The treatment of women in the Spanish ballad as exemplified in the Duran classification

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THE TREATMENT OF WOMEN IN THE SPANISH BALLAD

AS

EXEMPLIFIED IN THE DURÁN CLASSIFICATION

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A thesis submitted to the Faculty
of the Graduate College of the State University
of Iowa in partial fulfillment of
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- by -

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The object of this dissertation is to furnish the reader some conception of the part woman plays in the old Spanish ballads, which have been collected and preserved in the "Romancero General" by Augustín Durán. In it he has attempted to arrange them under the following headings: "Historical Ballads, Ballads of Chivalry, Moorish Ballads, Popular and Divers Ballads. They treat of persons and events known in the authentic history of Spain, and they give a comparatively true picture of the Spanish people. References to the ballads, therefore, are all taken from

1 References are from the following ballads:
Duran's "Romancero General" on the basis that it is one of the most available collections of Spanish ballads. However, these ballads are not all of Spanish origin. They are introduced herein, not to express origin, but their popularity among the Spanish people, for they have an influence upon and doubtless coincide with the social standards of woman of the time.

To understand more thoroughly the part which woman plays in the literary background, it will not be out of place to summarize the main types of Spanish ballads. The most important and largest division of the Spanish ballads is the Historical. This is not surprising because the early heroes in Spanish history grew directly out of the popular character, which was prevalent between the end of the eighth and the beginning of the twelfth centuries. In the earliest part of the period all sorts of subjects were introduced, ancient subjects as well as modern, sacred as well as profane. Loyalty was constantly prominent; and this constitutes a chief part of the peculiar charm that invests them.

The Ballads of Chivalry, on the whole do not occupy any well-defined place, for the Historical Bal-
lads are much nearer to the hearts of the Spanish people. The stories connected with Charlemagne and his Peers are, however, an exception. The Spaniards connect his great name and deeds with the wild imaginations of their own achievements.

The Moorish ballads are not as old. Their very subjects indicate that they originated later, and few can be found that relate to persons or events preceding the fall of Granada. So when we read the Moorish Ballads we enter a new world. The Moorish maidens lean from their balconies, and the victorious knight receives the prize of valor from the hand of her "whose beauty is like a starlit night." These are the Jarifas, the Celindas, and the Lindaraxes of Moorish song. In most of them the influence of the Oriental is clearly shown. Their spirit is more refined and effeminate than that of the historic and chivalric ballads. But throughout the greater number of these songs, there breathes a certain spirit of charity between the Spaniards and the Moors in spite of their adverse faiths, in spite of their adverse interests. According to Lockhart, "it would be difficult to point out, in the whole history of the world, a time or a country where the activity of
the human intellect was more extensively, or more use­fully or gracefully exerted than in Spain, while the Mussalman sceptre yet retained any portion of that vig­or which it had originally received from the conduct and heroism of Tarifa."¹

The attitude of the Moors toward women is an interesting point, for it is hardly what we should ex­pect, to judge from the more modern literature. I think the "Arabian Nights" typifies our idea of the customary treatment of women among the Mohammedans. Men seemed to consider women as existing solely for their pleasure, and treated them like slaves. The Arabian Spaniards, however, seemed to respect and vener­ate women. They feel highly honored and proud when some lady deigns to bow to them. J.D.M. Ford says, "The Arabian influence lighted up the native flowers of Castilian romance with the gorgeous brilliancy of an Eastern sun; a more figurative, ornate, oriental tinge was communicated, from which the older ballads are remarkably exempt."²

But the ballads of Spain are not confined to

¹ Lockhart's Spanish Ballads: Page 7.
heroic subjects drawn from romance or history, or to subjects depending on Moorish traditions and manners. The poetical feelings of the lower class of the Spanish people were spread over many subjects; and their genius has left us a vast number of records, that prove at least the variety of the popular perceptions, and the quickness and tenderness of the popular sensibility. Many of the Popular ballads are effusions of love. Some are pastoral, while others are burlesque, satirical, and picaresque; many are called "Letras" or "Letrillas", which are merely poems that are sung. Many are lyrical in tone if not in form; and many are descriptive of the manners and amusements of the people at large. One characteristic, however, runs through them all. They are true representations of Spanish life. There is a considerable class marked by an attractive simplicity of thought and expression, combined with a sort of shrewdness and mischievousness. No such popular poetry exists in any other language.

In short, all the Spanish ballads are truly national in spirit, and all show women's influence upon men's lives. The men in medieval times, even those of our own day, were inclined to fall in love, and some-
times, no doubt, in love with love. Gallantry of gentlemen to ladies, and even service of vassal to mistress, readily took on the forms of passionate devotion. For the most part, the amatory conversations were addressed by some nobleman or knight to an emperor or king's daughter. Through the ballads the superhuman charms of a selected lady and the gentleman's love, or perhaps, suffering, and fidelity are portrayed. And time and time again there is a romantic element of danger from the fury of a jealous husband, or the wrath of a father whose suspicions may be aroused by spiteful tale bearers.

The authors of the "romances" are called "Trovadores", while the executants (singers, declaimers, and mountebanks) are the "Juglares". The juglar generally recited or sang the trovador's verses, but occasionally the trovador would sing his own composition. In the juglar's hand the original verse was often "cut or padded to suit the hearer's taste." He subordinated the verses to the music, and gave them changed or arabesqued to fit a popular air. As the popularity of the ballads grew the trovadores became spoiled under courtly life and luxury. The trovador "was spoon-fed,

dandled, pampered, and sedulously ruined by the dis-
astrous good-will of his ignorant betters.¹ His pros-
perity did not endure, and in the end the executants
were blind men, who changed the old ballads to suit
their purpose.

As might be anticipated from the foregoing state-
ments, their character and tone are very various. Some
are connected with the fictions of chivalry, and the
story of Charlemagne; the most remarkable of which are
those on Gayferos and Melisenda, and Count Alarcos.
A few relate to classical antiquity as, for instance,
the obviously old one in which Virgil figures as a per-
son punished for seducing the affections of a king's
daughter. These ballads also inspired the balladists
and their ideas came to coincide with those of the mod-
els. Bernardo del Carpio, who figures as Charlemagne's
nephew,² occupies a prominent place among the romances.
Fernán González, who recovered Castile from the Moors
in the tenth century, and became its sovereign Count,
also has a number of ballads relating to him. Another
group centers around the Seven Lords of Lara. Some of

¹ Fitzmaurice Kelly: Spanish Literature - page 28.
² Romances 619 to 665.
them are beautiful, and the story they contain is one of the most romantic in Spanish history. But as the subject of popular poetry, the Cid has been the occasion of more ballads than any other of the great heroes of Spanish history or fable. The Moorish ballads contribute stories of their warlike achievements, as well as the luxuriousness of their civilization. The loves of Gazul and Abindarraez, with games and tournaments in the Bivarrambla, are found among their subjects. Besides these, there are the ballads relating to sacred history - Adam, Joseph, Nebuchadnezzar, David, and Absalom. Still others treat of the mythological and heroic Greeks, and the Carthaginian wars. The Popular, or later ballads, are doctrines, love - sonnets, satires, allegories, symbolic tales, and idylls. In short, they exhibit all types of subjects, and the majority of them are concerned with Spanish subjects. Bernaldo del Carpio of León is a true Spanish hero, but in the ballads he figures as Charlemagne's nephew. Such ballads only serve to bring out the hostile relations existing between France and Spain. "Even the women become a jest," says Fitzmaurice-Kelly, for "The balladist emphasizes the fact that the faithless wife of Garci-Fernández is French, and again when Sancho García's mother, likewise
French, appears in a romance, the singer gives her an Arab as a lover. This is primitive man's little way, the world over; he pays off old scores by deriding the virtue of his enemy's wife, mother, daughter, or sister.¹

The first chapter will show that the Spanish women did not conform to this conception. Figuratively speaking the men placed their women on a pedestal of Love, Beauty, and Chastity.

¹ Fitzmaurice - Kelly: Spanish Literature - page 40.
There is a legend current in Spain which relates that when Saint Ferdinand went to heaven he begged three boons of Heaven,—a beautiful country, beautiful women, and a good government. The first two were granted, but the last was refused because Spain might prove a serious rival to Paradise. Heaven said, "If I give you that, all my angels will emigrate to Spain, and I shall be left without a court." Therefore, the government of the unfortunate country is proverbially bad, but travellers find it hard to criticize the beauty of the women and the country.

Oriental traditions and chivalric exaggeration set women aside to such an extent that they were a bar to her national progress. When feudalism developed and a cultured society came into being, the lady became a symbol of something worthy of veneration. And this devotion was the keynote of the ballads. She was both woman and angel: she was an object of love and reverence. That absorbing passion for feminine beauty revealed itself everywhere in the ballads.

Among the Chivalric ballads, there is one entitled "Lady Alda's Dream", that is full of the spirit

1 John Hay: Castilian Days - page 348.
of a chivalrous age, and of a simple pathos which is of all ages and all countries. The following translation is by Sir Edmund Head, Bart.

"In Paris Lady Alda sits, Sir Roland's destined bride,
With her three hundred maidens, tend her at her side:
Alike their robes and sandals all, and the braid that binds their hair,
And alike their meal, in their Lady's hall, the whole three hundred share.
Around her, in her chair of state, they all their places hold:
A hundred weave the web of silk, and a hundred spin the gold,
And a hundred touch their gentle lutes to soothe that lady's pain,
As she thinks on him that's far away with the host of Charlemagne.
Lulled by the sound, she sleeps, but soon she wakens with a scream,
And, as her maidens gather round, she thus recounts her dream:
"I sat upon a desert shore, and from the mountain nigh,
Right toward me, I seemed to see a gentle falcon fly:
But close behind an eagle swooped and struck that falcon down,"
And with talons and beak he rent the bird, as he cowered beneath my gown,"
The chief of her maidens smiled, and said: "To me it doth not seem
That the Lady Alda reads aright the boding of her dream. Thou art the falcon, and thy knight is the eagle in his pride,
As he comes in triumph from the war and pounces on his bride."
The maidens laughed, but Alda sighed, and gravely shook her head.
"Full rich," quoth she, "shall thy guerdon be, if thou the truth hast said."
'Tis morn: her letters, stained with blood, the truth too plainly tell,
How, in the chase of Ronceval, Sir Roland fought and fell."\(^1\)

Another ballad, "The Lady of the Lions," represents woman's typical influence on man's chivalrous character. Gibson renders the following translation.

