

THE SUPERNATURAL IN SPANISH ROMANCES  
PRIOR TO THE EIGHTEENTH CENTURY

A THESIS  
SUBMITTED TO THE DEPARTMENT OF  
FOREIGN LANGUAGES AND THE GRADUATE COUNCIL OF THE KANSAS  
STATE TEACHERS COLLEGE OF EMPORIA IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF SCIENCE

Approved for the Major Department

William Y. Smith

Approved for the Graduate Council

By

GERALD HICKEY

November 1959

# TABLE OF CONTENTS

CHAPTER	PAGE
I. PURPOSE OF STUDY . . . . .	1
II. BACKGROUND MATERIAL . . . . .	2
1. Definitions . . . . .	2
2. Origins . . . . .	3
3. Classification . . . . .	4
4. Collections . . . . .	5
III. BALLADS OF HEROES . . . . .	10
1. Slaying of Gogol . . . . .	10
2. Various Romances . . . . .	13
3. El Cid . . . . .	17
4. Other Heroes . . . . .	20
IV. BALLADS RECOUNTING ENCHANTMENTS, VISIONS, MIRACLES, ETC. . . . .	23
1. Count Arnaldos . . . . .	23
2. The Enchanted Princess . . . . .	24
3. The Enchanted Violin . . . . .	25
4. The Enchanted Princess . . . . .	26
5. The Harpy . . . . .	27
6. The Five Sons . . . . .	28
7. The Three Kings . . . . .	29
8. The Pilgrim . . . . .	30
9. The Jew and the Crucifix . . . . .	31

Approved for the Major Department

Minnie M. Miller

Approved for the Graduate Council

James C. Boylan



## TABLE OF CONTENTS

CHAPTER	PAGE
I. PURPOSE OF STUDY . . . . .	1
II. BACKGROUND MATERIAL . . . . .	4
1. Definitions . . . . .	4
2. Origins . . . . .	5
3. Classification . . . . .	6
4. Collections . . . . .	8
III. BALLADS OF HEROES . . . . .	10
1. Rodrigo el Godo . . . . .	10
2. Fernán González . . . . .	13
3. El Cid . . . . .	19
4. Other Heroes . . . . .	24
IV. BALLADS RECOUNTING ENCHANTMENTS, VISIONS, MIRACLES, ETC. . . . .	33
1. Count Arnaldos . . . . .	33
2. The Enchanted Princess . . . . .	34
3. The Enchanted Violin . . . . .	35
4. The Enchanted Princesses . . . . .	38
5. The Harpy . . . . .	44
6. The Five Sons . . . . .	46
7. The Three Hundred Seventy Children . . . . .	47
8. The Pilgrim . . . . .	48
9. The Jew and the Crucifix . . . . .	49

## CHAPTER

## PAGE

10.	A Miracle of San Isidro . . . . .	50
11.	The Path of Stars . . . . .	51
12.	A Temple for San Antolin . . . . .	52
13.	The Miraculous Cross of Oviedo . . . . .	53
14.	The Taking of Seville . . . . .	54
15.	The Vision of Pedro el Cruel . . . . .	56
16.	Inés Portocarrero . . . . .	57
17.	The Princess of Tinacria . . . . .	62
18.	The Beautiful Diety of France . . . . .	63
19.	Juan de Navalla . . . . .	65
20.	Eusebio de Herrera . . . . .	69
21.	Ginesa . . . . .	71
22.	The Toledan Jew . . . . .	73
23.	The Seven Jews of Rome . . . . .	75
24.	The Unruly Boy of Marseilles. . . . .	76
25.	Efigenia . . . . .	78
26.	The Bad Priest . . . . .	81
27.	The Resucitated Lover . . . . .	82
28.	The Devil's Calumny . . . . .	83
29.	The Gallant and the Skull . . . . .	84
V.	ROMANCES OF BIBLICAL CHARACTERS AND SAINTS . . .	86
1.	Adam in Limbo . . . . .	86
2.	Abraham and Isaac . . . . .	86
3.	San Raimundo . . . . .	87



CHAPTER	PAGE
4. San Isidro . . . . .	88
5. San Alejo . . . . .	90
6. St. Mary of Egypt . . . . .	94
7. St. Genevieve . . . . .	95
8. St. Julian . . . . .	98
VI. BALLADS OF THE VIRGIN . . . . .	101
1. The Water Flower . . . . .	101
2. The Rapt Christian . . . . .	102
3. The Deceived Gentleman . . . . .	103
4. The Blind Man's Faith . . . . .	103
5. The Virgin's House . . . . .	104
6. The Descent from the Cross . . . . .	105
7. Mary's Devoted Shepherdess . . . . .	105
8. The Devotee of the Rosary . . . . .	107
9. The Pilgrim . . . . .	107
VII. BALLADS OF CHRIST . . . . .	109
1. Christ's Innkeeper . . . . .	109
2. The Samaritan . . . . .	110
3. Christ the Beggar . . . . .	110
4. Christ's Shoe . . . . .	111
5. The Innkeeper of Christ . . . . .	112
VIII. CONCLUSIONS . . . . .	114
BIBLIOGRAPHY . . . . .	115

## CHAPTER I

### PURPOSE OF STUDY

The purpose of this thesis is to examine the supernatural in the early Spanish romances, or ballads. Only the romances which give an insight into the beliefs of the Spanish people will be used. Romances which treat of Roman or Greek themes, such as Romulus and Remus, The Trojan War, or The Rape of the Sabine Women, will not be considered. Such romances merely retell stories and contain nothing original. The author will attempt to cover the period from the origins of the romances until the opening of the eighteenth century. In this thesis, "supernatural" is defined as apparitions, miracles, visions, and magic of all kinds.

Only one authority, Menéndez Pidal, has written anything about the supernatural in the romances. He writes:<sup>1</sup>

La predilección por lo misterioso y fantástico no lleva de ningún modo a la ficción de un mundo maravilloso. Se admite solamente el milagro en los romances de santos. Pero sólo muy rara vez entra lo sobrenatural en asuntos profanos, de los que sólo recuerdo el habla prodigiosa del caballo, de la espada y de un recién nacido en tres romances arriba citados. Las hadas se nombran en el romance de "La Infantina." Y esto es todo. En cambio, ha de recordarse la extirpación de lo sobrenatural en un romance de asunto importado, en el de "La muerte ocultada," cuyo comienzo primitivamente

---

<sup>1</sup>Ramón Menéndez Pidal, Romancero hispánico (Madrid: Espasa-Calpe, S. A., 1953), pp. 77-78.



trata la lucha de don Bueso con el "huerco," esto es, el demonio infernal o la Muerte personificada, lucha que es sustituida por la caza de un "puerco" montés o es suprimida en todas las versiones que hoy se cantan en la Península.

However, during the course of the research, many examples of the supernatural have been found; for example, arrows and stones are hurled back at the Moors (Durán, I, 412-13); the earth opens and swallows a man (Durán, I, 467); the Cid gets a glimpse of his future (Durán, I, 565-66). There are other examples. All of these will be treated in this study.

Other authorities on Spanish literature like Menéndez y Pelayo, César Barja, Romera Navarro, Valbuena Prat, Fitzmaurice-Kelly, Angel del Río, Juan Hurtado and González Palencia have defined the romances; they have discussed the origins, and they have classified them; but nowhere have they discussed or even hinted at the supernatural element of these ballads. It is as if this aspect of the poems were lost in the dispute over the origins of the romances.

The beliefs of people are revealed in their songs and writings. If one were to analyze the poetry of a specific people, one should be able to discover much pertaining to the superstitions and the beliefs of these people. Since Spain is considered a religious nation, it is logical to



assume that the supernatural as used in the romances will be chiefly religious in nature. This study appears to bear out this assumption.

In modern-day usage romance is synonymous with tales. However, it was not always thus. At one time romance meant the everyday speech of Latin-speaking countries as distinct from classical Latin. Later on, it was used not only to mean tales but also to mean the tales of romance.<sup>2</sup>

A romance is not all narrative or all lyrical; it is a combination of the two. Oscar Bland says it this way:<sup>3</sup>

El galán es un romance: la palabra, romance, ha cambiado varias veces de sentido, según el tiempo, y es el nombre que se dio a los poemas, en "romance" se usaba, bien lírico, bien épico, bien, y es lo que llamamos, épico-lírico, compuesto originalmente en verso de dieciséis sílabas y con una rima asonante en todas las versas. La técnica de poesía era más sencilla. Limitada a la uniformidad del verso y de la asonancia.

Desde dicho "originalismo," por lo demás, desde el siglo XVI, lo general es escribir los romances en versos de octosílabos, y así se como en los romances hoy en voga octosílabos, aunque en otros se conserva todavía la forma original de que fueron compuestos. De hecho, sin embargo, quien crea que tal ya la corriente actual, alusión la forma original de los romances.

The romance has a fixed metrical form: eight-syllable lines, the odd-numbered lines being rhymless, the even-numbered

<sup>2</sup>O. Bland, Spanish Ballads (New York: Dover Publ. Co., 1950), p. XI.

<sup>3</sup>Oscar Bland, Spanish Ballads (New York: Dover Publ. Co., 1950), p. XI.

## CHAPTER II

### BACKGROUND MATERIAL

In modern-day usage romance is synonymous with ballad. However, it was not always thus. At one time romance meant the everyday speech of Latin-speaking countries as distinct from classical Latin. Later on, it was used not only to mean ballad but also to mean the ballad meter.<sup>2</sup>

A romance is not all narrative or all lyrical; it is a combination of the two. Cesar Barja puts it this way:<sup>3</sup>

¿Y qué es un romance? La palabra, romance, ha cambiado varias veces de sentido. Aplica al Romancero, y es el sentido en que hoy más la usamos, un "romance" es un poemita, bien lírico, bien épico, bien, y es lo mas frecuente, épico-lírico, compuesto originalmente en versos de dieciséis sílabas y con una misma asonancia en todos los versos. La técnica no puede ser más sencilla. Limitase a la uniformidad del verso y de la asonancia.

Hemos dicho "originalmente," porque, desde el siglo XVI, lo general es escribir los romances en cuartetas de octosílabos, y así es como se los encuentra hoy en varias colecciones, aunque en otras se conserva todavía la forma original en que fueron compuestos. No falta, sin embargo, quien crea que fué ya la cuarteta octosilábica la forma original de los romances.

The romance has a fixed metrical form: eight-syllable lines, the odd-numbered lines being rhymeless, the even-numbered

---

<sup>2</sup>S. Griswold Morley, Spanish Ballads (New York: Henry Holt and Company, 1928), p. xi.

<sup>3</sup>César Barja, Libros y autores clásicos (Brattleboro, Vt.: The Vermont Printing Company, 1923), pp. 123-24.



lines being in assonance with the seventh syllable in these lines having the same accented vowel. The unaccented vowel in the eight syllable is also the same. According to Barja, the first romances were written with sixteen-syllable lines and with the same assonance in all the lines. There is general agreement as to a definition of the romance. The romance, as above defined, seems to be completely Spanish. It is scarcely known in countries other than Spanish-speaking countries.

When the romances first began to be studied, they were thought to be the first poetic manifestations of the Spanish people. Scholars of those days believed that wandering minstrels composed these poems and then sang them to the people. If, perchance, a mighty warrior was the subject, the minstrel would compose a long series of verses about this hero. This was an epic. Whatever the manner in which epics appeared, they followed the romances.

Modern writers disagree with this theory. They do not dispute the fact that wandering minstrels composed the songs, but these writers believe that the epics came first and that the romances are fragments of these epics. Juan Hurtado and González Palencia advocate the latter theory. They have this to say:<sup>4</sup>

---

<sup>4</sup>Juan Hurtado y J. de la Serna y Angel González Palencia, Historia de la literatura española (Madrid: Tip. de la "Revista de Arch., Bibl., y Museos," 1928), pp. 159-60.



¿Cuál es su origen? Punto es éste muy oscuro. Milá y Fontanals, Menéndez Pidal y Menéndez y Pelayo opinan que los romances son restos de cantares de gesta. Estaban escritos éstos para ser recitados por los juglares en los castillos de los nobles y casi siempre trataban de hazañas guerreras. Pero los cantares de gesta se perdieron, por no escribirlos, por haberlos intercalado prosificados en las Crónicas y por el favor que logró la poesía cortesana, que trajo como consecuencia el abandono de los códices antiguos, así del "mester de clerecía" como del de "joglaría," y entonces de los asuntos que estos cantares celebraban y de los fragmentos conservados en la memoria se apoderó el pueblo, entendiendo por "pueblo" el "ayuntamiento de todos los homes comunalmente, de los mayores, et de dos medianos." Estos nuevos poemas de carácter popular son los romances. Los cantares primitivos fueron pocos en número; pero el siglo XIV o principios del XV, a los asuntos derivados de ellos y cantados en los romances, se añadieron otros: extranjeros, de hechos contemporáneos (fronterizos, moriscos, etc.), compuestos seguramente por ingenios cortesanos, que versificaron a lo popular. Los romances históricos derivan, pues, de las gestas, directamente o por medio de las Crónicas; los caballerescos, fronterizos, etc., debieron de nacer en el siglo XV, por tratar estos asuntos al modo de los históricos.

One should, however, keep in mind that all romances are not remnants of the epics. Romances have been and are still popular with the Spanish people. These poems are still being composed today.

### Classification

The romances are divided into several groups. There are the heroic ballads, which have as subjects such heroes as Rodrigo el Godo, Fernán González, and El Cid Campeador, the best known and possibly the greatest of the Spanish warriors who helped to expel the Moors from Spain. There



are the romances moriscos, which have as subjects such men as Abenámar, Abindarráez, Tarfe, etc. There are romances juglarescos, romances artísticos, romances eruditos, and romances vulgares. The heroic ballads are normally classed as romances viejos, histórico-legendarios or romances fronterizos. This classification parallels that of Mérimée. He says:<sup>5</sup>

The romances form an enormous body of poems, in which many types are found. Considering only those known in the 15th, 16th, and 17th centuries, one may classify them as follows:

1. Romances viejos, popular, traditional, anonymous, chiefly historical, formed in the 15th century or earlier. These romances, more than any other class, deserve to be called "popular" because their unknown authors have expressed the thoughts and emotions of their fellows with inimitable directness and simplicity. They may also be called "traditional," because the people, as they repeated them, constantly altered them, usually unintentionally, through faulty recollection, but sometimes perhaps by an instinct for improvement.

2. Romances juglarescos, of the 15th and early 16th centuries, longer and more personal, but still supported by tradition.

3. Romances eruditos, after 1550, prosaic historical poems based on printed chronicles, by known authors.

4. Romances artísticos, very personal, lyric rather than narrative, varied in theme, more polished in form, more regular in meter, vehicles for the free imagination of known authors (late 15th, 16th, and 17th centuries).

---

<sup>5</sup>Ernest Mérimée, A History of Spanish Literature (New York: Henry Holt and Company, 1930), p. 171. Translated, revised and enlarged by S. Griswold Morley.



5. Romances vulgares, of street origin, crude in subject and form, from about 1600 to the present time.

The system of classification may vary from writer to writer; but, in general, other classifications will overlap those of Mérimée.

### Collections

Romancero is a general name for a collection of the romances. As Angel del Río puts it:<sup>6</sup>

El Romancero--Del fondo de la poesía tradicional procede el romance, la forma poética que ha venido por su riqueza y por su espíritu a caracterizar a España como "el país del Romancero," epíteto grato a los románticos....llamamos "Romancero" al conjunto de todos los romances, a collecciones parciales de ellos, o a un grupo particular que trata de un tema determinado, como en el caso del "Romancero del Cid."

Some of the romanceros bore authors' names. Fitzmaurice-Kelly discusses this aspect of the romances. He says:<sup>7</sup>

Una de las causas que hacen muy difícil toda investigación relativa a los orígenes del Romancero, es el carácter anónimo de casi todos los romances. Los tres más antiguos que llevan nombre de autor, son de Rodríguez de la Cámara, y datan, aproximadamente, de 1440; pero quizá Rodríguez de la Cámara se limitó a refundirlos. Otros dos están atribuidos a Carvajal (o Carvajales) en el Cancionero de Stúñiga, y una de las composiciones del mismo Carvajal, poeta de la corte, napolitana de Alfonso V de Aragón: "Retrayada está la reyna"-fué

---

<sup>6</sup>Angel del Río, Historia de la literatura española (New York: The Dryden Press, 1948), vol. I, p. 121.

<sup>7</sup>Jaime Fitzmaurice-Kelly, Historia de la literatura española (Madrid: Ruiz Hermanos, Editores, 1921), p. 101.

escrita hacia 1445. Otro romance- "Alburquerque, Alburquerque"-es, o puede ser, muy poco posterior al hecho conmemorado, el sitio de esta villa por Juan II y Alvaro de Luna en 1430; pero es prudente desconfiar: los acontecimientos, aún los más indiscutiblemente históricos, han esperado a menudo largos años el poema que había de immortalizarlos. El número de romances que pueden ser fechados con alguna precisión, es muy corto.

The collections of poetry used by this writer include the Romancero general, volumes I and II, by Agustín Durán; Romances de tradición oral by José María de Cossío; and the Romanceros, volumes I and II.

The writer read the poems looking for indications of the supernatural such as signs in the skies, miracles, visions, unnatural events, etc. When he found such items, he made a note of them. Most of the items were of a religious nature.

In three of these ballads,

In the first ballad Don Rodrigo went to Toledo in order to attend a journey. The Toledans asked him to open his eyes! Under pretence they thought that there was some treasure hidden in the house. The king, however, the people entered. They found some magical words which said:

May God give you all that  
 You ask for and all that you desire  
 A Spanish ballad writer (Durán, I, 400).

Since many of the quotations are from Durán, only the volume's name, volume, and page number will be given in parentheses after the quotation.



### CHAPTER III

#### BALLADS OF HEROES

By far the largest group of romances is concerned with the history of Spain. There are two groups of these ballads. One deals with the conquest of Spain by the Moors and the reconquest by the Spanish. The other deals with the efforts of the Moors to subdue the Spaniards. The former group includes the Cid ballads and the romances fronterizos. The latter group is called the romances moriscos.

There are some interesting ballads pertaining to Rodrigo el Godo, who was king of Spain when the Moors invaded and conquered the country. The supernatural element appears in three of these ballads.

