a metrical and thematic sketch of *Zağal No. 12*, on which he has bestowed the title «El zéjel de los juglares»<sup>2</sup>. EGG sums up his disappointingly brief introduction to the poem by stating: «Habría tanto que comentar y anotar, que desisto, para limitarme a lo indispensable»<sup>3</sup>. The *zağal* referred to is of unusual importance because it offers a unique insight into twelfth-century jongleur practices in Andalus. It also raises a number of questions concerning the relationship between popular Arabic poetry in Muslim Spain and the native Romance tradition. Finally, and most important of all, it is a delightful poem by a truly gifted Arab poet.

All those familiar with Arabic poetry are aware that the difficulties involved in establishing reasonably accurate editions and

<sup>1</sup> *Todo Ben Quzmān: editado, interpretado, medido y explicado* (Madrid: Gredos, 1972), 3 vols. (Henceforward abbreviated *TBQ*).

<sup>2</sup> *TBQ*, I, 64-67. The same author had previously published a study of this *zağal* in «Siete zéjeles de Ben Quzmān,» *ROcc*, 6 (1964), 129-145. This article includes a prose translation of *Zağal No. 12* which, if anything, clarifies the vagueness and inevitable departures from the literal meaning of the Arabic poem inherent in the verse translation EGG includes in *TBQ*. A comparison of both translations, plus the two accompanying commentaries, however, reveals no radical novelties in EGG's understanding of the text.

<sup>3</sup> *TBQ*, I, 67.

translations are of unusual complexity. Such difficulties increase on the order of several magnitudes when one is dealing with an author such as IQ, who chose to write in a specialized poetic diction based largely on a now defunct colloquial dialect<sup>4</sup>, rather than in the well described classical language, the norms of which are known today. The situation would be comparable in some ways to that of interpreting Vulgar Latin poetry (assuming that any had survived) on the basis of Classical Latin plus the linguistic evidence provided by the Romance languages. The difficulties posed by IQ are not merely linguistic, however. His abandonment of classical meters, conventions, and themes, along with his adoption of popular ones, often plunges the scholar into unfamiliar territory. Thus, a certain amount of conjecturing is inevitable. Since my understanding of the Quzmānī poem differs in key points from that of EGG, I shall begin by establishing my own text<sup>5</sup>:

## EDITION

- <sup>0</sup> yáhnī-kúm yahñf-kum / ʿán qarfb nağf-kum
- <sup>1</sup> yássirū ʿan-náqra / wá-ğʿalū d-duff lí-l-yad  
wá-l-lāh wá-l-lāh áš-šīz / lā yufraṭ fī-hí ḥad  
wá-ʿin ámkan bándayr / fá-z-ziyāda ʿáğwad  
wá-z-zamīr yā ʿaṣḥāb / áz-zamīr yaḥyīf-kum
- <sup>2</sup> qánnaʿú lí qúrra / bí-qināʿin máyil  
wá-hwa lābis ḥúldī / bí-ʿalāmin kāmīl  
wá-ʿalāyh ḥaḍāḍīr / kāmā ḡát min bábil  
lā taqlū bí-l-lāh / fá-ʿanā nadrf-kum
- <sup>3</sup> qárawf-kum wāqif / ál-malāʿib húzzū  
wá-man ásqat náğma / f-ál maḥāğim zúzzū  
zúhra máryam ʿáyša / áyna-kúm ahtázzū  
wálwalū fa-ḥáybaš / bí-l-laḍf yahdf-kum
- <sup>4</sup> áʿmalū li-l-qāḍī / mín maḥādid kúrsī  
fá-burūru wāğib / mán yakún min ġínsī

<sup>4</sup> Recently described by Federico Corriente, *A Grammatical Sketch of the Spanish Arabic Dialect Bundle* (Madrid: Instituto Hispano-Arabe de Cultura, 1977). This book is a milestone in Hispano-Arabic dialect studies.

<sup>5</sup> Based on the unique Ms. (Ibn Quzmān, *Dīwān*, Leningrado, Aziatskii Muzei, Ms. Or. B 86), a photographic edition of which was published by David de Gunzburg, *Le Divan d'Ibn Guzman* (Berlin: S. Calvary, 1896), fasc. 1 (no subsequent fascicles appeared), which I have collated with *TBQ*.

- áy ġulām yā quzmān / āha [húwa] 'únsī  
 árā-kúm bi-smí-l-lāh / áyna qúnbur ff-kum
- 5 yúġad ás-sayf ħāḍir / wá-l-hamāyin táḥḍar  
 wá-ímāmah báydā / wá-ḥimāran áḥmar  
 f-ál 'aráb lī šáwla / lá ġinā 'an táḥhar  
 yássirú nāqát-kum / yássirú 'abrī-kum
- 6 áš taqúl fī l-ġāzī / wá-š-šuwáyyaḥ mánḥūr  
 'álā yáddu káššāš / wá-hwa bí-l-lāh má'ḍūr  
 wá-riṭāh id yárṭī / wá-l-lu'āb f-al qáġdūr  
 wá-kaḍā qaṭ yáflat / wá-hwa báyn aydī-kum
- 7 qád ġā síḥran 'ālī / mán lā yárqud yámraḍ  
 ássab kálban ábyaḍ / ássab kálban ábyaḍ  
 ká'akú l-aḍnāba / wá-rquḍú f-al-márbaḍ  
 fá-'idā kán ġúdwa / 'áqūm nášṭād bī-kum
- 8 kúlla-kúm na'šāq-kum / bí-n-nabī ḥibbú-nī  
 dūna-kúm las náfraḥ / wá-lā 'ántum dūnī  
 ín ġarā šay fíyya / kúllu-kúm tabkú-nī  
 áw ġarā šay ff-kum / [fá-anā nabkī-kum]

## TRANSLATION

- 0 Greetings to you, greetings to you! / I'll be with you shortly!
- 1 Prepare the kettledrum / and take the framedrum in hand;  
 Hurry, hurry, the castanets, / let no one be remiss in playing them!  
 And if a tambourine were available, / the addition would be excellent.  
 And the reed, my friends; / the reed will revive you.
- 2 Cover Qurra for me / in a flowing veil.  
 Let him wear a taffeta robe / with a full border;  
 Let there be amulets upon him / like those that come from Babylon.  
 Don't nap, by God, / for I know you well!
- 3 Your «Villager» is waiting; / enliven the stage!  
 Whoever gets out of tune, / slap him on the nape of the neck!  
 Zuhra, Maryam, 'Ayša, / where are you? Get moving!  
 Ululate in unison / with him who leads you.
- 4 Make for the judge / a seat out of cushions,  
 For he must be honored, / being of my social class.  
 What a fellow, Quzmān! / Indeed, he is my joy!  
 I see you, in God's name; / where is there a lute among you?

- 5 The sword is ready / and the sashes are coming,  
 Along with a white turban / and a red kerchief.  
 Let me have a warcry from the Arabs; / they must appear.  
 Prepare your she-camel; / prepare to enter.
- 6 What do you think of this warrior, / and of the little wounded sheikh,  
 Beside whom is an attendant with a fly-whisk, / who has been spared,  
[by God?  
 What about his lament as he mourns, / and his drivel as he weeps?  
 Thus indeed he makes his exit, / after having appeared before you.
- 7 Here comes big magic: / Whoever does not go to sleep, will get sick.  
 —Shoo, white dog! / Shoo, white dog!  
 Curl up your tails / and go to sleep in your kennel,  
 For when morning comes, / I'm taking you hunting.
- 8 I love all of you; / by the Prophet, love me in return.  
 Without you, I'm unhappy; / so are you, without me.  
 If anything should befall me, / mourn for me, all of you;  
 And if anything should befall you, / [I will mourn for you].

## COMMENTARY

In this *zağal*, IQ is simulating the voice of a jongleur who is directing a popular performance of some kind. As the mimetic poem develops, IQ turns to address different groups of participants, among them, his musical consort, stage assistants, dancers, singers, actors, property men, and two white dogs, referred to by EGG as «misteriosos perros blancos»<sup>6</sup>, since that editor failed to understand the true meaning of this passage. IQ also refers to a «villager», to a judge, to a male dancer named Qurra, and to three dancing girls named Zuhra, Maryam, and 'Ayša. He further mentions a group of Arabs, a camel, a warrior, a wounded sheikh, and the latter's retainer, who bears a fly-whisk. All these characters are jumbled together in seeming confusion, thereby contributing to the apparent obscurity of the poem. Let us therefore determine if surviving references to the practices of Medieval and Golden Age jongleurs in Christian Spain and in the Islamic world may be of help in clarifying our text.

At the very beginning of the poem, in the *maṭla*<sup>c</sup> or 'initial refrain' (0) IQ addresses his audience using the expression *yahnī-*

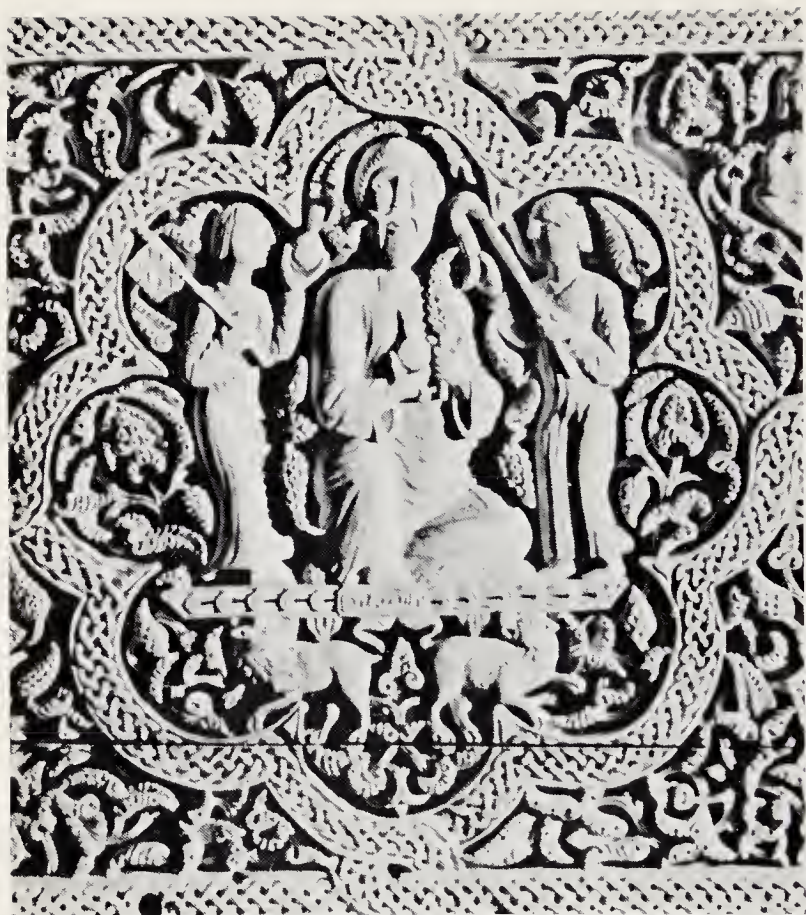
<sup>6</sup> *TBQ*, I, 64.

# وقالهم ايضا حامير عترة

عَمَّا لَلَّهِ عِنْدَهُ وَرَحْمَهُ

لِيُصْنِكُمْ بِصِيْكُمْ عَنْ قَرِيْبٍ بِحَيْكُم  
 يَسْرُوا النَّعْرَا وَاجْعَلُوا الدِّينَ لِلْيَدِّ وَاللَّهِ الشَّيْرَ لَا يَطْرُقُ فِيهِ حِدْرٌ وَانْ مَكْنُ بِنْدِيْرِ فَالزِّيَادُ لِحُودِ ٥  
 وَالزِّيْبِرُ بِاَصْحَابِ الزِّيْمِرِ بِحَيْكُم  
 قَعُوَالِي قَرِيْبَتَاعِ مَائِلٍ وَهُوَ لَا يَسْخَرِي بِعَالَمِ كَائِلٍ وَعَلَيْهِ حَيْتَارُ زِيْرُ كَابِتٍ مِنْ بَائِلٍ  
 قَانَا نَذِيْرِيكُمْ لَا تَنْسُوا بِاللَّهِ قَانَا نَذِيْرِيكُمْ  
 قَرِيْبِيكُمْ وَأَقْفُ الْمَلَايِعِ هَبْرُ وَوَطْرُ سِقْمَا نَعْرُ فَالْحِجَاخُ زَارُ أَرْهَدُ مَرِيْمَ عَيْشِ أَنْبِيْكُمْ أَهْبَرُ  
 وَلَوْلُو الْخَيْشِ بِالَّذِي يَحْدِيْكُمْ  
 اَعْلُوا اللَّسَاطِيْ مِنْ مَجَادِ ذِكْرِيْ فَبِرُورٍ وَاجْتِزِزْ مِنْ مَكْنُ حَيْشِيْ أَنْيْ عِلَامُ يَا فَمَكْرَاهُ الْاِنْسِيْ  
 اَرِيْكُمْ بِسْمِ اللّٰهِ اِنْ مَسْرُ قَرِيْبِيْكُمْ  
 بِحَدِ الثَّيْفِ جَائِزٍ وَالْمَاهِيْنَ مَحْضَرٍ وَرَعَامَهُ بِيضًا وَحَمَارًا الْحَمْرُ فَالْعَرَبُ فِيْ صَوْلَةٍ لِأَعْيِيْ أَنْ لِحْصَمِ  
 يَسْرُوا نَأْفُكُمْ يَسْرُوا عَيْرِيْكُمْ  
 اَشْ يَقُولُ فِي الْعَارِ وَالشُّوْخِ مَجُورٌ عَلَى بَرَكِشٍ وَهُوَ بِاللَّهِ بِعَدُوْرٍ وَبِرَاهِ اِدِيْرِيْ وَاللَّعَابِ الْبَحْرُورِ  
 وَكَذَا قَطْبُ قَلْبِيْ وَهُوَ مِنْ اَبْدِيْكُمْ  
 فَدَجَائِحُ الْخَالِيْ مِنْ اَلْبَرِّ قَدِيْمُضِ اَسْبِيْهِ كَلِمًا اَسْبِيْ اَسْبِيْ كَلِمًا اَسْبِيْ كَلِمًا اَلْاَذْنَاكُ وَارْقُدُوا  
 فَادَا حَكَا نَ عَدُوْا قَوْمُ نَصْطَادِ بِيْكُمْ  
 كَلَامُ نَسْتَلْمُ بِاللَّيْ جُورِيْ دَوْلَتُمْ لَتَرْتَفِرْجُ وَلَا اَنْتُمْ دَلُوْنِيْ اِنْ جَرِيْ شَيْءٍ فُكَلْمُ تَكُوْنِيْ

Ibn Quzmān, Dīwān, Leningrad, Aziatskii Muzei, Ms. Or. B 86 (Zaḡal No. 12).



Enthroned figure of Caliph Hišām II flanked by two pages. The one on the right bears a fly-whisk (*mikašš*). The detail is carved on an ivory casket made by master Faraġ and his disciples, in Córdoba, for ‘Abd al-Malik al-Muẓaffar, son of al-Manšūr (Almanzor), in 1004 A. D. (Museo de Navarra, Pamplona.)



Medieval jongleur making a dog jump through a hoop, from R. Menéndez Pidal, *Poesía juglaresca y orígenes de las literaturas románicas*, 6th ed. (Madrid: Instituto de Estudios Políticos, 1957), p. 239.

*kum*. This formula, which taken literally would mean 'may it give you joy; rejoice', came to signify 'greetings' in the dialect, following a semantic evolution parallel to that of the Greek *chairete*. This meaning can be determined with certitude from comparison with other Quzmānī passages in which the same formula is used<sup>7</sup>.

The underlying root meaning 'joy' inherent in the greeting is not lost, however. Instead, it is suggested and reiterated throughout the poem, for it was the custom, when singing *zağals*, for the audience to repeat the refrain chorally after a soloist had concluded each strophe<sup>8</sup>. The joy suggested by our Arab jongleur performance relates in turn to the word *solaz* which, according to Ramón Menéndez Pidal<sup>9</sup>, is the vocabulary item used most frequently by medieval Spanish writers to characterize the effect of jongleur performances upon the audience. IQ then adds: «I'll be with you shortly», as he turns to direct his troupe of players.

In Strophe 1, he addresses his consort of musicians, commanding them to play on a variety of instruments which are deserving of more careful attention than was paid to them by EGG, who did not always understand their nature or function with precision. These instruments are: (1) the *naqra*, (2) the *duff*, (3) the *šiz*, (4) the *bandayr*, (5) the *zamīr*, and, in Strophe 4, (6) the *qunbur*.

(1) The *naqra* is not the 'plectro' of EGG's translation, but a linguistic variant of the well-known *naqqāra*, documented in Western Arabic<sup>10</sup>, and the name of which has entered medieval

<sup>7</sup> Cf. *Zağal No. 20:2:1b*, where IQ imagines himself meeting a woman married to his neighbor, in her house, during her husband's absence. IQ further imagines her going out to meet her husband, and saying to him: «*Yahnīk* ('greetings'), come, you will find your neighbor in my house visiting you.» Given the scandalous nature of the situation, and the ensuing (imaginary) scuffle, it is clear that *yahnīk* here means 'greetings,' rather than 'rejoice.' The latter meaning was probably not lost in certain contexts, however, as when we say «*Good day*.»

<sup>8</sup> In the prologue to *Zağal No. 141 (TBQ, II, 701)*, EGG states: «Hoy no creemos que estos zéjeles se recitaban coralmente...» On what evidence, may one ask? None is offered, nor are those scholars who share his «belief» enumerated. Is EGG using the magisterial «we?» For evidence suggesting that the opposite of EGG's affirmation is nearer the truth, see below, n. 89.

<sup>9</sup> *Poesía juglaresca y orígenes de las literaturas románicas*, 6th ed. (Madrid: Instituto de Estudios Políticos, 1957), p. 3.

<sup>10</sup> Reinhart P. A. Dozy, *Supplément aux dictionnaires arabes*, 3d ed. (Liden and Paris: Brill and Maisonneuve, 1967), II, 710a: «*Naqra* [...] -*Tambour* [...]»

English along with the instrument itself, giving us the term *naker*<sup>11</sup>. «In a twelfth-century context *naqra* could well apply to small kettledrums made from metal or clay bowls with skins glued or tied across the orifice. These drums were usually found in pairs, normally attached in some form or another, though one slightly varied in size from the other, so as to produce distinctly different fundamental tones. Normally there were two drumsticks, one for each drum»<sup>12</sup>.

(2) *Duff*: «In the pan-Arab world this is the common generic designation for the framedrum, mostly played without drumsticks, and mostly played by women. The rectangular or octagonal shape usually retains the name *duff*, while the round framedrums are called *dā'irāt*. There may be at times snares or metal discs attached to resemble the tambourine»<sup>13</sup>. The fact that the *duff* is usually played by striking with the hand rather than by beating with drumsticks is illustrated by our text, where IQ says «put the *duff* to your hand».

(3) *Šīz*: Without offering any justification or explanation in his notes to this poem, EGG correctly translates 'castañuelas'. Elsewhere in his edition, in the notes to *Zağal No. 84*<sup>14</sup>, he comments: «*Šīzāt*. — Alcalá trae: *xīç* = palillos para tañer. El gran Dozy no sabía que 'palillos' es el nombre castizo de las castañuelas y tradujo en su *Suplemento*: 'baguettes de tambour'. — Tuulio desbarra como siempre: «étant venu[e] avec dans la main une cymbale, elle commença à mettre en branle les baguettes!».

The situation described in *Zağal No. 84* is one in which a woman comes to visit IQ in the evening, and begins to dance and to play the *šīzāt*. In this context, the latter obviously cannot be drumsticks, for it would be difficult, if not impossible, to beat a drum with sticks while simultaneously dancing. On the other hand, nothing

<sup>11</sup> French *nacaire*; Italian *naccherone*. See David Munrow, *Instruments of the Middle Ages and Renaissance* (London: Oxford University Press, 1976), pp. 32-33; Jean Jenkins and Paul Roving Olsen, *Music and Musical Instruments in the World of Islam* (London: World of Islam Festival Publishing Company, 1976), pp. 6, 73-84.

<sup>12</sup> I wish to express my gratitude to Professor Israel J. Katz, whose musical expertise I have consulted, and who generously furnished me the information I needed in the form of a personal letter dated June 2, 1977, from which the preceding and subsequent passages are quoted.

<sup>13</sup> IJK (private communication). Cf. Jenkins and Olsen, pp. 6, 73-84.

<sup>14</sup> *TBQ*, III, 385, n. 35. Such lack of cross-referencing to essential information is one of the more unfortunate drawbacks of *TBQ*.

could be more natural than for IQ's visitor to dance to the rhythm of her castanets. On this basis, plus the fact that Spanish dictionaries do explain *palillos* to mean 'castanets' in the regional speech of Andalucía<sup>15</sup>, the *šīz* in our text should be understood to have this meaning, and Dozy's error<sup>16</sup> should be corrected, in accordance with the insight of the late A. R. Nykl, who preceded EGG in this interpretation<sup>17</sup>, a detail not acknowledged by the latter, who throughout his own edition of IQ wastes no opportunity to heap scorn upon the pioneering work of his predecessor, despite the obvious fact that A. R. Nykl's edition was remarkable for its time.

(4) *Bandayr* (modern variants: *bendair*, *bendīr*): «A large frame-drum with snares on the inside of the stretched membrane. There is a hole in the frame for the player's left thumb; the remaining four fingers of the left hand play the secondary beats, while the right hand plays the primary ones. This instrument is most popular in North Africa, especially among the Berbers. It was also popular in Andalus. The smaller version of the frame-drum, sometimes called *ṭār*, has jingling discs like the tambourine. However, in this text, it is difficult to determine whether the tambourine was the instrument actually alluded to»<sup>18</sup>.

Is the word *bandayr* a Romance loan to Arabic (Greek *pandoura* > Latin *pandorium/us* > Spanish *pandero*) as EGG affirms<sup>19</sup>,

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<sup>15</sup> See, for example, Real Academia Española, *Diccionario de la lengua española*, 19th ed. (Madrid: Espasa-Calpe, 1970), s. v. *palillo*, for which the Andalusian meaning given is 'castañuelas.'

<sup>16</sup> *Supplément*, I, 810b.

<sup>17</sup> See *Hispano-Arabic Poetry and its Relations with the Old Provençal Troubadours* (Baltimore: J. H. Furst Company, 1946), p. 274: «There can never be too much of the *castanet* sound!» (Italics mine). Nykl's translation of the entire hemistich is furthermore, better than EGG's, for *yufraṭ* is a I Passive form meaning literally 'be preceded.' The whole line means «Let no one *be preceded* [i. e. 'be remiss'],» that is to say, «Let each one try to outdo the others [in playing the *šīz*],» which is obviously what IQ intended here, where he is urging his consort to play as loudly as possible to attract an audience, and not, as EGG would have it, «nadie ha de pasarse» ('no one must overdo it'), implying that IQ is trying to restrain the castanet players, a meaning that is quite out of context.

<sup>18</sup> IJK (private communication). Cf. Jenkins and Olsen, pp. 73-84, and plate 2.

<sup>19</sup> *TBQ*, III, 416. Joan Corominas, *Diccionario crítico etimológico de la lengua castellana* (Madrid: Gredos, 1954), III, 288b-289a cites as Greek forms *pandouírion*, *pandouúra* > Late Latin *pandorius*, variant of *pandūra*. H. G. Liddell and Robert Scott, *A Greek-English Lexicon*, 8th ed. (New York and

or is it an earlier borrowing made directly from Latin or Greek, as its wide diffusion throughout North Africa might imply? In his eagerness to discover *romancismos* in IQ, EGG does not distinguish adequately between Latin, Ibero-Romance, and even Africo-Romance loan words that may have entered Arabic at different stages and in different historical circumstances <sup>20</sup>.

(5) *Zamīr* (variant of *zamr*, *zummāra*, *mizmār*): EGG translated this term as 'flauta' but it is definitely not a flute. «It is a reed instrument, related to the early shawms, which were brought from the Near East into Europe around the twelfth century. There are two versions of the *zamr* among the Arabs: (1) A conical wooden shawm with a flaring bell. It has six to eight fingerholes and a rear thumbhole. A double reed is attached to a removable neck with a *pirouette* that protects the player from swallowing the reed, since he has to take the entire reed in his mouth, thus breathing through his nose while playing. The instrument has a counterpart in the *Cantigas* miniatures <sup>21</sup>. (2) In Tunis and Algiers, the instrument is identical with the Egyptian *zummāra*, containing two pipes of equal length, each with fingerholes (six in each pipe). One of the pipes usually functions as a drone. However, in this case

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Chicago and Cincinnati: American Book Company, n. d.), cite *pandoûra*, *pandouris*.

<sup>20</sup> A particularly confusing example is *fullūs* ('chicken'), from Latin *pullus*, but which may have reached IQ via Berber *fullūs*, rather than directly via Ibero-Romance *pollo* as EGG would have it. Did the «Lost» Romance language of North Africa play a rôle in the transmission of this Latin form with its archaic final *s* into Berber? (See *TBQ*, III, 387-388). For more on *fullūs* in North Africa, see Hugo Schuchardt, «Die romanischen Lehnwörter im Berberischen,» *Kais. Ak. der Wiss. in Wien: Sitzungsbericht*, 188:4 (1918) (off-print), 41; G. S. Colin, «Etymologies magribines (II),» *Hespéris*, 7 (1927), 85-102 at 97; M. L. Wagner, *Restos de Latinidad en el Norte de Africa* (Coimbra: Biblioteca da Universidade, 1936), p. 29. Likewise the words *ḥāla*, and *ḥallūn* (types of festive breads) are studied in *TBQ*, III, 409-410, where EGG proposes the suspicious Greek etymology *halōs* ('halo'). He seems not to be aware of the traditional festive bread consumed by Jews on the Sabbath, and called *challah* in Hebrew (an ancient word), a term that has entered the English language, as it once evidently entered Mozarabic to designate what is today called *roscón de reyes*. But is the Romance augmentative ending *-ūn* sufficient to declare this word a *romancismo* instead of a *hebraísmo*?

<sup>21</sup> See Julián Ribera, *La música de las Cantigas: estudio sobre su origen y naturaleza con reproducciones fotográficas del texto y transcripción moderna* (Madrid: Tipografía de la Revista de Archivos, 1922). The plate (not paginated) containing a photograph of the miniature corresponding to *Cantiga No. 39* shows two musicians playing on shawms.

the first possibility fits better with *Zağal No. 12*, and could be translated as 'shawm'»<sup>22</sup>.

(6) *Qunbur*: EGG translated this word vaguely as 'guitarro'. More precisely, it is the *gunbri* (variants: *gunibri*, *gurumi*)<sup>23</sup>, «which is most popular in North Africa, particularly in Morocco. It is rather a primitive looking guitar-like instrument, made from a tortoise shell with a skin stretched across it; the neck is a long, carved, wooden dowel, with two to four strings attached, depending upon its size. It is in fact a long-necked lute, not a guitar»<sup>24</sup>. It is of importance for what follows, to note that the *gunbri* is (a) a popular instrument, used (b) for vocal accompaniment, and that (c) to this day it is the favored instrument used by Nigerian ballad singers<sup>25</sup>.

The point in identifying the instruments mentioned in our text, is that they shed some light on the situation being described. In Strophe 1 a jongleur is addressing his consort of musicians. These, in turn, are instructed to play the *naqra* (for which drumsticks are used), the *duff* (which is beaten with the hand), the *šīz* (to be played intensively), a *bandayr* (if available), and the *zamīr* (a shawm). In sum, four percussion (rhythmic) instruments are mentioned along with only one wind (melodic) one, a shrill-sounding reed. No string instruments or flutes are included in the consort, because the softer sound of the latter would have been drowned out by the loudness of the percussion instruments<sup>26</sup>. Our

<sup>22</sup> IJK (private communication). Cf. Munrow, pp. 8ff; Jenkins and Olsen, pp. 58-72. The word *shawm* derives from the Latin *calamus* (cf. French *chalemie* / *-mele*; Spanish *chirimía*, to which the *dulzaina* bore some resemblance. Either of these terms would have been a more accurate rendering of *zamīr* than EGG's 'flauta').

<sup>23</sup> See Dozy, *Supplément*, II, 408b; Jenkins and Olsen, pp. 22-32.

<sup>24</sup> IJK (private communication).

<sup>25</sup> Jenkins and Olsen, p. 23.

<sup>26</sup> Ramón Menéndez Pidal (*Poesía juglaresca...*, p. 44) indicates that groups of musicians in Christian Spain who played reed and percussion instruments were (a) considered of lesser social standing than other musicians; (b) their performances were segregated from those of the others, and (c) they did not play to vocal accompaniment. D. Munrow (*Instruments*, p. 7) published a fourteenth-century Italian miniature illustrating the principal instruments used in the European Middle Ages. Loud and soft instruments are carefully separated from one another in this picture. Reeds, such as bagpipes and shawms consort with percussion instruments (nakers, tambourines and clappers) exactly as in IQ, and at the lower end of a hierarchical arrangement headed by string instruments. This classification of musical instruments according to their relative physical properties is very ancient. Let us recall

identification of these instruments thus rules out the likelihood of any vocal accompaniment at this point in the *zağal*, while EGG's 'plectro' and 'flauta' are out of the question.

Having given instructions to his consort, IQ turns in Strophe 2 to his assistants and urges them to dress Qurra<sup>27</sup> for him<sup>28</sup> in women's clothes: a flowing veil, a taffeta robe, and some amulets of the proverbially potent Babylonian brand. The figure presented to us is that of a female impersonator, and this should not come as a surprise, since boys, veiled and otherwise dressed as women, to this day may be seen performing dances in the fairs of North Africa, where moral scruples forbid the public appearance of women in such rôles<sup>29</sup>.

Strophe 3 was more seriously misinterpreted by EGG, who takes the word *qarawī* in its literal sense to mean 'villager', and translates 'ya paró el palurdo', understanding the passage as a reference to the villagers in the audience. This is unlikely! To begin with, *qarawī* is a singular noun, whereas one would expect to find more than one bystander in the audience of a good jongleur, otherwise he would not last very long in the business! Then, IQ was a native of Córdoba, a metropolis; his is city poetry, and one would expect an entourage of city dwellers, not villagers, to be in attendance. Had EGG recently looked up the word *qarawī* in Dozy's *Supplément* (II, 341b), where it is indeed translated 'paysan, villageois', he would surely have remembered the entry immediately preceding it: «*Ihrāğ al-qarawī*, Macc. II, 146, dern. 1., semble

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that Greek «lyric» poetry was composed to be sung to the lyre, as was the Homeric epic, whereas the elegy was customarily accompanied by pipes. For the use of musical instruments as an accompaniment to the different genres of Greek poetry, see Albin Lesky, *A History of Greek Literature*, trans. James Willis and Cornelis de Heer (New York: Thomas Y. Crowell Company, 1966), pp. 14-15, 107-109.

<sup>27</sup> Qurra is a man's name in Arabic (as in the famous Tābit ibn Qurra), and here modified by words that are grammatically in the masculine gender (*hūwa* ['he'], and not *hīya* ['she'], etc.), a fact overlooked by EGG, who needlessly emends the perfectly clear Ms. reading *qurra* to *zuhra*, a woman's name he extrapolates from an extraneous context in Strophe 3.

<sup>28</sup> Taking *lī* ('for me') as an ethical dative of a type that is frequently found in IQ's popularizing diction. See below, Strophe 5:2a.

<sup>29</sup> «Women, particularly if unveiled, were strictly forbidden to appear on the stage.» Jacob M. Landau, *Studies in the Arab Theater and Cinema* (Philadelphia: University of Pennsylvania Press, 1958), p. 11. That this prohibition was not always enforced in Andalus, however, is clear from the fact that women do appear on IQ's stage (see also, n. 31, below).

un tour d'adresse, mais j'ignore en quoi il consiste». If one checks back in the text given as a reference by Dozy<sup>30</sup>, one finds that the source from which the quotation is taken is the *Risālat fī Faḍl al-Andalus* by the Andalusian author Šaḡundī (d. after 1229). In listing the merits of the province of Jaén, Šaḡundī writes:

wa-mimmā yuʿaddu fī mafāḥiri-hā [...] mā fī 'ubbaḍata min [...] aṣnāfi l-malāhī wa-r-rawāqīši l-mašhūrati bi-ḥusni l-inṭibāʿi wa-ṣ-ṣanʿati fa-inna-hunna 'aḥḍaqu ḥalqi l-lāhi bi-l-laʿbi bi-s-suyūfi wa-d-dakki wa-*ihṛāḡi* l-*qarawīyi* wa-l-marābiṭi wa-l-mutawaḡḡihi<sup>31</sup>.

<sup>30</sup> Al-Maqqarī, *Analectes sur l'histoire et la littérature des arabes d'Espagne*, ed. R. Dozy, G. Dugat, L. Krehl, W. Wright (Leiden: Brill, 1858-1861).

<sup>31</sup> EGG's failure to note the significance of this passage is surprising in view of the fact that he himself published a translation into Spanish of Šaḡundī's complete *Risāla* under the title *Elogio del Islam español (Risāla fī Faḍl al-Andalus)* (Madrid: E. Maestre, 1934). The above passage, in his translation, is: «También hay en Ūbeda ciertas histrionisas (*al-malāhī*) y bailarinas, célebres por la viveza de su ingenio y por su arte, pues son las más hábiles criaturas de Dios en esgrimir espadas, manejar dados y cubiletes (*dakk*) y en otras especies de juegos de manos (*ijrāy al-qarawī*), pasapasa, nexos de danzantes (*al-marābiṭ*) y mascaradas (*al-mutawaḡḡih*)» (p. 107). In an accompanying note (n. 154, pp. 107-108), EGG explains: «*ijrāy al-qarawī* significa literalmente 'hacer salir al aldeano'.» In theatrical terminology, however, which this context clearly provides, and which EGG overlooked, *ihṛāḡ* does not mean 'hacer salir' but rather, 'to produce, or stage [a performance].' For this meaning, corroborated by another passage from Andalus, see n. 68, below. One should note that according to Dozy and Engelmann, *Glossaire des mots espagnols et portugais dérivés de l'arabe*, 2d ed. (Leiden and Paris: Brill, 1869), p. 309, the term *mutawaḡḡih(in)* is the etymon given for Spanish *matachines*, Italian *mattacini*, French *matassins* «personne masquée et avec un habit d'arlequin; quatre, six ou huit de ces personnes exécutent une danse bouffonne appelée les *matassins*, en esp. *los matachines*, pendant laquelle elles se frappent mutuellement avec des épées de bois et des vessies remplies d'air.» This etymology is disputed by J. Corominas (II, 288b-289a). Whatever the true etymology of *matachines* may be, however, it is of only secondary consequence to our immediate purpose, for the context of Šaḡundī's text clearly implies dancing girls and musicians, along with masked dancers of some kind or another. The identification of *al-qarawī* as a form of dance leads one to wonder whether there is any connection between it and the Spanish dance that surfaces in the Golden Age with the name of *El Villano* (*qarawī* = 'villano'), for which, see: Miguel de Cervantes Saavedra, *Obras completas: comedias y entremeses*, ed. R. Schevill and A. Bonilla (Madrid, Imprenta de Bernardo Rodríguez, 1918), vol. IV, pp. 191-192, n. 38-18; Adolfo Salazar, «Música, instrumentos y danzas en las obras de Cervantes,» *NRFH*, 2 (1948), 21-173, esp. p. 130; Miguel Querol Gavalda, *La música en las obras de Cervantes* (Madrid, Ediciones Comtalia, 1948), pp. 125-127.

Among its glories is what is found in Ūbeda, namely different sorts of musicians and dancing girls famous for the excellence of their talent and their art, for these women are truly the most skillful of God's creatures at sword play, juggling, *staging the villager*, sleight of hand tricks, and masquerade.

Of the five categories of entertainment listed, the precise identity of none is known today, with the possible exception of the last, and therefore the above translation is conjectural. Nevertheless, the context makes one thing amply clear, namely that *ih̄rāğ al-qarawī* (literally 'staging the villager') is something done with female dancers to musical accompaniment, and in a jongleur milieu. It must therefore be the name of a dance. This fits in nicely with our Quzmānī passage, in which dancing girls are ordered to get ready to perform, since their *qarawī* is waiting. The *qarawī* in our text is therefore a character in a particular kind of dance, and not a villager singled out from the audience.

IQ further entreats his group to enliven the *malā'ib* or 'stage'<sup>32</sup>. Along with the references to a dance, in l. 2 we hear of accompanying vocal music: «Whoever gets out of tune / slap him on the nape of the neck» (i.e. 'rebuke him')<sup>33</sup>. This remark cannot refer back to the consort of instruments in Strophe 1, since only one melodic instrument was being played in it, namely the *zamīr*. Therefore, it can only refer to singers. These are Zuhra, Maryam, and 'Ayša, who are ordered to get moving (i. e. to dance) and to ululate with their leader, presumably the *qarawī* (or: to ululate «for the sake of their Leader» [= God]). At this point, another textual problem arises. The Ms. in l. 4 distinctly records:

wálwalú fa-ḥáybaš / bí-l-lađf yahdf-kum

Ululate in [?] / with him who leads you.

<sup>32</sup> Plural of *mal'ab*, translated by Pedro de Alcalá, *Vocabulista arávido en letra castellana* (New York: Hispanic Society of America, 1928), s. v. *teatro*, as 'teatro do hazían jugos,' i. e. 'stage.' The same word occurs in *Zağal No. 103*, in referencce to the *mal'aba* of al-Qalyānī, in which IQ offers to dance (*ergo*, men [like Qurra] did dance on stage!). For a thirteenth-century Andalusian male dancer, see Ibn Sa'īd al-Mağribī, *Libro de las banderas de los campeones*, ed. EGG (Madrid: Instituto de Valencia de Don Juan, 1942), pp. 49, 194-5.

<sup>33</sup> Read *maḥāğim* with the Ms., and not *mahāğim* with TBQ (a misprint?). *Maḥāğim* are literally 'the places where cupping is done,' i. e. 'the nape of the neck and upper back,' from *ḥağama* 'to cup-aplicar ventosas.' (Cf. Spanish *alfajeme* 'cupper-aplicador de ventosas' [from *al-ḥağğām*]).

Leaving aside for a moment the mysterious word *ḥaybaš*, we note that EGG has emended the line to:

[wá-]walwálū f-[áš-šaiḥ] / ál-laḏf yahdḏ-kum

Por el jeque vuestro, / que albórbolas suenen.

EGG assumes that the sheikh he inserts is IQ himself, who is leading the dance. He justifies his emendation by comparing the line to a similar passage in *Zağal* 143:2<sup>34</sup>. An examination of that text in its Ms. form, however, reveals that EGG has likewise tampered with it to make it agree with *Zağal* 12:3. His arguments are thus unacceptably circular.

*Zağal* 143 is a wine song in the same meter, and exhibiting the same rhyme scheme as *Zağal* 12. In it, IQ extols the dissipated life, as is his wont and, in the process of giving advice to tipplers, he says:

ášrabū yā ḥúllā<sup>c</sup> / ál-ḥamár bi-z-zúğāğ

ḥáraz ál-lāh íblīs / ál-laḏf yahdḏ-kum

Drink, O revelers, / wine from glasses;

God save the Devil / who leads you!

EGG considers this statement «blasfemia excesiva hasta para Ben Quzmān»<sup>35</sup>. There is, however, a whole line of famous Arabic poets, going from ‘Umar ibn Abī Rabī‘a, through Abū Nuwās, to Ibn Quzmān, for whom shock tactics were the order of the day, and who would not stop at blasphemy in their efforts to ridicule «middle class morality». The significance of this literary trend within Islamic society has been studied with unusual insight by Andras Hamori in a recent and refreshing publication<sup>36</sup>.

<sup>34</sup> See his n. 5, p. 67: «Para este verso, cf. luego n.º 143, estr. 2.»

<sup>35</sup> *TBQ*, II, 710, n. 1. Not at all! Elsewhere, when it comes to winebibbing, IQ speaks of a curious Satanic Cult. See *Zağal* No. 90:6, where the *ṣāḥib saw* is not EGG's unexplained 'socio de mal' (*TBQ*, I, 467), but the Evil One himself, as stated in so many words in *Zağal* No. 94:2: «I will please Iblīs [the Devil], [...], for he is the master of evil [*šayḥ saw*] and has rights over me.» The conjunction of three elements: (1) The libertine, (2) Satan, and (3) the graveyard, or the *danse macabre* (*maqābir* = graveyard), and the mythical implications inherent in this conjunction (cf. Don Juan), will be the subject of a forthcoming study. Here again, comprehension of EGG's text is obscured by circular cross-referencing that fails to explain the meaning of the passages cross-referenced.

<sup>36</sup> *On the Art of Medieval Arabic Literature* (Princeton: Princeton Univer-

By emending the above passage, EGG obtains the following prohibitionist and rather improbable text that states just about the opposite of what the Ms. records and IQ obviously intended:

[lā] tašrābū ( ) ḥúllā<sup>c</sup> / ál-ḥamár bi-z-zúḡāḡ  
ḥáraz ál-lāh [áš-šaiḥ] / ál-laḏf yahḏf-kum

No bebáis, borrachos, / más vino en cristales,  
y que Dios al jeque / que os avisa guarde<sup>37</sup>.

This simply will not do, since neither (1) the Ms., (2) the context, nor (3) the conventions of medieval Arabic wine poetry justify such an emendation in either *zaḡal*. EGG, and not the scribe he accuses of misunderstanding the text<sup>38</sup>, has introduced two *lectiones faciliores*, no doubt deluded by the close textual resemblance between 12:3:4b and 143:2:4b. A fourth, metrical reason can also be invoked to reject EGG's emendations: The reading [wá-] *walwálū f-[áš-šaiḥ]* is decidedly unrhythmical by any measurable system of scansion, including the stress-syllabic one he defends. In other trisyllabic plural imperative clusters in these two poems, the stresses fall without exception on the first and last syllables, in harmony with their initial position in each trochaic hexasyllabic hemistich:

ó	o	ó	
yás	si	rú	(12:1:1a, 5:4a, b)
wá-	ḡ <sup>a</sup>	lú	(12:1:1b)
qán	na	ú	(12:2:1a)
á <sup>c</sup>	ma	lú	(12:4:1a)
ká <sup>c</sup>	á	kú	(12:7:3a)
wá-r	qu	dú	(12:7:3b)
táf	ta	ḥú	(143:5:4b) <sup>39</sup> .

sity Press, 1974), especially Chap. 2, «*Ghazal and Khamrīya: The Poet as Ritual Clown*,» pp. 31-77.

<sup>37</sup> 'Do not drink, drunkards, / more wine in glasses,  
And may God keep *the sheikh* / who advises you.' (!)

<sup>38</sup> *TBQ*, II, 710, n. 1: «El copista tampoco ha entendido 'áš-šaiḥ' y ha escrito algo ininteligible. En ambos casos el 'jeque' o 'maestro' (= 'šaiḥ') sería el propio Ben Quzmān.»

<sup>39</sup> This is further evidence that in *Zaḡal No. 143:2:3a* we should read *ášrabū* ('drink') with the Ms., and not *lā tašrābū* ('don't drink') with EGG. Here I am adopting the same Romance/stress-syllabic scansion proposed by EGG for this poem, namely the trochaic hexasyllabic verse. If one were to espouse the Classical Arabic/quantitative method of scansion defended by

In light of the above mistakes committed by EGG, we are right back where we started and must read:

wáľwalŭ fa-ĥáybaš / bí-l-ladŭ yahdŭ-kum

The problem that EGG attempted to circumvent is that the word *ĥaybaš* is not documented in any of the commonly known classical or dialect Arabic dictionaries<sup>40</sup>. However, if we are to be allowed to excise from Hispano-Arabic texts every *hápax legóme-non* we encounter, on the grounds that we do not understand it, I venture to suggest that our knowledge of that dialect will hardly progress at a very rapid pace. For one, I am firmly convinced that this *lectio difficilior* must be retained, and instead of emending, I prefer an honest editorial conjecture.

The root *ĥabaša* means 'to collect' and is synonymous with the far more common *ġama'a*. Likewise, *ĥabš* = *ġam'* ('a collection, group') and *ĥubāša* = *ġamā'a* ('a party of men'). These coincidences are grounds to wonder if some form of this root could have occurred as *ĥaybaš*, perhaps according to dialect rules that transform *ā* into *ay*<sup>41</sup>. Whether or not this is what actually happened, the root meaning of *ĥabaša* suggests strongly that our text should mean 'ululate in a group (i. e. 'collectively, together, in unison') with him who leads you'. Such an interpretation recommends itself because it would make perfect sense contextually: A male dancer (the *qarawī*) is to be accompanied by the dancing and ululations of Zuhra, Maryam, and 'Ayša<sup>42</sup> who are to be rebuked

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T. J. Gorton («The Metre of Ibn Quzmān: A 'Classical' Approach,» *JAL*, 6 [1975], 1-29), then this poem would scan thusly:

× ◡ - - - - / × ◡ - - - -

In this case, the emendations proposed by EGG for Strophe 3:4a would furnish us with the following improbable iambic (!) scansion

◡ - - - - - /

in an otherwise very regular poem.

<sup>40</sup> See n. 38, above. As if scribes who misunderstood common words such as *šayĥ* (in this case twice?) have the imagination or the intelligence to invent unintelligible words!

<sup>41</sup> F. Corriente, p. 26, No. 1.1.10.

<sup>42</sup> While we are in the realm of speculation, let us compare these three dancing girls: Zuhra, Maryam, and 'Ayša, of Córdoba, to the three Moorish maidens Axa, Fátima, and Marién, of the famous Castilian *zéjel*, who were from Jaén, the province encompassing Úbeda, famous according to Šaqundī,

if they get out of tune with him. At this point, therefore, it would seem that the leader of the group of dancers is the «villager» and not IQ, the sheikh introduced by EGG.

In Strophe 4, the performance has begun and a judge joins the audience. In an aside, IQ orders a special seat of cushions to be made for the distinguished spectator on the grounds that he deserves to be honored, being «one of my social class». Here, the snobbish jongleur is elevating his own person to the upper ranks of society in order to impress his audience which is largely of a popular type<sup>43</sup>. The judge is described as a young man (*ġulām*)<sup>44</sup>, and is the poet's joy, delight, or buddy (*uns*). In line 4, the poet asks for a *qunbur* which, as we have seen, is a primitive long-necked lute used by ballad singers. The main point is that it is often used as an accompaniment to the human voice. This suggests a change in the performance, from drumming, dancing, and ululation to a new form of diversion, possibly singing.

In Strophe 5 the scenario becomes decidedly more heroic, for the poet refers to some stage props and articles of male clothing: a sword, some waistbands or sashes, a white turban, and a red kerchief, all of which are ready for use by the actors<sup>45</sup>. In l. 3, IQ asks a group of «Arabs» to utter an off-stage warcry<sup>46</sup> and then to

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for its dancing girls. Does the Spanish song «Tres morillas me enamoran / en Jaén: / Axa y Fátima y Marién» preserve some old Hispano-Arabic tradition about Jaén and its famous dancers? See also, Julián Ribera, *La música de las Cantigas*, pp. 85-95, where this song is related to Arabic poetry from Baghdad.

<sup>43</sup> Landau, pp. 4, 47.

<sup>44</sup> One wonders whether *ġulām* 'boy, youth' could have acquired a familiar meaning equivalent to our 'chap, fellow, guy, chico, garçon, etc.' without the age delimitation implicit in its classical meaning.

<sup>45</sup> In describing the practice of mimicry among Turkish *meddah* and Arab *ḥakawātī* ('story tellers') Landau writes: «Both enlivened their impassionate tales for generations—as they still do today—not only with many gestures (sometimes amounting to a short pantomime), but also with anecdotes spiced with amusing imitations of behavior and speech. At times they would use this means as a sort of 'comic relief' from the tension their captivating stories would create amongst the listeners. As they seldom found time to dress, they limited themselves to a change of headgear in order to represent various professions, age-groups, and types of different nationalities. They often used a handkerchief and a cudgel to aid their mimicry and accompany by the latter's knockings their imitations of beasts and birds.» (*Studies...*, p. 3).

<sup>46</sup> I translate *f-al-ʿarab lī ṣawla* as 'let me have a warcry (or: 'attack') from the Arabs,' interpreting *lī* as an ethical dative (cf. 2:1a above) rather

appear, for which purpose, in l. 4a he directs them to prepare their camel. In l. 4b the Ms. reads *yassirū* ‘*abrī-kum*’ ‘prepare your ‘*abr*’, which EGG emends to ‘*ayrī-kum*, and on this basis translates ‘¡Preparad la *burra!*’ Although this emendation is a very minor one paleographically, since it involves the addition of only a single dot to the Ms., it is hardly justifiable because (a) while it is true that ‘*ayr*’ means ‘ass’ in Arabic, the term is usually reserved for the wild ass, which is not ridden, rather than for the domesticated donkey, which is more commonly called *ḥimār*<sup>47</sup>; (b) the term ‘*arab*’ in medieval Arabic texts usually refers to the inhabitants of the Arabian Peninsula and their descendants. In the Maghrib, by a polite fiction, the meaning of this word was extended to include Berbers, who claimed Arab ancestry in order to legitimize their rule. These two peoples usually rode either on camels or on horses, leaving the indignity of mounting on donkeys to the inferior, conquered peoples<sup>48</sup>. (c) The context here is military, and Arabs do not go to war on donkeys. All things considered, in fact, the Ms. reading ‘*abrī-kum*, meaning ‘your *entrance*’<sup>49</sup> makes far better sense in this context, for the Arabs have been instructed to utter a warcry (*before* appearing, as is suggested by the words *lā ġinā ‘an taḡhar* [‘they must appear’], implying that they are not yet present), to prepare their camel, and then (*and only then*) to appear on stage<sup>50</sup>.

In Strophe 6, IQ describes the consequences of the entrance: a battle scene that takes place before the very eyes of the audience. He asks the latter what they think of a *ġāzī*, that is to say, a Muslim warrior who specializes in Holy Wars. In Andalus, the latter would normally have been conducted against members of

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than as EGG’s ‘para los alarbes / el clamor dispongo’ (another possible reading: «I have power among the Arabs»). The point is that unlike the mimicry described in note 45, above, IQ here is not participating in the action, but merely reporting it, as will be explained below.

<sup>47</sup> See Edward William Lane, *Arabic-English Lexicon* (London and Edinburgh: Williams and Norgate, 1863), s. v. ‘*ayr*’: «The ass; [...] both the *wild* and the *domestic*; [...] its predominant application is to the former;» Alcalá, *vocabulista arávigo*, «asno = ḥimár»; «asna = ḥimára» which makes it even less likely that EGG’s ass is female.

<sup>48</sup> See Richard W. Bulliet, *The Camel and the Wheel* (Cambridge, Mass.: Harvard University Press, 1975); Steven Runciman, *A History of the Crusades*, 2d ed. (New York: Harper and Row, 1964), I, 4.

<sup>49</sup> Dozy, *Supplément*, II, 91a.

<sup>50</sup> With an order of events that is strictly logical, this entrance is followed by an exit at the end of the next strophe.

the Christian sect (*moros y cristianos* in reverse!). A little sheikh (who has nothing to do with the illusory sheikh [IQ] inserted by EGG into Strophe 3,) is also mentioned. He has been wounded<sup>51</sup>, and is accompanied by a retainer (*kaššāš?*) of the sort bearing a fly-whisk (*mikašš*)<sup>52</sup>. The servant is spared, while the master makes his exit weeping. Since there are several characters involved in all this action, and the jongleur is busy commenting on their movements and actions to the audience, using expressions such as *aš taqūl fī...* ('what do you say about...?' i. e. 'what do you think of...?') it is likely that the actors are not speaking themselves, but also that the mime being interpreted is not of the type described in note 45 above, in which the narrator of a story himself imitates the actions of his characters. This point will be taken up in greater detail later.

Strophe 7, which was completely misunderstood by EGG, can be explicated very simply by comparing it to a passage from Cervantes's *Coloquio de los perros*. In this story, the dog Berganza (here nicknamed Gavilán) tells how he was trained to perform tricks by a drummer. One of these tricks consisted in jumping through a hoop in response to a secret hand-signal understood only by the trainer and his dog (the lowering of a wand). The drummer would conjure the dog to jump in the name of various fictitious characters for the benefit of the audience, which was expected to believe that the dog understood human speech. The latter, however, would refuse to jump until he had been conjured to do so in the name of an unusually fine wine. At this point, the signal would be given unobtrusively, Berganza would jump, and the audience, which was not in on the secret, would remain mystified, thinking that the dog understood human speech<sup>53</sup>. Variations

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<sup>51</sup> Read *manḥūr* ('wounded by a sword' [the sword in Strophe 5?]) with the Ms., and cf. Alcalá, «estocada = náḥra, naḥarát.» EGG emends this to *manḥūr* in *TBQ*, which is meaningless, and which he did not attempt to translate.

<sup>52</sup> This instrument, used to brush off flies from important personages, is depicted in the hands of a page in attendance upon the Caliph Hišām II, carved on the famous ivory casket of Pamplona made in the early eleventh century. See José Ferrandis, *Marfiles y azabaches españoles* (Madrid and Buenos Aires: Labor, 1928), plate XIV.

<sup>53</sup> Cervantes, *Coloquio de los perros*, in *Obras completas*, ed. Angel Valbuena Prat (Madrid: Aguilar, 1960), 1013b: «Lo primero en que comenzaba la fiesta era en los saltos que yo daba, por un aro de cedazo, que parecía de cuba: conjurábame por las ordinarias preguntas, y cuando él bajaba una

on this trick are used to this day by animal trainers in every circus on the road, the world over. In *Zağal No. 12* a similar situation arises. The jongleur first announces to his audience: *qad ġā siħran ‘ālī* (literally: ‘a great magic has come’ [and consequently, is now here])<sup>54</sup>. He adds that everyone who does not go to sleep will become ill (which a normal dog would not be expected to understand). Then he shoos the dogs away<sup>55</sup>, telling them to curl up their tails and go to sleep, adding that he plans to take them hunting on the morrow. At this point, we are to assume that a secret hand-signal is given, to which the dogs respond by rolling over and pretending to go to sleep, leaving the audience with the impression that they are doing so to avoid becoming sick, which would cause them to miss the morrow’s treat, i. e. the hunt. The gullible audience is thereby made to believe that the dogs understand human speech, and are influenced by the jongleur’s «powerful magic». Such is the complexity and subtlety of IQ’s irony, of course, that the perceptive reader is drawn into the deception on a level with the poet, and not with the audience of the jongleur, which remains deceived, along with others who fail to understand this poem. We are, after all, dealing with a superb

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*varilla de mimbre que en la mano tenía era señal de salto; y cuando la tenía alta, de que me estuviese quedo. El primer conjuro de este día (memorable entre todos los de mi vida) fue decirme: ‘¡Ea, Gavilán amigo, por aquel viejo verde que tú conoces que se escabecha las barbas; y si no quieres, salta por la pompa y el aparato de doña Pimpinela de Plafagonia, que fue compañera de la moza gallega que servía en Valdeastillas! ¿No te cuadra el conjuro, hijo Gavilán? Pues salta por el bachiller Pasillas, que se firmaba licenciado sin tener grado alguno. ¡Oh perezoso estás! ¿Por qué no saltas? Pero, ya entiendo, y alcanzo tus marrullerías; ahora salta por el licor de Esquivias, famoso al par del de Ciudad Real, San Martín y Ribadavia.’ Bajó la varilla, y salté yo, y noté sus malicias y malas entrañas.» I thank Luis A. Murillo for pointing out this passage. Cf. also Plutarch, *De Sollertia Animalium*, 973F-974A, in *Moralia*, vol. XII, ed. E. H. Warmington (Cambridge-London: Loeb, 1968), pp. 404-405.*

<sup>54</sup> In Classical Arabic the verb *ġāʿa* can mean both ‘to come’ and ‘to go’ (cf. Greek *érchomai*), but it is clear from many passages in IQ that in Hispano-Arabic *ġā* had been restricted in usage to mean only ‘to come’ (cf. Alcalá, *venir = niġí, ġítt*). The verb ‘to go’ was expressed by *mađā, mašā* (cf. Alcalá, «yr a lugar = *námxi, mexéit*»).

<sup>55</sup> This reading, originally proposed by EGG in the form of *ā-šab*, was challenged by Professor T. J. Gorton, «Textual Problems in Ibn Quzmān,» *Arabica*, 24 (1977), 12. EGG has, however, convincingly defended his interpretation. See *Andalus*, 43:1 (1978), 9-11.

poet, who expects us to be constantly on our toes. Trained dogs, as well as other animals were, incidentally, a common feature in the repertory of the medieval Christian jongleur<sup>56</sup>.

The final strophe (8) contains the jongleur's sad farewell to his audience. He loves them and asks them to love him in return; he declares that he will be joyless without them (among other things, because they pay for his performance), and that they will be the same without him (since he gives them the joy hinted at in the refrain). The final strophe closes the circle, since it is the poet's farewell to an audience he had begun by greeting (0). It is also inserted to arouse the audience to feelings of generosity as the hat is passed around. The passage is in this sense a grotesque transformation of a classical poetic *topos* traditionally reserved for the end of royal panegyrics. In these, the poet adopts an attitude of equality vis-à-vis his patron, and suggests that this equality is based on a mutual need the poet and sovereign have for one another: whereas the king's glorious deeds inspire the poet to greatness, it is through the works of the latter that the king's achievements are eternalized. A society for mutual admiration in which a poet may look at a king is thus established (by the poet, not the king). In *Zağal No. 12*, however, no one is royal, and the convention is operating on the lowest levels of society. The final hint made by the jongleur is: «I need your financial support to

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<sup>56</sup> For Spain, see R. Menéndez Pidal, *Poesía juglaresca...*, p. 239, where one can admire a reproduction from a medieval Ms. showing a dog jumping through a hoop held by a jongleur with one hand, while with the other, he carries a musical instrument; J. E. Varey, *Historia de los títeres en España* (Madrid: Revista de Occidente, 1957), also documents examples of trained dogs (pp. 108, 116). For the Islamic world, see Landau, pp. 3-4, and the following curious text by C. Cavafy (*Peza* [Athens: G. Phexes, 1963], p. 167): «The ancient Arabs were fond of masquerades and, even to our days in certain parts of the desert of Sahara the nomad dwellers indulge in masquerade on fixed days of the year. The young men put on the disguise of European soldiers and civilians; the boys powder themselves with flour and hold on their shoulders cats, whilst the more aged don the skins of elephants and tigers. One member of the tribe undertakes to represent the devil. His is the most successful disguise: he dresses up in rags, assumes a frightening mask, and makes himself, by means of menacing gesticulation and speech, as horrible as he can contrive. The revelry lasts an entire week.» (From «Masks,» written between 1884 and 1886. I wish to thank Maria Kotzamanidou, who pointed out this text to me, and kindly translated it into English). To the best of my knowledge, however, dogs, considered unclean in Islam, are not used in contemporary Arab animal shows.



Turkish shadow-puppet belonging to Professor Patrick Amin Sweeney: The stock character of the Jew, carrying a peddler's sack over his back.



Turkish shadow-puppet: The stock character of the Jew, carrying a peddler's sack over his back, *apud* Helmut Ritter, *Karagös: Türkische Schattenspiele*. (Istanbul: Universum, 1941), p. 339, fig. 52.

keep my show going; you need the amusement I alone can provide».

In sum, we have the case of a very busy *impresario* who directs his musicians, singers, dancers, actors, and trained animals, while seeing to the comfort of his audience to whom he interprets the action being performed onstage by commenting upon it.

#### LITERARY PARALLELS

As J. M. Landau has pointed out, dramatic performances in the Arab world are of three types: (a) mimicry, (b) the passion play, and (c) the shadow theater<sup>57</sup>. Of these popular forms, the third contains elements that are closest to what concerns us here. While the origins of the shadow play are obscure, as are those of mimicry, the theory has been advanced that they go back to the Greek mime, possibly through Byzantium<sup>58</sup>.

In the famous Hellenistic novel *Daphnis and Chloe* by Longus, a character named Lamo tells an assembled company of shepherds the myth of Pan and the Nymph Syrinx, who was metamorphosed into a pipe<sup>59</sup>. After the tale had come to an end, we are told that Daphnis and Chloe danced (*ōrchēsanto*) Lamo's myth. Daphnis played (*emímetto*) Pan and Chloe, Syrinx<sup>60</sup>. In this description, the mime takes place after the telling of the myth, and serves as an interpretation of it, in contrast to the Spanish tradition, where the performance and narration are often simultaneous, as the following examples indicate:

(1) In Cervantes's play, *El retablo de las maravillas* ('The Marvellous Puppet Show'), we have the story of a swindling puppeteer named Chanfalla, who announces to a gullible audience of villagers, the actions being performed by some invisible puppets which, he claims, can only be seen by those who are not «tainted» with Jewish blood, or born out of wedlock. The imaginary puppet show is accompanied by equally imaginary music, the playing of which is simulated by the swindler's dwarf assistant named Rabelín. The members of the audience, not wishing to be suspected of having Jewish blood or of being bastards, outdo one another in expressing

<sup>57</sup> Landau, pp. 1-47.

<sup>58</sup> Landau, p. 13.

<sup>59</sup> II:34.

<sup>60</sup> II:37.

their reactions to the invisible show, as the swindler explains what is supposed to be taking place on the stage<sup>61</sup>.

(2) In *Don Quixote* we are introduced to the *Retablo de Maese Pedro* ('Master Peter's Puppet Show'), which performs a play based on the plot of the Spanish ballad dealing with the rescue of Melisendra from Moorish captivity by her betrothed Don Gaiferos<sup>62</sup>. While Maese Pedro manipulates the puppets, his assistant, a young boy, narrates the action in prose interspersed with passages from the ballad of Don Gaiferos appropriate to the circumstances. It should be noted that instead of the puppets being made to appear as though they are speaking directly in dialogue form, the story is told to the audience by a narrator who stands before the stage<sup>63</sup>. Maese Pedro also possesses a trained monkey that is passed off as understanding human speech and being able to «predict» present and past events, according to Cervantes's joke.

Puppet plays were known to medieval Islam. For the Middle East, references and evidence of their existence go back as far as the twelfth century, and three shadow plays by Muḥammad ibn Daniyāl, an Egyptian physician (ca. 1248-1311) have been preserved<sup>64</sup>. For Andalus, there is a document dated January 17, 1414 from Valencia, that mentions *los caixons en que van los bauastells dels jutglars moros*<sup>65</sup>. Much earlier, however, the eleventh-century author Ibn Ḥazm of Córdoba (d. 1063) records a brief description of what appears to be a magic lantern:

ašbahu mā ra'aytu bi-d-dunyā ḥayālu z-ẓilli wa-hiya tamāṭilun murakkabatun 'alā m[a]ṭḥanati ḥašabin tudāru bi-sur'atin fa-taḡību ṭā'ifatun wa-tabdū uḥrā<sup>66</sup>.

<sup>61</sup> See the illuminating analysis of this play in J. E. Varey, pp. 206-209.

<sup>62</sup> «Caballero, si a Francia ides, / por Gaiferos preguntad,» Ramón Menéndez Pidal, *Romancero hispánico* (Madrid: Espasa-Calpe, 1953), I, 286-289.

<sup>63</sup> See Cervantes, *El ingenioso hidalgo don Quijote de la Mancha*, in the recent and splendid edition by Luis A. Murillo (Madrid: Castalia, 1978), II:26, 239-249. An analysis of this episode from a puppeteer's point of view may be found in Varey, pp. 232-233. That this *narrative* form of dramatic presentation reflects real Spanish practice can be determined from other descriptions of actual performances discussed in Varey (see especially, pp. 193, 158).

<sup>64</sup> J. M. Landau, *Studies...*, p. 18; Maria Kotzamanidou, «An Arabic and Spanish Characterization of the Go-Between in the Light of Popular Performances,» *HR*, 48 (1980).

<sup>65</sup> 'The chests in which the puppets of the Moorish jongleurs are contained,' *apud* Varey, p. 24.

<sup>66</sup> Ibn Ḥazm, *Kitāb al-Aḥlāq wa-s-siyar*, ed. and French trans. Nada Tomiche (Beirut: Commission Internationale Pour la Traduction des Chefs-

The closest thing I have seen resembling this world, are shadow images; these are figures mounted on a wooden wheel that is made to revolve rapidly, so that one group of figures disappears as another appears.

In an important text by Ibn Ḥazm's contemporary and personal friend, Ibn Šuhayd, also of Córdoba (d. 1035), the full significance of which I did not fathom when I translated it a number of years ago<sup>67</sup>, that author ridicules the gait of his former teacher, the philologist al-Iflīlī, with whom he has had a falling out:

wa-ḥakaw anna-hu 'iḍā mašā l-ḥayzalā wa-taqaddama qalilan ḡumma raḡa'a l-qahqarā wa-l-qaṣabatu fī yadi-hi wa-l-ḥurḡu 'alā 'ātiqi-hi aḥḍaqu n-nāsi fī 'iḥrāḡi lu'ḅati l-yahūdī<sup>68</sup>.

They have related that when he hobbled about, advancing a little and then retreating, staff in hand and sack on shoulder, he was the most skillful person at *staging the Jewish puppet*.

The stock character of the Jew has survived in both the Arabic and the Turkish shadow-play to this day, and was common in the Middle Ages too<sup>69</sup>. We have here, possibly the earliest reference

d'Oeuvre, UNESCO, 1961), p. 28. See also, the Spanish translation by Miguel Asín Palacios, *Los caracteres y la conducta* (Madrid: Centro de Estudios Históricos, 1916), p. 33, and n. 1.

<sup>67</sup> Ibn Shuhaid, *Risālat at-Tawābi' wa-z-zawābi'*: *The Treatise of Familiar Spirits and Demons*, trans. James T. Monroe (Los Angeles: University of California Press, 1971), p. 29, n. 85.

<sup>68</sup> Ibn Bassām, *Kitāb ad-Ḍaḥīra* (Cairo: Ḡāmi'at Fu'ād I, 1939), Part I, vol. I, p. 207. Note that the word *iḥrāḡ* is used here in its theatrical sense ('production, staging'), just as in the Šaqundī text quoted above (see n. 31), my translation of which it corroborates.

<sup>69</sup> See J. M. Landau, pp. 15, 41, 43; Metin And, *Karagöz: Turkish Shadow Theatre* (Ankara: Dost Yayinlari, 1975), p. 59. The amazing thing is that in enumerating the characteristic features of the stock figure of the Jew in the Turkish tradition, MA states: «He is a malicious and vulgar type. He wears black şalvar, a loose linen robe open in the front called cúbbe, and a kaveza, a black hat with a blue turban. *There is a sack on his back.*» (Italics mine). I have been privileged to examine one of these traditional Turkish shadow-puppets representing the stock character of the Jew, that is in the possession of my colleague Patrick Amin Sweeney. I was astonished to find that this puppet was so constructed as to suggest that he *hobbled*, and that he bore the traditional *peddler's sack*, described by Ibn Šuhayd and MA, on his back. Helmut Ritter, *Karagös: türkische Schattenspiele*, II (Istanbul: Universum, 1941), p. 339, fig. 52, also reproduces a shadow-puppet figure of the Jew with a sack on his back. MA (p. 40) suggests a connection between Spain and

to a shadow puppet for the Islamic world. In Islamic shadow-plays, which were and continue to be cast in dialogue form, however, the puppets produce the illusion of speaking their own parts, and a commentator does not interpret their actions to the audience, unlike the case of our Quzmānī text, and the two Cervantine puppet shows.

(3) In his *Bibliografía de las controversias sobre la licitud del teatro en España*<sup>70</sup>, Emilio Cotarelo y Mori reproduces a text written in 1690 by Francisco Antonio de Bances y Candamo<sup>71</sup>. This text describes what the author calls *danzas castellanas que llaman historias*. BC states that throughout the province of Toledo, a type of mime was often performed at popular festivals. According to BC, this genre constitutes the original form of the Spanish *comedia*. He adds that the drama to be performed was first written down in the form of a «desaliñado romance [...] en forma de relación» (i. e., a narrative ballad). The latter was then sung by a «músico», and as he mentioned the characters in his song, the latter would appear on the stage wearing masks. They did not speak, but rather, by means of acts and gestures, they performed what the musician was simultaneously singing. It seems that the kind of tales represented usually involved heroic episodes. BC ends his description of the *danzas castellanas* with an account of one particular mime of this type which was performed in Esquivias (the home town of Cervantes's wife), and for which he himself composed the required ballad:

«Algunos días ha que á petición de un caballero del lugar de Esquivias, de bien sazonado y agudo ingenio, escribí una de estas histo-

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Turkey in the realm of the shadow-play when he states: «There is even a slight chance that the Spanish Jews, before coming to Turkey had become acquainted with shadow theatre.» The passage from Ibn Šuhayd quoted above supports his conclusions, although I doubt that Jews would have transmitted the stock figure of the Jewish puppet, since it projects an unflattering image of the Jewish people. At any rate, the Ibn Šuhayd text is the earliest Arabic reference to puppets that I am aware of.

