

# Songs of The Cid



The Epic Poem  
The Romances  
and the  
*Carmen Campidoctoris*

*Translated by  
Dan Veach*

— STOCKCERO —

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## Introduction

This book offers us, for the first time, three different perspectives on Spain's national hero, El Cid. The *Carmen Campidoctoris*, a poem in Latin, is the only surviving work about the Cid that may have been written during his lifetime. *The Song of The Cid*, one of the highlights of world literature, was composed while its hero was still very much in living memory. The *romances* of the Cid are folk ballads that, like today's endless *Star Wars* spinoffs, fill in the gaps with prequels and sequels, adding drama (and, yes, romance) to an already astounding story.

*The Song of The Cid* and its companions occupy a unique place in the national consciousness of Spain. Imagine that Americans knew George Washington, not through the prosaic accounts of history, but a powerful work of literature that captured the essence of the man and the charisma of his leadership. So it is with Spain and El Cid.

Rodrigo Díaz de Vivar, who came to be known as El Cid, was a humble knight who rose to embody Spain's deepest values and highest aspirations. Offering vision and courage at a time of crisis for Spain and Christendom, he would become the last great hero of epic poetry.

But unlike Achilles or Odysseus, who had long since passed into myth, Rodrigo was a man of flesh and blood, of sober history, closely observed and chronicled by friend and foe alike. Even Ibn Bassam, the Moorish historian, was filled with grudging admiration for his enemy: “This man, who was the scourge of his age, was, by his unflagging and clear-sighted energy, his virile character, and his heroism, a miracle among the great miracles of the Almighty.” A man worthy of his myth, Rodrigo Díaz de Vivar bridges the gap between ancient epic and modern history.

## The Fall and Rebirth of Christian Spain

Rodrigo lived at a crucial time in Spanish history. When the Roman Empire fell apart, the Visigoths, a powerful tribe of Germanic “barbarians,” took possession of Roman Spain. Already converted to Christianity, they ruled with a mixture of Roman and Germanic law. Thus in *The Cid* we find both a “modern” court trial and an ancient trial by combat.

The Visigoths’ kingdom ended in civil war and invasion. Spanish ballads tell the tale of a king, Rey Rodrigo, who seduced La Cava, the daughter of Count Julian. The dishonored Count brought in African Moors to help him get revenge.

These “Moors” were armies of Berber tribesmen, fierce North African warriors newly converted to Islam,

led by Arabs from the Middle East. Whatever the truth of the Spanish ballads, Moorish troops under Tariq and Musa did cross the straits of Gibraltar in 711, and defeated the Visigothic king Rodrigo. The Rock of Gibraltar is named for one of the conquerors: *Gebel al-Tariq* means “mountain of Tariq” in Arabic.

The Moors went on to conquer almost all of Spain. By the end, only small bands of Christian guerillas and refugees were left, along with indigenous Basques, in the rugged mountains of the north. Slowly and painfully these Christians would struggle back, forming little kingdoms across the peninsula’s northern rim. But for now they faced a prosperous, united, and overwhelmingly powerful Moorish Spain.

### The Rise of Al-Andalus

The Ummayyad Caliph Abd-el-Rahman gathered all of Muslim Spain beneath his rule. There followed a golden age of Islamic culture and civilization, especially in the lushly fertile south, which Muslims still fondly remember as *Al-Andalus*. (To this day, the south of Spain is called *Andalucia*.) The Arab world was far ahead of medieval Europe in science, literature, and civilization. While the West had lost much of its heritage from Greece and Rome, the Arabs eagerly absorbed Greek knowledge from Byzantium and Persia.

Greek learning would inspire a rebirth in Europe a few centuries down the road, but for the Arab world the Renaissance was already in full swing. While Charlemagne could barely read, and never learned to write, the rulers of Al-Andalus vied with their court poets over who could produce the most exquisite verses. Scientists and philosophers were honored, and all the arts of living reached a peak of perfection. This complex and cultivated way of life, reflected in the elegant architecture of the Alhambra, has been remembered ever since as a paradise on earth.