In the first ballad Don Rodrigo went to Toledo in order to attend a tourney. The Toledans asked him to open Hercules' house because they thought that there was much treasure inside the house. The lock broken, the people entered. They found some engraved words which said:

Rey has sido por tu mal;  
Que el rey que esta casa abriere  
A España tiene quemar (Durán, I, 400).<sup>8</sup>

---

<sup>8</sup>Since many of the quotations are from Durán, only the author's name, volume, and page number will be given in parentheses after the quotation.



The king who would open the house would lose Spain. Besides the words they found, within a pillar, a richly adorned box which was full of frightful things. The terrified king ordered that the house be burned.

In the second ballad Rodrigo was sleeping next to la Cava, daughter of Count Julian. They were within a richly furnished tent. Also within the tent were fifty maids who sang a strange song. The one who spoke to Rodrigo was Fortuna, who said;<sup>9</sup>

--Si duermes, buen rey Rodrigo,  
Despierta por cortesía,  
Y verás tus malos hados,  
Tu peor postrimería,  
Y verás tus gentes muertas  
Y tu batalla rompida,  
Y tus villas y ciudades  
Destruídas en un día.  
Castillos y fortalezas  
Otro señor las regia.  
Si me pides quién lo ha hecho,  
Yo muy bien te lo diría;  
Ese conde Don Julian  
Por el amor de su hija,  
Porque se la deshonraste  
Y mas d'ella no tenía.  
Juramento viene haciendo  
Que te ha de costar la vida (Durán, I, 409).

She said that Julian would help the enemy because Rodrigo had dishonored La Cava. Immediately after hearing this prophecy, Rodrigo received news that Count Julián had helped the Moors to invade Spain. Rodrigo tried to stop them,

---

<sup>9</sup>The writer has followed in the entire study accentuation as given in the Romanceró: día, diría, tenía, etc.



but the Moors were too numerous. Rodrigo and his men were forced to flee.

Rodrigo climbed to the top of a hill and surveyed the bloody battleground. He saw only the Moorish pennants. He bemoaned the loss of Spain and prayed that Death would come for him.

The last ballad concerns itself with the death of Rodrigo. After he had lost Spain, Rodrigo fled into the mountains in order to escape capture by the Moors. Deep in the mountains he met a shepherd. Rodrigo asked if there were a place nearby where a tired man could rest. The shepherd told the king that there was only a hermitage in which lived a very holy man. After sharing his food with Rodrigo, the shepherd led the way to this haven of rest. The king rewarded him with a chain and a ring.

After entering the holy place, Rodrigo prayed. While the king was praying, the hermit entered and asked the name of his guest. Rodrigo identified himself:

--El desdichado Rodrigo  
Yo soy, que rey ser solia;  
Vengo á hacer penitencia  
Contigo en tu compañía;  
No recibas pesadumbre,  
Por Dios y Santa María (Durán, I, 410).

He added that he wanted to do penance. The hermit was frightened, but he said that Rodrigo had chosen the right path to salvation. The holy man prayed in order to



discover what kind of penance Rodrigo must do. The hermit was told:

Que le meta en una tumba  
Con una culebra viva,  
Y esto tome en penitencia  
Por el mal que hecho habia (Durán, I, 411).

The hermit hastened to Rodrigo and revealed that God wanted Rodrigo to enter a tomb containing a live snake. Rodrigo willingly carried out the penance. Three days later the hermit entered the tomb in order to see what had happened to Rodrigo. The ballad continues:

--Hasta ahora no me ha tocado  
Porque Dios no lo quería:  
Ruega por mí, el ermitaño,  
Porque acabe bien mi vida (Durán, I, 411).

Because Rodrigo said that God had not wanted the snake to bother him, the hermit felt sorry for him and tried to console Rodrigo. Later the hermit reentered the tomb. Rodrigo told him:

--Dios es en ayuda mia,  
La culebra me comia;  
Cómeme ya por la parte  
Que todo lo merecia,  
Por donde fué el principio  
De la mi muy gran desdicha (Durán, I, 411).

Rodrigo told how the snake was eating him alive, and Rodrigo died there in the tomb. Because he had done penance, he was admitted to heaven.

There are several romances about Fernan González, a famous predecessor of the Cid. Some of these poems

contain a supernatural element. Four such ballads have been found.

In the first of these ballads Count Fernán González has left Salas with the intention of going to the mountains. He was to fight a battle with Almanzor, a Moorish king. As the count traveled through the mountains, a pig ran from a thicket. Fernán González gave chase. The pig entered a hermitage. Fernán González followed but did not kill the animal because it was within a holy place. Instead, the count prayed that he might overcome Almanzor. The monks asked him to be their guest.

The next day one of the monks gave Fernán González a glimpse of the future:

---Fernan Gonzalez,  
Verdad será lo que os hablo;  
Guiará Dios vuestra hacienda,  
Porque sois bueno y honrado.  
A Almanzor lo vencerás,  
Y á los moros de su estado:  
Gran batalla habrás con él,  
D'ellos serás bien vengado.  
Tantos d'ellos matarás  
Que no podrán ser contados:  
De la tierra qu'es perdida  
Grande parte habrás cobrado;  
Verterás sangre de reyes,  
Y de hombres de alto estado;  
Muy buena será tu andanza;  
Serás del mundo loado,  
Por ser tu caballería.  
Encumbrada en alto grado:  
Tú serás preso dos veces,  
Y presto puesto en cuidado,  
Por el signo que verás,  
Que a tu gente habrá espantado,



D'ellos no habrá ninguno  
 Que no quede desmayado;  
 Conhortarlos has tú, Conde,  
 Con palabras de esforzado (Durán, I, 458).

He said that Fernán González would conquer Almanzor, that Fernán González would spill the blood of kings, be praised by everyone and ended the prophecy by saying that the people feared that Fernán González was either dead or a captive of the Moors. The monk also asked that the count remember the hermitage, so the count promised to send the hermitage all the spoils that he would win in the forthcoming battle. He added that he would like to be buried in the hermitage and that a church would be built there. This church would honor San Pedro of Arlanza.

In the second battle Fernán González fought with Almanzor and the Moorish host. The battle had lasted for three days; finally Fernán González prayed to God for help. He wished to die rather than be captured; if the Moors did not kill him, he would commit suicide. In this mood he reentered the battle. Suddenly, he heard a voice saying:

--Fernan Gonzalez,  
 Gran ayuda es de tu bando;  
 Acorro te viene grande,  
 Dios del cielo lo ha enviado.--  
 Alzara el Conde los ojos  
 Por ver quien lo habia llamado;  
 Vido á Santiago, el Apóstol,  
 Que junto á él ha llegado;  
 Gran gente de caballeros  
 Lo vienen acompañando,  
 Ricas armas traen vestidas,



Cruces grandes en su lado.  
 Las haces tienen paradas  
 Contra Almanzor y su bando (Durán, I, 466).

God sent Santiago and a host of angels to help Fernán González and because of this Almanzor and his men were frightened. They did not know from whence this new army had arrived. When the battle was over, dead Moors were strewn over the battleground. With heaven's help Fernán González had defeated the Moors.

In the third ballad Fernán González was again fighting Almanzor. The armies were on the banks of the Arlanza, within sight of each other. A Castilian dared to spur his horse into the open ground between the armies. The ballad relates:

...se abrió la tierra  
 Hasta su centro mas bajo,  
 Y en sus entrañas envuelto  
 El misero y sepultado  
 Cerró la tierra, y dejó  
 Nuevo cuento al mundo vario.  
 Del nunca visto suceso  
 Temerosos y espantados,  
 Dejaban el campo libre  
 Y vitorioso al pagano (Durán, I, 467).

The earth opened and swallowed the daring man. The Christians became frightened and tried to flee. However, Fernán González stopped the retreat. With his sword raised and with a loud voice, he told his men not to be afraid, that only one man had been swallowed by the earth, that they should spur their horses and attack. The exhortation was



successful; the Spaniards fought like madmen; and the Moors could not withstand such an onslaught and were quickly defeated.

In the fourth ballad Abderramen, Moorish king of Córdoba, was waiting for his yearly tribute of one hundred fifty maids. Ninety of these were to be of noble birth; the others, village girls. These women were to become wives of the Moors. The Moorish king learned that the kings, Don Ramiro and Don García, and Count Fernán González had been killing the messengers sent to get the maids. This angered Abderramen, so he and his army invaded Castile, killing men and torturing the women.

Don Ramiro knew that the Moors were coming but he did not realize what a large army the Moors had. When he saw the horde, he was appalled, so he took refuge in Simancas and sent letters to Don García and Fernán González. When these two saw the Moorish horde, they too were frightened. King Ramiro said that heavenly help was needed:

--En verdad, ningun consejo  
Para valernos tenia;  
Pero encomiéndome a Dios,  
Que á los afligidos guia,  
Y á un cuerpo glorioso,  
Que allá en mi tierra yacia,  
Que es el señor Santiago,  
Que está enterrado en Galicia,  
Que convirtió aquella gente,  
Que era tambien descreida,  
Y por él, nuestro Señor,  
Grandes milagros hacia (Durán, I, 459).



Since the body of Santiago was buried in Ramiro's kingdom, Ramiro asked the saint for aid. Don García and Fernán González responded:

----otro santo,  
Muy devoto á maravilla,  
Hay, que yace en nuestra tierra,  
Que San Millán se decía,  
Al cual damos nuestro estado,  
Porque él nos ampararía (Durán, I, 459).

García and Fernán González asked San Millán for help because he was the patron of their kingdom.

Before going into battle the men promised that the kingdoms would pay tribute to God and the two saints if the Spanish won the battle. Then the Spaniards knelt down and commended their souls to God.

When the Moors saw this, they thought that the Spaniards were giving up and the Moors rushed toward the kneeling men. The ballad relates:

....mal les sucedia,  
Porque fueron rechazados  
Con dalles grandes heridas;  
Y en esto visiblemente  
Dos caballeros venian  
En unos caballos blancos,  
Hermosos en demasia,  
E juntos con los cristianos,  
A los moros perseguian,  
Los cuales con grande espanto  
Se pusieron en huida,  
Matándose unos á otros,  
Por huir quien mas podia;  
Porque afirmaban los moros  
Que á todos les parecia  
Que para cada uno de ellos  
Mil caballeros habia



De aquellos caballos blancos,  
Que muy recio los herian (Durán, I, 459).

The Moors rushed the Christians, anticipating an easy victory; but the Christians decisively defeated the Moors because Santiago and San Millan, taking the guise of soldiers riding white horses, led the Christians into battle. These saints inspired the Christians to do valorous deeds.

The Spaniards advanced from Simancas to Aza, killing Moors the entire distance. For their aid in helping the Christians to win the battle, God and the two saints received a promised tribute; and, according to the poet, this tribute is still being paid.

The best known of the romances are the Cid ballads. Of the extant ballads pertaining to the Cid, only a small number contain any reference to the supernatural. The writer has been able to find five of these ballads. In the first one the Cid, Rodrigo, wished to visit Santiago de Compostela. Before he left, king Fernando advised him to give alms and to help the poor. The Cid then set out on his journey; as he and his men were traveling along, they heard some loud cries. They saw a leper bemoaning his fate, so the Cid dismounted and placed the stranger in the saddle. Then mounting behind him, they traveled to the nearest town. After supper the Cid and the leper retired. At midnight Rodrigo suddenly awakened; and, seeing the stranger gone,



called for a light; but the leper was not to be found. However, another man, dressed in white, was in the room. This man identified himself as St. Lazarus:<sup>10</sup>

--San Lázaro soy, Rodrigo,--yo, que á te hablar venía;  
yo soy el gafo á que tú--por Dios tanto bien hacías.  
Rodrigo, Dios bien te quiere,--otorgado te tenía  
que lo que tú comenzares--en lides; ó en otra guisa,  
lo cumplirás á tu honra--y crecerá cada día.  
De todos serás temido,--de cristianos y morisma,  
y que los tus enemigos--empecerte no podrían.  
Morirás tu muerte honrada--no tu persona vencida,  
tú serás el vencedor;--Dios su beneficción te envía.--  
En diciendo estas palabras--luego se desaparecía.

St. Lazarus added that God loved the Cid and He would help the Cid win battles and see that the Cid would never be conquered. After spending the rest of the night praying, the Cid went to Santiago de Compostela, a city in the region of La Coruña; and to Calahorra, a city in the region of Logroña, northwest of Zaragoza. Finally he fought and defeated Martín González.

In the second Cid ballad, the city of Coimbra had been in a state of siege for seven years. The Moors controlled the city and King Fernando was trying to evict them. The Spanish wanted to raise the siege, but monks from a nearby monastery said that they would provide the necessary food in order to keep the siege from being lifted.

---

<sup>10</sup>S. Griswold Morley, Spanish Ballads (New York: Henry Holt and Company, 1928), pp. 85-86.



During the siege a pilgrim bishop, Astiano, had arrived from Greece having heard that Santiago, armed and on horseback, was fighting the Moors. That night, in a dream, Santiago, carrying some keys, appeared to the bishop, saying:

--Tú faces escarnio  
 Por llamarme caballero,  
 Y en ello tanto has cuidado,  
 Vengo yo ahora á mostrarte  
 Porque no dudes en vano  
 Caballero soy de Cristo,  
 Ayudador de cristianos  
 Contra el poder de los moros,  
 Y de ellos soy abogado (Durán, I, 491).

The saint said that he was a warrior of Christ and that he helped the Christians to fight the Moors. For these reasons Santiago, in the guise of a caballero, fought to capture Coimbra. Santiago had more to say:

--Y con estas llaves mismas,  
 Dijo, que llevo en mis manos,  
 Abriría yo el lugar;  
 Mañana el día llegado  
 Daréelo yo el Rey,  
 Que lo ha tenido cercado (Durán, I, 491).

Santiago added that he would deliver the city to the king; consequently, the next day at the appointed hour Coimbra fell to the Spaniards.

During this period in the temple of St. Mary, the Cid was being armed. The king fastened the sword to the Cid's waist; the queen furnished the horse; and doña Urraca put the spurs on the Cid's heels. The Cid led nine hundred men



and brought much honor to himself and to the king. The appearance of the Cid seems almost an afterthought of the poet, as if two separate poems were put together as one unit. The transition from Santiago to the Cid is too abrupt.

In another Cid ballad his death was predicted by St. Peter. The Cid was sick; he was tired by the many wars in which he had fought. However, the Moorish king, Búcar, was at the gate of Valencia. The Cid was praying that he might be of some help. Suddenly, he looked up and saw a handsome man:

Un hombre á su lado,  
El rostro resplandeciente,  
Como crespo y relumbrando,  
Tan blanco como la nieve,  
Con oler muy sublimado (Durán, I, 565).

The stranger identified himself as St. Peter and prophesied the Cid's death:

Es que dejes este mundo;  
Dios al otro te ha llamado,  
.....  
Morirás en treinta días  
Desde hoy, que esto te fablo.  
Dios te quiere mucho, Cid.  
Y esta merced te ha otorgado;  
Y es que despues de tu muerte  
Venzas á Búcar en campo.  
Tus gentes habrán batalla  
Con todos los de su bando,  
Y esto será con ayuda  
Del apóstol Santiago (Durán, I, 566).

St. Peter added that the Cid, after his death, would conquer Búcar. The Cid threw himself on his knees in order to

thank St. Peter, but the saint had already returned to heaven.

In the fourth ballad, St. Peter's prophecy was carried out. The Cid's body was embalmed and fastened to Babieca, the Cid's famous horse, and the funeral procession left the city. The Moors were encountered. The ballad relates:

Visto los había el rey Búcar,  
 Con los reyes de su banda,  
 Y quedan maravillados  
 En ver la gente cristiana.  
 Setenta mil caballeros  
 Les pareció que llegaban,  
 Todos blancos como nieve,  
 Y uno que los asombraba,  
 Mas crecido que ninguno,  
 En blanco caballo anába,  
 Cruz colorada en el pecho,  
 En su mano señal blanca,  
 La espada semeja á fuego  
 Con que á los moros llagaba:  
 Gran mortandad face en ellos,  
 Fuyendo van que no aguardan (Durán, I, 570).

The Moors saw the procession and were astonished because of the seemingly large number of soldiers and the appearance of the Cid. This astonishment caused the Moors to be defeated, but Búcar escaped. The procession continued to Castile where the body was interred in San Pedro de Cardena.

In the fifth ballad a miracle occurred. One day a Jew, with the intention of pulling the Cid's beard, entered the church where the Cid's body lay in state. The Jew said:

--Este es el cuerpo del Cid  
 Por todos tan alabado,  
 Y dicen que en su vida



Nadie á su barba ha llegado.  
 Quiero y asirle d'ella,  
 Y tomarla en la mi mano,  
 Que pues aquí yace muerto,  
 Por él no será excusado:  
 Yo quiero ver qué fará,  
 Si me pondrá algun espanto (Durán, I, 572).

Because the Jew wanted to find out what would happen, he reached for the beard. Before his hand could touch it:

El buen Cid habia empuñado  
 A la su espada Tizona,  
 Y un palmo la habia sacado (Durán, I, 572).

At the sight the Jew fainted from fright, and when he recovered consciousness, he told the people what had happened. This enhanced the Cid's reputation and also caused the Jew to become a Christian.

The next group of ballads concerns a miscellany of things; for example, tribute paid to the Moors and saints helping the Christians to win battles. When Don Pelayo was king, he defeated, with the aid of God, the Moors in Covadonga. Don Pelayo was fleeing from the Moors. When he reached the banks of the Pionia, he put his sword between his teeth and swam the river; this deed astonished the Moors, who did not cross the river.

Pelayo went to the Cangas valley and exhorted the people to do battle. He took one thousand of the most disciplined soldiers and placed them in a cave; the rest of the troops were stationed in the impassable mountains. The Moors threw stones, arrows, and darts at the men in the



cave. However, God did not desert the Spanish. The ballad relates:

Nunca Dios niega la mano,  
Quiso mostrar su grandeza  
Con un notorio milagro,  
Y fué: que todos los tiros,  
Que los moros indignados  
A los cristianos tiraban,  
Resultaban en su daño,  
Y volviéndose á los moros,  
Mas de treinta mil mataron.  
Conociendo esta merced,  
Y el favor del cielo grato,  
Sale apriesa de la cueva  
Con su gente el rey Pelayo  
No dejando moro vivo  
De todos, en poco espacio (Durán, I, 412).