<sup>70</sup> Madrid: Est. tip. de la «Revista de archivos, bibl. y museos,» 1904, 80.

<sup>71</sup> He flourished between 1662 and 1704. The excerpt is from BC's *Theatro de los theatros de los pasados y presentes siglos: historia scénica griega, romana y castellana: preceptos de la comedia española, sacados de las Artes poéticas de Horacio y Aristóteles y del uso y costumbres de nuestros poetas y theatros, ajustados y reformados conforme la mente de el Doctor Angélico y Santos Padres* (Ms. belonging to Pascual de Gayangos, now in the Biblioteca Nacional de Madrid, dated 1690, and published in *RABM*, 5 [1901], 155-160; 246-250; 485-490; 645-653; 735-742; 808-812; 927-932; 6 [1902], 73-81).

*rias* (como ellos dicen) no poco brindado del curioso apetito de verla. Elegí acaso el suceso más aplaudido y más reciente, que era el socorro de Viena y la batalla campal que allí ganó la sacra liga, y es una de las mayores que habrán leído los más curiosos en las historias y en los anales del mundo. En mi vida tuve más festivo rato, más bulliciosa la alegría ni más naturalmente vertida del alma la risa que al ver al señor Emperador, al Rcy de Polonia y al húngaro Çipión, el gran Carlos de Lorena, representados mudamente por aquellos toscos bailarines, tan desfigurados en la propiedad de sus trajes que querían esforzar y tan quebrantados en las acciones con que los querían fingir. Pero cuando vi salir al gran Visir huyendo, al Sultán haciendo extremos de dolor y mandándole ahorcar, y al vulgo de los moros mal vestidos ejecutando el orden, se me hizo penoso el exceso de regocijo, porque fué peligrosa la risa, así en la duración como en la violencia.»

The Toledan *danzas* provide the closest analogy to the kind of jongleur spectacle being described in IQ's *Zağal No. 12*, for along with Cervantes's puppet shows, they both contain the same essential elements: (1) musical accompaniment, (2) dancers, (3) mime of heroic deeds, and (4) a jongleur who interprets the non-verbal show to the audience as the action takes place. Elements of this method of presentation even seem to have survived in Spanish Golden Age theater:

(4) In *El vergonzoso en palacio* by Tirso de Molina, Act 2, the character Serafina, dressed as a man, performs various roles in a play. In one instance, she plays a man driven mad by jealousy because his beloved is marrying another. [S]he decides to go to the wedding in her/his imagination, and describes it to the audience in her/his madness<sup>72</sup>:

A lindo tiempo llegamos,  
 desde aquí verla podemos.  
 Ya salen los convidados,  
 el tamboril toca el tiempo,  
 porque a su son bailan todos;  
 pues ellos bailan, bailemos.  
 Va: *Perantón, Perantón...* [*baila*]  
 Haced mudanzas, deseos,  
 pues vuestra Celia las hace:

<sup>72</sup> Ed. Américo Castro (Madrid: Clásicos castellanos, 1922), II, 110-112, ll. 977 ff. I would like to thank Margit Frenk, who very kindly pointed out this text to me, along with others, in a personal letter dated May 30, 1977.

toca, Pero Sastre, el viejo,  
 pues que la villa lo paga.  
 Ya se entraron allá dentro,  
 ya quieren dar colación:  
 la capa del sufrimiento  
 me rebozaré; que así  
 podré llegar encubierto,  
 y arrimarme a este rincón,  
 como mis merecimientos.  
 Avellanas y tostones  
 dan a todos. ¡Hola! ¡Ah, necios!  
 Llegad, tomaré un puñado.—  
 ¿Yo necio? Mentís.— ¿Yo miento?  
 Tomad.— ¿A mí bofetón? [*Dase un bofetón*].  
 Muera.— Ténganse. ¿Qué es esto? —[*Echa mano*].  
 No fue nada.— Sean amigos.—  
 Yo lo soy.— Yo serlo quiero. [*Envaina*]  
 Ya ha llegado el señor cura.  
 Por muchos años y buenos  
 se regocije esta casa  
 con bodas y casamientos.—  
 Por virtud de su mercé,  
 señor cura: aquí hay asiento.—  
 Eso no.— Tome esta silla  
 de costillas.— No haré, cierto.—  
 Digo que la ha de tomar.—  
 Este escaño estaba bueno;  
 mas por no ser porfiado...—  
 Ya se ha rellanado el viejo.  
 Echá vino, Hernán Alonso;  
 beba el cura, y vaya arreo.—  
 ¡Oh, cómo sabe a la pega!  
 También Celia sabe a celos.  
 Ya es hora del desposorio;  
 todos están en pie puestos;  
 los novios y los padrinos  
 enfrente, y el cura en medio.—  
 Fabio: ¿queréis por esposa  
 a Celia hermosa?— Sí, quiero.—  
 Vos, Celia: ¿queréis a Fabio?—  
 Por mi esposo y por mi dueño.—  
 ¡Oh, perros! ¡En mi presencia! [*Mete mano*]  
 El príncipe Pinabelo  
 soy, mueran los desposados,  
 el cura, la gente, el pueblo.—

¡Ay, que nos mata!— Pegadles,  
celos míos, vuestro incendio:  
pues Sansón me he vuelto, muera  
Sansón con los Filisteos;  
que no hay quien pueda resistir el fuego  
cuando le enciende amor y soplan celos.

(5) Tirso also included an *ensaladilla* in *La Santa Juana*<sup>73</sup>, in which he describes the rapid growth of a child, using the same expression *ya...* found in the previous text, and which is not unlike IQ's *aš taqūl fī* or *qad ġā* ('wat do you think of...', 'here comes...'):

Envidiosa Gila en Cubas  
del hijo que, sin sazón,  
parió Marina en Orgaz,  
un muchacho rempujó.  
¡Oh, qué lindo y grande es!  
Bendígale la Ascensión;  
su padre le vea barbero,  
sacristán o tundidor.  
Ya le van a bautizar,  
ya le llaman Perantón,  
ya le vuelven a su casa,  
ya sacan la colación.

«Si merendares, comadres,  
si merendares, llamadme.

Si merendáredes nuegados  
y garbanzos tostados,  
pues somos convidados,  
al repartirlo avisadme,  
Si merendares, [comadres,  
si merendares, llamadme]»<sup>74</sup>.

Ya el muchacho se gorjea,  
ya sabe decir «ajó»,  
ya le han sacado los brazos,  
ya la han puesto un correón,  
ya le hacen hacer pinitos  
y le dicen a una voz:

<sup>73</sup> Ed. E. Cotarelo, *NBAE*, XVII and XVIII (Madrid: Bailly-Bailliére é hijos, 1906-1907), vol. 2, Part 2, pp. 285b-286a. Private communication from MF.

<sup>74</sup> The passages in quotations are texts cited from popular songs.

«Anda, niño, anda,  
 que Dios te lo manda;  
 y Santa María,  
 que andes en un día;  
 Señor San Andrés,  
 que andes en un mes;  
 Señor San Bernardo,  
 que andes en un año,  
 sin hacerte daño  
 en esta demanda.  
 Anda, niño, [anda,  
 que Dios te lo manda].»

Ya ha crecido y va a la escuela,  
 ya en el Cristo da lición,  
 ya sabe jugar al toro,  
 ya corren de dos en dos:

«a la trapa, la trapa, la trapa,  
 en mi caballito de caña.»

Ya quieren que vaya al campo  
 y aprenda a ser labrador;  
 ya le visten de sayal,  
 el capote y el calzón;  
 caperuza cuarteada  
 su señor padre le dió,  
 y probándosela todos,  
 así le dicen a un son:

«Que la carperucita de padre  
 póntela tú, que a mí no me cabe.»

(6) In the *Cancionero de 1628*<sup>75</sup> we find a description of a bullfight that has the same liveliness as the previous texts:

En las bodas de Cornelio  
 hubo un [l]ance y hubo un toro,  
 y por no buscallo fuera,  
 corrieron al mismo novio.  
 Un torero cortesano  
 —¡qué gallardo que entra al coso!—

<sup>75</sup> Ed. José Manuel Blecua (Madrid: Consejo Superior de Investigaciones Científicas, Instituto «Antonio Nebrija,» 1945), pp. 559-560. Private communication from MF.

r[e]jón en la mano lleva,  
 nacarado lleva el rostro.  
 Ya por la plaza pasea,  
 ya le están mirando todos;  
 él a las damas saluda,  
 galán, bizarro y brioso.  
 Ya para el toro se parte  
 y ya se acerca el toro;  
 bufa el toro, aunque no es bravo,  
 y encárase rostro a rostro.

«Échate, mozo, échate, mozo,  
 que te toma el toro.  
 Échale la bolsa,  
 porque se cebe en ella y no te coja,  
 mira que este toro  
 solo se amansa con r[e]jones de oro.»

There are, of course, important differences between the last three texts and that of IQ, particularly because the former merely describe events that are taking place, whereas IQ goes further insofar as he behaves like the director of a play: at the same time that he is describing, he is giving orders that keep things moving along smoothly. Nevertheless, the analogy is an interesting one because it suggests that jongleur performances existing on Andalusian soil as early as the twelfth century, contained elements and techniques that seem to have survived in popular performances in Castilian that were eventually absorbed into the theater of the Golden Age.

#### WHAT ABOUT THE 'GUNBRI'?

While our *zağal* documents the existence of a type of popular theater in medieval colloquial Arabic for twelfth-century Andalus, it also raises two questions that are difficult to answer on the basis of this text alone: (1) Was there a Hispano-Arabic ballad tradition, and if so (2), was it associated with Muslim jongleurs, as ballads were later associated with their Christian counterparts in Spain?

For the first question, I am particularly indebted to the generosity of Samuel G. Armistead, who has kindly allowed me to see a copy of his forthcoming article «¿Existió un romancero de tra-

dición oral entre los moriscos?»<sup>76</sup>. SGA concludes that such a tradition did exist, on the basis of a number of interesting texts not previously noted by ballad scholars. To the evidence he adduces, there is little to add. J. Morgan, the eighteenth-century English traveller and professional Spain-hater who met exiled Moriscos in Tunisia, and who translated Mahomet Rabadan's ballad history of Islam and the Prophet into English, under the title *Mahometism Fully Explained*, as a contribution to «leyenda negra» bibliography<sup>77</sup>, specifically claims to have heard the exiles in Tunisia sing Rabadan's ballads in Spanish. Likewise, the Granadan Morisco Miguel de Luna, author of the pseudo-history entitled *Historia verdadera del rey don Rodrigo, en la cual se trata la causa principal de la pérdida de España*<sup>78</sup>, reveals in his book an extensive knowledge of Spanish ballads and legends, upon which he relied heavily as a source of information<sup>79</sup>. The version of the Arab conquest of Spain given by him, is in fact based on the legend of *Rodrigo y La Cava*, which both served as the basis for ballad material in Spanish, and is recorded by the medieval Arab chroniclers of Spain.

In the case of the Moriscos, however, it can always be argued that they received their ballad tradition from their Castilian conquerors. Was there an earlier Romance ballad tradition in Mozarabic Andalus? There is some slight evidence to suggest that such may have been the case. A number of years ago, SGA and Joseph Silverman published a very important article in which they pointed out certain metrical, rhyme, and thematic analogies between the *ħarġa*

albo día este día, / día de al-ʿanṣāra ħaqqā  
vestirey mew al-mudabbaġ / wa-naṣuqqu r-rumħa šaqqā

A bright day is this day, / day of St. John, forsooth;  
I will don my brocade robe, / and we will break lances<sup>80</sup>.

<sup>76</sup> *Actas del Coloquio Internacional sobre Literatura Aljamiada y Morisca*, ed. Alvaro Galmés de Fuentes (Madrid: Gredos, 1978), pp. 211-236.

<sup>77</sup> Written in 1603; English trans. (London: F. Curll, W. Mears, and T. Payne, 1723-1725), 2 vols. Spanish text published by H. E. J. Stanley, «The Poetry of Mohamed Rabadan, Arragonese,» *JRAS*, 3-6 (1868-1873).

<sup>78</sup> 1st. ed. (Granada, 1592-1600); 2d ed. (Valencia: P. P. Mey, 1606).

<sup>79</sup> See James T. Monroe, *Islam and the Arabs in Spanish Scholarship (Sixteenth Century to the Present)* (Leiden: Brill, 1970), pp. 72, 81, 109.

<sup>80</sup> «La Sanjuanada: ¿Huellas de una *ħarġa* mozárabe en la tradición actual?» *NRFH*, 18 (1964), 436-443.

preserved in a *muwaššah* by Aḥmad ibn Hurayra, the blind poet of Tudela (d. 1126), and a ballad found in all the major Ibero-Romance dialects:

La mañana de San Juan / al punto que alboreaua,  
gran fiesta hacen los moros / por la bega de Granada<sup>81</sup>.

SGA and JS concluded that (1) the common trochaic octosyllabic meter, (2) the common *a-a* assonance, and (3) the identical motifs in the two poems reveal a continuity in the oral tradition that links the early medieval *ḥarġa* to the far more recent ballad.

To the conclusions reached by SGA and JS, I added a fourth piece of evidence<sup>82</sup>, derived from my understanding of Ruth House Webber's epoch-making study on the formulaic nature of the Spanish *Romancero*<sup>83</sup>, namely that the reiterative *albo día este día, día de...* is a Hispanic, and even pan-European formula typical of ballad openings. The evidence from Mozarabic would therefore tend to carry the ballad tradition back at very least to the late eleventh/early twelfth centuries, although it should be remembered that the blind poet of Tudela may very well have used a popular song that was already old when he quoted it.

In the Castilian tradition, the earliest documented ballad of which there is a dated Ms. version is

Gentil dona, gentil dona, / dona de bel paresser<sup>84</sup>

found in a Ms. written in 1421 or soon after. Diego Catalán has, however, proved that the ballads of *El prior de San Juan* and *Los jaboneros sevillanos* must have been composed shortly after 1328 and in 1357 respectively<sup>85</sup>.

For Galician, Dorothy Clotelle Clarke has shown that *Poem No. 308* in Alfonso el Sabio's *Cantigas de Santa María* was composed in the alternately assonated trochaic-octosyllabic meter of the Spanish ballad:

<sup>81</sup> The numerous variants of this ballad are listed in *ibid.*

<sup>82</sup> James T. Monroe, «Hispano-Arabic Poetry During the Almoravid Period: Theory and Practice,» *Viator*, 4 (1973), 86-89.

<sup>83</sup> *Formulaic Diction in the Spanish Ballad*, UCPMPH, 34:2 (Berkeley: University of California Press, 1951).

<sup>84</sup> See S. G. Morley. «Chronological List of Early Spanish Ballads,» *HR*, 13 (1945), 273-287.

<sup>85</sup> *Siete siglos de romancero* (Madrid: Gredos, 1969).

E d'est' un muj gran miragre  
 uos quer eu ora mostrar  
 —De todo mal pod'a Uírgen  
 a quen a ama sãar—  
 que mostrou en hũa vila  
 que Rara sôen chamar,  
 —De todo mal pod'a Uírgen  
 a quen a ama sãar—  
 qu'en terra de Sosonna,  
 et per com oý contar,  
 por hũa moller a Uírgen  
 que non ouue nen á par <sup>86</sup>.

Around the same period, namely the thirteenth century, we begin to find what are essentially ballads in the Old French poems known as *Chansons de toile*. These poems are of special interest to *ḥarġa* scholars because they are all love stories, in which, as in the Mozarabic *ḥarġas*, the forlorn maiden occasionally appeals to her mother for help in her predicament. Thus, the oft-repeated statement that the theme of the «daughter confiding in her mother» which is typically Spanish, is not found in the Old French tradition, is simply not true at all <sup>87</sup>.

In a recent article written in collaboration with David Swiatlo <sup>88</sup>, in which he and I studied Arabic *ḥarġas* in Hebrew *muwaššahs* from Andalus, we noted that, in a significantly high number of instances, our Arabic *ḥarġas* were quotations demonstrably borrow-

<sup>86</sup> «Versification in Alfonso El Sabio's *Cantigas*,» *HR*, 23 (1955), 83-98: DCC says: «This is the earliest example of a *romance*, metrically speaking, that I have been able to find» (p. 94).

<sup>87</sup> See Michel Zink, *Les chansons de toile* (Paris: Librairie Honoré Champion, 1978), for all the extant texts, newly edited and translated, with accompanying music. For the theme of the daughter confiding her love affair to her mother, see: «Per Deu, meire, trop dout prandre signor: / c'est un merchiez dont se / plaignent plusors» (p. 103); «[...] Meire, c'est grans pechiez; / haez me vos, ke tant vos travilliez / c'aie marit et de ci me chaisiez?' / Deus, doneis moi marit [Garin / mon dous amin.]» (p. 103). For the well-known *ḥarġa* formulas *ġké fareyo?* and *ġké serad de mibi?* cf.: «Hé, lasse, que ferai? Tant sui en grant destrecci!» (p. 115); «Deus d'amors, ke fcrai? Vien avant, si m'oci.» (p. 133); «Laisse, fait elle en bas, ke porai devenir?» (p. 130). See also the important article by Margit Frenk Alatorre, «Jarŷas mozárabes y estribillos franceses,» *NRFH*, 6 (1952), 281-284.

<sup>88</sup> JTM and DS, «Ninety-Three Arabic *Ḥarġas* in Hebrew *Muwaššahs*: Their Hispano-Romance Prosody and Thematic Features,» *JAOS*, 97 (1977), 141-163.

ed from another poem, either a *zağal* or a *muwaššah*. The quotation was always made, however, from the *maṭla*<sup>c</sup> of the chronologically earlier poem. At the time we wrote our article, DS and I were unable to interpret the significance of our findings, and so we merely recorded them. Later, and with the expert musicological guidance of my colleague David Wulstan, the latter and I were able to unravel the mystery and to formulate two laws that seem to explain the underlying rationale in *ḥarġa* quotation, applicable, in most cases, indifferently both to *zağals* and *muwaššahs*:

- (1) When the *ḥarġa* of one poem is the same as the *maṭla*<sup>c</sup> of another, the poem in which the former is inserted is an imitation of the latter, and the latter consequently precedes the former in date of composition.
- (2) When two (or more) poems share the same *ḥarġa*, neither is an imitation of the other. Instead, they both (or all) imitate a third poem (that may not have survived), and the latter consequently precedes them in date of composition.

The laws given above are the result of musical considerations: the *maṭla*<sup>c</sup> is the initial refrain of an Andalusian strophic poem, and it is repeated chorally by the audience after each strophe is sung by a soloist<sup>89</sup>. Thus, the *maṭla*<sup>c</sup> is the most easily remembered

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<sup>89</sup> See n. 8 above. Samuel M. Stern, *Hispano-Arabic Strophic Poetry*, ed. L. P. Harvey (Oxford: Oxford University Press, 1974), p. 208, n. 3, wrote: «So far as I know, we have no information on the manner in which the Arabic *muwashshah* was sung. On the other hand we often find in manuscripts of Hebrew *muwashshahs* indications that the prelude was to be repeated as a refrain (*pizmōn* in Hebrew). As among these manuscripts there are Geniza fragments from Cairo of a date as early as the tenth century, the evidence is very persuasive. We have in addition a description of how *muwashshahs* were sung in Egypt in the mid-thirteenth century by the Hebrew author Tanhūm of Jerusalem in his glossary of Maimonides' *Code*, s. v. *pizmōn*: 'This word does not occur in the *Code* of Maimonides nor in the Mishna, but is often employed in writing down musical texts and *muwashshahāt* in the following way: At the end of every strophe, *pizmōn* is written, and when the *muwashshah* is presented, after the reciter finishes a strophe, those present come in with the *maṭla*<sup>c</sup> because from this point one rises (*yuṭla*<sup>c</sup>) at the beginning of the composition, and it is thus the rising place. The *maṭla*<sup>c</sup> is termed *pizmōn* because it is recited as a refrain after the reciter has finished each verse.' (V. W. Bacher, 'Aus dem Wörterbuche Tanchum Jeruschalmis,' *26 Jahresberich der Landes-Rabbinerschule in Budapest* (1903), Hebrew section 24-5.) One may presume that the practice here described was not an innovation introduced in Egypt, but that it was imported from Andalusia along with the Hebrew *muwashshah*. There are also indications

part of any given song. Because there are always more texts/poems than melodies in any given musical tradition, poets tend to compose new songs to pre-existent melodies rather than the reverse. In ancient and medieval musical traditions, in which there was

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on the repetition of the initial phrase in the *zajals* of al-Shushtarī (thirteenth century), cf. P. Le Gentil, 'La Strophe zadjalesque, les khardjas, et le problème des origines du lyrisme roman', *Romania* (1963), 1-27, 209-50, esp. 7-10.»

If we turn from medieval Hebrew and Arabic, we find that the *zağal* is still sung chorally throughout the Arab world today, as has been observed by folklorists. I shall cite one particularly lucid description given by Serafín Fanjul, *Canciones populares árabes* (Madrid: Almenara, 1975), p. 22, who writes of the modern *zağal* in the following terms: «En este género la estructura estrófica y la disposición de la rima, así como la existencia de estribillo, exigen la intervención de varias personas. Por ello, en fiestas a las que asisten numerosas personas, el zéjel ha tenido fortuna y hoy día lo hallamos vivo en casi todos los países árabes con distintas denominaciones y alguna modificación. Es corriente que la/el solista comience entonando el estribillo, tras lo cual el coro lo repite para ceder el paso al primero que canta la primera estrofa, cuyo último verso difiere en rima de los restantes y concuerda con la del estribillo. Esa rima advierte al coro que ha de entrar y entonces éste entona, junto al solista, el estribillo. De este modo se va repitiendo con las demás estrofas.»

As if this evidence for the singing of *zağals* were not enough, let us cite the internal evidence provided by no less than IQ himself, who declares at the end of *Zağal No. 182:5:1-2*, according to EGG's version (*TBQ*, II, 828):

tamm az-zuğayyal wa-ğā mulayyah  
[wa-]yuhallī l-ğānī fammu bīh

Se acabó el zéjel. Salió bonito.  
La boca endulza de un buen *cantor*.

(The little *zağal* is ended, and is a pretty one;  
*The singer* will sweeten his mouth with it.)

For the Hispano-Arabic *ğānī* ('singer'), which seems to have replaced its classical equivalent *muğannī*, see Dozy, *Supplément*, II, 230a.

The following anecdote about the philosopher Avempace (Ibn Bāğğā, d. 1138) is just as revealing, insofar as the Arabic *muwaššah* is concerned:

There is a famous story that relates how he attended the reception of his master Ibn Tifalwīt, the lord of Saragossa, and had one of his singing girls recite the following *muwashshahah* of his own composition:

Let the train (of your robe) drag wherever it will -and add  
drunkenness (with the love of your beloved) to drunkenness  
(with wine)!

This greatly moved (Ibn Tifalwīt), to whom the praise was directed. Then, (Ibn Bājjah) finished the poem with these words:

no widely used system for recording music, the inclusion in one's own poem of the refrain of the song one is imitating, is the simplest way of providing musical instructions to the singers. This practice, which is well known for medieval poetry in general, also applies perfectly to the Arabic *ḥarġas* in *muwaššahs* and *zaġals*, whether the latter are in Arabic or in Hebrew. Thus the two laws of quotation for Andalusian strophic poetry formulated above reveal a unidirectional flow from the *maṭla*<sup>c</sup> of poem A to the *ḥarġa* of poem B in a chronological sense, and never the reverse.

It is possible to prove the phenomena described above because the richly documented medieval Arabic and Hebrew traditions of the eleventh, twelfth, and thirteenth centuries have preserved for us many of the original Arabic and Hebrew songs along with their subsequent imitations. In the case of the Romance tradition, which at that time was in a sub-literary «estado latente», we are not so fortunate, and must reason by analogy. Surely one of the main reasons for quoting a Mozarabic *ḥarġa* in an Arabic or Hebrew song was no different from the reason for quoting an Arabic, one, namely to instruct the musicians and singers to perform that song

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Let God raise the banner of victory — for the distinguished amīr Abū Bakr!

*When the song was over, Ibn Tifalwīt was heard to exclaim: «How moving!» He tore his garments (as a sign of joyous emotion) and said: «What a beautiful beginning and end!» And he swore the most binding oaths that Ibn Bājjah should walk home upon gold. The philosopher was afraid that it would not end well, so he employed the ruse of putting gold in his shoes and walking home on that gold (Ibn Ḥaldūn, *The Muqaddimah*, trans. Franz Rosenthal [New York: Bollingen Foundation, 1958], pp. 3, 443-444.*

In sum, we have Hebrew strophic songs from Spain being sung chorally at least from the tenth century, and the same tradition crops up in thirteenth-century Egypt. During this period, the mystic *zaġal* poet from Andalus Šuštārī is composing *zaġals* in Arabic, in which the refrain is repeated after every strophe in many of the poems in the extant Ms., just like the Hebrew *pizmōn*. Likewise, the modern folk tradition documents the widespread practice of singing *zaġals* chorally in the Arab world, while even IQ bears witness to the fact that he expects his *zaġals* to be sung (a point that EGG might have noticed when he edited and translated that passage!). Likewise, Ibn Ḥaldūn bears witness to the fact that a twelfth-century *muwaššah* by Avempace was performed before the lord of Zaragoza by a singing girl. On this basis, the reader will concede that at least some of IQ's poems were intended to be sung, and very probably in a choral manner.

to the tune of the song quoted<sup>90</sup>. Let us also keep in mind that the same poets were quoting in both languages.

Inevitably, some of these Romance songs would have been ballads on the theme of love, as the Old French corpus suggests; others would have been lyrics. If one were to find the following text appended as a *ħarġa* to an Andalusian strophic poem, one

<sup>90</sup> Another equally important reason would, of course, be literary: as soon as the audience had heard the beginning of a new song, they would have recognized its all too familiar melody, which would have been traditional in many instances, and therefore known to them. One of the main pleasures in listening to Andalusian strophic poetry would therefore have consisted in trying to guess how the poet would link the subject of his new song to the inevitable refrain borrowed from an old song, and which the audience could anticipate.

Thus, the view that is often advanced, that *ħarġas* are mini-poems complete unto themselves is probably false. It is far more likely that they are citations from longer poems, either strophic or monorhymed. Of the latter type, there is some proof in the following *ħarġā*:

qád baláwnā wá-btulfnā  
wáyš yaqūlu n-nāsu ff-nā  
qúm bi-nā yā nūra ‘áyni  
nāġ<sup>ca</sup>al áš-šakká yaqīnā

I am afflicted and exhausted.  
What will people say about me?  
Arise with me, O light of my eyes;  
Let us turn doubt into certainty.

This *ħarġa*, exalting the theme of «el qué dirán?», is found, with minor variants, in a Hebrew *muwaššah* by Abraham ibn ‘Ezra (Jacob Eger, *Divan le-Rabbi Abraham ibn ‘Ezra* [Berlin: Hirsch Itzkowski, 1886], No. 192, pp. 85-86), and in an Arabic *muwaššah* by Ibn Baqī (Ibn al-Ĥaṭīb, *Ġayš at-tawšīh*, ed. H. Nāġī and M. Māḍūr [Tunis: Maṭba‘at al-Minār, 1967], No. 8, p. 4). However, in an anonymous Hebrew *muwaššah* (Hayim Schirmann, *Sirim Ĥadašim min ha-Genizah* [Jerusalem: Kitve ha-Akademiyah ha-le’umit ha-yisra’elit le-mada‘im. ha-Hativah le-mada‘e ha-ruaḥ, 1965], No. 179, pp. 353-354), the same poem appears with a whole extra line added to it:

wá-nunādī ff l-bar‘ārī  
qád maláknā mán hawfnā

I will announce in the deserts:  
The one I love is now in my power!

The fact that the other two texts lack this extra line can only mean that the poets were not quoting a full poem, but only a part of one. The same may be the case with *albo día este día...*, if the latter is a ballad, as I suspect it is. The meter of *qad balawnā...* is, incidentally *ramal* dimeter (⚭ ⚭ - / ⚭ ⚭ -), which coincides exactly with the meter of the *Romancero*.

would not hesitate in adding it to the corpus of Mozarabic women's songs:

Me atrapó, me atrapó.  
 Me atrapó con su canción.  
 ¡Granada y melocotón  
 en el huerto tentador!

It is, in fact, the 'initial refrain' of a modern Tunisian *zağal* as translated by a modern Spanish scholar of literary talent<sup>91</sup>, and the rest of the poem continues as follows:

Igual al piojo,  
 ceñidme con la faja  
 porque estoy embarazada  
 y voy a parir piojitos.  
 (Refrain)

Igual a la vaca,  
 ponedme una piedra en la panza  
 puesto que estoy preñada  
 y voy a parir un buey.  
 (Refrain)

Como el gato,  
 mi hocico rapiña en las afueras,  
 mas con la garra cortada  
 por robar callos de vaca.  
 (Refrain)

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<sup>91</sup> Serafín Fanjul, pp. 77-78. The first two lines of this quatrain have so many obvious parallels to the *ḥarğas* that none need be cited. The last two, in which the lovers are referred to metaphorically as fruit, are paralleled by an Arabic *ḥarğa* from an anonymous Hebrew *muwaššah*:

bí-l-lāh bí-l-lāh  
 mā-dā tá'ibá lī  
 ġám'ū r-rúmmān  
 má' as-sáfargáli

By God, by God,  
 What has exhausted me?  
 —The union of the pomegranate  
 With the quince!

The red pomegranate is the modest, blushing lady, while the yellow quince is the pale, languishing lover. See Hayim Schirmann, *op. cit.*, No. 169, pp. 341-342.

Como la chicharra,  
cantaban bajo la barda  
mi zumbido y mis alas,  
criatura de Dios Lodo sea.

The early Romance evidence for the existence of a ballad tradition *avant la lettre* points in the direction of Vulgar Latin. At this stage in our dizzying sally into the further reaches of Pidalian Neotraditionalism<sup>92</sup>, let us go back to Saint Augustine's famous *Psalm Against the Donatists*. This poem is constructed «in long strophes each of which begins with a letter of the alphabet; each line ends on the vowel *e* or *ae*, and there is a refrain which besides being linked to the strophe by its end-rime possesses also an internal rime. [...] But what is of particular interest is the fact that these verses are not constructed after the manner of the classical poetry which Augustine had loved so dearly in his youth. If we examine their structure, we see that if elision is observed as a general but not invariable rule, and if in certain cases two adjoining vowels are allowed to run together, the lines are composed of sixteen syllables, divided equally by the *caesura*, and that the only law observed beyond that of a rough syllabic equality is that of a regular accent which falls in each half-line on the penultimate syllable. The beginning of the first strophe will serve to explain the structure.

Abundantia peccatorum / solet fratres conturbare.  
propter hoc dominus noster / voluit nos praemonere  
comparans regnum caelorum / reticulo misso in mare  
congreganti multos pisces / omne genus hinc et inde.  
quos quum traxissent ad litus, / tunc coeperunt separare,  
bonos in vasa miserunt, / reliquos malos in mare.  
quisquis novit evangelium, / recognoscat cum timore»<sup>93</sup>.

This poem, like DCC's *Cantiga No. 308*, is composed in the same meter and verse structure as what later became known as the *Romancero*. It is even embellished by a rudimentary form of assonance (of the final vowel only), and includes a refrain, the latter

<sup>92</sup> It is quite astonishing what one can accomplish when one struggles against one's inherent Anglo-Saxon genetic constitution (cf. *Andalus*, 39 [1974], p. 281)!

<sup>93</sup> F. J. E. Raby, *A History of Christian-Latin Poetry From the Beginnings to the Close of the Middle Ages*, 2d ed. (Oxford: Oxford University Press, 1953), pp. 20-21.

being typical of sung poetry in all traditions, and common in the Old French *Chansons de toile* and Spanish ballads. Could the fourth-century Christian Saint have been inspired by a popular meter and form to compose his hymn which was intended as «a counterblast to the popular 'psalms' with which the Donatists had conducted their own propaganda?»<sup>94</sup>.

It is not only possible, but highly probable, that a popular tradition of oral poetry existed in Vulgar Latin<sup>95</sup>, which has left scant but unmistakable echoes in the learned literature of the times. The meager evidence that has survived suggests that there may well have been a ballad tradition in existence on an oral level centuries before it surfaced in the written literatures of the Romance speaking nations. Songs of this type would have been popular, and their structure would have been imitated avidly by the early Christian proselytizers, while much later, their refrains would be incorporated into Arabic and Hebrew strophic poems by appreciative Jewish and Muslim poets. From where did the medieval Hispano-Arabic chroniclers get the legend of Don Julián, Rodrigo, and La Cava?

If a ballad tradition in Romance existed this early in Andalus, what about an Arabic tradition? Here, much less is known. Classical Arabic poetry is overwhelmingly lyrical, and for a narrative tradition, which is usually in dialect, one has to examine the *sīra*<sup>96</sup>. In the largely unstudied and still unedited *maqāmāt* composed by Abū Ṭāhir Muḥammad ibn Yūsuf at-Tamīmī, as-Saraqustī (d. 1143) in Córdoba, and in imitation of those of al-Ḥarīrī of Baṣra, there is an interesting passage to be found in *Maqāma No. 48*, described as follows by a recent scholar:

The narrator tells us how once he was wandering through the country, when he came to a particularly pleasant spot, the island [sic] of Ṭarīf (now called Tarifa). Here he found a group of men in a circle like a signet-ring, the seal-stone of which was an old man who was telling historical legends, tales of Arab kings and their achievements, playing cleverly as he did so on the feelings of his

<sup>94</sup> Raby, p. 20.

<sup>95</sup> For the lyric, see James T. Monroe, «Formulaic Diction and the Common Origins of Romance Lyric Traditions,» *HR*, 43 (1975), 341-350.

<sup>96</sup> For *sīra* poetry, see Bridget Connelly, «The Structure of Four Banī Hilāl Tales,» *JAL*, 5 (1973), 18-47; *The Oral-Formulaic Tradition of Sīrat Banī Hilāl: Prolegomena to the Study of Sīra Literature* (Unpublished dissertation, University of California, Berkeley, 1974).

audience by making reference to the island of Ṭarīf as often as possible and by inventing tales which would associate it with the conquest of al-Andalus. This had such an effect on his hearers that they were like moths about a flame and they vied with each other in showering money upon him, so that his hands were filled, and his stay was prolonged, and he lived at ease both evening and morning<sup>97</sup>.

In this passage we have some evidence for the existence of an improvised tradition of epic works of the *sīra* type in Andalus. In the rest of the Arab world, we know much more about this tradition, since we possess not only surviving texts, but also a living oral tradition. Such an oral tradition in Arabic may even lie behind the learned epic poem composed by Ibn ʿAbd Rabbihi of Córdoba (d. 940)<sup>98</sup>.

The above evidence, meager as it is, would provide us with epics, and not with ballads. Contemporary studies of Arabic folk poetry have, however, uncovered a flourishing tradition of balladry in several areas of the Arab world<sup>99</sup>.

At this juncture, let us return to IQ's *Zağal No. 12:4:4b*, where the poet exclaims: «Where is there a *gunbri* among you?». This question immediately precedes the fighting that takes place in strophes 5-6. Might the jongleur not be asking for the *gunbri* (which is still used in Africa by balladeers) in order to sing? And if so, might his intention not be to sing the exploits that are to follow? As in the popular performances of Christian Spain at a later period, might the jongleur's interpretation of the action taking place on stage not assume the form of a traditional

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<sup>97</sup> H. Nemah, «Andalusian *Maqāmāt*,» *JAL*, 5 (1974), 90. A less revealing, but still interesting reference to Andalusian story-tellers may be found in É. Levi Provençal and EGG, *Sevilla a comienzos del siglo XII: El tratado de Ibn ʿAbdūn* (Madrid: Moneda y crédito, 1948), p. 97, parag. 54.

<sup>98</sup> Studied in James T. Monroe, «The Historical *Arjūza* of Ibn ʿAbd Rabbihi: A Tenth-Century Hispano-Arabic Epic Poem,» *JAOS*, 91 (1971), 67-95; Francisco Marcos Marín, *Poesía narrativa árabe y épica hispánica* (Madrid: Gredos, 1971); Alvaro Galmés de Fuentes, *Épica árabe y épica castellana* (Barcelona and Caracas and Mexico City: Ariel, 1978).

<sup>99</sup> See Pierre Cachia, «Social Values Reflected in Egyptian Popular Ballads,» *Studies in Modern Arabic Literature*, ed. R. C. Ostle (Warminster. Eng.: Aris & Phillips, 1974), pp. 86-98. Two ballads are published in Spanish translation in Serafín Fanjul, pp. 118-122; there are further ballads in Baheega Sidky Rasheed, *Egyptian Folk Songs in Arabic and English* (New York: Oak Publications, 1964), pp. 12-13, 48-49.

ballad? Finally, was it on the anonymous level of jongleurs that the *zağal*, and with it, the Hispano-Romance metrical system, was first transmitted to the Arabs in Andalus?

I do not claim to have solved all the obscure philological problems raised by *Zağal No. 12*. On the whole, however, I trust the reader will agree that the preceding exegesis does provide us with a clearer picture of the poem's surface meaning than *Todo Ben Quzmān*. It is now high time to face the major responsibility of the literary critic, i. e. to discuss true literary problems, without which scholarship, erudition and editorial expertise are mere exercises in futility.

#### THE POEM ITSELF

##### *Mode of Delivery.*

In its folk environment, the *zağal* is a form of poetry composed to be sung chorally, and after the soloist has interpreted each strophe, the refrain is repeated by the audience. In keeping with its mode of delivery, the refrain tends to make a very general statement, often sententious in character, which is broadly applicable to a variety of specific situations. In contrast, each individual strophe is more concrete. As the poem is sung, and the refrain is repeated after each strophe, its general message begins to acquire new and unsuspected shades of meaning deriving from each new context. At times, the refrain gradually begins to lose touch with what was stated in the earlier strophes, and may even come to suggest the opposite of what it did at first, thereby becoming ironic. It is the failure of most scholars to recognize this essential aspect of the refrain, that has blinded them to the literary subtleties of the *Quzmānī* texts<sup>100</sup>.

In our poem, the refrain «Greetings, greetings! / I'll be with you shortly!» may mean all sorts of things when out of context. At the beginning of our poem, however, and considering that the root meaning of *yahnī* suggests 'joy', the statement is a straightforward greeting addressed to the public, as well as an invitation to share in the pleasures of the spectacle that is about to begin.

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<sup>100</sup> See nn. 8, 89, above. The literary function of the refrain in medieval Spanish analogues has been studied by Alicia C. de Ferraresi, *De amor y poesía en la España medieval: Prólogo a Juan Ruiz* (Mexico City: El Colegio de México, 1976), pp. 7ff.

The words *'an qarīb* ('shortly') further create a mood of anticipation, i. e., the emphasis is placed on *futurity*.

The refrain also establishes a special *I-you* relationship in which it is implied that the *I* is going to be the dominant partner, since it promises to provide the pleasure that the *you* will enjoy passively. This relationship is suggested by the rhyme *ī-kum* that recurs throughout the poem, for in Arabic, *ī* suggests, acoustically speaking, the enclitic pronoun 'I', whereas *kum* is, literally speaking, the enclitic pronoun 'you'. A relationship is thus created in which the *I* who speaks, namely the jongleur, stands at the very center of the action; he is the pivot around which the whole poem turns, as he directs the collective *you* consisting of audience and entertainers. The centrality of his position is further enhanced by the constant irruption of the refrain, as well as the imperative verb forms uttered by him, which are placed throughout the poem in metrically prominent positions (largely at the beginning or at the end of the hemistich). The occasion is thus one in which the jongleur's personality is dominant, and the movement, from *I* to *you* is a *centrifugal* one.

### *Surface Structure.*

It seems a platitude to state that there are only two structural possibilities in strophic poetry: poems containing an *even* or an *odd* number of stanzas. Nonetheless, it is important to keep this platitude in mind, for it has never been noted, to the best of my knowledge, that the overwhelming majority of extant *muwaššahs* from Andalus seem to be constructed of *odd numbers of stanzas*, usually five or seven<sup>101</sup>. Such an arrangement allows for a very

<sup>101</sup> The medieval Arab critics who described the *muwaššah* came close to making this observation. Ibn Ḥaldūn states: «The largest number of stanzas employed is seven» (*op. cit.*, III, 440-441). In contrast, Ibn Sanā' al-Mulk says: «[The *muwaššah*] usually has six *aqfāl* and five *abyāt*, and in this case it is called *tamm*. Less frequently it can have five *aqfāl* and five *abyāt*, in which case it is called *aqra'*. In the *tamm* variety the poem begins with the *aqfāl*, and in the *aqra'* variety, it begins with the *abyāt*» (*Apud* EGG, «Estudio del 'Dār aṭ-Ṭirāz': Preceptiva egipcia de la *muwaššaha*,» *Andalus*, 27 [1962], 32. Eng. trans. mine). Considering that the *aqfāl*, in Ibn Sanā's terminology are equivalent to the Spanish *vueltas* or common rhymes, and the *abyāt* are the *mudanzas* or rhymes peculiar to each strophe, this is a rather roundabout way of stating that *muwaššahs* usually have five strophes, and that some have an initial refrain while others (the minority) do not. EGG who has, I suspect, seen fewer *muwaššahs* than was the fortune of Ibn Sanā,

special kind of symmetry and ring-composition which I shall call *centripetal*, in view of the fact that the rings all converge on a central strophe that serves as the focus of the poem. In this central strophe one often finds (1) an iconographic portrait or description of the Lady (in pure love poems), in which, according to convention, her name is *not* mentioned<sup>102</sup>; (2) the name of the patron (in pure panegyrics), and (3) the transition from love to panegyric, containing the name of the patron (in mixed poems combining the erotic prelude with the panegyric finale [always in that order]). While I do not claim that the above scheme may be applied mechanically to every single *muwaššah* in existence, it is a sufficiently general structural peculiarity of these poems, as to lead us to suspect that it must have been deliberate, and that it therefore had a meaning.

If we keep in mind that in Arabic poetry the panegyric and erotic genres are really two sides of one and the same coin (the social and the personal aspects of *admiration*)<sup>103</sup>, the meaning of centripetal ring-composition is not too difficult to fathom, for the poet is placing the object of his political or erotic admiration in the very center, architecturally speaking, of a poetically constructed universe that is far more orderly and coherent than critics of Arabic poetry (particularly those of the «molecular structure» school [who can only read from line to line]) have been willing to concede. This order, moreover, parallels the Islamic conception of the universe, according to which God stands at the very center of His creation. Such poetry would not have been possible, in fact, without the Islamic world view that gave rise to it, and which it sustains.

Many *zağals* of IQ are of the type described above. Far more often than in the *muwaššah*, however, we find that IQ's poems are

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points out that this statement is inaccurate (*loc. cit.*, n. 10), because some poems have six and others seven strophes. He adds: «Modcrnamente decimos: La muwaššaha puede tener de cinco a siete estrofas» (*loc. cit.*). While this is exact, my point is a statistical one, namely that according to the medieval informants, most of these poems seem to have had an odd number of strophes, either five or seven, with the former type apparently predominating.

<sup>102</sup> I have analyzed one erotic *muwaššah* of this type in «The Structure of an Arabic *Muwashshaḥ* with a Bilingual *Kharja*,» *Edebiyât*, 1 (1976), 113-123.

<sup>103</sup> See the brilliant analysis of the royal panegyric in Stefan Sperl, «Islamic Kingship and Arabic Panegyric Poetry in the Early 9th Century,» *JAL*, 8 (1977), 20-35.

composed of an *even number of stanzas*. Such an arrangement precludes the possibility of having a central stanza serving as the focus of the poem. In other words, the symmetry and harmony of the more «classical» *muwaššah* is disrupted in the colloquial *zağal*. Such is the case in our poem, which has eight strophes.

In Strophe 1, a consort of musicians, playing percussion instruments, is introduced. According to R. Menéndez Pidal, these were considered of a low social class among medieval jongleurs. The occasion is thus hardly a courtly one. The consort is ordered to produce a lively din, suggested by the rapid beat of the short trochaic-hexasyllabic lines, which were obviously chosen to evoke the rhythmic and lively beating of the drums. In 4ab the repetition of the words *az-zamīr* ('the shawm') enhances the buzzing of the reduplicated *z*, and is followed in each instance by two stressed *is* that further suggest the piercing sound of the shawm (no flutes here, on literary, as well as philological grounds!). The overall mood is one of eager anticipation of the pleasures about to begin, and the music is of the sort to wake one up (*yaḥyī-kum* = 'revive you').

In Strophe 2, we are introduced to the illusions of the theater: some attendants are hurriedly ordered to dress a boy named Qurra as a girl. The urgent, staccato sound of the commands barked out by the jongleur is suggested by the alliteration produced by the thrice repeated velar stop *q* in conjunction with the trilled *rr* in the boy's name (*qanna'ū lī qurra / bi-qinā'in...*). Naturally, this interpretation falls apart with EGG's emendation of *qurra* to *zuhra*, but conversely, mine is a further literary argument against EGG's unpoetic reading. Qurra wears some amulets from Babylon, and when we consider that Babylon was proverbial for magic among the medieval Arabs, we may interpret this touch to mean that a spell will now be cast over the audience, who will be drawn into the fantasy world of the theater.

Strophe 3 shows us *three* women (note the *harmony* between the number of the strophe and that of the women) being urged to dance. They should not get out of tune, but instead, they should ululate *in unison* with their leader, a «villager». Here, 3:4 again sums up the overall message acoustically:

wálwalú fa-ḥáybaš / bí-l-laḏī yahdī-kum  
A aU a A a / I a I a I u

The first hemistich is vowelised almost entirely with stressed and unstressed *as*. Thus, there is little vocalic contrast, this being one aspect of *unison*, which I surmise *ḥaybaš* to mean (more literary proof!). The second hemistich, in contrast, alternates stressed *is* with unstressed *as* in perfect regularity, thereby not only creating a maximum degree of phonetic contrast between open and closed vowels, but also evoking the ululation itself (and, I might add, indicating again, that EGG's emendation betrays a tin ear!).

We have thus moved into a world of illusion in which the keynote is harmony, joy, and peace (dance, ululation, villager), without any of the normal disruptions that punctuate everyday life. The tone is one of movement (*ahtazzū*), that is to say, of life.

In Strophe 4, which is placed at the end of the first half of the poem, and is therefore almost (but not quite) its center, the jongleur betrays his lowly status by attempting to climb the social ladder: he points out to the audience that he is in the habit of hobnobbing with judges. Since no true gentleman would engage in this kind of obvious social climbing, we can safely assume that the scene is introduced to enhance the vulgarity of the jongleur. Let us also note that in 4:3a IQ mentions his own name, thus identifying the jongleur as his *persona*, and placing his signature, as it were, close to the center of the poem. IQ thus intends to remain firmly seated on the throne of his own *zağal*! In contrast, the judge's name is not invoked in 4:1a. From our knowledge of the conventions that operate in the panegyric *muwaššah* (outlined above), and IQ's practice in other poems, we are to understand that the whole poem is being directed to the judge, and is in a sense, a panegyric of him. But by failing to mention the patron's name, while at the same time invoking his own (and closer to the center), the poet is doing something unconventional.

Strophes 5 and 6 constitute a single unit in which the first creates a mood of anticipation, whereas the second satisfies the curiosity of the reader (preparation for an event, followed by its enactment on stage). The fact that they are a unit is indicated by the close connection between the *entrance* of the Arabs in 5:4ab, and the *exit* of the wounded sheikh in 6:4ab. Let us also note the *disruptive* nature of this thematic unit, which contrary to all the others, consists of two strophes instead of one. Here, the ring-composition of the poem becomes apparent, for in these two strophes we have a description of a mock battle and its accoutre-

ments: swords, fighters, Arabs, a warcry, wounds, flight. These strophes are the counterpart of Strophe 3. In the former, *three* women had danced in *harmony* (correspondence in number of women and of strophe = harmony), thereby producing the illusion of *mock* joy. Here, in contrast, a *ġāzī*, a *šayḥ*, and his *kaššāš* (three men) struggle against one another in a scenario of disharmony (lack of correspondence between the *three* characters and the *two* strophes suggests disharmony). The opposition, on the immediate level, is one between men/women, fighting/dancing, warrior/villager, sobbing/ululation, and therefore, on a more abstract level, one between sorrow/joy, war/peace, tragedy/comedy, death/life. Thus, both the positive and the negative aspects of life are all encompassed and their effects suspended in the theatrical illusion.

In Strophe 7, which contrasts with Strophe 2, we continue the illusion. Whereas in 2 we saw a boy dressed as a girl, here we see two dogs presented as understanding words, i. e., as being «dressed or disguised» as humans. In 2, the boy-girl's sexual ambiguity led us into the world of illusion via the magic of his/her Babylonian amulets, while here, the dogs-humans's species-ambiguity leads us out of the world of illusion via the «powerful magic» of the jongleur. Whereas 2 *ends* with an *appeal not to nap* (i. e., to wake up), 7 *begins* with a *command to go to sleep*. Thus the world of illusion moves from awaking to sleeping; from joy to sorrow; from life to death.

Since it would also appear that animal trainers were very low on the social scale among jongleurs<sup>104</sup>, and since the dog episode is the only one in which the jongleur performs in person, the lowliness of his condition is again being suggested.

In the last strophe, we have the rejoinder to 1 that closes the outer ring. It is the jongleur's farewell to the audience. Here one should note the sudden predominance of stressed *us*, suggesting a mournful mood that contrasts sharply with the lively drumming in 1. This is especially obvious in 4:3b:

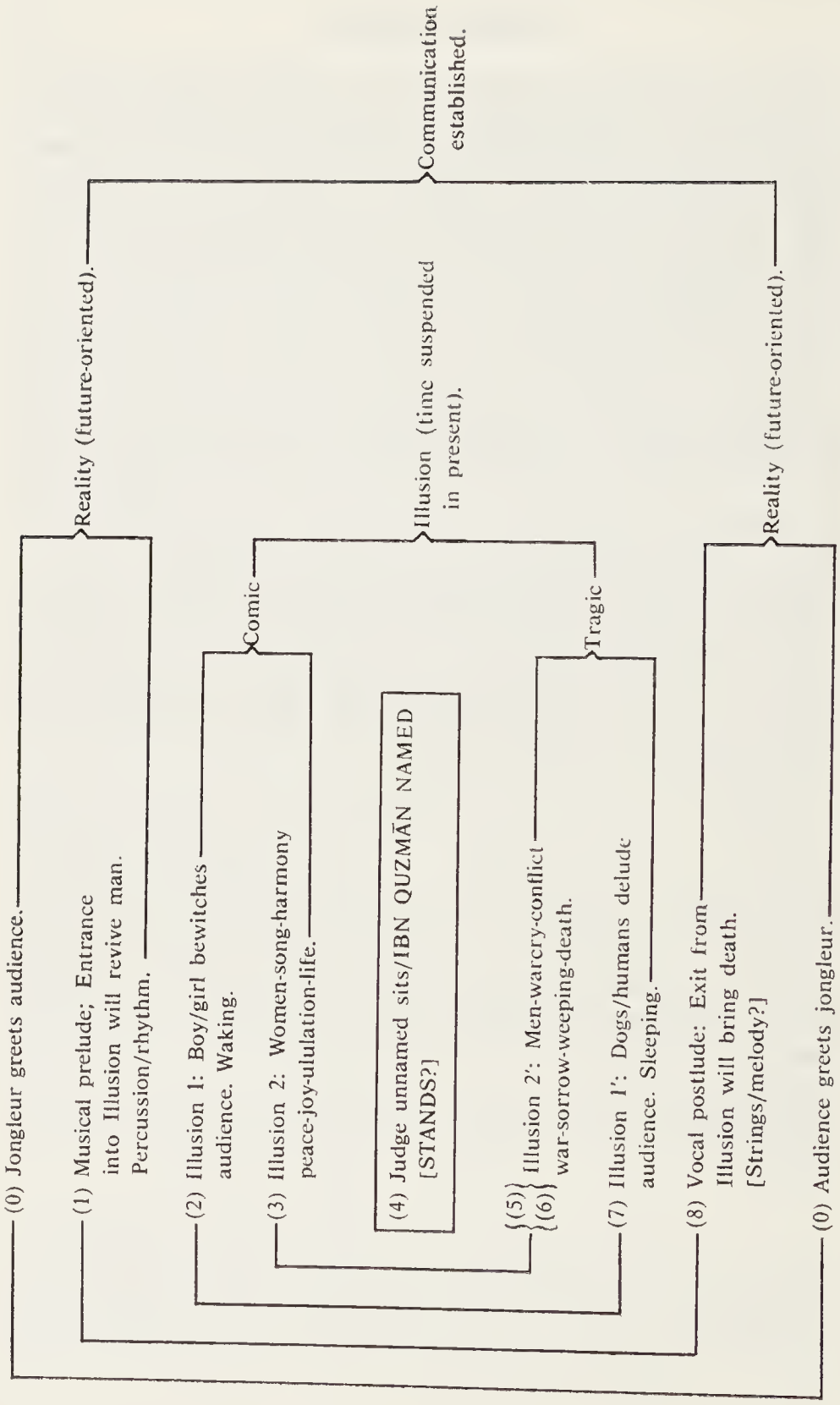
kúllu-kúm tabkú-nī 'All of you, mourn for me.'

<sup>104</sup> Alfonso X distinguished in 1275 among *istriones* (musicians), *inventores* (troubadours), *joculatores* (acrobats and jugglers). The lowest class were wandering mountebanks who performed with monkeys, goats, or dogs, or who put on puppet shows. These were called *cazurreos*, «Que non dévon caber / El nom de joglaría.» *Apud* J. E. Varcy, *op. cit.*, 10. According to the learned king's classification, IQ is very low on the social scale indeed!

Here we have three stressed *us* in succession, each preceded by the stop *k*, which suggests a catching of the breath, as may occur when one is sobbing, and the first two followed by the liquids *l* and *m* respectively, which permit the syllables to be prolonged, while the last is in an open position. This has the effect of slowing down the tempo of the line to create a mournful effect. Thus, this stanza admirably captures the sadness felt by the jongleur as he realizes that the inevitable end of the show is in sight, and that he will be parted from his audience, and thereby lose his position of authority. The end of the show is equated with death, hinted at strongly by him («If anything happens to me, mourn me»), while the realization that man is but mortal leads the audience out of the world of theatrical illusion, and back into that of reality. This is the inverse of Strophe 1, where music, and in particular the shawm, which «gives life» or «revives» (*yaḥyī-kum*), had introduced the group into the fantasy world. Let us also note, that in both the first and the last strophe, the temporal setting is a future one («The reed *will* revive you» / «I *will* weep for you»), whereas time is suspended in an eternal present by the constant use of imperatives in the intervening strophes. This temporal contrast further suggests the movement into and then out from the world of illusion.

At this point, the refrain would have been sung for the last time, and would have suggested a thunderous applause for, as the audience sang it, it would have acquired the meaning «Rejoice, for we [the audience], will be back soon [to enjoy your show again]», as well as «Rejoice, for I [the jongleur], will be back soon [to amuse you again]». Thus the refrain, which at first was the jongleur's greeting to his audience, has now become a mutual farewell. What has been gained, is that he has established a rapport with them.

The following chart may help to visualize the poem's surface structure:



*Levels of Meaning.*

One would be justified in thinking that this is a poem about jongleurs, and «El zéjel de los juglares» would be an appropriate title for it, were it not for the disturbing detail that in the very thematic center of the poem (Strophe 4), IQ inscribes his own name, thereby identifying himself as the jongleur. Even if we knew nothing about IQ's biography (and we actually know very little, most of which is useless), we could surmise that he was not a jongleur in real life, for true jongleurs do not write poems about jongleurs. Instead, this is a highly sophisticated evocation of a popular performance created by a literate poet, for a purpose we must attempt to fathom. The jongleur is IQ's *persona* ('mask'), and we are therefore in a world of illusions, which should alert us to the fact that things are not quite what they should be. On a primary level then, the jongleur depicted in the process of staging a performance *is a metaphor in toto* for IQ in the process of composing a poem. This metaphor is a particularly appropriate one, for the world of the theater (which is a metaphor for reality) corresponds to the poem (another metaphor for reality). It is the jongleur's function to seduce his audience of Cordovans into the theatrical illusion, just as it is the poet's function to seduce his international readers into his poetic illusion.

Elements of the theatrical illusion are: (1) the boy *dressed as* a girl who *projects magic*, (2) the female dancers who *simulate* joy by ululating, (3) the *mock* combat between men, and (4) this *magic trick* performed with the dogs, all of which are produced at the jongleur's command. He leads his audience into a world in which time is suspended, and eventually brings them back into the real world in which time is projected into the future.

There are, however, two hints in the poem, that lead us to a secondary level of meaning: (1) The relationship of equality proclaimed at the very thematic center of the poem by IQ, between himself and the judge («He is one of my social class»), is paralleled by the relationship of equality between jongleur and audience of Cordovans in Strophe 8 («Love me, for I love you»). As we have seen, this *topos* is a convention of the royal panegyric in Arabic literature. (2) The direct allusion to the patron, achieved by naming him in the central strophe of the *zağal's* sister genre, the *muwaššah*, finds a rough parallel in the mention of the judge in

Strophe 4 of our poem. These hints betray the fact that on a secondary level of meaning, the poem is intended to be a panegyric. In other words, the entertainment that the jongleur offers his audience of Cordovans, *is a metaphor, in toto, for the praise IQ offers the judge*. This, at least, is what we would expect, given the centrality of the judge's position within the poem, and what this implies within the conventions of the *muwaššah* tradition in Andalus.

The trouble with this interpretation is that we know that IQ knew that we would know that he knew perfectly well that this is no proper way to compose panegyrics, and for the following reasons: (1) not a word of actual praise is uttered about the judge. Instead of the bombast one encounters in classical panegyrics, he is called a «boy» and the poet's «buddy» in the most familiar of terms (and by a jongleur, to boot!), which treatment is rather lacking in decorum, to say the least! In fact, it is the jongleur, and not the judge, who is in the limelight in every respect, giving orders throughout the poem, rather than begging favors! (2) The judge is not placed exactly in the architectural center of the poem, but slightly off it (IQ is closer to the center!). The judge's name is not recorded for posterity, whereas that of the poet is (by the poet himself!). Therefore, the second level of meaning of this poem, which we had thought to be panegyric, turns out, instead, to be some sort of unpanegyric.

At this point, the poem contains another hint: In Strophe 7, the effect of the «misteriosos perros blancos» episode depends *crucially* upon the assumption that the audience of the jongleur, *including the judge* (who is, after all, sitting in the audience), should be deceived by the dog trick (as EGG was deceived), and thus remain in the world of illusion. In contrast, the intelligent readers for whom IQ was really composing his poems, and who are expected to experience his poems *from outside the world he creates*, and on a level with him, the Poet, can easily see through the dog trick, as they can see through the first two and obvious meanings of the poem, namely that of the jongleur and that of the panegyric.

What the poet is actually saying on a third level is: Arabic panegyrics are idiotic, and I am having great fun turning them topsy-turvy; furthermore, Arab poets are silly, and in poking fun at their conventions, I am able to create far better poetry than

they can! Thus, we are in a world of irony (*eirōn* = dissembler)<sup>105</sup> where meanings are the opposite of what is stated. The lowest of the low among popular jongleurs is really the best and most arrogant of Arabic poets, so much so, that to the discomfiture of the Arabs and their «Classical» prejudices, he writes in Colloquial Hispano-Arabic. Just as the final strophe of our poem establishes a rapport between the jongleur and his audience, so does the panegyrist relate to the judge, and the Poet to the Reader. Thus *Zağal No. 12* is not really about jongleurs at all, nor is it about judges. Instead, it is about the greatness of IQ's most admired poet: himself!

(To be continued)

A VERSE ADAPTATION

- <sup>0</sup> Happy times I'll bring you!  
 Shortly I'll be with you!
- <sup>1</sup> Kettledrums resounding!  
 You there, grasp your hand-drum!  
 Castanets play deftly;  
 No one should neglect 'em.  
 Tambourine, if present,  
 Beat it in addendum,  
 And the reed, companions,  
 Let the reed revive you!
- <sup>2</sup> Cover Qurra for me  
 In a flowing veil.  
 Taffeta he's wearing,  
 With a full-length tail.  
 Amulets adorn him  
 Babel sent for sale.  
 Don't doze off, I prithee:  
 For I can perceive you!
- <sup>3</sup> Country bumpkin's waiting,  
 On the stage trip lightly.

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<sup>105</sup> See Wayne C. Booth, *A Rhetoric of Irony* (Chicago and London: The University of Chicago Press, 1974).

He who's unmelodious,  
 Make him act contritely.  
 Zuhra, Maryam, 'Ayša,  
 Where are you? Be sprightly!  
 Ululate together:  
 See, the leader leads you.

- 4 Treat his judgeship kindly;  
 Seat him on a pillow,  
 For he must be honored,  
 Since he is my fellow.  
 What a guy, ah Quzmān!  
 Yes, indeed, he's mellow!  
 You, by God, I see now,  
 Where's a lute among you?
- 5 Look, the sword is handy,  
 Sashes for the medley,  
 With a pure white turban,  
 Kerchief colored redly.  
 Give a warcry, Arabs,  
 Now appear; be deadly;  
 Quick, prepare your camel;  
 Enter, may God speed you!
- 6 Just behold this warrior!  
 Wounded sheikhlet's sobbing,  
 Whisking-boy beside him,  
 Who's been spared a drubbing!  
 Just behold his mourning,  
 Drivelling, and blubbing!  
 Now he makes his exit;  
 He was right before you.
- 7 Magic tricks I'll show you!  
 Sleep or you will sicken!  
 Shy away, white doggies,  
 Hurry, your pace quicken.  
 Curl your tails in crouching,  
 Sleep as though you're stricken,  
 For when it is daybreak,  
 Hunting I will take you.
- 8 You I love, my audience;  
 By the Prophet, love me.  
 I'm, without you, joyless;  
 So are you, without me.

If my fate should darken,  
You, forsooth, must mourn me;  
If your luck should leave you,  
Then, myself, I'll mourn you.

University of California, Berkeley



## South Slavic and Hispanic Versified Narrative : A Progress Report on one Approach

JOHN S. MILETICH

Toward a fuller understanding of the poetics of both traditional versified narrative and related forms in the European languages, the texts available in the South Slavic and Hispanic traditions constitute an unusually rich source for study. South Slavic traditional narrative poetry is well represented by such collections as the Milman Parry at the Harvard University Library and that of the *Zavod za istraživanje folkloru* (Institute for Folklore Research), formerly *Institut za narodnu umjetnost* (Institute for Folk Art) in Zagreb, Yugoslavia<sup>1</sup>. Similar material in the Hispanic traditions is available in the *Romancero tradicional de las lenguas hispánicas (español-portugués-catalán-sefardí)*, Colección de textos y notas de María Goyri y Ramón Menéndez Pidal, 11 vols. (Madrid: CSMP-Gredos, 1957-1978)<sup>2</sup>. Learned works whose authors have drawn to some extent on traditional materials are deliberate imitations such as those of Andrija Kačić Miošić and the literary epics of Ivan Mažuranić and Petar Petrović Njegoš. The learned compositions of the *romancero nuevo* of the Golden Age and those of the modern period —García Lorca's *romances*, for example—, re-

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<sup>1</sup> Albert B. Lord, *The Singer of Tales* (Cambridge, Mass.: Harvard University Press, 1960), p. 279, n. 2 and an institute brochure describing the collection.

<sup>2</sup> For additional sources see *El Romancero en la tradición oral moderna*, ed. Diego Catalán, Samuel G. Armistead and Antonio Sánchez Romeralo (Madrid: CSMP-Universidad de Madrid, 1972), pp. 304-325.

quire extensive study in order to determine precisely the relation of their styles to that of the traditional *romance*<sup>3</sup>.

One of the *Romancero's* distinctive features, poetic diction, has been investigated in more recent publications with greater or lesser reference to the Parry-Lord oral formulaic theory in some form, which is founded ultimately on evidence from South Slavic oral narrative song. I am referring here to the studies of Ruth H. Webber (1951), Bruce A. Beatie (1964), Orest R. Ochrymowycz (1975), and William González (forthcoming)<sup>4</sup>. I would like to offer here an outline of my research to date based on a method which, in a number of ways, is different from other work on the subject.

The approach focuses on a study of narrative pace viewed from the standpoint of «repetitive sequences» or successive repetition<sup>5</sup>.

<sup>3</sup> Judith H. Mauleón, «Recent Work in the *Romancero nuevo*: Editions and Studies Since 1950,» *La Corónica*, 5 (1976), 26-30, indicating the need for further study of the *romancero nuevo* in general and of its relationship to the traditional *romance*. See also her contribution to the present colloquium.

<sup>4</sup> Ruth H. Webber, *Formulaic Diction in the Spanish Ballad*, *UCPMPh*, 34 (1951), 175-277; Bruce A. Beatie, «Oral-traditional Composition in the Spanish *Romancero* of the Sixteenth Century,» *PFI*, 1 (1964), 92-113; Orest R. Ochrymowycz, *Aspects of Oral Style in the «Romances Juglarescos» of the Carolingian Cycle* (Iowa City: University of Iowa, 1975); William González, «The Religious Ballad of New Mexico and the Canary Islands: A Comparative Study of Traditional Features,» in *Oral Traditional Literature: A Festschrift for Albert Bates Lord*, ed. John Miles Foley (forthcoming). For a recent discussion of the Parry-Lord method of formulaic analysis viewed from a broad comparative perspective, see: John S. Miletich, «The Quest for the 'Formula': A Comparative Reappraisal,» *MPh*, 74 (1976), 111-123, and for additional views, Miletich, «Études formulairees et épopée européenne,» in *Charlemagne et l'épopée romane: Actes du VIIe Congrès International de la Société Rencesvals* (Paris: Université de Liège et Société d'Édition «Les Belles Lettres,» 1978), II, 423-431. For reasons discussed in the preceding articles, I would not without qualification use the expression «formulaic analysis» in reference to the Webber 1951 study, nor the phrase «formulaic diction» with regard to «other recent studies... in Spanish literature» in the contexts mentioned by Charles B. Faulhaber, «Neo-traditionalism, Formulaism, Individualism, and Recent Studies on the Spanish Epic,» *RPh*, 30 (1976-1977), 93-101: at 86, n. 8 and 89, n. 17 respectively; similar refinements are also necessary in Michael Magnotta, «Per Abat y la tradición oral o escrita en el *Poema del Cid*: Un ensayo histórico-crítico (1750-1972),» *HR*, 43 (1975), 304 and n. 42. A call for greater precision similar to mine is sounded in the following study dealing primarily with Spanish epic: Margaret Chaplin, «Oral-Formulaic Style in the Epic: A Progress Report,» in *Medieval Hispanic Studies Presented to Rita Hamilton*, ed. A. D. Deyermond (London: Tamesis Books Ltd., 1976), pp. 11-20.

<sup>5</sup> For a detailed treatment of the method and related questions, see John S. Miletich, «Narrative Style in Spanish and Slavic Traditional Narrative

Six different kinds of repetitions which appear in the same text are classified. The first four types involve, to some degree, a recurrence of the same idea, while the last two categories do not involve such recurrence. By determining the total number of metrical units in the first four divisions where the same idea reappears as against those in which it is absent, a numerical ratio of styles can be established indicating the relation between an «elaborate style» and an «essential style». In such traditions as the South Slavic and the Hispanic, where we have both traditional material and learned texts which to a greater or lesser degree draw on the former, it is possible, through an extensive application of this method, to determine the types of repetitions which may dominate in traditional and written styles and furthermore to examine the possibility of establishing a general tendency by which the style of a given traditional genre may clearly be distinguished from the style of a learned one.

The descriptive and statistical data resulting from an analysis of some 14,000 verse lines are based on both traditional and learned texts. The traditional material includes sixteenth-century Peninsular Spanish *romances*<sup>6</sup> and the modern Judeo-Spanish *romances* of Morocco<sup>7</sup>, the South Slavic eighteenth-century *bugarštica*<sup>8</sup> and heroic decasyllabic songs of the nineteenth<sup>9</sup> and twentieth centu-

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Poetry: Implications for the Study of the Romance Epic,» *Olifant*, 2 (1974), 109-128; Miletich, Dissertation Abstract: *Repetitive Sequences and their Effect on Narrative Style in Spanish and South Slavic Traditional Narrative Poetry* (also appearing in bibliographies as *The «Romancero» and the South Slavic «Bugarštica»: A Study of Repetitive Sequences and their Effect on Narrative Style*), *Olifant*, 2 (1974), 146-147, and *DAI*, vol. 36, no. 12 (1975-76), p. 8104A (University of Chicago, 1973); Miletich, «1974 Annual Meeting of the Société Rencensvals, American-Canadian Branch, Proceedings,» *Olifant*, 2 (1975), 164-166, 172-173; Miletich, «The South Slavic *bugarštica* and the Spanish *romance*: A New Approach to Typology,» *JSLP*, 21:4 (1975), 51-69; Miletich, «The Poetics of Variation in Oral-Traditional Narrative,» *Forum at Iowa on Russian Literature*, 1 (1976), 57-69 (discussion on Russian, South Slavic and Hispanic texts).