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\(^1\) Romance 400 as translated on pages 142-143 of Ticknor's History of Spanish Literature. It is an old popular romance preserved by oral tradition, long before 1474.
"It is Don Manuel de León,
A knight of noble name,
And he has done a deed at Court
Shall hand him down to fame.
'Tis Lady Anna de Mendoza,
With whom he had to do,
A Lady she of rank and worth,
And thus the matter grew:
She wandered through the palace halls,
The evening feast was done,
And ladies fair were by her side,
And gay knights many a one.
Within a spacious gallery
They stood with looks amazed
For down into the lion's den
The Lady Anna gazed.
So did they all with fluttering hearts,
To see the lions four;
Such fearful heads, such powerful limbs,
And such an angry roar!
The lady fair let fall her glove,
It was with wily art,
For she would prove the gallant knight
Who had the boldest heart.
"My glove has fallen!" she exclaimed,
    "And sore against my will;"
She cast around a burning glance,
    Made every heart to thrill:
"Now who will be the gallant knight,
    For honour or for love,
Who dares to face the lions four,
    And bring me back my glove?
My word of honour here I pledge,
    Good luck shall him befall,
I'll hold him as the bravest knight,
    And love him best of all!"
Don Manuel hears the taunting words,
    A knight of honour true,
And while the rest with shame decline,
    He dares the deed to do.
He from his girdle plucks his sword,
    His mantle round his arm,
And enters straight the lion's den,
    Nor shows the least alarm:
The lions look with glaring eyne,
    But ne'er a muscle move:
He passes scatheless through the gate,
And bears away the glove.  
He mounts the stairs with hasty stride,  
His wrath he cannot smother,  
With one hand he presents the glove,  
And smites her with the other:  
"Take, take the glove, and never more  
In such a worthless strife,  Dare ask a gentleman to risk  
His honour or his life.  
And if perchance the knights around  
Should think the deed ill-done,  Then to the field as knights should do,  
And fight me one by one!"  
"Stir not a step!" the lady cried,  
"Enough of proof we have  
That thou, Don Manuel de León,  
Art bravest of the brave;  
And if, Sir Knight, thou be content,  
To be thy wife I'm glad,  
For well I like a gallant man  
Who dares to smite the bad.  
The old refrain is very true,  
I know it to my cost,  That he who loves you best of all
Will oft chastise you most!"
To see with what a manful heart
She bore his angry stroke,
To see with what a winsome grace
And dignity she spoke.
The knight was charmed and much content,
And hastened to her side,
He took her hands, and kissed her cheek,
And won his noble bride."¹

I shall now bring out the relation between husband and wife, and mother and child, because the relationship is a very close one. The family was knitted strongly together, and honour to the mother was strongly portrayed. Romances 374 and 375, which come under the group entitled "Romances Caballerescos", represented Gayferos hearing from his mother the circumstances of his father's death.

"such doleful words she spake,
That tears ran from Gayferos' eyes, for his sad mother's sake."²


² Translation by Lockhart-page 167. These two romances mentioned are old popular ballads, composed by the juglares. They belong to an epoch preceding that of the printing press, which came into Spain about 1474.
He promised to avenge her, but the Count, upon hearing his threat, ordered him to be beheaded. The executioners, however, allowed him to escape. He later returned to the palace disguised as a palmer. He killed the count, and said,-

"I am Gayferos, lady dear, thine own, thine only son."

The sorrow faded from her heart and her grief changed to joy, as she embraced her gallant son, who had risked his life, in order to avenge his father's murder.

Romance 365, which comes under the same group and the same epoch, proclaims the necessity of a mother's counsel. The Infanta Solisa called her father to her, and said,-

"Good king, she said, my mother was buried long ago-

She left me to thy keeping, none else my grief shall know,

I fain would have a husband, 't is time that I should wed."¹

Her father remained silent for a time, and then he answered,

"It was not thus your mother gave counsel you should do;

¹ Lockhart's translation - page 167 ff.
You've done much wrong, my daughter, we're shamed
both I and you...........

Speak, daughter, for your mother's dead, whose
counsel eased my care."¹

They decided that Count Alarcos, who had formerly given
her his troth, should kill his wife and be married to
her, Solisa. And again a mother's worth and excellence
was brought out in the wife of Count Alarcos.

"The one was yet an infant upon its mother's breast,
For though it had three nurses, it liked her
milk the best:
The others were young children, that had but
little wit,
Hanging about their mother's knee while nursing
she did sit."²

When Count Alarcos told her that she must die, she begged
him to send her back to her father's house, where she
might bring up their children, but he refused.

Another ballad, in this same section, (295), shows
that even young knights had reason to be afraid of their
mothers' reproofs. It is also one of the few Spanish
ballads in which mention is made of the fairies. A young

¹ Translation by Lockhart - pages 168-170.
child was taken away from the arms of the nurse, and enchanted. At the beginning of the ballad she was seated high in an oak tree, when a knight stopped just beneath her. She called to him, and begged him to take her away from her enchantment, and she even consented to be his wife, if he would but only rescue her. However, he replied,-

"Till dawns the morning, wait, thou lovely lady! here;

I'll ask my mother straight, for her reproof I fear."¹

When he came back in the morning she had gone, for a king had passed by and had gladly agreed to disenchant her.

In Romance 3,² a "romance morisco," the magic word "mother" was used to delude the young Moorish girl,

¹ Translation by Lockhart - page 142.
² An old traditional and popular ballad, in which is initiated the oriental spirit of the Spanish Moors. It belongs to an epoch of tradition posterior to the class which was prevalent before the printing press came into Spain. (Durán: Vol. I. page 583). The collections of 1511 and 1550 contain only a few Moorish ballads, while that of 1593 contains above two hundred" (Ticknor: Vol. I. page 157).
Morayma. A Christian came to her door and begged her to let him enter, because he was the "Moor Mazote, brother of her dear mother." Bewildered she opened the door and the false Moor entered.

Still another Romance (625), ¹ which is a historical ballad, gives credit to the mother. The Count de Saidana, in his solitary prison, complained of his son, whom, he supposed must know of his descent, and of his mother, the Infanta. He thought that she had probably influenced his son against him, because he believed that she was in league with her brother, the king Alphonso, who kept him in perpetual imprisonment.

"Then where art thou, my careless son?
And why so dull and cold?
Doth not my blood within thee run?
Speaks it not loud and bold.
Alas! it may be so, but still
Thy mother's blood is thine;
And what is kindred to the king
Will plead no cause of mine..."²

That Spanish men generally entertained sentiments of consideration and respect for their mothers is found

¹ This Romance is a modern popular ballad, and probably belongs in the last three decades of the 16th century.
² Ticknor's History of Spanish Literature: Vol. I page 146.
also in the Cid Ballads.\(^1\) In Romance 737, Rodrigo captured five Moorish kings, and it was they who gave him the title, "El Cid." He, knowing his mother's trustworthiness, sent them in chains to her. She gave them kindly and perhaps motherly care, for they soon swore vassalage to her son. Whereupon she freed them.

Rodrigo again resorted to his mother in Ballad 743.\(^2\) After he married Ximena,

"Rodrigo sent Ximena home
Beneath his mother's care,
To treat her as beseems a bride
So noble and so fair.\(^2\)

Ballad 758 presents a man's tender thoughts toward a woman about to become a mother. When Ximena complained that her husband's activities in the field against the Moors had tried her spirit sorely, the King wrote,

"To you, Ximena, noble dame,
Whose spouse may envied be,
The modest maid, the prudent wife,
The mother soon to be...
The king, who never thinks you bold,
Whatever tale you tell,

\(^1\) Composed during the XVI Century (Dürren: Vol. I. p. 583).
Doth send his loving greetings back,
Because he likes you well.\(^1\)

The next ballad shows Ximena at church. The King saw her there. He met her very graciously, and taking her by the hand he said,

"to the little lady fair
With whom your home is blessed,
I'll give a thousand maravedis,
And of my plumes the best."\(^2\)

Many years later the Cid held a watch of arms in San Pedro de Cardeña (Romance 827),\(^3\) and his lovely daughters were left beneath their mother's care. Upon his departure for the war, he intrusted them again to her protection (835).\(^3\)

"Guard well thy daughters, not as if
Thou didst a wrong suspect;
For thereby they may come to know
The wrong thou wouldst correct!
But keep them ever by thy side,
For girls when left alone,
Without a mother at their head,

\(^1\) Gibson: The Cid Ballads, Vol. I. - page 60. This ballad belongs in the last three decades of the XVI century.
\(^2\) Gibson: The Cid Ballads, Vol. I.-page 66. Also belongs to the latter part of the XVI century.
\(^3\) These belong to the ballads composed during the last three decades of the XVI century.
Are apt to lose their own."

Sometime afterward, the daughters, Doña Sol and Doña Elvira were married to the Heirs of Carrión. When they took the girls back to their own lands, they sent their train ahead, and stripping their girl wives, they beat them cruelly and left them for dead. The Cid demanded vengeance of the King, and the latter summoned all his nobles to a solemn court at Toledo. Romance 872 presented the account of the Cid at the Cortes of Toledo, and there the Cid showed that he relied upon the judgment of his daughters' mother.