Because God caused the Moorish arrows, stones, and darts to be hurled back at them, they were defeated, the leaders killed, and some land wrested from Moorish hands.

When Ramiro I was king of Spain, the Moors of Bardulia sent a message stating that if he wanted peace with them, he would send to them, each year, one hundred maids who would become wives of the Moors. The angry king took his army and went to the Moorish territory in order to destroy the enemy. The Christians were tired and they called for God's help in order to defeat the Moors. That night while Ramiro was sleeping, Santiago spoke to him:

--Rey, sabe cierto  
Que cuando Dios por su mano  
Nos repartiera las tierras  
De fuésemos predicando,  
Solo España á mí la dió  
Que le tuviese á mí cargo.



Defendella he de los moros,  
 Favor soy de los cristianos;  
 Despierta tú, Rey, no duermas,  
 No dudes lo que te hablo,  
 Que yo te vengo á ayudar  
 Contra los moros paganos.  
 Con una cruz, colorada,  
 Rey, me verás peleando,  
 Señal blanca sobre mí  
 Y tambien sobre el caballo.  
 Confiésate tú, el Rey,  
 Y tambien los tus vasallos,  
 Herid recio, que los moros  
 Muertos quedarán en campo:  
 Llamad el nombre de Dios  
 Con el mio apellidando (Durán, I, 417).

Santiago said that he had been given Spain by God, and therefore, he would defeat the Moors. The king awakened and did what Santiago had ordered. The Moors were driven from the battlefield, and countless numbers of them were killed.

In another ballad an angel took the form of a particular soldier in order to save this man's honor. Fernán Antolínez was one of the soldiers who fought under the leadership of Garcí Fernández. Antolínez was a very devout Christian who went to all the Masses and, unlike the other soldiers, he would not leave the church until Mass was finished. The squire of Antolínez spread the falsehood that cowardice, not devotion, kept his master inside the church while others were fighting the Moors. But God worked a miracle in order to save the honor of Antolínez; God commissioned an angel to take the form of Antolínez and go into battle fighting valiantly. As the ballad states:



Peleó valientemente,  
 En los moros hizo estrago  
 Un hombre, que á él parecia  
 En las armas y caballo,  
 Y al moro, que trae la seña,  
 Muerto le habie (sic.) derribado;  
 En todos los caballeros  
 Ninguno es mas señalado;  
 De su bondad hablan todos,  
 De todos era estimado;  
 Con la sangre de los moros  
 El campo deja bañado (Durán, I, 469).

The supposed Antolínez killed many Moors, so many that the other Christians praised him. Finally, the Moors were conquered. Antolínez was still within the church, fearful that the others thought him a coward. Garcí Fernández found him there and congratulated Antolínez for his valor. Antolínez praised God:

Loores le estaba dando;  
 Porque enviara su ángel  
 A lidiar por su abogado (Durán, I, 469).

Once again God had demonstrated that He would look after deserving Christians.

The next ballad was concerned with an archbishop who was slandered and the punishment meted out to the ones responsible for the slander. The story took place during the reign of Bermudo II, ruler of León. His advisers told him that Ataulfo, Archbishop of León, was a Moor. The king believed this falsehood. Consequently, the king ordered Ataulfo to come to Oviedo on Thursday in order to dine with the king. When the bishop arrived, he went immediately to



the church in order to pray and to say Mass. The representatives of the king told Ataulfo to go to the king first, then to Mass. Ataulfo disagreed with them:

Que no habian bien hablado,  
Que muy más guiado era  
El, y todo buen cristiano,  
Ver al que era Rey de todos,  
Que no al rey que era mundano (Durán, I, 474).

He said that the King of everyone came before a king of this world. The king was angered at this defiance, and he ordered that a ferocious bull be put in the plaza. When Ataulfo would leave the church, the bull would attack and kill him. But the king's plan did not work:

El toro cuando lo vido,  
Arremetió denodado;  
Llegándose cerca dél  
Muy manso habia quedado.  
El le trabó de ambos cuernos;  
En las manos le han quedado.  
El toro arremetió á aquellos  
Que dél habían mal hablado;  
Muchos d'ellos dejó muertos.  
Huyendo se es ido al campo (Durán, I, 474).

The bull trotted up to the bishop and permitted Ataulfo to remove the horns. Then the bull attacked and killed many of the calumniators. The holy bishop then reentered the church and placed the horns on the altar. He praised God for the miracle which He had performed.

When Alfonso V was king of León, the Moorish king of Toledo, Audalla, demanded Alfonso's sister, Teresa, as a bride. Alfonso assented despite the tears and pleas of



Teresa. She was sent to Toledo. When Audalla approached her, she told him:

--Yo te digo que no llegues  
A mí, porque soy cristiana,  
Y tú, moro, de otra ley  
De la mía muy lejana.  
No quiero tu compañía,  
Tu vista no me agradaba;  
Si pones manos en mí,  
Y de tí soy deshonrada,  
El ángel de Jesucristo,  
A quien él me ha dado en guarda,  
Herirá ese tu cuerpo,  
Con su muy tajante espada (Durán, I, 476).

She said that an angel of Christ would punish anyone who dishonored her. The Moor ignored the warning and completed his desire. The story continues:

El ángel de Dios lo llaga:  
Dióle grande enfermedad,  
Sobre el moro cae gran plaga.  
Cuidó el Rey ser d'ella muerto,  
Y que de tal mal no escapa:  
Llamó á sus ricos-hombres,  
Con la Infanta los enviaba  
A León, donde está Alfonso:  
Gran presente le llevaban  
De oro y piedras preciosas,  
Que en gran valor estimaban (Durán, I, 476).

The prediction came true; because he had ignored the warning, the Moor became very ill. He sent the princess, with gold and jewels for Alfonso, back to León. The princess entered a monastery and lived an honest, holy life serving God.

In another romance Alfonso VIII was fighting a battle with the Moor, Miramamolín. The battle was fought in Navas de Tolosa. The Christians, in this battle which took place



in 1212, dealt Moorish military power such a blow that it never recovered. The Christians got up early in order to hear Mass and to receive Communion. The ballad relates that a cross appeared in the sky:

Una cruz muy colorada  
En el cielo parecia,  
Hermosa, resplandeciente,  
¡Gran consuelo les ponía!  
Tiénenlo a buena señal,  
Adorado la habían (Durán, II, 11).

When the Spaniards saw the beautiful cross shining in the heavens, they were filled with courage. They knew that God had sent a sign which indicated that He was on the side of the Christians. The Spaniards, calling upon Santiago, won this great battle.

In one ballad an angel appeared to Alfonso VIII. The beloved and good king, Don Sancho el Deseado, was dead, and his son Alfonso had inherited the kingdom. In Burgos Alfonso was married to the daughter of don Enrique. After the wedding Alfonso and his bride went to Toledo.

Unfortunately, Alfonso became enamored of a Jewess whom he loved so much that he neglected his kingdom and forgot his queen. Consequently, some of his subjects engaged him in conversation while others entered the drawing room in which the Jewess was and killed her. Alfonso was very saddened by this loss.

One night, while the king was in bed, an angel appeared and said:

--¡Aun cuidas, Alfonso,  
 En el tu grave pecado!  
 Dios de tí gran deservicio  
 De tu maldad ha tomado;  
 No fincará de tí hijo;  
 Mas hija te habrá heredado  
 Procura de á Dios servir  
 Porque te haya perdonado (Durán, II, 11).

The angel said that God was displeased because Alfonso had sinned grievously. Alfonso realized that he had done a great wrong, and he accepted all blame.

In all the preceding ballads, the supernatural has been a vital part of each romance. However, sometimes the supernatural was used as a mere adjunct to the poem. The supernatural did not affect the outcome of the poem's theme. Sometimes, as a matter of course, the warrior or king would call for aid from heaven. For example: the old king, don Alfonso had been overthrown by his son Sancho. As Alfonso fled, he asked Mary not to neglect him:

--Santa María, Señora:  
 No me quieras olvidar,  
 Caballeros de Castilla  
 Desamparado me han,  
 Y por miedo de Don Sancho  
 No me osan ayudar (Durán, II, 26).

He added that the gentlemen of Spain would not help him because they were afraid of Sancho.

Sometimes a poet would call for divine help in order to bring his poem to a proper conclusion. Here is an



example of this type:<sup>11</sup>

¡Oh soberano Señor,  
que sustentáis tierra y cielo!  
Gobernad mi rudo estilo,  
dad luz á mi entendimiento  
para que pueda contar  
á mi auditorio discreto  
del guapo Francisco Esteban  
el más valeroso arresto.

Another example is:<sup>12</sup>

Santo Cristo de la Luz  
Señor de cielos y tierra,  
desatad mi torpe labio  
y dad vigor á mi lengua,  
mientras la tercera parte  
canto de Francisco Esteban.

In several ballads the composer called for aid to help finish the poem. This appeared to be a common method for beginning a poem.

<sup>11</sup>Romanceros, Colección de los mejores autores (Madrid: Librería de los Sucesores de Hernando, 1923), volume II, p. 81.

<sup>12</sup>Ibid., p. 71.

## CHAPTER IV

### BALLADS RECOUNTING ENCHANTMENTS, VISIONS, MIRACLES, ETC.

There is a group of ballads, partly religious in nature, which is not especially concerned with great personages or the history of Spain. Consequently, this group merits space to itself. As the title indicates, they contain enchantments, prophecies, visions, miracles, and other unnatural events.

The first of these ballads is a very famous one which has appeared in various Spanish anthologies. On the morning of St. John, Count Arnaldos went hunting. As he was hunting, he saw a ship putting into shore. The sailor who was guiding the ship was singing a song which was so powerful that, as the ballad relates, the sea became calm:

Que la mar ponia en calma,  
Los vientos hace amainar,  
Los peces que andan al hondo  
Arriba los hace andar,  
Las aves que andan volando  
Las hace á él mástil posar (Durán, I, 153).

The birds would perch on the mast and listen to the music. The Count wished to learn this strange song. The ballad relates:

--Yo no digo esta cancion  
Sino á quien conmigo va (Durán, I, 153).



The sailor would teach this song only to the person who would go with him. This romance has perplexed many scholars. No one has been able to discover what the poet had in mind when he wrote this ballad. Nevertheless, one can provide his own interpretation, and who is to say that the interpretation is wrong?

The next ballad, which also is well known, concerns itself with what happened when a man went hunting. This man had gone alone; his dogs were tired, and the falcon was lost. By and by he came to a very tall oak tree. High in the branches he saw a tiny princess. Her hair covered the entire tree. She spoke to him:<sup>13</sup>

--No te espantes, caballero,--ni tengas tamaña grima.  
Fija soy yo del buen rey--y de la reina de Castilla:  
siete fadas me fadaron,--en brazos de una ama mía,  
que andase los siete años--sola en esta montaña.  
Hoy se cumplían los siete años,--ó mañana en aquel día:  
por Dios te ruego, caballero,--llévesme en tu compañía,  
si quisieres por mujer,--si no, sea por amiga.--

She told him that she was a princess who had been enchanted. She asked him to take her away if he wanted her as a friend or as a wife. In reply to this speech, the man stated that he would have to talk to his mother before he could come to any decision. The girl was angered at the dilatoriness of the hunter so she said:<sup>14</sup>

---

<sup>13</sup>Morley, op. cit., p. 42.

<sup>14</sup>Ibid., p. 42.



--¡Oh mal haya el caballero--que sola deja la niña!

The man's mother told him to take the girl for a friend. Then the man returned to the tree. But the girl was not there; instead, he saw her with a group of knights. He fell to the ground, saying these words:<sup>15</sup>

--Caballero que tal pierde,--muy gran pena merecia:  
yo mesmo seré le alcalde,--yo me seré la justicia.--

When the man saw the princess and her knights, he realized what a fool he had been, and he felt that he deserved great punishment for his procrastination.

The following ballad is about an enchantment. It concerned a violin and how it was used. The story began in Geneva. A servant had served his master for three years. At the end of that time, the servant asked for his wages. His master paid his employee three escudos, one for each year. The servant, being a simpleton, did not realize that he had been cheated and was very content. Thinking that he had a great fortune, the servant decided to see the world and to have a good time.

One day, as he was passing through a forest, the Genevan met a dwarf who wanted to know the reason for the Genevan's happiness. The ex-servant mentioned his good fortune. The dwarf promised three wishes if the Genevan

---

<sup>15</sup>Ibid., p. 43.



would hand over the three escudos. The ex-servant asked for a bow that would bring down whatever it was aimed at, a violin that would cause people to dance and to continue dancing until the music stopped, and that whatever he asked for would be granted to him. The exchange was made, and the dwarf disappeared with astonishing swiftness.

After walking for awhile, the Genevan met an old Jew who was admiring a blackbird that was perched in a tree. The Jew wished to possess the bird and was willing to pay for the privilege. The Genevan pointed his bow and the bird fell from the tree. Then the Genevan picked up the violin and began to play. As the ballad says:

Empezó á tocar mil sonos  
De muy distintas manera.  
Al punto el viejo usurero,  
A pesar de su torpeza,  
Empezó á bailar de modo  
Que se quebraba las piernas.  
Tanto brincaba y saltaba  
En medio de la maleza  
Que deshizo los espinos,  
Y hasta hizo polvo las piedras,  
Se desgarró los vestidos,  
Y gritaba, ya sin fuerza:  
--Señor músico, ya basta,  
Porque el demonio me lleva;  
De ese maldito violin  
Callad el son de sus cuerdas,  
Pues que se me sale el alma.  
Haciendo tantas corvetas--  
El patan le respondía,  
Tocando con mayor prisa:  
--Pues que desollaste á tantos,  
Justo es que tu piel perezca (Durán, II, 254).

The Jew danced so hard that he was pulverizing stones and breaking thorns from bushes. The Jew begged the violinist to



stop playing, but the Genevan played faster, saying that the Jew deserved to die. The Jew then promised to pay one hundred florins if the Genevan would cease playing. He did so, and the Jew gave the money.

As quickly as possible after leaving the violinist, the Jew went to the nearest judge and said that a man with a violin was a thief and that he had stolen one hundred florins from the Jew. The Genevan was quickly apprehended, tried, and sentenced to be hanged. As a last request the Genevan asked that he be allowed to play his violin. The judge assented because, in accordance with the third wish, he had to do whatever the violinist asked. The violin was given to the owner, and the poem goes on to say:

El juez con el escribano  
Y alguaciles con gran priesa  
Empezaron á bailar  
Con una furia sin rienda.  
Conforme subia los puntos  
Subian á las estrellas  
Las forzadas cabriolas  
De toda la concurrencia.  
El verdugo soltó al preso,  
Y sobre la misma cuerda  
Bailaba, mas que mil trompos  
Bailar y rodar pudieran;  
El usurero judío  
Cabriolaba con destreza,  
Y ya todos destrozados,  
Creuyendo su hora postrera,  
Sudando á ríos y á mares,  
Sacado un palmo la lengua,  
El juez con trémula voz  
Dijo al patan suspendiera  
Los ecos de su violin,



Y anulaba la sentencia,  
 Y á mas que los cien florines  
 Le adjudicaba por prenda (Durán, II, 254-55).

Everybody in the courtroom, except the violinist, danced furiously. The Jew, believing that he was about to die, began to talk. The judge promised to annul the sentence if the Genevan would stop playing the violin. After the violin stopped playing, the Jew confessed that he had stolen the florins that he had. The Jew was hanged on the gallows intended for the Genevan. The Genevan was released and permitted to go his own way.

There are two romances concerning enchanted princesses. The same characters appear in both poems. In the first, a king of Syria named Clotaldo had three beautiful daughters. He decided to imprison them in an ingenious castle. It was to be constructed so that no one could enter it. He commissioned a magician to make an enchantment which would keep the castle from being conquered until the king himself gave permission for a person to enter. Three enchanted horses were placed within the structure to act as guards and were bound to the girls by rope.

When this was done, the king let it be known that any man who could break the enchantment and free the girls would have a princess as a wife. However, the king did not expect anyone to accomplish this feat.



Three brothers, poor but of illustrious lineage, accepted the challenge. They left their own country and traveled to Clotaldo's court. At their request Clotaldo gave the two older brothers horses and arms. The youngest brother wanted only an ox-drawn cart, food, a hammer, nails, and a long rope.

The oldest brothers reached the castle first and tried but could not enter the castle. Finally, they gave up and decided to return home. On the way they met the other brother and, having a change of heart, accompanied him to the castle.

The young man wrapped the rope around his waist, took a hammer and the nails and, by driving the nails into the wall, he was able to climb to the top of one of the towers. At the top he met the princesses and explained his purpose. They promised to do what he requested. The ballad relates:

--Pues como el valor te asista  
 Todas tres te obedecemos  
 Muy grandemente propicias,  
 Y te será bien premiado;  
 Mas para eso precisa  
 Que á tres hermosos caballos  
 Que en este castillo habitan,  
 A cada uno una cuerda  
 Les quites, porque en las mismas  
 Está nuestro encantamiento,  
 Y todos en mucha estima,  
 Porque en cualquiera fracaso  
 Que te halles no te aflijas  
 Si el elemento del fuego  
 A cada uno le aplicas (Durán, II, 249).



They told him that a cord bound each one of them to the horses and that he would have to untie the cords. Then he lowered two of the girls to the ground with the aid of the rope. The third girl gave the young man a necklace which would help him if he were in trouble. Then she too was lowered to the ground. As soon as the princesses were safely down, the two remaining brothers pulled down the rope and nails, leaving their brother trapped inside the tower. Then they took the girls to the court and claimed the reward. The weddings were duly celebrated.

Meanwhile, the betrayed brother was overwhelmed by the perfidy. However, he went to the horses and mounted the one belonging to the youngest princess. The poem goes on to say:

Dió un brinco tan formidable  
El bruto, y con tal estruendo,  
Que pareció que la torre  
Se arrancaban sus cimientos,  
Y aun creyó de que el abismo  
Se los tragaba en su seno;  
Y al volver en sí se halló  
En un áspero desierto,  
Todo poblado de troncos,  
Tan montuoso y espeso,  
Que jamás le penetraron  
Del sol los claros reflejos (Durán, II, 250).