<sup>6</sup> Fernando J. Wolf and Conrado Hofmann, *Primavera y flor de romances*, 2 vols. (Berlin: Asher, 1856).

<sup>7</sup> Paul Bénichou, *Romancero judeo-español de Marruecos* (Madrid: Castalia, 1968).

<sup>8</sup> Valtazar Bogišić, *Narodne pjesme iz starijih, najviše primorskih zapisa*, II odeljenje *Glasnika srpskog učenog društva*, Knjiga 10 (Belgrade, 1878).

<sup>9</sup> Vuk Stefanović Karadžić, *Srpske narodne pjesme*, ed. Vladan Nedić (Belgrade: Prosveta, 1969), vol. II.

ries<sup>10</sup>, and the nineteenth-century Russian *bylina*<sup>11</sup>. Extensive analysis has also been made of the South Slavic eighteenth-century deliberate imitations by Andrija Kačić Miošić<sup>12</sup>, the *Cantar de Mio Cid*, and the *Mocedades de Rodrigo*. Work has also been done on the Croatian and Serbian literary epics, as well as on García Lorca's *Romancero gitano*<sup>13</sup>. An adequate discussion of the descriptive data would exceed the limits of the present paper. The statistical results thus far, however, indicate that the average of «elaborate style» repetitions based on the traditional texts analyzed is approximately one third. The corresponding category for the

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<sup>10</sup> *Serbocroatian Heroic Songs*, coll. Milman Parry and ed. Albert B. Lord (Belgrade-Cambridge, Mass.: Serbian Academy of Sciences and Harvard University Press, 1953), vol. II; *Melodije narodnih pjesama iz Konovala*, coll. and transcr. by Stjepan Stepanov, 1961, *Sign.* 304<sub>(T)</sub>N; *Folklorna grata iz Metkovića i sa Pelješca*, coll. and transcr. by S. Stepanov, 1964, *Sign.* 718NT; *Narodne pjesme dubrovačkog primorja, dijela Pelješca i otoka Šipana*, coll. and transcr. by S. Stepanov, 1963, *Sign.* 442; *Folklorna građa sa otoka Korčule*, coll. and transcr. by S. Stepanov, 1960, *Sign.* 358; *Muzički folklor Sinjske krajine*, coll. and transcr. by Jerko Bezić, 1965, *Sign.* 762. A Fulbright-Hays and International Research and Exchanges Board grant as well as the assistance of the Yugoslav receiving side made it possible for me to make use of these texts during Fall and Winter, 1976-1977. Special thanks are due to Dr. Maja Bošković-Stulli for informing me of the existence of these authentically oral songs and for her useful suggestions in general with regard to my investigations. I am also indebted to Dr. Dunja Rihtman-Auguštin, director of the *Zavod za istraživanje folkloru*, for permission to make use of these mostly unpublished materials and to the staff, who facilitated greatly my locating of texts.

<sup>11</sup> Aleksandr Fedorovič Gil'ferding, *Onežskie byliny* (Moscow-Leningrad: Akademija nauk SSSR, 1938), vol. II.

<sup>12</sup> *Djela Andrije Kačića Miošića, Stari pisci hrvatski*, vol. 27, ed. Tomo Matic (Zagreb: Hrvatska akademija znanosti i umjetnosti, 1942), I (1759). Extensive work on texts from the preceding was made possible also through the assistance acknowledged in n. 10 above.

<sup>13</sup> Miletich, «Stilističke razlike između usmene i pisane književnosti: Savremeni metodološki pristupi» («The Stylistic Differentiation of Oral and Written Literature: Current Methodologies»), in *Naučni sastanak slavista u Vukove dane: referati i saopštenja* (Belgrade: Međunarodni slavistički centar SR Srbije, 1977), 6, vol. 2, pp. 117-128. For a fuller discussion of the use of South Slavic traditional elements in literary epic and imitative texts, see Miletich, «Oral-Traditional Style and Learned Literature: A New Perspective,» *PTL: A Journal for Descriptive Poetics and Theory of Literature*, 3 (1978), 345-356, and Miletich, «Elaborate Style in South Slavic Oral Narrative and in Kačić Miošić's *Razgovor*,» *American Contributions to the Eighth International Congress of Slavists* (Columbus, Ohio: Slavica Publishers, Inc., 1978), I, 522-531.

learned works is roughly 16 percent<sup>14</sup>. More analysis of this kind can help to clarify the similarities and the differences which characterize the styles of traditional and learned compositions. To this end the texts available in both the South Slavic and the Hispanic languages offer considerable material for further investigation<sup>15</sup>.

University of Utah

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<sup>14</sup> For a more detailed discussion of the extensive analyses referred to above dealing with the use of repetitions as well as statistical differences, see Miletich, «Medieval Spanish Epic and European Narrative Traditions,» *La Corónica*, 6 (1978), 90-96.

<sup>15</sup> Additional analyses will be added for a book-length study dealing with Hispanic and Slavic traditional narrative verse and related forms. For a variety of approaches to these materials, see John S. Miletich, «Hispanic and South Slavic Traditional Narrative Poetry and Related Forms: A Survey of Comparative Studies (1824-1977).» in *Oral Traditional Literature...* (forthcoming).



## The Romance of *Don Manuel de León* y el moro *Muza* and its Serbocroatian Analogue

KRINKA VIDA KOVIĆ

Ballads have been studied both in terms of their relationship to narrative (epic) poetry as well as to thematic (lyrical) poetry<sup>1</sup>. The first relationship has been studied by two outstanding scholars: Ramón Menéndez Pidal —who emphasized the influence of medieval epic tradition on the Spanish *Romancero*— and N. Kravtsov, who states that the epic influence is «obvious in South-Slavic folklore where epic tradition developed intensively due to specific historical conditions, influencing all other genres, including lyrical ones».

This may be considered as a point of contact between the Spanish *romance* and the Serbo-Croatian ballad — two traditions which have developed in the same Mediterranean cultural area, that is, on the two peninsulas which have functioned as the two points of direct contact between European and Oriental culture. But in comparing the two traditions, we must have in mind one key difference: At the time of Spain's «return» to West European

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<sup>1</sup> The following studies have been used in the present article: Ramón Menéndez Pidal, *Romancero hispánico*, 2 vols. (Madrid: Espasa Calpe, 1953); Nikolaj Kravcov, «Slovenska narodna balada,» *Narodna književnost*, ed. Vladan Nedić (Belgrade: Nolit, 1966), pp. 99-103; Vladan Nedić, «Srpskohrvatska osmeračka usmena epika,» *Prilozi za književnost, Jezik, Istoriju i Folklor* (Belgrade), 36 (1970), 196-213; Vladimir T. Propp, «Morfologija bajke,» *Ireći program*, Belgrade, 1975; cf. Vladimir T. Propp, *Morphology of the Folktale*, 2d. ed. (Austin: University of Texas, 1968); Vladimir T. Propp, *Morfología del cuento seguida de las transformaciones de los cuentos maravillosos...*, tr. María Lourdes Ortiz (Madrid: Editorial Fundamentos, 1971).

literature (a period marked by the intense development of dramatic genres), the Balkans were finally incorporated into the vast Turkish Empire — and this produced specific historical conditions in which oral tradition (especially epics) continued to play a very important rôle. During this period, Serbo-Croatian oral poetic tradition passed through several phases, marked by the succession of three metrical bases (the «long verse» of fifteen or sixteen syllables, the octosyllable, and the decasyllable). Nonetheless, some themes («favoured subject matters») have been conserved in all three layers of oral poetic tradition. One of them is the theme of the «weak hero who kills his enemy», its octosyllable versions forming a compact tradition in spite of Pan-Balkanic geographical diffusion.

The Serbo-Croatian octosyllable tradition —which includes epic poetry and ballads— is comparable to the Spanish *Romancero*. Its most important characteristics (V. Nedić) are the following: the earliest documents date from the seventeenth-century (although the tradition is much older); the poems are relatively short and stable (much less liable to improvisation than the decasyllable tradition); they are sung and accompanied by dance (the «ring dance»); they include historical as well as novelesque subject matter; they lack stanzaic organization and usually do not use rhyme.

The theme of «the weak hero who kills his enemy» seems to be very old and widespread in Balkan tradition, but it is also present in Western Mediterranean, Spanish tradition. If we compare the Serbo-Croatian ballad of *Ivan of Castoria* with the Spanish romance of *Don Manuel Ponce de León* («¿Cuál será aquel caballero / de los míos máspreciado...?» [*Primavera* 94])<sup>2</sup>, we discover several analogies: on the level of genre (ballad), meter (octosyllable), length, lack of stanzaic organisation, theme, etc.

The theme itself contains an archetypal narrative pattern, which is extremely widespread. It may have a Biblical source, since it is found in an episode of the story about David and his struggle with Goliath.

The episode refers to a conflict with wider implications: Goliath represents the Philistines, enemies of the Jewish people and their

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<sup>2</sup> On this romance, see the study by Diego Catalán and Teresa Catarella, «El romance tradicional: Un sistema abierto.» *El Romancero en la tradición oral moderna*, ed. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo (Madrid: CSMP-Universidad de Madrid, 1972), pp. 181-205.

religion. The narrative itself has an underlying dramatic structure, which consists of four *functions* (V. Propp): *X* (8) – *L* (16) – *V* (18) – *E* (19). The central *function* is *L* (16), which represents conflict and gradual development of dramatic tension; *function E* (19) is typical of fairy tales, since it implies an «unexpected happy ending», that is, a reversal of the situation given in the beginning of the narrative (the «weak» hero succeeds in killing his «strong» antagonist). Dramatic tension is emphasized by the relationship between the protagonist and the antagonist: David represents «weakness» (he is a young, unarmed shepherd), while Goliath stands for «power» (he is an experienced, well-armed soldier). The two secondary characters —Saul (the king) and Eliav (David's oldest brother)— function as mediums for stressing the basic dramatic tension involved in the conflict.

The same basic narrative pattern (with the dramatic element even more pronounced) appears in the Spanish *romance*, which however, effects several transformations (according to the principles stated by Propp). The substitutions carried out in the *romance* are the following: (a) national/religious — Jews and Philistines are replaced by Christians and Moslems; (b) the protagonist — the young shepherd David is replaced by don Manuel, the perfect knight who has only one disadvantage (his old wounds have not yet healed); (c) the secondary character — Eliav, the protagonist's brother, is replaced by feminine characters represented by «the ladies».

Substitutions (b) and (c) are very important since they reflect a medieval cabaleresque system of values: Don Manuel has to defend his people and his religion, but what he is really confronting is the pity of «the ladies» and the mockery of his opponent; the conflict resembles a medieval tournament, where «the ladies» play a more important rôle than the king himself. The conflict, of course, ends with the unexpected victory of the «weak» protagonist who is finally recognized as «the hero».

The Serbo-Croatian version includes the same transformations, although there is a slight difference in transformation (c): the feminine character is not represented by «the ladies», but by the protagonist's sister (who has been promised to the enemy because the Castorians have no one to confront him). This change is very relevant because it is reflected in the structure of the ballad: the sister, originally a secondary character, moves into the foreground, thus producing a reduction of the central *function L* (16)

followed by an amplification of the secondary *function X* (8). The imbalance can also be observed in the technique of repetition (a combination of contrastive and narrative repetition) and in the use of dialogue.

The process of further development of narrative elements in the ballad is more obvious in the Serbo-Croatian decasyllable version, which is much longer, contains a more sophisticated plot, and ends on a tragic note (the hero dies after having killed his enemy). Thus, the older, pan-Balkan octosyllable versions are more similar to Spanish *romances* on the level of chronology, structure, and verse.

The conclusions drawn from the comparison of two ballads from two distinct traditions cannot be generalized, but the comparison is useful because it poses questions and suggests certain hypothetical answers. In the first place, we have the problem of defining the ballad; most Yugoslav experts insist on a definition which, along with the dramatic element, stresses the narrative element (plot) although there are ballads which have no plot in the strict sense of the word (lyrical ballads). As to narrative patterns (as defined by N. Frye or Propp), they tend to recur in oral tradition; but the concrete manifestation of the pattern in a certain ballad endows it with a high degree of redundancy. The structure of the ballad is also determined by the general literary context in which it exists; if the Spanish *Romancero* was originally influenced by epic tradition, Serbo-Croatian balladry has been subjected to a double epic influence which marks a difference between the older octosyllable ballads and the younger decasyllable ones (even the lyrical ballads of this tradition use the epic verse). It would be interesting to study the Hispanic and Balkan octosyllable ballad traditions more closely, since they seem to have much more in common with each other than with other European traditions: thematic and narrative patterns (which, in some cases, may have a common source), the same metrical patterns, similar vocalization patterns, and analogous social and religious external factors which influence oral tradition.

## Hispano-Romanian Ballad Correspondences

FLORETTE M. RECHNITZ

One of the most fruitful directions in modern folksong scholarship is to be found in the various applications of the comparative approach. Such an approach can bring into full focus the wide dissemination and circulation of universal motifs, pointing thus toward a possible discovery of genetic relationships. By using rigorously the tools of the historico-geographical approach, in order to establish motif areas and modes of motif classification, by relying on the analysis of structural-artistic devices, the comparative method can also elucidate a wide range of variation and distinction of folk creations among different peoples.

The Hispanic ballad will continue to offer a rich ground for ever more complete studies of its many geographically diverse subtraditions and for the life histories of particular *romances*. Such studies illuminate the processes at work in the evolution of the *Romancero* and pose questions relevant to the way we perceive the force of this tradition. I believe that the value of tradition can also be enhanced by the discovery of relationships existing between various and sometimes quite different bodies of balladry. The comparative method, which can help elucidate balladic correspondences in different linguistic and geographic areas of Europe and the world, also helps to show the cultural and artistic value of folk poetry, by pointing out differences and similarities between themes and motifs and how they are treated within that sometimes elusive structure that we call a ballad.

Given the widespread transmission of balladic forms across linguistic and political boundaries, it may seem tempting to look

for a single, unique origin of a particular ballad. But in many cases it is hard to determine whether a certain form or text-type is a possible genetically related counterpart or simply an unrelated, coincidental equivalent of a similar narrative found in some other tradition. And this is especially true when working with forms which have evolved at a considerable distance in time and space. Thus, while most parallels found when comparing different traditions are, in fact, coincidental, a rigorous analysis of those forms displaying essentially the same order and arrangement of the same motifs can possibly result in the discovery of a monogenetic source.

Based on the model offered by several recent studies which aim at connecting various bodies of European balladry, such as German-Lithuanian<sup>1</sup>, French-Hungarian<sup>2</sup>, French-German<sup>3</sup>, or British-Hungarian<sup>4</sup>, I have begun an investigation of possible linkages between the Pan-Hispanic *Romancero* and the Romanian balladic tradition. I use the term ballad here because of its convenience, but one must bear in mind the considerable generic differences between the Romanian form and the *romance*. The Romanian corpus offers a surprising example of longevity and resistance under constant change. Likewise, the historical, geographic and thematic evolution of the traditional *Romancero* is a testimony to its crucially important rôle in the study of epico-lyrical poetry on an international scale. Following the historico-geographic directives of the Finnish school<sup>5</sup>, I believe that it is useful in folkloric studies to think in terms of spatial areas of development. Thus, we can surely speak of a Western European tradition, wherein we encounter the brief, epico-lyrical song, which develops, sometimes elliptically, no more than one incident in the life of a hero. The inner structure of this ballad has evolved, primarily,

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<sup>1</sup> Erich Seemann, «Deutsch-litauische Volksliedbeziehungen,» *JVE*, 8 (1951), 142-211.

<sup>2</sup> Lajos Vargyas, *Researches into the Medieval History of Folk Ballad* (Bupadest: Akadémiai Kiadó, 1967).

<sup>3</sup> Heinke Binder, «Deutsch-Französische Liedverbindungen,» *Handbuch des Volksliedes*, eds. R. W. Brednich, L. Röhrich, and W. Suppan, Vol. I (Munich: Wilhelm Fink, 1972).

<sup>4</sup> Ninon A. M. Leader, *Hungarian Classical Ballads and their Folklore* (Cambridge: University Press, 1967).

<sup>5</sup> As established by Kaarle Krohn's *Die Folkloristische Arbeitsmethode* (1926); trans. R. L. Welsch, *Folklore Methodology* (Austin: AFS Bibliographical and Special Series, no. 21, 1971).

through various modes of fragmentation and reiteration. Within the Western corpus, the Hispanic and Scandinavian traditions offer the most solid ground for research centered around the constant and durable evolution of Medieval epic forms.

It appears that, at the other end of Europe, notably in Serbia and Russia, we are faced with a form which is very different from the Western ballad. In these Eastern forms, we encounter the more ample patterns of epic song, which have survived virtually to this day through the process of oral transmission. In Russia, the predominant form is the *bylina*, different from the Serbian epic because of the *bylina's* strong fairy tale-like elements<sup>6</sup>, and yet similar to the South Slavic tradition because of their common cyclic configuration. But, between the Western and Eastern ballad types, there lies a vast space, occupied, I believe, by transitional forms, which seem to extend all the way from Dalmatia to Lithuania. The complex Romanian tradition, entirely oral in its transmission, would seem to be essential to any comprehensive comparative study of European folk balladry.

In Romania, ballad collecting was started in the second half of the last century, as part of a late Romantic revival<sup>7</sup>. The last thirty years have seen a resurgence of interest, evident in the assiduous work of collecting, editing, and melodic annotation now being pursued under the guidance and sponsorship of the Romanian Institute of Ethnography and Folklore in Bucharest.

Several factors have converged in suggesting to me the appropriateness of a parallel study of the Romanian and Hispanic folk traditions: The spatial coordinates within which the Romanian tradition has evolved, at the crossroads of many influences, notably from the Romance, Slavic, Greek, and Turkish cultural domains; the historical circumstances of a land that became what it is today, in the face of successive Slavic and Turkish invasions; a land which considers itself a Romanic oasis, despite the peculiar blending of Slavic and Oriental elements in its language and culture; and lastly, the importance of the Balkan environment, which obviously informs the Romanian ballad.

A brief description of the Romanian balladic tradition is in order here. I started my study of Hispano-Romanian ballad par-

<sup>6</sup> Cf. A. E. Alexander, *Bylina and Fairy Tale: The Origins of Russian Heroic Poetry* (The Hague-Paris: Mouton, 1973).

<sup>7</sup> Vasile Alecsandri's, *Poezii populare ale românilor* was first published in 1866. Cf. *Opere* (Bucharest: Editura pentru Literatură, 1966), vol. III.

allels by surveying the Romanian tradition and using as a point of departure the Type-Index embodied in A. I. Amzulescu's *Romanian Popular Ballads*<sup>8</sup>. This work offers narrative abstracts of 352 text-types, accompanied, in almost every case, by representative ballad texts. There are numerous regional distinctions among the various types of Romanian ballads, but one outstanding and differentiating aspect clearly emerges. On one hand, the Northern texts, from the regions of Transylvania and Maramureș, show an affinity with the more lyrical, brief Western European forms and thus they are not unlike the Hungarian ballads, themselves probably a reflection of Western models<sup>9</sup>. On the other, the ballads of the Southern plains region of Romania —from Wallachia (Muntenia), Oltenia, the confines with Serbia, and in general, the Southern Danubian areas— are extensive, epic-like poems, occasionally running to over 1,000 verses. The major categories for the study of the Romanian corpus are the «fantastic-legendary», «heroic», and «novelesque» ballads. The latter group, which explores mostly family-related conflicts, offers the greatest possibilities for parallels coincidental or otherwise with the West-European traditions. These novelesque ballads are brief, rich in lyrical tonalities, and usually fragmentistic in their presentation. Not surprisingly, they are most popular in the Northern, Transylvanian regions. The first two categories, the «fantastic» and «heroic» ballads, are particularly important for the study of folkloric genres, because they display, both in content and style, an obvious propensity toward the folktale or fairy tale. Their heroes are larger than life and destined from infancy to perform great deeds. (Mizilca, the «Warrior girl», and the belatedly discovered son of Marcu Cralievici are random examples.) These heroes represent the forces of good, enlisted against an indomitable evil, often identifiable with some force or omen inimical to the nation as a whole. The audience and the ballad singer are, of course, allied from the start on the side of the hero, who is usually victorious in the end. This hero often receives help from supernatural forces and beings — marvelous, speaking birds or horses. Among the

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<sup>8</sup> *Balade populare românești*, 3 vols. (Bucharest: Editura pentru Literatură, 1964), I, 105-234. (Abbreviated below as Amzulescu.)

<sup>9</sup> Cf. above, n. 2, and Lajos Vargyas, «The Importance of the Hungarian Ballads on the Confines of Occident and Orient,» *Europa et Hungaria: Congressus Ethnographicus in Hungaria*, 16-20 Oct. 1963, Budapest, ed. Gyula Ortutay and T. Bodrogi (Budapest: Akadémiai Kiadó, 1965), pp. 325-332.

elements which characterize the atmosphere of these ballads is the intimate relationship between the hero and his natural environment, most often the green forest. There is also a blending of heroic and comic elements. Physical strength, displayed abundantly and with ease, is accompanied by the use of deceits and trickery. The entire picture is that of a hero whose energy, valour, swiftness of judgement, and shrewdness are to be viewed as objects of emulation. All of these characteristics are eminently epic. In essence, this pattern corresponds to that found all across South Eastern Europe, in both folktales and narrative songs. The folklore of this region is, as a whole, a reflection of a still lingering, heroic mode of life. In the Romanian tradition it is embodied in ballads which are rich in both realistic details and fantastic components and display an indisputable, animated zest for life. These songs are appropriately referred to as «ancient songs»<sup>10</sup> and they show a resemblance —not just in atmosphere, but also in structure—, to the Russian *bylina*. Yet the Romanian form appears to be essentially unique: It may occupy an intermediary position between historical song and fairy tale. It is an artistic document of folk psychology and, if it does not represent history, at least it represents an interpretation of history. The Romanian folksong may contain anachronisms and inconsistencies, yet names, events, are concrete and sometimes toponymically or historically verifiable. The background and atmosphere are compellingly close to reality. A peculiar characteristic seems to be an essential, underlying sense of optimism, even in the face of distress or tragedy. The foreign reader is particularly impressed by a strong spirit of defiance against adverse characters or circumstances. The Romanian ballad is generically very different from the songs of the Western balladic traditions. In presentation, it is ample and it relies on digressions and descriptions. Legendary material and fairy tale elements have both made essential contributions to its formation<sup>11</sup>. As a whole, the Romanian balladic mode seems to embody a unique blend of characteristic features. Stylistically, the Romanian epic ballad somewhat resembles some of the lengthy, descriptive *romances juglarescos*. On the other hand, the Hispanic traditional *romance* has evolved toward a form that is short,

<sup>10</sup> *Cîntece bătrînești*; cf. Russian *starina*.

<sup>11</sup> Human-to-animal transformations are frequent; topoi such as «speaking birds, horses» also abound.

schematic, and rich in dramatic possibilities. But the vast corpus of the *Romancero* offers a wide perspective on possible relationships with many European traditions and can serve as an important starting point in questions of poly- or monogenesis. Many of the analogies I have discovered are highly suggestive, but most must remain mere speculations. We can recall here, with both admiration and a note of caution and restraint, Wm. J. Entwistle's pioneering studies and his suggestions regarding a chain of folkloric narratives and motifs, uniting India, through Greece, to Western Europe, including the Iberian Peninsula<sup>12</sup>. On the other hand, only on the basis of such daring inquiry, backed by textual proof, could the extraordinary migration route of a ballad such as *La bella en misa* from Greece to Catalonia and back to the Balkans be elucidated<sup>13</sup>.

When we encounter a motif such as the «courage test» similarly imposed, on one hand, by Diego Laínez on his sons before allowing them to display their strength<sup>14</sup> and, on the other hand, by the aged father of Mizilca (the warrior girl in Romanian balladry)<sup>15</sup> we find ourselves on ground that requires further investigation. The same question marks appear when we face an astonishing similarity of *The Girl who Went to War* in Romanian versions<sup>16</sup> which seem composed by using almost exactly the same incidents as in versions of *La doncella guerrera* from the Hispanic linguistic domain<sup>17</sup>. Just as problematical and essentially similar

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<sup>12</sup> Cf. *European Balladry* (Oxford: Clarendon Press, 1939); also «El Conde Olinos,» *RFE*, 35 (1951), 237-248, and «Second Thoughts Concerning El Conde Olinos,» *RPh*, 7 (1953), 10-18.

<sup>13</sup> Wm. J. Entwistle, «La dama de Aragón,» *HR*, 6 (1938), 185-192; Samuel G. Armistead and Joseph H. Silverman, «La dama de Aragón: Its Greek and Romance Congeners,» *KRQ*, 14 (1967), 227-238; also *The Judeo-Spanish Ballad Chapbooks of Yacob Abraham Yoná* (Berkeley-Los Angeles: University of California, 1971), pp. 319-334 (= *Yoná* in references below).

<sup>14</sup> Cf. «Esc buen Diego Laínez,» Fernando José Wolf and Conrado Hofmann, *Primavera y flor de romances*, 2 vols. (Berlin: Asher, 1856), I, no. 28.

<sup>15</sup> Cf. Amzulescu, vol. I, (19), *Mizil-crai*, text 20.

<sup>16</sup> *Ibid.*; also *Cîntece bătrînești* (Bucharest: Minerva, 1974). *Mizilca*, text 22.

<sup>17</sup> Joan Amades, *Folklore de Catalunya: Cançoner* (Barcelona: Selecta, 1951), no. 2289; Moshe Attias, *Romancero sefaradí*, 2d. ed. (Jerusalem: Kiryat-Sefcr, 1961), no. 40; Paul Bénichou, *Romancero judeo-español de Marruecos* (Madrid: Castalia, 1968), 175; Narciso Alonso Cortés, «Romances tradicionales,» *RHi*, 50 (1920), 198-268: 228-231; Hildegardes Vianna, «A mulher vestida de homem: Versões baianas,» *RBF*, 3 (1963), 177-193.

are parallels between the Hispanic *Blancaniña*<sup>18</sup> and its counterparts in the Romanian tradition<sup>19</sup>. The poetic matter of the *Romancero* and the Romanian ballad is apparently subject to similar processes of contamination, fragmentation, and variation. Of course, the motif-analysis of ballads is best pursued when the motifs are seen as narrative elements within a complex, organized structure. For my analysis, I was fortunate to be able to rely on Amzulescu's *Thematic Index*<sup>20</sup> and on several well-researched collections from various regions of the country<sup>21</sup>. For the Hispanic tradition, I have relied on the major collections from the various subtraditions: i. e., the Eastern and Moroccan Judeo-Spanish, Peninsular (Castilian, Portuguese, Catalan), Canarian, and Colombian traditions<sup>22</sup>. Of great help also has been S. G. Armistead's *Romancero judeo-español en el Archivo Menéndez Pidal*, not only for its lucid exposition of significant motifs, but also for the helpful references to other Continental congeners. Yet the analysis of the text-types into narrative motifs is still, to some extent, a

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<sup>18</sup> Wolf and Hofmann, *Primavera*, nos. 136-136a; Amades, no. 2294; Yoná, 209 ff. and n. 11; Samuel G. Armistead and Joseph H. Silverman, *Judeo-Spanish Ballads from Bosnia* (Philadelphia: University of Pennsylvania, 1971), no. C12; Attias, no. 12; Bénichou, 142; José María de Cossío and Tomás Maza Solano, *Romancero popular de La Montaña*, 2 vols. (Santander: Librería Moderna, 1933-1934), I, 120-129; José Leite de Vasconcellos, *Romanceiro português*, 2 vols. (Coimbra: Universidade, 1958-1960), I, 399-414.

<sup>19</sup> Cf. Amzulescu (291.I), *Femeia necredincioasă (The Unfaithful Wife)*: Vol. III, text 258.

<sup>20</sup> Amzulescu's *Index* was recently translated into German by Helga Stein: *Rumänische Volksballaden*, Freiburg im Breisgau: [Deutsches Volksliedarchiv], 1974.

<sup>21</sup> Such as Ion Bîrlea, *Literatură populară din Maramureș*, 2 vols., Bucharest: Editura pentru Literatură, 1968 (rpt. of 1924 ed.); Mihail Gregorian, *Folclor din Oltenia și Muntenia*, Bucharest: Editura pentru Literatură, 1967; D. Lazăr, *Folclor din Transilvania*, Bucharest: Editura pentru Literatură, 1969.

<sup>22</sup> To cite only a few essential modern collections: Amades, *Folklore de Catalunya*; Attias, *Romancero sefaradí*; Bénichou, *Romancero judeo-español de Marruecos*; Gisela Beutler, *Studien zum Spanischen Romancero in Kolumbien...* (Heidelberg: Carl Winter, 1969); Lois Carré Alvarellos, *Romancero popular galego de tradición oral* (Oporto: Junta de Provincia do Douro Litoral, 1959); Diego Catalán et al., *La flor de la marañuela: Romancero general de las islas Canarias*, 2 vols. (Madrid: CSMP, 1969); Cossío and Maza Solano, *Romancero popular de La Montaña*; María Goyri de Menéndez Pidal, *Romances que deben buscarse en la tradición oral* (Madrid: Centro de Estudios Históricos, 1929); Leite de Vasconcellos, *Romancero português*; and Manuel Milá y Fontanals, *Romancerillo catalán* (Barcelona: Álvaro Verdager, 1882).

subjective matter; and so ultimately, are some of the possible correspondences that I have been able to distinguish between Amzulescu's texts and individual *Romancero* narratives. I have discovered approximately eighty correspondences, which I have divided into three essentially different types of agreement: (1) isolated, coincidental motifs, (2) central balladic motifs, whose resemblance, again, seems to be coincidental, and (3) complex narrative structures that are so similar that they may well be genetically related<sup>23</sup>. The correspondences I have discovered have been correlated to Stith Thompson's *Motif-Index of World Literature*<sup>24</sup>.

By way of conclusion, I would like to suggest that my research, soon to be completed<sup>25</sup>, will by no means constitute a conclusive work. I view it only as a first step toward subsequent studies that may relate the *Romancero* and Romanian ballad poetry to other traditions. Comparative Pan-European analyses constitute an im-

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<sup>23</sup> For example, such narrative types as *Monster in Well*: Amzulescu (8), *The Fury (Scorpia)*; *The Bottomless Well (El pozo airón)*, Attias, no. 83. / *Warrior Girl*: See nn. 15, 16, 17 above. / *Foundation Sacrifice*: Amzulescu (210), *Master Manole (Meşterul M.)*; *The Bridge of Arta (La princesa y el bozaği)*, S. G. Armistead and J. H. Silverman, «Hispanic Balladry among the Sephardic Jews of the West Coast», *WF*, 229-244, no. 7. / *Consecutive Transformations*: Amzulescu (236), *The Cuckoo and the Turtledove (Cucul și turturica)*; *The Transformations (Catalan: Les transformacions)*, A. G. Hauf, «Les transformacions», *Studies of the Spanish and Portuguese Ballad*, ed. N. D. Shergold (London: Tamesis, 1972), pp. 25-51. / *Die Losgekaufte (Maid Saved from the Gallows)*: Amzulescu (242), *Milea*; *The Rescue (El rescate)*, Attias, no. 51. / *Jilted Girl Attends Wedding*: Amzulescu (244), *The Abandoned Beauty (Mîndra părăsită)*; *The Beauty in Church (La bella en misa)*, Yoná no. 24. / *Persecuted Lovers*: Amzulescu (246), *The Unhappy Lovers (Logodnicii nefericiți)*; *Count Olinos (Conde Olinos)*, Yoná, no. 12. / *The Husband's Return*: Amzulescu (290), *The Old Man (Moşneagul)*; *Count Dirlos (Conde Dirlos)*, Diego Catalán et al., *Romances de tema odiseico*, I (Madrid: Gredos, 1969), pp. 147-180. / *Our Goodman*: See nn. 18, 19 above. / *Departing Husband Leaves Wife in Care of his Mother*: Amzulescu (296), *The Separation (Despărțirea)*; *The Noblewoman as Swineherd (La gentil porquera)*, Milá, *Romancerillo*, no. 234. I have cited here only a limited number of basic Rumanian and Hispanic sources.

<sup>24</sup> 6 vols. (Bloomington: Indiana University Press), 1955-1958.

<sup>25</sup> See now Florette M. Rechnitz, *Hispano-Rumanian Ballad Relationships: A Comparative Study with an Annotated Translation of Al. I. Amzulescu's «Index of Romanian Ballads»*, Ph. D. diss. University of Pennsylvania, Philadelphia, 1978.

portant avenue for ballad research. My work will, I hope, be a useful tool for further folk-literary studies, whether they be more generally theoretical or centered primarily around the study of ballads.

Wesleyan University



C. EL ROMANCE COMO REFLEJO  
DE VALORES SOCIALES

*The Hispanic Ballad as a Reflection of Social Values*



## Social Determinants in Poetic Transmission or A Wide-Angle Lens for *Romancero* Scholarship

RINA BENMAYOR

Hispanic ballad scholarship has for many years leaned toward the specialized study of texts, questions of oral composition and transmission, and geographical or genetic relationships among different regional and national traditions. The comparative-historical and structuralist work that has appeared in recent years can both deepen and sharpen our understanding of the ballad and how it lives<sup>1</sup>. However, micro-analysis has flourished much to the det-

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<sup>1</sup> Though the major *Romancero* critics have subscribed at various times to Menéndez Pidal's historical and geographical approach to ballad studies, each has made substantially unique contributions to *Romancero* scholarship in the light of newer developments in the analysis of narrative. Armistead and Silverman have brought to the field, in a systematic way, the theories and methods of the Finnish school of folklore criticism and they have accepted, as well, the foundations set for oral improvisation, creation, and transmission by Milman Parry and Albert Lord. Armistead and Silverman have placed the *Romancero* on the European folklore map by considering questions of origins, evolution, and poetic exchange in the *Romancero* in relation to Pan-European oral narrative traditions. The major work in this vein is *Folk Literature of the Sephardic Jews, I: The Judeo-Spanish Ballad Chapbooks of Yacob Abraham Yoná* (Berkeley-Los Angeles: University of California Press, 1971). Here the Judeo-Spanish branch of the *Romancero* is compared in depth with the Greek narrative tradition and with other European balladry, thus scientifically identifying the actual process of folkloric migration, exchange, and eventual sincretism between linguistically distinct traditions. Paul Bénichou, though generally restricting his comparative concerns to the various sub-traditions of the Hispanic ballad, underlines the ongoing creative capacity of the *Romancero* even in its most highly mnemonic and reiterative phases. See *Romancero judeo-español de Marruecos*

riment of macro-conceptualization, so that the concentrated effort on formal studies has marginalized historico-sociological dimensions, labelling them «external» factors. Although *Romancero* critics have always sought to conserve a diachronic view of oral poetic traditions, studying the evolution of form and thematic units through space and time, diachronic analysis has focused mainly on the internal dynamics of poetry. The influence of historical and social circumstance on oral poetry, as well as the function of such poetry as a tool for transmitting and shaping human consciousness has been treated only as tangential information by this scholarship<sup>2</sup>.

It is appropriate, therefore, to call for an integration, in criticism, of poetic and social dimensions. Oral popular traditions ought to be reconsidered as artistic processes in social context. There is an inseparable link between the artistic phenomenon and its generative context: Social environment generates conditions necessary for the expansion or disintegration of an oral tradition,

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(Madrid: Castalia, 1968) and *Creación poética en el romancero tradicional* (Madrid: Gredos, 1968).

The most significant attempts at bringing structuralist criticism to the *Romancero* are those of Braulio do Nascimento, «Processos de variação do romance,» *RBF*, 4 (1964), 59-125, and «As sequências temáticas no romanceiro tradicional,» *RBF*, 6 (1966), 159-190, and Diego Catalán's current work on semiotics and the *Romancero*. See his groundbreaking articles, «El romance tradicional, un sistema abierto,» *El Romancero en la tradición oral moderna* (Madrid: CSMP, Universidad de Madrid, 1972), 181-205, and «Análisis electrónico de la creación poética oral...», *Homenaje a la memoria de Antonio Rodríguez-Moñino* (Madrid: Castalia, 1976), as well as the paper included in the present volume.

Though little attention has been paid in the past to the musical dimensions of *Romancero* investigation, recent concern to integrate musical and poetic structures is of great importance. Israel J. Katz is spearheading the field with his studies of the melodic corpus of the Judeo-Spanish tradition. See, his contribution to this volume for further bibliography.

<sup>2</sup> Catalán's current work on semiological analysis attempts to integrate formal and socio-cultural concerns. He posits the *Romancero* as an open system of communication where transmission, creativity, and conservatism are not merely a system of memorized patterns, but patterns that are at all times readjusted, recreated, or newly invented according to the particular linguistic, ethnic, and esthetic structures operating in a community of singers. Narrative is reinterpreted from a literal to a symbolic level. The change operating in a poetic text's historical development may be linked to a particular social reality insofar as the initially derived symbolic meaning can be related to the social referent, the social context from which it emerges. See the articles cited above.

bringing changes in both the form and content of a tradition. The artistic experience may in turn serve to maintain an ideology, an identity, and a social cohesiveness, thus serving a concrete purpose in the community<sup>3</sup>. The specific content of narratives is not a mechanistic reflection of the particular social reality of the group. But ballads themselves provide a common frame of reference by which each member feels bonded to the group. They function as specific codes by which communal identity is transmitted and allegiance reinforced.

The life of an oral tradition does not follow a uniform pattern of development that can be understood independently of time, place and social structure. In order to account for its dynamic evolution, one must consider a complex intersection of forces operating at each historical moment: types of social and cultural structures, levels of economic and social development, and conflicting sets of identities at work within a community.

As a case in point, the Eastern Judeo-Spanish *romancero* proves especially interesting. It is a tradition that has run its full course and therefore permits of more complete analysis. It evolved over a 500 year period independently of its original context. The *Romancero* came face to face with significant changes in the socio-economic structures of Sephardic communities, changes that affected the very fabric of the tradition.

The life of the Eastern *romancero* can be described in several stages: A period of expansion and re-creation of the poetic repertoire in the new context of the Ottoman empire from the 16th to the 19th centuries; a period of declining popularity vis à vis other poetic forms in the late 19th and early 20th centuries; a moment of temporary vitality after the new wave of emigration to the United States in the early decades of the 20th century; and the current state of near extinction in this American context.

The growth of the Judeo-Spanish ballad in the Ottoman Empire manifested itself through thematic and topical elaborations and inventions based on two sources: the poetic inheritance brought over from the Peninsula, which was repeated and re-created

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<sup>3</sup> In his article «The Four Functions of Folklore,» *The Study of Folklore*, ed. Alan Dundes (Englewood Cliffs: Prentice Hall, 1965), pp. 279-298, William R. Bascom speaks to the relationship between folklore and culture. He specifies four functions: 1) that folklore acts as a mirror of culture; 2) as a means of validating culture; 3) as a pedagogical device; and 4) as a tool for maintaining conformity to accepted patterns of behaviour.

through oral transmission, and the amalgamation of new elements from folk narrative or lyric traditions indigenous to the new contexts. The Sephardim drew from surrounding traditions, adopting and absorbing in various fashions new material for artistic elaboration. From a systematic and thorough exploration of Sephardic and Balkan balladry, S. G. Armistead and J. H. Silverman have provided us with concrete evidence of cross-linguistic fusion between Greek *tragoúdia* and the *romance*<sup>4</sup>. Themes, motifs, formulae, were transposed and integrated into the Judeo-Spanish tradition. Often these fusions were stitchings-together of *tragoúdia* and *romances* on the basis of common plot patterns<sup>5</sup>. Even direct translations from Greek to Judeo-Spanish have been clearly traced<sup>6</sup>. This infusion of new blood into the Sephardim's own narrative tradition generated renewed creative efforts, so that we can unequivocally call this a re-creative stage in the history of the exiled ballad tradition. In the absence of the supportive framework which a national culture provides for its many artistic manifestations, the Ottoman Sephardim forged ties with their congeneric sister traditions.

Yet this growth and evolution of the poetry was not a self-propelling phenomenon independent of prevailing social conditions. The changes that took place in the poetic corpus have concrete roots in the historical and structural development of the Sephardic communities since the 16th century. Innovation, adaptation, and sustained vigor were made possible by very specific social circumstances. Many critics have mystified the persistence of Hispanic culture in exile by attributing its conservatism to a profound nostalgia for Spanish «roots» that all Sephardim carry within them<sup>7</sup>. No doubt Sephardim have always maintained a conscious

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<sup>4</sup> See Armistead and Silverman, *Yoná*. The influence of other indigenous lore on the Sephardim living in different locations —Yugoslavia, Turkey, Romania, Bulgaria— has not been explicitly determined as in the case of Greek narrative influences.

<sup>5</sup> See «La vuelta del hijo maldecido,» *Yoná*, pp. 304-318.

<sup>6</sup> See for example, Armistead and Silverman, «*La Dama de Aragón*: Its Greek and Romance Congeners,» *KRQ*, 14 (1967), 227-238; and «A Judeo-Spanish *Kompla* and its Greek Counterpart,» *WF*, 23 (1964), 262-264; and «A Judeo-Spanish Derivative of the Ballad of the *Bridge of Arta*,» *JAF*, 74 (1963), 16-20.

<sup>7</sup> A good illustration of this type of mystification of cultural conservatism can be found in William Samuelson's article «Romances and Songs of the

awareness of their historical origins, but the «memory» alone could hardly have accounted for such sustained loyalty. What is at issue is precisely how the changing social contexts of Spanish Jews fomented, through a variety of forms, this cultural conservatism.

Few historical and sociological studies on the Jews in the Ottoman East exist<sup>8</sup>. All emphasize the unique autonomy and religious freedom that Jews enjoyed as a minority. Though some prominent Jews, including Sephardim, became members of the Sultan's ruling class, they commonly belonged to the subject class. As such, this subject class was allowed to divide itself along religious lines, forming millets. As independent religious communities, the millets developed their own internal laws, administration, and social institutions. The Sultan retained central power, but relieved himself of the responsibility for the administration, social development, and harmony of a very heterogeneous empire. Thus, until the mid 19th century, the Sephardim lived as a minority

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Sephardim,» *Sephardi Heritage*, ed. Richard D. Barnett, I (New York: Ktav, 1971), 527-551:

Sephardic Jewry perpetuated the Judeo-Spanish Romancero after its expulsion from its beloved Spain —through five centuries— out of their profound attachment to the customs and tradition they brought from the country which they loved and cherished. They cultivated this love from generation to generation as a spiritual treasure, and they bewailed the loss of their Peninsular homeland in a manner similar to Jews in their universal exile who, facing the Wailing Wall, during millennia lamented the destruction of the Temple of the Jews (p. 531).

<sup>8</sup> See Salo W. Baron, Archadius Kahan, et al., *Economic History of the Jews*, ed. Nahum Gross (New Jersey: Schocken Books, 1975); Abraham Danon, «La communauté juive de Salonique au XVI<sup>e</sup> siècle,» *REJ*, 40 (1900), 206-230; 41 (1901), 98-117, 250-265; Isaac Samuel Emmanuel, *Histoire des Israélites de Salonique*, I (Paris: Lib. Lipschutz, 1936); Pierre Flamand, *Diaspora en terre d'Islam*, 2 vols. (Casablanca: Imprimeries réunies, 1959[?]); Abraham Galante, *Histoire des juifs d'Istanbul depuis la prise de cette ville en 1453*, 2 vols. (Istanbul: Hüsnütabiat, 1941, 1942); *Turcs et Juifs: Étude Historique, Politique* (Istanbul: Haim Rozlon, 1932); Morris S. Goodblatt, *Jewish Life in Turkey in the XVIth Century* (New York: Jewish Theological Seminary of America, 1952); Siegfried Landshut, *Jewish Communities in the Muslim Countries of the Middle East* (London: Jewish Chronicle, 1950); Saül Mézan, *Les juifs espagnols en Bulgarie* (Sofia: Impr. «Amischpat,» 1925); Michael Molho, *Usos y costumbres de los sefardíes de Salónica* (Madrid-Barcelona: CSIC, 1950); Joseph Nehamá, *Histoire des Israélites de Salonique*, 5 vols. (Paris: Durlacher, 1939-59).

within a group of minorities, free to form their own hermetic and autonomous communities<sup>9</sup>.

Sephardic millets established coherent internal social systems which ensured them the greatest possible degree of self-sufficiency. Education was internally controlled. The poor were supported by an efficient welfare system. Each community had a sound program for fiscal revenue. And Jews provided wide employment opportunities for their own. Within this cohesive context there were distinct class divisions. The internal community was controlled by rich entrepreneurs and commercial magnates. Traders, retailers, and middle-men formed a broad petty bourgeoisie. There was an intelligentsia composed of rabbis and professionals. A large group of artisans and later a sizeable proletarian working class constituted the broad base of the community. There were few rural farmers, and a marginal sector of poor and unemployed<sup>10</sup>.

Sephardim were able to insure the reproduction of the internal well-being of the community through the particular economic rôle they played in the larger economic structure. They dominated commerce, establishing throughout the Empire major and minor trade routes between Europe and the East; they introduced the manufacture of firearms in the Empire; Salonika's famous textile cottage industry was in the hands of Sephardim from the 16th to the 19th centuries<sup>11</sup>. Their dominance of commercial activity, thriving on the basis of the Empire's prosperity, granted the Sephardim social power and influence. The Sultans openly recognized the key rôle Jews played in the economic life of the Empire and thus granted them social and religious protection.

The millet system was particularly favorable to the Sephardim, allowing them freely to observe and transmit religious and cultural traditions. Through the ideological apparatuses of religion and traditions, solidarity within the community was reproduced and transmitted. Both a sense of identity and a cultural context in which that identity had meaning were thus maintained for several centuries.

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<sup>9</sup> For a general view of the basic economic and social systems of the Ottoman Empire since the 16th century, see M. E. Yapp and S. J. Shaw «History of the Ottoman Empire and Turkey,» *Encyclopedia Britanica*, 24 (1974), 780 ff., and Afet Inan, *Aperçu général sur l'histoire économique de l'Empire Turc Ottoman* (Istanbul: Maarif Matbaasi, 1941).

<sup>10</sup> Baron, pp. 61 ff.; Danon, «La communauté juive de Salonique»; Galante, *Turcs et Juifs*, pp. 93 ff.

<sup>11</sup> Baron, pp. 199 ff.; Goodblatt, pp. 47 ff.

The home and the synagogue were key institutions involved in the preservation of the internal social system. Spiritual leaders exercised a strong conservative hold on the community, since they represented one of its primary ideological foundations. The home was the immediate context for the transmission and survival of secular, as well as sacred traditions: language, rituals, artistic activities including ballad singing. Ballads functioned as work songs, lullabies, stories for entertainment. For the most part, the thematic content of ballads did not directly express the reality of daily life. But ballads, like language, were tools for transmitting a sense of «otherness» with regard to the larger social context. Jews differentiated themselves from Gentiles, and Sephardim from other Jews, both in terms of customs, language, practices, and living quarters. The Sephardim lived in their own independent enclaves. Singing *romances* then became one of the many ways of expressing and handing down the *Sephardic* way of life. Ballads were not only sung on a daily basis in the home, but were also integrated into collective celebrations. The community, therefore, reinforced the sense of group acquired through the family structure. It is not unusual, then, that through constant and daily use, the *Romancero* would remain vigorous. The overall conservative atmosphere fomented by Sephardic communities permitted the sustained transmission of *romances* indigenous to Iberian culture. As P. Bénichou has successfully argued, not only memory, but active creativity characterizes this lengthy transmission process<sup>12</sup>.

The point to be made is that the strength of the Judeo-Spanish ballad tradition in the Ottoman Empire was not a product of an antiquarian yearning for roots. It was a product of a social system and set of relations that allowed Jews to retain an identity distinct from that of the surrounding foreign context<sup>13</sup>. Hispanic traditions,

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<sup>12</sup> Bénichou, *Creación poética*.

<sup>13</sup> Galante, in *Turcs et Juifs* (pp. 132 ff.), underscores the fact that the Sephardim were responsible for introducing the first printing press in the Balkans, in Turkey in 1494, and successively in the other urban centers of Salonika, Smyrna, Sarajevo, and so on. They enjoyed exclusive control over printing and publishing until 1729, when the ban on printed works in Arabic or Turkish was finally lifted. Jews published in Latin, Hebrew, Greek, and Judeo-Spanish; and later in French and Italian. Such exclusive control over a primary medium of communication provided a crucial support structure for the transmission and preservation of the Judeo-Spanish language and culture, and for maintaining a distinct uniqueness vis à vis surrounding alien cultures.

though remnants of a past culture, became coherently integrated into the present reality. They functioned actively as signifiers of cultural differentiation — in this case, of a separate ethnic, historical, and religious tradition.

If the persistence and vitality of the *Romancero* can be better understood by situating the phenomenon in social context, the fact that it expanded through the appropriation of foreign narrative material can also be rooted in social reality.

As a minority group, the Sephardim were in a dual position. On the one hand, they were allowed to act as independent groups, to maintain their indigenous cultural traditions. On the other, they were economic agents for the Empire. In their economic capacity Sephardim were integrated with all social and economic classes. Artisan guilds, who were responsible for the economic regulation of the Empire, cut across class and religious divisions<sup>14</sup>. Through work the Sephardim came into contact with the society at large and this contact opened the door to cultural integration. By definition, as a minority group, the Sephardic Jews were forced to look in two directions at once: inside, to conservatism and preservation of independence, and outside, to exchange and unification. It was by nature of their economic rôle that autonomy could be maintained. But necessary exposure to exterior influences, both economic and cultural, competed with hermetic isolation. The fate of cultural traditions lay in the interplay between independence from and receptivity to the larger society.

For example, bi- or multi-lingualism was necessary for commercial activity. It also provided the medium through which the expansion of the *Romancero* took place. The bridge was located in each singer, whose command of more than one language, more or less perfect, allowed for the fusion. In the case of the intrusion of Greek *tragoúdia*, it is clear that Sephardic singers' knowledge of Greek allowed them to identify common elements in both traditions and make the connections. Since Greek narrative poetry was perhaps the strongest native tradition in the Empire, it provided a logical source for *romance* singers. My own field work in 1972 produced a telling example of this bridge: a Sephardic singer whose repertoire also included traditional Greek ballads<sup>15</sup>.

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<sup>14</sup> Yapp, p. 780.

<sup>15</sup> Rina Benmayor, «A Greek *Tragoúdi* in the Repertoire of a Judeo-Spanish Ballad Singer,» *HR*, 46 (1978), 475-479.



Mrs. Behora Coronel, from Marmara (Turkey), with a repertoire of both Judeo-Spanish and Greek narrative ballads, sang for Rina Benmayor, Seattle (Washington), June 14, 1973. (Photo: R. Benmayor.)



Mrs. Victoria Caraco and her husband, in Los Angeles (California). Mrs. Caraco was born in Smyrna and sang her repertoire of *romances* for Rina Benmayor on March 4, 1973. (Photo: R. Benmayor.)

The linguistic and cultural exchange that developed in the context of work and personal relations between Sephardim and Greeks brought these two disparate narrative traditions together. Therefore, the evolution of Sephardic balladry must be located in the dynamic interplay between isolation from and interchange with the rest of society. The richer texture of the Eastern *romancero* was produced by a broadening cultural experience and increasing social integration.

The social structure of the Empire until the 19th century favored the side of autonomy and conservatism. The restructuring of the Empire in the mid-19th century, however, was to intensify the contact between Sephardim and Gentiles, and to reinforce instances of cultural exchange.

Significant changes were introduced at the beginning of the 19th century: administrative reorganization following Western models; expansion of industry, science and technology; growth in banking and international exchange; legal and educational reforms including laws granting non-Moslem minorities social equality. New nations were carved out of the Empire. The political unification of national populations broke down the insularity of the millets<sup>16</sup>. Jews were forced to strike a new balance between protectionism and the new demands for national integration.

New national entities needed to create unity and a single identity for all their people. Education was a key institution for achieving integration. Jewish schools were subsumed under a centralized administration with uniform measures. The teaching of the national language was made mandatory. Legal responsibilities also accrued to national governments, weakening the internal support systems of the former millets<sup>17</sup>.

External pressures were accompanied by internal class division within the Jewish communities themselves. Religious and ethnic divisions gradually ceded to class alliances between Jews and Gentiles. Wider cultural horizons became available to wealthy Sephardim through foreign travel, increased economic trade with Europe, and the importation of foreign vogues. By the late 19th century, new styles introduced by the internal bourgeoisie set standards for the Sephardic communities as a whole. New styles

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<sup>16</sup> Baron, pp. 79 ff.; Galante, *Turcs et Juifs*, pp. 132 ff.; Yapp and Shaw, pp. 784 ff.

<sup>17</sup> *Ibid.*

were signifiers of a modern mentality. Instruction in French and Italian was brought by the Alliance Israélite Universelle. Book publishing flourished and translations from French and Italian into Judeo-Spanish thrived. Printed chapbooks and songbooks proliferated, reflecting a popular response to the premium placed on print. Yona's chapbooks would be later examples. Lyric love songs in French and Italian styles replaced the popularity of traditional narratives. Intellectuals began the task of collecting popular ballads and printing texts in Judeo-Spanish newspapers side by side with French translations! This cultural boom implied the weakening of traditional rituals and codes in favor of new ones. Popular traditions suddenly became «folklore»<sup>18</sup>.

Sephardic communities now stood in a new relationship to the social whole. They were no longer a protected minority within a group of minorities. They became a minority within a new majority culture defined by new nationhood, and their insularity waned. More modern and individualistic life styles were afforded by money and status. The middle and upper classes became the community's cultural vanguard. Though religious, family, and cultural activities still maintained a Sephardic unity, the exposure to new styles and the access to new vehicles of expression changed the codes by which community identity was transmitted. Though transmission of *romances* did not cease entirely, the ballad as a signifier of «otherness» moved into second place in favor of more modern, popular forms. The *romancero* passed gradually into a stage where mnemonic transmission supplanted active re-creation, foreshadowing the stage of near extinction.

The tug-of-war between tradition and novelty continued with the second mass emigration of Sephardic Jews, this time to the United States. During the first two decades of the century the Sephardim found themselves to be a disadvantaged minority, subject to conditions of exploitation in the expanding labor market. They were new immigrants, hence cheap labor, and a disadvantaged class. Under such conditions, reliance on group unity was again a key to survival. Ghettos arose in urban work centers. Again, internal support structures had to be formed. The extended family unit was an economic necessity. The home continued to function as a primary context for sustaining and transmitting

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<sup>18</sup> Mair José Benardete, *Hispanic Culture and Character of the Sephardic Jews* (New York: Hispanic Institute, 1953), pp. 121 ff.

cohesion. First generation American Sephardim were raised speaking Judeo-Spanish, learning Sephardic rituals, customs, and hearing ballads. The class differentiation that had developed in the Old World communities during the 19th century was suddenly leveled. Sephardim from all classes and geographical locations were thrust together into a uniform class position. There were cultural codes that all Sephardim could share, and so Sephardic culture enjoyed a temporary renaissance<sup>19</sup>.

However, this conservatism was short-lived. Upward mobility was made possible by the intense growth and monopolistic consolidation of power in the U.S. economy since the 40's. The wage laborer became local merchant, retailer, and later small entrepreneur. The internal emphasis placed on education in Jewish families prepared younger generations for attaining higher class positions, especially as professionals. At the same time, mass education and communications media broke down the vigor of Judeo-Spanish as an internal language. Bi-lingualism gradually disappeared with the disintegration of the community structure. Increased economic privilege allowed extended family units to be replaced by the nuclear family which then fled to the suburbs. Without the cohesive context to foster it, Judeo-Spanish could not be actively maintained except in isolated cases. This also meant the disappearance of oral traditions. *Romances* ceased to be code carriers. They no longer served a relevant purpose in either the home or the community. Traditional celebrations of a secular nature take place now almost exclusively in the Synagogue, since the community is now so geographically dispersed. Here the singing of old songs, rarely *romances*, results more from a conscious rather than a spontaneous or natural effort. The Judeo-Spanish language is less and less familiar to new generations, as is the desire actively to identify with the group altogether<sup>20</sup>.

In the context of the United States, Sephardim can now act independently and individually. Adverse material conditions no longer bring them together as a group. Neither is the group neces-

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<sup>19</sup> Benardete, pp. 133 ff.

<sup>20</sup> Equally important, and an aspect untouched upon in this discussion, is the effect that the consolidation of national hegemonies and sovereignties in the Balkans has had on the development of the Sephardic communities that remained after the mass emigrations to the U. S. and after the Holocaust. For a brief discussion of the leveling of minority cultures within new national borders see Landshut, pp. 81 ff.

sary for maintaining or improving the material position of its members. The rapid and radical social and economic changes taking place in the community, changes produced as much by internal as by external pressures, have dealt the final blow to traditional forms of Sephardic culture. The process is not one of transformation and substitution of old forms by a more modern, but still Sephardic culture, but one of rapid extinction. Though religion still remains a unifying force, most other realms of cultural expression have been effectively appropriated by and subordinated to a mass national culture. Only a conscious community struggle could have protected some greater degree of bi-culturalism<sup>21</sup>. But Sephardic Jews were allowed to be, and became, receptive to integration and assimilation as their economic status improved. In this constant struggle between the two identity poles that the Sephardim as a minority always experienced, the forces of integration have won.

The history of the Judeo-Spanish *romancero* over the last five centuries has not followed a uniform path. It has had moments of expansion and contraction, of regression and re-emergence, of vitality and disintegration. Though ballad scholarship has explained the internal, formal processes of change in oral transmission, internal poetic motion must be integrated with another dynamic — that of social change taking place in the context that supports the poetic tradition. I have attempted to root some fundamental and specific developments in the Eastern Judeo-Spanish *romancero* within larger social forces affecting Sephardic communities at different points in their history. Sephardim have lived for the past 500 years as a minority; first as a protected minority, then gradually more integrated into the context of new national life. The relative independence from or receptivity to the external in-

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<sup>21</sup> Recently, there have been valiant attempts to revive community interest in traditional culture through the publication of journals such as the *American Sephardi*, published by Yeshiva University, newsletters that collate bits and pieces of information about history, traditional customs, language, songs, such as *Ke Xaber?*, published by «Adelantre»: The Judezmo Society in New York, and other books of interest, such as cookbooks put out by various Temple sisterhoods. Prof. David Bunis of Columbia University has offered courses in spoken Judeo-Spanish. Such activities, coupled, of course, with the numerous cultural events put on monthly by Sephardic synagogues throughout the United States, serve to a certain degree to respark the communal ties for the elderly and to instill a sense of history and tradition in the young.

fluences that the minority has exhibited at different historical moments has depended upon an interplay of social, economic, and ideological forces from both within and outside the community. This interplay has set different frameworks in which traditional cultural forms could develop. It would be necessary now to focus on mediating factors that condition the way in which an artistic form is readjusted in changing social contexts. This discussion has simply attempted to suggest a widening of the scope of *Romancero* studies to situate text in context and to search for a more organic approach to the study of oral poetic traditions.

Stanford University



## The Romance of the Warrior Maiden: A Tale of Honor and Shame

CANDACE SLATER

The five-hundred-year-old Hispanic ballad *A Donzela que vai à Guerra* continues to be collected from oral tradition throughout the Iberian Peninsula and in both Brazil and Spanish America under a variety of names<sup>1</sup>. In this tale of a maiden who sets off to battle disguised as a soldier, only to meet a young captain who suspects her true identity, both man and woman assume inverted patterns of behavior until their impending marriage rights an upside-down world<sup>2</sup>.

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<sup>1</sup> According to Ramón Menéndez Pidal, this *romance*, which was well-known in the sixteenth century, is still sung today in Spain (including Catalonia), Portugal, the Azores, Brazil and Spanish America. It is also familiar to Sephardic Jews in Morocco, the Balkans and various parts of Asia Minor. Menéndez Pidal cites the presence of similar themes in France and Italy, as well as in Greece and Albania (*Flor Nueva de Romances Viejos*, 25th ed. [Madrid: Espasa-Calpe], 1973; 19th. cd. in «Colección Austral,» Vol. 100, p. 203).

In Brazil proper, versions of the ballad have been recorded by F. A. Pereira da Costa in Pernambuco (*D. Carlos* or *Dona Guiomar*), L. Boiteux in Santa Catarina (*Dona Leonor*), Inácio Raposo in Vassouras, Oneyda Alvarenga in Recife, Angélica Rescnde Garcia in Minas Gerais (*História de Florindo*), Rossini Tavares de Lima and Guilherme Santos Neves in Espírito Santo. For a general bibliography on traditional balladry in Brazil, see Guilherme Santos Neves, «Presença do Romancero Peninsular na Tradição Oral do Brasil,» *RBF*, 1:1 (1961), 60-62.

<sup>2</sup> The story of a maiden who dresses in men's clothing, successfully evading discovery until a dramatic ending, has both Russian and Italian antecedents, and is found in Tale Type 884B of Antti Aarne, *The Types of the*

This tale of an adventurous daughter encompasses two other, equally important «stories». On a deeper, sociological level, the ballad is about the chaos resulting from a refusal or inability to live out traditional Mediterranean sex rôles equating masculinity with honor (willingness to defend both one's own good name and the reputation of one's family) and femininity with shame (chastity, reticence, deference to males)<sup>3</sup>. From another, more universal perspective, the ballad portrays a dependent relationship between unmarried children and a parent of the opposite sex. Sons and daughters in this *romance* only take on a fully adult identity after transferring repressed desire for a father or mother to a husband or wife. The following discussion considers both of these underlying strands in seven representative versions of the ballad collected by Hildegardes Vianna in the Northeast Brazilian state of Bahia<sup>4</sup>.

Although revealing various differences, these Bahian versions obey a similar format in which three separate dialogs, each involving a man and a woman, follow with little or no transition. Thus the initial interchange between a father and daughter yields to a second dialog between a mother and son, culminating in a third, relatively brief exchange between the two young people.

In the initial section, the father mourns his inability to fight, triggering his daughter's decision to go to battle in his place. The elderly gentleman then tries to dissuade her from leaving home with a series of questions emphasizing her unsuitability to the task

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*Folktale*, trans. & enlarged by Stith Thompson, 2d. ed. (Helsinki: Suomalainen Tiedekatemia), pp. 301-302.

For studies of the theme in a Luso-Brazilian context, see Fernando de Castro Pires de Lima, *A Mulher vestida de Homem* (Lisbon: Fundação Nacional para a Alegria no Trabalho, 1958); Teófilo Braga, *Contos tradicionais do povo português...* (Porto: Magalhães de Moniz, 1883), No. 14; Francisco Adolpho Coelho, *Contos populares portugueses* (Lisbon: Plantier, 1879), No. 19; Luís da Câmara Cascudo, *Trinta «estórias» brasileiras* (Lisbon: Portucaleense Ed., 1955), p. 155; and Guilherme Santos Neves, «A Donzela que vai à Guerra,» *Folclore* (Rio de Janeiro), No. 40-48 (June 1957).

<sup>3</sup> For an analysis of the honor code's socio-economic bases and behavioral implications, see *Honour and Shame: The Values of Mediterranean Society*, ed. Jean G. Péristiany (Chicago: University of Chicago Press, 1966).

<sup>4</sup> Hildegardes Vianna, «A mulher vestida de homem, versões baianas,» *RBF*, 3:6 (1963), 177-193.

Of these seven versions, three are entirely in octosyllabic verse, two mix prose and verse, and three are primarily prose accounts with verse sections inserted from time to time. As might be expected, the verse accounts are the most conservative, while the prose versions contain a large number of fairy tale, as well as peculiarly Brazilian, elements.

at hand («What will you do to hide your long hair? Your small hands? Your breasts?»). The Donzela, however, has a ready answer to each of his objections and finally sallies off with his blessing, disguised as a soldier.

The next section begins with a handsome captain voicing his doubts about his new «soldier», who appears to have unusually «feminine» eyes. Strangely unable to deal with the problem himself, he turns the affair over to his mother, who proceeds to devise a series of tests designed to reveal the Donzela's true identity («What will she do with a flower? Will she linger over combs or daggers in the marketplace?»). But the maiden outguesses the older woman at every turn. The consistency of these «wrong» (male) reactions paradoxically affirms her femininity, by showing that she clearly knows how things ought not, and therefore *ought*, to be. This series of trials thus sets the stage for the third and final section in which, faced with the prospect of disrobing before the captain (usually to go swimming), she conveniently loses her spur or hears bells announcing her father's death, and therefore goes rushing back home with the young man in amorous, though properly marriage-minded pursuit.

As a representative text of the Warrior Maiden ballad I reproduce here the second of the seven variants appearing in Sra. Vianna's «A mulher vestida de homem» (pp. 184-185). It was collected from Helena Eleusina de Figueredo, resident of Alto do Sobradinho (State of Bahia, Brazil)<sup>5</sup>.

- Triste de mim, que sou velho as guerras me acabarão!  
 2 —Dê-me armas e cavalo, serei seu filho varão.  
 —Tendes o cabelo comprido, filha, conhecer-vos-ão.  
 4 —Dai-me cá uma tesoura que eu já o deito no chão.  
 —Tendes as mãos pequeninas, filha, conhecer-vos-ão.  
 6 —Vou mete-las numas luvas, nunca delas sairão.  
 —Tendes os peitos mui altos, filha, conhecer-vos-ão.  
 8 —Encolherei os meus peitos dentro do meu coração.  
 —Tendes o pé pequenino, filha, conhecer-vos-ão.  
 10 —Mete-lo-eis numas botas, nunca delas sairão.—

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<sup>5</sup> Unlike some of the other variants in Ms. Vianna's article, this one is very close to various Portuguese versions of the *romance* (see Fernando de Castro Pires de Lima, *A Mulher Vestida de Homem*, p. 203, in which the author presents a similar «D. Barão» from Foz do Douro.) Note that in this version a scene in the bedchamber replaces the usual trial in the garden.

Um capitão dos soldados um grande amor lhe tomou;  
 12 Dão Barão, como discreto, de nada se recebeu.  
 —Oh meu pai, oh minha mãe, grande dor do coração,  
 14 os ombros do soldadinho são de mulher, de homem não.  
 —Convidai-o tu, meu filho, que contigo vá cear,  
 16 porque no partir do pão se virá a delatar,  
 que se êle o partir ao peito por mulher se há de mostrar.—  
 18 Dão Barão, como discreto, de nada se recebeu;  
 pegou na faca de ponta, pão e queijo entransinou.  
 20 —Bota-lhe cadeira alta, cadeira baixa por par;  
 porque se ela fôr mulher na baixa se há de assentar.—  
 22 A donzela, por mais discreta, na mais alta quis estar.  
 —Minha mãe, meu paisinho, eu morro do coração;  
 24 os olhos do soldadinho são de mulher, de homem não.  
 —Convidai-o tu, meu filho, que convosco vá feirar,  
 26 que se êle mulher fôr, às fitas se há de apegar.—  
 Dão Barão, como discreto, foi uma espada apreçar.  
 28 —Oh que belas fitas estas para damas adornar.  
 —Convidai-o tu, meu filho, que contigo vá dormir,  
 30 que se êle fôr mulher, então se há de descobrir.—  
 Dão Barão, como discreto, de nada se recebeu;  
 32 vestiu camisas ceroulas e com êle se deitou.

—Oh minha mãe, meu paisinho, grande dor de coração,  
 34 os olhos de Dão Barão são de mulher, de homem não.  
 —Convidai-o tu, meu filho, que contigo vá nadar;  
 36 que se êle fôr mulher, na certa vai se excusar.—  
 Dão Barão, como discreto, de nada se recebeu;  
 38 chamou pelo seu criado uma carta lhe entregou.  
 —Novas me chegam agora, novas de negro pesar,  
 40 os sinos da minha terra já ouço repinicar.  
 E meu pai que está morrendo ou está para se enterrar.  
 42 —Montai-vos, oh Dão Barão, que vos vou acompanhar.—  
 E chegando em sua terra viu seu pai a passear.  
 44 —Que foi isso, Dão Barão, quem vos vem acompanhar?  
 —É o genro de vosmencê, que comigo vai casar.