But “paradise” comes from a Persian word meaning “walled garden,” and the walls of this exquisite garden at last began to crumble. The Ummayyad Caliphate broke up into a number of smaller kingdoms called “taifas,” centered around the major cities of southern and central Spain: Seville, Granada, Cordoba, Toledo, Valencia. The competition among these capitals brought culture to even greater heights, but their “walls” were weaker, and they began to give way to the growing strength of the Christian kingdoms in the north.

By the Cid’s day, three hundred years after the Moorish conquest, the taifa kingdoms were under the thumb of the new Christian realms: León, Galicia, Navarra, Aragón, and Castile. They were regularly paying tribute (protection money) to King Alfonso and his fellow rulers. The politics of this period were complex and constantly shifting, with Muslim and Christian rulers constantly

playing other Christians and Muslims off against each other, with more regard for profit than religion.

The idea that the Christian reconquest of Spain was one long religious crusade is far from the truth. The Italian Popes and the French monks certainly saw it that way, but they were not on the front lines, where Spaniards and Moors were constantly rubbing shoulders, more often in peace than at war: trading, negotiating, and learning from one another for seven hundred years.

Things were never simple in Spain. Some of the Cid's best friends, in real life as in the poem, were Moors—and some of his worst enemies were Spaniards. The few French and Italian attempts to fight a “proper” crusade against the Moors in Spain were fiascos—as witnessed by France's own national epic, the *Song of Roland*.

## Rodrigo Díaz of Vivar

Into this fascinating and kaleidoscopic situation was born Rodrigo Díaz of Vivar.

Vivar was a little mill town in Castile, and Rodrigo's family were of the lowest order of nobility, the *infanzones*.

Nobility was based on military service in this age of constant warfare. Anyone with a horse and a sword could be a *caballero*. The word, which came to mean “nobleman or gentleman,” originally meant “horseman.”



## This translation

Some translations of *The Cid* use rather archaic language, presumably because the poem is “old.” But it wasn’t old when it was created; in fact, poetry was the main form of *news* at the time. To deliver this news, I aim for a lean, fast-moving line—we’re riding horseback, after all.

Since the poet is quite “cavalier” about line lengths, I’ve also taken liberties with line breaks now and then, to improve the flow or sense. The same applies to the use of the past or present tense, which alternate freely in the original. Stephen Gilman, my Medieval Spanish professor at Harvard, believed the poet used the present tense to bring events into the foreground, making them more vivid. I’ve done so myself whenever it seemed effective. Verb tenses had not yet settled down in early Spanish, and one also sees the conditional or subjunctive where we would use the present tense.

The section numbers you see in the poem are not in the manuscript. They are based on the *laises*, groups of lines that end with the same vowel assonance in Spanish. A change in assonance, from “o” to “a” for instance, often signals a change in subject. I’ve added brief section descriptions for the *laises*, and elsewhere in parentheses, being careful not to spoil the suspense of the story. The num-

bers in the right margin are the line numbers of the original manuscript. In rare instances the translation may break the lines differently for a better flow.

Ancient manuscripts were typically written without breaks or divisions. The oldest Greek manuscripts don't even have spaces between the words. Gradually over the centuries, aids to reading like punctuation, spaces after words and sentences, stanzas in poetry and paragraphs in prose were adopted. Still, even modern printings of *The Cid* and the *romances* consist of page after page of solid, impenetrable blocks of verbiage. I have let some light and air into these lines, where changes of subject or speaker called for it, to make the poem clearer and more inviting to the reader.

While being as faithful as possible, I also wanted this translation to be *fun*. With a chatty, novelistic poet, despicable villains, terrifying enemies, and a hero who's not afraid to show his human side, I hope you'll find *The Song of The Cid* as enjoyable as I have.

*Dan Veach*  
*Atlanta, Georgia*  
*2018*

# The Song of The Cid

[The first leaf of the manuscript is missing. The following passage in italics has been reconstructed by Menéndez Pidal from Spanish historical chronicles, some of which use the poem as a major source. The Cid has been exiled by King Alfonso; he has nine days to leave Castile. He asks his household troops if they want to go with him.