The horse gave such a jump that the recoil shook the tower and the man fainted. When he recovered consciousness, he found himself in a thick forest. The strange country was Sweden. Trading clothes with a shepherd that he met,



the brother, pretending to be a crazy person, begged his way back to his brothers' kingdom.

The youngest princess had not married. She had refused all offers because she was waiting for the youngest brother to return. She told her father that she would marry only the person who possessed the necklace.

The king hired an alchemist and told him to manufacture a necklace in two months' time. If the man could not do this, his life was forfeit. The king left a drawing of the necklace as a model, and he furnished all the material. Meanwhile, the pretended crazy man, who called himself Juanillo, had entered the service of this particular alchemist. The alchemist could not make the necklace, but Juanillo said that if he were locked in a room and given the necessary materials and tools, he could make the necklace. This was done.

On the last day of the time limit, Juanillo presented the true necklace to his employer. The necklace was immediately taken to the court. The princess recognized it and asked to see the man who had constructed it. As soon as she saw Juanillo, she recognized him. She announced that she was ready to be married. She and Juanillo were married, but the king was so ashamed of having a crazy man as a son-in-law that the couple had to live outside the city walls.



In the second ballad Juanillo punished his two brothers and was able to reveal himself as worthy to be married to one of Clotaldo's daughters. At the beginning of the poem, Clotaldo became seriously ill. The doctors told him that only the water from a certain mountain fountain would cure him, but the fountain was guarded by savage beasts and obtaining the water would be an extremely dangerous task. The older brothers said that they would obtain the water even if ten thousand dangers stood in the way. However, Juanillo called to one of the horses:

De los tres el primitivo,  
Y montándose salió  
Mas veloz que un torbellino.  
Fué á la fuente, y tomó el agua,  
Y viniendo de camino  
Se encontró con sus hermanos  
Que iban al intento mismo (Durán, II, 251).

He mounted and quicker than a whirlwind he arrived at the fountain and obtained the water. Juanillo gave the water to his brothers in exchange for two pears which Clotaldo had presented to them.

Later on the king again fell ill. This time the doctors prescribed the milk from a wild lioness. Again the two brothers set out for the mountains. Juanillo took the second horse this time. The story continues:

Salió al campo, y con un grito  
Llamó al segundo caballo,  
Y luego que hubo venido,  
Se montó aunque disfrazado



Con otra forma y vestido.  
 Llegó al monte, y como iba  
 Con la magia y el hechizo,  
 Pudo coger la leona  
 Sin que de él fuese sentido,  
 Y sacó porción de leche,  
 A su elección, cuanta quiso (Durán, II, 251-52).

The horse carried him to the mountain where, by strong magic, Juanillo obtained the milk. Again he met his brothers and gave them the milk in exchange for an ear from each one. The brothers covered the defects with wigs.

Shortly afterwards, another king made war upon Clotaldo. The two brothers were sent to the battlefield to see what they could do to alleviate the situation. Juanillo used the third horse for this adventure. As the poem states:

Llamando al tercer caballo  
 Y fue armado al proviso  
 Con lucidísimas armas  
 De acero terso y bruñido.  
 Se fué al campo de la lid,  
 Y con invencible brio,  
 Imitando á Santiago  
 Entre los contrarios hizo  
 Estragos tan formidables  
 Que los dejó destruidos (Durán, II, 252).

Juanillo went to the battlefield where, imitating Santiago, he destroyed the enemy. He took two flags and gave them to his brothers after they had permitted him to brand them as slaves.

Clotaldo believed that the two brothers had performed these mighty deeds, and he was very disgusted that his third son-in-law was such an unworthy person. Clotaldo decided



to banish Juanillo. However, Juanillo requested that on the day of his departure all of the noblemen be gathered together in one spot. The king assented to this request. The young man shaved and dressed in rich clothes. When the two perfidious brothers saw him, they immediately recognized him. Juanillo showed Clotaldo the pears, the ears, and then forced the brothers to reveal the brand marks. While he was doing this, Juanillo was also revealing who had actually performed the prodigious deeds. The two brothers were not physically punished, but they were not allowed dominion over anything in the kingdom. Juanillo became king when Clotaldo died.

The next ballad was different from the other ballads in this section because it concerned itself with a fabulous monster, a harpy. The harpies lived in the thick forests, and they were dreaded by everyone because of their horrible appearance. These beasts were afraid of no one and nothing. They are described:

Sus ojos encarnizados  
 Están respirando fuego,  
 Y con femenil semblante  
 Destilan asco y veneno.  
 Con su boca de dragon,  
 Sus dientes dobles y espesos  
 En dos hileras pobladas,  
 Reducen á polvo el hierro.  
 De color de carne humana  
 Tienen la cara y los pechos,  
 Y su anchurosa barriga  
 Prosigue del color mesmo,



El pelo es castaño oscuro,  
 Y lo restante del cuerpo  
 De una fuertísima escama  
 Está del todo cubierto.  
 Tienen por bárbaro adorno  
 Alas de color de fuego,  
 Y con orejas de toro,  
 Tienen lo mismo los cuernos.  
 Cinco uñas en cada mano  
 Que muy bien llamar podemos  
 En lugar de manos, garras,  
 Por su garfios y su esfuerzo.  
 Su cola en dos se divide,  
 Y cual sierpe ó dragon fiero,  
 En cada una tortuosa,  
 Que se enrosca en su despecho (Durán, II, 390).

They had red eyes which breathed fire; their sharp teeth could reduce iron to dust; they were part human, part animal; their tails were in two sections, one section being a snake, the other being a dragon. One day one of these beasts took the wrong path. Instead of entering the forests, it went to an inhabited area and lived in a nearby lake. One day a hunter walked near the lake. He was attacked and devoured by the beast. Soldiers, children, old men, whoever passed by were devoured by the voracious harpy. The entire countryside became alarmed.

An army of men entered the lake area. Their purpose was to destroy the unknown creature. However, becoming tired, the men posted sentinels and then lay down to sleep. This was the precise moment the harpy chose for an attack. The men were awakened by the sounds of horns and the bestial roar. They grabbed weapons and rushed to the scene of the



battle; the frightful aspect of the monster caused them to drop their weapons and to flee. Only the fleet-footed escaped.

Once out of reach of the harpy, the men recovered their senses and tried to think of a method of overcoming the beast. Finally, they threw on the field of carnage some meat which had been impregnated with a drug. The harpy ate the meat and fell asleep. The men put rings around the monster's neck and strong chains around the body. When the harpy awakened, it tried to break the bonds but could not do so. The captive harpy was taken to the nearby village and displayed. Finally, an European bought it and displayed it in the various European countries. This state of affairs did not last long. Tired of being a captive, the harpy refused to eat. It died raging and roaring.

In the next two poems marvelous phenomena is related. In the first of these poems, Isidore López, a native of Jalapa, Valencia, married María Gutiérrez. The marriage was happy and at the end of nine months, five boys were born. This was unusual enough, but each boy was born with a sign. The signs were:

El primero que nació,  
Asida en su diestra mano  
Sacó una espiga de trigo;  
El segundo en igual caso,  
Sacó como el anterior,  
Segun se ha manifestado,



Una espiga de cebada;  
 Todos se maravillaron.  
 Nació el tercero, y fué mas  
 El asombro que ha causado,  
 Pues nació con dos espadas  
 En su vientre amenazando,  
 Ambas formando una cruz.  
 Despues de este nació el cuarto,  
 Con un racimo de uvas  
 Puesto en la derecha mano;  
 Y el quinto, con una vara  
 Sobre el muslo ¡raro caso! (Durán, II, 392).

The first born had a sprig of wheat in his hand; the second one had a sprig of barley; the third had two swords, which formed a cross, on his stomach; the fourth had a branch of grapes in his hand; and the fifth one had a rod on his thigh. The village people were astonished by these signs, and they thought that God intended to punish the parents of the boys. The news finally came to the attention of the king. He called a council of all the learned men in the province, but neither they nor the books could explain this marvel. The king visited the family, bringing a large sum of money with him. This money was given to the boys. However, the boys and their mother died.

The second poem relates that a woman gave birth to three hundred seventy children in the period of one day. A poor lady together with her many children was wandering through the streets asking alms. She approached a lady called Madama Margarita, who was supposed to be an Irish princess, and asked her for alms. Madama Margarita looked



at the large group and asked if all the children belonged to the poor lady. The poor woman answered affirmatively and added that all the children had the same father. Madama Margarita did not believe this, and she stated that there must have been more than one father. The defamed woman immediately knelt down and prayed:

--¡Oh plegue a Dios,  
Como él lo puede obrar,  
Que tantos hijos de un padre  
Vengas, señora, á alcanzar,  
Que no puedas conocerlos  
Ni menos poder criar!--  
Fué este ruego tan acepto,  
Que esta dama fué á engendrar  
Trescientos setenta hijos,  
¡Cosa de maravillar!  
Todos los parió en un día  
Sin peligro, y con pesar,  
Chicos, como ratoncillos,  
Vivos, sin uno faltar (Durán, II, 392).

Because the woman had been defamed, she prayed that Madama Margarita would give birth to many children. Consequently, three hundred seventy children were born to Madama Margarita. The children were baptized in a silver fountain by a bishop. This fountain can still be seen in the village church. After the baptism the children died and went to heaven.

In another ballad a young man had left Burgos with the intention of traveling to Valladolid. On the way he met a pilgrim who said:

Oh persona desgraciada,  
En mal punto te conocí!  
Muerta es su enamorada,  
Muerta es, que yo la ví (Durán, I, 158).



When he heard the sad news, the young man fainted and remained unconscious for twelve hours. After recovering consciousness, he went to the grave and prayed that he too would die. However, from the tomb he heard a sad voice say:

Vive, vive, enamorado,  
Vive, pues que yo morí;  
Dios te dé ventura en armas,  
Y en amor otro que sí (Durán, I, 158).

The voice of his dead sweetheart said that he would win fame as a warrior and that he would meet another girl.

Another romance deals with the intended profaning of the crucifix. One day a Jew entered a temple called Santa María. In the temple was a crucifix which the Jew took and put inside his clothes. He intended to go home and burn it:

Mas cuando lo descubria,  
Traia todos sus paños  
Sangrientos de la ferida,  
Que le dió al crucifijo (Durán, I, 396).

He was very much afraid and now he did not dare to burn it, so he hid the crucifix. The Christians could not find it, but they did find a trail of blood. The ballad continues:

Y por el rostro seguian  
Hasta dar en la posada  
Donde el judio vivia:  
Halláronlo por la sangre,  
Que mucha estaba vertida.  
Volviéronlo á la iglesia,  
Y al judio lo prendian;  
Vivo lo apedrearon  
Por el delito que hacia (Durán, I, 396).



The Christians followed the trail to the Jew's house and stoned him to death. This romance shows the dislike which the Spaniards had for Jews.

The following romance concerns a miracle wrought by San Isidro whose holy body was buried in Leon. The king was very much angered at Don Pelayo, a nobleman who had committed many crimes and killed many people. The king wished to capture and behead Don Pelayo, but Pelayo sought refuge in the church in which San Isidro was buried. The king besieged the church, allowing no food nor water to enter. At the end of seven days Pelayo was near death from hunger and thirst, so he knelt down and prayed to the Saint:

- O Sant Esidro muy bueno,  
De noble genealogía,  
Excelente en santidad,  
· · · · ·  
Oh buen confesor glorioso!  
De la muerte tú me libra;  
En mí muestra la excelencia  
Y santidad que en tí había (Durán, I, 578).

The saint heard Pelayo's prayer:

Manaron agua muy fría,  
Tan clara como cristal,  
Muy dulce, á maravilla (Durán, I, 578).

Sweet water flowed from the altar stones, but the water had the extraordinary quality of appeasing hunger as well as thirst. The water flowed for three days, enabling Pelayo to remain alive. Many people came to see this miracle.

One of the romances was about Charlemagne, who was returning with his army to France after a victory. One night as he looked at the sky, Charlemagne saw a pathway of stars which crossed Italy, Catalonia, Aragon, Gascony and ended in Galicia. Charlemagne fell on his knees and began to pray. The emperor looked around and saw a very handsome man standing next to the bed. Because Charlemagne asked him what the pathway of stars meant, the stranger explained the meaning of the pathway:

--Sabrás que aquese camino  
Será la guía y concierto  
Para llevarte á Galicia,  
Adonde hallarás mi cuerpo  
Que está en poder de paganos,  
Y en sacándolo, te advierto  
Que has de hacer un santuario,  
Que soy Santiago, y te expreso  
Que del Zebedeo soy hijo.  
Y tambien hermano mesmo  
De San Juan Evangelista,  
Apóstoles del supremo  
Señor, que ese camino  
Hizo tan hermoso y bello,  
El cual á tí me envió  
Porque vayas con acierto,  
Y hagas el templo en mi nombre.  
Que irán de todos los reinos  
A ganar indulgencias  
Y devotes jubileos,  
Y remision de pecados  
A los que con firme celo,  
Confesados y contritos  
Pidan perdon de sus yerros:  
Y esto tiene de durar  
Hasta el fin del mundo, es cierto,  
Que el Señor, me ha concedido  
Todos estos privilegios.  
Con esto, adios, que me voy (Durán, II,  
241-42).



Charlemagne was to follow the pathway to Galicia and liberate Santiago's body, which was there in the hands of the pagans. Santiago added that there was to be a temple erected in his honor; then he disappeared. Charlemagne and his army marched into Galicia, conquering many castles, towns and cities. When Santiago's remains were found, Charlemagne ordered an urn constructed and decorated with precious stones. The king also ordered built a richly adorned temple which would contain gold and silver chalices and vestments of the finest cloth. An archbishop and twenty-four priests were asked to take care of the temple. After this was done, Charlemagne returned to France.

Don Sancho, king of Castile, went hunting. Where Palencia is now situated, he found a cave containing an ancient altar erected to honor Saint Antolin. Beside the altar was a pig. The king wished to kill it. He raised his arm, and the ballad relates:

El brazo se le secaba;  
 El buen Rey muy afligido  
 Devota oracion rezaba;  
 En ella rogaba á Dios  
 De sobre él quite su saña;  
 Tomaba por su abogado  
 Al Santo que ya nombrara (Durán, II, 202).

God heard the prayers and helped the king. In gratitude the king built the city of Palencia on the spot, and above the altar, he built a temple. An archbishop was installed in the new cathedral.

When the following miracle took place, Don Alfonso the Chaste was king. His lands were at peace with the Moors. He was busy building a temple in honor of St. Salvador. He also wished to make a gold cross which would be studded with some gems that he had.

One day, after he had just heard Mass, he was walking toward the palace when he met two angels dressed as travelers. He asked them who they were. They replied that they were silversmiths. The king was overjoyed. He gave them a house, the gold, and jewels. Later, he decided to send some servants to the house of the silversmiths in order to see if they lacked anything. As the ballad relates:

Donde los habian dejado,  
Hallaron la cruz ya hecha,  
Y á ellos no habian hallado.  
De obra tan maravillosa  
Atónitos se han quedado:  
La claridad que salía  
La vista les ha turbado.  
Vánselo á decir al Rey,  
Del yantar se ha levantado  
Fuése luego para allá,  
Y como dentro hubo entrado,  
Hallando hecha la cruz  
Mucho se ha maravillado,  
Y mas del gran resplandor,  
Que d'esto quedó admirado,  
Y de no ver los maestros  
Quedó muy mas espantado:  
Viendo ser obra de Dios  
Muy muchas gracias le ha dado (Durán, I, 415).

The bishop and the priests came to the house and took the cross which the silversmiths had made and carried it to the altar



of the new temple. The king himself put the cross into place, praising God while he did so.

The taking of Seville was the subject of two romances. When Fernando III was king, he successfully wrested lands and towns from the Moors. When the romance began, he and his army were encamped within sight of Seville. As the king slept that night, the Virgin appeared to him and predicted victory:

--Rey Fernando,  
La victoria tienes cierta,  
Y el día de San Clemente  
Realzarás tus banderas,  
Y entrarás dentro en Sevilla;  
Que tienes hecha la senda.  
Dios y yo somos contigo,  
Y porque mas bien lo creas,  
En los felices sucesos  
Tendrás clara la experiencia (Durán, II, 308).

The king awakened, called together his army and assaulted the walls. The Christians fought courageously, confident that God would send the promised help. The Moors resisted strenuously and were pushing the Christians backwards. At this point, tired king Fernando raised his eyes to heaven and asked that Mary keep her word. The ballad says that help arrived in the form of Santiago:

En medio de la batalla  
Un caballo se muestra  
De finas armas armado:  
Trae una cruz y bandera,  
Sobre la cruz un letrado,  
Que dice de esta manera:  
Jacobo soy, gran ministro

De Dios, para que lo entiendas.  
 Conocen que es Santiago  
 Segun las señales muestra (Durán, II, 309).

The Christians renewed the battle crying, "Santiago, guerra! Guerra!"; and they forced the Moors to yield the city.

The second romance was a sequel to the one just described. After Seville fell, king Fernando wished to make an image which would look exactly like the Virgin as she had appeared to him. The images which were shown to him were well done, but they did not satisfy him. Finally, two handsome men appeared; and they told him that they would make the statue:

.....--Señor,  
 Sabemos por cosa cierta  
 Que vuestra real Majestad  
 Ha hecho muchas diligencias  
 Para que le fabricasen  
 Una imagen de la inmensa  
 María llena de gracia,  
 Y viendo que nadie acierta  
 A daros entero gusto,  
 Cual le teneis en la idea,  
 Nosotros nos obligamos  
 Que veais por experiencia  
 Practicar lo que pretende  
 Y desea vuestra Alteza.  
 Mande que para tres días  
 La comida nos prevengan  
 Para los dos solamente,  
 Y que ninguno se atreva  
 A entrar en donde estaremos,  
 Ni aun vos, hasta que se vea  
 La obra finalizada (Durán, II, 309).

The men were locked in a room, as they had requested, and the meals were brought to them. The king waited the three days then opened the door of the room to find the men gone,



but the image was there in a corner. The image was an exact copy of the Virgin. After that, whenever the Christians went into battle, they fought with superhuman strength, and they always won the battles. The Christians won so many battles that the Moors began to lose confidence in themselves. Consequently, they fought only half-heartedly. Finally, Fernando, tired of the many battles, died. In his will he asked that he be buried at the foot of the beautiful statue.