[—Sad me, that I am old. | The wars will finish me off. ||<sup>2</sup> —Give me arms and a horse, | I will be your son. ||<sup>3</sup> You have long hair, | daughter, they will recognize you. ||<sup>4</sup> —Give me a scissor | and I will leave (my hair) on the ground. ||<sup>5</sup> —You have very small hands, | daughter, they will recognize you. ||<sup>6</sup> —I will put them in gloves | from which they will never escape. ||<sup>7</sup> —You have very high (prominent) breasts | daughter, they will recognize you. ||<sup>8</sup> —I will tuck my breasts | up against my heart. ||<sup>9</sup> —You have a very small foot | daughter, they will recognize you. ||<sup>10</sup> —I will put (my feet) in

boots | from which they will never escape.— ||<sup>11</sup> A captain of soldiers | fell in love with «him»; ||<sup>12</sup> Don Baron, being wise, | feared nothing. ||<sup>13</sup> —Oh my father, oh my mother, | great heartache. ||<sup>14</sup> The little soldier's shoulders | are a woman's, not a man's. ||<sup>15</sup> —Invite her, my son, | to eat dinner with you, ||<sup>16</sup> because when it comes time to slice the bread | «he» will betray himself, ||<sup>17</sup> if «he» slices it against his chest, | «he» will prove himself a woman.— ||<sup>18</sup> Don Baron, being wise, | feared nothing: ||<sup>19</sup> He speared the bread and cheese | with the tip of the knife. ||<sup>20</sup> —Arrange a high chair | and a low chair, ||<sup>21</sup> because if «she» is a woman | «she» will have to choose the lower chair.— ||<sup>22</sup> The maiden, being very wise, | wanted to sit in the higher chair. ||<sup>23</sup> —My mother, my little father («daddy»), | my heart is killing me. ||<sup>24</sup> The little soldier's eyes | are a woman's, not a man's. ||<sup>25</sup> —Invite her, my son, | to the marketplace with you, ||<sup>26</sup> because if «he» should be a woman, | «he» will seize upon the ribbons.— ||<sup>27</sup> Don Baron, being wise, | went to admire a sword. ||<sup>28</sup> —Oh what pretty ribbons these are | for adorning women. ||<sup>29</sup> —Invite her, my son, | to sleep with you. ||<sup>30</sup> If «he» should be a woman, | then «he» will surely give himself away.— ||<sup>31</sup> Don Baron, being wise, | feared nothing; ||<sup>32</sup> «he» put on a night shirt with trousers | and lay down beside him. ||<sup>33</sup> —Oh my mother, my little father, | great heartache. ||<sup>34</sup> Don Baron's eyes | are a woman's, not a man's. ||<sup>35</sup> —Invite «him», my son, | to go swimming with you; ||<sup>36</sup> because if «he» should be a woman, | «he» will certainly offer some excuse.— ||<sup>37</sup> Don Baron, being wise, | feared nothing; ||<sup>38</sup> he called for his servant | who delivered him a letter. ||<sup>39</sup> —I have news now, | very terrible news, ||<sup>40</sup> I now hear the bells at home | pealing. ||<sup>41</sup> It is my father who is dying | or who is about to be buried. ||<sup>42</sup> —Get on your horse, oh Don Baron, | because I am going to accompany you.— ||<sup>43</sup> And arriving home | she saw her father strolling about. ||<sup>44</sup> —What is this, Don Baron, | who is with you? ||<sup>45</sup> —It is your son-in-law, sir, | who is going to marry me.]

Looking back at the ballad piece by piece now, we may begin by noting that the Donzela is almost always the «youngest, best» of many (often the magic seven) daughters<sup>6</sup>. The *romance* usually begins in midstream with her old father lamenting the white hair and failing health which prohibit him from embarking on a military venture («Ai de mim, que já sou velho / as guerras me acabarão / de sete filhas que eu tenho / não tive um só varão»). In response to this sorrowful assertion, the youngest daughter proposes to go to battle instead («Eu vou em seu lugar»). It is essential that the idea of going off to war should occur to the maiden on the spur of the moment and is therefore not something

<sup>6</sup> The favorite youngest daughter is motif L51 in Stith Thompson's *Motif-Index of Folk Literature*, 2d rev. ed., 6 vols. (Bloomington: Indiana University Press, 1957).

which she has been mulling over or has always wanted to do. Satisfied with her own, female role, she simply responds to an emergency in which a male member of her family finds himself unable to fulfill his responsibilities. Although it is not the father's fault that he is old and infirm, or that his ample family includes no sons, his inability to meet those expectations dictated by the society of which he is a prominent member constitutes a serious problem which must be solved in one way or another<sup>7</sup>. The Donzela therefore offers a peculiar, but viable solution which will protect both her father's honor and remaining sisters' shame.

This same sequence of events lends itself to a slightly different, though complementary, psychological reading, emphasizing bonds between parent and child. This youngest daughter, whom the old man addresses as «filha de meu coração» is clearly his favorite. The Donzela also speaks to her father in various terms of endearment, using the powerful verb «desabafar» ('to give vent to held-in feelings') to describe her reaction to his self-deprecating lament. Although such expressions of love and loyalty are perfectly normal between fathers and daughters in Iberian culture, the economy of the ballad form (these versions average less than 100 hemistichs) gives each word unusual importance. Furthermore, the *romances'* curious tendency either to gloss over or omit any reference to both the Donzela's mother and the captain's father give one pause for thought. Those variants which mention a second parent never give him or her a speaking role, while others make this individual conspicuous by absence. This is particularly clear in one version in which the Donzela takes her leave of everyone but her mother («Abenção meu pai meu pai / Abenção meu pai meu pai / Abenção minha tia / Adeus minhas irmã / Que eu vou vencê batalha / Batalha de Merguão»). Another, largely prose version of the story begins with the statement: «Tinha um rei que tinha casado duas vez, e de todas duas tinha ficado viúvo».

This absence of the mother, coupled with the intensity of the bond between father and daughter, suggests a potentially incestuous relationship. The Donzela sees going off to war as a necessary sacrifice, but she is not unaware of its efficacy in distinguishing herself from her sisters. By posing as her father's only son, she can cement her already favored place in her parent's affections («Das sete irmãs que tenho / Serei eu seu filho va-

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<sup>7</sup> The speaking horse is motif B211.3 (Thompson, *Motif-Index*).

rão»). Moreover, since an all-powerful Church forbids incest, thus prohibiting the maiden from ever marrying her father, she does the next best thing by imitating the old man. The desire to «become» her father is especially apparent in one version in which the Donzela demands «as botas de meu pai», «o colête de meu pai», and «as luvas de meu pai», instead of any old pair of gloves or boots.

Nevertheless, despite the Donzela's eagerness to assume her father's place, setting off to battle is not easy. Changing her name from *Leonor* or *Guiomar* to something like *João* or *Jordão*, she attempts to suppress all signs of her femininity. The description of her preparations thus suggests a degree of mutilation as the maiden cuts off her hair, squeezes her ample breasts into a tight-fitting doublet, and imprisons hands and feet in gloves and boots from which she vows they «will never escape». Achieving a suitably masculine slouch by carrying too-heavy arms, she purposefully roughens her delicate skin by contact with these weapons. Finally, she hides her eyes behind her father's glasses or trains them on the ground.

The difficulties inherent in this transformation from Donzela to soldier stand out in a very revealing conversation between father and daughter in which the old man runs through a list of her feminine attributes. Interestingly enough, he describes each of these traits in terms of size, finding each not just «big» or «little» but «very large» («mui grande») or «very very small» («mui pequenino»). Those versions which do not use the terms «big» or «small» provide comparable substitutes, such as «long» and «short» («largo» – «curto»), «high» and «low» («alto» – «baixo»), «delicate» and «heavy» («fino» – «grosso») and «prominent» and «hidden» («grande» – «oculto»). Thus, the father calls attention to his daughter's «seios mui grandes», «olhos mui grandes» and «cabelos bem grandes». He also points out her «mãos pequeninos» and «pés mui pequeninos».

The Donzela, however, has a ready response to each of her father's objections, which suppresses or eliminates each of her unsuitably «large» features, or which enlarges the «small». Following this pattern, her long hair ends up on the floor, her generous bosom is flattened, and the little hands and feet are hidden in heavy gloves or shoes:

- Tens uns pés *mui pequeninos* por êle o povo conhecerá
- Dentro das botas de meu pai êles *grandes* ficará.

- Tens os olhos *muito grandes* por êles conhecerá
- Com o colête de meu pai êles *sumidos* ficará.
- Tens as mãos *pequeninas* por êles conhecerá.
- Com as luvas de meu pai elas *grandes* ficará.
- Tens as madeixas *mui grandes* por elas o povo conhecerá.
- Vou a casa do barbeiro êles *curtos* ficará.

Significantly, the old man is simply concerned with transforming those qualities which his daughter possesses, and appears singularly unworried about what she does not have (beard, hairy chest, penis). This makes sense in the context of the ballad, since while the Donzela (X) cannot become a man (Y), she can become a non-woman ( $\neq$  X) by suppressing those traits associated with females. It would not do for the father to harp on those qualities which his daughter lacks, because it would be neither possible nor desirable for her to acquire these. Furthermore, the Donzela is only temporarily assuming a man's place, and thus must do nothing that would prevent her reversion back to her proper, feminine role when the proper moment arrives.

The dialog between father and daughter is punctuated by a refrain on both sides. While the old man constantly exclaims «Filha, conhecer-vos-ão!» the maiden counters with «Dê-me cavalo e armas, / Eu serei filho varão!». Although both weapons and horses are time-honored phallic symbols, the latter's role is especially noteworthy in this case. Two prose versions introduce a magic animal who talks to the girl, providing her with counsel on how to pass the tests imposed on her by the captain's mother<sup>8</sup>. The Donzela must rely on the horse because she lacks the masculine principal which he represents. It is revealing that in one variant the horse actually transforms himself into a man who brings the maiden a letter from home before changing back into the steed on which she goes galloping off. It is also significant that some versions give the excuse for the Donzela's return home (and subsequent reversion to her female role) as the loss of a silver spur. In one telling verse, the captain promises to replace this means of prodding the horse into action (and thus a symbol for the animal itself) with a gold spur: «Ide embora, cavaleiro, / que eu sem vós não nadarei. / Se a espora era de prata / de ouro fino lha darei».

<sup>8</sup> *Test of sex of girl masking as man* (motif H1578.1).

Moving on now to the second part of the ballad, we must deal first with the captain's suspicions that his «little soldier» may be a woman because of «his» expressive eyes. Despite the old adage about the eyes being the mirror of the soul, his concentration upon them is somewhat unexpected, since of all the physical attributes which worried the father (breasts, hands, feet, etc.) the eyes were really the least likely to give the Donzela away. While men do not have big breasts and seldom possess tiny hands or feet, persons of either sex may have beautiful eyes (witness the expression «bedroom eyes» in English). The fact that her eyes betray the Warrior Maiden simply confirms the impossibility of disguising one's true nature. If this very astute young lady should be so easily betrayed, then surely there is no hope of more ordinary persons attempting to hide their identity.

There are, to be sure, special links between eyes and heart which help in explaining the captain's fascination with them. The young man's preoccupation with his soldier's eyes recalls the medieval troubadour whose lady's fiery gaze wounds or slays him. And yet, while the courtly love tradition permits the most virile men to waste away from unrequited passion, the captain's request for his mother's help contrasts strangely with the maiden's demand for weapons in solving her father's dilemma. In fact, the scene between mother and son is in many ways a mirror image of the earlier confrontation between father and daughter. The captain's refrain «Oh minha mãe, oh minha mãe, / grande dor de coração...» is clearly meant to parallel the Donzela's recurrent call for arms.

Like the old man and his daughter, the captain (sometimes a prince) and his mother enjoy a particularly close relationship. The young man, who appears to be an only child, addresses his parent as «doce mãe» («gentle mother»), to which she responds by calling him «coração» («sweetheart»). However, while the Donzela assumes the initiative in the conversation with her father, the captain does precisely the opposite. As a matter of fact, his behavior is surprisingly childlike. «Chegando em casa», asserts one version, «o rei todo choroso foi dizendo pra mãe dêle»: «Minha mãe, eu morro, eu morro, / morro, morro de paixão / que os oios de Dão João / é de mue, de home não».

The captain's insistence on his own anguish plays a major rôle in all seven versions of the ballad. Six variants assign him a refrain in which he claims to be dying of passion:

- 1 «Que me fino de paixão...»
- 2 «Grande dor de coração...»
- 3 «Me confrange o coração...»
- 4 «São dores no coração...»
- 6 «Eu me acabo de paixão...»
- 7 «Minha mãe, eu morro, eu morro...»

Though, as already pointed out, such protestations of love fall squarely within the courtly love tradition, we must also look at their role within the context of the ballad. It is impossible not to compare the captain's perplexity with the Donzela's resolution, his inability to act with her adventurous spirit. Nevertheless, we may attribute both his lack, and her wealth, of initiative to the same psychological source. While the Donzela sees setting out to war as a way of assuring her place in her father's affections, the captain draws his mother closer to him by asking her to resolve his, not her, doubts.

In this vein, it is not difficult to see the young man's protestations of love for the would-be soldier as cries directed as much to his mother as to «him» or «her». Since, as in the case of the Donzela, societal taboos forbid marriage to a parent, all desire (or expression of desire) must be suppressed. It is therefore tempting to see the young man's passion for an individual of whose identity he is uncertain as a legitimate expression of forbidden drives. The Oedipal element present in all mother-son relations is therefore expressed in a twisted, and hence permissible, manner. Furthermore, if the mother, often described as a queen, cannot marry her son, she can at least play a major rôle in selecting a substitute. She is therefore perfectly willing to relieve the young man's anguish by devising the tests which will decide whether or not this particular candidate is the right marriage partner for her son.

Interestingly enough, at least one version of the story credits the young man (here a prince) with a fiancée whom it proceeds to confuse with his mother. While the proud and pretty young princess is jealous of the would-be soldier, prescribing a number of trials for «him», she suddenly vanishes without any warning, leaving the man's mother to continue these tests. The tale then progresses with no mention of the prince's betrothed until the very end, when he discovers that the individual he knew as «Dão Jordão» is really a woman. At that point, he suddenly remembers his fiancée enough to break the engagement and, in the same

sentence, bids farewell to his mother before setting out after the Warrior Maiden:

O príncipe viu Dão Jordão sumir com olhos rasos de água. Foi para a casa muito triste, desmanchou o noivado, pediu a benção à rainha e foi peregrinar para ver se encontrava Dão Jordão.

As in the case of the Donzela, whose mother remains a shadowy or non-existent figure, the young man has no dealings with a father. Although sometimes he proclaims his heartache to both a father and mother, it is always the latter who responds to his pleas for help. Furthermore, the father is often absent all together. The use of the term *rei* interchangeably with *príncipe* in two versions of the ballad suggest that the young man's father has died, and that it is he, along with his mother, the queen, who governs.

Going on to look at the mother's trials now, it is clear that these serve two major functions. On the one hand, they fuel the narrative, by providing a suspenseful interlude before the Donzela is forced to reveal her true identity. On the other, they reinforce traditional Mediterranean sex rôles in a thoroughly engaging manner. Although some variants propose tests not included in others, there are three of four standard trials which reappear consistently, and which are therefore outlined below<sup>9</sup>:

1. In each of the seven versions, the mother instructs her son to invite the soldier to eat with him at a table around which he has arranged chairs of varying height. If «he» is a man, he will select the highest chair, if a woman, the lowest, or, in some versions, the floor. («Convidai-o vós meu filho / para convosco jantar, // que se êle fôr mulher / no chão se há de assentar.»)

In several cases, the older woman also advises the captain to pass the soldier his knife. If «he» flinches or drops it, «he» has betrayed his feminine character. However, if he cuts the bread and cheese without hesitation, «he» has proven himself a man. («Convidai-o tu meu filho / que contigo vá cear, // porque no partir do pão / se virá a delatar.»)

2. Another common test consists of an invitation to go marketing. While a man would be interested in swords or daggers, a woman would hasten to examine the ribbons or combs. («Convi-

<sup>9</sup> For a comparative discussion of the motif of hair in the British ballad and the *Romancero*, see Edith Rogers, «The Moral Standing of the Umkempt,» *SFQ*, 36:2 (1972), 144-159.

dai-o vós, meu filho, / para a feira ir visitar, // que se êle fôr mulher / às fitas se há de agarrar.»)

3. After this, the mother proposes that the two take a stroll in the garden. If the soldier strips the petals from a rose, or picks flowers to present to a lady, «he» is what he appears to be. Should «he» simply smell the flowers, «he» has betrayed himself. In some versions, the choice or presence of carnations signify a man, while roses are associated with women. («Convidai-o vós, meu filho, / para no jardim passear, // que se êle fôr mulher / as rosas irá apanhar.»)

While these tests provide the Donzela with the means to demonstrate the quick thinking which has delighted listeners for centuries, they also reinforce specific facets of the honor code. Each of the trials described above illustrates a particular aspect of correct behavior. We may therefore look back at each in an attempt to extract the essential message.

1. The test involving selection of chairs is a clear confirmation of the female's secondary rôle in Iberian society. While a woman might conceivably choose a lower chair because she was shorter and would therefore find it more comfortable, there is no physiological reason for her preferring the floor. Instead, the woman's obligation to leave the higher chairs, symbolizing authority, to men, is an unmistakable sign of inferior status.

The related incident with the breadknife is designed to test the soldier's courage. Men are used to handling knives and, being brave, do not quail in the face of danger. Women, who are not accustomed to manipulating weapons, are, on the contrary, inherently fearful. They thus tend to «acovardar» («become cowards») in threatening moments. Furthermore, since the honor code provides a woman with a father, brother or husband to protect her, there is no need for her to deal with either knives or perilous situations.

2. The test demanding a choice between ribbons and daggers emphasizes the recurring opposition between active and passive rôles summed up so well by the verbs «guerrear» («to wage war») and «enfeitar» («to adorn»). While men are obliged to choose the phallic dagger, women select the ribbons and combs which call attention to that symbol of their sexuality, the hair<sup>10</sup>. This dis-

<sup>10</sup> This test represents the inverse of motif H1578.1.3: *Test of sex of girl masking as man: choosing flowers*, in which a woman will choose a carnation, a man a rose. This inversion is understandable, since one might expect

inction emphasizes the recurrent opposition between action and expectant inaction, since the dagger implies motion (hacking, stabbing, cutting, etc.) while the ribbon or comb confines the hair, holding it in place.

3. The garden trial reinforces this opposition between aggressive (outward-directed) and passive (restrained or inward-directed) behavior. The man plucks the petals from («de-flowers») the rose, or uses it as a means to gain favor with the current object of his attention. The woman, however, actually makes the flower part of herself by inhaling its fragrance. She may also use it as an ornament, designed like the combs or ribbons to catch a man's wandering eye. Thus while men act, women seek to instigate desirable actions on their part.

Those versions of the ballad which associate men with carnations, women with roses, demand a closer look at the symbolic properties of these flowers<sup>11</sup>. The carnation (always an ascetic white in these variants) is, after all, a bristly flower which grows outward from no distinct center and which is distinguished by its pungent odor. (It is worth noting that «cravo» or «cravo da índia» also means clove, and that the term thus also suggests this nail-headed condiment in Portuguese.) These «sharp» traits make the carnation the opposite of the velvety and sweetsmelling red rose, which opens progressively to reveal its center. The obvious difference between the two flowers explains why, in one version, the queen-mother should devise such an apparently odd test of character:

Então a rainha aconselhou ao filho que convidasse Dão Jordão para dar um passeio no bosque. Quando estivessem bem distantes, pretextasse cansaço e deitasse para sestar, convidando o companheiro para fazer o mesmo. Se ao acordar Dão Jordão estivesse coberto de rosas seria mulher, se de cravos seria homem.

Aside from these tests mentioned above, there is inevitably a final trial which forces the Donzela's hand. In most versions, the

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an individual to gravitate toward either a like, or opposite object. The motif of transformation of either a man or woman into a carnation (D212.1; Type 652) or into a rose (D212.2 \*Fb. «rose» III80a) points to the flexible nature of these particular symbols. Moreover, the use of the rose as a chastity index (H432.1) underlines its traditional association with women.

<sup>11</sup> This version is from the Ilha de São Jorge and is included in Teófilo Braga. *Romanceiro geral português*, 2.<sup>a</sup> ed., 3 vols., I (Lisbon: Manuel Gomes, 1906), 143.

mother has her son ask the soldier to disrobe in order to go swimming. Since no amount of fast thinking will change the maiden's body, this is a qualitatively different sort of test than those which she has succeeded in passing up to this point. Given the impossibility of «winning», the maiden is forced to withdraw from this battle of wits before admitting defeat. Significantly, the usual excuse for her rapid departure involves her father's imminent death. Although this often turns out to be a mere pretext for evading the captain's curious eyes, it is an essential detail, since it signals the withdrawal of the father, all young girls' first love, from that place in her heart which will now be occupied by a husband.

Not surprisingly, the Donzela's reversion to dutiful daughter (and therefore to her authentic, feminine rôle) triggers a change in the previously langorous young man. Jumping on his horse, the prince or captain goes hurrying off after the maiden without revealing the slightest inclination to ask his mother's advice. Although the maiden punishes him in one version for his previous hesitation by making him seek her out for seven years, she generally encourages his decision to follow her home.

The maiden's return is usually a thoroughly happy occasion, since the father frequently appears at the window, hale and hearty, to welcome the young couple. At this moment, however, the Donzela's attitude toward the captain undergoes a sudden change. While there are versions in which she introduces the young man to her father as her future husband («É o genro de vosmincê / que comigo vai casar»), she commonly adopts the more yielding rôle evident in her tentative «Serás genro de meu pai / se me quiseses aceitar». Clearly, no man in his right mind goes dashing off after a woman in whom he has no interest and, in terms of the honor code, he has no right to show even a fraction of such interest if he is not contemplating marriage. Nevertheless, the Donzela's use of the future subjunctive confirms the change in their relationship. The captain is now the one who makes the decisions; his wife-to-be lives by his will. One variant sums up this change very nicely in the concluding couplet: «Saiu pela porta / entrou pela outra». Truly, the maiden standing before her father at this moment is not the same Donzela who went rushing off to war.

In most ballad variants, the tale simply ends here with the maiden presenting her future husband to her father. In several

versions, however, the old man has the last word. Although clearly delighted to see his much-loved daughter, he appears curiously unconcerned with the fact that she has brought home a husband and thus an immediate male addition to the family, as well as the promise of future heirs. Instead, the old man concentrates all his energies on proclaiming his delight at the Donzela's success in preserving her virginity: «Viva bravo! Viva bravo! / Viva Dona Leonor! // Venceu guerra sete anos / e ainda voltou com sua flor».

Although this preoccupation with his daughter's «flor» or hymen may strike the modern reader as a little odd, it must be seen as a logical reassertion of the honor code buttressing the entire ballad. Because the male is the protector of female relatives' virginity, his honor depends on their continuing chastity, and it is therefore natural that the maiden's sexual purity should be the father's —or any Iberian male's— prime concern. This is not to say that the old man does not share his daughter's happiness, but rather, that he recognizes her discretion in sexual matters as the primary cause of all the good things now to come.

Looking back now over the ballad as a whole, we can reassert the presence of two major themes: an insistence on tradition-sanctioned sex rôles and the portrayal of marriage as a transference of emotional energy from a parent of the opposite sex to a spouse. On the one hand, the *romance* prompts its public to pay closer attention to his or her own behavior by demonstrating the confusion resulting from a disregard for those proper standards which it takes care to delineate in the Warrior Maiden's trials. On the other, it emphasizes marriage as a means toward achieving a «true» or adult identity. Single sons and daughters are both responsible for and dependent upon a mother or father until setting up their own households. While not every woman must put on soldier's clothing, all leave home to engage in the battle of the sexes in which a husband is the obvious prize. And though not every young man has a problem as perplexing as the young captain's, all must learn to rely on their own instincts and judgments to solve the myriad difficulties posed by daily life.

In conclusion, it is clear that the great majority of these ballad variants from Bahia, like those collected elsewhere, reinforce the traditional Mediterranean concept of honor, while reflecting the transformation through marriage of more universal parent-child relationships. Naturally, the tradition's lingering vi-

tality expresses itself in its susceptibility to change, sometimes resulting in discrepancies which appear to belie or throw into question the point made by the rest of the ballad. Some of these apparent contradictions are puzzling, others frankly delightful. Who, for instance, could fail to appreciate the Donzela's irreverent conclusion in one, older Azorean version in which she tauntingly declares: «Donzella vim, / donzella vou. // O filho do rei / como asno ficou!». Although we may suspect that the young man will bring her into line, like her ballad cousins, in an unsung ending, we are dealing here with a spirited woman. Honor code or no, this Warrior Maiden is no shrinking violet and in this version at least, she has the last word.

University of Pennsylvania

## Apuntes para un estudio de las “transformaciones” en el romance de *Gerineldo*

LEDA SCHIAVO

El romance de *Gerineldo* tiene las características de los romances de asunto francés, o sea de los romances que, según Ramón Menéndez Pidal, «ostentan, en vez de la tranquila objetividad y del espíritu austero de los romances de asunto castellano, algo más de pasión y sentimentalismo, alguna mayor brillantez en la composición de las escenas y una cortesía y un refinamiento desconocidos en las viejas costumbres»<sup>1</sup>. Aunque sus fuentes han sido poco estudiadas, sabemos que el tema de la mujer enamorada que persigue a un hombre de igual o diferente clase es de origen francés. Nada más ajeno a la tradición histórica castellana —quizás podríamos decir peninsular— que el tema de este romance tan «tradicional», tomando esta palabra en el sentido que le da Menéndez Pidal. Por eso el romance merecería un estudio sociológico; es interesante ver cómo un asunto «importado» ha sido modificado, transformado, interpretado por sus transmisores a través de las múltiples versiones que se conocen gracias a la labor de Menéndez Pidal, Diego Catalán y Alvaro Galmés, principalmente. La reciente aparición de los tomos VI y VII del *Romancero tradicional de las lenguas hispánicas* —editados por Diego Catalán y Jesús Antonio Cid— con las versiones antiguas y unas 850 modernas del romance de *Gerineldo*<sup>2</sup> me ha permitido la realización

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<sup>1</sup> «El Romancero español», en *Estudios sobre el Romancero* (Madrid: Espasa-Calpe, 1973), p. 23.

<sup>2</sup> *Gerineldo. El paje y la infanta*, ed. Diego Catalán y Jesús Antonio Cid,

del presente estudio, cuyo propósito es analizar solamente las transformaciones que sufre el romance en algunos motivos<sup>3</sup>-clave que en adelante llamaré:

- A = Declaración de la infanta;
- B = Modo como Gerineldo llega a la cita;
- C = Quién propone la solución del conflicto, una vez que han sido descubiertos;
- D = Respuesta de Gerineldo al rey = metáfora encubridora;
- E = Desenlace.

Delimito estos motivos a continuación en la versión del pliego suelto del siglo XVI —de paradero desconocido— descrito y reeditado por A. Durán<sup>4</sup>.

- Gerineldo, Gerineldo, el mi paje más querido,  
 2 quisiera hablarte esta noche en este jardín sombrío. [mot. 'A']  
 —Como soy vuestro criado, señora, os burláis conmigo.  
 4 —No me burlo, Gerineldo, que de verdad te lo digo.  
 —¿A qué hora, mi señora, comprir heis lo prometido?  
 6 —Entre las doce y la una que el rey estará dormido.—  
 Tres vueltas da a su palacio y otras tantas al castillo;  
 8 el calzado se quitó y del buen rey no es sentido, } [mot. 'B']  
 y viendo que todos duermen do posa la infanta ha ido.  
 10 La infanta que oyera pasos desta manera le dijo:  
 —¿Quién a mi estancia se atreve, quién a tanto se ha atrevido?  
 12 —No vos turbéis, mi señora, yo soy vuestro dulce amigo  
 que acudo a vuestro mandado humilde y favorecido.—  
 14 Enilda le ase la mano sin más celar su cariño;  
 cuidando que era su esposo en el lecho se han metido,  
 16 y se hacen dulces halagos como mujer y marido.  
 Tantas caricias se hacen y con tanto fuego vivo  
 18 que al cansancio se rindieron y al fin quedaron dormidos.  
 El alba salía apenas a dar luz al campo amigo,  
 20 cuando el rey quicre vestirse, mas no encuentra sus vestidos:  
 —Que llamen a Gerineldo, el mi buen paje querido.  
 22 Unos dicen: —No está en casa. Otros dicen: —No lo he visto.—  
 Salta el buen rey de su lecho y vistióse de proviso,  
 24 receloso de algún mal que puede haberle venido.

con la colab. de Margarita Pazmany y Paloma Montero (Madrid: CSMP-Gredos, 1975).

<sup>3</sup> Llamo *motivo* a los distintos episodios en que puede dividirse el romance, independientemente de las variaciones que pueda tener en diferentes versiones.

<sup>4</sup> Versión núm. I.3 en la ed. de Diego Catalán y Jesús Antonio Cid.

- Al cuarto de Enilda entrara, y en su lecho halla dormidos  
 26 a su hija y a su paje en estrecho abrazo unidos.  
 Pasmado quedó y parado el buen rey muy pensativo,  
 28 pensándose qué hará contra los dos atrevidos:  
 —¿Mataré yo a Gerineldo al que cual hijo he querido?  
 30 ¡Si yo matare la infanta mi reino tengo perdido!—  
 En tal estrecho el buen rey, para que fuese testigo,  
 32 puso la espada por medio entre los dos atrevidos.  
 Hecho esto se retira del jardín a un bosquecillo.  
 34 Enildas al despertarse, notando que estaba el filo  
 de la espada entre los dos, dijo asustada a su amigo:  
 36 —Levántate, Gerineldo, levántate, dueño mío,  
 que del rey la fiera espada entre los dos ha dormido. } [mot. 'C']  
 38 —¿Adónde iré, mi señora, adónde me iré, Dios mío?  
 ¿Quién me librará de muerte, de muerte que he merecido?  
 40 —No te asustes, Gerineldo, que siempre estaré contigo.  
 Márchate por los jardines, que luego al punto te sigo.—  
 42 Luego obedece a la infanta haciendo cuanto le ha dicho;  
 pero el rey, que está en acecho, se le hace contradizo.  
 44 —¿Dónde vas, buen Gerineldo, cómo estás tan sin sentido?  
 —Paseaba estos jardines para ver si han florecido. } [mot. 'D']  
 46 y vi que una fresca rosa el calor ha deslucido.  
 —Mientes, mientes, Gerineldos, que con Enilda has dormido.—  
 48 Estando en esto el Sultán un gran pliego ha recibido;  
 ábrelo luego y al punto todo el color ha perdido.  
 50 —Que prendan a Gerineldo, que no salga del castillo.—  
 En esto la hermosa Enildas cuidosa llega a aquel sitio;  
 52 de lo que pasa informada y conociendo el peligro,  
 sin esperar a que torne el buen rey enfurecido,  
 54 salta las tapias lijera en pos de su amor querido. } [mot. 'E']  
 Huyendo se va a Tartaria con su amante y fiel amigo,  
 56 que en un brioso caballo la atendía en el egido.  
 Allí, antes de casarse, recibe Enilda el bautismo,  
 58 y las joyas que lleva en dos cajas de oro fino;  
 una vida regalada a su amante ha prometido.

Considero que los motivos señalados son «claves» porque en las distintas versiones sufren *transformaciones*, que en los motivos A, B, C y D implican una inversión del papel activo o pasivo de los protagonistas. Llamo *transformación* a una variación de sentido, no a variantes de tipo lingüístico (en el nivel estilístico o «retórico») que no afectan al significado. Obviamente, me apoyo en Propp, y podría encuadrar fácilmente las transformaciones a que me refiero en las que él llama de *inversión* y que define así: «La

forma fundamental se transforma a veces en su contraria. Por ejemplo, se sustituyen las imágenes femeninas por las masculinas, e inversamente. También puede afectar este fenómeno a la cabaña. En vez de una cabaña cerrada, encontramos a veces una cabaña con la puerta grande abierta»<sup>5</sup>. Sólo tendré en cuenta, al analizar las versiones del romance, los segmentos que se refieren a una actitud pasiva o activa —o neutra, impersonal— de los protagonistas, para luego ver cómo esta actitud influye en el desenlace y sacar algunas conclusiones sobre la coherencia del discurso.

Pienso que la clave fundamental para la interpretación del romance de *Gerineldo* es su ambigüedad, y que ésta deriva del hecho de que los «portadores de folklore» han intentado resolver de mil maneras el espinoso problema de las relaciones sexuales y sociales entre una infanta más o menos descarada y un paje más o menos atrevido —según las versiones—. Esta ambigüedad afecta a los *motivos* enunciados más arriba y al desenlace mismo, ya que a veces la boda es considerada un premio y a veces un castigo; otras veces es imposible determinar, dentro del contexto, si la boda debe ser entendida en uno u otro sentido.

Mi objetivo —tras analizar los *motivos* enunciados más arriba— será comprobar si la ambigüedad los afecta de una manera coherente y sacar entonces conclusiones sobre el discurso poético del romancero.

Me referiré primero a las versiones de los pliegos sueltos. En la versión del pliego suelto de 1537 (que lleva el n.º 1 en la ed. de Diego Catalán y Jesús Antonio Cid) faltan los siguientes motivos:

A

B (el romance empieza cuando Gerineldo va decididamente al cuarto de la infanta; faltando A, no se puede analizar B = reacción de Gerineldo)

C (la princesa despierta y sólo constata la presencia de la espada)

Aquí acaba el romance y por lo tanto faltan los motivos D y E.

En la versión de 1551 (n.º 2 en la ed. citada) faltan también los motivos A y B. Pero existe el motivo C: es Gerineldo el que propone la solución del conflicto («que nos casemos yo y tigo», palabras con que concluye el romance). Es, por tanto, Gerineldo quien asume una actitud activa.

<sup>5</sup> Cito por la traducción española: Vladimir Propp, «Las transformaciones de los cuentos maravillosos», en *Morfología del cuento* (Madrid: Fundamentos, 1971), p. 166.

En la versión del pliego suelto perdido y descrito por Durán —reproducido más arriba— se observa lo siguiente:

- motivo A: «Quisiera hablarte esta noche en este jardín sombrío». La princesa hace la invitación pero la frase puede caracterizarse como neutra, ya que no se propone como sujeto activo ni pasivo de la pasión amorosa (o si se prefiere, es sujeto activo en grado 0).
- » B: No se indica la hora a que acude Gerineldo y el modo como acude es neutro (como los conceptos activo-pasivo-neutro tienen valor dentro de un juego de oposiciones, se comprenderá mejor su significado al hacer la comparación con las versiones modernas).
- » C: Los amantes se asustan, es ella la que da la solución: Gerineldo es sujeto pasivo.
- » D: «Vi que una rosa fresca el calor ha deslucido». La metáfora es neutra.
- » E: Huída a Tartaria y casamiento de los amantes.

A continuación estudiaré las transformaciones de estos motivos en las siguientes versiones modernas, recogidas en la ed. de Diego Catalán y Jesús Antonio Cid con la numeración que indico:

13. Calheta (Madeira, *Portugal*)
29. Aldeia do Bispo (conc. de Sabugal, *Guarda*, Beira Baixa, *Portugal*)
83. Parroquia de Tamón (ay. Carreño, p. j. Gijón, *Oviedo*)
84. Obaya (parr. Gobiendes, ay. Colunga, p. j. Villaviciosa, *Oviedo*)
103. Cañeda (ay. Enmedio, p. j. Reinosa, *Santander*)
106. Guadilla de Villamar (p. j. Burgos, ant. Villadiego, *Burgos*)
164. San Vitero (p. j. Zamora, ant. Alcañices, *Zamora*)
170. Astudillo (p. j. Palencia, ant. Astudillo, *Palencia*)
243. Sant Pau de Seguries (p. j. Puigcerdá, *Gerona*)
257. Lérida (*Lérida*) o Organyá (p. j. Seo de Urgel, *Lérida*)
445. Osuna (*Sevilla*)
446. Osuna (*Sevilla*)<sup>6</sup>.

Motivo «A»: Declaración de la infanta (no tengo en cuenta el vocativo ni su aposición —«Gerineldo, Gerineldo, paje del rey más querido», etc.— por no considerarlo relevante para este estudio). Varía de esta manera en las siguientes versiones:

<sup>6</sup> A partir de este momento identifico las versiones con el número que llevan en la ed. citada. El *corpus* fue elegido tratando de que estuvieran representados los seis tipos principales que se reconocen en dicha edición; es decir, los tipos portugués, asturiano, cántabro, castellano viejo, catalán y meridional.

- 13 quizera eu, Gerinaldo, dormil la noite contigo.  
 29 bem puderas, Gerinaldo, à noite dormir comigo.  
 83 Dios me diera, Gerinaldo, tres horas estar contigo.  
 84 dichosa de la mujer que te lleve por marido,  
 gozará del mejor hombre de los más entremetidos.  
 103 ¡cuántas damas y doncellas desean hablar contigo  
 y yo también deseara de que fueras mi marido!  
 106 Bien se te ve, Gerinaldo, que no eres atrevido;  
 que si atrevido lo fueres me rondaras el castillo.  
 164 ¡quién pudiera esta noche tres horas dormir contigo  
 y después de las tres horas hasta ser amanecido!  
 170 ¡quién estuviera una noche dos horas dormir contigo!  
 243 Més bonic és Gerinaldo en la roba de cada dia  
 que no pas lo rei mon pare vestit d'or i pedreria.  
 257 ¡quién te tuviera esta noche tres horas a mi albedrío!  
 445 ¡quién estuviera esta noche tres horas a tu albedrío!  
 446 ¡quién te pillara esta noche tres horas a su albedrío!

La invitación está siempre a cargo de la princesa, pero entre el verso de la v. 257 y el de la v. 445 media un cambio de función: la infanta, en su enunciado, pasa de ser sujeto activo a ser sujeto pasivo del deseo sexual. La v. 446 tiene la misma estructura que las anteriores, pero el enunciado es impersonal o neutro, tal como sucede en las vv. 84, 164, 170, 243. He encontrado un caso límite de agresividad sexual de la infanta en la v. 134 (Santa Cruz de Abranes, *Zamora*): «¡quién te agarrara tres noches, todas tres a mi dominio!».

Paso a considerar el motivo «B», es decir, el modo como Gerinaldo responde a la demanda de la infanta. Es notable la contraposición entre las vv. 170 y 446. En la primera, la infanta ha fijado el plazo «entre las diez y las once, que mi padre está dormido» y Gerinaldo

A eso de las diez y media cogc la calle con bríos  
 a la puerta del palacio llega, toca y da un suspiro.

es decir, acude puntualmente y tan decidido como Julio César. En cambio, en la v. 446, la infanta fija la cita «para esta noche a las doce» y

Entre las doce y la una el jardinero ha venido  
 cada escalera que sube se le iba un suspirito  
 —¡Cielos, qué será de mí! ¡Si me vendrá algún castigo!

El temor de Gerineldo está claramente expresado, y también la razón de su suspiro. Con respecto al *suspiro*, que figura con mucha frecuencia en este motivo, los textos arrojan cierta ambigüedad: la mayoría de las veces no se puede saber si Gerineldo suspira apasionado o temeroso. Véase por ejemplo la v. 106, en la que el paje extrema su cautela:

A eso de la media noche, que de nadie fue sentido,  
se levantó Gerineldo y marchó para el castillo.  
Va por sombra de tejados para no ser conocido;  
los zapatos en la mano para no ser tan sentido.  
Abajo de la ventana ha dado un grande suspiro.

Algo semejante ocurre en la v. 164, en la que la hora de la cita es «sobre las diez o las once»:

Entre las diez y las once Gerineldo fue al castillo;  
siete vueltas dio al palacio y otras siete dio al castillo.  
En la ventana más alta Gerineldo dio un suspiro.

En resumen: en la mayoría de las versiones es la princesa la que fija la hora de la cita —aunque la fijación del plazo puede faltar, como en la v. 106, en la que sólo dice «que si atrevido lo fueras / me rondaras el castillo»; o estar a cargo de Gerineldo, como en la v. 445: «—A las diez se acuesta el Rey, / a las once está dormido // y a eso de las once y media / subiré a lo prometido». Cuando la princesa fija el plazo —que puede estar dado por una hora o por el sueño del rey—, Gerineldo responde acudiendo antes, durante o después de lo establecido. En el corpus elegido, la v. 84 ofrece un ejemplo de anticipación del plazo:

—Pues esta noche a las doce has de ir a mi castillo,  
has de ir a las doce en punto que mi padre está dormido.—  
Todavía no había dado las doce, ni las diez había cumplido,  
cuando a la puerta de la infanta Gerineldo dio un suspiro.

También suele indicarse cómo Gerineldo acude a la cita: dando rodeos o no, con muchas precauciones o sin ellas. Sintetizo a continuación lo que sucede en las versiones del corpus, para poder luego establecer una correlación entre los motivos:

13. Gerineldo acude puntual, «contento» y cauteloso
29. puntual y cauteloso
83. antes del plazo fijado, «suspiro»
84. mucho antes, «suspiro»

103. puntual, «suspiro»  
 106. no se pone plazo. Muy cauteloso  
 164. puntual y cauteloso, «suspiro»  
 170. puntual y decidido  
 243. puntual y cauteloso  
 257. puntual y cauteloso  
 445. Gerineldo pone el plazo, «suspiro»  
 446. acude tarde y temeroso, «suspiro» de temor.

Motivo «C»: Quién propone la solución del conflicto. Corresponde a la escena en que los amantes despiertan y comprueban que han sido descubiertos. La inversión de la actitud activa/pasiva de los protagonistas es evidente al comparar las vv. 170 y 29. En la primera, ante las quejas de Gerineldo, la infanta asume la situación y propone lo que se debe hacer:

—Mira, mira, Gerineldo, mira lo que ha sucedido:  
 el alfanje de mi padre entre los dos ha dormido.  
 —¡Ay de mí el acuitado! ¡Ay de mí el afligido!  
 —No te llames acuitado ni tampoco el afligido;  
 te puedes llamar dichoso pues con la infanta has dormido.  
 Vas y le das los días como otros días has ido.

En cambio en la v. 29 es Gerineldo el que asume la responsabilidad:

—Gerinaldo, Gerinaldo, que meu pai já é sabido;  
 ou me matas, Gerinaldo, ou me levas contigo.  
 —Eu não te hei-de matar, nem te hei-de levar comigo;  
 eu já pego neste alfange, vou-me entregar ao castigo.

Pero a veces Gerineldo hace responsable a la princesa de todo lo que ha ocurrido, como en la v. 13 —aunque no en el que hemos llamado motivo «C»:

—Rei senhor, se m'atrevi, fui primeiro pretendido.

En pocas versiones, la princesa misma propone el casamiento. Así sucede en la v. 83:

—¡Válgami Dios, Girineldo, sueño que habemos dormido;  
 la espada del rey mi padre entre los dos tá metido!  
 la espada del rey mi padre nel puñal le he conocido.  
 No te aflijas, Girineldo, no te des por afligido;  
 si te pregunta qué tienes, di que casarás conmigo.

La propuesta de solución suele faltar, y estar ocupado este motivo, en cambio, por un diálogo sobre quién es en realidad el dueño de la espada:

—Despierta tú, Gerineldo, que mal sueño hemos dormido, que la espada de mi padre entre nós ha aparecido.

—Mientes tú, infantina, que es la que yo he traído.

—La espada de mi padre yo bien la he conocido.—

Se levanta Gerineldo muy triste y adolorido.

Pero en este motivo la mayoría de las veces —creo— es la infanta la que adopta una actitud activa, proponiendo la solución del conflicto. Resumo las situaciones en el *corpus* consignado:

13. Actitud pasiva de Gerineldo. Hace responsable a la infanta de lo sucedido.

29. Actitud activa de Gerineldo. Dice que pedirá castigo.

83. Actitud pasiva de Gerineldo. La infanta lo tranquiliza y propone el casamiento como solución.

84. Situación neutra: diálogo sobre la espada.

103. Situación neutra: diálogo sobre la espada.

106. Situación neutra: diálogo sobre la espada.

164. Actitud pasiva de Gerineldo. La infanta propone la solución.

170. Actitud pasiva de Gerineldo. La infanta propone la solución.

243. Actitud pasiva de Gerineldo.

257. Gerineldo pregunta qué hará y se responde a sí mismo.

445. Actitud pasiva de Gerineldo.

446. Actitud pasiva de Gerineldo.

Motivo «D»: Metáfora encubridora con que Gerineldo contesta a la inquisición del rey. Llama la atención comprobar que también en este motivo, tan trabajado —y que en algunas versiones parece de tan clara ascendencia trovadoresca— se asista a la transformación del protagonista de sujeto activo en pasivo o viceversa. La metáfora encierra una ironía refinada, que tiene en cuenta la complicidad del receptor, como se comprueba en las siguientes versiones:

13 No hay metáfora

29 —Venho dos montes, senhor, dos montes mui afligido, duma pomba que matei; logo a deixei no ninho.

83 —Vengo de buscar las llaves que la infantina ha perdido

84 —Que la infanta perdió un cofre y dice que yo lo he perdido

103 —Ni traigo traición armada ni la he acometido, la hermosura de una rosa todo el color me ha comido.

106 No hay metáfora

- 164 —Ni he dormido con la infanta ni con alguno he reñido  
que fue a pillar una garza a las orillas del río.
- 170 —Vengo del jardín, señor, que está floridito y lindo  
con el color de las rosas las colores se me han ido.
- 243 (Gerineldo miente, pero no hay metáfora)
- 257 —Una rosa muy fragante, mis colores se ha comido.
- 445 —Vengo por estos jardines cogiendo rosas y lirios  
la fragancia de una rosa los colores me ha comido.
- 446 —Señor, vengo del jardín de coger rosas y lirios  
la fragancia de una rosa el color me habrá comido.

Este motivo, por su variedad y por las connotaciones que encierra es, a mi juicio, el más interesante del romance y merecería un estudio más amplio, enfocado quizás desde el punto de vista de la crítica arquetípica. En las vv. 103, 257, 445 y 446 Gerineldo se expresa sintiéndose víctima de la pasión amorosa, mientras que en las vv. 29, 83, 84 y 164 se invierte claramente la función. La v. 84 es más cínica y tiende a hacer culpable a la infanta.

En la v. 473 ocurre excepcionalmente que la respuesta prototípica de Gerineldo «la fragancia de una rosa el color me ha comido» pasa a ser una aseveración del rey, y se invierte entonces la función habitual:

- Vengo del jardín frondoso de coger flores y lirios.  
—Mientes, mientes, mentiroso, que tú con mi hija has dormido  
y a la rosa más fragante la color tú le has comido.

Por último, hay ejemplos de actitud neutra o impersonal en las versiones de la tradición chicana de Nuevo Méjico y California:

- Señor, jugando a las damas (a los dados), ni he ganado ni he perdido  
(véase vv. 527 a 534)

Motivo «E»: Desenlace.

La mayoría de las versiones ofrece como solución el casamiento de la infanta y el paje. Las versiones portuguesas suelen presentar la boda como final feliz y algunas solucionan el conflicto haciendo a Gerineldo de estirpe real, bastarda o no. Por ejemplo, la v. 13

- Cal-te, pagem confiado; has de ser della marido;  
nã és da mesma igualha, mas és lo seu escolhido.  
—Se nã sou filho de rei, de reis venho decendido;  
de bastardia de França meu cartel trago commigo;  
pouca differença d'igualha e pago lo nã devido.—

Oh, que festas vão na côrte, oh, casamento luzido!  
Oh, Gerinaldo mansinho e com fama d'atrevido!

La v. 29 presenta el mismo desenlace feliz, pero destacando la bajísima extracción de Gerinaldo:

(Diz o povo im jaral):  
—Quem me dera ter ma sorte como teve o Jarinaldo:  
era filho dum porquêro, agora é rei croado.

En algunas versiones la boda está claramente impuesta como un castigo; el mejor ejemplo lo ofrece, dentro del corpus, la v. 170:

—Máteme su Excelencia si lo tengo merecido.  
—Yo no te quiero matar; que te mate Dios que te hizo:  
De las tres hijas que tengo, las tres te sirvan de alivio.  
La una te sirva de pan, la otra te sirva de vino,  
la otra te sirva de esposa porque tú la has escogido.

La función boda-castigo es evidente también en la v. 83: a la objeción de Gerinaldo «cuando mis padres tienen / no es pa la infanta un vestido» el rey contesta: «Cómpraselo de estameña, / que así lo ha merecido».

La v. 84 es semejante:

—Calla, calla, Gerinaldo, no es eso lo que has tenido;  
o te has de casar con ella o le has de buscar marido.  
—Más quiero casar con ella que no buscarle marido;  
entre todo cuanto tengo no hay pa la infanta un vestido.  
—Vestirásla de estameña ya que así lo has prometido.

Pero en muchas versiones —dentro del corpus, en la 103, 106 y 164— es imposible determinar si la boda debe entenderse como premio o como castigo:

—Si dormiste con la infanta la infanta durmió contigo;  
pero el domingo que viene seréis mujer y marido.  
(v. 103)

—Matarte, matarte, no, que te crié desde niño;  
casarvos juntos los dos, vosotros lo habéis querido.  
(v. 106)

—La garza que has de coger, la garza que tú has cogido;  
pronto vos he de casar pues que así lo habéis querido.  
(v. 164)

En algunas pocas versiones la función boda-castigo para la infanta se invierte, ya que es ella la que pide el casamiento; es interesante al respecto la v. 194, que no figura en el corpus seleccionado por mí:

—Rey mi padre, si me dieras una cosa que le pido  
has de darme Gerineldo por esposo y por marido.  
—¡No te lo he dar, hija mía, si ya sus lo habéis querido!

Pero lo habitual es que la infanta no participe en el desenlace y que Gerineldo rechace la boda con ese sentimiento africano del honor —como diría Valle-Inclán— que caracteriza a Castilla y Andalucía; me refiero al «juramento», que aunque típico de las versiones meridionales, ha invadido prácticamente toda la península. Dentro del corpus, aparece en las siguientes versiones:

(...) los pondremos en un cuarto como mujer y marido.  
—Tengo juramento hecho de la estrella con el Cristo:  
mujer que de dama sirve de no casarme con ella.  
—Que llamen a Jerinello, que le corten la cabeza,  
por haber dormido una noche, una noche con la reina.

(v. 257)

—Es mentira, Gerineldo, que con mi hija has dormido,  
y dentro de tres diitas serás muy feliz marido.  
—Juramento tengo hecho con el Cristo de la Estrella,  
mujer que ha sido mi dama de no casarme con ella.

(v. 445)

—Mientes, mientes, Jardinero, con la princesa has dormido  
y antes de las cuatro horas tienes de ser su marido.  
—Juramento tengo hecho con la Virgen de la Estrella,  
mujer que ha sido mi dama de no casarme con ella.

(v. 446)

El «juramento» de Gerineldo ofrece un material interesantísimo para especulaciones de tipo sociológico, en las que no puedo entrar; quiero, en cambio, hacer notar la interesante inversión del juramento en versiones casi contemporáneas. Véase, por ejemplo, la solución humorística de la v. 293, recogida en 1931:

—Un juramento tengo hecho a la Virgen de la Estrella:  
mujer que ha sido mi dama de no casarme con ella.  
—Ahora bajarán mis criados, te cortarán la cabeza.  
—Un juramento tengo hecho a la Virgen del Pilar:  
mujer que ha sido mi dama con ella me he de casar.

Y el juramento doble de la v. 296 bis, recogida en 1974:

—Tengo una promesa hecha a la Virgen del Pilar,  
mujer que ha sido mi dama con ella me he de casar;  
tengo una promesa hecha a la Virgen de la Estrella,  
mujer que ha sido mi dama debo casarme con ella.

### Conclusiones

Al tratar de establecer una correlación entre los cinco *motivos* que he considerado se comprueba fácilmente que, en la mayoría de los casos, no hay coherencia en el discurso. Cuando digo que no hay coherencia quiero decir dos cosas principalmente: o bien que los textos dan lugar a una interpretación ambigua, o bien que una actitud activa (más o menos agresiva) de la infanta no se corresponde en la mayoría de los casos con una actitud pasiva de Gerineldo o viceversa. Me parece importante señalar esto porque llevo, por otros caminos, a considerar válida la afirmación que hizo Ramón Menéndez Pidal:

«Cada verso o grupo de versos que constituyen una variante tiene /.../ su vida propia, más o menos independiente del conjunto del romance a que el verso o grupo de versos pertenece; evoluciona por sí en el espacio y en el tiempo /.../»<sup>7</sup>

y que volvió a demostrar Diego Catalán:

«La independiente propagación de los motivos y variaciones no es un resultado aparente de las limitaciones propias del método geográfico, sino que es nota esencial en el mecanismo de la transmisión tradicional, es la clave de cómo vive un romance»<sup>8</sup>.

<sup>7</sup> «Poesía popular y tradicional», en *Los romances de América y otros estudios* (Buenos Aires: Austral, 1948), p. 74.

<sup>8</sup> «El motivo y la variación en la transmisión del romancero», *BHi*, 61 (1959), 167.



D. BIBLIOGRAFÍA CRÍTICA

*Critical Bibliography*



## A Critical Bibliography of the Hispanic Ballad in Oral Tradition (1971-1979)

SAMUEL G. ARMISTEAD

On the following pages, I have listed, with brief commentary, every publication on the Hispanic ballad which has come to my attention for the years 1971-1978. Books and articles published prior to this period, but reviewed after 1971, have also been listed, but without critical commentary. I have included works concerning the *romancero nuevo*, the *corrido*, and other forms of Hispanic narrative poetry, as well as those pertaining to the *romancero viejo* and the *romance* in modern oral tradition, but the emphasis and the orientation of the commentary primarily concern these last two categories. Publications on the use of the *romance* form by modern writers and known learned poets of earlier periods have not been included, unless they may somehow also pertain to the *romancero viejo* or its modern descendants. I have attempted, space permitting, to mention in the commentaries, by a standard title or, in the case of *romances viejos*, by a first hemistich or first verse, all the ballads significantly studied or published in new variants in the works included here. (Excepted, of course, are most book-length publications where large numbers of text-types are studied or published; it is hoped that the obvious importance of such works will impel the reader to seek a first-hand knowledge of their content). The ballad titles used here agree, wherever possible, with those to be found in my *Romancero judeo-español en el Archivo Menéndez Pidal*, 3 vols., Madrid: C.S.M.P., 1977. All ballad titles and, in the case of archaic *romances*, first verses mentioned in the commentaries, have been included in the indices together with the pertinent letter and number designations applied here to the publications in question.

The present bibliography, like all bibliographies, is altogether tentative. A great number of journals as well as standard bibliographical sources were combed for pertinent publications. All the same, numerous works, for various reasons, have doubtless escaped my attention. This is especially true for the years 1978 and 1979. In various cases, issues of journals for those years had not yet arrived at the University of Pennsylvania Library at the time of our going to press. Certain late arrivals or recent discoveries have been added to the bibliography using a letter + number + letter designation of the type *Ala*. Needless to say, I will gratefully welcome any and all additional references that are brought to my attention.

I am particularly indebted to my two co-editors and to my co-workers on our twenty-year Sephardic ballad project, Joseph H. Silverman and Israel J. Katz, for offering valuable additions to the present bibliography. The following friends and colleagues also sent me books, offprints, and Xerox copies, or otherwise provided important bibliographical leads: Francisco Aguilar Piñal, Arthur L.-F. Askins, Paul Bénichou, Rina Benmayor, David Bunis, Inez Cardozo-Freeman, Jesús Antonio Cid, Alan D. Corré, Manuel da Costa Fontes, Michèle Cruz-Sáenz, Manuel Dannemann, Edmund de Chasca, Paloma Díaz-Mas, Arcadio Díaz Quiñones, Mercedes Díaz Roig, Giuseppe Di Stefano, Frank T. Dougherty, M. A. Gabinsky, Luciano García Lorenzo, E. Michael Gerli, Stephen Gilman, William H. González, Iacob M. Hassán, Monica E. Hollander, Oro A. Librowicz, Raymond R. MacCurdy, Yakov Malkiel, Francisco Martínez-Yanes, Judith H. Mauleón, John S. Miletich, James T. Monroe, Margherita Morreale, José Naharro Calderón, Braulio do Nascimento, Frank L. Odd, Joanne B. Purcell, Josep Romeu i Figueras, Marius Sala, Haim Schwarzbaum, Jackson da Silva Lima, Marta Weigle, Rosario Suárez, Marsha H. Swislocki, and Pierre Ullmann. [Françoise Casal, Alan D. Deyermond, Kathleen Kish and Patricia Pogat]. Their help has been crucially important and I am most grateful.

- A1.** Acutis, Cesare. «Romancero ambiguo (Prenotorietà e frammentismo nei *romances* dei secc. XV e XVI.» *Miscellanea di Studi Ispanici*, 28:1. Letteratura classica. Pisa: Università di Pisa, 1974, pp. 43-80.

An important analysis of the «fragmentistic» technique in early Spanish ballads in relationship to their traditionality.

- A2.** Agheana, Ion T. «Guillén de Castro's Creative Use of the *Romancero*: One Instance in *Las Mocedades del Cid*.» *BC*, 27:2(1975), 79-80.  
A. discusses G. de C.'s poetically purposeful adaptation of «Sentado está el señor rey / en su silla de respaldo» (Durán 736).
- A3.** Agostini de del Río, Amelia. *Flores del Romancero*. Englewood Cliffs, New Jersey: Prentice Hall, 1970, 276 pp.  
REVIEWS: A. Amorós. *ROcc*, 32:95 (February 1971), 262-263; R. E. Barbera. *Hispania*, 54(1971), 225-226; C. C. Smith. *HR*, 41(1973), 559-561.
- A4.** Aguilar Piñal, Francisco. *Romancero popular del siglo XVIII*. Cuadernos Bibliográficos, No. 27. Madrid: CSIC, 1972, 313 pp.  
This useful catalog includes broadside versions of a number of ballads still current in oral tradition: *Vengadora de su novio* (Josefa Ramírez («A la que es Madre del Verbo»)), *Gaiferos jugador* («Asentado está Gaiferos»), *Leonisio de Salamanca* («En el nombre de Jesús»), *Conde Alarcos* («Retirada está la infanta»), *Victorioso vuelve el Cid*. REVIEWS: M. V. Romero Gualda, *BFE*, 12:42-45(1972), 126; L. Romero, *BBMP*, 48(1972), 450-451; A. Domínguez Ortiz, *Arbor*, 84:327 (1973), 136-137 (= 416-417); W. C. Bryant, *Hispanófila*, 19(1976), 81-83.
- A5.** Aguirre, J. M. «Moraima y el prisionero: Ensayo de interpretación.» In *Studies of the Spanish and Portuguese Ballad*. Ed. N. D. Shergold. London: Tamesis Books, 1972, pp. 53-72.  
A. seeks to identify the two *romances'* symbolic structure. His interesting interpretations are based mostly on how 16th-c. *glosadores* read the poems, rather than on the poems themselves. REVIEWS: G. Güntert, *RF*, 86(1974), 534-535; J. G. Cummins, *BHS*, 53(1976), 59; REVIEW-ARTICLE: S. G. Armistead, *RPh* (in press).
- A6.** Aguirre, Mirta. «El romance en Cuba y en otros países latinoamericanos.» *Islas*, No. 51 (May-August 1975), 217-235.  
A. briefly and superficially reviews some of the factors involved in the «naturalization» of the Spanish *romance* in America. The article includes an apparently unedited fragment of *Silvana + Delgadina* from Matanzas (pp. 230-231); no data on exact origin or date of collection are provided. The article adds little to our knowledge.
- A7.** Alcina Franch, Juan, ed. *Romances amorosos y caballerescos*. Vol. II of *Romancero antiguo*. Barcelona: Juventud, 1971, 622 pp.

This anthology, like Vol. I (1969), is based on standard modern sources, but will prove useful for its extensive notes, which review accurately and intelligently the scholarship pertaining to each of the text-types included.

- A7a.** Alencar Pimentel, Altamar de. *Barca da Paraíba*, Rio de Janeiro: Campanha de Defesa do Folclore Brasileiro, 1978, 71 pp.

A.P. studies and edits the text of a dance-drama centered around the romance of *Nau Catarineta*. Text and music of the ballad are included (pp. 27-28, 64).

- A8.** Almoina de Carrera, Pilar. *Diez romances hispanos en la tradición oral venezolana*. Caracas: Universidad Central de Venezuela, Facultad de Humanidades y Educación, Instituto de Investigaciones Literarias, [1975], 137 pp.

A. brings together and edits, with perceptive commentary, 41 texts representing 15 different romance text-types current in Venezuelan oral tradition. The introduction includes a useful survey of Venezuelan ballad field work and scholarship. The types included are: *No me entierren en sagrado (Testamento del enamorado)*, *Blancaniña (ó) (+ Bernal Francés)*, *Blancaflor y Filomena*, *Conde Niño*, *Vuelta del marido (é)*, *Infantina (+ Caballero burlado) + Don Bueso y su hermana*, *Silvana + Delgadina*, *Delgadina (uncontaminated)*, *Alfonso XII*, *Baraja de los naipes*, *Calle de la amargura*, and *San José pidió posada*. REVIEWS: M. Díaz Roig, *NRFH*, 26(1977), 185; S. G. Armistead, *RPh*, 32(1978-1979), 245-247.

- A9.** Alonso, Dámaso. «La tradición épica castellana en la obra de Menéndez Pidal (Teoría y hechos comprobados).» *La Torre*, 18: 70-71(1970-1971), 15-49.

This crucially important review of M. P.'s accomplishments includes an appraisal of the relationship of ballad to epic and the Pidalian theory of the origins of the *Romancero*.

- A10.** Alonso García, Damián. *Literatura oral del ladino entre los sefardíes de Oriente a través del Romancero*. Madrid: Federación Sefardí Mundial, 1970, xviii + 270 pp.

REVIEWS: S. G. Armistead and J. H. Silverman, *HR*, 40(1972), 224-225; H. V. Sephiha, *REJ*, 131(1972), 467-468; REVIEW-ARTICLE: S. G. Armistead, I. M. Hassán, and J. H. Silverman, *Sef*, 32(1972), 451-474; E. Roditi, *Occidente*, 83(1972); H. Behar. *Tribuna Israelita*, 29:304 (May-June 1973), 25-37.

- A11.** Alvar, Manuel. *El Romancero: Tradicionalidad y pervivencia*. Barcelona: Planeta, 1970, 326 pp. + 23 maps.

REVIEWS: J. G. Cummins. *BHS*, 49(1972), 295-297; M. Díaz Roig. *NRFH*, 21(1972), 415-417; D. Eisenberg. *MLN*, 87:2(1972), 343-345; M. Franzbach. *RLC*, 46(1972), 296-297; M. L. Rodríguez de Montes. *BICC*, 27(1972), 350-351; M. Sandmann. *RF*, 86(1974), 530-533; C. C. Smith. *MLR*, 69 (1974), 197.

- A12.** Alvar, Manuel. *Cantos de boda judeo-españoles*. With musical transcriptions by María Teresa Rubiato, Madrid: Instituto Arias Montano, 1971, xxv + 401 pp.

An edition and extensive study, with musical transcriptions, of traditional wedding songs collected by A. in Morocco, between 1949 and 1953; both literary and linguistic aspects of the texts are treated; indices and a glossary are included. Texts representing five *romance* themes are edited and discussed: *Pretendiente burlado*, *Lavandera de San Juan*, *Raquel lastimosa*, *¿Por qué no cantáis la bella?*, *Conde Alarcos* (pp. 242-247, 302-303, 331-336). Note also a fragment of *El caballero burlado* (p. 246). REVIEWS: M. A. Rodrigues, *RPF*, 16(1972-1974), 506-507; J. Gulsoy, *RPh*, 29(1975-1976), 276-277; [I. M. Hassán], *ESef*, 1(1978), 215; REVIEW-ARTICLE: S. G. Armistead and J. H. Silverman, *JVF*, 19(1974), 154-166.

- A13.** Alvar, Manuel. *El Romancero viejo y tradicional*. Mexico City: Porrúa, 1971, lxxxv + 404 pp.

An anthology, for the general reader, of ballads culled from 16th-c. song books and also from the modern oral tradition, including numerous unedited texts collected by Alvar: *Alfonso XII* (214a), *Aliarda y el alabancioso* + *Conde Claros fraile* (175a), *Aparición* (214b), *Blancaniña* (199a), *Calumnia de la reina* (207a), *Conde Niño* (166e), *Conde Sol* (191d), *Delgadina* (208b), *Don Bueso y su hermana* (6 syll.) (188d) / (8 syll.) (188f-g), *Doncella guerrera* (198d), *Escogiendo novia* (190), *Fé del ciego* (222b), *Gerineldo* + *Conde Sol* (168, 168a-c), *Infanticida* (á-a) (200, 200b), *Mala suegra* (204), *Molinero y el cura* (197a), *Muerte ocultada* (212c), *Santa Irene* (223b), *Silvana* (207b), *Tamar y Amnón* (144d), *Tres cautivas* (188e), *Vuelta del marido* (é) (189d). REVIEW: S. G. Armistead and I. M. Hassán, *ESef*, 1(1978), 292-293.

- A14.** Alvar, Manuel. «Una recogida de romances en Andalucía.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo (Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972), pp. 95-116.

A. discusses his own ballad fieldwork and that of his students at the University of Granada and classifies the different narrative themes collected.

- A15.** Alvar, Manuel. «Transmisión lingüística en los romanceros antiguos.» *Prohemio*, 3:2(1972), 197-219.

A. perceptively studies the conflict between phonological, morphological, lexical, and syntactical archaisms and innovative tendencies in the 16th-c. *romanceros*, finding, with certain reservations, that M. Nucio (*Cancionero* s. a.) generally tends toward archaism; Nájera's *Silva* and Escobar's *Romancero del Cid*, toward innovation; Timoneda's *Rosas*, toward a convergence of different influences. A. discusses the similarities between the tendencies he studies in the 16th-c. collections and those found in texts recorded from modern tradition. He also studies the formation of nonsense words growing out of misunderstood archaisms and the effect of lexical change upon the tradition as a creative process.

- A16.** Alvar, Manuel. *Villancicos dieciochescos (La colección malagueña de 1734 a 1790)*. Málaga: Delegación de Cultura, Excmo. Ayuntamiento de Málaga, 1973, 69 pp. + facsimile reproduction of 16 *pliegos*.

This collection contains no *romances*. A.'s introduction is an important contribution to the study of *pliego suelto* literature. REVIEWS: G. C. R[ossi], *AION*, 17:1(1975), 175-176; G. Di Stefano, *HR*, 44(1976), 88-90.

- A17.** Alvar, Manuel. *Romances en pliegos de cordel (siglo XVIII)*. Málaga: Delegación de Cultura, Excmo. Ayuntamiento de Málaga, 1974, 472 pp.

In his prolog (pp. 9-39) to this facsimile ed., A. studies the large collection of *romances* in *pliegos sueltos* belonging to the Archivo Municipal de Málaga. They represent religious, historical, and novellesque themes; others concern captivity among the Moors, the deeds of bandits, crimes, amorous adventures, tricks and deceptions. A number are actually brief summaries of Golden Age dramas. Few, if any, are present in modern oral tradition. An exception is the old ballad of *Conde Alarcos* (45-52).

- A18.** Alvar, Manuel. *El Romancero: Tradicionalidad y pervivencia*. 2d ed., Barcelona: Planeta, 1974, 406 pp. + 24 maps.

To the studies on traditionalism, *romances fronterizos*, *Tamar y Amnón*, and the Sephardic *romancero*, which appeared in the first

ed. (1970), A. now adds his papers on «Transmisión lingüística» (1972) and «Una recogida» (1972), as well as the prolog to the ed. of *pliegos sueltos* from Málaga (1974).

- A19.** Alvar, Manuel. «Un exemple de littérature populaire: La Collection des *villancicos* de Málaga.» *MCV*, 10(1974), 575-579.

A. offers a brief discussion of the Málaga *villancico* collection.

- A20.** Alvarez Blázquez, Xosé M<sup>a</sup>. *Cantares de cego*. Vigo: Edicions Castrelos («O Moucho,» No. 24), 1972, 48 pp.

None of the texts printed by A. B. are traditional. His prolog includes, however, an interesting list of traditional *romances* sometimes sung by blind men: *El piojo y la pulga*, *Don Gato*, *Gerineldo*, *Adúltera* (á-a), and others (p. 9).

- A20a.** Amades, Joan. *Folklore de Catalunya*. Vol. II: *Cançoner: Cançons-refranys-endevinalles*. 2d. ed., Barcelona: Selecta, 1979, 1.396 pp.

This is a reprint of the most important of all Catalan ballad collections, first published in 1951.

- A20b.** Anon. *1.000 canciones [españolas]*. 2d. ed., 2 vols., Madrid: Almena, 1978, 582 + 227 pp.

The book includes numerous *romances* and *romancillos*, especially in Vol. II, reproduced without indication of sources. The collection is important in that, on occasion, its earlier editions have probably provided versions which entered oral tradition.

- A21.** Aragonés Subero, Antonio. *Danzas, rondas y música popular de Guadalajara*. Guadalajara: Patronato de Cultura «Marqués de Santillana,» Diputación Provincial de Guadalajara, 1973, 260 pp.

The collection includes versions of *La mujer del pastor*, *Conde Niño*, *Alonso de Aguilar* (a lo divino), and *Rosaflorida y Montesinos* (a lo divino).

- A22.** Arbeteta Mira, Letizia. «Raíces de la canción sefardí y problemas de su interpretación a propósito de un disco de Sofía Noel.» *CuH*, No. 287 (May 1974), 490-497.

After a number of generalities concerning the Sephardic song tradition, A. M. discusses some of the problems involved in the «recreation» of Judeo-Spanish songs and ballads by Western professional singers.