*“and those who go with me, may God sustain them,  
and with those who stay behind, I am content.”*

*Then Alvar Fáñez, his first cousin, spoke:*

*“We will go with you, Cid, through cities and wilderness  
and never fail you while our bodies last.  
For you we will wear out mules and horses,  
our goods and clothes and everything we have.  
We will never stop serving you as loyal vassals.”*

*Every man agreed with Alvar Fáñez.  
The Cid thanked them for what they had said.*

*My Cid set out from Vivar on the road to Burgos,  
leaving his home disinherited, desolate.*

Here the manuscript begins:]

## 1. A LAST LOOK BACK

Tears streaming from his eyes, he turned his head  
to look at his old home one more time.  
He saw the doors ajar, the gates unlocked  
the clothes hooks empty of coats and cloaks  
the perches bare of hawks or falcons. 5

He sighed, My Cid, from his heavy load of care  
and said in even, measured tones,  
“Thanks be to you, our Father in Heaven!  
My bitter enemies have brought this on me.”

## 2. OMENS ON THE ROAD

Then they spurred onward, releasing the reins. 10  
At the gate of Vivar, the crow flew on their right.  
Entering Burgos, it flew on the sinister side.

The Cid shrugged and shook his head.  
“Cheer up, Alvar Fáñez,” he said.  
“We’ve just been kicked out of this country!”

## 3. BURGOS

My Cid Ruy Díaz entered Burgos 15  
with a company of sixty pennants.  
Men and women flocked to see him pass.

The burghers and their wives sat at their windows,  
eyes streaming, so great was their sorrow.  
From every mouth one thought was heard:  
“God, what a good vassal—if only he had a good lord!” 20

4. THE KING’S LETTER. A LITTLE GIRL NINE  
YEARS OLD.

They would gladly have given him hospitality  
but King Alfonso’s anger was so great that no one dared.  
Last night the king’s letter had arrived, all stamped and sealed  
forbidding anyone to give the Cid Ruy Díaz  
a place to stay. If someone did, in truth 25  
he would be stripped of everything he had,  
body and soul and even the eyes from his face.  
This was a great pain for these Christian people.  
They hid themselves from the Cid, none dared to speak. 30

The Campeador rode up to an inn  
but found the door securely locked.  
For fear of King Alfonso, they all agreed  
that unless the Cid broke it down by force  
they would not open anything.  
The Cid’s men shouted out to them, 35  
those inside would not reply.  
My Cid spurred forward to the door  
took his foot from the stirrup and gave it a kick.  
The door, locked tight, did not budge.



*[Addenda, by the monk who copied the manuscript:]*

*To the one who wrote this book, may God grant paradise, amen!  
Per Abbat wrote it in the month of May, in the year 1207.*

*[Another note added at the end, apparently by a juglar, or traveling minstrel, who may have owned this copy. This in itself is powerful evidence for public oral performances of The Cid. And the intended audience is obviously not learned or aristocratic, but poor and humble village peasants.]*

*The romance has been read,  
now give us the wine!  
If you haven't got money  
then toss in some trinkets—  
whatever you've got is just fine.*





## *Romances of The Cid*

These ballads are called *romances* not because they are “romantic” but because they’re composed in early Spanish, descended, along with all the Romance languages, from *Roman* Latin. Oral poetry performed to music in the marketplace, they were the popular literature of their day, as opposed to the scholarly and religious works written by monks in Latin.

One would think the short and popular ballads of the Cid were composed before the epic poem, and surely there must have been contemporary songs about him. We have a Latin *Carmen Campidoctoris*, or *Song of the Campeador*, that may have been written during his lifetime. But the *romances* of the Cid were committed to writing later than the epic poem, and some show clear signs of borrowing from it, as indeed the historical chronicles do. Perhaps these *romances* started out as popular incidents from the epic, and went on to dramatize the stories even more.