The next ballad related a vision of Pedro el Cruel. He went hunting in the fields near Jerez. Suddenly he saw a heron taking wing and fired at it. However, a falcon fell at his feet. He watched the heron, and it seemed to fly into heaven. As he watched the bird, he saw a black bulk coming down from the place to which the heron had mounted. The shape alighted five paces in front of the king's horse. From the object stepped a little shepherd with disheveled hair, fuzzy body, and with feet full of thistles. There was a snake in one hand and a bloody dagger in the other. On his shoulder was a shroud, and a skull was hanging from his neck. There was a black dog with him, a dog that howled so horribly that whoever heard the noise immediately became very frightened. The shepherd predicted the death by stabbing of king Pedro and also predicted:

--Morirás, el Rey Don Pedro,  
 Que mataste sin justicia  
 Los mejores de tu reino:  
 Mataste tu propio hermano  
 El Maestro, sin consejo,  
 Y desterraste á tu madre:  
 A Dios darás cuenta d'ello.  
 Tienes presa á Doña Blanca,  
 Enojaste a Dios por ello  
 Que si tornas á quererla  
 Darte ha Dios un heredero,  
 Y si no, por cierto sepas  
 Te vendrá desman por ello:  
 Serán malas las tus hijas  
 Por tu culpa y mal gobierno  
 Y tu hermano Don Enrique  
 Te habrá de heredar el reino:  
 Morirás á puñaladas:  
 Tu casa será el infierno (Durán, II, 38).

After predicting that Pedro's daughters would be bad, that the son would bring misfortune to the father, and that Pedro's brother, Enrique, would inherit the kingdom: all this because Pedro had exiled his mother, killed his brother, and imprisoned his wife Doña Blanca, the shape then disappeared.

Two poems about doña Inés Portocarrero contain a supernatural element. The first one related that don Alejandro de Figueroa y Sarmiento lived in Lisbon. He was married to the beautiful doña Inés Portocarrero and loved her to the point of idolatry. In the same house lived don Federico, brother of Alejandro. Federico desired Inés so much that he even wrote her a letter. Instead of preserving it as evidence of Federico's perfidy, she destroyed it.



She told Federico to be like Alejandro. He swore that he would succeed in his intentions.

She knew that he would not give up easily so she decided to protect herself. She hired masons and architects and caused them to build a building in the middle of the garden. Inside the building were placed a bed, chair, table and a harp. The building had a barred door. One day she asked Federico to walk into the garden with her in order to look at the trees and to examine the building. Federico assented because he thought that she was softening. She told him to play the harp while she picked some flowers. As soon as he stepped inside the building, she slammed and locked the barred door. He tried to break out but could not do so.

Whenever lords and ladies visited doña Inés, she told them that Federico had had an accident and had to be caged in order to prevent him from harming others.

Don Alejandro had been away fighting the king's enemies. Now he was returning home with gifts for Inés. Alejandro entered the garden and saw the caged Federico and demanded to know the circumstances. Federico lied and said that Inés had become enamored of him. When he refused to return the sentiment, she had him imprisoned. Alejandro was stunned. Not questioning Federico's statements, Alejandro ordered four servants to take her into the mountains, remove

her eyes and her heart and to bring these objects to him wrapped in a handkerchief. The men took her into the mountains, but they began to quarrel with each other. They seemed more wolflike than human. But the Virgin Mary appeared saying:

.....--Devota mia,  
 Libre estás, no tengas miedo  
 Que yo vendré á visitarte,  
 Aunque yo nunca te dejo:  
 Un leon te ha de traer  
 Proporcionado alimento,  
 Y a queste te ha de guardar,  
 Que estés velando ó durmiendo.  
 La Virgen y el bello Niño  
 Luego desaparecieron (Durán, II, 262).

Doña Inés was confused by this but she knew that a lion would furnish her with food.

The second ballad is a continuation of the first. The poem began with the quarreling men. The quarrel became so severe that three men were killed. When the survivors looked for doña Inés, they could not find her; she had fled and taken refuge in a cave. The men decided to take the eyes and heart from one of the corpses and tell don Alejandro that those were from his wife. This was done.

Meanwhile, doña Inés had sat down by a spring near the cave. Turning her head, she saw the lion. The poem goes on to say:

...que venia el leon  
 Tan galan, tan halagüeno,  
 Tan hermoso, tan bizarro,



Que daba contento el verlo,  
 Y que en la boca traia  
 Un canastillo pequeño  
 Hecho con dos mil primores  
 Todo de viandas lleno.  
 Hizola una cortesía,  
 Y lamiéndola los dedos  
 Le entregó el canastillo  
 A su señora y su dueño;  
 Y á la puerta de la cueva,  
 Paseándose y rugiendo,  
 Anda haciendo centinela,  
 Guardándola muy atento (Durán, II, 262-63).

Every day the lion brought her enough food so that she could remain alive.

Don Federico asked the servants if they had really killed his sister-in-law. Because he gave them a great quantity of money, they told him the truth. Consequently, he said that he and the would-be assassins would enter the mountains in order to look for her. They found the cave, but the lion attacked and killed all but one of the servants, and he wounded Federico and the other servant. Doña Inés prevented the animal from killing the two men. Instead of being grateful Federico returned home and said that a wild boar had attacked and killed the men and that he, Federico, had killed the animal.

On the feast day of the Assumption, the Virgin Mary reappeared, saying:

.....--Dios te guarde,  
 Hija; ya llegó el tiempo  
 De que dejes este sitio  
 Y te vayas á tu pueblo:

Curarás allí tu esposo,  
 Que días ha que está enfermo,  
 Y también á tu cuñado  
 Que las heridas vertiendo  
 Todavía le echan sangre,  
 Y perdónale los yerros (Durán, II, 263).

Mary mentioned that don Alejandro and Federico were sick and that Inés was to help them. The Virgin added that she had sent the lion, and that she, Mary, always protected people who were devoted to her. She gave Inés a small jar of ointment. The ballad says:

.....la dió la Virgen  
 Un vasito muy pequeño  
 Lleno de bálsamo heróico,  
 Como bajado del cielo (Durán, II, 263).

Doña Inés traveled to Lisbon and there, with the aid of the ointment, she cured many sick people. She did this and yet the supply of ointment did not diminish. Alejandro and Federico heard of this lady who could cure anybody. They looked for her and finally found her in a convent curing the nuns. Alejandro said that he was suffering from a great sorrow. The ointment eased the sorrow. Alejandro wanted her to cure Federico, but she said that she could not until Federico had confessed his sins. Federico then confessed his perfidious deed. Alejandro wished to kill Federico but restrained himself.

Alejandro, still not recognizing his wife, tried to give her a large sum of money. She said that she was not interested in money, that she had cured her husband and her



enemy. Recognizing her now, Alejandro embraced her. Tourneys and dances were held in order to celebrate the reunion. As part of the celebrations Federico was married to doña Elvira de San Diego, sister of doña Inés.

There was also a story about Dionisia, hereditary princess of Tinaeria, who was born in Sicily. She grew up to be a beautiful woman, so beautiful, in fact, that four princes wanted to marry her. She chose Albert, who was noted for his Christian virtues. Albert was a devotee of the Virgin; he said a rosary every night at midnight and usually in a hermitage. On the wedding night he asked if he could be excused for an hour because of urgent business. Dionisia excused him, and he went to a hermitage to say his rosary. This happened every night and Dionisia could not discover the reason for the absences. She thought that he was being unfaithful. Finally, determining to obtain revenge, she accused Albert of being unfaithful, took a knife from her dress and stabbed herself several times. This happened so fast that he could not stop her. He tried to stop the flow of blood but could not. She died just as midnight struck. Even in this hour of tragedy, Albert could not forget the rosary. He prayed to the Virgin and asked for help. After finishing his prayer he fell into a deep sleep and had this dream:



Su alma fué arrebatada  
 Al trono de la justicia,  
 Donde preside la sacra  
 Majestad de Jesucristo,  
 Con el semblante que espanta.  
 Vió Alberto que los demonios  
 Traian con algazara  
 El alma de su Dionisia,  
 Y presente el Juez, la cargan,  
 Ante el tribunal supremo,  
 De que con su mano osada  
 Se quitó su propia vida (Durán, II, 337).

Alberto prayed that Mary would persuade Christ to relent.

Christ agreed to do so. The story continues:

Despertó del sueño Alberto,  
 Y juzgólo imaginaria  
 Vision de la fantasía;  
 No obstante se fue a la sala  
 Donde dejó el cuerpo muerto;  
 Mas ¡oh maravilla rara!  
 Encontró viva á Dionisia,  
 La que se arrojó a sus plantas (Durán, II,  
 337).

Albert awoke and thought that he had imagined everything.

He went to the room and found Dionisia alive. She threw herself at his feet and told him how the Virgin had saved her from hell fire. The two retired to the rugged mountains and lived a very holy life.

Another ballad was about a lady known as the Linda Diedad de Francia. Two brothers lived in Toulouse, France. The older decided to renounce the world and all wordly goods and become a hermit. The younger brother married, and in two years time a daughter named the Linda Deidad de Francia was born. When she was twelve, she was so beautiful that



many men wanted her for a wife. There were fights because of her, and people were killed. Her father, the duke, asked his hermit brother for advice. The hermit asked that she visit him. This was done and she was persuaded to remain in a cell which was built near her uncle's cave. She ate grasses and roots and drank creek water.

Meanwhile, in the city, there was a certain rich man who desired the girl. He could not obtain his wish so he made a pact with the devil; he would give his soul to the devil if the demon would help him win the girl. The rich man then told his parents that he was possessed by a devil. They tried different kinds of exorcisms, but nothing worked. Finally, the demon, through the man's mouth, told the couple:

--Solo en el desierto, es fijo,  
 Está quien puede sacarme  
 De este cuerpo, y así digo:  
 Llévese esa criatura,  
 Porque el Justo con sigilo  
 Nos castiga con gran furia (Durán, II, 339).

The parents believed this. However, they first took him to the duke. The duke could do nothing, so the young man went into the desert and found the beautiful girl. He pleaded, cried, and finally succeeded in his wish. She went with him to a French city where they lived together for six years as man and wife. God punished him by causing him to become ill and finally die. She, instead of profiting from this, went from bad to worse and finally became a servant in an inn.



A stranger appeared in Toulouse. The duke asked him if he were going to Rome because if the stranger were, the duke would give him a commission. When the duke learned that the stranger had traveled through many countries, the duke asked if the man had seen any woman more beautiful than Venus. This was the duke's way of asking his daughter's whereabouts. The traveler said that in a city one hundred leagues away there was a woman called the Linda Deidad de Francia, but she worked in an inn and she had a bad reputation. After the man left, the duke went to his brother's hermitage. There it was decided that the hermit dress as a rich man and go to this distant city. After arriving there, the hermit went to the inn where the girl worked and flattered her. The two retired to a small room and dined there. When bedtime arrived, the hermit wanted to wash his feet; however, when he took off one stocking, she saw the hair cloth which adorned his feet. She was amazed; consequently, he revealed his identity. She returned with him to the desert where she practiced very severe penances.

The first of the two ballads concerning Juan de Navalla began in the city of Alicante where a man who administered estates lived. He was very tyrannical and either did not pay his servants or paid them late. Juan de Navalla was one of these servants. He had worked for the tyrant for ten years and finally Juan went to his master and



asked for the wages which had been earned. Instead of paying him, the tyrant accused Juan of theft. Juan left in a disturbed state of mind. The governor told Juan that if the money were repaid Juan would not be imprisoned for the theft. Very disturbed, Juan went walking in the country where he met a young man who asked Juan about the tyrant. Juan told the stranger what had happened. The man, who was the devil in disguise, offered to help Juan if he would serve the stranger. Juan agreed and the story continues:

Era el dicho caballero  
 El demonio en forma humano  
 El cual le dijo:--Por donde  
 Fuere yo, sigueme y marcha;  
 Asete de este baston,  
 Por ser cosa que me agrada.  
 En un instante se hallaron  
 Delante de una portada  
 De un suntuoso palacio  
 Que de verlo se admiraba (Durán, II, 342).

With the aid of the cane the devil transported himself and Juan to a sumptuous palace. The devil said that debtors made their payments there. Juan was shown to a room which was to be his home and given a key. He was told to ignore the frightful and astonishing things he would undoubtedly see. Then the devil knocked on a door and mistreated the people who came through that door:

Llegó el demonio á la puerta,  
 Y apenas un golpe daba,  
 Salieron á recibirlo  
 De criados y criadas  
 Gran multitud, que humillados

A sus piés se le postraban,  
 Y él arrojando centellas  
 Les dijo con voz airada,  
 --Ahora me pagaréis  
 La demasia y tardanza;--  
 Y con el baston á todos  
 Tantos palos descargaba,  
 Que los dejaba por muertos (Durán, II, 342).

After almost beating to death the kneeling people, the devil ordered Juan to take two mules and go to a certain mountain and get two loads of coal. Juan returned quickly and a devil beat the mules until they almost died. Then Juan was sent to another mountain for two loads of sulphur. The same thing happened. During the four months that he was in hell, Juan heard curses, blasphemies, infamies, cries of anguish, and complaints. At the end of that time a horrible demon appeared ordering Juan to deliver a letter to his former master.

In the second ballad, Juan said that he wanted to go home where he would deliver the letter with the help of God and the Virgin. The two names infuriated the demon. He called to two shapes which, at one time, were the two mules Juan had used. In addition to being mules, one of the spirits was the grandfather of Juan's ex-master; and the other was the ex-master's father. These two were to compose the letter which Juan would deliver.

The devil showed Juan a richly decorated chair and mentioned that anyone sitting in it would be burned to ashes in the flicker of an eye. The devil demonstrated:



Y dándole al punto un soplo  
 La encendió con tanta flama,  
 Que echaba rayos de fuego  
 Y flechas que traspasaban,  
 Con la violencia que iban,  
 Las columnas que allí estaban.  
 Los piés, que eran de alabastro  
 Ya son piedras azufradas,  
 Y las curosas perillas  
 Estaban alquitranadas;  
 Los cuadrados de marfil  
 Eran sierpes enredadas  
 Con víboras ponzoñosas  
 Lagartos y salamandras;  
 Y el que era asiento de felpa  
 Era de fuego una plancha,  
 Que vibraba exhalaciones  
 Hacia arriba remontadas;  
 Y el que era espaldar de tela,  
 Era una plancha acerada,  
 Y los brazos de cristal  
 Eran de hierro dos barras,  
 Que echaban fuego á volcanes,  
 Sin disminuirse nada (Durán, II, 344).

The devil breathed on it, and the chair burst into flames; the alabaster feet became sulphur; it smoked; parts of it became snakes and alligators. The devil told Juan that if a soul had been in the chair at that moment the agonies of it would have caused Juan to die from fright.

After the demonstration the devil ordered the two shapes to sing. They sang of their former sinful life; all this was copied and then signed by the two spirits. This was the letter which Juan was to deliver. In the wink of an eye Juan found himself outside Alicante. Juan took the letter to the governor and let the man read it. The governor called Juan's ex-master and then read the letter aloud;



among other things, the letter absolved Juan of stealing. The tyrant then paid Juan the money which Juan had earned. Then his ex-master fell ill. On recovering from his illness, this man entered a monastery and practiced a devout life.

The setting of the next romance was Valencia. In the city lived a noble man named Eusebio de Herrera. He and his wife, Doña Juana, were devotees of the Virgin; consequently, they had placed her image in a prominent place in the house. They prayed that they would have a child. God heard the prayers and Juana gave birth to a beautiful boy who was the image of Eusebio and named for him.

When the boy was fifteen, a strange thing happened to him. With three companions he went one night to a casino. While there he had an argument over cards with an important marquis. Once outside the building the boy, Eusebio, stabbed and killed the marquis, then fled. He boarded a boat and sailed to Alicante where he lodged with a rich young man. While he was in that house, Eusebio promised to marry a certain lady. He did not really intend to marry her; he wanted only to gratify his desires. Time passed and the lady about to give birth to a child complained that Eusebio had not kept his promise to marry her. Without answering, Eusebio took out his knife, stabbed her seven times, then opened the womb and took out the child and cut



its throat. He then buried the bodies, locked the house, and set sail for the Indies. A tremendous storm arose. In the midst of the storm a ball of fire fell on the ship and burned all of it except for a few boards on which Eusebio was seated. He was not hurt. Immediately afterwards he heard voices discussing him:

--Ea, cógele, ¿que aguardas?--

Respondiéndole otra diciéndole:

--No puedo, porque le guarda

Una mujer, cuyo nombre

Nos confunde y avasalla (Durán, II, 349).

The owners of the voices wished to seize Eusebio, but they could not because the Virgin was protecting him. Eusebio was wearing a medal depicting the Virgin, and this medal had been the protection. He thanked the Virgin and promised to mend his ways if she would help him. The story continues:

Los ojos al cielo alza,

Y vió bajar en un globo

De gloria, la soberana

Virgen del Cármen, que afable

De aquesta suerte le habla:

--No temas, ni desconfies:

Yo soy quien te ampara y guarda,

Y soy quien te ha defendido

Del demonio y de sus garras;

Y pues ya me has prometido

Emmendar tu vida errada,

Volverás á la ciudad,

Y hallarás resucitada

Aquella á quien diste muerte

Sin tener alguna causa,

Y le pedirás perdón,

Cumpléndole la palabra

Que diste de ser su esposo,

Que es deuda y debes pagarla;

Y á aquel inocente Abel  
 Que salió de sus entrañas,  
 Darás el santo bautismo  
 Que así mi Hijo lo manda.--  
 Desaparecióse al punto (Durán, II, 349).

When he finished his prayers, he raised his eyes toward heaven and saw the Virgin descending on a globe. She told him that she had saved him from the demons' clutches, that he would return to the city and find the dead lady resurrected, that he would keep his promise and marry the lady. He would also have the infant baptized. He would do these things because Christ had ordered them done. Then she disappeared.

Eusebio's raft brought him to shore. He rushed to the city and immediately went to the murder room where he found both the lady and the baby alive. He kissed her feet and asked her pardon, which she readily gave. They were married and lived happily.