"O King...thou didst entreat
That with these Counts of Carrión
My daughters I would wed;
I gave to thee this answer,
With due respect I said:
That I would ask their mother,
The mother that gave them birth."\(^3\)


2 Belongs to the epoch anterior to the coming of the printing press. Were conserved by oral traditions until then. (Durán - 584)

3 Translated by Gibson: Vol. I. - page 234.
So the mothers actually had some authority over their children's actions.

Taken in connection with the above ballads, one sees that Romance 1809, a popular amatory ballad of love, written in the latter half of the XVI century, portrays a girl's love and confidence in her mother as strongly as does the Cid Ballads. Here is Gibson's rendering of "El Amor Esquivo."

"O Mother mine, 'tis Cupid,
The boy of wiles and laughter;
He teases me and pleases me,
He runs, and I run after....
O Mother mine, entreat him
The little boy implore,
With his deadly arrows
To shoot at me no more."

Another one of this same section, that shows her sister was lecturing a younger one, on first noticing her symptoms of love. It also brings out the mother's authority in looking after the welfare of her grown-up daughters. Ticknor has converted it into English in this wise.

1 Translated by Gibson: Vol. II - page 113.
"Your in love people say,
Your actions all show it,
New ways we shall have,
When mother shall know it.
She'll nail up the windows,
And lock up the doors;
Leave to frolic and dance,
She will give us no more.
Old aunt will be sent
To take us to mass
And stop all our talk
With the girls as we pass.
And when we walk out,
She will bid the old shrew
Keep a faithful account,
Of what our eyes do;
And mark who goes by,
If I peep through the blind,
And be sure and detect us,
In locking behind.
Thus for your idle follies,
Must I suffer too,
And, though nothing I've done,
Be punished like you?" ¹

The above lines also bring out the peculiarly guarded life of the young Spanish woman, which was oriental in nature. It forced her to develop ingenuity in attracting an admirer and in her means of communicating with him.

Stanton states in his book, entitled, "Woman Question in Europe," that Spanish men generally entertain sentiments of consideration and respect for mother, wife, and sister; and that paternal love also has a favorable effect on their ideas of women. In fact, the strong Spanish feeling is everywhere seen in the ballads. A favorite saying in Spain is, "Every man in his own home and God in everybody's." Moreover, many devout Moslems deny the gates of paradise to a man who has not produced a house, a book, or a child. Then when the house is built the average male Spaniard regards it as the only appropriate place for the wife of his bosom. He thinks that outside gayeties have no right to distract her thoughts.

"The only amusement a wife should desire
Is looking at faces in the fire." 1

Another one is,-

"The best women in Spain are those
with broken legs." 1

1 John Hay: Castilian Days - page 274.
So the Spaniard mixes the tyranny of a Turk with the exaggerated reverence of a knight errant. He believes the sole aim of woman is and should be to please man, but he does not acknowledge that he owes her a debt of gratitude in return. He compliments her much and considers it a duty to thank "every pretty woman for contributing to the beauty of the landscape." Not the least offense is taken, nor does she dream of taking any.

In the ballads, as well as in Spain now, the Spanish girl develops early and marries early. After marriage she is generally content with domestic cares and makes an exemplary wife and mother. This prevalence of domestic affections is quite natural. John Hay says, "The old Celtic population had scarcely any religion but that of the family. The Goths brought in the pure Teutonic regard for woman and marriage. The Moors were distinguished by the patriarchal structure of their society. The Spaniards have thus learned the lesson of home in the school of history and tradition. The intense feeling of individuality, which so strongly marks the Spanish character, and which in the political world is so fatal an element of strife and

1 Women of All Nations: page 720.
obstruction, favours this peculiar domesticity.¹ In the ballads are found many pictures of these true Spanish families, and many of them are infected with the contagion of our present day manners and morals. There are the usual proportion of wives who despise their husbands, and men who neglect their wives, and children who do not honor their parents.

The following ballads will show that a wife, who is also the mother in the home, is considered worthy of esteem. Among the section of Moorish ballads, are five entitled "Moriana y Galvan." The story is as follows: Moriana is taken captive by the Moor Galvan, and imprisoned. She tells the Moor; he becomes angry and smites her on the face, and tells his watchmen to kill her.

"When there she cried: A Christian, I With my life's blood do part; Because I told my true loves For the husband of my heart."²

¹Romance 7-

1 John Hay: Castilian Days, - page 27.

2 Durán in Vol. I, page 3, states that this ballad is one of the few written before the fifteenth century. The translation is by Gibson-(Vol. II-page 860).
Ballad 8, evidently composed at the same time, brings in the husband's devotion for his wife, because he hunts for Moriana seven long years; while the following Romance gives the incident between Moriana and her executioners. The latter upon seeing her beauty is not able to conceal his admiration. Just then her husband arrives on the scene, and all three leave hurriedly for the castle of Breña. Romance 10 shows Galvan at the castle endeavouring to win Moriana back to his tower, but she exclaims wrathfully,-

"Flee from here, Moorish dog,
You who wished to kill me,
You who robbed my maidenhood,
And forced me to be mistress.
The caresses that I gave you
Were to deceive you and to await
My noble husband, who
Soon would come to free me."¹

These ballads bring out especially her unyielding spirit. She is tried and found true to her husband, a hus-

¹ This ballad deals with the same subject, but of a later date. According to Durán, it belongs to the XVI century. (Durán - pages 4 and 583). Translation by the writer.
band who wanders for seven years endeavouring to find her, and who in the end kills the Moor, who has broken into their life and wronged them.

"El Cautivo" (A Moorish Romance, No. 258) represents a husband and wife conversing pleasantly with each other. Although it may seem strange, she is asking her husband to tell her from what land he came, and where he was captured. She says,-

"Tell me, beloved husband,
From where you are, of what land?
Where did they capture you?
And who gave you your liberty?

And he answers,-

"I will tell you, sweet life."

Their terms of endearment and his willingness to answer his wife's questions signify that there is a close intimacy in their relations; that is, she is allowed to be a confident of her husband. Gracious kindness to each other is also noticeable.

"El Adultero Castigado," (298-299), belonging

1 This ballad imitates those composed between the XV century and the seventh decade of the XVI century. The translation is by the writer.

2 Romance 298 belongs approximately to the epoch anterior to the coming in of the printing press, while 299 takes the same subject but belongs to the XV or the beginning of the XVI century. (Durán: Vol. I. - page 583).
to the section entitled "Romances Caballerescos," paints
an entirely different story. The husband goes hunting,
and the wife's lover appears and prepares to stay the
night with her. Albertos, her husband, suddenly ap­
ppears. In order to save her honor, she hides Don Grif­
os' arms shining in the room. When he asks to whom they
belong, she falls dead from fright. Upon reading these
last two romances, so natural and inartificial, it seems
that one is moved to the domestic hearth, that is, as it
appeared in the Middle Ages. There is pictured in them
a scene of the gallantries of the time, with the con­
sequences which honor imposed when they are discovered
by a husband.

"La Esposa Fiel" (Romance 318),¹ which comes un­
der "Romances Caballerescos" is characterized by the
wife's faithfulness to her absent husband. A knight,
upon coming to her home from foreign fields, discloses
that he had known her husband before his death, and
he begs her to marry him if she contemplates another
marriage. The wife is greatly grieved, and in her sor­
row she declares that she will become a nun. "Do not

¹ This is an old popular ballad of oral tradition,
    but composed by the juglares. It belongs approx­
    imately to the epoch preceding the one in which the
    printing press comes into Spain.
ask me that, sir," she says. "Do not ask me that. For
before I would do that, sir, you would see me in a con-
vent." He then asks her not to fear, and he makes
known his identity in the last two lines of the ballad.

"vuestro marido amado
Delante de vos lo teneis."

This constancy is again depicted in another bal-
lad of this same group. (Ballad 327). Great wars are
being waged between Spain and Portugal. The Count be-
comes general, and he finds it necessary to leave his
young wife. He tells her to marry again if he has not
returned in six years. Ten years or more pass by and
still the Countess mourns for her husband. She commen-
ces to search for him through Italy and France. One
day she asks who owns a large drove of cows that she
had seen in the vicinity, and she learns that they, as
well as the large palace nearby, and the beautiful
gardens, belong to Count Sol. She also finds out that
her husband is betrothed to another. She disguises
and goes to the palace to ask alms. When Count Sol
asks her from whence she comes, she answers,-

"I am from Spain.
I came in search of my husband,
And when I found him, sir,
I knew that he was going to be married,
I knew that he had forgotten his wife,
His wife who was loyal,
His wife who in searching for him,
Exposed her body and soul to danger.¹

Upon hearing this the Count leaves his betrothed and takes his happy wife to his castle.

Faithfulness is again portrayed in "El Traidor Marquillos y Blanca Flor" (Romance 330).² Here the wife avenges her husband's death, and is true to her marriage vows. Marquillos beheads her husband in order to sleep with her. Blanca Flor, feigning a loving passion for him, begs one boon of him, and Marquillos in a gentlemanly fashion grants it. She asks him not to sleep with her until morning dawns. Being very tired, Marquillos falls asleep. Then Blanca Flor takes a knife and beheads him, thus avenging her be-

¹ Translated by the writer. It imitates the old romances, and according to Durán, it was destined to be substitute for the old. Probably composed during the latter half of the XV century or at the beginning of the XVI. (Durán: 583)

² A very pretty romance among the ballads of Chivalry, which can be considered as a product of the last third of the XV century, although rewritten and modified later. (Durán: Vol. I-page 183)
loved husband's death.