Some deal with incidents in his youth not covered by the epic. They may be based on another epic poem, *The Youthful Deeds of Rodrigo* (*Las Mocedades de Rodrigo*). Written after *The Cid*, perhaps as a sort of prequel, this poem shows a very different Rodrigo—brash,

arrogant, and quick to anger. King Ferdinand calls the young Rodrigo “a raging lion.” The Rodrigo of *The Cid*, in contrast, *tames* a roaring lion in his palace, taking it by the scruff of its neck and leading it back to its cage.

Though sometimes preposterous, there’s no doubt these tales are entertaining. Taken all together, the romances of the Cid form a continuous narrative of his life. And though they were written down later than *The Cid*, we cannot say when they first began to circulate in oral form.

In their first printings, these romances had neither titles nor verse breaks—a typical feature of ancient poetry manuscripts. The titles and verse breaks have been added by the editor, and a few poems have been edited for length.

We begin with the most popular story of Rodrigo. This tale of the Cid's stormy courtship with Jimena appears in *The Youthful Deeds of Rodrigo*. It was picked up in the early 1600s by a Valencian dramatist, Guillén de Castro. His drama *The Youthful Deeds of the Cid*, in turn, was the basis for Pierre Corneille's world famous play *Le Cid*.

*Rodrigo's relationship with Jimena gets off to a rocky start when he kills her father. Count Lozano insulted and struck the Cid's father, Diego Lainez, who was too old to defend himself. It fell to the Cid to defend his family's honor.*

#### THE CID PONDERERS VENGEANCE

The Cid was thoughtful,  
considering how young he was  
to be avenging his father  
by killing the count Lozano.

He pondered the fearsome allies  
of his powerful opponent  
who had in the mountains  
a thousand Austurian friends.

He considered how, in the court  
of the good king Don Fernando  
the Count's vote was the most important,  
his arm the strongest in battle.

But all this seemed small indeed  
when it came to avenging this insult,  
the first shameful deed ever done  
to the blood of Lain Calvo.

The Cid was not concerned  
about his youth: in a noble soul  
the growth of courage and valor  
does not depend on years.

He took down the ancient sword  
of Mudarra of Castile,  
grown rusty from lack of use  
after the death of its master.

“Know this, valiant sword—  
that my arm is Mudarra’s  
and you too shall fight with his arm,  
because this injury was also done to him.

“It may be that you flinch  
at finding yourself in my hand,  
but from now on you will not run  
or take even a single step back.

“You will find me as strong as your steel  
upon the field of battle.  
As good as your first one was,  
you have found a second master.

“And if any should conquer you,  
enraged by that shameful deed  
I will bury your noble blade  
up to the hilt in my chest.

“To the battlefield now, for it’s time  
to give the count Lozano  
the punishment deeply deserved  
by that infamous hand and tongue.”

The Cid went forth, resolute.  
So determined was he, indeed  
that within the space of a single hour  
he had his vengeance and killed the Count.

*Count Lozano: Count Gómez of Gormaz, the leading figure of King Ferdinand’s court and lord of the mighty fortress of Gormaz, located near the Cid’s home of Vivar. The Count is the father of Jimena Gómez, who figures in the following romances.*

*Lain Calvo: Ancestor of the Cid, one of the Judges who ruled Castile in its early days.*

*Mudarra: the man who avenged the Seven Infantes of Lara, the subjects of a lost Castilian epic. The poem implies that he was an ancestor of the Cid, who is also seeking revenge. As the name suggests, he was the son of a Christian and a Moor.*

*Jimena Gómez, daughter of Count Lozano, asks King Ferdinand  
to punish the Cid.*

### JIMENA DEMANDS VENGEANCE

A great clamor arose  
of cries, and arms, and voices  
within the palace of Burgos  
where the great nobles are gathered.  
The king came down from his throne  
and the whole court came after him.

At the doors of the palace  
they found Jimena Gómez,  
her hair all disheveled,  
bemoaning the Count, her father—  
and also Rodrigo of Vivar,  
his rapier stained with blood.