There is a romance which relates the punishment sent to a blasphemer in an obscure town in Catalonia. In this town lived a poor couple who had a daughter, Ginesa, who was very troublesome; she was noisy, rude, vain, and presumptuous, but beautiful. When she became fifteen, many men wanted to marry her. She finally chose one who had a little property and money; but, despite the wealth she had, she did not give or even offer any money or help to her poor parents. It happened that both mother and daughter were to give birth to a child. The daughter's child died and the



mother had no milk for hers. The mother went to Ginesa and asked that Ginesa nurse the child, but the ungrateful Ginesa refused to do so and even added that she could not be forced to do so. The shocked mother got down on her knees and begged her daughter to relent. Ginesa said that she would give the demons her milk before she would give it to the child.

The story relates that that night the demons arrived:

Oyeron un grande estruendo,  
Y a el temor los amedrenta:  
La casa se estremecia,  
Parece se viene á tierra  
Oyendo un tremendo ruido,  
Como si fueran cadenas.  
Luego de improviso vieron  
De repente abrir la puerta;  
Luego vieron á sus ojos,  
¡Oh qué vision tan horrenda!  
Dos fierisimos demonios  
En figuras de culebras,  
Que bien tenian de largo  
Mas de dos varas y media.  
Cifieron por la cintura  
A aquella infeliz Ginesa,  
Y con figuras horribles  
Y con las bocas abiertas,  
Se agarraron á sus pechos,  
Y la tenian sujeta,  
Bebiéndola sutilmente  
Leche y sangre de sus venas (Durán, II, 351).

The people in the house heard a terrific noise as of thunder; the house shook; suddenly, the bedroom door opened and the people saw two demons in the form of snakes which were wrapped around Ginesa's waist. The huge snakes were sucking milk and blood from Ginesa's veins. Ginesa lamented but

realized that the punishment was just. No one could help her. The husband ran to the village priest and asked for help. The priest went to the church, obtained oils, cross, and stole and rushed to Ginesa's aid. While the priest tried to exorcise the demons, they wrapped themselves more tightly and drank deeper. The punishment lasted for six days. At the end of that time, Ginesa's father knelt down and asked the Virgin for help. The story related that God heard the prayer:

Quando Dios le concedió  
Que la suelten las culebras,  
Y dando horribles bramidos  
Pronto desaparecieran (Durán, II, 352).

After the snakes disappeared, Ginesa asked pardon of her father and was absolved of her sin by the priest.

The next romance took place in Toledo. In that city resided a poor but noble lady. She married a young man, and she lived contentedly for some time. She was devoted to the Blessed Virgin and to Christ. Her husband, a Jew, during the nights, would take a crucifix into a room, throw it on the floor and blaspheme it. Blood would flow from the Corpus. The romance says:

Nuestro Señor derramaba  
Sangre tan divina y tersa,  
Que los arroyos que corren  
Ablandan las duras piedras,  
Y con lastimosa voz  
Afablemente se queja  
Aquel Rey de la verdad



Replicándole:--¿Qué ofensa  
 Contra tí he cometido,  
 Que con tan grande inclemencia  
 De esta suerte me maltratas?  
 ¡Ay de tí, que te despeñas!  
 Déjame, no me maltrates,  
 Basten mis pasadas penas,  
 Basten mis dolores, basten;  
 Usa conmigo clemencia,  
 Y pues te la puedo dar,  
 Pido que de mí la tengas (Durán, II, 356).

This divine blood even softened stones with which it came into contact. The Corpus asked the Jew to cease the blasphemies, the mistreatments, to be kind. This went on for three years. Finally, the Jew's wife discovered that he was not sleeping all night. She followed him one night and put her ear against the door of the room. She heard blows, crying similar to a child's, heard her husband's blasphemies, and saw Christ's blood. After the Jew had gone to bed, the lady sought out the crucifix and told Christ that His clemency would triumph. Meanwhile, the Jew awakened; and, not finding his wife, took a knife and light and went looking for her. He found her praying in front of the crucifix. She asked him to stop his blaspheming. He asked her if she believed in Christ; when she answered yes, he became enraged and stabbed her to death. He then removed her heart, defying Christ and the Virgin to bring his wife to life. The romance states:

Se apareció el Ave pura  
 Del Cármen, bella Princesa,  
 Y allí delante de todos

El corazon le pusiera  
Metido en su mismo centro,  
Y se alzó ya sana y buena (Durán, II, 357).

The Virgin put the heart into the corpse and returned the lady to life. At the same time the Corpus was spilling blood. The Jew was tried; and, since he was unrepentant, he was burned to death.

In the Vatican lived seven famous men, who were really Jews. The people thought of them as nobles. They were of the same family and had come from Valencia many years before in order to inherit a large sum of money. They gave alms, visited the sanctuaries, and went to Mass every day. They seemed so humble and holy that the people thought of them as saints. In the disguised Jews' palace lived two slaves whose duty was to go to Communion a certain number of times a year. There they would take the Host and give it to the Jews. For each Host the Jews paid one hundred escudos. One Incarnation Day, the servant went to Communion, but instead of swallowing the Host, he held it on his tongue until he could spit it into a handkerchief. This Host was taken to the Jews and the slave collected the bounty. It is related that the Jews took out swords and tried to break the Host into pieces:

Y viendo que no podían  
Hacer lo que han intentado,  
Porque la Forma está entera,  
Por mas golpes que la han dado,



Sin que le falte ni un pico,  
 A un horno se la han llevado,  
 Y arrojándola en el fuego  
 Se hubo el horno apagado,  
 Quedando la santa Forma  
 Mas hermosa que el sol claro (Durán, II, 358).

Since they could not break the Host, the Jews carried it to an oven and threw it into the fire, but the Host would not burn. Again they tried to break the Host. Finally, they told the servant to heat water. The servant had to go outside in order to get the water. Instead of doing it, as he had finally seen what the Jews did with the Host, the servant went to the authorities. They did not believe the story and threw the servant into prison. However, just in case the servant had told the truth, two hundred soldiers were sent to surround the palace. Some of the soldiers broke into the room and saw the Jews trying to destroy forty Hosts. As the ballad says:

Pues tenían un gran bufete  
 En que habían colocado  
 Cuarenta Formas, que estaban  
 Como estrellas relumbrando,  
 Y ellos con unos puñales  
 En ellas estaban dando,  
 Y cuantos mas golpes daban  
 Mas hermosas han quedado (Durán, II, 358-59).

The more blows the Hosts received the more beautiful they appeared. The Jews were arrested, tried, and burned in the plaza. The palace room became a chapel.

In Marseilles lived a gentleman who had a son. When this son reached fifteen, the boy had no respect for his



father and disobeyed at every chance. Finally, one day he slipped away from the house and killed the first man he met. The deed was witnessed and the boy arrested. However, the father secured his boy's release and tried to reform him. Instead of reforming, the boy killed his father and a seven and a half-year-old brother, and left his bound mother in an obscure room. Then he stole all the money and jewels that he could and fled on a fast horse. A short while later, a servant discovered the horrible crime. She told the police. Meanwhile, the boy and ten other companions began riding through the country, robbing and killing people. They set fire to an inn because the innkeeper would not open the doors; they assaulted a girl, then murdered her and her father, who was traveling with her; they robbed a muledriver of two mule loads of tobacco. While they were at an inn, a rich merchant arrived. During the night the eleven thieves killed and robbed him, then slipped away into the night. They returned to Marseilles and sacked a convent of St. James. Then the son went to his old home in order to kill his mother. He found her kneeling in front of a crucifix praying. She prayed to God to punish her son for murdering his father and brother;

Esto dijo, y de repente  
Se trasformó tan horrendo,  
Puesto en medio de la sala,  
Liado todo su cuerpo



De una espantosa culebra,  
 Todo cubierto de pelo,  
 Con los dos piés de caballo,  
 Las manos de leon fiero,  
 La cabeza de dragon,  
 Las orejas de jumento;  
 Solo el pecho le quedaba  
 De hombre; pero vertiendo  
 Por ojos, boca y narices  
 Vivas centellas de fuego (Durán, II, 353).

The boy was transformed into a horrible creature. He was covered with hair, had two hooves, hands like lion paws, a dragon's head, a mule's ears; only the chest was human; snake coils bound the body; from the nostrils, mouth, and eyes spilled fiery sparks. When his mother saw this she fainted. When she recovered consciousness, she asked God to pardon her son, but it was too late; the boy was already burning in hell-fire. The neighbors witnessed this sight. Some priests exorcised the demon which disappeared leaving such an odor of sulphur that the smell hung over the city for a long time. The other ten bandits repented of their sins and entered monasteries.

In Valladolid lived a nobleman, Baltasar de Muranda, who was married to Eugenia de Caceres y Zambrana. They had a daughter who learned dancing, harp-playing and other accomplishments. In voice and beauty the girl seemed an angel. However, she was disobedient and lacking in respect for her parents. She was interested only in parties and in exchanging sallies with passers-by. Soon the town began to



talk about her; the parents punished her, but to no avail. Consequently, she was put into a convent in the hopes that the rigorous life would help her. However, she could not bring herself to obey the rules. She remained in the convent for three years; and during this time her parents died. As soon as she heard the news, she left the convent and took charge of her parents' house. She lived as she pleased and soon acquired a bad reputation. Finally, she fell in love with a virtuous young man. She pursued him with such vigor that soon he capitulated. Since Efigenia had now destroyed a good soul, she had to make payment. Then a priest began to appear in front of her house. He spoke with such efficacy that even the rocks softened. He was able to convert many souls. One day Efigenia called to him. He was pleased because he thought that she was repenting; however, when he entered the house, he saw that she was not repentant at all. He then went to his cell, undressed, took some cords, and, while kneeling in front of a crucifix, began to beat himself. He prayed that Efigenia might be saved; he added that he would not move his feet until God sent a sign showing that the request would be granted. The miracle is told:

El crucifijo le habla,  
Y dice:--Tu peticion  
Es oida, vé mañana,  
Y vuélvelo á predicar



Mi doctrina y vida santa,  
 Y dile que tú á la noche  
 Volverás á confesarla,  
 Porque yo quiero por mí  
 Ya recoger ese alma  
 Y traerla á mi rebaño  
 Que me ha costado muy cara (Durán, II, 347).

The priest was to tell Efigenia that he would return at night to hear her confession. When he arrived at her house, he found her weeping in front of a picture of the crucified Christ. He comforted her and showed her how her sins were hurting Christ. She asked Christ's forgiveness and received this answer from the Lord:

--Véte mañana á la casa  
 De mi Serafin lllagado,  
 Y ante el confesor declara  
 Con verdadero dolor  
 Tus culpas, que ya te aguarda  
 En un desierto mi amor,  
 Logro de tus esperanzas (Durán, II, 347).

Christ told her to go to the monastery and with true sorrow to confess her sins, that his love was protecting her. The next day she went to the monastery and confessed. She was to do penance in an obscure mountain. She gave away her property and wealth and kept only a crucifix and two heavy chains. The romance continues:

Y despues de largo espacio  
 Que el Señor la regalaba,  
 Le dijo:--Queda, Efigenia,  
 En mí, que de tí se aparta  
 Mi presencia de tus ojos  
 Y ten siempre muy grabada  
 En la memoria lo amargo  
 De mi pasion soberana:



Y para que to acompañe  
 Y te lleve á la morada  
 Que determinada tengo,  
 Queda el ángel de tu guarda.--  
 Desapareció el Señor,  
 Tomó el ángel forma humana,  
 Y asiéndola de la mano,  
 Prosiguieron su jornada (Durán, II, 348).

Christ told her that an angel would guide her to the mountain. The angel took human form and, taking her hand, led her over the roughest ground as this was a form of penance. The trip lasted four days. She remained in the mountains for six and one-half years, doing severe penances. When the time of her death arrived, Christ told a very devout priest the whereabouts of Efigenia so that the priest would hear her confession. She died while praising God. She was buried in a tomb in a church near the mountain.

A priest fell in love with a girl he had baptized. While her parents lived, he could do nothing; but after their death he was able to lock her up in his house. The next morning she was dead. He asked his neighbors to take the body and bury it in unhallowed ground. Later he went to church to dress for Mass. Suddenly, he heard a voice saying:<sup>16</sup>

--Detente, cura, detente,  
 tente, cura traidor,  
 que no puedes decir misa  
 ni recibir al Señor (de Cossio, 99).

---

<sup>16</sup>Since a number of the following quotations are from de Cossio, Romances de tradición oral, only the name and page number will be given in parentheses after the quotation.



A voice stopped the priest from saying Mass or receiving Communion. The priest started on the journey to Rome. On the way he met another priest. The bad priest wanted the other to give him three great penances. The second priest obliged. The penances were: to sweep all the streets from Madrid to León and leave them brighter than the sun; to make a brass lamp from wax; to throw himself into an oven when it was at its hottest. He did the first two, and when he began to carry out the third penance, a heavenly voice stopped him and told him that he could now say Mass and receive Communion.

Juan was going to the Indies. He and his sweetheart, Angela, promised never to forget each other. However, her father, Pedro, arranged a marriage with a rich merchant. Angela asked for death before the wedding could be performed. Her wish was granted. When Juan returned home he discovered that Angela was dead, and he wanted to visit her grave. With the aid of a hermit, Juan raised the gravestone. Angela did not respond to Juan's calls so he took out a dagger and threatened to kill himself if she did not answer. But a miracle is told:

La Virgen de que lo vió  
corrió su nueva cortina,  
--Si tu amante te lo manda,  
levántate, Angela, arriba,  
que no quiero que se mate  
un devoto que tenía,  
que me rezaba el rosario  
a las tres horas del día (de Cossío, 95).

The Virgin caused Angela to return to life because Our Lady did not want a man as devoted to the rosary as Juan to die. Juan and Angela were married and died seven years later on the same day.

In Cadiz, Isidro, a mule-driver, had married Manuela, the daughter of a silversmith. One day Isidro left home in order to travel to a distant city to obtain rich cloths and fine handkerchiefs. Manuela told him to beware of the devil and to return quickly because she was expecting a baby soon.

In the middle of the road Isidro met the devil disguised as a priest. The devil told Isidro that Manuela was unfaithful. He showed Isidro the string of corals which Isidro had given her on their wedding day. Isidro ran home and stabbed Manuela seven times. Then he took the newborn infant and killed it. Then he started traveling toward the other city. Again he met the devil in the guise of a priest. The devil asked Isidro which method of dying Isidro preferred. Isidro chose hanging. Just as the devil was about to hang Isidro, a lovely lady appeared. She said:

--Huye, el demonio espantoso,  
Y deja a las almas quietas;  
Y t , Isidro, vete a casa,  
Que te espera buena queda' (de Cossio, 92).

The Lady chased the demon away and told Isidro to go home, that his wife was waiting for him. He ran home and found



his wife singing and the child crying. The Virgin had protected the family.

One day a young gallant was going towards the church. In the middle of the street, he saw a skull which he kicked. At the same time he invited the skull to come to his house to dine. The skull answered:

--Por el amor de Dios,--  
 contestó la calavera,  
 no te burles, caballero (de Cossío, 83).

The gallant was frightened and all day long was sad. That night the skull arrived but would not eat or drink. Instead it told the gallant to go to the church at midnight. The story continues:

Antes de llegar a ella  
 Ya estaba la puerta abierta,  
 Y en el medio de la iglesia  
 había una tumba abierta,  
 y en el medio de la tumba  
 había una luz inglesa,  
 y con voces lamentables  
 decía de esta manera:  
 --Ven aquí, perro villano,  
 a cenar de la mi cena,  
 para otra vez que la encuentres  
 lo hagas de otra manera (de Cossío, 84-85).

Before reaching the church the gallant could see the open door. In the middle of the church was a grave. In the grave were a light and voices. One voice called the gallant a village dog and told him to partake of the skull's supper in order that he might learn respect for skulls. The preceding romance may possibly be a source for the don Juan

Tenorio story as told by Tirso de Molina in El burlador de Sevilla.

In his research the writer found some interesting material chiefly with saints and their lives and some dealing with Biblical characters. Of the numerous accounts of Biblical characters only two were used, chiefly because the writer considered the others a mere retelling of familiar Biblical stories.

The first of the accounts about Biblical characters concerned Adam. Adam had been in limbo for many years when he learned that Mary was going to be the mother of God. He told the other inhabitants of limbo about the coming of Christ, explaining:

«Yo os avisaba, hijos míos,  
Yo os avisaba en esta dima,  
Yo os avisaba y salvador,  
Yo os avisaba y salvador,  
Yo os avisaba de aquel  
De entonces, que viene al fin,  
Yo os avisaba de aquel  
Yo os avisaba de aquel  
Yo os avisaba de aquel  
Yo os avisaba de aquel  
Yo os avisaba de aquel  
Yo os avisaba de aquel (Burlador, I, 299).

Then he told about the prophets and saints coming to earth and the Messianic also, he described the saints. He told her the birth of Christ would come the world in limbo so go to heaven.

The second of the Biblical stories was about Abraham and his beloved son, Isaac. Isaac was expensive turkey



## CHAPTER V

### ROMANCES OF BIBLICAL CHARACTERS AND SAINTS

In his research the writer found some romances which dealt chiefly with saints and their lives and some dealing with Biblical characters. Of the romances concerning Biblical characters only two were used, chiefly because the writer considered the others a mere retelling of familiar Biblical stories.

The first of the romances about Biblical characters concerned Adam. Adam had been in Limbo for many years when he learned that Mary was going to be the mother of God. He told the other inhabitants of Limbo about the coming of Christ, explaining:

--Dadme albricias, hijos mios,  
Qu'es nascido en este dia,  
Nuestro bien y Redemptor,  
Nuestro placer y alegría  
Para sacarnos de aquí  
De estamos, por culpa mia.  
Ved cuál anda Lucifer  
Con toda su compañía:  
No le placen estas nuevas  
Que Dios Padre les envía (Durán, I, 289).

Then he told about the shepherds and wisemen coming to adore the Messiah; also, he described the stable. He told how the birth of Christ would cause the souls in Limbo to go to heaven.