- A23.** Armistead, Samuel G., and Joseph H. Silverman. «*La sanjuanada: ¿Huellas de una ħarġa mozárabe en la tradición actual?*» *NRFH*, 18(1965-1966), 436-443.  
REVIEW: O. Cock Hincapié, *BICC*, 26(1971), 461.
- A24.** Armistead, Samuel G., and Joseph H. Silverman. «Arabic Refrains in a Judeo-Spanish *Romance*.» *Iberoromania*, 2 (1970), 91-95.  
REVIEW: B. B. Thompson. *RHM*, 36(1970-1971), 155.
- A25.** Armistead, Samuel G., and Joseph H. Silverman. «Para un gran romancero sefardí.» In *Actas del Primer Simposio de Estudios Sefardíes*. Eds. Iacob M. Hassán, M<sup>a</sup> Teresa Rubiato, and Elena Romero (Madrid: CSIC, 1970), pp. 281-294.  
REVIEW: Anon., *Romania*, 92(1971), 286-287.
- A26.** Armistead, Samuel G., and Joseph H. Silverman, with the collaboration of Biljana Šljivić-Šimšić. *Judeo-Spanish Ballads from Bosnia*. Philadelphia: University of Pennsylvania Press, 1971, x + 129 pp.  
An edition and study of 47 ballads and folksong texts from three inaccessible Bosnian collections: an 18th-c. MS. from the Jewish National and University Library; Kalmi Baruch's «Španske romanse» (originally publ. 1933); and texts printed in the Sarajevo newspaper *Jevrejski Glas* (circa 1939); bibliography, indices, glossary, and English abstracts are provided. REVIEWS: E. Adatto Schlesinger, *Folklore*, 83(1972), 166-167; C. Blaylock, *SEEJ*, 16(1972), 363-364; M. E. Barrick, *JAF*, 86(1973), 304-305; P. Bénichou, *HR*, 41(1973), 443-445; A. D. Deyermund, *BHS*, 50(1973), 286-289; J. Lihani, *SFQ*, 37(1973), 131-134; P. Ontañón de Lope, *ALM*, 11(1973), 297-299; D. Ward, *JVF*, 16(1973), 177-178; H. V. Sephiha, *BHi*, 76(1974), 499-502; J. Cortés, *Hispanófila*, 18:3(= 54) (1975), 89-90; A. Lewis Galanes, *JQR*, 65(1975), 254-255; J. Gulsoy, *RPh*, 30(1976-1977), 408-409; P. Díaz Mas, *ESef*, 1(1978), 269-270.
- A27.** Armistead, Samuel G., and Joseph H. Silverman, *The Judeo-Spanish Ballad Chapbooks of Yakob Abraham Yoná*. Berkeley-Los Angeles: University of California Press, 1971, xiii + 640 pp.  
An edition and study of 27 traditional ballads printed in eight Hebrew-letter chapbooks published in Salonika (Greece) and Sofia (Bulgaria) between 1891 and 1920. The ballads' thematic connections with the Pan-Hispanic and Pan-European traditions are investigated; bibliography, glossary, and indices of ballad titles, first verses, and folklore

motifs are included; English translations of each ballad are provided. REVIEWS: M. A. Cohen, *Library Journal* (New York, July 1972); E. S. Abinun, *Durrant's Jewish Chronicle* (London, June 22, 1973); Anon., *Choice Books for College Libraries* (Chicago, March 1973); M. E. Barrick, *JAF*, 86(1973), 304-305; D. Eisenberg, *MLN*, 88(1973), 407-408; F[élix] L[ecoy], *Romania*, 94(1973), 287; P. Ontañón de Lope, *ALM*, 11(1973), 297-299; H. H. Paper, *Jewish Bookland* (New York, Dec. 1973); R. Schenda, *ZVK*, 69(1973), 282-284; G. Beutler, *JVF*, 9(1974), 214-217; I. Lerner, *CLS*, 11(1974), 337-339; E. Beckingham, *BHS*, 52(1975), 91-93; H. Ettinghausen, *MLR*, 70(1975), 666-667; E. Salomonski, *VR*, 34(1975), 340-342; P. Díaz Más and E. G. Soren, *ESef*, 1(1978), 220-226. REVIEW-ARTICLE: Rina Benmayor, *RPh*, 31(1977-1978), 501-521.

- A28.** Armistead, Samuel G., and Joseph H. Silverman. «Un aspecto desatendido de la obra de Américo Castro.» In *Estudios sobre la obra de Américo Castro*. Ed. P. Laín Entralgo. Madrid: Taurus, 1971, pp. 181-190.

The article calls attention to the unedited collection of Judeo-Spanish ballads, folksongs, and linguistic materials brought together by Américo Castro from Moroccan informants in 1922. Castro's firsthand experience with Moroccan Sephardic culture may have provided insights for his subsequent interpretation of Islamic and Hebraic factors crucial to the formation of Spanish cultural values. Examples of the materials collected by Castro are included: two wedding songs, an *endecha*, and two *romances*: *Expulsión de los judíos de Portugal* and *Espinelo*.

- A29.** Armistead, Samuel G., and Joseph H. Silverman. «Sobre el romance 'En vna Villa pequeña' (*Xácaras y romances varios*, Málaga, 1668).» *Sef*, 31(1971), 184-186.

The ballad «En vna Villa pequeña,» discovered by E. M. Wilson (*NRFH*, 18[1965-1966], 443-452) in an unedited 17th-c. song book, turns out to be the ancestor of *Diego León*, a *romance* sung today in Asturias, Extremadura, the Canary Islands, and among the Jews of Morocco.

- A30.** Armistead, Samuel G., and Joseph H. Silverman. «Sobre algunas fuentes romancísticas de Michael Molho.» *Sef*, 31(1971), 457-461.

A typescript belonging to the Menéndez Pidal Archive includes unnoticed handwritten notations concerning the origin of 23 ballads published by M. Molho in his *Literatura sefardita* (1960); some of the texts were collected from oral tradition; others were copied, with various alterations, from Hebrew-letter printed chapbooks.

- A31.** Armistead, Samuel G., and Joseph H. Silverman. «Salonika's Yacob Yoná.» *European Judaism*, 1(1971), 34-37.

The article discusses the rôle of Yacob Yoná as a printer and purveyor of traditional *romances* in early 20th-c. Salonika.

- A32.** Armistead, Samuel G., Iacob M. Hassán, and Joseph H. Silverman. «Coloquio sobre el Romancero tradicional.» *Sef*, 31(1971), 468-469.

A report concerning the First International Colloquium on the Spanish Traditional Ballad held in Madrid, July 29, 1971.

- A33.** Armistead, Samuel G. «Los romances judeo-españoles del Archivo Menéndez Pidal.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 23-30.

A. describes the Judeo-Spanish ballad holdings of the Archive and the catalog of the over 2,000 texts involved.

- A33a.** Armistead, Samuel G., and Joseph H. Silverman. «*El corregidor y la molinera*: Some Unnoticed Germanic Antecedents.» *PhQ*, 51(1972), 279-291.

A study of German, Dutch, and Danish antecedents of *El corregidor y la molinera*. Danish and German texts are included. REVIEW: J. T. Snow. *MLR*, 68(1973), 912; O. H. Green. *HR*, 42(1974), 446.

- A34.** Armistead, Samuel G., and Joseph H. Silverman. «*El corregidor y la molinera* and its German Ancestor: *Schumacher und Edelmann*.» *JVF*, 17(1972), 49-69.

An expanded version of the study published in *PhQ* (1972). A hitherto unknown German text dating from 1557 is added to those previously adduced. A version of the Spanish song, with English translations, is also provided.

- A35.** Armistead, Samuel G., and Joseph H. Silverman. «*Complas nuevas*: Un romancerillo desconocido de Yacob A. Yoná.» *Sef*, 32(1972), 225-229.

A typescript sent by M. Molho to the Menéndez Pidal Archive in 1957 includes transcriptions of two unedited *romances* from an unknown chapbook of Y. A. Yoná: *Triste amador* and *Veneno de Moriana*.

- A36.** Armistead, Samuel G., Marius Sala, and Joseph H. Silverman. «Un último eco del romancero sefardí de Bucarest.» *ALM*, 10(1972), 233-236.

The limited number of ballad texts previously collected from the Rumanian Sephardic tradition are briefly discussed. A version of *La vuelta del marido* (i), recorded by M. S. in Bucarest, is edited. REVIEW: I. M. Hassán, *ESef*, 1(1978), 226-227.

- A37.** Armistead, Samuel G., Iacob M. Hassán, and Joseph H. Silverman. «*La literatura oral del ladino de Damián Alonso García: Sobre una reciente chapucería romancística.*» *Sef*, 32(1972), 451-474.

The authors show that D. A. G.'s book is essentially a scissors-and-paste plagiarism based upon a variety of unacknowledged sources.

- A38.** Armistead, Samuel G., and Joseph H. Silverman. «El cancionero judeo-español de Marruecos en el siglo XVIII (*Incipits* de los Ben-Çûr).» *NRFH*, 22(1973), 280-290.

The first verses of 17 ballads and folksongs, included as tune indicators in two Hebrew hymn collections from the first half of the 18th-c., provide the earliest known documentation of Judeo-Spanish traditional poetry in Morocco. The mixed character of the verses cited here, which include songs from the 16th-c. together with others dating from the 18th, indicates that the nature of the 18th-c. Moroccan Jewish tradition was not unlike that of the 20th-c. The romances documented here are: *Hero y Leandro (á-o)* (or perhaps *Don Pedro Acedo*) (4), *En ese puerto de Sebta* (5), an unknown romance), *Mujer engañada* (12), and *Infantina* (17).

- A39.** Armistead, Samuel G., and Joseph H. Silverman. «A New Collection of Judeo-Spanish Wedding Songs.» *JVF*, 19(1974), 154-166.

Themes and motifs present in the Moroccan Jewish wedding songs collected and edited by M. Alvar (1971) are studied and various parallels with other European traditions are pointed out. Several romances, as well as lyric poems, form part of the wedding song repertoire of the North African Sephardic Jews (pp. 165-166). REVIEW: I. M. Hassán, *ESef*, 1(1978), 227-228.

- A40.** Armistead, Samuel G., Iacob M. Hassán, and Joseph H. Silverman. «Four Moroccan Judeo-Spanish Folksong *Incipits* (1824-1825).» *HR*, 42(1974), 83-87.

The first verses of four traditional songs, used as tune indicators in a collection of Hebrew hymns from Gibraltar and Tetuán, provide

documentation for the Moroccan Sephardic tradition fifty odd years before the first published allusion to a Moroccan Judeo-Spanish *romance*. The verses include two *romance* citations: *Mambriú* and *Conde Alarcos*. REVIEW: C. Valderrama Andrade, *BICC*, 32(1977), 416; I. M. Hassán, *ESef*, 1(1978), 227.

- A41.** Armistead, Samuel G., and Joseph H. Silverman. «Roman-cero antiguo y moderno (Dos notas documentales).» *AION*, 16(1974), 245-259.

Various recent publications, concerning 16th-c. Spanish ballad collections, by the late A. Rodríguez-Moñino, point to relationships between two early *romances* and others current in 20th-c. oral tradition. The texts studied are «Vn hijo del rey David» (*Romances nuevamente sacados... de Lorenço de Sepulueda*, Anvers: Martín Nucio, circa 1550), identical in theme, but probably not directly related to the modern *Tamar y Amnón*, and «Missa dize Jesu christo» (*Segunda parte de la Silua de varios Romances* of Esteban de Nájera, Zaragoza, 1550), from which the modern prayer in *romance* verse, *Jesucristo va a decir misa*, undoubtedly derives. REVIEW: I. M. Hassán, *ESef*, 1(1978), 227.

- A42.** Armistead, Samuel G., and Joseph H. Silverman. «Siete vuel-tas dio al castillo....» *RDTP*, 30(1974), 323-326.

A study of the motif of magic circumambulation in Spanish and Germanic traditional ballads and in folk belief.

- A43.** Armistead, Samuel G., and Israel J. Katz. «Tres cuentos tradicionales de la Provincia de Soria.» *Celtiberia*, 47(1974), 7-20.

The article includes a brief account of the authors' ballad collecting expedition to Soria Province in August 1972, during which 200 *romances* were collected in 15 different villages.

- A44.** Armistead, Samuel G., and Joseph H. Silverman. «Rare Judeo-Spanish Ballads from Monastir (Yugoslavia) Collec-ted by M. A. Luria.» *AmSeph*, 7-8(1975), 51-61.

Eight unique or rare *romances* from the previously unknown tradi-tion of the Sephardic community of Monastir (Bitolj) are edited and studied: *Cid en las cortes*; *Gerineldo + Juan Lorenzo*; *Río Verde + Muerte del duque de Gandía*; *Juicio de Paris + Espinelo*; *Esposa infiel (ó)*; *Veneno de Moriana*; *Canción del huérfano (ó)*; *Dama y el pastor*.

- A45.** Armistead, Samuel G. «The Portuguese *Romanceiro* in its European Context.» In *Portuguese and Brazilian Oral Tradi-*

*tions in Verse Form / As Tradições Oraís Portuguesas e Brasileiras em Verso*. Eds. J. B. Purcell, S. G. Armistead, E. Mayone Dias, and J. E. March. Los Angeles: University of Southern California, 1976, pp. 178-200.

The importance of the Portuguese tradition as an archaic lateral area of European balladry is stressed in a call for greater attention to comparative studies. The romances of *Nau Catarineta*, *Bela Infanta*, *Rico Franco*, and *Doncella guerrera* are studied in comparison to some of their European congeners: *Courte paille*, *Prisonnier de Hollande*, *Mädchenmörder* and *Un'eroína*, and the Hungarian *Warrior Girl*. Some 30 Portuguese romances are found to have continental counterparts.

- A46. Armistead, Samuel G. «The Catalog of the Menéndez Pidal Collection of Judeo-Spanish Romances.» *La Corónica*, 5(1976), 35-36.

This note calls attention to hitherto undocumented ballads of particular interest to Medievalists in the three-volume Catalog of Sephardic ballads and songs in the Menéndez Pidal Archive (1978).

- A47. Armistead, Samuel G., and Joseph H. Silverman. «El romance de *Celinos*: Un testimonio del siglo XVI.» *NRFH*, 25(1976), 87-94.

A single, previously unnoticed verse from *Celinos*, «cata las sierras de ardeña / donde brama vn animal», discovered in a 16th-c. miscellany poem (*ensalada*), is studied in relation to the ballad's source, the 12th-c. French epic of *Beuve de Hantone*, and to versions of *Celinos* current in widely separated areas of modern Hispanic oral tradition.

- A48. Armistead, Samuel G., and Joseph H. Silverman. «El romanero judeo-español de Marruecos: Breve historia de las encuestas de campo.» In *Poesía: Reunión de Málaga de 1974*. Ed Manuel Alvar. Málaga: Instituto de Cultura, Diputación Provincial de Málaga, 1976, pp. 247-256.

Field work in the various North African communities and Gibraltar from 1873 to the present is chronicled, with special attention to those areas in which more collecting urgently needs to be carried out.

- A49. Armistead, Samuel G., and Joseph H. Silverman. «La colección Nahón de romances judeo-españoles de Tánger.» *La Corónica*, 5(1976), 7-16.

The authors describe their edition and study (with O. A. Librowicz) of Sephardic ballads collected in Tangier (Morocco) by Zarita Nahón in 1929.

- A50.** Armistead, Samuel G., and Joseph H. Silverman, with the collaboration of Oro A. Librowicz, *Romances judeo-españoles de Tánger*. Collected by Zarita Nahón, with musical transcriptions by Israel J. Katz. Madrid: Cátedra-Seminario Menéndez Pidal, 1977, 255 pp.

This collection consists of 84 ballad texts, representing 73 different narrative types, collected by Zarita Nahón in the Jewish community of Tangier in 1929. Several text-types which have never been printed before or which have been known only in a very limited number of published variants are included. Other texts offer variants of well known narratives which supplement our knowledge of the traditional life of the ballads in question. Each text-type is accompanied by a bibliography of published variants and a study relating it to the Sephardic, Pan-Hispanic, and Pan-European ballad traditions. The book includes seven musicological transcriptions with commentary by Israel J. Katz. A thematic classification, bibliography, indices of ballad titles and first verses, and a glossary of dialect forms and Hebrew and Arabic words are also provided. REVIEW: J. M. Díez Borque, *Estafeta Literaria*, 1-15 (Sept. 1978), 643-644); L. García Lorenzo, *Insula*, 33:382 (Sept. 1978), 8.

- A51.** Armistead, Samuel G. «The Menéndez Pidal Collection of Judeo-Spanish *Romances*.» *Olifant*, 4:3(1977), 205-206.

This note describes the *Catálogo-Índice* of the Menéndez Pidal Archive, with special reference to previously unknown Sephardic *romances* on epic themes.

- A51a.** Armistead, Samuel G., and Joseph H. Silverman. «Los romancerillos de cordel sefardíes del Archivo Menéndez Pidal. *ALM*, 15(1977), 295-298.

The authors present supplementary data concerning eight Sephardic ballad booklets. Compare the descriptions in *The... Chapbooks of Y. A. Yoná* (Berkeley-Los Angeles, 1971).

- A52.** Armistead, Samuel G. «A Unique Collection of Sephardic Traditional Poetry: The Menéndez Pidal Archive in Madrid.» *The Sephardic Scholar*, 3(1977-1978), 31-36.

This note traces the various stages in the development of Menéndez Pidal's collection of 2,150 Judeo-Spanish ballad texts.

- A53.** Armistead, Samuel G., with the collaboration of Selma Margaretten, Paloma Montero, and Ana Valenciano; and with musicological transcriptions edited by Israel J. Katz. *El Romancero judeo-español en el Archivo Menéndez Pidal (Catálogo-índice de romances y canciones) / Judeo-Spanish Ballads in the Menéndez Pidal Archive (Catalog and Index of Ballads and Songs)*. 3 vols. Madrid: CSMP, 1978, 387; 393; 358 pp.

Vols. I-II comprise a catalog of the 2,150 ballad texts and 217 other songs (representing 298 and 137 text-types respectively) in the holdings of the Menéndez Pidal Archive (Madrid). A bibliography of Hispanic and European analogs accompanies the entries for each text-type. Vol. III includes an anthology of the rarest ballads in the collection, a bibliography, seventeen different indices, and a glossary of dialect forms.

- A54.** Armistead, Samuel G. «Romances tradicionales entre los hispanohablantes del Estado de Luisiana.» *NRFH*, 27(1978), 39-56.

Twenty texts and fragments representing seven themes are studied and edited: *Vuelta del marido (é)*, *Bernal Francés*, *Blancaniña*, *Testamento del enamorado*, *Piojo y la pulga*, *Pretendiente maldecido*, and *Roudador rechazado*. The tradition emerges as essentially Hispano-American in character.

- A55.** Armistead, Samuel G., and Joseph H. Silverman. «Un poema celestinesco en la tradición sefardí moderna.» *Celestinesca*, 2: 1 (May 1978), 3-6.

The article concerns a previously unnoticed narrative poem, in irregular verse, current in the Moroccan Judeo-Spanish tradition, which tells a story similar to that of *La Celestina*. A text from Tangier, collected by Zarita Nahón, is included.

- A56.** Armistead, Samuel G. «The Menéndez Pidal Collection of Judeo-Spanish Ballads and Its Importance for Pan-European Ballad Research.» In *Ballads and Ballad Research (Selected Papers of the International Conference on Nordic and Anglo-American Ballad Research, University of Washington, Seattle, May 2-6, 1977)*. Ed Patricia Conroy. Seattle: University of Washington, 1978, pp. 205-209.

A. discusses parallels between the Judeo-Spanish *romances* in R. M. P.'s massive unedited collection and European analogs in Child's

*English and Scottish Ballads*, Grundtvig's *Danmarks gamle Folkeviser*, and Meier's *Deutsche Volkslieder*.

- A57.** Armistead, Samuel G., and Joseph H. Silverman. «*El buceador*: Una canción popular francesa en la tradición sefardí.» *ESef*, 1(1978), 59-64.

The narrative song of *El buceador* («Se pasea Katina / por un rico verĝel»; Attias, *Cancionero judeo-español*, 1973, no. 5) is shown to be a Sephardic adaptation of the French *chanson populaire*, *L'Embarquement de la fille aux chansons* + *Le Plongeur*.

- A58.** Armistead, Samuel G., and Joseph H. Silverman. «J.-esp. *algüeca* 'trompetilla'.» *ESef*, 1(1978), 143-145.

J.-Sp. *algüeca* 'small trumpet', from Ar. \**buwayqa*, is documented as a hapax legomenon in a Salonikan version of *El sueño de doña Alda*.

- A58a.** Armistead, Samuel G., and Joseph H. Silverman. «Otro calco semántico en el judeo-español marroquí: *libre* 'virgen'.» *ESef*, 1(1978), 133-138.

The semantic calcs, *libre* 'virgen' (on Ar. *ħorr* 'libre, vierge') and *libertade* 'virginidad' (Ar. *ħorriya*), occur in Moroccan versions of *La infanta deshonrada* and *Sueño de doña Alda*. There are also observations on the *halcón/paloma* metaphor (= *novio/novia*).

- A59.** Armistead, Samuel, G. «Segundo Simposio de Estudios Sefardíes.» *ESef*, 1(1978), 339.

Contributions concerning the Judeo-Spanish ballad presented at the Second Sephardic Symposium: The Re-Discovery of the Sephardic Past (San Diego, California, April 25-27, 1975) are briefly reviewed. See also H. Sharrer, *La Corónica*, 3:2 (Spring 1975), 6-16.

- A60.** Armistead, Samuel G., Israel J. Katz, and Joseph H. Silverman. «Temas sefardíes en tres congresos norteamericanos.» *ESef*, 1(1978), 340-342.

Papers on Sephardic subjects—including ballads—delivered at three learned meetings in 1977, The Association for Jewish Studies Regional Conference on Jewish Folklore (Chicago), The International Conference on Nordic and Anglo-American Ballad Research (Seattle), and The Second International Symposium on the Hispanic Ballad (Davis, California), are briefly reviewed.

- A61.** Armistead, Samuel G., Iacob M. Hassán, and Joseph H. Silverman. «Un nuevo testimonio del romancero sefardí en el siglo XVIII.» *ESef*, 1(1978), 197-212.

M. Attias' edition of 21 Bosnian Judeo-Spanish ballads from an 18th-c. manuscript collection (*Shevet va'Am*, 1973) is reviewed and a number of emendations are suggested. Other early documentation of the Sephardic *romancero* is also scrutinized.

- A61a.** Armistead, Samuel G., and Joseph H. Silverman. «Una variación antigua del romance de *Tarquino y Lucrecia*.» *BICC*, 33(1978), 122-126.

A burlesque poem written by Alonso de Castillo Solórzano on the theme of the rape of Lucrece contains elements that can be explained in terms or variants current in modern traditional versions of *Tarquino y Lucrecia* from Morocco and Portugal.

- A61b.** Armistead, Samuel G., and Joseph H. Silverman. «Canciones narrativas italianas entre los sefardíes de Oriente.» *Homenaje a Julio Caro Baroja*, ed. Antonio Carreira, Jesús Antonio Cid, Manuel Gutiérrez Esteve, and Rogelio Rubio (Madrid: Centro de Investigaciones Sociológicas, 1978), pp. 101-108.

In an 18th-cent. Hebrew letter MS. from Sarajevo, the authors have discovered a version of the Italian ballad, *La pesca dell'anello*. Four brief texts in Judeo-Spanish in the Menéndez Pidal and C. M. Crews collections testify that this song was translated and became traditional in various Sephardic communities. Another Italian ballad, *Il falso pellegrino*, seems also to have been known in Sarajevo. Together with features taken over from Greek, Turkish, Arabic, and French popular poetry, these Italian borrowings demonstrate the eclectic, multi-cultural nature of the Eastern Sephardic ballad tradition.

- A61c.** Armistead, Samuel G., and Joseph H. Silverman. «A Judeo-Spanish Cumulative Song and its Greek Counterpart.» *REJ*, 137(1978), 375-381.

The authors identify the Sephardic cumulative song, *El buen viejo*, from Sarajevo, with an identically structured Greek text from Salonika. The texts' relationship offers yet another instance of the eclecticism in combining Hispanic and Balkan elements which is so characteristic of the Eastern Judeo-Spanish *romancero*.

- A62.** Armistead, Samuel G., and Israel J. Katz. «The New Edition of *Danmarks gamle Folkeviser*.» *YIFMC* (1977), 9(1978), 89-95.

In connection with the new edition of the monumental collection of Danish ballads by Svend Grundtvig and his followers (12 vols., Copenhagen: Universitets-Jubilæts Danske Samfund, 1966-1976), thematic correspondences between Danish balladry and the Pan-Hispanic *Romancero* are reviewed.

- A62a.** Armistead, Samuel G. «Spanish Romances in Tunisia in 1746.» *Neoph* 63(1979), 247-249.

An 18th-cent. manuscript account tells of an aged inhabitant (Morisco or Sephardi?) of Testour, who, in 1746, «chanta pendant trois nuits et trois jours des romances espagnoles» for the Spanish soldiers employed by the Bey of Tunis. It is uncertain whether the text confirms the existence of *romances* among the Moriscos or an otherwise undocumented geographic branch of the Judeo-Spanish *Romancero*.

- A63.** Armistead, Samuel G. «Neo-Individualism and the *Romancero*.» *RPh* (in press).

This is a detailed critique of the articles by C. C. Smith, A. G. Hauf, J. M. Aguirre, J. B. Hall, and A. Pinheiro Torres published in N. D. Shergold's *Studies of the Spanish and Portuguese Ballad* (1972). See here the entries under individual authors' names.

- A64.** Ascher, Gloria Joyce. «Izmirlí Proverbs and Songs from the Bronx.» *Words of the Sephardim: A Series of Annotated Selections*. No. 1 (Brooklyn, N. Y.: The Judezmo Society, [1976]), 10 pp.

This publication includes two traditional Judeo-Spanish lyric songs from Izmir (Turkey).

- A65.** Askins, Arthur L.-F. «El cartapacio de Francisco Morán de la Estrella (ca. 1585).» *BBMP*, 51(1975), 91-167.

A. catalogs this extensive poetic collection, offering a «relación del contenido» plus first verse and attribution indices. Almost all of this is learned material. Note, however, a *glosa* on «Afuera, afuera, Rodrigo» (no. 439) and a number of texts of *La bella malmaridada* (p. 153).

- A65a.** Askins, Arthur L.-F. «Diogo Bernardes and Ms. 2209 of the Torre do Tombo.» *ACCP*, 13(1978), 127-165.

A. rigorously catalogs and describes the Ms.'s content, also providing first line and author indices. This is mostly learned material, but there are two glosses of *Afuera afuera Rodrigo* (nos. 28-29) and a *romance artificioso* on the Infantes de Lara (Ya Don gonçalo gonça-

les / el menor de los de Lara; 13). A. cdits the text (p. 160) which greatly supplements the version included in *Romancero tradicional*, II, 204 (no. 2).

- A66.** Attias, Moshe. *Cancionero judeo-español: Canciones populares en judeo-español*. Jerusalem: Centro de Estudios sobre el Judaísmo de Salónica (Tel-Aviv), 1972, x + 383 pp.

This book is of crucial importance for the study of modern lyric poetry in the Eastern Sephardic oral tradition. It includes an extensive introduction in Hebrew and Spanish, 148 texts of songs and *romances*, with Hebrew commentary, a glossary in Spanish, indices of first verses, personal names and place names, and transcriptions of 39 melodies. The *romances* and narrative songs included are (5) *El buceador*, a Judeo-Spanish adaptation of the *chanson populaire*, *L'Embarquement de la fille aux chansons* + *Le plongeur*; (16) *Guirnalda de rosas*; (18) *Venganza de la novia rechazada*; (19) *Favorita del rey*; (134-135) *Conversa*; (136) *Condenado por el bajá*; (137) *Novia abandonada*. A. also brings to light 61 new *incipits* discovered in MS. Brit. Mus. Add. 26.967 (dated 1702), including the first verses of a series of *romances*: (1) *Infantina*; (4) *Sueño de la hija*; (8) *Vuelta del marido (i)*; (25) *Robo de Elena*; (31) *Navegante*; (35) *Melisenda sale de los baños*; (42) *Infanta parida*; (48) *Vos labraré un pendón*; (59) *Adúltera (á-a)*; (61) *Juan Lorenzo*.

- A67.** Attias, Moshe. «Çerôr romansôth bĕ-ķth' y šel Sarayevo» [A Collection of *Romances* in a Manuscript from Sarajevo]. *Shevet va-'Am*, 2(1973), 295-370.

An edition and study of 21 Judco-Spanish ballads in an 18th-c. Bosnian manuscript. The collection is of outstanding importance, since some of the text-types are either extremely rare (nos. 6, 15, 21) or have never before been reported from the Eastern Mediterranean tradition (nos. 5, 8). The themes represented are: (1) *Hermanas reina y cautiva*; (2) *Paso del Mar Rojo*; (3) *Landarico*; (4) *En busca del padre*; (5) *Vida de la galera*; (6) *Cabalgada de Peranzules*; (7) *Raptor pordiosero*; (8) *Repulsa y compasión*; (9) *Malcasada del pastor*; (10) *Vos labraré un pendón*; (11) *Vuelta del hijo maldecido*; (12) *Vuelta del marido (i)*; (13) *Dama y el pastor*; (14) *Caballero burlado*; (15) *Idólatra*; (16) *Vuelta del marido (á-a)*; (17) *¿Por qué no cantáis la bella?*; (18) *Hero y Leandro*; (19) *Virgílios*; (20) *Doncella guerrera*; (21) *Infante cautivo*. REVIEW-ARTICLE: S. G. Armistead, I. M. Hassán, and J. H. Silverman. *ESef*, 1(1978).

- A68.** Avalle-Arce, Juan Bautista. «Los romances de la muerte de don Beltrán.» In *Temas hispánicos medievales*. Madrid: Gredos, 1974, pp. 124-134.

In this splendid study, A.-A. uncovers a previously unnoticed reference, in the *Descripción y cosmografía de España* (1517) by Fernando Colón, to «los campos de Alventoso [*sic*] donde ovo una grande batalla entre moros y cristyanos. En este campo está un castylo media legua de Linays [= Linares, Jaén Prov.] donde fuc muerto don Beltrán» (pp. 129-130). A.-A. shows how the ballad, «En los campos de Alventosa» (*Primav.* 185a), constitutes a *renovatio* of the *Roncesvalles* narrative, bringing it into line with the new historical reality of the *frontera* as it moved southward. He compares the process of «actualización» seen in the ballad with similar alterations of locale and perspective found in *Los infantes de Lara*, the *Poema de Fernán González*, and Russian *byliny*.

- A69.** Avalle-Arce, Juan Bautista. «Bernal Francés y su romance.» In *Temas hispánicos medievales*. Madrid: Gredos, 1974, pp. 135-232.

A.-A. studies the various geographic variants of *Bernal Francés* and then goes on meticulously to reconstruct from 15th-c. documentation the principal happenings in the life of Bernal Francés, the cruel, avaricious, and much hated *capitán* —a descendant of *conversos*— who faithfully served the Catholic monarchs and fought bravely against the Portuguese, the Granadine Moslems, the Moroccans, *morisco* rebels in Almería, and the French in Roussillon. A.-A. shows that the ballad, «una burla disimulada al desenfadado capitán» (p. 225), must have been written in Andalusia around 1487-1488.

- A70.** Avenary, Hanoeh. «Cantos españoles antiguos mencionados en la literatura hebrea.» *AMu*, 25(1971), 67-79.

This is the most extensive collection of *incipits* to be published to date. A. has brought together 216 verses of *romances* and songs used to indicate the music to which various Hebrew hymns were sung. The hymnals in which they appear can be dated between 1525 and 1819. Of the 216 verses, 58 at least pertain to *romances*. Among the verses not identified by A., the following should be noted: (4) «Afuera, afuera, la forastera» (= *Disfrazado de mujer (é-a)*); (21) «A[1] rededor del collado» (= *Conde Claros insomne* [?]); (22) «Ay aquel mal modique (?), madre» (= *Raptor pordiosero* [?]); (97) «Hija mía [*read* Hijo mío], casarte quiero y alegra[r]me» (= *Veneno de Moriana*); (144) «Parida está la infanta (= *La infanta parida*); (168) «Salir quiere el mes de mayo» (= *Chuflete*).

- A71.** Avenary, Hanoeh. «Ha-lěḥānīm bē-kôbeç šîrīm mi-Yāwān mi-sîdûrô šel šělômōh Měbôrākh. Šēnath št''w k''y. Yērû-šālayim 8° 421 (The Melodies in a Collection of Songs from

Greece from the Siddur of Selomoh Meborakh, 1555-1556, Jerusalem MS. 8° 421), *Sefunot*, 13(1971-1975), 199-213.

A. has discovered 31 ballad and folksong *incipits*. Among them are several which represent *romances*: «Arboleda tan gentil» (*Vuelta del marido* [í]); «El que casa con amores» (*Vos labraré un pendón*); «Estábase la Delgadita» (*Delgadina*). Note also *La bella malmaridada* (p. 205).

- B1.** Barros, Raquel, and Manuel Dannemann. *El Romancero chileno*. Santiago de Chile: Universidad de Chile, 1970, 119 pp.

REVIEW: R. W. Brednich, *JVF*, 16(1971), 270-271.

- B2.** Baruch, Kalmi. *Izabrana djela*. Ed. Vojislav Maksimović. Sarajevo: «Svjetlost,» 1972, 415 pp.

This posthumous volume reproduces several articles of importance to *Romancero* studies: «Jedna španska romansa arapske inspiracije» (on *Abenámbar*) (pp. 36-40); «Španske romanse bosanskih Jevreja» (300-332); and «Jezik sefardskih Jevreja» (265-277), which includes a version of *Vuelta del marido* (í) (= Danon 17). REVIEW: L. Carracedo, *ESef*, 1(1978), 233-234.

- B3.** Battesti, Jeanne. «El romance ¿modelo de escritura? Análisis del *Romance de Alora, la bien cercada*.» *Prohemio*, 6(1975), 21-44.

This is a close, semiotic reading of *Alora, la bien cercada*.

- B4.** Beatie, Bruce A. «*Romances Tradicionales* and Spanish Traditional Ballads: Menéndez Pidal vs. Vladimir Propp.» *JFI*, 13(1976), 37-55.

B. reasonably proposes applying Proppian analysis to Hispanic ballads. He faults «traditionalist» criticism for not following Propp's theories. B. sees this as the reason that Hispanic ballads have not been studied in their European context. According to B., Spanish ballads on the Pan-European theme of The Interrupted Wedding «had no place within neotraditionalist theories» (p. 45). Yet Menéndez Pidal's fundamental monograph on *El conde Sol*, which B. himself cites as «an exception» (54, n. 46), was the crucial starting point for the elaboration of R. M. P.'s neotraditionalist ideas.

- B5.** Behar, Henri. «El ladino: Tradición e invención.» *Tribuna Israelita*, 29: 304 (May-June 1973), 25-37.

B. has been taken in by the lamentable, second-hand compilation (with plagiarized commentary) by D. Alonso García, *Literatura oral*

*del ladino...* (Madrid, 1970). B.'s article, even so, merits attention since it offers a previously unedited Eastern Sephardic fragment of *La vuelta del hijo maldecido* (p. 29).

- B6.** Bellón Cazabán, Juan Alfredo, and Pablo Jauralde Pou, eds. *Cancionero de obras de burlas provocantes a risa*. Basado en la edición original (Valencia, 1519), con las composiciones suprimidas del «Cancionero General» de Hernando del Castillo y las adiciones y «Advertencias» de Luis de Usos y Río (Londres, 1841-43). Madrid: Akal, 1974, xxxii + 299.  
Note the text of *La dama y el pastor* («Estáse la gentil dama») (p. 278).
- B7.** Bénichou, Paul. *Creación poética en el romancero tradicional*. Madrid: Gredos, 1968, 190 pp.  
REVIEWS: R. H. Webber. *HR*, 39(1971), 316-318; M. Díaz Roig. *NRFH*, 21(1972), 417-418; W. Mettmann. *ZRPh*, 88(1972), 704-705; R. Sugranycs de Franch. *VR*, 32(1973), 375-377.
- B8.** Bénichou, Paul. *Romancero judeo-español de Marruecos*. Madrid: Castalia, 1968, 372 pp.  
REVIEWS: R. D. Abraham. *HR*, 39(1971), 318-319; S. G. Armistead and J. H. Silverman. *MLN*, 86(1971), 295-297; C. C. Smith. *MLR*, 66(1971), 203-204.
- B9.** Bénichou, Paul. «Al margen del Coloquio sobre el Romancero tradicional (Carta a D. Catalán).» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 297-301.  
B. reviews several of the papers presented in the Colloquium, with special attention to oral-traditional creativity.
- B10.** Bénichou, Paul. «El romance de la muerte del príncipe de Portugal en la tradición moderna.» *NRFH*, 24(1975), 113-124.  
Bénichou studies the modern versions of *La muerte del príncipe de Portugal* (1491). A comparison of two early versions (dating from before 1508) with modern texts collected in Portugal exemplifies the continuous creative ferment of oral tradition.
- B11.** Benmayor, Rina. «Romances judeo-españoles de Oriente recogidos en la costa occidental de los Estados Unidos.» Ph. D. diss. University of California, Berkeley 1974, 353 pp.

A detailed study of 23 Judeo-Spanish ballad text-types, based on previously unedited versions from the Eastern Mediterranean tradition (principally the Bosphorus communities) collected from informants residing on the West Coast of the United States. An edition of the ballad texts is included, as well as indices and bibliography.

- B12.** Benmayor, Rina. «Current Work on the *Romancero viejo tradicional*: Modern Oral Tradition.» *La Corónica*, 4:1(1975), 49-54.

An important review of field collecting, cataloguing, editing, and critical, theoretical research currently being carried out on Hispanic traditional narrative poetry.

- B13.** Benmayor, Rina. «Oral Narrative and the Comparative Method: *The Judeo-Spanish Ballad Chapbooks of Yacob Abraham Yoná*.» *RPh*, 31(1977-1978), 501-521.

This is a thorough and thought provoking review of Armistead and Silverman's 1971 monograph. B. suggests fruitful alternative perspectives on the *Romancero*, including semiotic and sociological approaches. The article includes previously unedited versions or fragments of *Robo de Dina* (p. 510, n. 20), *Sentenciado del bajá* (513, n. 24), *¿Por qué no cantáis la bella?* (515, n. 27), *Muerte del duque de Gandía* and *Idólatra* (517, nn. 29, 31).

- B14.** Benmayor, Rina. «A Greek *Tragoúdi* in the Repertoire of a Judeo-Spanish Ballad Singer.» *HR*, 46(1978), 475-479.

During her fieldwork in Seattle in 1973, B. discovered a singer who knew both Judeo-Spanish *romances* and Greek *tragoúdia*. She publishes a version of the Greek *Ríma tēs Soúsas*, sung by Mrs. Bohora Coronel from Marmara (Turkey). Mrs. Coronel's bilingual repertoire exemplifies how a number of Greek narratives may have entered the Sephardic *Romancero*.

- B15.** Benmayor, Rina. «Un texto sefardí oriental del *Cautivo del renegado*.» *ESef*, 1(1978), 139-141.

B. recorded this rare version of *El cautivo del renegado* from a Turkish Sephardic resident of Seattle (Washington). It and one other text collected in the same community in the 1930's are the only known Eastern Sephardic versions of the ballad.

- B15a.** Benmayor, Rina. «New Directions in the Study of Oral Literature.» *La Corónica*, 7:1(1978), 39-42.

B. outlines new developments and directions in scholarship on the epic, the *Romancero*, and related genres: formulism, semiotics,

contextual and performance studies, social, and ideological approaches. This most useful and perceptive synthesis includes a bibliography of crucially important recent publications.

- B15b.** Berlanga, Alfonso. *Poesía tradicional: Lírica y Romancero*. Madrid: Clásicos Alce, 1978, lxxx + 272 pp.

In the Introduction, the *Romancero* and scholarship concerning it are briefly discussed (pp. xvii-lxvii); coverage of recent criticism is spotty; there is a short «Bibliografía básica» (lxxix-lxxx); the *romance* texts (pp. 107-246) are taken from an interesting variety of 16th-century sources (249-253); occasionally two or more variants are offered; in a few cases, versions from the modern tradition are included: 10 (II): *Búcar sobre Valencia*; 32 (II): *Lanzarote y el ciervo del pie blanco*; 40 (II)-40(III): *Prisionero*; 43 (II): *Blancaniña*; 45: *Mujer engañada*; 46: *Conde Niño*; 49: *Alfonso XII*; 51: *Conde Sol*; 52: *Doncella guerrera*.

- B16.** Bernadach, Moïse. «Castillo Solórzano et ses fantaisies prosodiques (À propos d'une ingénieuse utilisation des romances).» *RLR*, 80(1973), 149-175.

B. studies the incorporation of some old traditional ballads and a number of *romances nuevos* in an *ensalada* by Alonso de Castillo Solorzano. The traditional poems represented are «Media noche era por filo» (*Conde Claros*; *Primav.* 190); «Todas las gentes dormían» (198); «Morir vos queredes, padre» (36); «Mira Nero de Tarpeya» (*Durán* 571); «La bella malmaridada»; and, though B. does not mention it, «Aquel rey de los romanos» (*Tarquino y Lucrecia*; *Durán* 519).

- B17.** Bertini, Giovanni Maria, and Cesare Acutis, with the collaboration of P. L. Avila. *La romanza spagnola in Italia*. Turin: Consiglio Nazionale delle Ricerche, Grupo di Ricerche per gli Studi di Ispanistica, Sezione di Torino, I. G. Ciappichelli, [1970], 480 pp.

REVIEW: C. Valderrama Andrade. *BICC*, 31(1976), 372-376.

- B18.** Beutler, Gisela. *Studien zum spanischen Romancero in Kolumbien in seiner schriftlichen und mündlichen Überlieferung von der Zeit der Eroberung bis zur Gegenwart*. Heidelberg: Carl Winter, 1969, 386 pp.

REVIEW: I. Wild. *JVF*, 16(1971), 240-241.

- B19.** Beutler, Gisela. «Romanzen (Balladen) in Lateinamerika (Bericht über Feldforschungen in Kolumbien 1960-63).» In

6. *Arbeitstagung über Fragen des Typenindex der europäischen Volksballaden vom 13. bis 15. Juni 1974 in Helsinki/Finnland*. Ed. R. W. Brednich and J. Dittmar. Freiburg im Breisgau: Deutsches Volksliedarchiv, 1975, pp. 53-59.

A report on the author's field work in Colombia and thematic classification of some of the ballad themes collected. Cf. her fundamentally important monograph (1969) — an indispensable starting point for all studies of the ballad in Spanish America.

- B20.** Beutler, Gisela. «Spanische Romanzen über die Flucht nach Ägypten (Legenden-Erzählung): Abwandlung von Motiven in der Balladentradition und Ikonographie der bildlichen Darstellung.» In *7. Arbeitstagung über Fragen des Typenindex der europäischen Volksballaden vom 10. bis 12. Juli 1975 in Breukelen/Niederlande*. Ed. Jürgen Dittmar. Freiburg im Breisgau: Deutsches Volksliedarchiv, 1976, pp. 35-39.

B. presents an interesting paper on *La fe del ciego* and its possible relationship to the Apocrypha, iconography, and Medieval miracle literature. The discussion that follows the paper concerns analogs in other European traditions.

- B20a.** Beutler, Gisela. *Estudios sobre el romancero español en Colombia en su tradición escrita y oral desde la época de la Conquista hasta la actualidad*. Bogotá: Caro y Cuervo, XLIV, 1977 [1978], xvi + 613 pp. + 38 photographs.

This is a Spanish translation, «aumentada con algunas adiciones bibliográficas... y ...enriquecida por material fotográfico» (p. xv), of B.'s *Studien* (1969). Her exploration of early manifestations of the *Romancero* in Colombia together with the edition of numerous texts recorded from modern oral tradition and rich bibliographical apparatus constitute a fundamental contribution to Spanish-American *Romancero* scholarship.

- B21.** Blecua, José Manuel. *Pliegos poéticos del s. XVI de la Biblioteca de Cataluña*. 2 vols. Madrid: Joyas Bibliográficas, 1976. 105; 367 pp.

B. studies and describes 52 *pliegos* and offers a full apparatus of indices. There are various *romances viejos* in the collection, most of which are still current in oral tradition: «Asentado esta Gayferos / en el palacio Real» (*Gayferos jugador*); «Castellanos τ Leoneses / armã muy grandes quistiones»; «En el mes era de Abril / de mayo antes vn dia» (*Flérida*); «Parida estaua la Infanta / la Infanta parida estaua» (*Infanta parida*); «Por aquel postigo viejo / que nunca fuera

cerrado» (*Entierro de Fernandarias*); «Reyna helena reyna helena / dios prospere su estado» (*Robo de Elena*); «Triste estaua el rey Daud / lleno de angustia y passion» (*David llora a Absalón*).

- B22.** Borregaard, Meta Catherine. *The Epithet in English and Scottish, Spanish and Danish Ballads*. Norwood, Pennsylvania: Norwood Editions, 1973, 131 pp.

This is a reprint of B.'s useful dissertation originally published in Amsterdam in 1933.

- B23.** Botrel, Jean-François. «Des aveugles considérés comme mass-media.» *MCV*, 10(1974), 233-271.

A splendid, fundamentally important study of the diffusion of *cordel* literature.

- B24.** Brinkmann Scheihing, Beatriz. *Spanische Romanzen in der Übersetzung von Diez, Geibel und von Schack: Analyse und Vergleich*. Marburger Beiträge zur Germanistik. Vol. 51. Marburg: N. G. Elwert, 1975, 181 pp.

This monograph offers an exhaustive comparison of 19th-c. German translations of Spanish *romances*.

- B25.** Bryant, Shasta M. *The Spanish Ballad in English*. Lexington: University of Kentucky Press, 1973, 261 pp.

This is a thorough investigation of English translations of the *Romancero*. There is a useful index of first lines correlated to translators, as well as an extensive bibliography and onomastic index. REVIEWS: J. G. Cummins. *BHS*, 53(1976), 60-61; J. K. Walsh. *Hispania*, 60(1977), 593-594.

- B26.** Bunis, David. «Understanding Jewish Music and Folklore.» *The Young Sephardi Voice* (New York), November, 1974, pp. 6-7.

The article includes a brief appraisal of the most important recent publications on Sephardic ballads.

- B27.** Burt, John R. «The Motif of the Fall of Man in the *Romancero del Rey Rodrigo*.» *Hispania*, 61(1978), 435-442.

B. points out the existence of six elements shared by the Biblical narrative of the fall of Man and the *romances* of King Rodrigo and the Arab conquest of Spain.

- C1.** Calasans Brandão da Silva, José, Julio Santana Braga, and Maria Antonieta Campos Tourinho. *Folclore geo-histórico da*

*Bahia e seu Recôncavo*. Rio de Janeiro: Campanha de Defesa do Folclore Brasileiro, 1972, 151 pp.

The book includes previously unedited versions and fragments of a number of *romances* collected by M. A. C. T.: *Raptor pordiosero*, *Parto en lejas tierras*, *Veneno de Moriana*, *Fuente fecundante*, *Conde Alarcos*, *Gerineldo*, *Bernal Francés*, *Doncella guerrera*, *Frei João (Adúltera con un fraile)*, *Hermanas reina y cautiva*, *Conde Niño*, and other themes of only local distribution.

- C2. Calvert, Laura. «The Widowed Turtledove and Amorous Dove of Spanish Lyric Poetry: A Symbolic Interpretation.» *JMRS*, 3(1973), 273-301.

The article is concerned primarily with the allegorical interpretation of dove, branch, and water in the writings of Francisco de Osuna and San Juan de la Cruz, but there is also a useful discussion of bird symbolism and a brief treatment of *Fontefrida*.

- C3. Camamis, George. *Estudios sobre el cautiverio en el Siglo de Oro*. Madrid: Gredos, 1977, 261 pp.

C. alludes briefly to *El cautivo del renegado* (pp. 40-41).

- C4. Câmara Cascudo, Luís da. «Da poesia popular narrativa no Brasil.» In *25 estudios de folklore: Homenaje a Vicente T. Mendoza y Virginia Rodríguez Rivera*. Eds. Fernando Anaya Monroy and Luz Gorráez Arcaute. Mexico City: Universidad Nacional Autónoma de México, 1971, pp. 151-166.

The article pertains to narrative poetry —but not *romances*— concerning contemporary events in Brazilian oral tradition: «No Brasil não há acontecimento de vulto que não seja acompanhado por uma verdadeira bibliografia popular» (p. 156). As in the case of the Mexican *corrido*, the analogy with the *noticierismo* of the early *romancero* —and the primitive epic before it— is striking.

- C5. Campa, Arthur L. *Hispanic Folklore Studies of...* With an introduction by Carlos E. Cortés. New York: Arno, 1976, v + 28 + 224 + 69 + 156 + 64 pp.

This volume includes photographic reprints of C.'s *Spanish Folk-Poetry in New Mexico* (Albuquerque: University of New Mexico Press, 1946) and *The Spanish Folksong in the Southwest* (= *University of New Mexico Bulletin*, 4:1 [Albuquerque: University of New Mexico Press, 1933]). Together with *corridos*, *décimas*, and Biblical *romances*, both publications contain many Pan-Hispanic *romance* text-types. The 1946 book includes *Delgadina* (nos. 1-2), *Blancaniña* (3-5), *Bernal*

*Francés* (6-8), *Vuelta del marido (é)* (9), *Villano vil* (10), *Aparición* (11), *Don Gato* (12-13), *Gerineldo* (14), *Infanticida (é-a)*, *No me entierren en sagrado* (p. 55), *Pastora y su gato* (no. 42), *Buscando novia* (49-51), *Viudita del conde Laurel* (52-54), *Piojo y la pulga* (55), *Mambrú* (57); The 1933 monograph includes *Villano vil* (no. 5), *Delgadina* (8), *Gerineldo*, *Blancaniña* (11), *Don Gato* (15), *Piojo y la pulga* (16). Note also the list of «romances» in C.'s *A Bibliography of Spanish Folklore in New Mexico* (= *University of New Mexico Bulletin*, 2:3 [Albuquerque: University of New Mexico, 1930]), p. 11.

- C6. Caravaca, Francisco. «Notas sobre nueve versiones inglesas del *Romance del Conde Arnaldos*.» *La Torre*, 18:70-19:71 (1970-1971), 221-271.

C. studies in exhaustive detail the translations of Lockhart, Borrow, Bowring, Longfellow, Gibson, Flecker, Entwistle, and J. M. Cohen.

- C7. Caravaca, Francisco. «Notas sobre dos versiones húngaras del *Romance del conde Arnaldos*.» *IAP*, 5(1971), 161-167.

C. analyzes the Hungarian translations of Endre Pál and László András.

- C8. Caravaca, Francisco. «Hermenéutica del *Romance del Conde Arnaldos*: Ensayo de interpretación.» *BBMP*, 47(1971), 191-319.

C. studies exhaustively multiple aspects of the *romance*, taking into account a vast bibliography of translations and interpretations of *Arnaldos*, of literary parallels and antecedents, and of ballads from other European traditions. Some of the topics discussed are the possible mystic-religious interpretation, magic music, Spitzer's *Elementargeist* theory, the *hostis antiquus* motif, *Heer Halewijn* and its congeners, and the *romance's* origin, which C. suggests, only as a «mera conjetura,» may go back to classical antiquity. Some of the other Hispanic *romances* and narrative songs alluded to are *Muerte ocultada*, *Conde Niño*, *Rico Franco*, *Rey marinero*, and *Comte Arnau*.

- C9. Caravaca, Francisco. «Tres apéndices al estudio del *Romancero del Conde Arnaldos*.» *BBMP*, 48(1972), 143-200.

C. studies a number of 19th-c. and modern editions of *Arnaldos*, the *a lo divino* versions, allusions to *Arnaldos*, and the ballad's music (accompanied by transcriptions).

- C10. Caravaca, Francisco. «Tres nuevas aportaciones al *Romancero del Conde Arnaldos*.» *BBMP*, 49(1973), 191-228.

C. reviews A. Hauf and J. M. Aguirre, «El simbolismo mágico-crótico de *El infante Arnaldos*.» *RF*, 81(1969), 89-118, and Hauf's «Seducción de Gentil...» *RDTP*, 28(1972), praising their scholarship, but remaining skeptical as to their conclusions.

- C11.** Cardozo-Freeman, Inez. «Games Mexican Girls Play.» *JAF*, 88(1975), 12-24.

The article includes a study (pp. 19-20) of the ballad *Monja contra su gusto*, together with other children's play-songs, as expressions of the situation of women in Mexican society.

- C12.** Cardozo-Freeman, Inez. «Charro Jiro afamado by Arnulfo Castillo.» In *Folklore of Texan Cultures*. Ed. Francis Abernethy. Publications of the Texas Folklore Society, No. 38. Austin: Encino Press, 1974, pp. 68-75.

The «corrido» of *Charro Jiro afamado* is actually a *romance* in á-o assonance composed in traditional style by the Mexican *corridista* and story-teller Arnulfo Castillo.

- C13.** Cardozo-Freeman, Inez. «The *Corridos* of Arnulfo Castillo.» *RChR*, 4:4(1976), 129-138.

Among the compositions of this Mexican folk poet, is a «*corrido*» on *La muerte de John F. Kennedy*, which is actually a *romance* in ó assonance.

- C14.** Carney, Carmen M. Vega. «Análisis estilístico de los romances moriscos de Góngora.» Ph. D. diss. University of Iowa 1974, 194 pp.; *DAI*, 35:7(Jan. 1975), 4420A.

The dissertation includes a survey of previous scholarship on *romances moriscos*. Among the subjects treated is Góngora's use of traditional stylistic devices in composing his *romances*.

- C14a.** Caro Baroja, Julio. «La Serrana de la Vera, o un pueblo analizado en conceptos y símbolos inactuales.» *Ritos y mitos equívocos* (Madrid: Istmo, 1974), pp. 259-338.

This brilliant study of literary and material folklore in Garganta la Olla includes a fundamentally important analysis (pp. 270-295) of the famous *Serrana* as the survival of an ancient «númen de las alturas» documented elsewhere in European folklore.

- C15.** Carrasco Urgoiti, M<sup>a</sup> Soledad. «El cerco de Santa Fe de Lope de Vega, ejemplo de comedia épica.» In *Homenaje al Prof. William L. Fichter*. Madrid: Castalia, 1971, pp. 115-125.

The article includes a brief discussion of Lope's use of the *romance*, «Cercada está Santa Fe» (*Primav.* 93). REVIEW: O. H. Green. *HR*, 42(1974), 449.

- C16.** Carreño, Antonio. «El romancero lírico de Lope de Vega.» Ph. D. diss. Yale University 1975, 290 pp.; *DAI*, 36(1975), 2804A-2805A.

C. sees Lope as «the main character in the transformation of the old (traditional) ballad into the so-called 'new balladry'». The dissertation is concerned with four different ballad cycles —Moorish, pastoral, religious, and philosophical— represented in Lope's production. C. stresses the characteristic Lopean feature of «always letting his emotional life be revealed in his poetry... Life and artistic expression are intimately related.»

- C16a.** Carreño, Antonio. *El romancero lírico de Lope de Vega*. Madrid: Gredos, 1979, 301 pp.

C. offers a detailed study of Lope's *romances moriscos*, *pastoriles*, *espirituales* and *filosóficos*. There is an initial chapter on the development of the early *romancero* and the transition to *romances nuevos*. A number of traditional ballads are included in the commentary; especially important is the coverage of the Zaide poems: «Di, Zaida, ¿de qué me avisas?»; «Mira, Zaida, que te aviso»; «Por la calle de su dama». This is a revision of C.'s doctoral dissertation.

- C17.** Carvalho-Neto, Paulo de. «La influencia del folklore en Antonio Machado: Contribución al estudio de la literatura de inspiración folklórica en España y nueva aproximación a la obra de este escritor.» *CuH*, 304-307(1975-1976), 302-357.

The article includes a useful bibliography of M., much of which is of importance to the study of traditional poetry.

- C18.** Catalán, Diego. *Siete siglos de Romancero (Historia y poesía)*. Madrid: Gredos, 1969, 223 pp.

REVIEWS: S. G. Armistead and J. H. Silverman. *Hispania*, 54(1971), 195; P. Ontañón de Lope. *NRFH*, 20(1971), 158-159; C. C. Smith. *BHS*, 48(1971), 261-262; M. Díaz Roig. *ALM*, 11(1973), 299-303.

- C19.** Catalán, Diego. *Por campos del Romancero: Estudios sobre la tradición oral moderna*. Madrid: Gredos, 1970, 309 pp.

REVIEWS: V. Reynal. *La Torre*, 18:70-19:71(1970-1971), 347-350; R. E. Barbera. *Hispania*, 54(1971), 597; R. Cotrait. *BHi*, 73(1971), 161-167; J. G. Cummins. *BHS*, 49(1972), 94-95; W. Mettmann. *ASNS*, 210(1973), 217-219; E. Rogers. *HR*, 41(1973), 441-442.

- C20.** Catalán, Diego. «Memoria e invención en el Romancero de tradición oral.» *RPh*, 24(1970-1971), 1-25, 441-463.

A thorough and penetrating review, including extensive bibliography, of recent scholarship on Hispanic balladry, with special emphasis on the problem of oral transmission as a creative process. There are detailed commentaries on *Búcar sobre Valencia* (pp. 19-25, 443-444), *Cautivo del renegado* (444-451), *Destierro del Cid* (458-461).

- C21.** Catalán, Diego, Samuel G. Armistead, and Antonio Sánchez Romeralo (eds.). *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, 372 pp.

This edition of the proceedings of the First International Colloquium on Spanish Traditional Ballads, held in Madrid on July 29, 1971, includes fifteen studies of the Spanish, Portuguese, Catalan, and Judeo-Spanish ballad sub-traditions. There is an extensive bibliography (pp. 303-337), as well as indices of authors and collectors, ballad titles, and geographic traditions. The volume includes contributions by M. Alvar, S. G. Armistead, P. Bénichou, D. Catalán, G. Di Stefano, A. Galmés, B. do Nascimento, S. Petersen, J. B. Purcell, A. Sánchez Romeralo, and J. H. Silverman. (The communications are listed in the present bibliography under the names of the individual authors.)  
REVIEW: I. M. Hassán, *ESef*, 1(1978), 289-290.

- C22.** Catalán, Diego. «El nuevo programa de la Cátedra-Seminario Menéndez Pidal.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 7-17.

C. discusses the publications, research, and future projects of the Menéndez Pidal research center in the field of Hispanic ballad scholarship.

- C23.** Catalán, Diego. «El Archivo Menéndez Pidal y la exploración del romancero castellano, catalán y gallego.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 85-94.

C. evaluates the Archive's holdings pertinent to the Castilian, Catalan, and Galician sub-traditions.

- C24.** Catalán, Diego. «La creación tradicional en la crítica reciente.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 153-165.  
C. reviews recent research concerning the problem of poetic creativity in the ballad of oral tradition.
- C25.** Catalán, Diego, with the collaboration of Teresa Catarella. «El romance tradicional, un sistema abierto.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 181-205.  
The 16th-c. and modern versions of *Don Manuel de León y el moro Muza* («Qual sera aquel caullero / de los míos máspreciado») are studied as an index of the changing poetic perspectives of two epochs of the oral tradition.
- C26.** Catalán, Diego. «A Criação poética no Romancero oral moderno: Novos Métodos de Estudo.» *RBF*, 13:38(1974), 31-39.  
This is a translation of C.'s «La creación tradicional en la crítica reciente,» published in *El Romancero en la tradición oral moderna* (1972), pp. 153-165.
- C27.** Catalán, Diego. «Análisis electrónico de la creación poética oral: El programa Romancero en el Computer Center de UCSD.» In *Homenaje a la memoria de Don Antonio Rodríguez-Moñino (1910-1970)*. Madrid: Castalia, 1975, pp. 157-194.  
This pathfinding, fundamentally important discussion of the computer analysis of a massive sampling of Hispanic ballads opens up numerous new perspectives for the study of traditional poetry.
- C28.** Catalán, Diego. «El Romancero luso-brasileiro y la Cátedra Menéndez Pidal.» In *Portuguese and Brazilian Oral Traditions in Verse Form / As Tradições Oraís Portuguesas e Brasileiras em Verso*. Eds. J. B. Purcell, S. G. Armistead, E. Mayone Dias, and Joanne E. March. Los Angeles: University of Southern California, 1976, pp. 168-177.  
C. discusses the importance of the Luso-Brazilian oral traditional ballad in relation to projects currently being carried forward under the auspices of the Cátedra-Seminario Menéndez Pidal: A computerized catalog and multi-volume edition of all Hispanic ballads.

- C29.** Catalán, Diego, and Jesús Antonio Cid, eds. With the collaboration of Robert Nelson, Francisco Romero, Margarita Pazmany, Ana Valenciano, and Paloma Montero; musical transcriptions edited by Antonio Carreira. *Gerineldo: El paje y la infanta*. 3 vols. Romancero tradicional de las lenguas hispánicas (Español-portugués-catalán-sefardí. Colección de textos y notas de M. Goyri y R. Menéndez Pidal). Vols. VI, VII, VIII. Madrid: CSMP — Gredos, 1975-1976, 254; 266; 454 pp.

A massive and essentially definitive edition of versions of *Gerineldo* from every branch of the Hispanic tradition. Indices of themes, geographical locations, collectors and editors, musical transcriptions, and a bibliography are included in Vol. III. REVIEW: S. G. Armistead, *ESeF*, 1(1978), 292.

- C30.** Catalán, Diego. «Análisis electrónico del mecanismo reproductivo en un sistema abierto: El modelo *Romancero*.» *RUC*, 25:102(1976), 55-77.

In this important article, C. points to similarities between languages and the traditional *Romancero*. Both are communications systems and can be studied with similar techniques. C. discusses the computerized analysis of *Conde Sol*. He concludes: «El análisis electrónico de la creación poética oral podrá proporcionarnos elementos de explicación importantes para la comprensión de otras estructuras semióticas abiertas, incluidas las lenguas naturales» (p. 77).

- C30a.** Catalán, Diego, «Los modos de producción y 'reproducción' del texto literario y la noción de apertura», *Homenaje a Julio Caro Baroja*, ed. Antonio Carreira, Jesús Antonio Cid, Manuel Gutiérrez Esteve, and Rogelio Rubio (Madrid: Centro de Investigaciones Sociológicas, 1978), pp. 245-270.

C. discusses, in this crucial study, the essentially «open,» dynamic character of the traditional *romance*: its inherent, unlimited potential for artistic elaboration, abbreviation, transformation, and recreation. This process is seen to operate at all semiotic levels of the narrative. C. relates the *romance's* «openness» to various Medieval literary manifestations: Juan Ruiz, Alfonsine historiography, Arthurian narrative, which respond to «una concepción anti-individualista del arte que preside efectivamente tanto [su] composición ... como su transmisión manuscrita» (p. 248). There are numerous important comments on *Conde Sol*, *Caballero burlado*, *Raptor pordiosero*, *Tarquino y Lucrecia*, *Serrana de la Vera*, *Muerte del maestro de Santiago*, *Tamar y Anón*, *Don Manuel y el moro Muza*, *Gerineldo*.

- C30b.** Catalán, Diego (ed.), with the collaboration of Kathleen Lamb, Etienne Phipps, Joseph Snow, Beatriz Mariscal de Rhett, and Jesús Antonio Cid. *La dama y el pastor: Romance, villancico, glosas*. 2 vols., Madrid: Cátedra-Seminario Menéndez Pidal, 1977-1978 (*Romancero tradicional de las lenguas hispánicas [Español-portugués-catalán-sefardí]*), colección de textos y notas de María Goyri y Ramón Menéndez Pidal, Vols. X and XI), 258; 223 pp.

This is an essentially definitive edition of all early and modern versions of *La dama y el pastor* and *El villano vil*. Vol. XI includes an index of proverbs in the shepherd's answers (pp. 171-204), as well as indices of geographic locations and informants, of collectors, editors and authors, and of musical transcriptions. A total of 68 plates illustrate these splendid volumes.

- C30c.** Catalán, Diego. «El modelo de investigación pidalino cara al mañana.» *¡Alça la voz, pregonero!: Homenaje a Don Ramón Menéndez Pidal* (Madrid: Corporación de antiguos alumnos de la Institución Libre de Enseñanza-Cátedra-Seminario Menéndez Pidal, 1979), pp. 81-124.

C. includes brief but important comments on recent *Romancero* scholarship and prospects for future developments, especially semiotic studies (pp. 96-99).

- C30d.** Catalán, Diego. «Al margen de un concierto de música de los siglos xv-xvi: 1 [y] 2.» *¡Alça la voz, pregonero!: Homenaje a Don Ramón Menéndez Pidal* (Madrid: Corporación de antiguos alumnos de la Institución Libre de Enseñanza-Cátedra-Seminario Menéndez Pidal, 1979), pp. 135-150, 157-169.

C. offers important comments on and, in some cases, previously unedited texts of a number of *romances*: *Enamorado y la Muerte* (Yo me estava reposando, / durmiendo como solía), *Prisionero, Tiempo es el caballero* (Tiempo es, ell escudero, / tiempo es de andar d'aquí; Tiempo es el cavallero, / tiempo es de ir de aquí), *La bella malmaridada* (La bella malmaridada, / de las lindas que yo vi), as well as «Buen prior Hernán Rodríguez / con el rey rebuelto os hane,» «Mi compadre, Gómez Arias, / qué mal consejo me dio,» «Cercada tiene a Baeça / esse arraez Audalla Amir,» «Moricos, los mis moricos, / los que ganáys mi soldada,» «Sobre Baça estava el rey, / lunes, después de yantar,» «¡A las armas, moriscote, / si las has en voluntad,» «Cavalleros de Castilla, / no me lo tengáis a mal,» *Expulsión de los judíos de Portugal, Muerte del príncipe de Portu-*

gal, *Muerte del príncipe don Juan, Muerte de don Manrique de Lara* (A veynte y siete de março, / la media noche sería), *Muerte de don Beltrán* (En los campos de Alventosa / mataron a don Beltrán), *Gayferos y Melisenda* (Cavallero, si a Francia ides, / por Gayferos preguntad), *Conde Claros y la infanta* (Media noche era por filo / los gallos querían cantar; Pésame de vos, el conde, / porque vos mandan matar).

- C30e.** Cazal, Françoise. «L'Idéologie du compilateur de romances: Remodelage du personnage du Cid dans le *Romancero e historia del Cid* de Juan de Escobar (1605).» *L'Idéologique dans le texte (Texte hispaniques): Actes du IIème Colloque du Séminaire d'Etudes Littéraires de l'Université de Toulouse-Le Mirail (Toulouse, février 1978)* ([Toulouse]: Université de Toulouse-Le Mirail, 1978), pp. 197-209.

C. studies E.'s rôle as an anthologist of Cid ballads and finds that he was, in effect, much more: «Un vers sur trois subit une modification... Avec des romances il fait un roman» (pp. 206, 208). E. selected, censored, and manipulated his texts to project a very specific image of the hero as «un Cid soumis [au roi] au détriment du Cid rebelle du *Romancero viejo*» (206). As a «serviteur zélé de la monarchie, [E.] a réalisé à la perfection un polissage du modèle cidien dans le sens de l'idéologie officielle de son époque» (209). This is a splendid paper.

- C30f.** Cazal, Françoise. *Le Cid dans la poésie du siècle d'or: «El Romancero e historia del Cid» de Juan de Escobar*. Thèse de 3e cycle, Université de Toulouse-Le Mirail, Toulouse-Le Mirail, 1977, 546 pp.

C. has exhaustively studied the sources and the processes of selection, modification, and omission evidenced in E.'s anthology: «Escobar... réalise un important travail de réécriture sur les romances qu'il a sélectionnés» (p. 5). E.'s intervention attests to his conservative, monarchist, and pious preferences. Representations of the Cid as a daring, violent, rebellious hero are avoided.

- C31.** Chevalier, Jean-Claude. «Architecture temporelle du *Romancero tradicional*.» *BHi*, 73(1971), 50-103.

Ch. studies in detail and compares the special uses and artistic interaction of verb tenses in several *romances viejos* concerning the Infantes de Lara: «Ya se salen de Castilla / castellanos con gran saña»; «A Calatrava la Vieja / la combaten castellanos»; «Ay Dios, qué buen cavallero / fue don Rodrigo de Lara»; and «Concertadas son las bodas / ¡ay Dios! en hora menguada.»

- C32.** Chevalier, Maxime. *Los temas ariostescos en el Romance-ro y la poesía española del Siglo de Oro*. Madrid: Castalia, 1968, 340 pp.

REVIEWS: T. Cirillo. *AION*, 13:2(1971), 363-365; J. G. Fucilla. *HR*, 39 (1971), 448-450; C. Smith. *BHS*, 48(1971), 270-272.