They saw the angry face  
the proud young man put on,  
and heard what Jimena  
loudly cried:

“I ask you for justice, good king  
and vengeance against traitors,  
so that your children may prosper  
and you reap the benefits of your deeds—

for he who does not do justice  
does not deserve the name of king!

“And you, cruel murderer,  
don’t spare me because I’m a woman.  
Traitor, I ask you for death—  
do not hold back or deny me—  
for you have killed a gentleman,  
the best among the best.”

At this, when Jimena saw  
that Rodrigo did not respond  
but quietly taking the reins  
mounted upon his horse,

turning her head to the crowd  
she cried to compel them to act  
and seeing they did not pursue the Cid  
screamed at them, “Vengeance, my lords!”



## JIMENA MAKES A PROPOSAL

In Burgos the good king  
was seated at his supper  
when Jimena Gómez  
came with her complaint.

She was dressed in mourning clothes,  
all covered in black crepe.  
Sinking down upon her knees  
she began to speak:

“I live with a shameful stain, oh king  
just like my mother.  
Every day when the sun comes up  
I see the man who killed my father.

“The man is mounted on his horse,  
a sparrow hawk on his hand.  
Adding insult to injury,  
he goes to my dovecote to feed it  
so that my silk blouse is stained  
with the blood of my own doves.

“Do justice for me, good king!  
You can't deny it to me!  
A king who does not do justice  
should not reign as a king

nor eat bread on a tablecloth  
nor enjoy the queen.”

The king, upon hearing this  
began to think:  
If I kill or capture the Cid  
my court will revolt against me.  
But if I do not do justice  
God will demand it of me.

Then Doña Jimena spoke,  
and her words were worthy of note:  
“Now let me tell you, good king  
how you can solve this problem.  
You can keep your court at peace  
and no one will revolt against you.

“The man who killed my father,  
give him to me for my husband,  
because a man who’s done me such harm  
I know must do me some good.”

“I’ve always heard,” Fernando said  
“and now I know it’s true,  
that the reasoning of women  
is beyond men to construe.

“Before, you demanded justice of the Cid,  
and now you want to marry him!  
Very well, I will send a letter  
asking for him to come.”

*Called to court, the Cid shows his youthful temper.*

### THE CID FRIGHTENS FERDINAND

Diego Lainez rides  
to kiss the good king's hand.  
He brings three hundred  
caballeros with him.

Among them was Rodrigo  
the proud Castilian.  
The rest are mounted on mules,  
only Rodrigo is on horseback.

All are dressed in gold and silk,  
only Rodrigo wears armor.  
All are wearing perfumed gloves,  
only Rodrigo has chain mail gauntlets.

All have girded on swords,  
only Rodrigo has a golden rapier.  
All are bearing poles with banners,  
only Rodrigo carries a lance.

All wear richly-embroidered hats.  
only Rodrigo wears a helmet  
and upon that helmet a cap of red.

They ride down the road  
chatting with one another  
until they reach Burgos  
and meet the king.

The king's companions are talking.  
Some say it quietly, others aloud:  
“Here he comes, among this crowd—  
the one who killed Count Lozano.”

When Rodrigo heard this  
he fixed his gaze upon them.  
In a loud voice  
and proudly, he said:

“If there are any among you,  
his kin or his dependants,  
who are offended by his death,  
come out and challenge me.

“I will defend my right  
on foot or horseback, as you please.”  
Everyone said to themselves,  
“Let the devil challenge him!”

They all dismounted  
to kiss the king's hand.  
Rodrigo alone  
remained on his horse.

Then spoke his father,  
hear what he said:  
“Dismount, my son

## The *Carmen Campidoctoris*

The Latin *Carmen Campidoctoris* may have been written during the lifetime of the Cid. This unfinished poem was discovered in a monastery in Catalonia. The Cid did spend some time in Catalonia, at the court of the Count of Barcelona, during his first exile. The Cid left in a huff, apparently over some insult, and later defeated the Count in battle.