The second of the Biblical ballads was about Abraham and his beloved son, Isaac. Isaac ate expensive turkey

imported from India. One Sunday Isaac went outside to play with his friends. The boy could not play very long because Abraham's secretary came for him. The father told Isaac that the two of them were going to go to the cloudy mountain. The trip was a long one and Isaac became very tired and wanted to rest. However, Abraham pointed out that the mountain was very near. Isaac noticed that Abraham was carrying some sharp knives. Isaac wished to know why Abraham had brought knives. Abraham said that they were to be used to kill Isaac, that God had ordered him to do this. Isaac asked only that his hands be tied behind his back and that he be blindfolded. At this moment the Virgin appeared and stopped Abraham, saying:

Detente, padre, detente,  
No mates a tu hijo amado,  
Que tú has ganado la gloria  
Y él también se la ha ganado,  
Tu por obedecerme a mí  
Y él por cumplir tu mandado (de Cassio, 18).

Thus, because they had been willing to do whatever God ordered, no matter how strange the order, Abraham and Isaac won eternal glory.

The rest of the stories in this section deal only with the saints. St. Raimundo of Peñafort was the confessor of King Don Jaime. Raimundo guided the king along the right road. However, the king became enamored of a beautiful woman. St. Raimundo tried to tell the king to be careful,



not to give in to his weakness; but the king ignored these sage counsels. So St. Raimundo wished to return to his monastery. The king tried to stop the holy man and forbade that anybody leave Mallorca. St. Raimundo went down to the seashore, knelt down and prayed for Divine help. When he finished his prayer, he stepped onto the water. The miracle then happened:

Calló, y sobre el manto puso  
 Su escapulario y su llave,  
 Que con el báculo fueron  
 Arbol, vela y governalle.  
 D'esta suerte se engolfó;  
 Queriendo el Señor mostralle  
 Serle acepta su demanda  
 Y sus obras agradables,  
 Mandando que el mar furioso  
 Se le humille y avasalle,  
 Y que las inquietas ondas  
 En sus hombros le levanten,  
 Queriendo tambien mostrar  
 Que sus siervos han de honrarse  
 No solo en el otro mundo,  
 Sino en este miserable (Durán, II, 209).

The waves carried St. Raimundo to Barcelona where he humbly kissed the ground. Then he went on to the monastery.

King Fernando had a great desire to have some holy body buried in Leon. He sent a message to Almucamuz of Sevilla, a loyal vassal, and asked him to get the bodies of Justa and Rufina, who were martyred in Seville. Almucamuz promised. The king said that he would send two bishops to bring back the bodies to Leon. The bishops reached Sevilla and asked for the bodies. Almucamuz told them that he did

not know where the bodies were. The bishops prayed for three days, begging God to show them the location of the holy bodies. At the end of three days St. Isidro appeared, saying:

--Siervos de Dios,  
 Nuestro Dios no lo ha en grado,  
 Que de aquí lleveis las santas,  
 Que esto pueblo sevillano  
 Cristianos lo ganarán,  
 Y Dios tiene ya ordenado  
 Que en ella queden sus cuerpos  
 Para su ayuda y su amparo:  
 Serán de ella las patronas,  
 Y su guarda habrán á cargo,  
 Mas por nuestra santidad,  
 Y honra del rey Fernando,  
 De quien recibe servicio,  
 Mi cuerpo os ha otorgado,  
 Que lo lleveis á Leon,  
 A quien aquí os ha enviado (Durán, I, 478).

He told them that the two holy bodies were not to be taken from Seville. Instead the bishops would carry his body to León. After St. Isidore had finished talking, the bishops learned his name:

--Yo soy Esidro, arzobispo  
 De Sevilla, que os he hablado:  
 Allá en Sevilla la vieja  
 Mi cuerpo habréis hallado (Durán, I, 478).

The bishops and the king went to the location revealed by the saint. They found the sweetly smelling body. Almucaamuz lost his sight and understanding because he had not tried to find the bodies. The body was transported to León. On the way the Saint performed many great miracles. The body



was placed in a church especially constructed for it, called San Esidro.

The first romance about San Alejo concerned his birth and marriage. A man named Eufemiano married a virtuous and honest matron, Aglaes. They had a happy life together; they were devout Christians; they helped their fellow-man. Finally, a child, Alejo, was born. He was well raised, well educated, and finally was able to marry the king's daughter. On the wedding night, he told his wife that before the wedding he had made a promise which had to be kept. He left a ring with his wife, took some jewels and money and set out for Jerusalem. There was much complaining by the king and Alejo's parents when they discovered that he had left. They sent out searching parties, but the parties never found him even though the disguised Alejo asked alms from them. As Alejo continued the journey, he met the devil, who tried to tempt Alejo. The ballad says:

Mas el comun enemigo  
Que frustrar su intento piensa,  
En traje de peregrino  
Con el santo Alejo encuentra (Durán, II, 323).

The devil said that Alejo, after marrying the princess, had immediately scorned her and left her, and that she, for revenge, had debased herself. Alejo said nothing; he just continued his journey.

In the second romance the devil, seeing that he was not accomplishing anything, took a different form and

repeated the scandal. To prove the story the devil produced the ring. Alejo, recognizing the ring, fell down and called to heaven to disprove the story. God heard the prayer and sent an angel to help Alejo. As the romance relates:

Enviándole luego un ángel  
Que en su pena le conforta.  
Quisose el demonio huir;  
Pero el ángel se lo estorba,  
Y en nombre de Dios le manda  
Se detenga, aunque se enoja.  
Entonces le dijo el ángel:  
--Sé firme como una roca,  
Acaba lo comenzado,  
Alejo, que esta horrorosa  
Sierpe que te habla, es el diablo,  
Que con astucia engañosa  
Le ha quitado la sortija  
A tu virtuosa esposa;  
Ella es santa, y está virgen,  
Aunque en su llanto penosa.  
Ve prosiguiendo tu intento,  
Y en Dios tu esperanza toda  
Has de poner y despues  
Volverás a ver tu esposa  
Yo soy ángel del Señor,  
Que me envía de esta forma.--  
Desaparecióse el ángel,  
Y el demonio fué a las sombras  
Infernales..... (Durán, II, 324).

The angel revealed the devil's identity, and Alejo knew his wife was faithful to him. For seven years Alejo did penance at the Holy Sepulchre. He did not enter because he thought he was unworthy. Willingly he suffered hunger, cold, and insults. At the end of the seven years a voice spoke to him and told him to enter the Sepulchre:



--Siervo de Dios, ya eres digno,  
 Por merecerlo tus obras,  
 De entrar en aqueste Santo  
 Sepulcro: entra pues, goza  
 De tanto bien;--pero él  
 Presumió ser engañosa  
 Astucia del enemigo.  
 Segunda vez oye otra  
 En que le dice lo mismo,  
 Y que ya Dios le perdona  
 Sus pecados . . . . (Durán, II, 324).

After the second time Alejo believed and entered the holy place. Afterwards, he boarded a ship and set sail for home. A storm arose and threatened to sink the ship, but the boat weathered the storm. After he stepped off the boat, he went to Rome where he met his parents. He said that he had word of Alejo and was thus brought to Eufemiano's house. Alejo finished his life by fasting and doing penance. He spent the last years living under the stairway in his parents' home. In all this time he did not reveal his true identity.

At the beginning of the third romance pertaining to Alejo, the Pope was saying Mass when he and everybody in the church heard heavenly voices, which said:

.....--Ven, siervo mio,  
 A gozar dichoso el premio  
 Y el galardón del trabajo  
 Que por mi amor y respeto  
 Has padecido.--Y despues  
 Otra clara voz oyeron  
 Muy sonora, que decia:  
 --Id, y rogad luego, luego  
 Al hombre de Dios, que pida  
 Por este romano pueblo--  
 Al punto de las parroquias,  
 De ermitas y de conventos



Se tañeron las campanas  
 Con tan celestial estruendo  
 Que admirando los sentidos,  
 Quedaban todos suspensos (Durán, II, 325).

The first voices invited Alejo to enter into heaven. The other wanted the Pope to find the holy man. Bells from hermitages, convents, and the church began to ring loudly. The emperor and the senate looked for the unknown holy man but could not find him. The voices returned and revealed that the holy man could be found in Eufemiano's house. Eufemiano was present when the voices spoke, but he denied knowledge of the holy man. However, the Pope and his entourage went to Eufemiano's house and looked through it. Finally, a household servant remembered the poor man who lived under the stairs. Eufemiano looked under the stairs and there he found the sweet-smelling, dead body of Alejo. The dead fingers held a piece of paper, but no one could remove the paper from the hand. The story is:

..... y el supremo  
 Pastor se llegó á tomarle  
 El papel, y no pudiendo,  
 Llegaron los cardenales  
 Uno por uno, y lo mismo  
 Sucede. El Emperador  
 Y sus padres también fueron  
 A hacer las mismas instancias,  
 Y lo mismo sucediendo,  
 Llegó su esposa Sabina,  
 Y le dijo:--Santo siervo  
 Del Señor, por quien pasaste  
 Tantos trabajos acerbos,  
 Yo te pido ese papel,  
 Porque sepamos contentos  
 Tu vida;--Y el Santo entonces  
 Largó el papel . . . (Durán, II, 326).



The Pope, the cardinals, the emperor, the parents, all tried to remove the paper, but they could not. Finally, Sabina, Alejo's wife, pleaded with the Saint and asked him to release the paper. Immediately, the fingers relaxed and the people were able to read the note. The note said, "Yo soy Alejo! El hijo de Eufemiano, Senador romano." The parents and Sabina wept and asked why Alejo had not revealed himself, why he had permitted them to think him dead. The body was taken to the church, exposed for thirteen days, then buried. Sabina swore never to marry again and became a holy woman.

Mary was born in Memphis, Egypt. She grew up and became as Mary Magdalene had been before she met Christ. Finally, she went to a church, knelt in front of a statue of the Virgin, and asked for help in order to conquer her vices. Mary praised God, confessed her sins, sincerely repented; then she heard voices saying:

.....--El Jordan

Será tu morada sola (Durán, II, 328).

She left the city, as the voices had advised, and lived in and around the Jordan, doing penance all the time. Finally, the devil left her. However, her penance had caused her to resemble a cadaver in thinness. One day a holy man saw her and was frightened by her appearance. However, she convinced him that she was real, not a vision. She revealed her past life. He thanked God for her repentance, and began



the custom of bringing Communion to her. Finally, he found her dead; he tried to bury her but the ground was too hard.

Mas vido entrar dos leones  
Que con sus garras ahondan  
Una triste sepultura,  
Y el Santo en brazos la toma,  
Poniéndola con decencia;  
Le dan sepultura honrosa  
Los leones, y postrados  
Bendicion del Santo toman (Durán, II, 328-29).

The hermit placed Maria's body in the grave which the lions had dug; then the lions disappeared. The hermit returned to his monastery giving thanks to God.

St. Genevieve was of the Brabante family. She was beautiful and well-reared. Even as a small girl she wanted to devote herself to religion, and to this end, she built a small chapel in her parents' garden and spent many hours there. However, she was so beautiful that eventually many offers of marriage came to the duke, her father. She was married to Count Siegfried, the best of the suitors. Genevieve married him because her parents told her to, not because she wanted to get married. One day her husband went to a foreign country to subdue a rebellious tribe. He left her in care of the household steward. However, this man betrayed his trust. One night he broke into her room and threatened to kill her if she did not submit. She threatened to call the servants if he did not leave. He left, but he was very angry and wanted revenge. So he



spread a story that she had taken a servant as a lover. He told the other servants that they should capture the unworthy servant and lock Genevieve up in a room. This was done; then the steward sent to the count a letter which told the story. While Genevieve was a prisoner, she gave birth, unassisted, to a handsome boy. This seemed to bear out the steward's story, and he made sure that everyone believed that the child was illegitimate.

When Siegfried received the letter, he read it and believed the story. He sent orders to the steward to have the erring servant killed and to take Genevieve and the boy into the mountains and to kill them. The steward was to present Genevieve's tongue as proof that the deed had been accomplished. Two servants were commissioned by the steward to carry out the sentence. They could not do it and, instead of killing the two, they killed a dog and presented the dog's tongue to the steward.

Genevieve and her son found a cave in which they would be safe from inclement weather and wild beasts. While she was there, an angel bearing a crucifix appeared and talked to her, saying:

--Ea, amada Genoveva,  
Por mas penas que te sigan,  
Por mas trabajos que tengas,  
Los endulzará Jesus  
Con la sangre de sus venas:  
En el hallarás alivio;



eslo aquí, lo dejo en prendas  
 e que no te desampara:  
 ve en Dios, con él te queda (Durán, II,  
 330).

that God would help her bear any pains  
 that might arise. Then he disappeared.

ts and grasses and grew very thin; so thin

no milk with which to feed the baby. However,

her in this matter, as told thus:

Reparó que hacía la cueva  
 Se venia presurosa  
 Una muy hermosa cierva,  
 Y que acercándose al niño  
 Le dió á mamar halagüena (Durán, II, 332).

day the hind came to give milk to the child.

Meanwhile, Siegfried had won the war and returned

. He was in a confused state of mind because he had not

checked to see if the foul story was true. In an effort to

re himself, he went hunting. The count saw the hind and

ursued it; it took him to Genevieve's cave where he saw a

shape standing near the door. He, not knowing whether it

was man or beast, asked it to identify itself. When Gene-

vieve revealed her true name, he fell on his knees before

her and asked her forgiveness. He took her back to the city

where much celebrating was done. The steward was tied to

four horses and ripped apart. The happy reunion was of short

duration. Because of the long period of fasting, Genevieve's

body was in poor health. She died shortly after her reunion

with the count.



Veslo aquí, lo dejo en prendas  
De que no te desampara;  
Vive en Dios, con él te queda (Durán, II,  
330).

The angel told her that God would help her bear any pains or difficulties that might arise. Then he disappeared. She lived on roots and grasses and grew very thin; so thin that she had no milk with which to feed the baby. However, God helped her in this matter, as told thus:

Reparó que hacía la cueva  
Se venia presurosa  
Una muy hermosa cierva,  
Y que acercándose al niño  
Le dió á mamar halagüena (Durán, II, 332).

Every day the hind came to give milk to the child.

Meanwhile, Siegfried had won the war and returned home. He was in a confused state of mind because he had not checked to see if the foul story was true. In an effort to cure himself, he went hunting. The count saw the hind and pursued it; it took him to Genevieve's cave where he saw a shape standing near the door. He, not knowing whether it was man or beast, asked it to identify itself. When Genevieve revealed her true name, he fell on his knees before her and asked her forgiveness. He took her back to the city where much celebrating was done. The steward was tied to four horses and ripped apart. The happy reunion was of short duration. Because of the long period of fasting, Genevieve's body was in poor health. She died shortly after her reunion with the count.



There were two romances which treated of the life of St. Julián. In the first, in Valencia, Juan de Lara married Inés de los Ríos. They became parents of a beautiful girl named Lucinda. After she grew up, Carlos de Cardona fell in love with her and wanted to meet her; for two years he tried to declare his love but was not able to. One night she went to the window of her room and saw Carlos outside. The two exchanged a marriage promise, but she also told him to talk to her parents. He did but, because he was poor, Lucinda's parents forbade the marriage. Instead, they put her in a convent. He helped her to escape and they embarked for Italy. A storm nearly wrecked the boat, but finally they were cast up on land more dead than alive. From the seashore they traveled to Naples and were married. A boy, Julián, was the result of this marriage.

One day the grown boy went hunting in the thickly wooded mountains. He came upon a hind and wished to kill it. It fled and he followed; suddenly it stopped and, with a human voice, said to Julian:

--Dí, matador de tus padres,  
 ¿Por qué me persignes fiero?--  
 Apenas oyó sus voces,  
 Cuando se cayó en el suelo  
 Amortecido y sin habla,  
 ¡No fué el caso para menos!  
 Quedando como defunto  
 Entre el asombro y el miedo  
 Que no hay humano valor  
 En casos tan estupendos (Durán, II, 333).



It astonished and frightened Julián to be called the murderer of his parents. He returned home in a confused state of mind. In order to prevent the prediction from coming true, he left home and traveled through many cities and towns. Meanwhile the parents gave up all their wealth, and traveled throughout the world looking for Julián.

The second ballad opens with Julián in Spain fighting in the Aragonese war. He was a brave man and performed many deeds, so many, in fact, that the king married him to his daughter Margarita. The marriage was happy and soon Julian forgot the prediction.

Meanwhile, the parents were still looking for him. Finally, they arrived at Julián's palace. He was out hunting so Margarita took them into the palace. There they told her who they were and why they looked more like poor pilgrims than nobles. When evening arrived, she gave them the room she and Julian shared. Since it now was almost dawn she went to Mass, leaving Carlos and Lucinda in the bedroom. Julian arrived home, went to his room, drew back the bed curtains and saw a man and a woman in the bed. Thinking that his wife was committing adultery, he stabbed the two again and again. At this moment Margarita returned and, seeing what he had done, told him who the two people were. Julian now remembered the prediction and was very sorrowful. Both he and Margarita went to Rome; and, after securing

absolution from the Pope, went into a hospital and helped take care of the sick. They spent the rest of their lives doing this work.

There are several romances in which St. James the Apostle appeared. However, since he usually appeared in connection with winning a battle, the writer judged that it would be more appropriate if they were placed with the heroic ballads or with those which related miracles, visions, etc. St. James, or Santiago, was the patron saint of Spain. Warriors went into battle shouting, "Santiago". According to legend, he actually appeared in battles, as the various romances show, and led the Spaniards to victory. He held a special place in the people's hearts.

Compañero de mi vida,  
 mi amor y mi esperanza,  
 eres el que me has  
 dado la vida y la esperanza,  
 eres el que me has  
 dado la vida y la esperanza,  
 eres el que me has  
 dado la vida y la esperanza,  
 eres el que me has  
 dado la vida y la esperanza.



## CHAPTER VI

### BALLADS OF THE VIRGIN

There were several ballads either exclusively or in greater part concerning the Virgin. For this reason, these romances are placed in a separate section. Those ballads in which the Blessed Virgin played a smaller part were placed in Chapter IV, "Ballads Recounting Enchantments, Prophecies, Visions, etc." and in Chapter V, "Ballads of Biblical Characters and Saints."