- C32a.** Cid, Jesús Antonio. «Romances en Garganta la Olla (Materiales y notas de excursión).» *RDTP*, 30(1974), 467-527.

C.'s splendid introduction points to the necessity of studying the social context and functions of *romances* in addition to the philological tasks which have almost exclusively occupied Hispanic ballad scholars in previous work. He also perceptively discusses the multiseccular survival of the tradition, its significance for modern singers, the development in oral tradition of architypal narratives out of specific events, and the contrast between 16th-c. fragmentistic texts and the modern *romance-cuento*. C. then edits an extensive collection of traditional *romances*, *romances vulgares*, songs and *coplas* collected in Garganta la Olla (Cáceres) on March 17 and 18, 1973. The traditional themes include: *Gerineldo* (+ *Conde Sol*) (1-3), *Conde Sol* (4), *Conde Claros fraile* (5), *Infanta parida* (6), *Tamar y Amnón* (7-9), *Delgadina* (10-11), *Serrana de la Vera* (12-13), *Doncella guerrera* (14-15), *Blancaniña* (16-17), *Requiebros + Adúltera (é-a)* (18), *Novia del conde de Alba* (19), *Apuesta ganada* (20-21), *Infanticida (é-a)* (22), *Loba parda* (23), *Mala suegra* (24), *Hermano infame* (29), *Pedigiueña* (40), *Peregrinitos de Roma* (44), *Alonso de Aguilar* (a lo divino) (46). Note also a version of *Lux Aeterna* (38).

- C33.** Cid, Jesús Antonio. «Calderón y el romancillo de *El bonetero de la trapería*.» *HR*, 45(1977), 421-434.

C. has discovered in Calderón's *comedia*, *El alcaide de sí mismo*, an important, radically different 17th-c. variant of the anti-Jewish *romancillo*, *El bonetero de la trapería*, otherwise known in a version published by José Alfay in *Poesías varias de grandes ingenios españoles* (Zaragoza: J. de Ybar, 1654: «En la Trapería, / juntico al Mercado»). C.'s new version, which begins «Subiera Morales / en el su cauallo,» helps elucidate a number of features present in modern traditional texts from Sarajevo, Istanbul, Morocco, and Extremadura.

- C33a.** Clarfield, Geoffrey. «Music in the Moroccan Jewish Community of Toronto.» *CFMJ*, 4(1976), 31-38.

An amateurish discussion—but not altogether devoid of interest—of traditional secular and liturgical singing among Moroccan (Tangier and Tetuán) immigrants to Canada. The supporting bibliography is minimal and the writer obviously knows nothing about Hispanic

balladry: «... the folk 'literature' or Spanish Ballads known as *Romanceros*» (p. 32). The romance of *Tamar y Amuón* and the narrative song *Sol la saddika* are briefly discussed.

- C34.** Cohen, Martine. «Recueil, édition et étude de textes enregistrés auprès de judéo-hispanophones originaires de Turquie et de Grèce à Paris en 1972.» Mémoire. Université de Paris IV: Institut d'Etudes Hispaniques, Paris 1972-1973, 141 pp.

This thesis includes previously unedited versions of *Gallarda y el alabancioso* + *Delgadina*, *Vuelta del hijo maldecido*, *Delgadina*, and *Sueño de la hija*, recorded from Eastern Sephardim in Paris.

- C35.** Comas, Antoni, ed. *Cançoner català: Poesia popular i tradicional*. Barcelona: Edicions Destino, 1971, 292 pp.

This collection includes versions of various traditional romances, without specifying their origin: *Rescate*, *Gerineldo*, *Doncella guerrera*, *Vuelta del marido (á-a)*, *Presó de Lleida*, *Veneno de Moriana*, *Dama de Aragón*, and others.

- C36.** Conde Sáiz, M<sup>a</sup> Victoria. «Algunas muestras de romances recogidas en Sobrescobio.» *AO*, 25(1975), 205-215.

C. S. has collected and edited, with brief but accurate commentary, versions of *Gerineldo* (+ *Conde Niño*), *Delgadina*, *Don Bueso y su hermana* (6 syll.), *Tres cautivas*, *Virgen y la hija del rey (i-a)*, *Devota del rosario*, *Muerte del príncipe don Juan*.

- C37.** Conroy, Patricia, ed. *Ballads and Ballad Research (Selected Papers of the International Conference on Nordic and Anglo-American Ballad Research, University of Washington, Seattle, May 2-6, 1977)*. Seattle: University of Washington, 1978, 268 pp.

Among the 24 papers published here, there are five on Hispanic subjects: by S. G. Armistead, D. W. Foster, O. R. Ochrymowycz, S. Petersen, and R. H. Webber. See the entries under the authors' names.

- C38.** Corré, Alan D. *Sefarad: The History and Culture of Spanish Jewry*. Madison, Wisconsin: University of Wisconsin — Extension, 1976, 120 pp.

This outline for a course on *Sefardismo* includes a chapter on «*Romancero* and *Refranero*,» together with a brief bibliography (pp. 105-108).

- C39.** Costa Fontes, Manuel da. «The Social Functions of Ballads and the Vitality of the Portuguese Ballad Tradition in California.» In *Report: First Symposium on Portuguese Presence in California*. San Francisco-San Leandro: Centro Cultural Cabrilho, UCLA, UPEC Cultural Center, and Luso-American Education Foundation, 1974, pp. 33-36.  
C. F. reports on the traditional *romances* known among Portuguese-speaking residents of California and on recent collecting efforts. He publishes a previously unedited text of *Conde Alarcós*.
- C40.** Costa Fontes, Manuel da. «A New Portuguese Ballad Collection from California.» *WF*, 34(1975), 299-310.  
C. F. reports in detail on his extensive collection of 197 variants of 124 different narrative themes collected from 53 informants from the Azores, Madeira, and Trás-os-Montes resident in various California communities.
- C41.** Costa Fontes, Manuel da. «As Funções Sociais dos Romances.» *Atlântida*, 19:2(1975), 211-222.  
Among the ballads' social functions, C. F. points to their didacticism («mais implícita do que explícita»), their commemoration of historical events and national or regional traditions, their propagandistic function, and, among emigrants, their cultivation as a mark of cultural and linguistic identity. In their historical or propagandistic functions, as ballads become traditional, they eventually shift away from a local and specifically historical orientation and come to represent universal situations and problems.
- C42.** Costa Fontes, Manuel da. «*Dona Maria* and *Batalha de Lepanto*: Two Rare Luso-American Ballads.» In *Portuguese and Brazilian Oral Traditions in Verse Form / As Tradições Oraís Portuguesas e Brasileiras em Verso*. Eds. J. B. Purcell, S. G. Armistead, E. Mayone Dias, and Joanne E. March. Los Angeles: University of Southern California, 1976, pp. 147-157.  
Traditional formulas and contaminations which connect these two rare, exclusively Portuguese *romances* to the rest of Portuguese ballad tradition are discussed. The texts were collected from Azorian immigrants in California.
- C43.** Costa Fontes, Manuel da. «*D. Duardos* in the Portuguese Oral Tradition.» *RPh*, 30(1976-1977), 589-608.  
C. F. studies in depth three Portuguese traditional ballads which derive from Gil Vicente's play, the *Tragicomedia de Don Duardos* (circa 1525): *Flérída*, *Hortelão das Flores*, and *Lizarda*.

- C44.** Costa Fontes, Manuel da, and Stanley L. Robe. «O Conto popular português na Califórnia.» *Atlântida*, 21:2(1977), 39-63.

The article includes a bibliography of recent Portuguese ballad research in California (p. 62, n. 1).

- C44a.** Costa Fontes, Manuel da. «*Lizarda*: A Rare Vicentine Ballad in California», *RPh*, 32(1978-1979), 308-314.

C. F. edits two versions of *Lizarda* recorded from Azorian singers in California and compares them with three texts collected and published in the 19th-century to demonstrate how a variety of factors (contamination, compression, transformation and displacement of characters and motifs) have contributed to the ballad's profound metamorphosis in the modern tradition. Together with the Portuguese *Flérida* and *Hortelão das Flores* and the Sephardic *Falso hortelano*, *Lizarda* attests to the survival of Gil Vicente's *Don Duardos* in the contemporary *Romancero*.

- C44b.** Costa Fontes, Manuel da. «The *Batalha de Lepanto* in the Portuguese Oral Tradition.» *HR*, 47(1979), 487-503.

C. F. studies in detail the complex relationship between the *Batalha de Lepanto*, current in the modern Portuguese tradition and its antecedente, a long narrative composition, contemporary with the battle, «De Sicilia con poder / el armada real partia.»

- C44c.** Costa Fontes, Manuel da. «Echoes of the Classical Age in Contemporary Portuguese Oral Tradition.» *Occasional Papers in Ethnic and Immigration Studies*, ed. Robert F. Harney (Toronto: Multicultural History Society of Ontario, 1979), pp. 5-23.

C. F. discusses the importance of the Portuguese ballad within the Pan-Hispanic and European ballad traditions and the survival of the genre in Portuguese-American immigrant communities. Versions of *Muerte del príncipe de Portugal*, *Muerte del príncipe don Juan*, *Almeas de Toro* (?), *Batalha de Lepanto*, *Blancaniña*, and *Rico Franco*, collected from Canadian and New England informants, illustrate the discussion.

- C44d.** Costa Fontes, Manuel da. *Romanceiro português do Canadá*, prefácio de Samuel G. Armistead e Joseph H. Silverman. Coimbra: Universidade, 1979, liii + 521 pp.

This magnificent collection includes 245 *romances* text-types (plus 39 different *orações*, 10 *ensalmos*, and 6 other poem-types of diverse

character), recorded in the immigrant community of Toronto, mostly from Azorian singers. There is a substantial introduction concerning Portuguese immigration to Canada and the formation of Fontes's collection. Indices of ballad themes and informants close the volume. A table of correspondences with S. G. Armistead et al., *El romancero judeo-español en el Archivo Menéndez Pidal*, 3 vols. (Madrid: C.S.M.P., 1978), helps link the collection to the Pan-Hispanic tradition. This is a fundamentally important contribution to Hispanic ballad studies and, along with José Leite de Vasconcellos' *Romanceiro português*, will remain an indispensable source for the study of the Portuguese tradition.

- C45.** Cummins, John G. *The Spanish Traditional Lyric*. Oxford: Pergamon, 1977, x + 179 pp.

This excellent anthology of traditional lyric poetry offers important insights for *Romancero* studies. Note also one text of romancistic affiliation: «Manda pregonar el rey / por Granada y por Sevilla,» which can be related to the *romance*, «Entre muchos reyes sabios, / que huuo en la Andaluzia» (p. 146). REVIEW: S. G. Armistead. *HR*, 46(1978), 387-389.

- C46.** Custodio, Alvaro. *El corrido popular mexicano (Su historia, sus temas, sus intérpretes)*. Madrid: Júcar, 1976, 207 pp.

This useful anthology includes a lengthy and informative introduction. Note a version of *Silvana + Delgadina* (pp. 13-14).

- D1.** Damonte, Mario, ed. *Flor de varios y nuevos romances primera, segunda, tercera parte: Textos de Pedro Moncayo y Pedro Flores (Lisboa, 1592)*. Las fuentes del Romancero general (Madrid, 1600). Vol. XIII. Madrid: Real Academia Española, 1971, 224 fols. + [19] pp.

The book consists of an edition, bibliographical note, and index of first verses. The collection is made up almost entirely of *romances nuevos*. Only *Moriana y Galván* (glossed; fol. 214), *Di Zaida ¿de qué me avisas?*, and *Tormenta calmada* («Tronando las nuves negras») survive today, exclusively in the Sephardic sub-traditions.

- D2.** Dannemann, Manuel. «Charlemagne dans le chant folklorique hispano-chilien.» *JVF*, 18(1973), 77-83.

D. summarizes his projected «travail exhaustif» on Chilean *décimas* concerning Charlemagne.

- D3.** Dannemann, Manuel. «Situación actual de la música folklórica chilena: Según el Atlas del Folklore Chileno.» *RMCh*, 29: 131(1975), 38-86.

The article does not concern *romances*, but the bibliography (pp. 84-86) may prove useful for *Romancero* studies.

- D4.** Daus, Ronald. *Der epische Ziklus der Cangaceiros in der Volkspoesie Nordostbrasiliens*. Bibliotheca Ibero-Americana, No. 12. Berlin: Colloquium, 1969, 153 pp.

REVIEW: O. Holzapfel. *JVF*, 16(1971), 241-242.

- D5.** Debax, Michelle. «La Problématique du narrateur dans le *Romancero tradicional*.» In *Sujet et sujet parlant dans le texte (Textes hispaniques): Actes du Colloque du Séminaire d'Etudes Littéraires de l'Université de Toulouse-Le Mirail (Toulouse, février 1977)*. Toulouse: Université de Toulouse-Le Mirail, Service des Publications, 1976, pp. 43-53.

In this perceptive study, D. points to the «opposition constitutive du *romance* entre moi qui énonce et moi —ou non-moi— qui ne suis que l'écho sonore de tous les autres romances... Et c'est à cause de cette tension que 'vit' le *romance*,... que se perpétue identique et toujours différente..., ...une production de langage indéfiniment renouvelée» (p. 53).

- D5a.** Debax, Michelle. «Problèmes idéologiques dans le *romancero* traditionnel.» *L'Idéologique dans le texte (Textes hispaniques): Actes du IIème Colloque du Séminaire d'Etudes Littéraires de l'Université de Toulouse-Le Mirail (Toulouse, février 1978)* ([Toulouse]: Université de Toulouse-Le Mirail, 1978), pp. 141-163.

D. asks: «Comment... formuler le rapport à l'idéologique de cet ensemble mouvant?» (p. 141) and finds that ideology in the *romances* reflects the same constant, dynamic evolution as the texts themselves. This is an important paper. There are good comments on previous *Romancero* scholarship, on the functions of *romances*, on achronic, diachronic, and synchronic approaches, and specifically on *Tamar y Amnón*, *Aparición*, *Alfonso XII*, *Antores*, *Dirlos*.

- D6.** De Chasca, Edmund. «*Alora la bien cercada*: Un romance modelo.» *ExTL*, 1: 1(1972), 29-37.

This splendid reading of *Alora la bien cercada* also includes important observations on *Río Verde* and *Sueño de doña Alda*.

- D7.** De Chasca, Edmund. «Pluralidades anafóricas en la estructura de *Cabalga Diego Láinez* y resumen de las técnicas enumeratorias en el *Romancero del Cid*.» *REH*, 2(1972), 21-32.

De Ch. brilliantly analyzes the poetry and structure of *Cabalga Diego Láinez* in relation to enumerative and repetitive techniques in other *romances viejos* and in *PMC*. He categorizes the types of enumeration and also discusses the importance of color imagery in Spanish ballads.

- D8.** De Chasca, Edmund. «Registro comparativo de los números en el Romancero del Cid y en *El Poema del Mío Cid*.» *Filología*, 16(1972), 53-59.

De Ch. compares the occurrences of numbers and their percentages in *PMC* and in the *Romancero del Cid*.

- D9.** De Chasca, Edmund. «Algunos aspectos de la ordenación con números correlativos en el estilo del *Romancero del Cid*.» In *Studia Hispanica in Honorem R. Lapesa*. Vol. II. Madrid: CSMP — Gredos, 1974, 189-202.

De Ch. presents a splendid, highly perceptive analysis of the use of numbers and various enumerative devices in several *romances viejos*: *Sueño de doña Alda* («En París está doña Alda / la esposa de don Roldán»); *Entierro de Fernandarias* («Por aquel postigo viejo / que nunca fuera cerrado»); «Tres cortes armara el rey, / todas tres a una sazón» (in comparison with *PMC*, vv. 3129-33); *Cid y el rey a Roma* («Rey don Sancho, rey don Sancho, / cuando en Castilla reinó»); «Rey don Sancho, rey don Sancho, / no digas que no te aviso»; and «Ya se salen por la puerta / por la que salía al campo» (Durrán 796).

- D10.** Devoto, Daniel. *Textos y contextos: Estudios sobre la tradición*. Madrid: Gredos, 1974, 609 pp.

Together with many other subjects, this book offers massively documented, highly perceptive discussions of various themes current in traditional *romances*: e. g., fecundating plants and similar motifs (pp. 11-46); fruits as erotic symbols (415-458). REVIEW: M. Chevalier. *BHi*, 79(1977), 272-274.

- D10a.** Deyermond, A[lan] D. *A Literary History of Spain: The Middle Ages*. London-New York: Ernest Benn-Barnes & Noble, 1971, XIX + 244 pp.

On pp. 124-129 and 135, D. offers the best synthesis to date concerning the complex problem of the origins and early development of the *Romancero*. While recognizing metric, formulaic, stylistic, and, in some cases, thematic connections with the epic, D. argues convincingly for a reevaluation of the relationships between the *Romancero* and the Medieval lyric. There are interesting comments on *Sobre Baza estaba el rey*, *Prisionero*, and *Arnaldos*. REVIEWS: Isabel

Uría. *AO*, 21(1971), 404-406; Anon. *ML*, 53(1972), 150-151; D. W. Lomax. *MLR*, 67(1972), 670-671; [P. E. Russell]. *TLS* (April 14, 1972), 419-420; L. J. W[oodward]. *JES*, 2(1972), 213-215; A. Antelo. *AEM*, 8(1972-1973), 627-666; H.-J. Neuschäfer. *RF*, 85(1973), 616-620; D. G. Pattison. *MAe*, 42(1973), 115-116; E. L. Rivers. *MLN*, 88(1973), 507; C. Smith. *BHS*, 50(1973), 75-77; S. Hess. *Hispania*, 57(1974), 370-371; J. M. Sobré. *CL*, 26(1974), 358-361; J. Joset. *NRFH*, 25(1976), 399-402.

- D10b.** Deyermond, A[lan] D. *Historia de la literatura española: La Edad Media*. Barcelona: Ariel, 1973, 419 pp.

This is a translation of D.'s *Literary History* (1971). The treatment of the *Romancero* (pp. 219-234) has been expanded and updated.

- D11.** Deyermond, Alan D., ed. *Medieval Hispanic Studies presented to Rita Hamilton*. London: Tamesis Books, 1976, xi + 281 pp.

This *Festschrift* includes three studies, by J. Sage, D. S. Severin, and E. M. Wilson, concerning the *Romancero*. (The articles are listed here under their individual authors.) REVIEWS: M. García. *BHi*, 79 (1977), 612-614; D. W. Lomax. *MLR*, 72(1977), 715-716; S. G. Armistead. *HR*, 46(1978), 89-92; D. Briesemeister. *ASNS*, 215(1978), 443-445; F. Hodcroft. *BHS*, 56(197-9), 54-56.

- D12.** d'Heur, Jean-Marie. «Le défilé de Roncevaux.» In *Société Rencesvals pour l'Étude des Épopées Romanes: VI<sup>e</sup> Congrès International (Aix-en-Provence, 29 Août-4 Septembre 1973): Actes*. Ed. Jean Subrenat. Aix-en-Provence: Université de Provence, 1974, pp. 695-715.

The paper offers an interesting comparison between the 16th-c. versions of *La muerte de don Beltrán* («En los campos de Alventosa» and «Por la matanza va el viejo» [*Primav.* 185a; 185]), points to convincing structural reasons for the contamination with *Gaiferos y Melisenda* («Assentado está Gaiferos» [*Primav.* 173]), and goes on to study the modern Portuguese traditional versions and Giosue Carducci's synthetic Italian translation, which blends elements from «En los campos» and Hardung's Portuguese text.

- D13.** Díaz, Joaquín. *Palabras ocultas en la canción folklórica*. Madrid: Taurus, 1971, 142 pp.

The commentary is of little scholarly interest; a number of versions of various songs and *romances* are scattered throughout the text; in a majority of cases, no information is provided concerning the versions' origin; *Romance* text-types included are: *Gerineldo*, *Blanca-niña*, *El corregidor y la molinera*, *Conde preso* (versions from Mo-

rocco and Santander), *Delgadina*, *Infanticida*, *Peregrinitos de Roma*, *Dama y el segador*, *Villano vil*, *Alfonso XII*, *Juan Lorenzo* (Eastern Judeo-Spanish version), *Mujer engañada*, *Escogiendo novia*, *Pastora y su gato*, *Monja contra su gusto*, *Prisionero*, *Piojo y la pulga*.

- D14.** Díaz, Joaquín. *Cifrado especial para guitarra*. Vol. I of 25 *canciones tradicionales renovadas*. Madrid: Penta Music-Ediciones Quiroga, 1974, 59 pp.

This pamphlet includes several traditional ballads: *Don Bueso y su hermana* (6 syll.), *Delgadina*, *Gerineldo*, *Conde Niño*. There is a brief bibliography, but no indication of the texts' origins. The music is labelled «Arreglo de J. D.» This probably applies to the texts as well.

- D15.** Díaz Más, M<sup>a</sup> Paloma. «Poesía luctuosa judeo-española.» *Memoria de Licenciatura*. Universidad Complutense, Madrid, 1977, 262 pp.

This fundamentally important thesis on traditional mourning songs includes a long section (pp. 127-176) devoted to 24 different *romances* and narrative poems documented as functioning as dirges in one or more of the Sephardic communities. The text-types treated include *Vuelta del hijo maldecido*, *Rico Franco*, *Choza del desesperado*, *David llora a Absalón*, *Muerte del príncipe don Juan*, *Cabezas de los infantes de Lara*, *Muerte del maestro de Santiago*, *Duque de Bernáx*, *Aparición*, *Mujer de Arnaldo*, *Muerte ocultada*, *Mainés*, *Culebro raptor*, *Desilusión*, *Testamento del rey Felipe*, *Pozo airón*, *Moza y el Huerco*, *Siete hijos de Hana*, *Nodriza del infante*, *Hermanos esclavos*, *Hermano infame*, *Esposo suicida*, and *Entierro de Fernandarias*. Note also the study of *Don Gato* (pp. 184-186).

- D16.** Díaz Quiñones, Arcadio. «Literatura y casta triunfante: El romancero fronterizo». *Sin Nombre*, 3(1973), 8-25.

A perceptive study of the *romances fronterizos* as an expression of the value system of the dominant Christian caste in Medieval Spain.

- D17.** Díaz Roig, Mercedes. «Un rasgo estilístico del Romancero y de la lírica popular.» *NRFH*, 21(1972), 79-94.

A well documented and perceptive study of the recurrent stylistic pattern, shared by *Romancero* and traditional lyric, in which a quartet contains three elements, the first two developed each in a single verse and the last in two verses.

- D18.** Díaz Roig, Mercedes. *El Romancero y la lírica popular moderna*. Mexico City: El Colegio de México, 1976, xv + 283 pp.

This splendid monograph studies the numerous themes, stylistic devices, and mutual influences shared by Hispanic traditional nar-

native and lyric poetry. REVIEWS: J. G. Cummins. *BHS*, 54(1977), 336; O. T. Myers. *RPh*, 31(1977-1978), 182-184; G. Di Stefano. *NRFH*, 27 (1978), 147-151.

- D19.** Díaz Roig, Mercedes. *El romancero viejo*. Madrid: Cátedra, 1976, 303 pp.

This useful anthology (128 *romances viejos* plus ten modern traditional variants) includes a critical introduction, selected bibliography, and indices of titles and first lines. One of the modern texts is a previously unedited *Vuelta del marido (é)*.

- D20.** Díaz Roig, Mercedes. «Lo maravilloso y lo extraordinario en el romancero tradicional.» In *Deslindes literarios*. México City: El Colegio de México, «Jornadas 82», 1977, pp. 46-63.

Supernatural, marvellous, and extraordinary elements turn out to be more abundant in the *Romancero* than had been previously thought. Special attention is given to *La aparición, Enamorado y la Muerte, Conde Niño, Lanzarote y el ciervo del pie blanco*; many other *romances* are also treated.

- D21.** Díaz Roig, Mercedes. «Palabra y contexto en la recreación del romancero tradicional.» *NRFH*, 26(1977), 460-467.

D. R. studies the importance of unintelligible forms, and the singers' efforts to emend them, to the creative process of the oral tradition. Examples in *Vuelta del marido (é)*, *Rico Franco, Tamar y Amnón, Blancaniña*, and *Caballero burlado* are perceptively discussed.

- D21a.** [Díaz Roig, Mercedes]. «Conferencias sobre el romancero mexicano.» *Filosofía y Letras* (Boletín de la Facultad de Filosofía y Letras, U.N.A.M.), 3:4 (July-August 1977), pp. 34-35.

A report on a series of lectures growing out of D. R.'s collaborative project aimed at forming a «Romancero tradicional de México.»

- D22.** Díaz y de Ovando, Clementina. «Romance y corrido.» In *25 estudios de folklore: Homenaje a Vicente T. Mendoza y Virginia Rodríguez Rivera*. Ed. Fernando Anaya Montoya and Luz Gorráez Arcaute. Mexico City: Universidad Nacional Autónoma de México, 1971, pp. 177-193.

A discussion of the early *romancero* as an antecedent of the *corrido*.

- D23.** Dickerson, William Robert. «The 'Romances viejos' of the Spanish Renaissance Instrumental Prints.» Ph. D. diss. University of Iowa 1972, 265 pp.; *DAI*, 33(1973), 3580A.

D. studies and edits the traditional ballads found in the early music collections of Luis Milán, Luys Narváez, Enríquez de Valderrábano, Diego Pisador, Miguel de Fuenllana, and Luys Venegas. The ballads treated are «De Antequera partió el moro» (*Primav.* 74), «La mañana de San Juan» (75), «Paseábase el rey moro» (85-85*b*), «Rey don Sancho, rey don Sancho» (45), «Ya se asienta el rey Ramiro» (99), «Durandarte, Durandarte» (180), «Morianas en un castillo» (121-123), «Por la matanza va el viejo» (185), «Quién hubiese tal ventura» (153), «Tan claro hace la luna» (169), and «Ya cabalga Caláinos» (193).

- D24.** Di Stefano, Giuseppe. *Sincronia e diacronia nel Romanzero (Un esempio di lettura)*. Pisa: Università di Pisa, 1967, 135 pp.

REVIEW: C. Smith. *BHS*, 48 (1971), 154-156.

- D25.** Di Stefano, Giuseppe. «Il *Pliego Suelto* cinquecentesco e il *Romancero*.» In *Studi de filologia romanza oferti a Silvio Pellegrini*. Padua: Liviana Editrice, 1971, pp. 111-143.

This massive, authoritatively documented «inventario del *romancero* cpico-lirico presente in [*pliegos sueltos*]» offers innumerable insights into the complex relationship between what must have existed in the 16th-c. and what has actually been preserved.

- D26.** Di Stefano, Giuseppe. «Agiunte e postille al *Diccionario de pliegos sueltos poéticos* di A. Rodríguez-Moñino.» *SMLV*, 20(1972), 141-168.

Di S. has discovered a significant amount of early bibliographical data which supplements R.-M.'s massive *Diccionario*. The article offers numerous important perspectives on *pliego suelto* literature and on the early *romancero* in particular.

- D27.** Di Stefano, Giuseppe. «Tradición antigua y tradición moderna: Apuntes sobre poética e historia del *Romancero*.» In *El Romancero en la tradición oral moderna: 1er Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 277-296.

Some of the problems discussed in the Colloquium are perceptively reviewed, with special reference to the study of creativity in the oral tradition.

- D28.** Di Stefano, Giuseppe. *El Romancero: Estudio, notas y comentarios de texto*. Madrid: Narcea, 1973, 386 pp.

The texts in this excellent anthology are based directly on 16th-c. sources. Bibliographical notes are provided for each ballad. The extensive introduction (pp. 15-75) and literary commentaries (339-376) offer highly original insights and constitute an important contribution to ballad scholarship. REVIEWS: C. Stern. *RPh*, 29(1975-1976), 579-580; C. Smith. *BHS*, 53(1976), 58-59.

- D29.** Di Stefano, Giuseppe. «Discurso retrospectivo e schemi narrativi nel *Romancero*.» *LeL*, 1(1976), 35-55.

With his accustomed perceptivity, the critic studies the artistic importance of temporal perspectives in a number of 16th-c. Spanish ballads.

- D29a.** Di Stefano, Giuseppe. «La difusión impresa del romancero antiguo en el siglo XVI.» *RDTP*, 33(1977), 373-411.

In this crucially important article, Di S. demonstrates that, despite the pathfinding work of Wolf, Menéndez Pelayo, RMP, and Rodríguez-Moñino, «una historia... detallada de la transmisión impresa del romancero antiguo en el siglo XVI está todavía por hacer» (p. 373). Here he traces in painstaking statistical detail «la fortuna editorial de cada romance» (376), establishing the bases for an eagerly awaited variorum edition of the printed *romancero antiguo* (from *Cancioneros*, *romanceros*, and *pliegos sueltos*), edited according to modern norms. The present article includes two appendices and ten synoptic tables concerning sources, ballads «con variaciones ya en el verso inicial,» «trayectoria editorial» of individual ballads, texts found only in book form or only in *pliegos*, numerical occurrence of ballads in 16th-c. printings (from 1 to 17), and much other essential data. There is also an interesting discussion of ballads in *vihuelista* manuals (388-390). This is one of the most important articles on the *romancero viejo* to have been published in recent years.

- D30.** Domínguez Berrueta, Mariano. *Del cancionero leonés*. 2d ed., León: Imprenta Provincial, 1971, 353 pp.

D. B.'s original ed. (León: Proa, 1941) has been completely reset. Numerous photographs have been added. The commentary is non-significant. The book contains numerous texts of traditional ballads, apparently collected and perhaps doctored by D. B. Note the following text-types: *Comadres borrachas* (p. 132), *Santa Catalina* (221), *San Antonio y los pájaros* (225), *Alonso de Aguilar* (a lo divino; 231), *Las tres Marías* (235), *Niño Jesús perdido* (237), *El lavatorio* (239), *Arriero y los ladrones* (251), *Santa Irene* (255), *Conde Niño* (259), *Galán y la calavera* (261), *Doncella guerrera* (265), *Loba parda* (293), *Tres cautivas* (297), *Don Bueso y su hermana* (299), *Mala suegra* (302), *Conde Sol* (303), *Vuelta del marido* (é; 309), *Gerineldo* (311), *Marinero al*

agua (312), *Delgadina* (316), *Vuelta del marido (é-a; 321)*, *Pastora y la Virgen* (337), *Blancaflor y Filomena* (341), and *Virgen romera* (345).  
REVIEW: C. C., *RDTP*, 27(1971), 458-459.

- D31.** Dougherty, Frank T. «Romances tradicionales de Santander.» *BICC*, 32: 2(1977), 242-272.

D. has formed a collection of some 75 traditional *romances* recorded from informants in Bucaramanga (Colombia). The present article offers 18 of the more interesting and complete versions: *Silvana + Delgadina*, *Marinero al agua*, *Alfonso XII*, *Bernal Francés*, *Vuelta del marido (é)*, *No me entierren en sagrado*, *Pasión de Cristo* («Por el rastro de la sangre»), *Mambrú*, *Nacimiento de Cristo + Camina la Virgen pura (Fe del ciego)*, *Hermano infame*, *Piojo y la pulga*, *Barquero*. All the texts are cross-referenced to the bibliography in G. Beutler's *Studien zum spanischen Romancero in Kolumbien* (1969).

- E1.** Empaytaz, Dionisia. *Antología de albas, alboradas y poemas afines en la Península Ibérica hasta 1625*. Madrid: Colección Nova Scholar, 1976, 213 pp.

Despite the chronological limitation of its title, this useful collection includes several narrative ballads from modern oral tradition (reproduced from published collections). REVIEW: M. Le Roy. *JHPH*, 1(1977), 242.

- E2.** Escabí, Pedro C., and Elsa M. Escabí. *Vista parcial del folclore: La décima: Estudio etnográfico de la cultura popular de Puerto Rico*. San Juan: Universidad de Puerto Rico, 1976, xii + 524 pp.

A massive collection and detailed study of Puerto Rican *décimas*, with emphasis on metrics.

- E3.** Evans, Judith Z. «The Spanish Polyphonic Ballad from c. 1450-c. 1650.» Ph. D. diss. Columbia University 1975, 365 pp.

E. traces the early history of the *Romancero* and surveys ballads and ballad music in a series of collections up to c. 1650, starting with the *Cancionero musical de Palacio*.

- F1.** Faget, Eduardo. «Antiguos romances populares (El Romancero y su aculturación en el Uruguay).» *Revista de la Biblioteca Nacional* (Montevideo), No. 9 (July 1975), 79-114.

F. has collected (or reproduced from little known printed sources) versions or fragments of *Gerineldo* (p. 83), *Don Bueso y su hermana* (8 syll.) (92), *Blancaniña* (94), *Santa Catalina + Marinero al agua*

(95), *Aparición* (96), *Alfonso XII* (97), *Vuelta del marido (é)* (98), *Buscando novia* (100, 111), *Santa Irene* (101), *Delgadina* (103), *Silvana + Delgadina* (105), *Mambriú* (106), *Abenámar* (107; surely from a written source), and some children's songs. There is little bibliography, but what is given includes some unusual Uruguayan items. No informant information is provided, but «todas las fuentes personales y bibliográficas quedan a disposición de los estudiosos que se acreditan» (113).

- F2.** Fernández Alonso, María del Rosario. *Una visión de la muerte en la lírica española: La muerte como amada*. Madrid: Gredos, 1971, 449 pp.

The book includes a brief section on *El enamorado y la Muerte* («Un sueño soñaba anoche, / soñito del alma mía») (pp. 152-155).

- F3.** Fernández-Prieto Domínguez, Enrique. *Romancero de Zamora: Recopilación ordenada de los romances épicos relativos a Zamora, precedida de un estudio sobre los mismos*. Zamora: Diputación Provincial, 1973, 244 pp.

Each text in this attractively illustrated anthology is provided with a maddeningly vague bibliographical reference, but there is no bibliography as such and no critical apparatus. The book is almost totally useless for scholarly purposes.

- F3a.** Ferrero Acosta, Luis. «La poesía folklórica costarricense.» *Nociones de folklorología (Antología)*, ed. Wilber Alpírez Q[uesada] (San José, Costa Rica: Ministerio de Educación Pública, Dirección General de Pedagogía, 1975), pp. 68-84.

Among various other types of folkpoetry, F. publishes here a uniquely rare seven-verse fragment of *Conde Sol + Vuelta del marido (é)*, another independent version of the latter, and a text of *El barquero*. Regarding *Conde Sol*, note that only two other versions (one dependent on print) have so far been reported from America: *Romancero tradicional*, V, nos. VIII.265 (Havana) and VIII.10 (Mexico); both represent the geminated *Gerineldo + Conde Sol*.

- F4.** Finke, Wayne Herman. «Manuel Milá y Fontanals: An Analytical Study of His Work and His Concept of Spanish Epic and 'Romance' Traditions.» Ph. D. diss. New York University 1976, 260 pp.; *DAI*, 37(1977), 5870A-5871A.

F. explores Milá y Fontanals' crucial rôle in the development of the modern «traditionalist» theory.

- F5.** Forcadas, Alberto M. «El romancero español, y posible influjo de algunos clásicos castellanos, en *Sonatina* de Rubén Darío.» *REH*, 8(1971), 3-21.  
F. concludes, on the basis of some rather tenuous verbal agreements, that certain *romances* influenced D. in writing *Sonatina*.
- F6.** Forcadas, Alberto. «El romancero español, Lope de Vega, Góngora y Quevedo, y sus posibles resonancias en *Sonatina* de Rubén Darío.» *QIA*, No. 41 (Dec. 1972), 1-6.  
This is a shorter version of F.'s *REH* article. REVIEW: A. Forcro Otcro. *BICC*, 29(1974), 564.
- F7.** Foster, David William. *The Early Spanish Ballad*. New York: Twayne Publishers, 1971, 220 pp.  
F. comments intelligently on early Spanish ballads, but as if they were any other sort of learned poetry, without taking into account their early or later developments in oral tradition.
- F8.** Foster, David William. «Love and Death in an Early Spanish Ballad.» *PLL*, 8(1972), 127-134.  
A literary analysis and study of learned elements in one version of *El enamorado y la Muerte*. F. overlooks all versions of the ballad from modern tradition; he operates with Menéndez Pidal's synthetic text (*Flor nueva*) as if it were a unique poem; D. Catalán's exhaustive study (*Por campos*, 1970, pp. 13-55) is not taken into account.
- F9.** Foster, David William. «A Note on the Rhetorical Structure of the Ballad *Alora la bien cercada*.» *RN*, 15(1973), 392-396.  
F. disagrees with Edmund de Chasca's analysis of the 15th-c. frontier ballad's structure (*ExTL*, 1[1972]). He sees the Moorish crossbowman, who kills the Commander from ambush, as a noble avenger.
- F10.** Foster, David William. «Closure in Early Spanish Ballad.» In *Ballads and Ballad Research (Selected Papers of the International Conference on Nordic and Anglo-American Ballad Research, University of Washington, Seattle, May 2-6, 1977)*. Ed. Patricia Conroy. Seattle: University of Washington, 1978, pp. 136-146.  
F. perceptively discusses various types of ballad endings with special reference to *Conde Arnaldos*, *Prisionero*, *Blancaniña*, and *Abenámar*.
- F11.** Frenk Alatorre, Margit. «Un desconocido cantar de los comandadores, Fuente de Lope.» In *Homenaje al Prof. William L. Fichter*. Madrid: Castalia, 1971, pp. 211-222.

F. A. edits a previously unknown *Canción de los comendadores de Córdoba* («Los Comendadores, / por mi mal os vi»), compares it with other poetic treatments —the famous *Coplas* and a vast 1340-verse *Romance de los Comendadores* by Juan Rufo («Mvca mi voz sus acentos / haciendo triste sonido»)— and finds evidence that Lope consulted not only Rufo's poem and the *Coplas*, but also the *Canción*, when he wrote his *comedia* of *Los comendadores de Córdoba*. REVIEW: O. H. Green. *HR*, 42(1974), 450.

- F12.** Frenk Alatorre, Margit. *La canción sefardí y la tradición hispánica*. Monterrey, Mexico: Ediciones Sierra Madre, 1972, 23 pp.

An authoritative presentation of Judeo-Spanish lyric poetry primarily. Note, however, the discussions of *Conde Arnaldos* (p. 7), *¿Por qué no cantáis la bella?* (8), *Bella en misa* (12), and *Consagración de Moisés (á-o; 12)*. This is the text of a lecture delivered by F. A. for the Semana Cultural Israelí in Monterrey (April-May, 1972).

- F12a.** Frenk Alatorre, Margit. *Estudios sobre lírica antigua*. Madrid: Castalia, 1978, 341 pp.

Though primarily concerned with the lyric, this magnificent book is full of insights and information pertinent to ballad scholarship. Among the topics of balladic interest penetratingly discussed are *ensaladas* (p. 57), *a lo divino* adaptations (60, 182), the *romancero nuevo* (69, 144, 246, 252-254), proverbialization of *villancicos* (and *romances*) (155), songs adapted to folk-speech, the use of popular poetry in the *comedia* (165), *vihuelista* manuals (57, 175-203), and the survival and death of the *Romancero* (244). Numerous individual themes and motifs shared by lyric poetry and *romances* are also cited and perceptively discussed: erotic symbolism of fruits and flowers (106, 111, 192); *tierras ajenas* (159, 193, 239); *ir a los baños* (180); *amada = garza / amado = gavián* (181, 186, n. 21); *monja contra su gusto* (190, 191, 192, 247); *malcasadas* and *adúlteras* (167-168, 193-194); the enamored shepherd (199); *¿de quién son tantas vacuelas...?* (199-200); «tómales la noche / n'aquella montina» (cf. *Infantina*; 216-217); identification by ring (225, 232-233). There are also interesting observations on individual *romances*: *Mujer del pastor* (96, 163); *Bella malmaridada* (167-168), *Fontefrida* (193), *Villano vil* (195), *No me entierren en sagrado* (198-199), *Conde Sol* (199-200).

- F13.** Fuster, Joan (ed.). Joan Timoneda. *Flor d'enamorats*. Valencia: Albatros, 1973 («Clàssics Albatros,» no. 2), 143 pp.

This anthology contains only the Catalan lyric poems published by T. No *romances* are edited. F.'s substantial and well annotated introduction (pp. 7-47), which concerns the editorial history of the

*Flor de enamorados* and T.'s rôle as an anthologist, is, however, of importance to *Romancero* scholarship. REVIEW: E. F. A. CN, 35(1975), 341.

- G1.** Gallego Marín, M<sup>a</sup> Asunción. «Romance de *La serrana de la Vera*.» In *Narria: Estudios de artes y costumbres populares*. Madrid: Universidad Autónoma de Madrid, May 1975, pp. 20-23.

G. M. briefly reviews the major dramatic interpretations of the theme and publishes an unedited version of *La serrana de la Vera* collected in Garganta la Olla.

- G2.** Gallina, Anna Maria. «Su alcune fonti dell' *Estudiante de Salamanca*.» *QIA*, 45-46(1975?), 231-240.

G. mentions two *romances vulgares* on *Lisardo el estudiante de Córdoba* (Durán 1271-1272: «Escucha, Carlos, mi historia / si no te enfada el oírla» and «Después que hubo Teodora / logrado tan santa vida»), based on Cristóbal Lozano's *Soledades de la vida y desengaños del mundo* (1658), one of the analogs of *El estudiante de Salamanca*.

- G3.** Galmés de Fuentes, Alvaro. «La vitalidad de la tradición romancística.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 117-126.

G. points out a possible relationship between the geminated narrative of *Gerineldo* + *Conde Sol* and the Medieval *chanson de geste* of *Horn et Rimel*.

- G4.** G[arcía] de D[iego], P[ilar]. «Cantos religiosos. Oraciones.» *RDTP*, 25(1969), 149-159.

REVIEW: M. L. Rodríguez de Montes. *BICC*, 31(1976), 585-586.

- G5.** García de Diego, Pilar. «Pliegos de cordel.» *RDTP*, 27(1971), 123-164, 371-409; 28(1972), 157-188, 317-360; 29(1973), 235-275, 473-515.

This is a catalog of the large collection of 18th-, 19th-, and 20th-c. *pliegos*, in both verse and prose, belonging to the C. S. I. C. Items pertinent to the traditional *romancero* are *Conde Alarcos* (p. 129), *Marqués de Mantua* (129), *Gerineldo* (131), *Rosaura del guante* (136), and *Vengadora de su novio* (Josefa Ramírez) (146).

- G6.** García de Enterría, María Cruz. *Sociedad y poesía de cordel en el Barroco*. Madrid: Taurus, 1973, 402 pp.
- A fundamentally important study of broadside literature, covering its historical, political, literary, social, and economic aspects. Especially important for the study of the *Romancero* are the sections on *Romances de ciegos* (pp. 146-147) and *Romancero tradicional y artístico* (375-381). REVIEWS: G. Di Stefano. *Studi Ispanici* (1976), 189-196; E. M. Wilson. *BHS*, 53(1976), 148.
- G7.** García de Enterría, María Cruz. *Pliegos poéticos españoles de la Biblioteca Ambrosiana de Milán*. 2 vols. Madrid: Joyas Bibliográficas, 1973, 131; 294 pp.
- Preliminary study, bibliographical description, indices of authors, printers, first verses; facsimile ed. Almost all texts are *romances nuevos*. Note, however, *Di Zaida ¿de qué me avisas?*, *Mira Zaide que te aviso*, and «O Rodrigo, o Rodrigo, / el soberuo Castejano» (a parody of *Afuera, afuera, Rodrigo*). REVIEW: G. Di Stefano. *MRO*, 1(1974), 465-468.
- G8.** García de Enterría, María Cruz. *Pliegos poéticos españoles de la Biblioteca del Estado de Baviera de Munich*. 3 vols. Madrid: Joyas Bibliográficas, 1974, 544 (Vols. I-II); 95 pp.
- Together with a facsimile ed. of the 40 *pliegos sueltos* in the Munich collection are included bibliographical transcriptions and comprehensive indices of the *pliegos* of Milan, Pisa, and Munich. Only two of the Munich *romances* are still known in modern tradition: *Di Zaida ¿de qué me avisas?* and *Mira Zaide que te aviso*. Both have been collected recently in Morocco. REVIEW: G. Di Stefano. *MRO*, 3(1976), 313-316.
- G9.** García de Enterría, María Cruz. *Pliegos poéticos españoles de la Biblioteca Universitaria de Gotinga*. 2 vols. Madrid: Joyas Bibliográficas, 1974, 83; 175 pp.
- G. de E. studies, describes, and catalogs the 21 *pliegos* in the Göttingen library. Most of the texts belong to the *romancero nuevo*. *Di Zaida ¿de qué me avisas?*, *Alonso de Aguilar* («Estando el rey don Fernando»), and *Mira Zaide que te aviso* are traditional among the Sephardim. REVIEW: G. Di Stefano. *MRO*, 3(1976), 313-316.
- G10.** García de Enterría, María Cruz. *Pliegos poéticos españoles de la Biblioteca Universitaria de Pisa*. Intr. by Giuseppe Di Stefano. 2 vols. Madrid: Joyas Bibliográficas, 1974, 103; 277 pp.

The publication includes an introduction (pp. 13-29; by G. Di S.), bibliographical study (31-87; by M. C. G. de E.) and facsimile ed. of the 18 *pliegos*, with author, first verse, and publisher indices. Almost all the texts belong to the *romancero nuevo*. Only *Di Zaida ¿de qué me avisas?* and *Cabezas de los infantes de Lara* («Sacome de la prison / el Rey Almançor vn dia»), as well as various *romances* quoted in an *ensaladilla* (191-195): *Sanjuanada* («La mañana de sant Juan»), *Río Verde* («Río verde, río verde»), and *Cautiverio de Guarinos* («Cautiuaron a Guarinos») achieved traditionality. Note also the song «Morenita me llaman madre / desde el día en que nació.»

- G11.** García de Enterría, María Cruz. *Pliegos poéticos españoles de la Biblioteca Nacional de Viena*. 2 vols. Madrid: Joyas Bibliográficas, 1975, 108; 175 pp.

In Vol. I, G. de E. studies and describes, with complete scholarly apparatus, 12 *pliegos sueltos*. Vol. II comprises a facsimile edition. Most of these poems are learned. Note, however, *Fonte frida*, *Gritando va el caballero*, and *Prisionero* («Por el mes era de mayo / quando haze la calor»), still traditional today. REVIEW: G. Di Stefano. *MRO*, 3(1976), 313-316.

- G12.** García de Enterría, María Cruz. *Pliegos poéticos españoles de la Biblioteca Universitaria de Cracovia*. 2 vols. Madrid: Joyas Bibliográficas, 1975, 103; 206 pp.

G. de E. studies and describes the 25 *pliegos* and provides a series of indices to accompany the facsimile ed. Many of the themes are still traditional today: *Hero y Leandro (á-o)* («Al pie del mar del esponento»), *Gaiferos jugador* («Assentado está Gayfros»), *Moro de Antequera* («De Antequera partió el moro»), *Roncesvalles* («Domingo era de Ramos»), *Conde preso* («En aquellas peñas pardas»), *Alonso de Aguilar* («Estando el rey Fernando»), *Sanjuanada* («La mañana de sant Juan»), *Villano vil* («Llamaualo la donzella»), *Moriana y Galván* («Moriana en un castillo»), *No me entierren en sagrado* («Si se esta mi corazón»). REVIEW: G. Di Stefano. *MRO*, 3(1976), 313-316.

- G13.** García de Enterría, María Cruz. *Pliegos poéticos españoles de la Biblioteca Nacional de Lisboa*. 2 vols. Madrid: Joyas Bibliográficas, 1975, 103; 456 pp.

The collection consists almost completely of *villancicos* and *romances nuevos*. The present publication includes a study, bibliographical description, indices, and facsimile ed. Note a version of *Gritando va el caballero* (p. 231), traditional in Morocco and Extremadura. REVIEW: G. Di Stefano. *MRO*, 3(1976), 313-316.

- G14.** García de Enterría, María Cruz. *Pliegos poéticos españoles de la Biblioteca Pública Municipal de Oporto*. 2 vols. Madrid: Joyas Bibliográficas, 1976, 57; 288 pp.

Preliminary study, bibliographical description, indices of authors, publishers, first verses; facsimile ed. Only two ballads are traditional today: *Prisionero* («Por el mes era de mayo» [glossed]) and *Conde Alarcos* («Retrayda esta la infanta»).

- G15.** García de Enterría, María Cruz. *Catálogo de los pliegos poéticos españoles del siglo XVII en el British Museum de Londres*. Pisa: Giardini, 1977, 268 pp.

The 228 *pliegos* catalogued and indexed here include several texts alive in the oral tradition today: «Aquel rey de los Romanos / que Tarquino se llamaua» (*Tarquino y Lucrecia*); «Cauallero de lexa tierras / llegaos aca y vereis» (*Vuelta del marido [é]*); «Passeauase el buen Conde / todo lleno de pesar» (*Buena hija*); «Vitorioso buelue el Cid / a San Pedro de Cardeña.»

- G16.** García Lorenzo, Luciano. *El tema del conde Alarcos: Del Romancero a Jacinto Grau*. Madrid: CSIC, 1972, 229 pp.

Golden Age theatrical works, as well as Romantic and 20th-c. interpretations are studied. Chap. I (pp. 5-26) is devoted to the *romance*. The treatment is thorough and authoritative. Note also the Appendix (pp. 171-213), in which a series of versions from the various sub-traditions are brought together, a good bibliographical apparatus (217-219). REVIEWS: M. V. Romero Gualda. *BFE*, 12:42-45(1972), 124; W. Ross. *Segismundo*, 10(1974), 365-366.

- G17.** García Lorenzo, Luciano. «Entremés del Conde Alarcos.» *Prohemio*, 5: 1(1974), 119-135.

The article includes an interesting discussion of the *romance* and its influence on Hispanic and European literature and on drama in particular. G. L. then edits the *Entremés del Conde Alarcos*, «la única versión plenamente cómica del tema romancesco..., uno de los mejores ejemplos de la deformación caricaturesca de un mundo que en 1657 [date of the *Entremés*] había desaparecido» (pp. 120, 123-124).

- G18.** García Lorenzo, Luciano. *El teatro de Guillén de Castro*. Barcelona: Planeta, 1976, 211 pp.

This important monograph includes a lengthy chapter on «Guillén y el Romancero» (pp. 73-125) with perceptive comments on the treatment of *Conde Alarcos* and other ballad themes.

- G19.** García Prada, Carlos, ed. *Baladas y romances de ayer y hoy*. Bogotá: Instituto Caro y Cuervo, 1974, 241 pp.  
This anthology consists of a brief introduction (pp. 9-25), 60 *romances* —some traditional— taken apparently from standard 16th-c. sources although none are specified (29-148), 50 learned compositions in *romance* or analogous meters by known authors (151-222), and brief explanatory notes to a few of the texts (225-233). Notable are the exclusion of *romances* from the modern tradition and the absence of bibliographical apparatus of any kind. REVIEWS: C. Stern. *RPh*, 29(1975-1976), 579-580; S. Karsen. *Hispania*, 59(1976), 371.
- G20.** García Yebra, Valentín. «Un romance ornitológico del Siglo de Oro.» *Arbor*, 81:314 (February 1972), 81-101 (= 221-241).  
This is a learned composition, written by Lope de Omaña and printed in 1602 («El vuelo, Cisne, levanta: / deja ya el carro de Venus»).
- G21.** Garci-Gómez, Miguel. «Romance según los textos españoles del Medioevo y Prerrenacimiento.» *JMRS*, 4:1(1974), 35-62.  
After citing and commenting on the examples used by Menéndez Pidal (*Romancero hispánico*, I, 3-7) and a few other instances, G.-G. concludes that the popular use of the term *romance* 'ballad' «no ocurrió antes del siglo XVI» (p. 62). In further support of this idea, he cites the fact that *cantar* (not *romance*) is the word used by the Moroccan Sephardim. G.-G. overlooks the use of *romance* and similar forms in other archaic lateral areas: *romansa* among the Eastern Sephardim, *rimance/remanse* in Trás-os-Montes, and *romance* in Extremadura and Venezuela.
- G22.** Garci-Gómez, Miguel. «The Reaction Against Medieval Romances: Its Spanish Forerunners.» *Neoph*, 60(1976), 220-232.  
G.-G. touches again upon the thesis proposed in *JMRS*, 1974.
- G23.** Gariano, Carmelo. «Estructura y lirismo en el *Romance de Rosaflorida*.» *ExTL*, 5:2(1976), 133-138.  
G. penetratingly analyzes the tripartite structure (description, narrative, dialog) of the 16th-c. *Rosaflorida y Montesinos* («En Castilla está un castillo / que se llama Rocafriada»).
- G24.** Gazdaru, Demetriu. «Vestigios de los Bestiarios medievales en las literaturas hispánicas e iberoamericanas.» *RJ*, 22 (1971), 259-274.  
The article includes important bibliography on *Fontefrida* (pp. 260, n. 1; 262, n. 5).

- G25.** Gella Iturriaga, José. *Romancero aragonés: Quinientos romances históricos, histórico-legendarios, líricos, novelescos y religiosos*. Zaragoza: «El Noticiero», 1972, lxxi + 638 pp.

A massive collection; many of the texts included are noteworthy in that 16th- and 17th-c. eds., *pliegos sueltos*, and MSS. are cited as sources. The collection is divided into three main sections: *Históricos, Líricos y novelescos, Religiosos*. There is relatively little modern Pan-Hispanic traditional material. Note versions of *Prisionero, Nacimiento de Sancho Abarca + No me entierren en sagrado, Doncella guerrera, Gerineldo, Tres cautivas*, reproduced from printed sources; *Vuelta del marido (é; uned.?)* (pp. 397-405). REVIEW: J. Pérez Vidal. *RDTP*, 29(1973), 527-528.

- G26.** Gerli, E. Michael. «*El caballero de Olmedo* and *En París está doña Alda*.» In *Perspectivas de la comedia*. Ed. Alva V. Ebersole. Chapel Hill: Estudios de Hispanófila, 1978, pp. 89-97.

G. argues convincingly that *El sueño de doña Alda*, which is clearly present in Lope's *Casamiento en la muerte*, also influenced the foreboding scene of the *jilguero* and *azor* in *El caballero de Olmedo*.

- G26a.** Gerli, E. Michael. «The Hunt of Love: The Literalization of a Metaphor in *Fuenteovejuna*.» *Neoph*, 63(1979), 54-58.

G. studies the «hunt of love» motif in Lope's play, citing as antecedents the topic's presence in numerous *romances*.

- G27.** Gies, D. Thatcher. *Agustín Durán: A Biography and Literary Appreciation*. London: Tamesis, 1975, xiv + 197 pp.

This fine monograph includes essential background material on D.'s compilation of the *Romancero general* and the Romantic context in which he worked. REVIEWS: R. A. Cardwell. *BHS*, 54(1977), 347-348; A. Derosier. *BHi*, 79(1977), 243-246; D. A. Randolph. *MLJ*, 61(1977), 80-81; D. L. Shaw. *MLR*, 72(1977), 721-722.

- G28.** Gilman, Stephen. «On *Romancero* as a Poetic Language.» In *Homenaje a Casaldueiro: Crítica y poesía*. Ed. Rizel Pincus Sigele and Gonzalo Sobejano. Madrid: Gredos, 1972, pp. 151-160.

In this penetrating article, G. stresses the importance of repetition, directional dialog, temporal dislocation, and fragmentism as essential features of *romance* style. He sees the *Romancero* as having «a

special language, a poetic language with a poetic syntax all its own» (p. 152). *Abenámar* is perceptively used to illustrate these features. REVIEW: M. Durán and R. F. Ball. *HR*, 42(1974), 441.

- G29.** Gilman, Stephen. «The Problem of the Spanish Renaissance.» In *Studies on the Literature of Spain: Sixteenth and Seventeenth Centuries*. Ed. Michael J. Ruggiero. Folio: Papers on Foreign Languages and Literatures, No. 10. Brockport, New York: Department of Foreign Languages, S.U.N.Y., 1977, pp. 37-54.

This brilliant article includes a discussion of the historicity, timelessness, contemporaneity, and traditional creativity of the *Romancero*, as well as of the politico-cultural reasons for the *romances'* popularity at all social levels and their incorporation into Golden Age drama — all seen in relation to Spaniards' distinctive attitudes towards the problem of their history.

- G30.** Ginart Bauçà, Rafel. *Cançoners populars de Mallorca*. Vol. IV. Intr. by F. de B. Moll. Mallorca: Editorial Moll, 1975, lxiii + 597 pp.

Vols. I-III of this collection (published in 1966, 1967, 1970) are devoted to traditional lyric poetry. Pp. 315-374 of Vol. IV constitute one of the more important and abundant collections of narrative *romances* so far published from the Catalan tradition.

- G30a.** Gómez-Tabanera, José Manuel. «La conseja del hombre salvaje en la tradición popular de la Península Ibérica», *Homenaje a Julio Caro Baroja*, ed. Antonio Carreira, Jesús Antonio Cid, Manuel Gutiérrez Esteve, and Rogelio Rubio (Madrid: Centro de Investigaciones Sociológicas, 1978), pp. 471-509.

G.-T. studies Yetis, Sasquatches, Medieval Wildmen, and other anthropoid manifestations, in relation to their Hispanic counterparts in Asturias and the Basque region, particularly the *Basajaun* ('señor de los bosques'), both in folklore and legendry and as possible modern survivals of primitive hominids («hombres-reliquia»). He briefly discusses the *romances* of *La serrana de la Vera* and *Gallarda matadora* (pp. 487-488).

- G31.** González, William H. «Aspectos tradicionales en el alabado romancístico de Nuevo México a base de romances sagrados de las Islas Canarias.» Ph. D. diss. University of Utah 1977, ix + 175.

G. compares in detail the themes and the formulistic diction of New Mexican and Canarian ballads of religious content, concluding that the two traditions are closely related.

- G32.** Gordon, Samuel. «Breve estudio de dos romances en dos capítulos del Quijote.» *CuH*, No. 287 (May 1974), 497-505.

This brief article adds nothing to our knowledge of Cervantes' use of *Rosaflorida y Montesinos* and *Durandarte* in the *Quijote*.

- G33.** Granda, Germán de. «Romances de tradición oral conservados entre los negros del occidente de Colombia.» *BICC*, 31(1976), 209-229.

Eleven ballads (including *Conde Niño*, *Blancaflor y Filomena*, and a number of Biblical themes) are edited and studied from the author's extensive collection of folk-literary and linguistic materials recorded in the Chocó region.

- G33a.** Granda, Germán de. *Estudios sobre un área dialectal hispanoamericana de población negra: Las tierras bajas occidentales de Colombia*. Bogotá: Instituto Caro y Cuervo, 1977, 366 pp.

Together with ten studies on the language of the Chocó and neighboring coastal regions of Colombia, G. publishes here nine chapters on folk literature: dirges (*chigualos*), *décimas*, riddles, and romances. The collection that previously appeared in *BICC*, 31(1976), is reproduced (pp. 258-278). An interesting case of contamination (*Calle de la amargura + Alfonso XII*) and a hexasyllabic dirge ballad (*canto de gualí*) are studied on pp. 278-295.

- G33b.** Granda, Germán de. «Dos notas sobre romances tradicionales en Chocó (Colombia),» *RLit*, 77-78(1978), 115-128.

This article concerns the contamination of *Calle de la amargura* by *Alfonso XII* and a hexasyllabic *gualí* and was included in G.'s *Estudios* (1977).

- G33c.** Greenstein, Robin. *La Serena: A Collection of Ladino Songs*. [New York]: no publisher, 1979, iii 24 pp.

This booklet exemplifies what the field worker will record if he or she decides to collect with no particular criteria or genre in mind. In this sense, it is useful as a sampling of what elder Sephardim prefer to sing at the present time: i.e. mostly modern lyric material; but brief versions of *Landarico* and *Sentenciado del bajá* also happen

to have been picked up, as well as the 16th-cent. *Morenica a mí me llama*. Musical transcriptions and detailed informant data accompany each text.

- G33d.** Gruendler, Karen Anthony. *On the Ethos of the Spanish «Fronterizo» Ballads*. M. A. thesis, University of North Carolina, Greensboro, 1978, iv + 67 pp.

G. analyzes the uses of deception in the *romances fronterizos* and finds that those concerned with events before 1481 emphasize deception in a military context; later texts (1481-1492) stress religious differences between the two warring factions.

- G34.** Gual, Raymond. Musical transc. by Charles Laffon. *Chansons populaires catalanes (1<sup>re</sup> série): Catalunya-Cerdanya-Conflent-Rosselló-Vallespir*. Montpellier: «Terra Nostra,» 1974, 32 pp.

Two romances (*Mal cazador* and *Rey marinero*) are included, together with various traditional songs.

- G35.** Gual, Raymond. Musical transcr. by Jean Goze. *Chansons populaires catalanes (2<sup>me</sup> série): Catalunya-Cerdanya-Conflent-Rosselló-Vallespir*. Montpellier: «Terra Nostra,» 1973, 60 pp.

The collection includes various *romances* and narrative songs: *Tres tambors*, *Testament d'Amèlia*, *Mal cazador*, *Hereu Riera*, and the play song, *Ball de la civada (La avena)*.

- G36.** Guardiola Alcover, Conrado. *El Romancero y otra poesía de tipo tradicional*. Zaragoza: Ebro, 1973, 383 pp.

The collection includes an ample selection of texts taken from standard sources.

- G37.** Guerra Castellanos, Eduardo. «La mujer, motivo central en el *Romanceiro popular galego de tradición oral*.» *Humanitas*, 12(1971), 97-110.

Using Carré Alvarellos' collection, G. C. cites many examples of women who intervene in Galician *romances* and discusses briefly the various rôles they play.

- G38.** Gutiérrez Esteve, Manuel. «Sobre el sentido de cuatro romances de incesto,» *Homenaje a Julio Caro Baroja*, ed. Antonio Carreira, Jesús Antonio Cid, Manuel Gutiérrez Esteve, and Rogelio Rubio (Madrid: Centro de Investigaciones Sociológicas, 1978), pp. 551-579.

Using the abundant unedited documentation belonging to the Menéndez Pidal Archive, the author analyzes four *romances* concerned with the incest theme: *Delgadina*, *Silvana*, *Blancaflor y Filomena*, and the Biblical *Tamar y Amnón*. He discovers some striking parallels with two Bororo Indian myths studied by Lévi-Strauss.

- H1.** Hall, J. B. «Lorca's *Romancero gitano* and the Traditional *romances viejos* with Especial Reference to *San Rafael (Cordoba)*» In *Studies of the Spanish and Portuguese Ballad*. Ed. N. D. Shergold. London: Tamesis Books, 1972, pp. 141-164.

H. points out a number of significant stylistic agreements between Lorca's poems and traditional ballads: a «detached approach» devoid of explicit moralizing, fragmentism, intuitive style, and «emphasis on striking contrasts and antitheses.» H. compares *A cazar va don Rodrigo (Primav. 26)* with Lorca's *Prendimiento de Antoñito Canborio* to illustrate several of these features. REVIEWS: G. Güntert. *RF*, 86(1974), 537; D. W. Lomax. *MLR*, 70(1975), 434; J. G. Cummins. *BHS*, 53(1976), 60; REVIEW-ARTICLE: S. G. Armistead. *RPh* (in press).

- H1a.** Hassán, Iacob M., and Elena Romero. «Quinot paralitúrgicas: Edición y variantes.» *ESef*, 1(1978), 3-57.

This rigorously annotated, exhaustively documented edition includes «textos librescos» of narrative poems, which with greater or lesser modification are also known in oral tradition (and some of these latter versions are in *romance* form): *Horbán de Sión*, *Sitio de Jerusalén (Madre que comió a su hijo)*, *Siete hijos de Hana*, *Hermanos esclavos*.

- H1b.** Hauf, A. G., and J. M. Aguirre. «El simbolismo mágico-erótico de *El infante Arnaldos*.» *RF*, 81(1969), 89-118.

REVIEW-ARTICLE: F. Caravaca. *BBMP*, 49(1973), 191-228.

- H2.** Hauf, Albert G. «*Les transformacions*.» In *Studies of the Spanish and Portuguese Ballad*. Ed. N. D. Shergold. London: Tamesis Books, 1972, pp. 25-51.

H. studies the Catalan *romance* in relation to some of its Pan-European congeners, identifying a series of important and, in some cases, previously unnoticed thematic correlations between the Catalan and Gallo-Italian ballad traditions. REVIEWS: G. Güntert. *RF*, 86(1974), 534; J. G. Cummins. *BHS*, 53(1976), 59; REVIEW-ARTICLE: S. G. Armistead. *RPh* (in press).

- H3.** Hauf, Albert G. «La seducción de Gentil en el *Canigó* de Verdaguer y el romance de *El infante Arnaldos*.» *RDTP*, 28(1972), 54-84.

H. finds a number of suggestive «*semejanzas temáticas entre la seducción de Gentil en el *Canigó* y el misterioso rapto de Arnaldos*»: the St. John's day motif; the marvellous boat; thaumaturgical music; magical imprisonment; «el sueño de San Juan»; seven years of captivity; and other motifs. This sensitive, highly perceptive article is replete with information of interest to the study of traditional ballads, such as, for example, important perspectives on the hawk/dove: suitor/beloved metaphor (pp. 57, 74, 76) and the motif of the unlucky amorous hunter (68, 69, 77). REVIEW-ARTICLE: F. Caravaca. *BBMP*, 49(1973), 191-228.

- H4.** Hawes, Bess Lomax. «*El corrido de la inundación de la Presa de San Francisquito: The Story of a Local Ballad*.» *WF*, 33:3(1974), 219-230.

H. edits the text and discusses the historical background and traditional elements in a California Spanish *corrido*.

- H5.** Hemsí, Alberto. «Romance[s] y cantigas sefardíes.» *Boletín de la Real Academia de Bellas Artes de San Fernando*, 33 (1971), 37-56.

H. talks about his work on Judeo-Spanish ballad music. The commentary adds nothing to our knowledge.

- H5a.** Hemsí, Alberto. *Coplas sefardíes (Chansons judéo-espagnoles) pour chant et piano*. Series VI, Aubervilliers, France: privately printed, 1969, xiv + 28 + 1 pp.

REVIEWS: S. G. Armistead, J. H. Silverman, I. M. Hassán, and P. Díaz Mas, *ESef*, 1(1978), 264-265.

- H5b.** Hemsí, Alberto. *Coplas sefardíes (Chansons judéo-espagnoles) pour chant et piano*. Series VII. Aubervilliers, France: privately printed, 1970, xii + 26 pp.

REVIEWS: S. G. Armistead, J. H. Silverman, I. M. Hassán, and P. Díaz Mas, *ESef*, 1(1978), 264-265.

- H6.** Hemsí, Alberto. *Coplas sefardíes (Chansons judéo-espagnoles) pour chant et piano*. Series VIII. Aubervilliers, France: privately printed, 1972, viii + 28 pp.

H. publishes, without critical apparatus of any kind, the text and music of six Sephardic songs from «*Esmirna y Anatolia, 1920*.» Only

two of the texts are *romances*: (XLII) *Mala suegra* and (XLIV) *Mujer engañada*. REVIEWS: S. G. Armistead, J. H. Silverman, I. M. Hassán, and P. Díaz Mas, *ESef*, 1(1978), 264-265.

- H7.** Hemsí, Alberto. *Coplas sefardíes (Chansons judéo-espagnols) pour chant et piano*. Series IX. Aubervilliers, France: privately printed, 1972, vi + 32 pp.

H. publishes the text and music of six more songs from «Istanbul, 1933.» There are four *romances*: (XLIX) *Gallarda matadora*, (L) *Malcasada del pastor*, (LII) *Esposa infiel (ó)*, (LIV) *Bonetero de la trapería*. The two last texts are rare treasures. REVIEWS: S. G. Armistead, J. H. Silverman, I. M. Hassán, and P. Díaz Mas, *ESef*, 1(1978), 264-265.

- H8.** Hemsí, Alberto, *Coplas sefardíes (Chansons judéo-espagnoles) pour chant et piano*. Series X. Aubervilliers, France: privately printed 1973, xxvii + 40 pp.

Of the six Eastern Mediterranean Judeo-Spanish folksong texts with music published here, only two are fragments of *romances*: (LV) *Moro de Antequera* and (LVIII), two verses of *Vos labraré un pendón*. The geographical attribution is «Medio-Oriente, 1928.» REVIEWS: S. G. Armistead, J. H. Silverman, I. M. Hassán, and P. Díaz Mas, *ESef*, 1(1978), 264-265.

- H9.** Henestrosa, Andrés. *Espuma y flor de corridos mexicanos*. Mexico: Editorial Porrúa, 1977, 234 pp.

This anthology includes several *romances* reworked in *corrido* form: *Bernal Francés*, *Delgadina*, *Blancaniña*, and *Aparición*.

- H10.** Henry, Inés D[ö]lz]. «*Romances y canciones populares en la primera década del siglo XVII en Chile.*» *BFS*, 25-26(1974-1975), 309-326.