Another one of this same group, Romance 358, entitled 'Valdovinos', breathes a certain spirit of generosity between the Moors and Christians, as well as the great love a Moorish girl has for a Christian husband. "For your love," she says, "my Valdovinos, I would become Christian, if you wish me for your wife, and not as your friend only."¹

In the ballad (377)² that shows how Don Gayferos released his captive wife from the hands of the Moors, the wife's tender ardent affection is apparent. The Emperor says to Gayferos,-

"By many she was courted, but no one, she would take,
She banished all her lovers, resigned them for your sake;
She married for your love alone, 'tis love must set her free,
Oh, had she been another's wife, no captive wife were she."³

1 Another old ballad that belongs to the epoch preceding 1474, the coming in of the printing press. (Durán: Vol. I - page 583)

2 An old popular romance taken from an olden subject. Belongs to the early part of the XV century or before, according to Durán.

Gayferos is filled with dismay at these words, so he begs his uncle to lend him a noble steed, for the Emperor has wronged him; but his uncle also tells him that it is cowardly of him not to search for his wife, who has been a captive for seven years. Gayferos departs angrily in search of his wife, because he wishes no one to again call him "Coward." Among Sansueña's Mountains "his temper knows no bounds," and he curses the lady who has borne him an only son. When he reaches Sansueña he sees his wife, Melisenda, in one of the towers of the King's palace. She, not recognizing him, addresses him in a sad and quavering voice.

"Sir Knight, if you go to France
Hasten to my lord
And tell Gayferos that his wife
Sends him word by thee.
It seems to me that it is time
He should set her free.
If he does not leave me from
Fear of fighting with the Moors,
He must have other loves
Which drive me from his memory.
'For absent love by present
Love is scattered to the wind!¹

And she also goes on to say that the Moorish king wishes her to change her faith, but that she cannot forget her love for Don Gayferos. He listens to her and answers,

"Do not cry, my Lady
You do not need to cry.
Because these messages
You yourself may present,
Within the realm of France
Gayferos is my name.
I am Prince Gayferos,
Lord of Paris, that city of great fame,
My uncle is Orlando,
Olivier is my cousin,
And love of Melisenda alone
Has brought her true knight here."²

She rushes down into the courtyard and Gayferos clasps her in his arms and kisses her. The Moors rush out to rescue her but Gayferos succeeds in escaping with his lady.

² Writer's Translation.
"They started off: a sorrel steed, fair Melisenda bore,
And as they rode discoursed of loves, of loves and nothing more;
They had no terror of the Moors, they saw them not again,
The joy of being side by side did lighten all their pain."\(^1\)

And again,

"And when they reached the fields of France,
set foot on Christian ground
There were no happier hearts, I trow, in all the country round."\(^2\)

Now Gayferos is praised and honored as the bravest knight and worthy of great esteem, because he has released his wife from captivity.

The following ballad, 438,\(^3\) which is truly

2. Gibson: The Cid Ballads, Vol. II - page 22
3. This ballad of chivalry belongs to the latter half of the XVI century; Durán: Vol. I. page 583.
charming, is essentially doctrinal. It contains reasonable advice upon the manner in which a husband should use his wife, in order to direct her and conserve in her faithfulness and virtue, thus making happy the state of matrimony. Count Roldán receives advice from Don Beltran. The latter says of his relations with his wife,—"I loved her extremely; I always honored her in public, and advised her in secret. I did not mix truths with jokes, nor did I ever disclose grave secrets. I showed myself to be prudent, and not given to jealous fancies. I intrusted her in small matters, and she intrusted me in the greater ones. I treated her relatives kindly, nor did she worry mine. I believed her disputes without quarreling. I did not attack her in them, for if one does not stop a woman, she renews a thousand words. I was last in anger and first in peace at home. I was angry from afar. I did not tell her unconventionalities. I told her honest stories. I did not praise anyone for beauty. I praised a great number for their goodness. I adorned her young courage with rich and honest glory. I did not guarantee prosperity, although I confided much in her. I did not allow her to feel necessary shame. I treated her in a thousand other suitable ways, and she
lived happily, and I confident.\footnote{1\textsuperscript{1}}

Among the Cid Ballads, especially "The Cid's Farewell to Ximena" (835), the good and prudent wife is described.

\begin{quote}
"The Cid was to Valencia bound,
The casque was on his head;
And to his wife Ximena,
Thus lovingly he said:
'Thou knowest well, Ximena,
That love like ours so strong,
Is little fitted by its needs
To bear an absence long....
Be as thou art when I am gone
A good and prudent wife;
Thou comest of an honoured stock,
No stain be on thyself!"\footnote{2

And he goes on to tell her what he expects of his wife when he is away. Her duties are many, and are of great importance to their home life.

\begin{quote}
"Watch well thy household and estate
Lest they should suffer skaith;
\end{quote}

\footnote{1\textsuperscript{1} Translated by the writer.}

\footnote{2\textsuperscript{2} This Historical Romance relates to the latter half of the XVI century: Durán, Vol. I.-page 583.}
Have not a single idle hour,
For idleness is death!
Keep in thy chest, till I come back,
Thy dresses rich and rare.
For wife without her husband
The plainest dress should wear!... 1

The Cid also wishes her to be friendly to people outside of the home, and he asks her to keep secret what he tells her, as well, thus giving the idea that women must have been talebearers to some extent. The next lines show that he expects a great deal of her.

"Be to thy servants thoughtful,
And to thy ladies dear,
To stranger folks be cautious,
And to thine own severe.
Let not thy nearest neighbor read
Thy letters sent by me;
For not the wisest man shall know
The news I have for thee.
Or if, as women love to do,
Thou wouldst the news reveal,

Then with thy daughters share the joy
It pains thee to conceal.  

The husband also enjoys in instructing and in counsel-
ing his wife.

"If people give thee counsel good,
Do all that they advise;
And if they counsel badly,
Then do what seemeth wise!
Good maravedis twenty two
Are thine for every day;
Live as beseems thy rank and mine
Nor grudge the cost, I pray!
And if thou want for money
Let none thy want divine,
But send at once to ask of me,
Nor pledge thy jewels fine!
Or if thy friends would aid thee,
Then give my word in fee:
As I have done to strangers
So they will do to thee!
With this, Señora, fare thee well;
I hear the tambours beat"!

1 Gibson: The Cid Ballads, Vol. I. - page 170
And from her arms he lightly leapt
To Bavieca's seat.¹

That the Cid really sorrows, when absent from his wife, is brought out in Ballad 831.

"I cry, when I am alone,
For my wife Ximena,
Who lives, like any turtledove,
A lonely and sad life in a far off land,
She has enemies very near,
For they are foes of her husband.
Who doubts that they are hers as well."²

Romance 842² pictures a husband's, the Cid's, fidelity or unswerving loyalty to the wife he has married. This adherence is everywhere shown, and not only in a few isolated cases. As I pointed out in the beginning the Spanish husband generally entertains sentiments of appreciation and respect for the wife. However, Stanton says that woman falls very low in estimation of Spanish men when she does not inspire feelings of tenderness in them. "They consider women inferior in everything, and look down on them with disdain. Affection

¹ Gibson: The Cid Ballads, Volume I, pages 170-1.
² Writer's translation. These two ballads belong to the last decades of the sixteenth century.
and chivalry sometimes outbalance contempt, but often the Spaniard despises what he considers beneath him and oppresses what he despises.  Nevertheless, she does inspire tenderness, interest, and compassion, and the Spaniards are very ardent in defending the honor of the women they love. The Cid says:

"In all their goods and chattels
I wish to have no share;
Nor for my wanton pleasures
To take their daughters fair.
I have a true wife of my own
No other I require;
In San Pedro de Cardena,
She lives by my desire.
I charge thee Álvar Fáñez,
If I may the command,
To bring my wife and daughters
In safety to this land.
And give them thirty marks of gold,
That they may travel well,
To see this goodly town and fair
Where they are now to dwell."  

1 Stanton: Woman Question in Europe - page 340.
One might say that this ballad reveals how the Spanish father is absolute king and lord of his own fireside, but this power is so mild that it is scarcely felt.

When we come to the romances relating to the history of Spain, we find that Queen Blanca is unfaithful to her husband, the King of Castilla (Romance 965). She has had a son by her brother-in-law, Don Fadrique. In order to keep the news secret, she calls his secretary to her. He takes the child and places it in charge of a Jewish woman. Queen Blanca has committed adultery, and she herself understands clearly she has wronged her husband as well as herself.

The next ballad shows how the King kills his brother and imprisons his wife, because she laments for his brother's death. He has cut off Don Fadrique's head, and allowed a large mastiff to eat it. When their aunt sees this she cries,

"See how much evil you have done!

King, see how much evil you have done!

For a bad wife,

You have killed such a brother!"

1 A Historical Ballad probably composed in the first decade of the sixteenth century.

2 Translated by writer.
And he answers,—

"Take her my men,
Place her under custody.
I will give her such chastisement,
That will be heard by everybody."\(^1\)

And he straightway imprisons her, and he himself gives her food and cares for her. He trusts no one but a page whom he has brought up in his household. Queen Blanca, on her side, attributes his inhuman treatment to the charms of Doña María de Padilla. (967-968-969). The rest of the ballads concerned with the history of Don Pedro el Cruel, makes one feel that Queen Blanca is the most unfortunate Queen of all Spain, and that she has been more sinned against than sinning.

Among the Frontier Romances, or those of the wars and battles between the Christians and the Moors, love and faithfulness is again depicted. In the one called "Abenamar", Romance 1038, Granada, a Moorish woman is being wooed by King John. If she will marry him, he promises Córdoba and Sevilla as a dowry, but she cannot be won.

"I am married, King John," she answers,

I am married and not a widow.

\(^1\) Translated by writer.
The Moor who has me
Loves me better than his life.\textsuperscript{1}

As in modern times we find that a husband often becomes insanely jealous and kills his wife. The Duke de Braganza (1540)\textsuperscript{2} angrily tells his wife that she is a traitor. When she replies that she is not, he draws his sword, and kills her. When he sees her dead, tears come into his eyes and he grieves because he has slain her in a fit of anger.