This Count, named Berenguer Ramón, was suspected of killing his co-ruler and twin brother, named Ramón Berenguer (*The Cid*, understandably, confuses the two). The Church was very unhappy with “The Fratricide,” as he was known, and in fact a civil war was launched against him.

This poem may have been written not only to praise the Cid, also but to attack Berenguer. The monastery in which the manuscript was found had once been under his brother’s rule. The Count certainly looks bad, even ludicrous, in *The Cid*, and perhaps in the missing ending of this poem.

The poem is a product of writing rather than oral composition. It’s in literary Latin, with learned classical allusions. Its verse form is tight and demanding, with

regular stanzas, unlike *The Cid's* loose and rambling lines. It seems to be introducing the Cid to a Catalan audience which might not have known much about him. The fragment we have ends, somewhat suspiciously, with a buildup to the battle between the Cid and the Count of Barcelona.

*CARMEN CAMPIDOCTORIS*  
(SONG OF THE CAMPEADOR)

We could sing of the famous deeds  
of Paris, Pyrrhus<sup>1</sup>, and Aeneas,  
praised so often and so highly  
by so many poets.

But what good are those pagan fables,  
so old now they're just clichés?  
Of Rodrigo, the Prince of Battles,  
let us sing today.

A thousand books could never hold  
his numerous victories.  
Not even Homer himself,  
with all his strength, could sing them all.

Still I, with little learning,  
having heard but a fraction of his deeds  
will, like a fearful mariner,  
raise my poetic sail into the wind.

Lo! Let all people listen with delight  
to the song of the Campeador!  
Most of all those who rely on his strength,  
gather round!

---

1 see notes on p. 241

He was born of a noble stock—  
there is none better in Castile.<sup>2</sup>  
Seville and the banks of the Ebro  
also know Rodrigo well.

In his first single combat as a youth  
he defeated a knight from Navarre.  
Henceforth the name of “Campeador”  
would be on the lips of all great men.

He gave promise of great deeds already,  
how he would overcome Counts in battle,  
crushing royal armies underfoot,  
subduing them with his sword.

King Sancho so delighted in the youth,  
seeing him scale such heights,  
that he gave Rodrigo command  
over all his kingdom’s troops.

Rodrigo was reluctant to accept, but Sancho  
would have granted him even higher honors  
had he not so suddenly met with death,  
which spares no man.

After the treacherous murder of Sancho,  
King Alfonso gained the throne  
and, as his brother promised,  
inherited all of Castile.



## Notes to *Carmen Campidoctoris*

- 1 Pyrrhus: a Greek general who defeated the Romans in one engagement, but lost so many men he could not continue the war. According to Plutarch, he said “If we are victorious in one more battle with the Romans, we shall be utterly ruined.” Hence the ironic phrase “Pyrrhic victory.” (p. 235)
- 2 “noble stock, none better in Castile”: None better, perhaps, but some, like Count García Ordoñez, had much nobler titles. (p. 236)
- 3 Campeador: another honorary title for Rodrigo, meaning “champion, victor in battle.” The Latin *Campidoctoris* literally meant “master of the field,” a role he filled for Sancho as the master and leader of his army in the field. The title of “*Cid*” is never used here; perhaps he had not acquired it yet. He fought the knight from Navarre as King Sancho’s champion in judicial combat, to resolve a land dispute. (p. 236)
- 4 Hagarites (and later Midianites): The Arabs, supposedly descended from Abraham’s second wife Hagar. (p. 238)
- 5 Cabra, García Ordoñez: The *Cid*’s first victory against Ordoñez was at the Battle of Cabra, during his tribute mission to Seville. The second came when Alfonso tried to take Valencia from the *Cid*. The campaign was aborted, sparing the *Cid* from fighting Alfonso directly. Instead, he retaliated by ravaging García’s lands. He and García agreed to meet for a battle, but García never appeared. (p. 238)
- 6 Caesar Augustus: The original Roman name for

Saragossa or Zaragoza, a Moorish kingdom the Cid was helping during his first exile. It was proper siege “etiquette” to allow a town to send for help, on condition that it would surrender if no help came within a given time. (p. 239)