H. publishes 24 poems (22 are *romances*) from a MS. dated 1602-1605 in the Biblioteca Nacional (Santiago de Chile). Despite the article's title, all these texts belong to the *romancero nuevo*; none are traditional or traditionalized.

- H11.** Henry, Inés Dö]lz. *Los romances tradicionales chilenos: Temática y técnica*. Santiago, Chile: Editorial Nascimento, 1976, 270 pp.

H. attempts to demonstrate how Spanish traditional poetry «se ha acomodado al carácter chileno, a su manera de sentir la vida y a su sensibilidad poética.» The book includes intelligent commentary on a great number of different *romances*. REVIEWS: L. Pearson. *MLJ*, 61(1977), 212-213; M. E. Simmons. *Hispania*, 60(1977), 605-606.

- H12.** Hidalgo Montoya, Juan. *Cancionero de las dos Castillas*. Madrid: A. Carmona, 1971, 158 pp.  
H. M. publishes, together with many popular and traditional songs, versions of *Conde Niño*, *Rico Franco*, and *Alfonso XII*, without stating the texts' origin.
- H13.** Hidalgo Montoya, Juan. *Cancionero popular infantil*. 2d ed. Madrid: Antonio Carmona, 1972, 127 pp.  
The collection includes numerous romances: *El vendedor de nabos* (expurgated text), *Huésped afortunado (Caballo trotón)*, *Conde Niño*, *Don Bueso y su hermana* (octosyllabic), *Alfonso XII*, *Rico Franco*, *Santa Catalina*, *Mala hierba*, *Pastora y su gato*, *Don Gato*, *Vuelta del marido (é)*, *Mambrú*, *Mujer engañada*, *Hijas del merino*, *Viudita del conde Laurel*, *Monja contra su gusto*. The origin of the versions is never stated.
- H13a.** Hollander, Mónica E. *Reliquias del romancero judeo-español de Oriente*, Ph. D. dissertation, University of Pennsylvania, Philadelphia, 1978, ix + 297 pp.  
H. edits, with extensive commentary and exhaustive bibliography, 59 versions of 27 Judeo-Spanish ballad text-types collected from 15 aged informants of Eastern Mediterranean origin in the Sephardic communities of Montevideo (Uruguay) and Brooklyn (New York). The commentary is particularly important for its insights into the gradual deterioration of a ballad tradition in the final stages of its existence.
- H14.** Horrent, Jules. «Sur deux romances cidiens.» *MR*, 1973 (Hommage au Professeur Maurice Delbouille), pp. 79-88.  
The article is strongly individualist in orientation. H. believes that *Búcar sobre Valencia* («Helo, helo por do viene») may derive from «un cantar de gesta différent du *Cantar de Mio Cid*» (p. 80), but «tout... est favorable à l'idée d'une oeuvre de création autonome, même si elle a eu des sources épiques» (83).
- II.** Idelsohn, A[braham] Z[vi]. *Thesaurus of Hebrew Oriental Melodies*. 10 vols. in 4, New York: Ktav, 1973; I = I, *Songs of the Yemenite Jews*. [Berlin-Jerusalem-Vienna: Benjamin Harz], 1925, xii + 117 pp.; II, *Songs of the Babylonian Jews*. [Berlin-Jerusalem-Vienna: Benjamin Harz], 1923, ix + 140 pp.; III, *Gesänge der persischen, bucharischen und daghestanischen Juden*. [Jerusalem-Berlin-Vienna: Benjamin Harz], 1922, viii + 53 + 68 pp.; II = IV, *Gesänge der orientalischen Sefardim*. [Jerusalem-Berlin-Vienna: Benjamin Harz], 1923, xv + 280 pp.; V, *Gesänge der marokkanischen Juden*. [Ber-

lin-Vienna: Benjamin Harz], 1929, 119 pp.; III = VI, *The Synagogue Song of the German Jews of the 18. Century: According to Manuscripts*. [Leipzig: Friedrich Hofmeister], 1932, xxvi + 234 pp.; VII, *The Traditional Songs of the South German Jews*. [Leipzig: Friedrich Hofmeister], 1933, lix + 181 pp.; IV = VIII, *Der Synagogengesang der osteuropäischen Juden*. [Leipzig: Friedrich Hofmeister], 1932, xxxiv + 143 pp.; IX, *The Folk Song of the East European Jews*. [Leipzig: Friedrich Hofmeister], 1932, xlii + 211 pp.; X, *Songs of the Chassidim*. [Leipzig: Friedrich Hofmeister], 1932, xxix + 72 pp.

Vol. IV includes a number of traditional Eastern Sephardic lyric songs (pp. 275-280) and a few narrative songs: Nos. 487: *Venganza de la novia rechazada*; 499: *Sueño de la hija*; 500: *Villano vil*. In the Introduction to Vol. V (pp. 15-16) there are examples of Moroccan tunes (without words) to *Tamar y Amnón*, *Rey envidioso de su sobrino*, *Jactancia del conde Vélez*, and *Infantina*.

- I1a. Iglesias Fernandes, Waldemar. «Um velho caderno sul-mi-nero.» *RBF*, 12: 13(1972), 17-44.

I. F. edits the contents of a MS., dating from around 1930, which contains popular poems, but no Pan-Hispanic *romances*, from Minas Gerais (Brazil).

- I2. Iribarren Ch., Jorge. *Folklore: Valle del Río Hurtado, Provincia de Coquimbo, Chile*. La Serena: Museo de La Serena, 1972, 90 pp.

Among many other forms of traditional literature, I. publishes a version of *Blancaflor y Filomena* (p. 58).

- J1. Jacobs, Charles. «The Spanish Frontier Ballad: Historical, Literary, and Musical Associations.» *MuQ*, 58:4(1972), 605-621.

J. briefly discusses the music and historical background of a number of *romances fronterizos* (as well as one *carolingio*): *Paseábase el rey moro*, *Sospirastes Baldovinos* (= *Por los caños de Carmona*), *De Antequera sale el moro*, *Caballeros de Alcalá*, *Pascua d'Espíritu Santo*, *Por los campos de los moros*, and *Sobre Baça estaba el rey*.

- J1a. Jacobs, Charles (ed. and trans.), Luis de Milán. *El Maestro*. University Park: Pennsylvania State University Press, 1971, [vii] + 319 pp.

With a brief introduction (pp. 1-5) and an English translation of Milán's preliminary text (11-27), J. has edited the texts and music of this important collection (33-242) and has appended useful critical notes and translations. There are four *romances*: «Durandarte, Durandarte, / buen cavallero provado» (no. 35); «Sospirastes, Baldovinos, / las cosas que yo más quería» (36); «Con pavor recordo el moro / y empezo de gritos dar» (68; gravely mistranslated, p. 317); «Triste estava muy quexosa / la triste reyna troyana» (69).

- J1b.** Jacobs, Charles (ed. and trans.), Miguel de Fuenllana. *Orphé-nica Lyra (Seville 1554)*. Oxford, England: Clarendon Press, 1978, ci + 997 pp.

This splendid ed. of F.'s song texts and music is accompanied by an extensive preliminary study and bibliography as well as a facsimile reproduction and English translation of F.'s prefatory texts. There are three *romances* with traditional connections: «Manda pregonar el rey / por Granada y por Sevilla» (no. 142: Quiero dormir y no puedo / que el amor me quita el sueño); «De Antequera sale el moro, / de Antequera se salia» (151); «A las armas, moriscote, / si las has de voluntad» (152).

- J2.** Jaén, Didier T. «El romance del *Conde Arnaldos*: ¿Balada mística?» *Hispania*, 59(1976), 435-444.

A suggestive study of the most famous of all Spanish ballads.

- J3.** Jiménez Priego, Teresa. «Retazos de folklore extremeño.» *REE*, 28(1972), 309-330.

The article includes previously unedited versions of *Delgadina*, *Blancaniña*, *Conde Sol*, as well as various *romances vulgares* (among them, *Los dos huérfanos*).

- J4.** Jones, Harold G. «El cancionero español (*Cod. Reg. Lat. 1635*) de la *Biblioteca Vaticana*.» *NRFH*, 21(1972), 370-392.

J. catalogs the *Cancionero's* content. Two traditional or traditionalized texts are included: «En los algibes del agua / que allá en [e]l Alhanbra auía» (= *Portocarrero*); «Preso estaua el primer hombre / que Dios le mandó prender» (*Virgilio a lo divino*).

- J5.** Jones, Royston Oscar, and Carolyn R. Lee (ed.), Juan del Encina. *Poesía lírica y cancionero musical*. Madrid: Castalia, 1975, 383 pp.

This fine edition includes several *romances*, some of which have connections with oral tradition: *Pésame de vos, el conde, / porque vos mandan matar*; *Por unos puertos arriba / de montaña muy es-*

cura; Triste España sin ventura, / todos te deven llorar; Yo me estava en la mi celda / rezando como solía; Yo me estava reposando, / durmiendo como solía; Yo me partiera de Francia, / fuérame a Valladolid. Note also the discussion of polyphonic *romance* music (pp. 40-42).

- K1.** Kanchev, Iván. «Poesía lírica tradicional judeo-española de la tierra de Orfeo.» In *Poesía: Reunión de Málaga de 1974*. Ed. Manuel Alvar. Málaga, 1976, pp. 257-275.

The article is devoted almost exclusively to lyric poetry. The «Romances de la adúltera» (pp. 272-273) are not *romances*. Note, however, a fragment of *La conversa* (p. 267, no. 5, strophe 3).

- K1a.** Katz, Israel J. «Ladino Literature: The Musical Tradition of the *Romancero*.» *Encyclopaedia Judaica*, X (Jerusalem, 1971-73), cols. 1351-53.

K. summarizes the perspectives of early scholarship on Sephardic ballad music: «The postulation of a musical link on the basis of the strong textual ties between [Judeo-Spanish and Peninsular] ballads... gave rise to a number of romanticized notions about the origins of the ballad melodies.» K. stresses the importance of Balkan and Oriental influences, especially on the Eastern sub-tradition, and argues convincingly that «the Sephardi ballad repertoire represents two—Moroccan and Turkish (or possibly three with Greek)—traditions of musical style.» Musical transcriptions (some previously unedited) of the tunes of *Una ramica de ruda*, *Expulsión de los judíos de Portugal*, *Sueño de la hija*, and *Hermanas reina y cautiva* are included.

- K2.** Katz, Israel J. *Judeo-Spanish Traditional Ballads from Jerusalem: An Ethnomusilological Study*. Intr. by Samuel G. Armistead and Joseph H. Silverman. 2 vols. Brooklyn, New York: Institute of Mediaeval Music, 1971-1975, xi + 203; [ii] + 47 + xix pp.

Previous scholarship on Judeo-Spanish ballad music is thoroughly reviewed and criticized. K. then studies the music of ballads collected during his two years of field work in Jerusalem; he concludes that Eastern Judeo-Spanish ballad music is largely dependent upon the musical traditions of Balkan and Near Eastern peoples; the ballads' musical connections with Spain, in contrast to their strong textual links, are negligible; the Hispanic musical heritage has been replaced by borrowings from post-diaspora Eastern sources. The *romances* studied in detail from the musical point of view are *Vuelta del marido* (i), *Adúltera (á-a)*, *Landarico*, *Don Bueso y su hermana* (6

syll.), and *Choza del desesperado*. REVIEWS: A. M. Dauer. *JVF*, 18 (1973), 175-177; A. Sendry. *YIFMC*, 5(1973), 185-186; REVIEW-ARTICLE: A. Weisser. *Congress Bi-Weekly* (New York), 40:15 (Dec. 28, 1973), 15-17.

- K3.** Katz, Israel J. «The 'Myth' of the Sephardic Musical Legacy from Spain.» In *The Fifth World Congress of Jewish Studies*. Vol. IV. Jerusalem, 1973, pp. 237-243.

K. develops one of the most important conclusions of his monograph (*Judeo-Spanish Traditional Ballads...*, I, 1971): «The fact that these ballads were sung in a language exhibiting many of the lexical and phonological features of fifteenth-century Spanish is not proof that the ballads' original melodies have survived in oral tradition» (p. 243).

- K4.** Katz, Israel J. «The Traditional Folk Music of Spain: Explorations and Perspectives.» *YIFMC*, 6(1974), 64-83.

A detailed survey and typology of Spanish song collections from the Middle Ages to the present, with a bibliography and discography. Four musicological transcriptions are included. Various modern collections of traditional *romances* are discussed.

- K5.** Katz, Israel J. «Kurt Schindler's Musicological Field Work in Soria, Spain.» In *The American Philosophical Society: Year Book 1973*. Philadelphia, 1974, pp. 602-603.

A report on fieldwork devoted to collecting *romances* and other folk-literary forms in Soria in 1972 following the route used by Schindler in his investigations of 1928-1931.

- K6.** Katz, Israel J. «On the Music of the Three Romances from Tangier.» *ESef*, 1(1978), 129-131.

K. presents transcriptions and comments on the music of the three ballads published by Florette M. Rechnitz in *ESef*, 1.

- K6a.** Katz, Israel J. «Jewish Music: Sephardic.» In *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 1979).

K. traces the history of Jewish music in Spain and in the Sephardic diaspora. There is an extensive section on the Judco-Spanish *romancero*, with ample bibliography.

- K7.** Knoke, Ulrich. «Die spanische 'Maurenromanze': Der Wandel ihrer Inhalte, Gehalte und Ausdrucksformen zwischen

dem Spätmittelalter und dem Beginn des Barock.» Ph. D. diss. Georg-August-Universität zu Göttingen, Göttingen 1966, viii + 369 pp.

REVIEWS: D. Messner. *NS*, 70(1971), 227-228; H. Th. Oostendorp. *Neoph*, 55(1971), 212-213; C. Stern. *RPh*, 30(1976-1977), 309-314.

- L1.** Lazar, Moshe, ed. *The Sephardic Tradition: Ladino and Spanish-Jewish Literature*. Trans. David Herman. New York: W. W. Norton, 1972, 222 pp.

On pp. 34-74, a series of *romances* and lyric songs are translated into English. All are taken, without acknowledgement, from M. Alvar, *Poesía tradicional de los judíos españoles* (Mexico City: Porrúa, 1966). REVIEWS: A. D. Corré. *AJHQ*, 62:3(1973), 326-327; S. G. Armistead and J. H. Silverman. *ESef*, 1(1978), 298-300.

- L1a.** La[zar], Mo[she]. «Ladino Literature.» *Encyclopaedia Judaica*, X (Jerusalem-New York: MacMillan, 1971-1973), cols. 1348-1350.

This entry includes a brief paragraph on the *Romancero*, taken over verbatim, with a few minor changes, from M. L.'s *The Sephardic Tradition...* (New York: W. W. Norton, 1972), pp. 25-26. The new text, like the original from which it derives, contains a number of inexactitudes: The ballads are said to be in «Ladino» (the same language as the Constantinople Bible?); the presence of Christian elements is erroneously limited to modern Peninsular ballads in Morocco; *romances* and *romanceros* are used, in one case, as synonyms; and we are told that: «Since the romances were transmitted orally, the Ladino *romancero* has only comparatively recently acquired a written form.» What happened to the quite abundant 18th-century MS. evidence?

- L2.** Ledesma, Dámaso. *Folk-lore o Cancionero salmantino*. Re-edition, Salamanca: Imprenta Provincial, 1972, 263 pp.

An unchanged facsimile issue of the 1907 ed. Texts and music of a number of traditional *romances* are included: *Conde Niño*, *Peregrinitos de Roma*, *Novia del conde de Alba*, *Mozos de Monleón*, *Quintado + Aparición*, *Gerineldo + Conde Sol*, *Caballero burlado*, *Infanticida (é-a)*, *Conde Sol*, *Vuelta del marido (é-a + é)*, *Hermanas reina y cautiva*, *Muerte del príncipe don Juan*, *Apuesta ganada*, *Corregidor y la molinera*, *Arriero y los ladrones*, *Doncella guerrera*, *Conde Claros fraile*, and others. REVIEW: A. de Larrea. *RDTP*, 31 (1975), 147-148.

- L3.** Lévis Mano, Guy. *Romancero judéo-espagnol*. Paris: GLM, 1971, 91 pp.

The book includes the texts of 24 *romances* accompanied by a French translation. Not one of the texts is identified as to its origin. They are taken, or sometimes spliced together (!), from such sources as Attias, Coello, Danon, Galante, Martínez Ruiz, Menéndez Pidal's «Catálogo», and the *Gu'erta de romansos importantes* of Yacob A. Yoná. REVIEW: S. G. Armistead and J. H. Silverman. *ESef*, 1(1978), 290-292.

- L4. Levy, Isaac. *Antología de liturgia judeo-española*. Vol. III. Jerusalem: Maran, [1970 ± ?], 520 pp.

REVIEW: A. de L[arrea Palacín]. *RDTP*, 27(1971), 419-420.

- L5. Levy, Isaac. *Chants judéo-espagnols*. Vol. II. Jerusalem: Edition de l'auteur, 1970, viii + 104 pp.

REVIEW: S. G. Armistead and J. H. Silverman. *Sef*, 31(1971), 462-464.

- L6. Levy, Isaac. *Chants judéo-espagnols*. Vol. III. Jerusalem: Edition de l'auteur, 1971, viii + 121 pp.

Edition, with music in most cases, of 159 *romances* and songs, without scholarly apparatus of any kind. There are 16 *romance* text-types in vol. III. REVIEW: S. G. Armistead and J. H. Silverman. *Sef*, 31(1971), 462-464.

- L7. Levy, Isaac. *Antología de liturgia judeo-española*. Vol. IV. Jerusalem: División de cultura del Ministerio de Educación y Cultura, [1971 +], 512 pp.

This volume includes a fragment of the narrative song, *Muerte que a todos combidas* (no. 203; pp. 306-307) and two versions of *Los siete hermanos y el pozo airón* (nos. 210-211; pp. 325-327).

- L8. Levy, Isaac. *Chants judéo-espagnols*. Vol. IV. Jerusalem: Edition de l'auteur, 1973, 124 pp.

An edition of 106 lyric and narrative songs from the tradition of the Eastern Mediterranean and Moroccan Sephardim. There are musical transcriptions of some tunes. No commentary, identification of text-types, or bibliographical apparatus is provided. Sixteen of the texts are variants of traditional *romances*. REVIEW: S. G. Armistead and J. H. Silverman. *ESef*, 1(1978), 247-248.

- L9. Librowicz, Oro A. «Florilegio de romances sefardíes de la Diáspora.» Ph. D. diss. Columbia University 1974, 201 pp.; *DAI*, 38:7(1978), 4153A-4154A.

A detailed study of 35 Judeo-Spanish ballad text-types based upon previously unedited versions collected from informants residing in Málaga. An edition of the ballad texts is included, as well as indices and bibliography.

- L10.** Lida de Malkiel, María Rosa. *Estudios sobre la literatura española del siglo XV*. Prolog by Yakov Malkiel. Madrid: Porrúa Turanzas, 1977, 417 pp.

This fine volume brings together previously published and unpublished articles, meticulously supplemented with unedited materials uncovered by Y. M. in M. R. L. de M.'s papers. Two of the studies are of importance to *Romancero* scholarship. In «Juan Rodríguez del Padrón: Vida y obras» (pp. 31-33), L. de M. weighs the possibility of the Galician poet's having authored *Conde Arnaldos* («¡Quién tuviese atal ventura / con sus amores folgare»), *Rosafiorida* («Allá en aquella ribera / que se llama de Ungría»), and *Caballero burlado* («Yo me iba para Francia / do padre y madre tenía»). In «Una colección de romances judeo-españoles,» she reviews, with characteristic sensitivity, the first ed. of Bénichou's Moroccan collection. REVIEW: R. B. Tate. *BHS*, 56(1979), 150-151.

- L11.** List, George. «A Comparison of Certain Aspects of Columbian and Spanish Folksong.» *YIFMC*, 5(1973), 72-84.

The article includes a previously unedited version (text and music) of *Viuda del conde Laurel + Pretendiente maldecido* («Un joven de Cuba / me manda un papcl») (pp. 75-76) and cites Spanish counterparts to the Colombian text.

- L12.** Lugones, Nestor A. «Algo más sobre la viuda tortolica.» *RABM*, 80(1977), 90-111.

The article concerns early allusions to the motif (Bercco, *LBA*, *Castigos y documentos*, *Caballero Zifar*), but *Fontefrida* is also mentioned.

- M1.** MacCurdy, Raymond R. «Los isleños de la Luisiana: Supervivencia de la lengua y folklore canarios.» *AEA*, no. 21(1975), 471-591.

Pp. 559 ff. of this monographic study on the language and folk-literature of an isolated Spanish-speaking community (colonized in 1778) include an edition of eighteen traditional *décimas*.

- M2.** McDowell, John H. «The Mexican *Corrido*: Formula and Theme in a Ballad Tradition.» *JAF*, 85(1972), 205-220.

In this excellent, fundamentally important article, M. discusses the origin of the *corrido* in the Pan-Hispanic *romance*; analyzes the formulistic diction of a characteristic example (*Heraclio Bernal*); and isolates the traditional structural components usually present in most *corridos*.

- M3.** Machirán Sagué, Consuelo. «El folklore de Cuba: Primera parte.» *Pennsylvania State Modern Language Association: Bulletin*, 50:1 (Fall, 1971), 3-7.  
The article mentions and cites (without collection data) various children's songs (including *Monja contra su gusto*, *Mambrú*), as well as other folkloric genres: proverbs, riddles, *pregones*.
- M4.** Maciñeiro Pardo de Lama, F. «Literatura popular das terras da Capelada e da Faladora.» *CEG*, 26(1971), 95-116.  
The article includes much traditional lyric material, but no *romances*. The poem on pp. 115-116 seems to have been contaminated by the mock testament in *La loba parda*.
- M5.** MacKay, Angus. «The Ballad and the Frontier in Late Mediaeval Spain.» *BHS*, 53(1976), 15-33.  
An important study of the historical and cultural background of 14th-15th c. *romances fronterizos*.
- M6.** Magalhães, Celso de. *A Poesia popular brasileira*. Ed. Braulio do Nascimento. Rio de Janeiro: Biblioteca Nacional, «Coleção Rodolfo Garcia,» Divisão de Publicações e Divulgação, 1973, 113 pp.  
This is a new, annotated ed. of ten brief articles originally published by C. de M. in 1873. B. do N. has added a lengthy and well documented introduction. C. de M. cites fragments of many *romances* in unedited versions he collected. These include *Doncella guerrera*, *Gerineldo*, *Navegante*, *Bernal Francés*, *Delgadina*, *Aparición*, *Conde Alemán y la reina*, *Conde Claros fraile*, *Fuente fecundante*, *Muerte de don Beltrán*, and *Frei João*. A complete version of *El veneno de Moriana* is also included (pp. 88-90). An appendix is devoted to «*Romances coletados por C. de M. e divulgados por Sílvio Romero*.» These include *Conde Claros fraile*, *Parto en lejas tierras*, *Hermanas reina y cautiva*.
- M7.** Maldonado, Felipe C. R. «Don Antonio Rodríguez-Moñino y el romancero castellano (y 2) los pliegos de cordel.» *Estafeta Literaria*, No. 492 (May 15, 1972), 8-14.  
M. reviews in detail R.-M.'s pathfinding research and publications and provides a bibliography covering 1966-1970.
- M8.** Mancing, Howard. «Cervantes and the Tradition of Chivalric Parody.» *FMLS*, 11(1975), 177-191.  
Together with other problems, M. treats some *romances en fabla*, both serious and parodic in intent.

- M9.** Mancini, Guido. «Proposta di lettura di un romance fronterizo.» *LeL*, 1: 1(1976), 57-73.  
M. offers a splendid, highly perceptive reading of *La pérdida de Alhama (á-a)* («Paseábase el rey moro / por la ciudad de Granada»).
- M10.** Manrique Cabrera, F. *Literatura folklórica de Puerto Rico*. San Juan, Puerto Rico: Instituto de Cultura Puertorriqueña, 1972, 25 pp.  
This booklet includes a brief comment on *romances* present in the Puerto Rican tradition. A version of *Escogiendo novia (Hilito de oro)* is offered by way of exemplification.
- M11.** Maoz, Batya. Šîrê ‘am sēfardîm šel yehûdê ‘arçôth ha-Balkan [Sephardic Folk Songs of the Jews of the Balkans]. M. A. thesis, Hebrew University, Jerusalem [1976], 453 pp.  
A detailed study of various Judeo-Spanish *romances* current in the Eastern tradition: *Adúltera (á-a)*; *Blancaniña*; *Andarleto*; *Mujer engañada*; *Vuelta del marido (i)*; *Villano vil*; *Juan Lorenzo*, and *Bella en misa*.
- M11a.** Marcilly, Charles. «Romance de la muerte de don Beltrán», *Introduction à l'Étude Critique: Textes espagnols*. Ed. Simone Saillard et al. (Paris: Armand Colin, 1972), pp. 76-87.  
This is a brilliantly incisive reading of *La muerte de don Beltrán* (Con la gran polvareda / perdieron a don Beltrán), using RMP's synthetic version (*Flor nueva*).
- M12.** Marco, Joaquín. *Literatura popular en España en los siglos XVIII y XIX (Una aproximación a los pliegos de cordel)*. 2 vols. Madrid: Taurus, 1977, 702 pp.  
In this massively documented monograph, M. has made a fundamental contribution to our knowledge of Spanish broadside literature — its bibliography, its public, its social context, its relation to oral and learned literature and to history, its motifs and the structure of its narratives. Chaps. V and IX-X are of particular importance to *Romancero* studies and to the investigation of various specific narratives, present in modern oral tradition. Such are *Gerineldo* (p. 185), *Conde Alarcos* (199), *Marqués de Mantua* (209), *Mira Zaide que te aviso* (226), *Doña Antonia de Lisboa* (475), *Rosaura del guante* (485). Title, first verse, and publishers indices would have added greatly to the books' utility.
- M12a.** Martin, Georges. «Idéologique chevauchée: Approche intertextuelle de la structure idéologique d'un romance histori-

que traditionnel.» *L'Idéologique dans le texte (Textes hispaniques): Actes du IIème Colloque du Séminaire d'Etudes Littéraires de l'Université de Toulouse-Le Mirail (Toulouse, février 1978)* ([Toulouse]: Université de Toulouse-Le Mirail, 1978), pp. 165-196.

M. offers us a detailed analysis of *Cabalga Diego Láinez* with insightful comments also on *PMC, Poema de Fernán González*, and *Refundición de las Mocedades*. M. sees the ballad as representing the perspective of «une petite noblesse à la fois menacée par la bourgeoisie et mise à l'écart du pouvoir réel par l'Etat monarchique et grand noble... Retour aux valeurs militaires traditionnelles, critique de le grande noblesse de Cour, refus de la souveraineté du pouvoir royal semblent trouver leur cohésion idéologique en cette nostalgie militant pour un état d'inspiration seigneuriale» (p. 189). In this thought provoking paper, it is distressing to find RMP's reconstruction of how the second redaction of *PFG* might have read (*La epopeya castellana...*, 2d ed. [Madrid: Espasa Calpe, 1959], p. 51) cited and analyzed (!) as if it were an exact quote from the *Crónica de 1344* (168-169). In the text of this lecture, Don Ramón has conflated ballad and epic prosifications; only the last two phrases are actually in *1344 (Reliquias*, p. 168.29; ed. Cintra, II, 99.23-24).

- M13.** Martínez, Salvador. «Corpes: Historia poética de una afrenta (De la *Historia Roderici* a Menéndez Pidal.» *ALM*, 11 (1973), 59-103.

In studying the Cidian «Afrenta de Corpes,» M. touches upon *romance* problems (e. g. the relationship of «Tres cortes armara el rey» to verses of *CMC*) and includes a «Romancerillo de Corpes» devoted to learned interpretations of the episode (pp. 91-103).

- M14.** Martínez García, Gabriel. «El 7, número mágico en el romancero asturiano.» *BIEA*, 30: 87(1976), 43-68.

M. G. studies the use of the number 7 in many Asturian *romances*, but overlooks earlier treatments of the subject: D. Devoto, «Entre las siete y las ocho,» *Fil*, 5(1959), 65-80; S. G. Armistead and J. H. Silverman. *RDTP*, 30(1974), 323-326.

- M15.** Martínez Torner, Eduardo. *Cancionero musical de la lírica popular asturiana*. 2d ed. Oviedo, 1971, lxi + 278.

This is a reissue of the 1920 ed. Text and music of various *romances* and narrative songs are included: *Adúltera (á-a)*, *Vendedor de nabos*, *Un galán de esta villa*, *Peregrinitos de Roma*, *Villano vil* («Pastor que estás en el monte»). REVIEW: A. de Larrea. *RDTP*, 31(1975), 145-146.

- M16.** Martínez Torner, Eduardo, and Jesús Bal y Gay. *Cancionero gallego*. 2 vols. La Coruña: Fundación Pedro Barrié de la Maza, Conde de Fenosa, 1973, 363; 174 pp.

This is a massive, fundamentally important collection of previously unedited texts and music. Vol. I is devoted to music; II to texts. Among the Pan-Hispanic romances included are: *Blancaniña* (617), *Princesa y el segador* (619), *Capitán sevillano* (*Doncella guerrera*; 620), *Conde Sol + Conde Olinos* (621), *Gerineldo + Conde Sol* (623-624), *Silvana* (625-626), *Quintado + Aparición* (627-628), *Santa Irene* (629-632), *Raptor pordiosero* (635), *Marinero al agua* (636-638), *Delgadina* (639-640), *Don Bueso y su hermana* (8 syll.) (641), *Tamar y Amnón* (642), *Rico Franco* (643), *Conde preso* (644, 647), *Mala hierba + Infanta deshonrada* (646, 650), *Comadres borrachas* (648, 651-654), *Huésped afortunado + Blancaniña* (649), *Adúltera (á-a)* (659-663), *Cura y la criada* (666), *Huésped afortunado* (669), *Don Gato* (675), *Alonso de Aguilar (a lo divino)* (676). Note also a version of *Lux Aeterna* (673). REVIEW: P. Magadán. *RDTP*, 30(1974), 537-541.

- M17.** Martínez-Yanes, Francisco. «El romance de 'La Blancaniña': Estudio comparativo de sus variantes.» Ph. D. diss. University of Pennsylvania 1976, xlv + 271 pp.; *DAI*, 37(1977), 4401A.

This is an exhaustive historico-geographic study of all published Spanish, Portuguese, Catalan, Judeo-Spanish, and Hispano-American variants of *Blancaniña*. A series of maps are included to illustrate the distribution of variants of the different stages of the narrative.

- M18.** Mauleón, Judith H. «El 'Romancero de Barcelona' (Ms. 125 de la Biblioteca Universitaria de Barcelona): Edición y estudio.» Ph. D. diss. University of California, Berkeley 1976, 422 pp.; *DAI*, 38(1977), 828A.

This splendid edition will be of use not only for *romancero nuevo* studies, but also for investigating the modern tradition. It includes versions of such traditionalized poems as *Las cabezas de los infantes de Lara* («Sacóme de la prisión / el rey Almançor un día») and *Victorioso vuelve el Cid* («Victorioso bulue [sic] el Cid / de St. Pedro de Cardaña»), as well as the song *Morenica me llama* («Morenica me llaman, madre, / desde el día que yo nasí»).

- M19.** Mauleón, Judith H. «Recent Work in the *Romancero nuevo*: Editions and Studies Since 1950.» *La Corónica*, 5:1 (Fall 1976), 26-30.

Reviewing contributions by J. F. Montesinos, A. Rodríguez-Moñino, E. M. Wilson, A. L.-F. Askins, G. Di Stefano, M. C. García de Enterría, and others, M. stresses the essential continuity between the *romancero viejo* and *nuevo* and modern oral tradition.

- M20.** McGrady, Donald, and I. Cecil Beach. «The Hawk Vanquishes the Eagle: Notes on a Motif from Aeschylus to D'Annunzio.» *RPh*, 29(1975-1976), 193-201.

The authors point to classical antecedents for the scene in *El sueño de doña Alda*, in which Alda sees a goshawk being attacked by an eaglet as a harbinger of Roland's death.

- M20a.** Mejía Sánchez, Ernesto. *Romances y corridos nicaragüenses*, 2d ed. Managua: Fondo de Promoción Cultural, Banco de América, 1976 (Colección Cultural, Serie: Ciencias Humanas, no. 3).

A 2d ed. of M. S.'s important collection, first published in book form in Mexico City: Imprenta Universitaria, 1946.

- M21.** Meléndez Hayes, Theresa. «A Study of a Ballad: The Continuity of 'El caballero burlado'.» Ph. D. diss. University of California, San Diego 1977, viii + 272 pp.

Early and modern forms of *El caballero burlado* are studied and compared with English, French, Italian, and Portuguese analogs. The ballad's amalgamation with *La infantina* is stressed as a crucially important factor in its survival in modern tradition.

- M21a.** Melo, Veríssimo de. *Folclore brasileiro: Rio Grande do Norte*, Rio de Janeiro: Campanha de Defesa do Folclore Brasileiro, 1977, 92 pp.

In surveying the folklore of Rio Grande do Norte, M. mentions various romances (*Bela Infanta*, *Santa Irene*, *Delgadina*) and includes a text of *Conde Alarcos* (pp. 23-24).

- M22.** Mendizábal, Federico de. *Los romances fronterizos de la Provincia de Jaén*. 2d ed. Madrid, 1973, 158 pp.

M. studies various ballads having to do with Jaén; none of them is now traditional.

- M23.** Menéndez Pidal, Ramón. «El romancero sefardí: Su extraordinario carácter conservador.» In *The Sephardi Heritage*. Vol. I. Ed. R. D. Barnett. New York: Ktav, 1971, pp. 552-559.

In stressing the archaic character of the Judeo-Spanish tradition, M. P. discusses a number of *romances* and edits a version of *El sueño de doña Alda* from Alcazarquivir. REVIEW: H. V. Sephiha. *REJ*, 133(1974), 283-284.

- M24.** Menéndez Pidal, Ramón. *Estudios sobre el Romancero*. Madrid: Espasa-Calpe, 1973, [iv] + 317 pp.

The volume brings together M. P.'s theoretically oriented studies concerning Hispanic balladry: *El Romancero español* (New York: De Vinne, 1910); «Poesía popular y Romancero» (*RFE*, 1-3[1914-1916]); «Sobre geografía folklórica...» (*RFE*, 7[1920]); «Poesía popular y poesía tradicional...» (Oxford: Clarendon, 1922); «Romances y baladas» (*BMHRA*, 1[1927]); «Poesía tradicional en el Romancero hispanoportugués» (*BACL*, 15[1943]); *Cómo vivió y cómo vive el Romancero* (Valencia: «La Enciclopedia Hispánica,» 1945), and «Romance de Río verde...» (*Miscelánea... Inglés*, II, Barcelona: C. S. I. C., 1958-1961). The book also includes a presentation by D. Catalán and extensive onomastic, first verse, and title indices.

- M25.** Menéndez Pidal, Ramón. «Das Fortleben des Kudrungsichtes.» In *Probleme der Volksballadenforschung*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1975, pp. 138-193.

A new edition of the German version of R. M. P.'s famous study on *Don Bueso y su hermana* and its European congeners (*JVF*, 5[1936]; *RFE*, 30[1933]).

- M26.** Mesa, Carlos E. «Momentos de España.» *Abside*, 37:1(1973), 86-102.

The article includes a discussion of the importance of St. John's day in the *Romancero* (pp. 86-90).

- M27.** Miletich, John S. «Repetitive Sequences and their Effect on Narrative Style in Spanish and South Slavic Traditional Poetry.» Ph. D. diss. University of Chicago, Chicago 1973, 212 pp.

M. studies and compares the stylistic function of the repetition of clusters of formulaic verses in Hispanic *romances*, in Serbo-Croatian *burgarštica* and *deseterac* songs, and in Russian *byliny*.

- M28.** Miletich, John S. «Narrative Style in Spanish and Slavic Traditional Narrative Poetry: Implications for the Study of the Romance Epic.» *Olifant*, 2:2(1974), 109-128.

M. reports on the methods used in his 1973 dissertation.

- M29.** Miletich, John S. «The South Slavic *Bugarštica* and the Spanish *Romance*: A New Approach to Typology.» *JSLP*, 21: 4(1975), 51-69.

In this stimulating, thought-provoking article, M. discusses the distinctions between ballad and epic (often difficult to establish in Eastern European traditions). He then studies six types of repetitive sequences (p. 60) found in both the *romance* and the *bugarštica*. Basing his conclusions on a statistical analysis, M. points to the general similarity of the two forms (though significant differences also emerge). Both «are fundamentally essential or rapid in their manner of communicating information» (p. 67) (i. e. ballad-like), yet, because of their elaborative repetitions, there is «a pronounced retarding tendency,» which, in this sense, «may be regarded as epic-like» (67-68). M. also includes an excursus on a number of comparative epic-ballad problems meriting further exploration.

- M30.** Miletich, John S. «The Quest for the 'Formula': A Comparative Reappraisal.» *MPh*, 74(1976), 111-123.

M. is concerned here primarily with epic poems in a variety of linguistic traditions, but there are also various references to the *Romancero*.

- M31.** Miletich, John S. «The Poetics of Variation in Oral-Traditional Narrative.» *Forum at Iowa on Russian Literature*, 1:1 (1976), 57-69.

M. discusses, classifies, and compares a number of types of repetition in South Slavic and Hispanic narrative poetry. «Repetition when viewed both within its representational and literal frameworks reveals the various possibilities... available to the creator-performer in achieving greater artistic variety within a comparatively fixed tradition» (p. 68). There is also a good discussion of the rôle of metalinguistic features in ballad performance (58).

- M32.** Miletich, John S. «Stilističke razlike između usmene i pisane književnosti: Savremeni metodološki pristupi» [«The Stylistic Differentiation of Oral and Written Literature: Current Methodologies»]. In *Naučni sastanak slavista u Vukove dane: referati i saopštenja*. Beograd: Međunarodni slavistički centar SR Srbije, 1977, 6:2, 117-128.

The essay includes a critical summary of the Parry-Lord oral formulary approach and an outline of a new approach to distinguishing between the style of the traditional text and that of the learned text, adding to previous work (1974, 1975) exploratory data based on Spanish and South Slavic epics (*Cid*, *Bagdad*, No. 1). South

Slavic deliberate imitations (A. Kačić Miošić), Croatian and Serbian literary epics (Mažuranić and Njegoš, respectively), and García Lorca's *Romancero gitano*. All data presented support the new hypothesis. A summary in English appears at the end of the article.

- M33.** Miller, Royce W. «¿Vive la Odisea en el Romancero?» *México en la Cultura*, No. 1145 (March 7, 1971).

M. wisely refrains from making a direct connection between *The Odyssey* and *La vuelta del marido (é)* and *Arboleras (i)*.

- M34.** Miller, Royce W. «The Classical Ballads of the Sephardic Jews: A Study in Literary Recomposition.» *Hispania*, 55 (1972), 832-839.

M. uses an extensive bibliography of Judeo-Spanish versions and arrives at various valid and interesting conclusions; the article suffers, however, from not having taken into account various important critical studies.

- M35.** Miller, Royce W. «The Judaeo-Spanish Ballads in the Carolingian Cycle.» *REJ*, 131(1972), 105-126.

M.'s bibliography is strictly limited to the Sephardic tradition and, even in this field, a series of indispensable titles are absent. The commentary is filled with errors and the texts, which M. cites in their entirety, are not identified as to their origin.

- M36.** Miller, Royce W. «Romances judeo-españoles sobre la muerte del hijo.» *México en la Cultura*, No. 1212 (June 18, 1972).

M. discusses various *romances* concerning the death of a son: *Cabezas de los infantes de Lara*, *Muerte del duque de Gandía*, *Muerte del príncipe don Juan*, *David llora a Absalón*, *Siete hijos de Haná*, *Pozo Airón*.

- M37.** Miller, Royce W. «Los sefardíes hablan de sí mismos en su literatura folklórica.» *Spanish Today*, 7:9 (September-October, 1974), 16-17.

M. briefly discusses *romances* and proverbs as expressions of the Sephardic world view.

- M38.** Miller, Royce W. «Abstract of (sic) Epic Vestiges in Judaeo-Spanish Ballads.» *REJ*, 133(1974), 255-263.

M. ignores most recent bibliography, as well as all non-Sephardic parallels to the ballads he discusses. Some of the ballads mentioned are obviously not of epic origin, while other pertinent themes are overlooked. The article does not add to our knowledge of the problem.

- M39.** Miller, Royce W. *Explicaciones de texto*. Ann Arbor, Michigan: University Microfilms International, 1977, vii + 136 pp. The book includes a brief section on *Conde Arnaldos* (pp. 23-35). M.'s discussion of the ballad's chronology («existía... antes de 1525... [y] antes de 1498 [sic], fecha de la diáspora judía...» [26]) overlooks the existence of the late 15th-early 16th-c. version in the *Cancionero de Londres*. Incredibly, M.'s bibliography mentions no work published after 1963.
- M40.** Miller, Royce W. «Judeo-Spanish Ballads on Captivity.» *Judaica*, 33:2(1977), 68-74.  
M. surveys a number of Sephardic ballads on the theme of captivity, making perceptive observations, but much essential bibliography, both old and new, is overlooked and the commentary is often vitiated by M.'s refusal to take into account ballad collections from other branches of the Hispanic *Romancero*.
- M41.** Miller, Royce W. «Family Tree of the *Guerco*, Stock Character in Judeo-Spanish Ballads.» *The Sephardic Scholar*, 3(1977-1978), 107-110.  
In this useful article, M. discusses the rôle and some of the antecedents of the *Huerco*, Death personified (from Latin *Orcus*), in Sephardic romances.
- M42.** Milner, Chanah, and Paul Storm. *Sefardische Lieder en Balladen (romanzas)*. The Hague: Albersen, 1974, 115 pp.  
This attractive anthology consists of 97 Judeo-Spanish ballads and narrative, lyric, and para-liturgical songs assembled from previously published standard sources. In most cases, texts are provided with musical accompaniments. Unfortunately the bibliographical sources have not been specified and false geographic origins have been assigned to a number of versions. REVIEW: S. G. Armistead, I. J. Katz, and J. H. Silverman, *MJud*, 2:1(1977-1978), 95-99.
- M43.** Moll, Francisco de B. «Una versión menorquina de *Las hermanas reina y cautiva*.» In *Homenaje a la memoria de Don Antonio Rodríguez-Moñino (1910-1970)*. Madrid: Castalia, 1975, pp. 449-463.  
An edition and study of a lengthy version of *Hermanas reina y cautiva* collected by Moll in Ciutadella around 1925 and again in 1969. There is an ample bibliography and extensive study of the text.
- M44.** Monroe, James T. «Hispano-Arabic Poetry during the Almoravid Period: Theory and Practice.» *Viator*, 4(1973), 65-98.

M. adduces additional evidence (pp. 86-89) in favor of a genetic relationship between the *ħarġa*, «Albo día este día,» and the romance of *La sanjuanada* («La mañana de San Juan / al punto que albo-reaua»). (See S. G. Armistead and J. H. Silverman, «*La Sanjuanada: ¿Huellas de una ħarġa mozárabe en la tradición actual?*» *NRFH*, 18[1965-1966], 436-443.)

- M45.** Morreale, Margherita. «Para la interpretación de los versos: 'Allí hablara el cavallo, bien oiréis lo que hablara: —¡Rebentar devía la madre que a su hijo no esperaba' en el Romance del Cid y Búcar.» *BICC*, 27(1972), 122-127.

M. studies the motif of the talking horse in early and modern versions of *Búcar sobre Valencia*.

- M46.** Murillo, Louis A. «*Lanzarote and Don Quijote*.» In *Studies on the Literature of Spain: Sixteenth and Seventeenth Centuries*. Folio: Papers on Foreign Languages and Literatures, No. 10. Ed. Michael J. Ruggerio. Brockport, New York: Department of Foreign Languages, S.U.N.Y., 1977, pp. 55-68.

M. de-emphasizes the importance of the *Entremés de los romances*, which may be a derivative, rather than a source for *DQ*. He sees the initial verses of the romance of *Lanzarote y el Orgulloso* («Nunca fuera caballero / de damas tan bien servido») as crucial to the genesis of Cervantes' work and argues convincingly that it «has suggested... not only a complete incident by which to depict the hidalgo's arrival at an inn which he supposes to be a castle, but much more: a popularized and implicitly comical treatment of a chivalric story on which to base his own» (p. 60). M. penetratingly studies the ballad's three 16th-c. versions in relation to the text of *DQ*.

- N1.** Nascimento, Bráulio do. «Romanceiro Folclórico do Brasil de Rossini Tavares de Lima.» *RBF*, 12(1972), 251-260.

A detailed review-article on T. de L.'s collection (1971). There are important commentaries on *Blancaniña*, *Conde Niño*, and *Veneno de Moriana*.

- N2.** Nascimento, Bráulio do. «Pesquisa do Romanceiro Tradicional no Brasil.» In *El Romancero en la tradición oral moderna: 1er Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 65-85.

N. traces the history of ballad research in Brazil, providing detailed inventories of the themes collected by each investigator.

- N3.** Nascimento, Bráulio do. «Eufemismo e Criação Poética no Romancero Tradicional.» In *El Romancero en la tradición oral moderna: 1er Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 233-275.

N. studies in detail the important rôle of euphemism as a factor in the process of poetic creativity and re-creation in traditional ballads. Special attention is given to *Conde preso (Grifos Lombardo)*, *Delgadina*, *Gerineldo*, *Mala suegra*, *Cautivo del renegado*, *Princesa y el segador*.

- N4.** Nascimento, Bráulio do. *Romancero Tradicional*. Rio de Janeiro: Campanha de Defesa do Folclore Brasileiro, 1974, [16] pp.

A brief, but perceptive and well documented introduction. N. illustrates the process of variation with four versions of *El veneno de Moriana*. Two are apparently unedited.

- N5.** Navarrete, Carlos. «Romances y corridos del Soconusco.» In *25 estudios de folklore: Homenaje a Vicente T. Mendoza y Virginia Rodríguez Rivera*. Ed. Fernando Anaya Monroy and Luz Gorráez Arcaute. Mexico City: Universidad Nacional Autónoma de México, 1971, pp. 195-208.

Together with five *corridos* collected on the coast of Chiapas, N. publishes two traditional *romances*: *Vuelta del marido* (é: «Yo soy la recién casada») and *Blancaniña*. The latter especially has been much influenced by the *corrido* form. Note the final verses (*despedida*).

- N6.** Navarro González, Alberto, ed. *Romances de mar*. Madrid: Instituto Histórico de Marina, 1973, 381 pp.

N. has used numerous collections of traditional *romances*. He reprints versions of *Marinero al agua*, *Conde Arnaldos*, *Conde Niño*, and many other themes. There seem to be no texts which have not previously appeared in print.

- N7.** [Noga] Alberti, Eleonora A. «Romances tradicionales en Latinoamérica: Algunos ejemplos sefardíes y criollos.» In *Comunidades judías de Latinoamérica (1973-1975)*. Buenos Aires: Comité Judío Americano, Instituto de Relaciones Humanas, 1975, pp. 252-269.

N. A. publishes previously unedited versions of Judeo-Spanish and Hispanoamerican *romances* recently collected in Argentina and Pa-

raguay. The former include *Vuelta del marido (i)* (two versions), *Landarico, Delgadina*; the latter, *Vuelta del marido (é)* and *Buscando novia*.

- N8.** Noga Alberti, Eleonora [A.]. «Un rasgo arcaico en el repertorio tradicional sefaradí: La cadencia *overt-clos*.» *Ficta*, 1:4 (Sept. 1977) [no pagination].

The article includes, together with new versions of two lyric songs (*Durme durme hermosa donzeya*; *Avridme galanica*), the text of *Landarico* from Istanbul published in *Comunidades judías* (1975).

- N8a.** Nordenholz, Lillian Anderson. *An Edition of Ballads Recorded in Guadalupe, Spain, May-June 1977*. M. A. thesis, University of North Carolina, Greensboro, 1978, iv + 83 pp.

N. edits one version of *Muerte ocultada*, and two each of *Pastor desgraciado (Prisionero +)*, *Don Bueso y su hermana* (8 syllable), *Conde Niño*, and *Gerineldo*, as well as *Jardinera de Asturias* and a *romance de ciego*, with detailed commentary and extensive bibliography. Chap. III (pp. 65-77), «Notes of a Novice Collector,» offers important observations on field work and collecting techniques.

- N9.** Norton, F. J., and Edward M. Wilson. *Two Spanish Verse Chap-Books: Romance de Amadis c. 1515-19; Juyzio hallado y Trobado c. 1510: A Facsimile Edition with Bibliographical and Textual Studies*. Cambridge, England: University Press, 1969, x + 94 pp.

REVIEWS: D. C. Clarke. *MPh*, 68(1970-1972), 378-380; G. Müller. *ZRPh*, 88(1972), 339-341; R. H. Webber. *HR*, 40(1972), 92-94.

- N10.** Norton, F. J. *A Descriptive Catalog of Printing in Spain and Portugal 1501-1520*. Cambridge: University Press, 1978, xxiii + 581 pp.

Monumental and authoritative, this splendid work will be essential for the study of the printed transmission of the *romancero viejo*. Among the text-type included are *Palmero (Aparición)* («[En el tiempo que me vi / más alegre y placentero]»), no. 142; *Calainos y Bramante* («[En missa está] el emperador / [alla en sant] Iuhan ne [sic] letran») 142, 305; *Melisenda insomne* («Todas las gentes dormiã / enlas que dios auia parte») 303; *Cautiverio de Guarinos* («Mala vistes los franceses / la çaça de ronces valles») 305, 861; *Durandarte* («Durandarte durandarte / buen cauallero prouado») 337; *Rosaflorida y Montesinos* («En castilla esta un castillo / que se llama rocha frida») 340; *Robo de Elena* («Reyna elena reyna elena / dios prospere tu alto estado») 340; *Conde Dirlos* («Estaua el conde dirlos / sobrino

de don beltrane») 642; *Conde Alarcos* («Retrayda esta la infanta / bien assi como solia») 715, 852, 950, 973; *Gayferos y Melisenda* («Assentado esta Gayferos / enel palacio real») 839, 859, 860; *Conde Claros insomne* («Durmiendo esta el cōde claros / la siesta por descāsar») 854; *Calainos y la infanta Sevilla* («Ya caualga calaynos / a sōbra de vna oliua») 855, 944; *Montesinos y Oliveros* («ENnlas salas de paris / enel palacio sagrado») 868; *Floriseo y la reina de Bohemia* («Quicn vuiese tal ventura / en auer se de casar») 946; *Cautivo del renegado* («Mi padre era de aragon / τ mi madre de antequera») 949; *Bella malmaridada* («La bella malmaridada / delas mas lindas que yo vi») 949, 1354; *Mora Moraima* («Yo mera mora morayma / morilla dun bel catar») 955; *Prisionero* («Que por mayo era por mayo / quando las grādes calores») 955; *Gritando va el caballero* («Gritādo va el caullero / publicandon [sic] su grā mal») 955; *Marqués de Mantua* («De mātua salio el marques / danes vrgel el leal»; «Enel nombre de jesus / que todo el mundo ha formado») 1330. See also no. 306 and the *cancioneros* listed on p. 530. It seems ungracious to carp at so magnificent a work; all the same, an index of first lines would have made it more useful to students of early poetry.

- 01.** Ochoa de Masramón, Dora. «Los romances en San Luis, República Argentina.» *FA*, 19-20(1971-1972), 206-218.  
Local versions of *Conde Niño* and *No me entierren en sagrado* are published, but without data on informants or when the texts were collected. Several *corridos* and a version of *La Virgen busca a Cristo (á)* + *La Virgen camina al Calvario (á-o)* are also included.
- 02.** Ochrymowycz, Orest R. *Aspects of Oral Style in the «Romances juglarescos» of the Carolingian Cycle*. Univ. of Iowa Studies in Spanish Lang. and Lit. No. 17. Iowa City: Univ. of Iowa Press, 1975, xi + 179 pp.  
This study of the use of formulaic diction in 16th-c. Spanish ballads derived from the Medieval French epic concludes that their «mode of composition... could not have been other than oral» (p. 149).  
REVIEWS: J. L. Rivarola. *ZRPh*, 91(1975), 684-685; A. D. Deycrmond. *BHS*, 54(1977), 148-149; S. Martínez. *JlIPh*, 1(1977), 152-154; J. J. Dugan. *HR*, 46(1978), 248-250.
- 03.** Ochrymowycz, Orest R. «Oral Composition and Artistic Freedom in the Traditional Poetry of Spain.» In *Ballads and Ballad Research (Selected Papers of the International Conference on Nordic and Anglo-American Ballad Research, University of Washington, Seattle, May 2-6, 1977)*. Ed. Patricia Conroy. Seattle: University of Washington, 1978, pp. 101-112.

O. discusses the use of formulas in *romances carolingios* and shows that they are «flexible in form and adaptable to context» (p. 104). The formulaic nature of ballad poetry does not limit the poet's artistic freedom.

- O4.** Odd, Frank Lynn. «The Women of the 'Romancero'.» Ph. D. diss. University of Colorado 1974, 230 pp.; *DAI*, 35(1975), 7875A.

O. studies the recurring motifs involving women in the *Romancero*. He finds two principal themes are involved: (1) «feminine sensibility as a stabilizing and humanizing force in the... world of male ambition» and (2) the motif of the *malquerida*. Feminine roles in the *Romancero* are seen to be «related to... notions of sanctity, stability and continuity in Hispanic society.»

- O5.** Orduna, Germán. *Selección de romances viejos de España y de América*. Buenos Aires: Kapelusz, 1976, 158 pp.

This useful, attractive anthology includes a critical introduction, which takes up problems of versification, origins, style, classification, and the *Romancero* in America. The *romances viejos*, which are amply footnoted, are based on Menéndez Pelayo's *Antología*, but have been collated with modern critical or facsimile eds. This collection is distinctive in that it also includes traditional Hispano-American versions (taken from a variety of published sources). The themes include: *Conde Olinos*, *Vuelta del marido (é)*, *Bernal Francés*, *Villano vil*, and *Delgadina*. Jaume de Olesa's *Dama y el pastor* and several Sephardic texts occupy an appendix. The volume closes with a list of sources and a select bibliography. REVIEW: M. Díaz Roig. *NRFH*, 26(1977), 184-185.

- P1.** Palley, Julian. «La estructura onírica de *El enamorado y la Muerte*.» *CuH*, no. 298 (April 1975), 190-196.

The 16th-c. form of *El enamorado y la Muerte* (still traditional in Salonika, Catalonia, and Zamora) is studied from the perspective of its presentation as a dream and of various symbols present in the narrative.

- P2.** Palley, Julián. «La estructura onírica de *El enamorado y la Muerte*.» *Hispanófila*, 19: 55(1975), 39-46.

This is identical to the article published in *CuH* (1975).

- P3.** Paredes, Américo. «Folklore e historia. Dos cantares de la frontera del norte.» In *25 estudios de folklore: Homenaje a Vicente T. Mendoza y Virginia Rodríguez Rivera*. Ed. Fer-

nando Anaya Monroy and Luz Gorráez Arcaute. Mexico City: Universidad Nacional Autónoma de México, 1971, pp. 209-222.

The article is not concerned primarily with *romances*, but offers valuable insights into the problem of historicity in ballads and other forms of folk poetry.

- P4.** Paredes, Américo. «El concepto de la 'medula emotiva' aplicado al corrido mexicano *Benjamín Argumedo*.» *FA*, 19-20 (1971-1972), 139-176.

In «*Mary Hamilton and the Anglo-American Ballad as an Art Form.*» *JAF*, 70(1957), 208-214, Tristram P. Coffin developed the idea of the ballad's «emotional core,» which remains in tradition after other details may have been eroded away. P. applies the idea to the *corrido* of *Benjamín Argumedo*. The article offers numerous insights pertinent to *Romancero* scholarship.

- P4a.** Paredes, Américo. «*José Mosqueda and the Folklorization of Actual Events,*» *Aztlán*, 4: 1(1973), 1-30.

P. develops, in the light of new materials collected from oral tradition, some of the ideas set forth in his article, «*El Corrido de José Mosqueda as an Example of Pattern in the Ballad,*» *WF*, 17(1958), 154-162. From an essentially factual poem concerned with a train robbery in 1891, *José Mosqueda* has been transformed into an expression of border conflict between Hispanos and Anglos in the lower Rio Grande valley. Though the article does not actually mention *romances*, it is full of insights into the problem of *noticiero* poetry and its subsequent transformation in oral tradition.

- P4b.** Paredes, Américo. «*José Mosqueda and the Folklorization of Actual Events,*» *Fa*, 20(1975), 55-82.

This is a reprint of the article published in *Aztlán*, 4:1(1973), 1-30.

- P5.** Paredes, Américo. *A Texas-Mexican «Cancionero»: Folksongs of the Lower Border.* Urbana: University of Illinois Press, 1976, xxiv + 194 pp.

This is one of the most important collections of Hispano-American traditional narrative poetry to appear in recent years. Paredes edits (with musical transcriptions) and studies *corridos* from the Rio Grande area as an expression of Mexican-Anglo cultural conflict. The collection also includes lyric, comic, and satirical songs and a few Pan-Hispanic *romances*: *Delgadina*, *Bernal Francés*, *Villano vil* («Pastor que estás en el monte»). Note also a version of *Lux Aeterna* (no. 51). REVIEW: G. Beutler. *JVF*, 23(1978), 210-211.

- P5a.** Pavlović - Samurović, Lijiljana. «Motiv devojke-ratnika u španskom *romanseru* i u našoj narodnoj poeziji», *Naučni sastanak slavista u Vukove dane: Referati i saopštenja*, 4:1 (Beograd: Međunarodni slavistički centar SR Srbije, 1974), 255-269.

P.-S. stresses the importance and the need of a comparative study of Hispanic and Yugoslavian balladry. She discusses the numerous similarities between *La doncella guerrera* and the Yugoslavian ballad of *Jele Šćepanova*, which might seem to indicate the possibility of a direct or indirect influence of the *romance* on the Yugoslav song. P.-S. suggests, with due caution, that Sephardim may have been the agents for such an influence, through their Bosnian settlements. (The existence of the same narrative song throughout the Slavic domain, in Rumanian, Hungarian, Italian, and Gottschee German, as well as in the Hispanic languages and elsewhere militates against such a conclusion.)

- P6.** Pelegrín, B. «Flechazo y lanzada, Eros y Tánatos (Ensayo de aproximación al *Romance de don Tristán de Leonís y de la reina Iseo, que tanto amor se guardaron.*» *Prohemio*, 6 (1975), 83-115.

P. presents a semiotic analysis of «Herido está don Tristán / de una mala lanzada.» There are perceptive observations on alliteration, vocalic and consonantal harmony, parallelisms, and mythical time in the poem.

- P7.** Petersen, Suzanne H. «Cambios estructurales en el romance-ro tradicional.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 167-179.

P. studies structural modifications in Hispanic ballads as an aspect of traditional creativity. Special attention is given to *Landarico*, *Bernal Francés*, *La aparición*, *Tarquino y Lucrecia*.

- P8.** Petersen, Suzanne H. «Representación cartográfica de datos complejos mediante ordenador.» *RUC*, 25(1976), 205-219.

P. shows how her computerization of *Conde Sol* (and *Conde Sol + Gerineldo*) texts can be programmed to chart the geographic relationship of certain features of the two ballads, such as, for example, the percentage of hemistichs in direct address. Several computer-drawn maps are included.

- P9.** Petersen, Suzanne H. «El mecanismo de la variación en la poesía de trasmisión oral: Estudio de 612 versiones del romance de «La condesita» con la ayuda de un ordenador.» Ph. D. diss. University of Wisconsin 1976, 2082 pp.; *DAI*, 37(1976), 1010A-1011A.

P.'s computerized analysis of *Conde Sol* has uncovered numerous features and interrelationships which could not have been discovered by a direct reading of the texts. These include a surprising lexical diversity and the fact that the relationship between lexical variability and rhyme casts doubt upon the latter's usually accepted mnemonic function.

- P10.** Petersen, Suzanne H. «A Computer Aided Analysis of the Mechanism of Orally Transmitted Poetry.» In *Ballads and Ballad (Selected Papers of the International Conference on Nordic and Anglo-American Ballad Research, University of Washington, Seattle, May 2-6, 1977)*. Ed. Patricia Conroy. Seattle: University of Washington, 1978, pp. 88-100.

P. insists upon the open nature of the traditional *romance*, which she characterizes as «a potential program that is subject to slow but constant transformation» (p. 88). Her computer project, involving the analysis of 612 versions of *Conde Sol*, makes possible an exploration of «the processes of variation at the verbal, poetic, and fable levels... and [allows us] to observe... the dynamic interaction between those levels of organization» (89). She explains the codes used in her program and shows how a computerized analysis can «lead us to important insights into the nature of oral discourse» (92). One example is her demonstration, contrary to previously accepted belief, that a ballad's rhyme words are not more, but rather less, stable than the rest of the poem's vocabulary: «Far from being a mnemonic device, rhyme was actually conducive to innovation» (93).

- P11.** Petit, Jean-Marie, and Jean Tena. *Romancero occitan: Édition bilingue*. Montpellier-Paris: François Maspero, 1971, 251 pp.

The authors have put together an anthology of Provençal *romances* (with French translations), giving special emphasis to formal and thematic correspondences with the Hispanic corpus. Texts of Hispanic counterparts, taken from standard sources, are also included to facilitate comparison. P.-T. publish Provençal relatives of the following Castilian and Catalan *romances*: *Gentil porquera* (no. 15), *Escriveta* (17), *Muerte ocultada* (28), *Don Joan i Don Ramón* (29), *Doncella guerrera* (30), *Prisionero* (33), *Milagro del trigo* (34), *Fe del ciego*

(34), *Magdalena* (35; = Milá, *Romancerillo*, no. 12), *Mal rico* (36; = Milá, no. 16), *San Alejo* (37), *Caballero burlado* (39; cf. 40-41), *Casament de la vella* (46; = Milá, no. 566), *Comadres borrachas* (47). The agreements, which P.-T. attempt to establish between the *Pelegrin de San Jordi* (18) and *La vuelta del marido (é-a)*; *Les anneaux de Marianson* (20) and *La tentación del demonio (Adúltera [é-a])*, seem, however, to be purely coincidental. On the other hand, possible distant genetic relationships between *La maumariée vengée par ses frères* (21) and *El artevimiento castigado*; *Les tristes noces* (26) and *La bella en misa* are overlooked. Unfortunately, no page or number references are given for the source books used and no title index is provided. This potentially very interesting book is almost impossible to use except together with P.-T.'s earlier and more extensive *Romancero occitan* (Montpellier: Faculté des Lettres et Sciences Humaines, 1969), which, in its turn, achieves a possible all time record for the impractical complexity of its text and note numeration, unrelieved by indices of any kind.

- P12.** Pinheiro Torres, Alexandre. «Para um Estudo da Prevalência do Anti-clericalismo no Romancero português em Relação ao Congénere espanhol.» In *Studies of the Spanish and Portuguese Ballad*. Ed. N. D. Shergold. London: Tamesis Books, 1972, pp. 165-176.

With incomplete bibliography, P. T. seeks to show that the Portuguese ballad is more anti-clerical than its Castilian counterpart. Had more Spanish collections been taken into account, both traditions would have been seen to be quite similar in their negative attitudes toward the clergy. REVIEWS: G. Güntert. *RF*, 86(1974), 537; D. W. Lomax. *MLR*, 70(1975), 435; J. G. Cummins. *BHS*, 53(1976), 60; REVIEW-ARTICLE: S. G. Armistead. *RPh* (in press).

- P13.** Pogal, Patricia. *Light Imagery in the «Romancero»*, Ph. D. dissertation, Harvard University, Cambridge, Massachusetts, 1977, 219 pp.

P. studies the use of light imagery (natural light — the sun, moon, stars, lightning; candles and lanterns; precious stones and metals; the color white; and supernaturally brilliant objects) and the poetic techniques through which such images are incorporated into the Spanish ballads.

- P14.** Pogal, Patricia. «The Poetic Function of Light Imagery in the Romance.» In *Essays in Honor of Jorge Guillén on the Occasion of His 85th Year*. Ed. Martha G. Krow-Lucal. Cambridge, Massachusetts: Abedul Press, 1977, pp. 133-140.

P. analyzes the use of light imagery in the *Romancero*. Her commentary is excellent and most perceptive. The correlation of ballad style to cinematographic techniques is particularly effective. There is detailed treatment of certain features of *Almenas de Toro* and *Conde Dirlos*.

- P15.** Politi, Jacobo, and Daniel Aljanati. *Selección de romanzas y poesía litúrgica sefarditas*. Montevideo: Comunidad Israelita Sefaradí, 1974, 45 pp.

All the texts are photographic reproductions of those published by Isaac Levy in *Antología de liturgia judeo-española*, 4 vols. (Jerusalem: Maran, n. d. [1965 +]), and in *Chants judéo-espagnols*, I (London: World Sephardi Federation, [1959]). The romances included are *Partida del esposo + Vuelta del hijo maldecido* (p. 36 = Levy, *Chants*, no. 3), *Hero y Leandro* (p. 38 = no. 4), *Mujer engañada* (p. 40 + no. 19). Levy's musical notations are included.

- P16.** Poncet y de Cárdenas, Carolina. *El romance en Cuba*. Vedado-Havana: Instituto Cubano de Libros, Edición Revolucionaria, 1972, 203 pp.

A new edition of the collection published in 1914. Together with ample commentary, there are versions of *La vuelta del marido (é)*, *Buscando novia (Hilito de oro)*, *Rico Franco*, *Delgadina*, *Blancaniña*, *Santa Catalina*, *Alfonso XII*, and *Polonia + No me entierren en sagrado*.

- P17.** Porrata, Francisco E. *Incorporación del Romancero a la temática de la comedia española*. Madrid: Colección Plaza Mayor, 1973, 204 pp.

P. studies the problem using only the most easily available *Romancero* sources. REVIEWS: M. Gilleir. *Orbis*, 22(1973), 552-553; R. R. MacCurdy. *Hispania*, 57(1974), 1008-1009; J. W. Díaz. *Hispanófila*, 20:58 (1976), 88-89.

- P17a.** Prieto, Emilia. *Romanzas tico meseteñas*. San José, Costa Rica: Ministerio de Cultura, Juventud y Deportes (Serie: Del Folclore, No. 2), 1978, 198 pp.

P. includes in this collection Costa Rican versions of two Pan-Hispanic romances: a text of *Bernal Francés*, learned from a washerwoman in 1910 (pp. 69-70), and two versions of *La vuelta del marido (é)*, without informant data (140-145).

- P18.** Purcell, Joanne B. «A Riqueza do Romancero e outras Tradições orais nas Ilhas dos Açores.» *Atlântida*, 14:4-5 (1970), 223-252.

REVIEW: L. Chaves. *RPF*, 15(1969-1971), 658.

- P19.** Purcell, Joanne B. «Sobre o Romanceiro Português: Continental, Insular e Transatlântico.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 55-64.

P. describes her recent field work on Portuguese ballads in Continental Portugal, the Atlantic islands, and the United States.

- P20.** Purcell, Joanne B. «Subjectivity and Objectivity in the Indexing of Narrative Songs.» In *6. Arbeitstagung über Fragen des Typenindex der europäischen Volksballaden vom 13. bis 15. Juni 1974 in Helsinki/Finland*. Ed. Rolf W. Brednich and Jürgen Dittmar. Freiburg im Breisgau: Deutsches Volksliedarchiv, 1975, pp. 26-37.

A discussion of problems relating to ballad classification on a Pan-European scale, with occasional comparative references to Hispanic material (*Muerte del príncipe de Portugal, Doncella guerrera, Conde Olinos*).

- P21.** Purcell, Joanne B., Samuel G. Armistead, Eduardo Mayone Dias, and Joanne E. March, eds. *Portuguese and Brazilian Oral Traditions in Verse Form / As Tradições Oraís Portuguesas e Brasileiras em Verso*. Los Angeles: University of Southern California, 1976, xi + 202 pp.

This is an edition of papers read at a conference on Luso-Brazilian folk-literature held at the University of Southern California on May 2-3, 1975, including papers on ballads, folksongs, proverbs, traditional dances, broadside literature, and the impact of folk-traditions on learned literature. Of interest for the study of the *Romancero* are the contributions of S. G. Armistead, D. Catalán, M. da Costa Fontes, and J. B. Purcell (listed here under the authors' names).

- P22.** Purcell, Joanne B. «Recently Collected Ballad Fragments on the Death of Don Fernando I.» In *Portuguese and Brazilian Oral Traditions in Verse Form / As Tradições Oraís Portuguesas e Brasileiras em Verso*. Eds. J. B. Purcell, S. G. Armistead, E. Mayone Dias, and J. E. March. Los Angeles: University of Southern California, 1976, pp. 158-167.

P. studies modern Azorian and Madeiran versions of *La muerte del rey don Fernando*, with special attention to the problem of «active» and «passive» transmitters of traditional texts.