On the other hand, a wife often becomes jealous of her husband and kills the woman who has taken his love. In Romance 1243,\textsuperscript{3} a sixteenth century historical ballad, the Queen is rightly jealous and even envious of Doña Isabel, because the King has had three sons by her. Since she can have no children herself she commands her rival’s death.

Then, too, a woman may come to hate her husband, as in Romance 1266.\textsuperscript{4} Rosimunda’s intense dislike

\begin{enumerate}
\item Writer’s translation of an old traditional ballad that belongs to the early part of the XVI century.
\item A truly historical ballad that belongs to the XVI century.
\item Composed during the XVI century, according to Durán.
\item This Romance Vulgar” was produced about the fourth decade of the sixteenth century to a day (Durán: page 583 of Vol. I)
\end{enumerate}
occurs when her husband, Angelio, sets before her a goblet made from her father's skull. She immediately decides to avenge his death, and she prevails upon the butler to kill her husband. Angelo had beheaded her father, and then held her as captive, but upon falling in love with her, they marry happily until the incident of the cup kills her affection.

Rosimunda does not have the same patience as Griselda, a poor girl who marries Gualtero, a noble lord. (1273-1274-1275). When she plights her troth she swears that never will she break her word, even if her husband treats her most barbarously. A brilliant wedding is given her, and she then leads a very exemplary life. After two years they have a beautiful baby daughter, and when she reaches her second year, Gualtero, wishing to prove his wife's constancy, tells her that their daughter must leave their home. She replies,

"Sir, of me and of my daughter
You are the perpetual owner;
Do, dispose, command, and order,
For I always, to your command
Am firm and always disposed." 2

1 Belongs to the fourth decade of the sixteenth century.

2 Writer's translation.
Naturally Griselda is deeply grieved but she does not allow anyone to see her sorrow. After a son is born, Gualtero, again decides to prove his wife's faithfulness, and he takes her son away from her. Years pass by and she does not allow her grief to be shown, even when her husband mentions the children, in order to see if she expresses grief. Again he wishes to prove her love, so he tells her that the Pope orders him to take another wife; and he compels her to go to her father's home. She grieves thus:

"I do not feel the loss
Of great riches, that I possessed.
I only feel my departure
From my husband.
This grief afflicts me,
This pain fatigues me,
This anguish offends me,
This affliction saddens me."¹

Then her husband calls her back and orders her to prepare the banquet for his new bride. When his betrothed arrives, he asks Griselda what she thinks of his wife, and she replies,—

¹ Writer's translation.
"Sir, I judge, that in my life
I have never seen or hope to see,
Such a beautiful lady."\textsuperscript{1}

Seeing his wife's humbleness, he lifts her and embraces her, saying:

"I have enough proofs now
Of your great loyalty.
I do not desire to see more.
You alone are my beloved.
You alone the one whom I esteem,
And the one whom you have taken
To be my wife, is your lovely daughter."\textsuperscript{1}

Great joy runs through the court, and the two live
"happily ever after."

This ballad is sung so that the women of Spain may take Griselda's faithfulness as an example. Thus it is seen that a theme imported from traditions of other countries may be used to reflect praiseworthy characteristics. It ends thus:

"That men by dint of covetousness of being master,
Should not be homicides.

\textsuperscript{1} Writer's translation. Composed about the fourth decade of the XVI century.
In order to give us to understand that Woman is not the head, but an amiable companion.

Since the material chosen to form her Was near the heart, and thus peace and union Between them should be very great."

-Romance 1275-

However, woman is usually presented as being a person with great natural intelligence, and very often she gives proof of high physical courage and strong individuality. She seldom ever complains of her sorrows for fear of displeasing her husband. There is a wide gulf between husband and wife when it is a question of intellectual sympathy. Her mind has never been opened. Her position in the house is that of a housekeeper or drudge, and the bearer of children. As Meaken says, "the girls are really slaves on the marriage market awaiting the highest bidder." As in all countries and in all ages she sometimes exercises a most retrograde influence, but more often a benevolent sway over

1 Writer's translation. Composed about the fourth decade of the XVI century.

2 Meaken: Woman in Transition - page 291.
the lives of men. The Spanish woman could easily have progressed, I believe, if the men would have allowed them to originate their lofty and noble aims.

One cannot note the wives' and mothers' position in the home and country without bringing in the daughter's influence. In the position of all three, economically and socially, it is the idea of personality that is mainly prominent. Her gentleness has to be guarded from the turmoil of the world, and she is measured from top to toe. And since there developed a kind of divine worship in the Middle Ages, and more especially of beautiful women, it is revealed everywhere in the Ballads. A suffering daughter, a damsel in distress, a courageous one, in fact, any type of girls is pictured.

For the most part the relationship between parents and daughters is a very close one, and in this respect Spanish Literature corresponds to the facts of Spanish life. L. Higgin, in "Spanish Life in Town and Country," states that "even within the present generation the bedrooms allotted to girls are always approached through that of the parents, that no girl or unmarried woman could go unattended, and that to be left alone in the room was to lose her reputation."
The fathers "even preferred that their daughters should not learn to read and write, as it only enabled them to read the letters clandestinely received from lovers and to reply to them." The natural consequences was the pastime known as "pelando el pavo," which means literally, "plucking the turkey," but it consisted of serenades of love songs, and amorous conversations through the "reja," the iron gratings which protect the lower windows of Spanish houses, or from the balconies.

Women had scarcely any power in "bestowing themselves on, or refusing the offers of a lover." But before the beginning of the eighteenth century, they began to claim a privilege at least of being consulted in the choice of husbands. Many fathers were hurt by this female innovation, and as Alexander says, so "puffed up with Spanish pride, that they still insisted on forcing their daughters to marry according to their pleasure. But as Nature always revolts against oppression, the authority of fathers began to decline, and lovers found themselves obliged to apply to the affections.

1 page 30
2 Alexander: History of Women - page 170 (Part II).
of the fair, as well as to the pride and avarice of her relations.\textsuperscript{1}

For the most part, the father who is anxious to bestow his daughter in marriage according to his own inclination is the typical father of the ballads. Even in those days the Spanish seemed to realize that the cooperation of the father was needed in the home training of girls.

Romance 317, in the section called "Romances Caballerescos," uses "Filial Love as the subject. A father was grieving because he had no one to whom he might offer his daughter in marriage. She stopped him saying,

"Be silent father,
You should not grieve,
For who has a good daughter
Should call himself rich.
And he who has a bad one
Can bury her alive."\textsuperscript{2}

\textsuperscript{1} Alexander: History of Women - page 171 (Part II)

\textsuperscript{2} Writer's translation. This ballad belongs to the epoch anterior to the introduction of the printing press.
And she decided to enter a convent, if she did not marry.

In another Romance (762) King Ferdinand was dying. The Infanta Urraca came to his side and said bitterly:

"To good Don Sancho comes Castile,
Castile the fair and gay-
To Don Alonso proud Leon,
Don Garcia has Biscay.
But as for me, a woman weak,
No heritage have I;
And I may wander through these lands
A lonely maid, or die.
But 'tis not justice, noble sire,
And honour may be lost.
Myself I'll give and all I have
To him who urges most;
To Christians for the favour's sake,
To Moors for bread and dole;
And all the wealth I gain will go
In masses for my soul."

"Peace, peace, my daughter, cried the king,

1 A historical ballad that seems to have been composed during the first years of the XVI century: Durán, page 498, Vol. I.
Thy sex such language shames;
The woman who can use such words
Doth well deserve the flames.
In old Castile there stands a town,
Thou may'st hereafter claim;
A town well peopled and well walled,
Zamora is its name.  

Like many children today, Urraca complained that her father was showing partiality to his sons, and she threatened to sell her soul for wealth, if he did not bequeath her some of his lands. Here, the daughter is shown weak and selfish. She is jealous and discontented, and has no real love for her father. He, on the other hand, is ashamed of his daughter's outburst, and he chides her for her evil thoughts. Yet, with magnanimity he gives her Zamora, a really "noble town."

The Cid's love and respect for his wife and mother has already been pointed out. Ballad 861 shows that he loved his daughters with the same graciousness. Besides charging his wife to care for them and to keep them always clean and pure, he exhorted their husbands, the Counts of Carráz, to treat them as

2 Composed at the end of the XV century or at the beginning of the XVI century. (Duran: Vol.I.p.547
dames of rank and birth.

"Your wives are daughters of the Cid,  
Esteem them at their worth."

He parted from his noble daughters with many a tear, and intuitively he decided that the Counts would play false, so he sent his nephew Alvar Fáñez with them to the lands of Carrión. When Alvar Fáñez came back with the news of the insult they had received from their traitorous husbands, the Cid concealed his anguish, and commenced to think of avenging the foul deed. He challenged the Counts (Ballad 882) at the Cortes of Toledo.¹

"Fernán González hear me!  
And let thy brother too!  
For ye have done a deed of shame  
No gentleman should do;  
In Tormes' wood ye treated  
My daughters with disgrace;  
What cause had ye or reason  
For villany so base?"

Later he turned to Bermúdez, and angrily said,-

"My daughters and thyself are kin,

¹ Composed during the XVI century between the second and the sixth decades.
No closer bond can be;
The foul dishonor cast on them
Alights as well on thee."¹

In one of the "Romances Caballerescos" a daughter discovered that her mother was deceiving her father by having a German Count for a lover. She refused to have anything to do with their intrigues, because, as she said, she did not wish to have a living stepfather, while her own father was still alive. She went away crying, and her father upon seeing her weep, asked her the reason. She replied that the German Count had treated her insolently. He answered:

"If he took you in his arms,
And tried to play with you,
Before the sun goes down
I shall order him to be killed."²

It is of interest to note that this ballad presents a daughter as resolute and self-sacrificing. She endeavors to defend her father's honor by inciting his anger against the Count, without letting him suspect that it is his wife who is untrue to him.