On the morning of San Juan, when the sun was just rising, the Virgin Mary came down from heaven in order to bathe herself in the fountain. The king's daughter saw her, dressed quickly, took a golden jar and went down to the fountain to get some water. On the way the princess met Our Lady, who asked the girl where she was going so alone and so early in the morning. The princess said that she was the king's daughter and that she was going to pick the water flower. The princess then asked the Virgin for some advice. The Virgin replied:

Casadita sí por cierto,  
mujer bienaventurada;  
tres hijos has de tener  
que han de gobernar a España;  
uno ha de ser rey en Sevilla,  
otro ha de ser rey en Granada,  
y el más pequeño de todos  
ha de gobernar España,

y has de tener una hija  
 que ha de ser reina en Santa Clara,  
 y en teniendo aquella hija  
 se te ha de arrancar el alma (de Cossio, 135).

The princess wanted to know if she would or would not get married. The Virgin foretold of three sons who would become rulers and a daughter who would become a queen. However, in giving birth to the daughter, the princess would die.

A somewhat similar story is about a Moor and a Christian princess whom he visited. While her parents slept, the girl stole money and jewels and gave them to the Moor. He could have everything except one gold ring she wanted for herself. After the couple had left the house, he told her that if she wished to go with him, she would have to renounce Christianity. She refused, and he grabbed her hair and dragged her through the fields. Then he lay down to sleep. While he was sleeping, the Virgin appeared and promised to help the girl if the maid would hand over the golden ring. The girl did not want to chance awakening the Moor as he would undoubtedly kill her; however, Our Lady said that the Moor would sleep until the next day. Not only did the girl obtain the ring and give it to the Virgin but also she took all the jewels and money which she had given to the Moor. Consequently, there would be no chance of her parents' discovering the events of the night. Just before she entered her house, the girl asked if she would get married or remain single. She was told;



--Casadita la doncella  
de las bienaventuranzas,  
y tres hijos que tendrás  
los tres ceñirán espadas;  
el uno rey en Castilla,  
el otro rey en Granada  
y el más pequeñito de ellos  
será prínces en España  
y una hija que tendrás  
será monja en Santa Clara (de Cossio, 80).

The Virgin told the girl that the girl would have three sons, two of whom would be kings, and the third a prince. A daughter would become a nun.

In another ballad the Virgin was disguised as a small girl. Juan García went hunting one day. In a tree he saw a white child combing her hair with a golden comb. He put her on his horse and rode into the mountains. At the foot of a clear fountain he set her down. He wanted to make love to her, but she told him that she was a mulatta and granddaughter of a mulatta. The man remounted the horse and began to leave. However, he looked back and saw her smiling. She told him that she was laughing at his cowardice. However, he turned his horse and rode back. The romance continues:

Entonces vió el caballero  
que era la Virgen María (de Cossio, 47).

He learned that the girl was the Virgin in disguise.

Joseph and Mary and Jesus were traveling toward Bethlehem when the child became thirsty. The Virgin told the boy not to drink the creek waters because those waters

were dirty and therefore dangerous to drink. Further down the road the three came to an orange grove which was tended by a blind man. She asked the blind man for some oranges. He told her to take all that she needed; consequently, the boy, Jesus, wanted all the oranges. Mary would take only three of the oranges, one of which she gave to Joseph, one to Jesus, and the third one was for herself. As the Virgin walked away from the blind man he began to see, saying:

--¿Quién sería esa Señora  
que me ha hecho tanto bien,  
que me dió luz para el cuerpo  
y para el alma también? (de Cossio, 153).

The blind man wondered who was the lady who had given him back his sight and who had also enlightened his soul.

The poet was walking through the mountains when he came across a very beautiful house. This house was so beautiful that he knew that only God could have constructed it. He describes it this way:

Ventanitas tiene de oro,  
balecones de plata fina,  
en la ventana más alta  
está la Virgen María  
con un niño entre los brazos  
llorando lágrimas vivas (de Cossio, 136).

The poet asked the Virgin why she was crying. He said that if it were for swaddling clothes, St. Anne would give them to her; if it were for milk for the baby, the milk would spill from the sky. She said that she was not crying for those things; she was crying for a woman who was dying from



childbirth. She added that three rosaries were said during the day, one in the morning, one at noon, and one at midnight when everyone was asleep.

In another romance the Virgin was seated in a golden chair which was situated in a poplar grove. She was embroidering cloth with silk thread. If she did not have enough thread, she used her own hairs since there was not any difference between the quality of her hair and the silk thread. Saint Joseph saw her working and asked what she was doing. She told him:

--Yo lo diré. San José,  
no deje de sentir penas,  
que un hijo que yo tenía  
que sin dolor le pariera,  
me lo están crucificando  
en una cruz de madera (de Cossio, 154).

She told him that she was sorrowful because her son was being crucified. She went on to say that St. John, Mary Magdalene, the angels, and Man would help St. Joseph remove Christ from the cross. She finished by saying that Calvary would be remembered by the passers-by because the Redeemer, the Creator of heaven and earth, the fighter against unbelievers, the Man of the Last Supper had died there.

The next ballad told about a shepherdess who, one hot day, went to the fountain to drink some water. She found the Virgin there blessing the water. Our Lady asked what the girl was doing; she said that she was taking care of the sheep. The Virgin wanted the shepherdess to leave

the flock, but the girl refused because she did not want the sheep eaten by wolves and the dogs to die of starvation. The Blessed Virgin said that she would take care of the animals; the girl then agreed to leave with Mary. The romance continues:

La agarraba por la mano,  
la lleva aquel monte arriba,  
y la iba aconsejando  
como una madre a una hija.  
En el medio de aquel monte  
encontraron una ermita.  
--Aquí te has de estar, pastora,  
aquí te has de estar, querida,  
aquí te has de estar siete años,  
siete años menos un día  
sin comer y sin beber,  
sin hablar con cosa viva,  
y sólo te vendrá a ver  
una paloma ca día;  
en el pico te traerá  
una flor muy amarilla,  
con el olor de la flor  
has de quedar mantenida (de Cossío, 140).

The Virgin took the girl's hand and led her to the mountain. In the middle of the mountain, there was a hermitage where the shepherdess would spend the next seven years, less one day, without eating, sleeping, or speaking to a living thing. A dove would bring a flower each day; the fragrance of this flower would keep the shepherdess alive. The seven years passed and, again tormented by thirst, the girl went to the fountain where she found the Virgin and the Child Jesus. Our Lady asked the shepherdess whether she wanted to be a nun, get married, or go to heaven. The girl chose heaven.



The bells of Toledo rang to commemorate the death of the shepherdess.

There was another romance which was similar to the preceding one in the time spent in a hermitage and the use of a flower to keep someone alive. However, there were certain differences. In this poem the girl was a princess who was devoted to Mary. Our Lady appeared within the house instead of at the fountain, and, finally, the girl's death was commemorated by the miraculous lighting of a lamp (de Cossio, 137-39).

In one romance the Virgin disguised herself as a pilgrim. A beautiful stranger was walking through the streets of Jaén. She was well dressed, white and blond as the sun. The king saw her and went into the street in order to talk to her. He learned that her husband was traveling behind her; consequently, he asked her to have something to eat while she was waiting for her husband. She accepted the invitation but would drink no wine. After dining, the king lay down and fell into a deep sleep. While he was sleeping, the lovely lady departed. As soon as he discovered that she was gone, the king sent his pages to find her. They looked in many places and finally found her. They asked her to become a servant in the palace. She refused, saying,

--Díganle, pajes, al rey,  
 que le sirviera la reina,  
 que si la su sangre es alta  
 la mía más alta era,  
 si es él rey de sus vasallos  
 yo soy de cielo y tierra,  
 que soy la madre de Dios  
 la que al buen Jesús pariera (de Cossío, 133).

The servants knelt down and adored her. The king, when he learned of this, was very pleased to have had the Virgin as a guest in his house.



## CHAPTER VII

### BALLADS OF CHRIST

There were not many romances pertaining to Christ. Those which were found, since they pertained exclusively to Christ, are placed in a separate section.

In the first, Christ is disguised as a traveler. The beautiful Antonia was reading a book when a traveler appeared. The traveler asked for food and lodging, so she told him to go inside and as soon as her husband, Juan Moreno, arrived they would eat. Juan arrived and wanted to eat; however, she told him that the handsomest man she had ever seen was within. Juan asked the traveler for any good news which the stranger might have. He heard:

--Aunque vengo de lejas tierras  
no traigo nada de bueno;  
los trigos sí que van caros,  
los campos sí que van buenos;  
en corriendo el mes de mayo  
todo correrá buen precio (de Cossío, 152).

The stranger said that wheat and other things would be costly. Juan said only God could predict such things. The traveler said that he was as certain of his facts as he was that Antonia was lying dead in her room. Juan went away and saw that Antonia was dead and the other things were true and then realized that the stranger had been Christ in disguise.

One Sunday morning a woman named Politana spoke to Christ without realizing who He was. He asked her for water; but she, thinking that He was a gallant bent on making a conquest, would not give Him any. He asked her to remember the morning of Holy Thursday when she permitted a man to enter her room. She fainted but Christ told her that she was forgiven (de Cossío, 20-21).

In another romance, Christ was disguised as a beggar and was walking through the streets asking alms. He stopped at a door and asked for alms and water. The woman inside cursed and broke the water jar. This woman told Christ that poor beggars could not use her glasses. Christ went to another door and made the same request. This time He was invited to eat, and the story states:

El pan se convirtió en flores,  
las fuentes platos de plata,  
los garbanzos brillan de oro  
que de la fuente saltaban (de Cossío, 150).

The bread became flowers, the fountains plates of silver; the chickpeas shone like gold. Christ left and, while walking on the highway, met some mule-drivers. He asked alms, but they had nothing to give Him. Instead they took Him to the first house He had visited. The innkeeper again refused to serve Him. Consequently, the mule-drivers offered to share their food with him. The romance says:



Aquella ingrata mujer  
 su mala intención pagara;  
 fuegos echa por los ojos  
 por la boca echaba llamas  
 por el aire va diciendo:  
 --¡Ay de mí, qué desgraciada!  
 que me perdí para siempre  
 por un triste vaso de agua,  
 que no quise dar a Cristo  
 que en clase de pobre andaba (de Cossío, 151).

The bad innkeeper was punished, flames poured from her eyes and mouth and she lamented that she was lost forever because of a glass of water.

Through the streets of Madrid walked a crippled beggar. He arrived at a hermitage and asked God why there were no alms. The story goes:

Descalzó Cristo un zapato  
 el cual era del pie derecho,  
 y se le ha dado al pobre  
 y le echó a pedir con ello (de Cossío, 146).

Christ gave His right shoe to the beggar and told him to ask alms with it. When the beggar entered the plaza, a silver-smith saw and recognized the shoe. The smith and others took the beggar back to the hermitage, accusing the poor man of stealing the shoe from the hermitage. When they arrived, the beggar asked Christ to clear him of theft. The miracle is told:

Cristo humilló su cabeza,  
 las campanas retinieron.  
 --Volvedle el zapato al pobre  
 y pesárselo en dinero (de Cossío, 147).

Christ ordered them to return the shoe, loaded with money, to the beggar. This was done and the beggar was rich because of the enormous amount of money the shoe held.

In the fifth ballad about Christ He was disguised as a poor man. A hunter was going to go hunting. As he left town he found a bloody man lying in the street. The hunter dismounted, put the poor man on the horse, and brought him to his, the hunter's house where his wife would feed and take care of the sufferer. The man was put in a room so that he could sleep well. The romance states:

Y allí al medio de la noche  
 su casa resplandecía.  
 --¡Oh, qué es esto, mu mujer,  
 oh, qué es esto, mujer mía!  
 Pues encendió una vela  
 . . . . .  
 que la encendía de sebo,  
 que de cera no la había.  
 Iba al cuarto del pobre  
 Y a Jesucristo veía (de Cossio, 148).

In the middle of the night the house glittered like a sun. The hunter and his wife traced the light to the poor man's room. When the hunter entered the room, he saw Christ standing there. Christ told him that there were three chairs in heaven, one for the servant, one for the hunter's wife, and the last one for the hunter. The three people had helped Christ and therefore had earned a special place in heaven.

There were several other romances in which Christ appeared, but since He did not play a large part in any of





## CHAPTER VIII

### CONCLUSIONS

At the beginning of the thesis, the writer stated that the poetry of people can and does reveal something about their beliefs. Furthermore, he stated that since Spain is considered a religious nation, the supernatural as used in the romances would be chiefly of a religious nature. When one reads the romances used in this work, he can readily see that all but a small number are religious; for example: Chapters V, VI, and VII deal respectively with the saints, the Virgin, and Christ. In the very lengthy Chapter IV only eight of the romances used the supernatural in a non-religious sense. These eight were "Conde Arnaldos," "La princesa encantada," "El violín encantado," "Las princesas encantadas," "La arpía," "Los cinco hijos de un parto," "Los trescientos hijos de un parto," and "El galán y la calavera." Since a total of seventy-three romances was used in this paper, eight is not a large enough number to affect the assumptions made by this writer. With sixty-five romances using the supernatural in a religious sense, the conclusion is inescapable that the minstrels who composed these poems and the people who enjoyed hearing them sung and who passed them down through the ages believed strongly in religion and willingly accepted the supernatural in religious writings.



## BIBLIOGRAPHY

Barry, John, *History of the United States*. New York: The Random House Company, 1962. 541 pp.

A summary of early Spanish voyages and travels with a chapter on the Americas, pp. 123-130.

Barry, John, *The Discovery of the Americas*. New York: The Random House Company, 1962. 125 pp.

A summary of the early Spanish voyages and travels, pp. 123-130.

Barry, John, *History of the United States*. New York: The Random House Company, 1962. 541 pp.

A summary of early Spanish voyages and travels with a chapter on the Americas, pp. 123-130.

Barry, John, *History of the United States*. New York: The Random House Company, 1962. 541 pp.

A summary of early Spanish voyages and travels with a chapter on the Americas, pp. 123-130.

Barry, John, *History of the United States*. New York: The Random House Company, 1962. 541 pp.

A summary of early Spanish voyages and travels with a chapter on the Americas, pp. 123-130.

Barry, John, *History of the United States*. New York: The Random House Company, 1962. 541 pp.

A summary of early Spanish voyages and travels with a chapter on the Americas, pp. 123-130.

Barry, John, *History of the United States*. New York: The Random House Company, 1962. 541 pp.

A summary of early Spanish voyages and travels with a chapter on the Americas, pp. 123-130.

## BIBLIOGRAPHY

Barja, César, Libros y autores clásicos. Brattleboro, Vt.: The Vermont Printing Company, 1923. 557 pp.

A discussion of early Spanish authors and books with a chapter on the romances, pp. 123-36.

Brenan, Gerald, The Literature of the Spanish People from Roman Times to the Present Day. Cambridge: Cambridge University Press, 1951. 406 pp.

Contains comments on the gestas and romances, pp. 36-51, 125-31.

Cossio, José María de, Romances de tradición oral. Buenos Aires: Espasa-Calpe. Argentina, S. A., 1947. 155 pp.

A selected group of romances, many of which contain a supernatural element.

Del Río, Angel, Historia de la literatura española. New York: The Dryden Press, 1948. 388 pp.

Contains a thorough discussion of the romances, pp. 25-47.

Durán, Agustín, Romancero general, o colección de romances castellanos anteriores al siglo XVIII. Madrid: Biblioteca de Autores Españoles, M. Rivadeneyra-Impresor-Editor, 1859 and 1945, vols. I-II. 1376 pp.

A thorough collection of romances, many of which contain examples of the supernatural.

Fitzmaurice-Kelly, Jaime, Historia de la literatura española. Madrid: Ruiz Hermanos, Editores, 1921. 494 pp.

Contains a thorough discussion of the gestas and romances, pp. 8-22, 105-117.

Ford, J. D. M., Main Currents of Spanish Literature. New York: Henry Holt and Company, 1925. 284 pp.

It has a chapter on the romances, pp. 33-67.



Hurtado, Juan y J. de la Serna y Angel González Palencia, Historia de la literatura española. Madrid: Tip. de la "Revista de Arch., Bibl., y Museos," 1928. 1127 pp.

Contains a chapter on the romances, pp. 159-177.

Menéndez Pidal, Ramón, Romancero hispánico. Madrid: Espasa-Calpe, S. A., 1953. 407 pp.

This not only discusses the origins of the romances but also the music, meter, and is the only book to mention the supernatural.

Merimée, Ernest, A History of Spanish Literature. New York: Henry Holt and Company, 1930. Translated, revised and enlarged by S. Griswold Morley. 635 pp.

Contains a brief discussion of the romances, pp. 171-74.

Morley, S. Griswold, Spanish Ballads. New York: Henry Holt and Company, 1928. xxxix and 375 pp.

English introduction contains comments on the romances. Several of the poems were applicable to this thesis.

Northrup, George Tyler, An Introduction to Spanish Literature. Chicago: University of Chicago Press, 1938. 479 pp.

This book, which is aimed at the newcomer to Spanish literature, has a chapter on the gestas and another chapter on the romances, pp. 25-51, 210-23.

Peers, E. Allison, A Critical Anthology of Spanish Verse. Berkeley: University of California Press, 1949. 741 pp.

Contains some romances, pp. 117-54.

Romanceros, Colección de los mejores autores antiguos y modernos. Madrid: Perlado, Páez y Compañía, 1918, vol. I. 192 pp.

Selected collection of romances.

Romanceros. Colección de los mejores autores antiguos y modernos. Madrid: Librería de los Sucesores de Hernando, 1923, vol. II. 192 pp.

Selected collection of romances in which the supernatural was used as a method of beginning a poem rather than as an integral part of the romance.

Romera Navarro, M., Historia de la literatura española.  
Boston: D. C. Heath and Company, 1928. 701 pp.

Contains a brief discussion of the background of the romances, pp. 75-80.

Ticknor, George, History of Spanish Literature. Boston:  
Houghton Mifflin and Company, 1891, vol. I. 569 pp.

Contains a lengthy discussion about the gestas and the romances, pp. 95-165.

Turnbull, Eleanor, ed., Ten Centuries of Spanish Poetry.  
Baltimore: The John Hopkins Press, 1955. 452 pp.

Despite the English title, the book contains material on Spanish poems about the Cid and on Spanish romances. The poems are in English and Spanish.

Valbuena Prat, Angel, Historia de la literatura española.  
Barcelona: Editorial Gustavo Gili, S. A., 1946, vol. I.  
1096 pp.

Has a chapter on the gestas and the romances, pp. 316-34.