- P23.** Purcell, Joanne B. «The 'Cantar de la muerte del rey don Fernando' in Modern Oral Tradition: Its Relationship to Sixteenth-Century Romances and Medieval Chronicles.» Ph. D. diss. University of California, Los Angeles 1976; *DAI*, 37 (1976), 1597A-1598A.

The narrative theme of the death of King Fernando is traced from its source in a lost Medieval Castilian epic, through historiographic prosifications and 16th-c. ballad texts and fragmentary allusions, to the theme's manifestations in the modern oral ballad traditions of Spain and Portugal.

- Q1.** Quinn, David. «El 'A caza va el caballero' de Lope de Vega.» *ExTL*, 6:2(1978), 215-224.

This is an analysis of Lope's famous *romance*, «A caza va el caballero / por los montes de París,» based on the traditional «Mal cazador» motif (*Infantina, Caballero burlado*). Q. presents the poem according to the five codes suggested by Roland Barthes. His interpretation should be modified, however, in as much as *monte* here probably means 'forest', not 'mountain'.

- R1.** Rechnitz, Florette M. «Hispano-Romanian Ballad Relationships: A Comparative Study with an Annotated Translation of Al. I. Amzulescu's 'Index of Romanian Ballads'.» Ph. D. diss. University of Pennsylvania 1978, 784 pp.

R. has carried out an exhaustive motif and text-type comparison of the Hispanic and Romanian ballad repertoires. She breaks down their agreements into three categories: (1) isolated, coincidental, genetically unrelated motifs shared by the two traditions; (2) ballad text-types whose similarities are coincidental and are probably due to polygenesis; (3) ballad types which appear to have a common origin. An annotated translation of Amzulescu's «Indice tematic și bibliografic» (*Balade populare românești*, vol. I, Bucarest: Editura pentru Literatură, 1964) is included in an appendix.

- R2.** Rechnitz, Florette M. «Tres romances de Tángier.» *ESef*, 1(1978), 121-128.

R. publishes and studies three ballad texts collected from a Tangier informant in Israel: *Tamar y Amnón, Delgadina, Partida del esposo + Vuelta del marido* (é).

- R3.** Recoules, H. «Romancero y entremés.» *Segismundo*, 11 (1975), 9-48.

This is a detailed, fundamentally important study of *romance* elements in the *entremés*. The latter's incorporation of balladic material

is related to a «degradación progresiva del género épico y caballescresco» in the *romances vulgares* (p. 16). *Entremeses* use *romances* in three ways: (1) by borrowing isolated verses; (2) by an «acumulación disparatada de versos de romances diferentes»; and (3) «un solo romance o una serie de romances que pertenecen a un mismo ciclo sirv[e]n de base para ...un entremés o... baile» (16). Scholarship is complicated by the «número considerable... de los romances que no han llegado nunca hasta nosotros» (16). In the *entremeses* «la fuerza implacable de la ironía» destroyed the heroic tone of the balladic material they incorporated (48).

- R3a.** Reventlow, Dolores María de. *La historia de la frontera y el romancero fronterizo*. Ph. D. diss., University of British Columbia, Vancouver 1976, 352 pp.; *DAI*, 38A (1977), 255A. R. studies the origins of the *romances fronterizos* and the problem of their relationship to history. Nineteen different *romances* have been studied in detail.
- R4.** Robb, John Donald. «A Pocket without Money (Una bolsa sin dinero).» *WF*, 33:3(1974), 247-253. R. discusses the diffusion, popularity, and typology of the *décima* as a traditional form in New Mexico and publishes the text of *Una bolsa sin dinero* as an example of the genre.
- R4a.** Robb, John Donald. *Hispanic Folk Songs of New Mexico: With Selected Songs Collected, Transcribed and Arranged for Voice and Piano*, 3rd Printing, Albuquerque: The University of New Mexico Press, 1978, [x] + 83 pp. This collection, first printed in 1954, includes a version of *Bernal Francés* (pp. 44-49), with commentary (15-16).
- R5.** Roditi, Edouard. «Problemas no Estudo da Língua e da Literatura Ladinas.» Offprint from *Ocidente* (Lisboa), 83 (1972), 16 pp. R. comments on a series of «franquezas..., inexactidões..., erros e omissões em demasia» present in D. Alonso García's, *Literatura oral del ladino...* (Madrid, 1970), without realizing that the entire book is a plagiarism. (See S. G. Armistead, I. M. Hassán, and J. H. Silverman, *Sef*, 32[1972], 451-474). In an appendix, R. publishes a text of the cumulative song *Un cavretico*.
- R6.** Rodríguez-Moñino, Antonio. *Poesía y cancioneros (Siglo XVI)*. Discurso leído ante la Real Academia Española el día 20 de octubre de 1968 en su recepción pública...; Contestación

de... Camilo José Cela. Madrid: Artes Gráficas Soler, 1968, 187 pp.

REVIEWS: F. Caravaca. *ASNS*, 207(1970-1971), 72-74; K. Whinnom. *HR*, 39(1971), 91-95.

- R7.** Rodríguez-Moñino, Antonio. *La «Silva de romances» de Barcelona, 1561. Contribución al estudio bibliográfico del romancero español en el siglo XVI*. Salamanca: Universidad de Salamanca, 1969, 611 pp.

REVIEW: E. Glaser. *HR*, 40(1972), 469-471.

- R8.** Rodríguez-Moñino, Antonio. *Diccionario bibliográfico de pliegos sueltos poéticos (Siglo XVI)*. Madrid: Castalia, 1970, 735 pp.

REVIEW: J. Dupont. *BHi*, 73-(1971), 409-414.

- R9.** Rodríguez-Moñino, Antonio, ed. Francisco de Segura, *Primavera y flor de romances: Segunda parte (Zaragoza, 1629)*. Madrid: Castalia, 1972, 223 pp.

This collection of learned poems includes no traditional *romances* nor any that have subsequently entered tradition.

- R10.** Rodríguez-Moñino, Antonio, with Arthur L.-F. Askins. *Manual bibliográfico de cancioneros y romanceros impresos durante el siglo XVI*. 2 vols. Madrid: Editorial Castalia, 1973, 709; 929 pp.

A definitive catalog of 16th-c. Spanish printed ballad collections and song books. Extensive indices of works described, printers, libraries, first verses, and proper names are provided (II, 271-917). Together with Rodríguez-Moñino's *Diccionario de pliegos sueltos* (Madrid, 1970), this splendid source book will remain the indispensable starting point for all future studies of the early *Romancero*.

- R11.** Rodríguez-Moñino, Antonio, ed. Juan de Escobar, *Historia y romancero del Cid (Lisboa, 1605)*. Intr. by Arthur Lee-Francis Askins. Madrid: Castalia, 1973, 239 pp.

This volume includes a study, description and catalog of editions, edition, and indices, all reflecting the characteristic scholarly rigor of R.-M. Few of the ballads are traditional today. Note, however, *Quejas de Jimena* («En Burgos está el buen Rey») y *Jura de Santa Gadea* («Hizo hacer al Rey Alfonso»), both known in modern Judeo-Spanish versions from Morocco. REVIEWS: G. Di Stefano. *MRO*, 1 (1974), 334-336; F. Cerdan. *Caravelle*, 24(1975), 132-133; A. G. Hauf. *HR*, 44(1976), 289-291; C. C. Smith. *BHS*, 53(1976), 144-145.

- R12.** Rodríguez-Moñino, Antonio. *Los pliegos poéticos de la Biblioteca Colombina (Siglo XVI): Estudio bibliográfico*. With a preliminary note by Arthur L.-F. Askins. Berkeley-Los Angeles: University of California Press, 1976, x + 210 pp.

An authoritative reconstruction and thorough bibliographic study of the *pliego suelto* holdings of Fernando de Colón's now dispersed 16th-c. library at Seville. The book consists of an introductory study, individual entries for 355 *pliegos*, and four indices (including first verses). Many of the *romances* represented are still alive in oral tradition. REVIEWS: S. G. Armistead. *HR*, 45(1977), 451-455; E. M. Wilson. *BHS*, 54(1977), 339-341.

- R13.** Rodríguez-Moñino, Antonio. *La transmisión de la poesía española en los Siglos de Oro: Doce estudios, con poesías inéditas o poco conocidas*. Ed. Edward M. Wilson, Barcelona: Ariel, 1976, 323 pp.

This splendid volume brings together a number of previously published studies, several of which are of importance to *romance* studies. Some are pertinent to the *romancero nuevo*: «El romance de Góngora *Servía en Orán al rey*,» «Los romances de don Francisco de Medrano,» and «Nueva cronología de los romances sobre *La Araucana*»; others to *cordel* literature: «Cristóbal Bravo, ruiseñor popular del siglo XVI» and «Archivo de un jacarista (1654-1659)»; still others relate to *romances viejos* and oral tradition: «Cinco notas sobre romances» (including new documentation for *La muerte de Baldovinos*: «El cielo estaba nubloso / el sol eclipse tenia» and *El Perotudo*: «En la ciudad de Toledo / donde flor de bayles son») and «Tres romances de la *Ensalada de Praga* (siglo XVI) (which documents for the first time a full text of *La crianza de Fernán González*: «En castilla no avie Rei / ni menos enperador»). Additional notes by E. M. W. and author and first line indices complete the volume. REVIEWS: F. Pierce. *MLR*, 73(1978), 12; M. J. Woods. *BHS*, 55(1978), 352.

- R14.** Rodríguez-Puértolas, Julio. «El Romancero, historia de una frustración.» *PhQ*, 51(1971), 85-104.

The presentation of reality in early Spanish ballads is viewed as a reflection of essentially Renaissance rather than Medieval attitudes. REVIEWS: J. T. Snow. *MLR*, 68(1973), 911; O. H. Green. *HR*, 42(1974), 444.

- R14a.** Rodríguez-Puértolas, Julio. «La problemática socio-política chicana en corridos y canciones,» *Aztlán*, 6:1(1975), 99-116.

R.-P. briefly discusses the historical relationship and stylistic similarities between *romance* and *corrido* and offers some interesting contemporary examples of the latter's use by Chicanos as a vehicle for social protest.

- R14b.** Rodríguez-Puértolas, Julio, *Literatura, historia, alienación*, Barcelona: Labor, 1976, 201 pp.

«El romancero, historia de una frustración» (pp. 105-146) reproduces R.-P.'s 1971 study. REVIEWS: R. B. Tate. *MLR*, 72(1974), 713-715; A. D. Deyermond. *BHS*, 56(1979), 56-57.

- R14c.** [Rodríguez-Puértolas, Julio]. «El cancionero popular. El Romancero y sus héroes fragmentados,» Carlos Blanco Aguinaga, Julio Rodríguez-Puértolas, Iris M. Zavala, *Historia social de la literatura española (en lengua castellana)*, Vol. I (coordinador: Julio Rodríguez-Puértolas) (Madrid: Castalia, 1978), 140-154, 188-189.

As in his 1971 article, R. P. sees the *Romancero's* protagonists as alienated, solitary, frustrated beings, unable to communicate with the world around them. As a «manifestación artística del feudalismo en descomposición» (p. 145), the genre emerges as more Renaissance than Medieval and its actors as «hombres y mujeres modernos» (154). There are interesting comments on *agüeros* in Spanish ballads and stimulating interpretations of *Conde Arnaldos*, *Prisionero*, *¿Por qué no cantáis la bella?*, *Infantina*, and *Caballero burlado*. Although one may not always agree with R.-P.'s view, this is an important and original contribution to *Romancero* studies. The reader will be taken aback to find fundamental works of ballad scholarship attributed to Mario (*sic*) Alvar and Pierre (*sic*) Bénichou (188). Why Spitzer's suggestive, but gravely muddled «Período previo folklórico del *Romance del Conde Arnaldos*,» *Sobre antigua poesía española* (Buenos Aires: Universidad de Buenos Aires, 1962), pp. 85-103, is claimed to have established «las bases para interpretaciones más ajustadas» (189) is anybody's guess.

- R15.** Rogers, Edith. «Games of Muscle, Mind, and Chance in the *Romancero*.» *Hispania*, 55(1972), 419-427.

The function of various games mentioned in ballads is studied and is seen as a means of depicting and stressing the rôle of fate in Spanish ballad narratives.

- R16.** Rogers, Edith. «*Sofía mía* en el contexto europeo.» *RDTP*, 28(1972), 275-281.

R. convincingly argues for a relationship between the New Mexican romance of *Sofía mía (i-a)* and a series of European ballads: *Tristes noces*, *Danze e funerali*, *Lord Thomas and Fair Annet*, and *Her Peder och liden Kiersten*.

- R17.** Rogers, Edith. «The Moral Standing of the Unkempt.» *SFQ*, 36(1972), 144-159.

R. demonstrates that, in ballads, «combing has either the latent or intentional quality of sex appeal... The meaning of the [combing] motif ...remains stable: ...it is the symbol of sexuality» (pp. 152, 154). Consequently, «to go unkempt appears tantamount to a vow of chastity» (p. 159). As in her other studies, R. controls an impressive bibliography of both Hispanic and Pan-European balladry.

- R18.** Rogers, Edith. «'El conde Olinos': Metempsychosis or Miracle.» *BHS*, 50(1973), 325-339.

A detailed study of the motif of multiple transformations in *Conde Niño*. Pan-European analogs of the Spanish ballad are taken into account.

- R19.** Rogers, Edith. «The Hunt in the *Romancero* and Other Traditional Ballads.» *HR*, 42(1974), 133-171.

A perceptive and well documented investigation of the rôle and implications of hunting in Spanish and Pan-European traditional ballads. REVIEW: C. Valderrama Andrada. *BICC*, 32(1977), 416.

- R20.** Rogers, Edith. «Magic Music: A Self-Centered Ballad Motif.» *KRQ*, 22(1975), 263-292.

R. studies the magic music motif in *Conde Arnaldos*, *Conde Niño*, *Canción del huérfano*, *Moro cautivo*, *El chuflete*, and other romances in comparison to numerous ballads in extra-Hispanic European traditions.

- R21.** Rogers, Edith. «Clothing as a Multifarious Ballad Symbol.» *WF*, 34(1975), 261-297.

The many different symbolic functions of clothing in Hispanic ballads are perceptively studied, with constant comparative reference to analogous instances in Pan-European (English, Germanic, Italian, Russian) balladry.

- R22.** Roldán, Juana. *La huella de Roldán en los textos españoles de la Edad Media y en los romances*. Madrid: Ediciones Cultura Hispánica, 1972, 141 pp.

The book offers a useful review of early ballads concerning the battle of Roncevaux, including even romances which make only

passing mention of Roland. The texts cited come mostly from Durán and Mcnéndez Pelayo's *Antología*. The bibliography is somewhat better for the Medieval period.

- R23.** Romero, Sílvio. *Estudos sobre a Poesia popular do Brasil*. 2d ed. Petrópolis: Vozes-Governho do Estado de Sergipe-Campanha de Defesa do Folclore Brasileiro, 1977, 273 pp.

R. surveys various genres of Brazilian folk literature, offering commentary on his own (and, in some cases, on Celso de Magalhães') versions of the following Pan-Hispanic romances: *Doncella guerrera* (p. 65), *Bela Infanta* (68), *Bernal Francés* (70), *Conde Niño* (73), *Nau Catarineta* (75, 162), *Testamento del enamorado* (77), *Conde Alarcos* (77), *Conde Claros y la princesa* (79), *Santa Irene* (86), *Raptor por-diosero* (94), *Veneno de Moriana* (103), *Hermanas reina y cautiva* (155).

- R23a.** Romero, Elena. «Los cantables de Yosef vendido por sus hermanos.» *ESef*, 1(1978), 65-82.

R. studies two lyric poems («El amor es fuerte, / fuerte y quemador» and «Pasen yelores, / vengan calores») which were sung as part of the representation of the play *Yosef vendido por sus hermanos* (Istanbul: Imprimería Arditi, 1910). Both were also printed in *El bukuyo de romansas* (Istanbul: Benjamin B. Joseph, 1926) and both are known in versions collected from oral tradition. One of these is contaminated by the romance, *Venganza de la novia rechazada*. See p. 74, n. 16.

- R24.** Romero de Lecea, Carlos. *La imprenta y los pliegos poéticos*. Madrid: Joyas Bibliográficas, 1974, 166 pp.

R. de L. studies the transition from manuscript to print in the diffusion of literature at the end of the Middle Ages and the development of *pliegos sueltos*, paying special attention to Valencian printers and the *romancero nuevo*.

- R25.** Romero de Valle, Emilia. «Juegos infantiles tradicionales en el Perú.» In *25 estudios de folklore: Homenaje a Vicente T. Mendoza y Virginia Rodríguez Rivera*. Ed. Fernando Anaya Montoya and Luz Gorráez Arcaute. Mexico City: Universidad Nacional Autónoma de México, 1971, pp. 329-405.

An edition, with excellent bibliography and some musical transcriptions (pp. 395-405), of 34 children's play songs. The following are romances or romancillos (or probably derive from them): *Viudita del conde Laurel* (334), *Pretendiente maldecido* (364; «El capitán de un buque»), *Monja contra su gusto* (372), *Huésped afortunado* (375;

*Caballo trotón*), *Don Gato* (377), *Santa Catalina* (380), *Pastora y su gatito* (383), *Alfonso XII* (388). Note also the Pan-European play song, *La avena* (368-371).

- R26.** Romero Tobar, Leonardo. «Algunos romances de cordel del siglo XIX.» *RDTP*, 30(1974), 529-536.

R. T.'s catalog of 25 *pliegos sueltos* in a volume in A. Rodríguez-Moñino's private library includes versions of *Mariana Pineda* and *El corregidor y la molinera* (nos. 2-3).

- R27.** Romeu i Figueras, Josep. *Joan Timoneda i la «Flor de enamorados»*. *Cançoner bilingüe: Un estudi i una aportació bibliogràfica*. Barcelona: Reial Acadèmia de Bones Lletres de Barcelona, 1972, 108 pp.

An exhaustive study of an important *cancionerillo*, some of whose balladic themes (*Grifos Lombardo*, *Blancaniña*, *Espino*, *Moriana y Galván*, *Hero y Leandro [á-o]*) are still current in oral tradition. Note also the *endecha*: «Parióme mi madre / una noche oscura.»  
REVIEWS: R. Brummer. *ZRPh*, 88(1972), 702-703; C. Di Girolamo. *RPh*, 28(1974-1975), 157-158; E. M. Wilson. *HR*, 43(1975), 321-323.

- R28.** Romeu i Figueras, Josep. *Poesía popular i literatura: Estudis i textos*. Barcelona: Curial, 1974, 271 pp.

The book includes an important study of *Els estudiants de Tolosa* and six previously unedited versions (pp. 173-232). REVIEW: A. [G.] Hauf. *BHS*, 54(1977), 79-80.

- R29.** Ryan de Heredia, Tomás L. «Rhodes Revisited.» *AmSeph*, 7-8(1975), 84-91.

R. de H. translates a Rhodian Sephardic version of *Rico Franco* collected by Guillermo Díaz-Plaja in 1933 and shows how D.-P. worked it into a poem of his own composition inspired by a post-World War II visit to the devastated *judería* of Rhodes.

- S1.** Sage, Jack. «Early Spanish Ballad Music: Tradition or Metamorphosis.» In *Medieval Hispanic Studies Presented to Rita Hamilton*. Ed. A. D. Deyermond. London: Tamesis Books, 1976, pp. 195-214.

S. is «wholly unconvinced that there is a single modern song, either peninsular or Sephardic, which stems indisputably from any known song of the fifteenth or early sixteenth centuries» (p. 202). Until more evidence is at hand, such a negative conclusion seems premature. The article includes 13 musical transcriptions. REVIEWS: M. García. *BHi*, 79(1977), 614; S. G. Armistead. *HR*, 46(1978), 90-91.

- S2.** Samelson, William. «Romances and Songs of the Sephardim.» In *The Sephardi Heritage*. Vol. I. Ed. R. D. Barnett. New York: Ktav, 1971, pp. 527-551.

Despite the title, not one of the eight Eastern Judeo-Spanish songs —paraliturgical and lyric pieces— brought together here with musical transcriptions and superficial commentary is a *romance*. REVIEWS: S. G. Armistead and J. H. Silverman, *Jewish Book Council* (December 1972), pp. 1-2; A. D. Corré, *AJHQ*, 62:3(1973), 324-326; H. V. Sephiha, *REJ*, 133(1974), 284-285; I. M. Hassán, *ESef*, 1(1978), 295-296.

- S3.** Sánchez, Roberto G. «Between Macías and Don Juan: Spanish Romantic Drama and the Mythology of Love.» *HR*, 44(1976), 27-44.

The article includes a brief commentary on «Herido está don Tristán / de una muy mala lanzada.» (pp. 34-36).

- S4.** Sánchez-Boudy, José. «El elemento histórico en los cantos sefardíes.» *La Corónica*, 6:1(1977), 4-5.

S.-B. reaches the bizarre conclusion that «what happened after the expulsion counts for little... in the Sephardic songs.»

- S5.** Sánchez Romeralo, Antonio. «Hacia una poética de la tradición oral. Romancero y lírica: Apuntes para un estudio comparativo.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 207-231.

S. R. discusses his computer-based study of the language and style of traditional lyric poetry in comparison with similar problems and stylistic phenomena encountered in the *romances*.

- S6.** Sánchez Romeralo, Antonio, ed. With the collab. of Ana Valenciano. *Romancero rústico*. Romancero tradicional de las lenguas hispánicas (Español-portugués-catalán-sefardí. Colección de textos y notas de María Goyri y Ramón Menéndez Pidal, editada por Diego Catalán). Vol. IX. Madrid: CSMP — Gredos, 1978, 402 pp.

This is an essentially definitive edition of the early evidence and modern versions of *Loba parda*, *Mujer del pastor*, *El reguñir-yo regañar*, and *Malcasada del pastor* (including contaminations in *Hero y Leandro* [ó], *Galana y su caballo*, *Pesca del anillo*, *Noche de amores*, *Vos labraré yo un pendón* y *Adúltera* [ó] [*Albaniña*]). Especially

noteworthy is the study of *Loba parda*, correlated to the geography of the *cañadas reales*, along which Spanish sheep herders migrate with their flocks. The volume includes indices of ballad themes, geographic locations, informants, collectors and editors, and musical transcriptions, as well as an extensive bibliography.

- S7.** Sandmann, Manfred. «La 'mezcla de los tiempos narrativos' en el Romancero viejo.» *RJ*, 25(1974), 278-293.  
S. argues forcefully that prosodic rather than subtle semantic factors motivate the illogical use of tenses in Spanish ballads. REVIEW: J. J. Montes Giraldo. *BICC*, 32 (1977), 424.
- S8.** Sanjurjo, Bernardo. *Ilustraciones para el romancero asturiano*. Madrid: Salas de Exposiciones de la Dirección General del Patrimonio Artístico y Cultural, 1976, 53 pp.  
This collection of paintings includes a brief presentation by Álvaro Galmés de Fuentes on the *Romancero* in Asturias and «Cómo vive un romance» (pp. 11-13).
- S8a.** Santos Neves, Guilherme. *Folclore brasileiro: Espírito Santo*. Rio de Janeiro: Campanha de Defesa do Folclore Brasileiro, 1978, 89 pp.  
S. N. surveys the folklore of the state of Espírito Santo and includes a list of the «inúmeros Romances» known in the area (pp. 22-24). These include, among others, *Nau Catarineta*, *Conde Claros y la infanta*, *Conde Alarcos*, *Bernal Francés*, *Silvana*, *Doncella guerrera*, *Raptor pordioso*, *Baraja de los naipes*, *Buscando novia*, and *Veneno de Moriana*. A text of the latter is included. There is a useful bibliography (69-72), some of which pertains to narrative poetry.
- S8b.** Schoeler, Gregor. «Ibn al-Kattānī's *Kitāb at-Tašbihāt* und das Problem des 'Hispanismus' der andalusisch-arabischen Dichtung.» *ZDMG*, 129(1979), 43-97.  
On p. 74, S. discusses «Apretada está Valencia / puédesse mal defender» (Durán 836) as «eine fast wörtliche Übersetzung einer arabischen Elegie auf den Fall von Valencia» and actually seems to believe that this obviously erudite poem, plainly based upon a chronistic source (*Ocampiana* [Zamora, 1541], fol. ccc.xxix. vo., would be most likely), might derive directly from an Arabic original. He sees the supposed correlation as important because the Spanish ballad «als lyrischepische Gattung auf den ersten Blick nichts mit der arabischen Poesie zu tun zu haben scheint.»
- S9.** Schwarzbaum, Haim. «Pā'ālām ha-madā'i šel Prof. S. G. Armistead wē-Prof. J. H. Silverman bē-ḥēker ha-fôlklôr ha-

yēhūdî-sēfārādî» [The Scientific Work of S. G. A. and J. H. S. in the Investigation of Judeo-Spanish Folklore]. *Yeda-'Am*, 18: 43-44(1976), 113-116.

S. reviews the research of S. G. A. and J. H. S. on the Judeo-Spanish *Romancero*.

- S9a.** Sebold, Russell P. «Lo 'romancesco', la novela y el teatro romántico.» *CuH*, 348 (June 1979), 22 pp.

The article includes an important discussion of the word *romance*, its early meanings and later variations.

- S10.** Seguí, Salvador. *Cancionero musical de la provincia de Alicante*. Alicante: Excma. Diputación Provincial, 1973, 557 pp.

The collection includes few traditional *romances*. Note *Rey Marinero* (p. 536), *Testamento de Amelia* (537), and *Gentil porquera* (538). REVIEWS: J. Bal y Gay. *RDTP*, 31(1975), 149-150; G. Bouligneux. *BHi*, 79(1977), 271-272.

- S10a.** Seraine, Florival. *Folclore brasileiro: Ceará*. Rio de Janeiro: Campanha de Defesa do Folclore Brasileiro, 1978, 75 pp.

In this survey of the folklore of Ceará, S. lists various romances current in the state: *Nau Catarineta*, *Veneno de Moriana*, *Hermanas reina y cautiva*, *Raptor pordioso*, *Buscando novia*, *Baraja de los naipes* (p. 19).

- S11.** Severin, Dorothy S. «Gaiferos, Rescuer of his Wife Melisenda.» In *Medieval Hispanic Studies Presented to Rita Hamilton*. Ed. A. D. Deyermund. London: Tamesis Books, 1976, pp. 227-239.

Modern Catalan, Portuguese, and Judeo-Spanish, as well as 16th-17th-c. versions of *Gaiferos y Melisenda* are studied in detail. REVIEWS: M. García. *BHi*, 79(1977), 614; S. G. Armistead. *HR*, 46(1978), 91.

- S12.** Sharrer, Harvey L. «The Second Sephardic Symposium: The Re-Discovery of the Hispano-Judaic Past.» *La Corónica*, 3:2 (Spring, 1975), 6-16.

S. includes detailed summaries of three unedited ballad papers by Rina Benmayor («Judeo-Spanish Ballads Collected in 1972-73»), S. G. Armistead («Balkan Elements in the Traditional Poetry of the Sephardic Jews») and Israel J. Katz («Hispano-Judaic Musical Traditions: A Survey of Contemporary Research»), as well as of the round table discussions that followed the papers.

- S13.** Shergold, N. D., ed. *Studies of the Spanish and Portuguese Ballad*. London: Tamesis Books, 1972, viii + 176.

The book contains nine studies on both the traditional and the learned *Romancero*. The perspective is consistently and almost exclusively individualist. Only the contributions of C. C. Smith, A. G. Hauf, J. M. Aguirre, J. B. Hall, and A. Pinheiro Torres pertain to the study of traditional *romances*. (The articles are listed here under the names of the individual authors.) REVIEWS: G. Güntert. *RF*, 86(1974), 533-537; W. Mettmann. *ZRPh*, 90(1974), 564; D. W. Lomax. *MLR*, 70 (1975), 434-435; J. G. Cummins. *BHS*, 53(1976), 59-60; REVIEW-ARTICLE: S. G. Armistead. *RPh* (in press).

- S14.** Silva Lima, Jackson da. *Romanceiro*. Vol. I of *O Folclore em Sergipe*. Rio de Janeiro-Brasília: Livraria Editora Cátedra-Instituto Nacional do Livro (Ministério da Educação e Cultura), 1977, 595 pp.

Between 1970 and 1974, S. L. collected 217 versions and fragments of 51 different ballads and narrative songs from 58 informants, mostly in Aracaju, capital of the state of Sergipe (Northeastern Brazil). He divides his edition of these materials into three sections: (1) ballads with Iberian counterparts; (2) ballads known only in Brazilian collections; (3) ballads found only in Sergipe. The collection includes 22 ballads reported from other branches of Hispanic tradition: *Bela Infanta*, *Doncella guerrera*, *Delgadina*, *Bernal Francés*, *Nau Catrineta*, *Conde Alarcos*, *Conde Alemán y la reina*, *Conde Claros y la infanta*, *Infanta parida (á-a) + Conde Claros fraile*, *Hermanas reina y cautiva*, *Santa Irene*, *Linda-a-pastora*, *Os Conversados*, *Raptor pordiosero*, *Frei João*, *Muerte del príncipe de Portugal*, *Veneno de Moriana*, *Conde Niño*, *Parto en lejas tierras*, *Santo Antônio*, *Chapim del-Rei*, *Buscando novia*. Some of the types listed as solely Brazilian or even solely *Sergipano* actually have Hispanic or international connections: *Lizarda* is known in Madeira and the Azores and *Soldado jogador*, in Spain and in Spanish America. *A Formiguinha* versifies a vastly diffused folktale and *A Filha do Rei da Espanha* is based on a French *chanson populaire*: *Le plongeur*. REVIEWS: S. G. Armistead and J. H. Silverman, *HR*, 46(1978), 509-511.

- S15.** Silva Lima, Jackson da. «O Boi no Romanceiro tradicional.» *RSC*, 2:2(1978), 45-62.

S. L. studies the motif of legendary, fabulously strong, wild steers and their characteristics in Brazilian traditional narrative poetry.

- S16.** Silveira, Jorge Antonio. «Los romances hispánicos contenidos en *El ingenioso hidalgo Don Quijote de la Mancha*.»

Ph. D. diss. University of North Carolina, Chapel Hill 1974, 237 pp.; *DAI*, 36(1975), 330A.

S. explores the significance of the *Romancero* in the formation of *DQ*.

- S17.** Silverman, Joseph H., «Hacia un gran romancero sefardí.» In *El Romancero en la tradición oral moderna: 1<sup>er</sup> Coloquio Internacional*. Eds. Diego Catalán, Samuel G. Armistead, and Antonio Sánchez Romeralo. Madrid: CSMP — Rectorado de la Universidad de Madrid, 1972, pp. 31-38.

S. outlines the collaborative project for collecting and editing Sephardic *romances* being carried out by Armistead, Silverman, and Katz. REVIEW: I. M. Hassán. *ESef*, 1(1978), 304.

- S18.** Simmons, Merle E. «Folklore Research in Spain and Spanish America.» *TAH*, 1:5 (Jan. 1976), 2, 4-5.

This useful review of Hispanic folklore scholarship includes an appraisal of the major Spanish-American contributions to *Romancero* studies.

- S19.** Slutski, Boris. «El Romancero en ruso.» *Literatura Soviética* (Moscow), 3(1972), 170-172.

This is a brief review-article on the collection of translations edited by Nikolai Tomaševskii, *Romancero: Perevod s ispanskogo*, Moscow: «Xudojestveniya Literatura,» 1970, 455 pp.

- S20.** Smith, C. Colin. «On the Ethos of the *Romancero viejo*.» In *Studies of the Spanish and Portuguese Ballad*. Ed. N. D. Shergold. London: Tamesis Books, 1972, pp. 5-24.

In this excellent article, S. discusses the ballads' universal (rather than nationalist or regional) perspective, their anti-royal and anti-clerical tendencies, their secular character and scant attention to explicit religiosity or moralization, their even-handed and indeed sometimes even sympathetic treatment of the Moslem enemy, and their occasionally open and powerful sexuality, as fundamental characteristics of the genre. There are also perceptive observations on ballad style. The critical perspective is strongly individualist. REVIEWS: G. Güntert. *RF*, 86(1974), 533-534; D. W. Lomax. *MLR*, 70 (1975), 434; J. G. Cummins. *BHS*, 53(1976), 59; REVIEW-ARTICLE: S. G. Armistead. *RPh* (in press).

- S21.** Soons, Alan. «Spanish Ballad and News-Relation in Chapbook Form: The Index of a Mentality.» *KRQ*, 20(1973), 3-17.

S. perceptively analyzes the attitudes which inform the *romances vulgares* and other forms of *pliego suelto* literature: «The mentality

which took interest in chapbooks seems... to have [been] one of anti-enlightenment, of unevolving conformism... Social change is never envisaged for a moment, and penitence and humility are enjoined as the perennial burden of the final verses or paragraphs of chapbooks' serious import» (p. 15). REVIEW: R. W. Brednich. *JVF*, 20(1975), 203.

- S22.** Solís, Betty. «The Living Poem: A Study and Translation of Spanish Ballads.» Ph. D. diss. University of Arkansas 1977, 276 pp.; *DAI*, 38(1977), 2767A.

S. discusses a number of problems concerning the history, style, and traditional features of Spanish ballads, as well as their relationship to other branches of European balladry and scholarship devoted to them. Fifty-five *romances* of epic and novelesque content are presented in their original texts and in English translation. *Rico Franco* is compared to *Lady Isabel and the Elf-Knight*.

- S23.** Sonnichsen, Philip. «Hispanic American Music.» *La Luz*, 7:9 (September 1978), 46-50.

This semi-popular report on current vogues in Hispano-American music in the U. S. includes a brief but useful and quite comprehensive treatment of folk-song research among Hispanic groups in the South West.

- S24.** Spitzer, Leo. «Los romances españoles: El romance de *Abe-námar*.» *ExTL*, 1:2(1973), 87-101.

This is a reprint of S.'s brilliant study published in *Asomante*, 1(1945), 7-29, and in *Sobre antigua poesía española* (Buenos Aires: Universidad de Buenos Aires, 1962), pp. 59-84.

- S25.** Stark, Richard B. *Juegos infantiles cantados en Nuevo México*. Santa Fe: Museum of New Mexico Press, 1973, 52 pp.

The collection includes versions, musical transcriptions, and brief comparative notes on *Buscando novia (Hilito de oro)* and *Viudita del conde Laurel*.

- S26.** Suárez, Rosario. «Algo más sobre romances.» *AO*, 26(1976), 421-433.

A collection, with bibliographical notes, of ballads recorded from oral tradition in a Leonese mountain village (Orzonaga); among the ballads included are *Muerte del príncipe don Juan*, *Doncella guerrera*, *Don Bueso y su hermana* (8 syll.), *Gerineldo*, *Rico Franco*, *Difunta pleitada*, *Vuelta del marido (é)*.

- S26a.** Suárez Pallasá, Aquilino. «Romance del conde Arnaldos: Interpretación de sus formas simbólicas.» *Románica*, 8 (1975), 135-180.

Without citing Thomas R. Hart, «*El Conde Arnaldos* and the Medieval Scriptural Tradition,» *MLN*, 72(1957), 281-285, A. Hauf and J. M. Aguirre, «El simbolismo mágico-erótico de *El infante Arnaldos*,» *RF*, 81(1969), 89-118, or any publication by Francisco Caravaca, S. P. seeks, quite unconvincingly, to read into the famous *romance* a symbolism far surpassing in complexity that which has been suggested by any previous critic. There is a useful note (p. 141) concerning Demetrio Gazdaru's studies on *Fontefrida* and Medieval bestiaries.

- S27.** Surlés, Robert Leo. «From the Medieval Walther-Epic to the Spanish Legend of Gaiferos.» Ph. D. diss. University of Southern California 1974, 170 pp.; *DAI*, 35(1974-1975), 1062A-1063-A.

S. surveys the various Germanic versions of the *Walther* epic and their derivatives elsewhere in Europe in relation to the ballad of *Gaiferos y Melisenda* («Assentado está Gayferos / en el palacio real») and its subsequent manifestations in Spanish literature.

- S28.** Surlés, Robert L. «El ciclo de Gaiferos: Herencia de la épica germánica.» In *Proceedings: Pacific Northwest Conference on Foreign Languages: Twenty-fifth Annual Meeting, April 19-20, 1974, Eastern Washington State College*, 25:1 (*Literature and Linguistics*). Ed. Walter C. Kraft. Corvallis, Oregon: Oregon State University, 1974, 200-203.

S. discusses the possible connection between the Germanic *Waltharius* tradition and the *romance* of *Gaiferos y Melisenda* («Assentado está Gaiferos / en el palacio real»).

- S29.** Swislocki, Marsha Helene. «Lope, the 'Romancero' and the 'Comedia'.» Ph. D. diss. Harvard University 1976, 242 pp.

S. perceptively explores the literary functions of *romances* in a number of Lope's plays.

- S30.** Szertics, Joseph. *Tiempo y verbo en el romancero viejo*, 2d ed. Madrid: Gredos, 1974, 207 pp.

This is a little changed reissue of the first edition.

- S31.** Szertics, Joseph. «Observaciones sobre algunas funciones estilísticas del pretérito indefinido en el romancero viejo.» *ExTL*, 2:3(1974), 189-197.

S. discovers a variety of poetic functions of the preterite tense.

- T1.** Tavares de Lima, Rosini. *Romanceiro Folclórico do Brasil*. São Paulo-Rio de Janeiro: Irmãos Vitale, 1971, 112 pp.  
A very rich collection of previously unedited versions; T. de L. brings together 100 poetic texts and 82 musical transcriptions of *Veneno de Moriana*, *Delgadina*, *Santa Irene*, *Raptor por Diosero*, *Bela Infanta (Vuelta del marido [í])*, *Fiebre amarilla*, *Conde Alemán y la reina*, *Aparición*, *Doncella guerrera*, *Blancaniña (Adúltera [ó])*, *Mambrú*, *Novia abandonada*, *Navegante*, *Nau Catarineta*, as well as other ballads of only local distribution. REVIEW-ARTICLE: B. do Nascimento. *RBF*, 12(1972), 251-260.
- T2.** Tiemann, Barbara. «'Aquellos siglos dorados': Die Sammlungen der Cid-Romanzen: Ihre Herausbildung in Spanien und ihre Aufnahme im Ancien Régime Frankreichs.» *RJ*, 24(1973), 241-293.  
In this well documented study, T. traces the history of various early collections of *Cid romances* and shows how, in 18th-c. France, they came to evoke a nostalgic vision of the Middle Ages.
- T3.** Tomaševskii, Nikolai. *Romansero: Perevod s ispanskogo*. Moscow: «Xudojestveniya Literatura,» 1970, 455 pp.  
REVIEW-ARTICLE: B. Slutski. *Literatura Soviética* (Moscow), 3(1972), 170-172.
- T4.** Torres Fontes, Juan. «La historicidad del romance *Abenámar*, *Abenámar*.» *AEM*, 8(1972-1973 [= 1974]), 225-256.  
In this splendid article, T. F. shows that, contrary to previous critics, the *romance* must concern, not the Granadine prince, Yúsuf ibn al-Mawl, but rather an adventurous Moslem captain, Abenámar, who fought on the side of the Castilians and, after the murder of Yúsuf and the ascendancy of Muhammad IX «el Cojo,» sought refuge as an exile in Tunis. The incident described in the ballad took place on June 28, 1431. T. F. brings together various written testimonies concerning Abenámar and perceptively weighs the relative historicity of various motifs added to the primitive nucleus embodied in the version found in the *Cancionero de romances sin año*. He finds that, despite its admirable artistry, «el conjunto del romance... tiene poco de ficción poética» (p. 254). He argues convincingly that the author must have been «un moro con conocimientos de la lengua castellana, que vivió en la frontera entre el segundo semestre de 1432 al de 1436, sirviendo a las órdenes de Abenámar y en contacto continuo con gente castellana» (252).
- U1.** Ullman, Pierre L. «The Spanish *romance vulgar*.» *JPC*, 10:4 (1977), 867-872.

U. perceptively discusses Spanish broadside and blind men's ballads and identifies some interesting cases of their influence on modern Spanish literature of known authorship.

- U2.** Umpierre, Gustavo. *Songs in the Plays of Lope de Vega: A Study of their Dramatic Function*. London: Tamesis, 1975, x + 110 pp.

A splendid and well documented monograph: Among other factors of importance to the study of traditional poetry, U. discusses the *endecha*, *Parióme mi madre* (p. 25), and the ballads, *Río Verde* and *Conde Alarcos* (71-72). REVIEW: J. de José Prades. *RJ*, 27(1976), 386-387.

- U3.** Urban, Vít. «Los pliegos sueltos de Praga.» *IAP*, 5(1971), 203-205.

U. discusses the Prague collection, its importance, and the major scholarly works that have been concerned with it.

- V1.** Valderrey, Carmen. «Presencia de España en la literatura popular del norte argentino.» *CuH*, 273(1973), 546-555.

The article briefly explores the presence of certain traditional texts of Spanish origin in northern Argentina. Two verses from *Morir vos queredes padre* occur as a *copla* from Jujuy. A *décima* based on the *Historia de Carlomagno y los doce pares de Francis* is also included.

- V1a.** Vårvaro, Alberto, and Carmelo Samonà. *La letteratura spagnola: Dal Cid ai Re Catolici*. Florence-Milan; Sansoni-Accademia, 1972, 312 pp.

On pp. 174-182, V. perceptively discusses early evidence for the existence of *romances*, the *estado latente*, the theory of epic origins and the diversity of other sources contributing to the genre's formation. He points to the *romances'* links with the Middle Ages, but also argues that they embody «un microcosmo individuale» and stresses their modernity. There are brief comments on *Conde Arnaldos* and *Pésame de vos*.

- V1b.** Vidaković, Krinka. «Španski romansero.» *Književnost*, 61 (1975), 7-18.

V. reviews, for Serbo-Croatian readers, various aspects of *Romancero* scholarship: origin of the term *romance*, geographic range of the modern oral tradition, distinction between the terms *tradicional* and *popular*, R. M. P.'s and Entwistle's views on epic origins, epic-dramatic-lyric features of *romance* style, types of *romances*, and the shift within the tradition from warlike to novelesque and erotic themes

and perspectives. There are brief comments on *Quejas de doña Lambra* (Yo me estaua en Baruadillo / en essa mi heredad), *Rico Franco*, and *Veneno de Moriana*.

- V1c. Vidaković, Krinka. «Kalmi Baruh o Sefardima: Povodom tridesetogodišnjice smrti K. Baruha.» *Izraz*, 20: 5(1976), 801-811.

Kalmi Baruch's work on Judeo-Spanish *romances* in Bosnia is briefly discussed.

- V2. Vidal, Jean-Pierre. «Le mythe de la 'Serrana' ou les avatars de la Mère-ogresse'.» *La Pensée: Revue du Rationalisme Moderne: Arts, Sciences, Philosophie*, No. 183 (October, 1975), 75-92.

A study, from a psychological perspective, of the myth of the man-killing wild woman in Spanish tradition, with special reference to the ballad of *La serrana de la Vera*.

- V2a. Viegas Guerreiro, M. *Para a história da literatura popular portuguesa*. [Lisbon]: Instituto de Cultura Portuguesa, 1978, 116 pp.

Though also concerned with lyric poetry, folktales, proverbs, riddles, and popular theater, this splendid little book has much to say about the *Romancero*: specifically on early Portuguese citations (pp. 60-63) and Almeida Garrett, Braga, Coelho, Leite de Vasconcellos and others as ballad collectors.

- V3. Villegas, Juan. «La brisa emotiva de un romance viejo: 'Aviso de la Fortuna y derrota de don Rodrigo'.» *Hispania*, 57(1974), 13-22.

A penetrating literary analysis of the 16th-c. ballad, *Los vientos eran contrarios*.

- V4. Vosters, Simon Anselmus. *Los Países Bajos en la literatura española, I: La Edad Media*. Valencia: Albatros Ediciones, 1978, 419 pp.

This monumental book includes certain sections of interest to *Romancero* studies: *La fuga del rey Marsín* (Ya comiençan los franceses) is briefly mentioned in its connection with the *Roncesvalles* epic (p. 56) and there is an interesting note on *Gaiferos y Melisenda* (Asentado está Gaiferos) in relation to *Waltharius* (59, n. 65). The section on *romances* (308-318) concerns the influence of Flemish tunes on Spanish *villancico* music, the connection between *Lanzarote*

y *el ciervo del pie blanco* (Tres hijuelos había el rey) and the Netherlandic *Roman van Lancelot*, and the supposed relationship between *Conde Arnaldos*, *Conde Olinos*, *Rico Franco*, *Renaud le tueur de femmes*, and *Heer Halewijn*. In the latter case, V. unfortunately follows Spitzer («The Folkloristic Pre-Stage of the Spanish Romance 'Conde Arnaldos',» *HR*, 23[1955], 173-187) and the result is the equation of ballads (*Arnaldos*, *Olinos*, *Rico Franco*) which may contain similar motifs, but are ultimately unrelated to each other. (Note also that «La chanson populaire française en Espagne,» *BHi*, 51[1949], 253-268, is by William J. Entwistle, not Charles V. Aubrun [313, n. 528].) There is an interesting discussion of textile terms (*frisado*, *holanda*) which occur in various romances (*Bernal Francés*, *Bella en misa*, *Jura de Santa Gadea* [á-o]).

- W1.** Webber, Ruth H. «Prolegomena to the Study of the Narrative Structure of the Hispanic Ballad.» In *Ballads and Ballad Research (Selected Papers of the International Conference on Nordic and Anglo-American Ballad Research, University of Washington, Seattle, May 2-6, 1977)*. Ed Patricia Conroy. Seattle: University of Washington, 1978, pp. 221-230.

W. offers a brief but incisive review of recent methods of ballad analysis, with specific reference to the Hispanic field, touching upon techniques proposed by B. do Nascimento, D. Catalán, B. Beatie, G. Di Stefano. She distinguishes three levels of analysis: (1) linguistic; (2) content (plot); (3) basic narrative structure (*fábula*). W. then discusses *Gerineldo*, *Conde Sol*, and *Búcar sobre Valencia* and how they could be analyzed, using the systems developed by Propp, Greimas, Dundes as starting points. She finds, however, that «no single system or level of analysis is sufficient by itself» (p. 225). W. concludes that «the special history and conditions of Hispanic balladry may have engendered in these songs their own structure with their own particular functions and functional sequences» (228).

- W2.** Weisser, Albert. «American-Jewish Musicology Comes of Age.» *Congress Bi-Weekly*. New York, 40:15 (Dec. 28, 1973), 15-17.

The article includes a detailed review of I. J. Katz's *Judeo-Spanish Traditional Ballads...*, I (1971).

- W3.** Wilson, Edward M., and Jack Sage. *Poesías líricas en las obras dramáticas de Calderón: Citas y glosas*. London: Tamesis, 1964, xix + 165 pp.

REVIEW: S. Neumeister. *RF*, 88(1976), 483-484.

- W4.** Wilson, Edward M. «Un romancero tardío y desconocido.» *NRFH*, 18(1965-1966), 443-452.

REVIEW: O. Cock Hincapié. *BICC*, 26(1971), 462.

- W5.** Wilson, Edward M. «On the *Romanze que dize mi padre era de Ronda*.» In *Medieval Hispanic Studies Presented to Rita Hamilton*. Ed. A. D. Deyermond. London: Tamesis Books, 1976, pp. 267-276.

A well documented study of the 16th-c. versions of *El cautivo del renegado*. REVIEWS: M. García. *BHi*, 79(1977), 614; S. G. Armistead. *HR*, 46(1978), 91.

- W6.** Wilson, Edward M. *Entre las jarclias y Cernuda: Constantes y variables en la poesía española*. Barcelona: Ariel, 1977, 353 pp.

Together with several studies that offer new perspectives on popular and semi-popular literature of the 16th and 17th centuries, this volume includes a Spanish version of W.'s splendid *Tragic Themes in Spanish Ballads* (first published in 1958). Among various important insights into the nature of Spanish ballads, are W.'s reflections upon the theme of «la caída de los poderosos» in the *Romancero*. He sees the *romances*, with their frequent interest in this motif, as «una especie de válvula de escape para la envidia social» (p. 128). They reflect the idea that «el rayo fulmina los árboles altos» and the humble singers could take comfort from the fact that, though they were poor, they were safe—or at least safer—from the mutabilities of Fortune that attended the downfall of the mighty.

- W7.** Wilson, Edward M., and Jack Sage. «Addenda to *Poesías líricas en las obras dramáticas de Calderón — Citas y glosas*.» *RCEH*, 1: 2(1977), 199-208.

This useful supplement includes Calderonian citations of «Cata Francia, Montesinos» (no. 30A; *Primav.* 176) and «Que los yerros por amores / dignos son de perdonar» (77A; *Primav.* 190: «Media noche era por filo, / los gallos querían cantar» or «Pésame de vos, el conde, / porque vos mandan matar»).

- W8.** Worth, Frederick Robert. *Oral Style and Writing Style: Attitudes of Composition in the Carolingian Ballads of Martin Nucio's «Cancionero de romances»*. Ph. D. dissertation, Harvard University, Cambridge, Massachusetts, 1973, v + 235 pp.

W. argues that many *romances juglarescos* in N.'s collection «were orally composed, and that others were produced by literate *juglares* unskilled in... oral composition by formulae» (p. ii). W. sees such

ballads as *Conde Dirlos* «Estábase el conde Dirlos, / sobrino de don Beltrán), *Marqués de Mantua* (De Mantua salió el marqués, / Danés Urgel leal) and *Gaiferos y Melisenda* (Asentado está Gaiferos / en el palacio real) as «especially good examples of oral composition in Spanish balladry» (180). Such a poem as *La prisión y destierro de Reinaldos* (Ya que estaba don Reinaldos / fuertemente aprisionado) must have been composed in writing. As poems, those ballads composed orally are more successful than those composed in writing. The thesis includes a study of previous scholarship on formulaic composition (RMP, Parry, Lord, Webber, Beatie), of formulas in Carolingian ballads, of oral vs. written style, and of ballad performance.

- Z1.** Zimic, Stanislav. «El tema del rey Rodrigo en un poema esloveno.» *Acta Neophilologica* (Ljubljana), 7(1974), 53-58.

Z. studies the possible relationship between «De las batallas cansado / se sale el rey don Rodrigo» and the learned ballad, *Ubežni Kralj* (*El rey fugitivo*), written by the Slovenian poet and philologist Fran Levstik (1831-1887), who might have read the Spanish ballad in Depping's collection.

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<sup>1</sup> No se incluyen las publicaciones reseñadas en la *Bibliografía crítica* (pp. 199-310), a no ser que hayan sido citadas en alguno de los otros trabajos contenidos en este volumen.

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Las referencias numéricas remiten a las páginas; las letras más una combinación numérica remiten a la «Critical Bibliography.» Los títulos han sido adaptados, siempre que ello es posible, a los utilizados por Samuel G. Armistead, et. al., *El Romancero judeo-español en el Archivo Menéndez Pidal*, 3 vols., Madrid: C.S.M.P., 1978.

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 «En Santa Agueda de Burgos / do juran los hijosdalgo»: 68, n. 10.  
 «En Santa Gadea de Burgos / do juran los fijosdalgo»: 68, n. 10.  
 «Entre muchos reyes sabios / que huuo en la Andaluzia»: C45.  
 «En vna Villa pequeña, / la qual llaman de la Algava»: A29.  
 «Escucha, Carlos, mi historia / si no te enfada el oirla»: G2.  
 «Ese buen Diego Laínez / después que hubo yantado»: 146, n. 14.  
 «Esperança me despide / el galardon no parece»: 50.  
 «Esperança me despide / tristeza no me fallece»: 51.  
 «Estábase el conde Dirlos, / sobrino de don Beltrán»: D5a, P14, W8.  
 «Estábase la Delgadita»: A71.  
 «Estando el rey don Fernando / en conquista de Granada»: G9, G12.  
 «Estauase el conde dirlos / sobrino de don beltrane»: N10.

- «Fonte frida, fonte frida, / fonte frida e con frescor»: 39.  
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 «Gritando va el cauallero / publicando su gran mal»: G11.
- «Helo, helo, por do viene / el moro por la calzada»: H14, M45, W1.  
 «Herido está don Tristán / de una muy mala lanzada»: P6, S3.  
 «Hija mía, / casarte quiero y alegra[r]me»: A70.  
 «Hizo hazer al Rey Alfonso / el Cid vn solemne juro»: R11.
- «La bella malmaridada, / de las lindas que yo vi»: A65, C30*d*.  
 «La bella Mal maridada, / de las más lindas que vi»: B16.  
 «La bella malmaridada / delas mas lindas que yo vi»: N10.  
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 «La mañana de Sant Joan / al tiempo que alboreaba»: D23.  
 «La mañana de sant Juan / al punto que alboreaua»: G12.  
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 «Los vientos eran contrarios, / la luna estaba crecida»: V3.  
 «Lunes se decía, lunes, / tres horas antes del día»: 70-73, y nn. 13, 15.  
 «Llamaualo la donzella / y dixo el vil»: G12.
- «Mala vistes los franceses / la caça de ronces valles»: N10.  
 «Manda pregonar el rey / por Granada y por Sevilla»: C45, J1*b*.  
 «Media noche era por filo, / los gallos querían cantar» (Conde Claros): B16, C30*d*, W6.  
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 «Mediodía era por filo, / las doce daba el reloj»: 58.  
 «Medio dia era por filo / las doze daua el relo»: 58.  
 «Mediodía era por filo / que rapar podía la barba»: 72, n. 17.  
 «Mi compadre, Gómez Arias, / qué mal consejo me dio»: C30*d*.  
 «Mi padre era de aragon / mi madre de antequera»: N10.  
 «Mi padre era de Ronda / mi madre de antequera»: W5.  
 «Mira Neyo (sic) de Tarpcya / a Roma como se ardía»: B16.

- «Mira Zayda que te auiso / que no passes por mi calle»: C16a, G7-G8.  
 «Mira Zayda que te aviso»: M12.  
 «Missa dize Jesu christo / missa quiere celebrar»: A41.  
 «Morenica a mí me llama, / yo blanca nació»: G33c.  
 «Morenica me llaman, madre, / desde el día que yo nació»: M18.  
 «Morenita me llaman madre / desde el día en que nació»: G10.  
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 «Morianana en el castillo / juega con moro Galvane»: R27.  
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 «Mvcua mi voz sus acentos / haziendo triste sonido»: F11.  
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- «Nunca fucra cavallero / de damas tan bien servido»: M46.
- «O Rodrigo, o Rodrigo, / el soberuo Castejano»: G7.
- «Parida está la infanta»: A70.  
 «Parida estaua la Infanta / la Infanta parida estaua»: B21.  
 «Parióme mi madre» / una noche oscura»: R27.  
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 «Passeanase el rey moro / por la ciudad de Granada»: J1.  
 «Pastor que estás en el monte / y duermes entre la rama»: M15.  
 «Passeauase el buen Conde / todo lleno de pesar»: G15.  
 «Pésame de vos, el conde, / porque vos mandan matar»: C30d, J5, W6, V1a.  
 «Por aquel postigo viejo / que nunca fuera cerrado»: B21, D9.  
 «Por el braço d'Elesponto / Leandro va navegando»: R27.  
 «Por el mes era de mayo / quando haze la calor»: G11, G14.  
 «Por la calle de su dama / paseando se halla Zaide»: C16a.  
 «Por la matanza va el viejo, / por la matanza adelante»: D12, D23.  
 «En las almenas de Toro, / allí estava una doncella»: P14.  
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 H1b, H3, J2, M39, N6, V4.  
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 «Quien vuiese tal ventura / en auer se de casar»: N10.  
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 «Río Verde, río Verde, / tinto vas en sangre viva»: M24.  
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- «Sacome de la prision / el Rey Almançor vn dia»: G10.  
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 «Salir quiere el mes de mayo»: A70.  
 «Sentado está el señor rey / en su silla de respaldo»: A2.  
 «Se pasea Katina / por un rico verğel»: A57.  
 «Seruia en Oran al rrey / vn español con dos lanças»: R13.  
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 «¿Sospirastes, Baldovinos / las cosas que yo más quería?»: J1, J1a.  
 «Subiera Morales / en el su cauallo»: C33.
- «Tan claro hace la luna / como el sol a mediodía»: D23.  
 «Temores de mi partida / homicidas de mi alma»: 60.  
 «Tiempo es el cavallero, / tiempo es de ir de aquí»: C30d.  
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 «Todas las gentes dormiã / en las que dios auia parte»: N10.  
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- «Tres cortes armara el rey, / todas tres a una sazón»: D9, M13.  
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 «Triste España sin ventura, / todos te deven llorar»: J5.  
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 «Triste estaua el rey Daudid / lleno de angustia y passion»: B21.  
 «Triste estava muy quexosa / la triste reyna troyana»: J1a.  
 «Tronando las nuves negras / y espessos los claros ayres»: D1.
- «Un cantor de seguidillas / de los catorce en carga»: 54.  
 «Un joven de Cuba / me manda un papel»: L12.  
 «Un lunes a las cuatro horas / ya después de mediodía»: 70, nn. 13 y 14.  
 «Un sueña soñaba anoche, / soñito del alma mía»: F2, P1, P2.
- «Victorioso bulue (sic) el Cid / de St. Pedro de Cardena»: M18.  
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 «Vitorioso bueluc el Cid / a San Pedro de Cardena»: G15.  
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 «Ya se asienta el rey Ramiro. / ya se asienta a sus yantares»: D23.  
 «Ya se salen de Castilla / castellanos con gran saña»: C31.  
 «Ya se salen por la puerta / por la que salía al campo»: D9.  
 «Yo me estaua en Baruadillo / en essa mi heredad»: V1b.  
 «Yo me estava en la mi celda / rezando como solía»: J5.  
 «Yo me estava reposando, / durmiendo como solía»: C30d, J5.  
 «Yo me iba para Francia / do padre y madre tenía»: L10.  
 «Yo me partiera de Francia, / fuérame a Valladolid»: J5.  
 «Yo mera mora morayma / morilla dun bel catar»: A5, N10.  
 «Yo me yva para Francia, / do padre y madre tenía»: 20, 28, 31.  
 «Yo soy la recién casada / y nadic me gozará»: N5.



## ABREVIACIONES DE REVISTAS Y PUBLICACIONES PERIÓDICAS CITADAS

- Abside*: *Abside*, Mexico City.
- ACCP*: *Arquivos do Centro Cultural Português*, Paris.
- AEA*: *Anuario de Estudios Atlánticos*, Madrid-Las Palmas.
- AEM*: *Anuario de Estudios Medievales*, Barcelona.
- AION*: *Annali dell'Istituto Universitario Orientale: Sezione Romanza*, Naples.
- AJHQ*: *American Jewish Historical Quarterly*, New York.
- ALM*: *Anuario de Letras*, Mexico City.
- AmSeph*: *American Sephardi*, New York.
- AMu*: *Anuario Musical*, Barcelona.
- Andalus*: *Al-Andalus*, Madrid.
- AO*: *Archivum*, Oviedo.
- Arabica*: *Arabica*, Leiden.
- Arbor*: *Arbor*, Madrid.
- ASNS*: *Archivum für das Studium der Neueren Sprachen*, Freiburg im Breisgau-Munich.
- Atlántida*: *Atlántida*, Angra do Heroísmo.
- Aztlán*: *Aztlán: International Journal of Chicano Studies Research*, Los Angeles.
- BACL*: *Boletim da Academia das Ciências de Lisboa*, Lisbon.
- BBMP*: *Boletín de la Biblioteca Menéndez Pelayo*, Santander.
- BC*: *Bulletin of the Comediantes*, Madison, Wisconsin.
- BFE*: *Boletín de Filología Española*, Madrid.
- BFS*: *Boletín de Filología*, Santiago, Chile.
- BHi*: *Bulletin Hispanique*, Bordeaux.
- BHS*: *Bulletin of Hispanic Studies*, Liverpool.
- BICC*: *Thesaurus: Boletín del Instituto Caro y Cuervo*, Bogotá.
- BIEA*: *Boletín del Instituto de Estudios Asturianos*, Oviedo.
- Caravelle*: *Caravelle: Cahiers du Monde Hispanique et Luso-Brasilien*, Toulouse.
- CEG*: *Cuadernos de Estudios Gallegos*, Santiago de Compostela.
- Celestinesca*: *Celestinesca*, Athens, Georgia.

- Celtiberia*: *Celtiberia*, Soria.  
*CFMJ*: *Canadian Folk Music Journal*, Montreal.  
*CL*: *Comparative Literature*, Eugene, Oregon.  
*CLS*: *Comparative Literature Studies*, Urbana, Illinois.  
*CN*: *Cultura Neolatina*, Rome.  
*La Corónica*: *La Corónica*, Greensboro, North Carolina.  
*CuH*: *Cuadernos Hispanoamericanos*, Madrid.  
*Cultura Española*: *Cultura Española*, Madrid.  
*DAI*: *Dissertation Abstracts International*, Ann Arbor, Michigan.  
*Edebiyât*: *Edebiyât*, Philadelphia.  
*ESef*: *Estudios Sefardíes*, Madrid.  
*Estafeta Literaria*: *Estafeta Literaria*, Madrid.  
*European Judaism*: *European Judaism*, London.  
*ExTL*: *Explicación de Textos Literarios*, Sacramento, California.  
*FA*: *Folklore Americano*, Lima.  
*Ficta*: *Ficta*, Buenos Aires.  
*Filología*: *Filología*, Buenos Aires.  
*FMLS*: *Forum for Modern Language Studies*, St. Andrews.  
*Folklore*: *Folklore*, London.  
*Hespéris*: *Hespéris*, Paris.  
*Hispania*: *Hispania*, Baltimore.  
*Hispanófila*: *Hispanófila*, Chapel Hill, North Carolina.  
*HR*: *Hispanic Review*, Philadelphia.  
*Humanitas*: *Humanitas*, Monterrey, Mexico.  
*IAP*: *Ibero-Americana Pragensia*, Prague.  
*Iberoromania*: *Iberoromania*, Munich.  
*Insula*: *Insula*, Madrid.  
*Islas*: *Islas*, Havana.  
*Izraz*: *Izraz*, Zagreb.  
*JAF*: *Journal of American Folklore*, Washington, D.C.  
*JAL*: *Journal of Arabic Literature*, Leiden.  
*JAOS*: *Journal of the American Oriental Society*, Baltimore.  
*JEGP*: *Journal of English and Germanic Philology*, Urbana.  
*JES*: *Journal of European Studies*, London-New York.  
*JFI*: *Journal of the Folklore Institute*, Bloomington, Indiana.  
*JHPh*: *Journal of Hispanic Philology*, Tallahassee, Florida.  
*JMRS*: *The Journal of Medieval and Renaissance Studies*, Durham, North Carolina.  
*JQR*: *Jewish Quarterly Review*, Philadelphia.  
*JPC*: *Journal of Popular Culture*, Bowling Green, Ohio.  
*JRAS*: *Journal of the Royal Asiatic Society*, London.  
*JSLP*: *International Journal of Slavic Linguistics and Poetics*, The Hague.  
*JVF*: *Jahrbuch für Volksliedforschung*, Freiburg im Breisgau.  
*Književnost*: *Književnost*, Belgrade.  
*KRQ*: *Kentucky Romance Quarterly*, Lexington.

- LeL: Linguistica e Letteratura*, Pisa.  
*La Luz: La Luz*, Denver, Colorado.  
*MAe: Medium Aevum*, Oxford.  
*MCV: Mélanges de la Casa Velázquez*, Paris.  
*México en la Cultura: México en la Cultura*, Mexico City.  
*MHRA: Bulletin of the Modern Humanities Research Association*, London.  
*MJud: Musica Judaica*, New York.  
*ML: Modern Languages*, London.  
*MLJ: Modern Language Journal*, Boulder, Colorado.  
*MLN: Modern Language Notes*, Baltimore.  
*MLR: Modern Language Review*, Liverpool.  
*MPh: Modern Philology*, Chicago.  
*MR: Marche Romane*, Liège.  
*MRo: Medioevo Romanzo*, Naples.  
*MuQ: The Musical Quarterly*, New York.  
*Neoph: Neophilologus*, Amsterdam.  
*NRFH: Nueva Revista de Filología Hispánica*, Mexico City.  
*NS: Die Neueren Sprachen*, Frankfurt am Main.  
*Ocidente: Ocidente*, Lisbon.  
*Olifant: Olifant*, Winnipeg, Manitoba.  
*Orbis: Orbis*, Louvain.  
*El País: El País*, Madrid.  
*PhQ: Philological Quarterly*, Iowa City.  
*PLL: Papers on Language and Literature*, Edwardsville, Illinois.  
*PMLA: Publications of the Modern Language Association of America*, New York.  
*Prohemio: Prohemio*, Madrid-Pisa.  
*QIA: Quaderni Ibero-Americani*, Turin.  
*RABM: Revista de Archivos, Bibliotecas y Museos*, Madrid.  
*RBF: Revista Brasileira de Folclore*, Brasília.  
*RCEH: Revista Canadiense de Estudios Hispánicos*, Toronto.  
*RChR: Revista Chicano-Riqueña*, Bloomington, Indiana.  
*RDTP: Revista de Dialectología y Tradiciones Populares*, Madrid.  
*REE: Revista de Estudios Extremeños*, Badajoz.  
*REH: Revista de Estudios Hispánicos*, University, Alabama.  
*REHRP: Revista de Estudios Hispánicos*, Río Piedras, Puerto Rico.  
*REJ: Revue des Études Juives*, Paris.  
*RF: Romanische Forschungen*, Köln.  
*RFE: Revista de Filología Española*, Madrid.  
*RHi: Revue Hispanique*, Paris.  
*RHM: Revista Hispánica Moderna*, New York.  
*RJ: Romanistisches Jahrbuch*, Hamburg.  
*RLC: Revue de Littérature Comparée*, Paris.  
*RLit: Revista de Literatura*, Madrid.  
*RLR: Revue des Langues Romanes*, Montpellier.

- RMCh*: *Revista Musical Chilena*, Santiago.  
*RN*: *Romance Notes*, Chapel Hill, North Carolina.  
*ROcc*: *Revista de Occidente*, Madrid.  
*Romania*: *Romania*, Paris.  
*Románica*: *Románica*, La Plata, Argentina.  
*RPF*: *Revista Portuguesa de Filologia*, Coimbra.  
*RPh*: *Romance Philology*, Berkeley.  
*RR*: *Romanic Review*, New York.  
*RSC*: *Revista Sergipana de Cultura*, Aracaju.  
*RUC*: *Revista de la Universidad Complutense*, Madrid.  
*SEEJ*: *Slavic and East European Journal*, Bloomington, Indiana.  
*Sef*: *Sefarad*, Madrid.  
*Sefunot*: *Sefunot*, Jerusalem.  
*Segismundo*: *Segismundo*, Madrid.  
*The Sephardic Scholar*: *The Sephardic Scholar*, New York.  
*SFQ*: *Southern Folklore Quarterly*, Gainesville, Florida.  
*Shevet va'Am*: *Shevet va'Am*, Jerusalem.  
*Sin Nombre*: *Sin Nombre*, San Juan, Puerto Rico.  
*SMLV*: *Studi Mediolatini e Volgari*, Pisa.  
*Spanish Today*: *Spanish Today*, Homestead, Florida.  
*Studi Ispanici*: *Studi Ispanici*, Pisa.  
*TAH*: *The American Hispanist*, Clear Creek, Indiana.  
*TLS*: *Times Literary Supplement*, London.  
*La Torre*: *La Torre*, Río Piedras, Puerto Rico.  
*Tribuna Israelita*: *Tribuna Israelita*, México City.  
*UCPMPH*: *University of California Publications in Modern Philology*, Berkeley-  
 Los Angeles.  
*Viator*: *Viator*, Los Angeles.  
*VR*: *Vox Romanica*, Bern.  
*WF*: *Western Folklore*, Los Angeles.  
*Yeda'Am*: *Yeda'Am*, Tel-Aviv.  
*YIFMC*: *Yearbook of The International Folk Music Council*, Kingston, On-  
 tario.  
*ZDMG*: *Zeitschrift der Deutschen Morgenländische Gesellschaft*, Wiesbaden.  
*ZRPh*: *Zeitschrift für Romanische Philologie*, Tübingen.  
*ZVK*: *Zeitschrift für Volkskunde*, Stuttgart.

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Al dar término a la edición de estos tres nuevos volúmenes de la serie *Poesía oral y Romancero*, nos complacemos en manifestar nuestra gratitud a Jimena Menéndez Pidal, por sus desvelos en favor de una más exigente presentación tipográfica de la colección. Y expresamos, finalmente, el más vivo reconocimiento a la *Editorial Gredos* de Madrid, ejemplo de un ya raro buen hacer profesional —y de una admirable y más rara aún identificación entre las artes gráficas y la obra editada—, que nos es grato personificar en Félix Muela y Pablo del Río, auténticos «coautores» de estos volúmenes, y en los linotipistas Carlos Aymi (*Nuevas fronteras*), Eugenio León (*Poética*) y Gregorio López (*Historia, Comparatismo, Bibliografía*), y en Eugenio Martínez y Carlos Sáinz a cuyo cargo estuvo el difícil ajuste del texto de toda la obra.

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