2 Another romance translated by the writer, that was composed before the last half of the XV century.
In connection with the above ballad one might take Romance 362,¹ which again shows how a father wished to avenge his daughter's disgrace by beheading the Count Claros of Montalvan. Count Claros told the Infanta, Claranía, that he had loved her for many years, and wished to stay with her that night, so he would be able to fight better on the morrow. She submissively went with him into the forest, where they were discovered by a hunter, who took the news to the King. The King with great anger ordered the hunter to be killed for bringing such slander to the Court. He then sent out guards to take the Count prisoner. They did so, and sentenced him to be beheaded. Whereupon the Infanta beseeched her father not to kill him, because it would only bring slander upon her. The Count was pardoned and the two were married. Then-

"Their joys and sorrows
Turned to pleasure."

I find that in all the ballads the daughters are considered weak, timid, and defenseless, especially from the father's and lover's viewpoint. Very often they

¹ Also composed during the latter part of the XV century.
have to defend them from assaults that may be made on their bodies, or advantage that may be gained over their minds. On the other hand the daughters are impetuous in love, sentimental, and independent when it comes to choosing a lover. Many of them are truly in love, while others are in love with love. In fact, they are not so different from the twentieth century daughter. The majority are submissive until it comes to choosing a husband or a lover; and then they show themselves steadfast in their decision. A few are married according to their father's wishes, but the love element does not enter. This is brought out in the Cid Ballads. Doña Sol and Doña Elvira marry the Counts of Carrión, but their affection, or possibly their hatred for the Counts, is not brought out until after they have been insulted in the woods of Tormes.

But for the most part the daughter's infatuation for the man, who in our eyes has humiliated her, is indicated in many of the ballads. The Chivalrous Romances 321 and 322 help prove this point. Gerineldo, the King's page, went to the Infanta's room while the King was sleeping. When the latter awoke he found the

1 Author's translation of a couple of XV century ballads.
page sleeping with his daughter. Instead of killing them. He reasoned as follows:

"Shall I kill Gerineldo,
He whom I have loved as a son?
And if I kill the Infanta
My kingdom shall be lost."

When the Infanta awoke she was frightened, so together they planned their flight. The King endeavoured to imprison Gerineldo, but their plan succeeded and they reached Tartaria where they were married. Her love for him is displayed in the following lines.

"Do not be frightened, Gerineldo,
For always I shall be with you.
Go through the gardens
And I shall soon follow you."

"La Infanta,¹ a ballad of French origin, according to Durán, (Page 152 of Vol. I) represents a young girl, daughter of the King of France, well able to look out for herself. She was going to Paris, and having lost the way, she had to request a knight, who chanced to be passing by, to take her there. He cour-

¹ Romance 284, which belongs to the age preceding 1474.
teously placed her on his horse, but soon he commenced to talk to her of love, to which she replied,-

"I am daughter of a leper,
And a leper woman.
And the man who should come to me,
Would himself become a leper."¹

With fear the knight continued his way, and did not answer her. When they reached Paris, the girl began to mock at his cowardice. He became angry and she again saved herself by disclosing her real identity. I think her astuteness is a charming characteristic. The "Romance" shows that she is perfectly able to take care of herself in any situation, and yet it also indicates that she is not a prude, but "an all-round type of girl."

There is still another type of woman in the Spanish Romances that must not be neglected, and that is the 'sweetheart'. Everywhere romance is presented beautifully, and delightful pictures of love-making are described. As I have mentioned before, the women are

¹ Translated by the writer.
the weaker sex, and are not man's equal, but are Queens of Love and Beauty to sit in canopied seats and to be admired, yet they are often betrayed by the men they trust. In connection with this, the seamy sides of life are often shown. Then, too, there are the women one might call idlers, for their only occupation is the satisfying of selfish desires, and it makes no difference what inconveniences others may suffer in obtaining these ends. Their lack of education, and their limited home life prevent them from distinguishing themselves in the Church and School.

But the chief charm of the Spanish woman is her absolute femininity, or as is stated in "Women of All Nations," she is the apotheosis of the eternal feminine. A gracious softness is her dominant note; softness in the modelling of her features, in the liquid glance of her dark eyes, in the rounded curve of her figure; and softness in the gentle dignity and beautiful simplicity of her manners.¹ Courteous conversation was largely based on the assumption of irresistible beauty on the feminine side, and a responsive heart on the masculine. Their charm was their bodily

¹ Page 717: Vol. II.
beauty, rather than spiritual individuality. This is manifested by the Spaniard's indefatigable eagerness to define or to form the lady. The King of Granada, for instance, was sighing for a Moorish girl, who was a captive at Antequera. And the ballad describes her as a Moorish maid "with bonnie face and rosy cheeks, the fairest of the fair."\(^1\) This point is again brought out in the eighty-third ballad. Abindarraez and Muza were quarreling with each other. Abindarraez said that Jarifa had more beauty, charm, valor, and courtesy than Axa; while Muza declared that Axa was the more charming, and that no one under heaven would be able to vie with her.\(^2\)

In "Zaide,"\(^3\) a Moorish Romance, Zaida is described as "being the most beautiful dame the sun of the Orient ever created." Celinda in Ballad 54 is represented "more beautiful than the moon which appears on a dark night, or the sun which appears between tem-
Another Moorish girl by the name of Celinda is likened to the rising sun.

"Azarque saw enter through the door
A new light, and another sun,
Whose rays exceeded those
Sent from the heaven above.

. . . . . . . . . . .
It is Celinda, the discreet."¹

Her beauty, in fact, inspired immense glory and joy in Azarque.

Another ballad, which comes under "Romances Eróticos o Amatorios" describes the beautiful mouth of a lady, as a "door of carmen through which the breath of amber goes forth."²

Don Juan de Altariba in Romance 1353 says:-
"I placed my honorable affection on a woman, whom heaven alone could create so discreet and beautiful. She has a wide forehead, large and beautiful eyes, eye-

¹ Romance 24 is translated by the writer. Also belongs to the XVI century.

² Romance 1436 is translated by the writer. Also belongs to the last half of the XVI century.
brows will arched, hands as smooth as marble, and as white as snow, waist very slender, and a body very graceful.\textsuperscript{1}

These are only a few ballads out of many that delineate the beauty of the Spanish woman, because love was carried on with great sentiment and feeling. A Spanish lover hardly ever thought, spoke, or dreamt anything but the woman he loved. When he spoke to her it was with the utmost reference; and when he approached her it was in the most exaggerated romantic style. When he approached her, one would think he was approaching some one divine.

We must do them justice to say, that though their ideas of ladies and manners of addressing them, were strongly tinged with the romantic, it was at the same time directed by an honour and fidelity scarcely to be equalled in any other land or age.

The Moorish Romance, No. 22, illustrates a lover endeavouring to influence his sweetheart. "Try," said Azarque, "to be different from others. Do not be like Venus, although you are like her in beauty. Do not forget your lover but respect him when absent,

\textsuperscript{1} Translated by the writer. Produced about the fourth decade of the XVI century.
for love is accustomed to be maintained by grief as well as joy. Remember my eyes which have shed so many tears, although in truth, tears are deserved by very few Moorish maidens."

Woman asserts her rights in the 6th ballad, which tells how the question of love was solved by King Būsar. The King, upon the insistent demands of his concubine, called his courts together, and added a new law, that every man in love should marry his friend, and whoever would not obey, would pay the penalty with his life. A difficulty arose, however. The King's nephew loved a woman already married, so the King decreed that the law did not embrace that side of the question. This ballad also shows the relationship between a married woman and a lover.

In connection with this, I might say that divorce does not exist in Spain, and Stanton says, "the same thing may almost be said of partial divorces because of the difficulties which lie in the way of its consumation, and the disfavour with which it is regarded by society. Abandonment, on the other hand, is very easy and common, for the husband may desert his wife.

1 Translated by writer. Belongs to those romances composed in the last half of the XVI century.
and children without running the risk of any punish-
ment. In fact, man oppresses woman when he does not
love and protect her. In Spain, a lover may trifle
with a lady's affections, and as a husband he may de-
sert her with impunity.  

Concepción Arenal states that in Spain the
base acts of a lover awaken no honest indignation, but
rather feeling of contempt for the victim. Elegant
adulterers and their loose morals seem to add to social
success and they are well received in society. Prosti-
tution is very prevalent and widespread. The love of
luxury occasions vice, which in turn disturbs domestic
peace and sacrifices honor. And even this phase of
life is brought out in their popular ballads. A few
cases have already been mentioned.

A few more Romances will illustrate that pre-
vailing licentiousness. Ballads 585 and 586 explain

1 Stanton: Woman Question in Europe - page 339.
2 Stanton - page 339
3 Stanton - pages 343 - 344.
4 Historical ballad composed in last half of
XVI century.
how King Rodrigo became infatuated with La Cava (a term meaning a bad woman), upon seeing her wash her hair at the edge of a spring. He seduced her, and in his pleasure he forgot Spain. The men declared that La Cava was to blame; but the women said that Rodrigo was at fault. At any rate, La Cava wrote to her father, Count Julian, of the affront. He swore to avenge the violence done to his daughter. That treason of Count Julian caused the downfall of the Gothic monarchy in Spain.

Among the "Romances Picarescos," prostitution is especially noted. Marica, in Ballad 1751,\(^1\) was in the hospital for infection. The author, evidently tried to describe the effects which the disease produced, and in one place, he suggested that the disease was of French origin. Another one of this same group is a tale of a woman's adventures. She had been mistress of many men, and had become very rich. One day she fell and subsequently had to spend the rest of her life in the ill-famed hospital of Antón Martín.\(^2\)

Sometimes the mistress became the wife, as in Ballad 316,\(^3\) entitled "La Infantina de Francia."