- 7 This scene of the Cid arming himself reminds one of the elaborate dressing scene before the court in Toledo. In both cases it is the prelude to a major climax of the poem. His shield really did have a dragon on it. Electrum is an alloy of gold and silver. The Cid’s famous horse, Babieca, was won in battle with the Moors. (p. 239)

## Selected Readings

### Spanish text of *The Cid*

- Anonymous. *Cantar de Mio Cid*, edited with studies by Alberto Montaner, Real Academia Española; Galaxia Gutenberg, 2011.
- \_\_\_\_\_. *Poema de Mio Cid*, edited with notes and introduction by Ramón Menéndez Pidal, *Clásicos Castellanos* edition; Madrid: Espasa-Calpe, S. A., 1963. Together with *La España del Cid* (below), Menéndez Pidal's work is the essential starting point for discussions about *The Cid*.

### English translations

- Raffel, Burton. *The Song of The Cid*. Penguin Classics, 2009. A readable but rather loose translation of *The Cid*. Introduction and notes by Maria Rosa Menocal (see her book below).
- Hamilton, Rita, and Janet Perry. *The Poem of the Cid*. Manchester U. Press, 1975; Penguin Books, 1984. Prose translation, based on the manuscript research of Ian Michael.
- Merwin, W. S.. *Poem of the Cid*. New American Library, 1959. This verse translation is by one of America's finest poets, but its language and word order seem stilted at times.

## History and Criticism

Menéndez Pidal, Ramón. *La España del Cid*. Madrid: Espasa-Calpe, S. A., 1967.

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Rosa Menocal, María. *The Ornament of the World*. New York: Back Bay Books, 2003. Charming study of the coexistence and interaction of Muslims, Jews, and Christians in Muslim Spain.

## Literary works about the Cid

### Romances

- Romancero del Cid*, edited by F. S. R., Colección Crisol Núm. 41; Madrid: Aguilar S. A., 1951 (Spanish)
- Flor Nueva de Romances Viejos*, edited by Ramón Menéndez Pidal, Austral; Espasa Libros, 2012. (Spanish)
- El Romancero*, edited by Conrado Guardiola Alcover, Clásicos Ebro; Zaragoza: Editorial Ebro, S. L., 1973. (Spanish)
- Cancionero de Romances Viejos*, edited by Margit Frenk Alatorre, México: UNAM Press, 1961. (Spanish)
- Spanish Traditional Ballads*, translated by Stanley Appelbaum, Dover, 2003. (Dual language)
- Spanish Ballads*, translated by W. S. Merwin, Copper Canyon, 2008. Reprint of a 1961 edition. (English only)

### Longer Poems

- Anonymous. '*Carmen Campidoctoris*' o *Poema Latino del Campeador*. Edited by Alberto Mantaner and Ángel Escobar. Madrid: Espana Nuevo Milenio, 2001.
- Anonymous. *Las Mocedades de Rodrigo: The Youthful Deeds of Rodrigo, the Cid*, edited and trans-

lated by Matthew Bailey. Medieval Academy Books No. 110; U. of Toronto Press, 2007. This short epic contains popular stories about the young Cid. Probably written around 1300, the surviving manuscript seems to be drawn from both historical documents and unhistorical romances, with little sense of style or continuity. Valuable for literary historians.

## Plays

de Castro, Guillén. *Las Mocedades del Cid*. Madrid: Espasa-Calpe, 1981. Excellent theatrical treatment by Guillén de Castro (1569-1631) based on the romances and perhaps *Las Mocedades de Rodrigo* (see above). (Spanish)

Corneille, Pierre. *Le Cid*, translated by John C. Lapp. Crofts Classics, AHM Publishing, 1955.

\_\_\_\_\_. *The Cid, Cinna, the Theatrical Illusion*, translated by John Cairncross. Penguin Books, 1975. Corneille's world-famous play was adapted from Guillén de Castro's (see above). Both deal with the star-crossed love of Rodrigo and Jimena Gómez, found in the romances but not in *The Cid* itself.