1 Belongs to the latter part of the XVI century.
2 Romance 1755, composed during the XVI century.
3 A ballad of Chivalry composed during the latter part of the XVI century.
A shepherd fell in love with the Infanta, and he proceeded to woo her. She, in turn, returned his love, but she became his mistress instead of wife. He made her suffer hunger and misery of all kinds, but even then she said that she loved him far more than any Infantes or Counts. His joy was so great at this proof of her love that he disclosed his identity, for his true name was the Infante de Hongria. Then they were married and passed the rest of their life happily.

This popular story was evidently introduced into Spain, like so many others, by oral transmission; and moved by such proofs of love, the balladist took it also for a theme.

Still another tells of the "Maiden Tribute," a formal embassy to demand payment of an odious and ignominious tribute which had been agreed to in the days of former and weaker princes, but which, it should seem, had not been exacted by the Moors, while such men as Bernaldo del Carpio, and Alphonso the Great headed the Christians. This tribute was a hundred virgins per annum. The ballad shows a fearless girl standing up before King Ramiro demanding woman's lawful rights.

1 Romance 617, an historical ballad composed during the XVI century, although the battle, which the ballad mentions, was many centuries earlier. The date of the battle is fixed in the year 844, being the second year after the accession of King Ramiro. Lockhart: page 34.
"She was a comely maiden, she was surpassing fair,
All loose upon her shoulders hung down her golden hair;
From head to foot her garments were white as white may be;
And while they gazed in silence, thus in the midst spake she.
"Sir King, I crave your pardon, if I have done amiss
In venturing before ye, at such an hour as this;
But I will tell my story, and when my words ye hear,
I look for praise and honour, and no rebuke I fear.
I know not if I'm bounden to call thee by thy name
Of Christian, King Ramiro; for though thou dost not claim
A heathen realm's allegiance, a heathen sure thou art,
Beneath a Spaniard's mantle thou hidest a Moorish heart.
For he who gives the Moor King a hundred maids of Spain,
Each year when in its season the day comes round again,
If he be not a heathen, he swells the heathen train--
'Twere better burn a kingdom than suffer such disdain.
If the Moslem must have tribute, make men your tribute money,
Send idle drones to tease them within their hives of honey;
For when 'tis paid with maidens, from every maid there spring
Some five or six strong soldiers, to serve the Moorish king.
It is but little wisdom to keep our men at home,
They serve but to get damsels, who, when their day is come,
Must go, like all the others, the proud Moor's bed to sleep in--
In all the rest they're useless, and nowise worth the keeping.
And if 'tis fear of battle that makes ye bow so low,
And suffer such dishonour from God, our Saviour's foe
I pray you, sirs, take warning, - ye'll have as good a fright,
If e'er the Spanish damsels arise themselves to right.
'Tis we have manly courage, whithin the breasts of women,
But ye are all harehearted, both gentleman and yoemen.1

The king arose and declared that no maiden tribute would go out of Castile, and he marched to meet the army of Abderahman. The Moors sustained a signal defeat, and the Maiden Tribute was never afterwards paid, although often enough demanded.

Another case where the Spanish women resented insult is found in Romance 864.2 The daughters of the Cid had been foully insulted by their husbands and left to die in the woods of Tormes. The ballad then reads:

"It is the affront, and not the stripes
That gives them keenest smart;
For insult is the deadliest pang
That wrings a woman's heart."3

1 Lockhart's Spanish Ballads: page 35-36.
2 A Historical Ballad that belongs to the second half of the XVI century.
There is one ballad\(^1\) among the section called "Romances Vulgares, Jocosos, Satíricos, y Burlescos" that does not extol women for their beauty, but rather for their faults and shortcomings. The following, very literal, translation will show that the author was not lacking in adjectives.

"The Marías are very cold,
They rage from pure jealousy;
The Franciscas vociferous,
Lazy the Tomasas;
The Isabelas haughty,
Marriage makers the Juanas;
All the Antonias are dunces,
While the Josefas are fond of dainties.
The Joaquinas are wheedling
And the Pacas lovesick;
The Vitorias and Benitas are always false;
The Vicentas envious.
The Isidras courteous,
And the very foolish Alejandras,
Never know of what they speak;
The Micaelas are flatulent,

\(^1\) Romance 1355: A Popular Ballad belonging to the fourth decade of the XVI century.
The Aguedas babblers,
The Andreas vain as peacocks,
The Monicas are great eaters,
The Valentinias are conceited.
The Florentinas talk at length
And say nothing;
Concepciones and Dolores
Are always very put out;
The Celestinas and Cristinas
Are friends when going to dance.
The Leonas are demented,
The Celedonias and Higinias
Always quarrel for their chocolate;
The Leonores are presumptuous,
The Constanzas stubborn.
The Domingas are from Galicia
And they frequent very often
The hermitages of the god Bacchus,
Where with great devotion and anxiety
They swallow the liquors
That are in those good houses.
Their friends are always the Damianas.
The Gertrudis are solemn,
And the Teresas crafty,
The Catalinas are slothful,
Revolting are the Anas.
The Teodoras compunctious
The Matildes very delicate;
The Manuels dancers,
Very saucy the Sebastianas.
And friends for smelling cooking,
Are the Ineses and Bernardas;
The Alfonsoas are wranglers,
The Margaritas sorrowful,
The Serafinas mischief makers,
And the Hipólitas arrogant;
The Quiterisa blare-eyed,
The Jacintas humpbacked,
The Angelas and Gabrielas
Are all very virtuous.
The Rosas are tale bearers,
Obstinate the Torcuatas,
The Jeronimas shameless,
Great simpletons are the Julianas;
The Magdalenas are grave,
And harsh are the Elviras.
The Melchoras are big bellied;
And coquettes are the Paulas;
The Petronilas are chilly,
Window gazers are the Ignacias;
The Agustinas snuffling,
The Atanasias are mad,
The Polonia's silly,
The Rufina's nefarious,
The Brigadas gadders;
Persistent in begging are the Marianas;
Baltasaras, Saturninas
And Felipas are licentious;
The Ursulas plump;
Sad are the Pelicianas;
Visiting friends are
The Marcelas and Claras;
The Bernabelas and Ritas
Have very long finger nails;
The Lauras are flap-mouthed,
The Eugenias thoughtless,
The Lucias sleepyheads,
The Casildas clumsy,
All the Martinas have
Tongues very keen;
The Barabaras are leprous,
Not noble are the Volasas;
The Ramonas are vexatious.
Very avaraicious the Engracias;
The Petras always fault finding.
Of very bad disposition the Martas;
The Elenas alluring,
The Lorenzas indolent,
The Eusebias affected,
Inane are all the Pascualas;
The Cármenes and Mercedes
It is said are like the Blasas:
Their speeches are honeyed,
But their works are bitter.
The same are the Irenes,
Carolinas and Esperanzas;
There is nothing to say of the Pias
Except they are of the same clamp;
The Hilarias are large,
And punctilious the Gasparas;
The Amalías capricious,
And ninnies the Bonifacias.
The Simonas are pampered,
While subtle are the Adelaidas;
And friends of military men
Are wont to be the Cayetansas;
Like bears are the Jorjas and Fernandas.
The Emilias are coquettish,
The Bernardinas very brave.
Fickle are the Brunas,
And timorous the Libradas.
The Fidelas fraudulent,
The Rosarias slanderous,
The Pilares playful,
The Raimundas knock-kneed,
The Felisas finical,
The Rafaelas flat-nosed,
The Trinidadas horrible,
The Guadalupes disagreeable;
The Loretas and Elisas,
Encarnaciones and Eutaquias,
Venturas and Salvadoras,
Justas and Serverianas,
Alone are good—no more—
To make love, and that suffices!
What shall we say of the Floras,
The Casimiras, Genaras,
Ferminas and Doroteas,
Isidoras and as many others?
The best would be to keep silent,
And though slight leave them.\textsuperscript{1}

The author concluded by saying that he could have gone on, and have given more about the women, if some mortified person had not given him the sign to stop such banter. However, there are very few ballads of this type which tend to excite laughter, or which hold up the errors of woman for satire. Not only their physical peculiarities are ridiculed, but their temperament as well.

We see that woman played no great part in the economic sphere. But if there are two great fields of economic activity - consumption and production - woman at least had a part in the general course of consumption, and also a part in production, for the direction of the house establishment was production, as well as the work of the cook, nurse, or chambermaid. But these economic functions are not found very often in the Romances. \textit{Ballad 1459, "The Ill Married Lady,"} gives

\footnotesize{\textsuperscript{1} Writer's translation.}
a few necessary housewifely duties. She said,—

"I will serve thee wherever thou may be,
I will make our bed well,
And I will cook thee a dinner,
Worthy of a gentle knight,
Of chickens and of capones
And of a thousand other things."¹

That the girls sewed is brought out in "Miguelá's Chiding."²

"When you take up your work,
And look vacant and stare,
And gaze on your sampler,
But miss the stitch there."²

Other womanly duties were to look after the household and estate.

"Have not a single idle hour,
For idleness is death,"³

said the Cid to his wife on his departure for Valencia.

1 Writer's translation, of a popular ballad of the XVI century.

2 Ticknor's History of Spanish Literature: Vol. I, page 160. It is an amatory ballad composed in the latter part of the XVI century.

3 Romance 835.
The average Spaniard wondered why a woman should want to go out, and since he wished to keep their home life pure, the woman led a cramped existence. "Woman's place is in the home," and "Woman was made to serve man," are two stereotyped phrases that have been echoed down through the centuries, and are still cited by many of our present day men. So her activities were limited, and she was not free to choose a vocation. Man was chivalrous and loving, but he only lowered her position in Spain. He regarded her as his inferior, and she was so apparently only because his selfishness and strength contributed to her inferiority, keeping her in bondage and denying her a fair chance for education and self expression, except in a few isolated cases, as the fearless girl in "The Maiden Tribute." On the whole there was a certain dignity and pride in the Spanish woman. Its effects were visible both in their constancy in love and in friendship. William Alexander states in "The History of Women",¹ "that the deportment of the Spanish woman was rather grave and reserved, and on the whole had much more of the prude than the coquette in her composition. Being more confined at home, and less engaged in business and pleasure, she took more

¹ Willeam Alexander: History of Women, p.303 Pt. I.
care of her offspring than the French, and had a becoming tenderness in her disposition to everything but heretics."

In summarizing the position of woman in the Ballads, we may conclude that Spanish women lent little assistance to national progress. In her position, economically and socially, it was the idea of personality that was mainly prominent. Then, too, the chivalry of the Middle Ages set woman aside as a Queen of Love and Beauty. The mother was given kindly consideration and respect in the home, because there was a strong feeling of domesticity among the Spanish people. At the same time the wife, daughter, and sweetheart, inspired tenderness and interest, because the Spaniards were very fervent in defending the honor of the women they loved. They oppressed those they did not love, and trifled with their affections. Therefore, the general position of woman in Spain was not of an advanced order. Her greatest influence was on man himself, for man originated chivalry from love, honour, and the necessity of defending woman in the time of lawless depredation. But as one author has said, "The men had great need of female softness to smooth their rugged nature, to wear
off the asperities they daily contracted in their busy life of warfare, and by the lenient balm of endearment to blunt the edge of corrosive care.\footnote{1}
REASONS FOR ATTITUDE TOWARD
SPANISH WOMEN

After observing the ballads' point of view in regard to the women, it is interesting to ascertain the possible reasons for such an attitude. A writer or musician is always swayed in some degree by the literary atmosphere about him. Environment, temperament, and religion enter. The attitude toward women is not the fantastic creation of the "trovadores" and "juglares", because their standards of womanhood are those molded by the current opinion of the day, ancestry, and religion. They are the logical outgrowth of Spanish life. The ballads have the same general character and the same subjects as the early period of their national history.

In the General Chronicle of Spain, which was compiled in the thirteenth century, allusions are perpetually made to the popular songs of the juglares. The phraseology of such compositions handed down orally from generation to generation is probably altered a great deal, but the subject matter remains. They treat of persons and events known in the authentic history
of Spain. The ballads concerning Don Roderick and the Moorish conquest of the eighth century, form the commencement. The history of the events that led to the crossing of the Saracens into Spain is not actually known according to Merriam.¹ The story of Count Julian and La Cava is scarcely more than a legend, and some authors have gone so far as to deny the existence of Count Julian. The ballads relate that Roderick the Goth had a criminal love for the daughter of one of his vassals, Count Julian, and thereby earned his hatred. In his desire for revenge Julian is said to have brought the Moors into Spain to make war upon King Roderick, and after a series of battles, he inflicted a signal defeat upon him in 711, causing his fall and that of the Visigothic Empire.

The nature of the relations between the Christians and the Moors was religious enthusiasm and struggle for dominion. When cities and territories were captured by Christians, it was the usual thing for the conquered Moors to remain there in the enjoyment of their own religion and laws. They were generally regarded as a most valuable portion of the population from a financial and industrial viewpoint. Down to the middle

of the thirteenth century it is scarcely too much to say that they were not only gladly tolerated but respected.

After 711, for several hundred years, the Moors lived in Spain and fostered a spirit of elegance, tastefulness, and philosophy. At Córdoba, Granada, Sevilla, and many other noteworthy cities, colleges and libraries were founded. "Averroes translated and expounded Aristotle at Córdoba; Ben-Zaid and Aboul-Mander wrote histories of their nation at Valencia; - Abdel-Maulk set the first example of that most interesting and useful species of writing, and even an Arabian Encyclopedia was compiled under the direction of Mohammed-Aba- Abdallah at Granada. Ibn-el-Beither went forth from Malga to search through all the mountains and plains of Europe for everything that might enable him to perfect his favourite sciences of botany and lithology.... Rhetoric and poetry were not less diligently studied."¹

The difference in religion prevented the Moors and Spaniards from ever becoming completely united into one people. The Moors, however, communicated their learning and art to all those who desired it, and thereby

¹ Lockhart's Spanish Ballads: pages 6-7.
broke down some of the barriers of religious prejudice, and nourished a spirit of kindliness toward the other inhabitants of Spain.

By degrees, however, the Spaniards began to gather new forces, and the Moors soon saw different parts of Spain wrested from their hands. The surrender of Granada in 1492 occasioned the flight of the last Moorish sovereign from Spain.

In the ballads there exists a certain spirit of charity towards the Moorish enemies. Loves, and even their heroes were the same. Bernaldo del Carpio, Fernán González, and the Cid had all at some period or another fought under the Moorish flag.

Bernardo del Carpio, above all, was the pride and hero of both people. He had allied with the Moors when he rose up to demand vengeance from King Alphonso for the murder of his father. It was with the Moors that he marched to fight against the French for the independence of the Spanish soil. It is claimed that he slew the famous Roland, nephew of Charlemagne, in the fatal battle with the French in the pass of Roncesvalles. He was the son of Doña Ximena, sister of King Alphonso.
and the Count of Saldaña. Some historians allege that the two had been married secretly, but the King was much offended. He imprisoned the Count and sent his sister to a convent, educated Bernaldo as his son, and kept him in ignorance of his birth. His achievements; as well as his efforts to procure the release of his father, when he learned who his father was; the falsehood of the King, who promised to give up the Count of Saldaña, the despair of Bernaldo, and his final rebellion, after the Count's death in prison; are all as fully represented in the ballads as they are in the chronicles.

About forty-four years later, 844, a battle was fought with the Moors, because Don Ramiro refused to comply to the demand of Abderahman for "one hundred virgins per annum." "Mr. Southey says, that there is no mention of this battle of Alveida in the three authors who lived nearest the time; but adds, that the story of Santiago's making his first appearance in a field of battle on the Christian side, is related at length by King Ramiro himself, in a charter granting a perpetual tribute of wine, corn, etc., to the Church of Compostella."

1 Lockhart's Spanish Ballads: page 34.
In the middle of the tenth century, Fernán González recovered Castile from the Moors. There are about twenty ballads relating to him. The most poetical are those which describe his being twice rescued from prison by his courageous wife.¹

The next historical point of interest, both in history and the ballads, is the death of the seven Infantes of Lara. They, in consequence of a family quarrel were betrayed by their uncle into the hands of a Moor and put to death; while their father, Gonzálo Gustio, was confined to a Moorish prison. Ruy Velásquez was celebrating his nuptials in Burgos with Doña Lambra. From some triviality there arose a quarrel between González, the youngest of the Infantes and Álvar Sanchez, a relative of Doña Lambra. She thought herself insulted, and she revenged herself by having a slave kill González. Ruy Velásquez was angry when he heard about it, and he decided to avenge himself of the six brothers. He secretly asked a Moorish king to kill the father, but the Moor was kind and just imprisoned him. A sister of the Moor visited him in his prison and from their illegitimate union spring the famous Mudarra, who in the end avenged all the wrongs of his race. Not con-

¹ Romances 699 and 705.
tent with imprisoning Gonzalo Gustio, Ruy Velásquez
had the six sons slain, together with their grandfather.
Their heads were then sent to the prisoner on a plat-
ter. The compassionate king set his prisoner free, and
gave him liberty to return to Spain. Mudarra avenged
the death of his seven brothers by slaying Ruy Velás-
quez. Doña Lambra, the original cause of all those
evils was stoned to death by him and burned. He was
then adopted by his stepmother, Doña Sancha. It is
this famous story that was a favourite subject of the
Spanish minstrels.

But, as might be foreseen, the Cid, even more
than Bernaldo del Carpio and Fernán González has been
the cause of more ballads than any of the great heroes
of Spanish history. No portion of the old ballads is
more strongly marked with the spirit of the age and
country. They give us apparently the whole of the Cid's
history, which we find nowhere else entire, not even in
the "Poema del Cid", which does not begin so early in
his story. At the very beginning we see the sufferings
of Diego Laín ez, the Cid's father, in consequence of
the insult he had received from Count Lozano. Rodrigo
decided to avenge the insult by challenging the Count,
a most dangerous knight and the first nobleman of the kingdom. He fought and killed the Count. Whereupon, the fair Ximena demanded vengeance of the King, and the whole matter was adjusted, after the rude fashion of the times by a marriage between Rodrigo and Ximena.

At the death of his king, Ferdinand, Rodrigo took part in the wars produced by the division of territory among the four children. In the seige of Zamora, Queen Urraca's share, Sancho sent Rodrigo to summon the city. Urraca reproached and taunted him for his share in the fight. Sancho perished by treason before the walls of Zamora, and Alphonso VI came to the throne. The Cid quarreled with his new master and was exiled. The "Poema del Cid" begins with this point.

There is no doubt that there was a "Cid", but it is doubted that he achieved all that is imputed to him. According to historic accounts, Rodrigo de Vivar was probably born about 1040. During the reign of Sancho II of Castile he served faithfully in the strife with the Moors, and distinguished himself for his personal bravery. For social and political reasons he also fought on the side of the Moors. When Sancho's brother, Alphonso got dominion over Castile and Leon, he found the Cid a trustworthy vassal, for
he sanctioned the Cid's marriage in 1074 to a scion of the royalty, his first cousin Ximena. About 1081, for some reason not ascertained, Alphonso drove the Cid into exile, and the period of the Cid's heroic struggles began. When the forces at his command had grown considerably through the accretions of Castilian adventurers, he laid siege to Valencia, and in 1094 he reduced the city. There he made himself an independent sovereign and he acknowledged the sovereignty of no other power. He maintained control until his death in 1099. Ximena held the place two years longer. Then she withdrew to Castile, taking with her the body of the Cid. She buried him in the monastery of San Pedro de Cardeña in Burgos.

The ballads indicate that Rodrigo was the most loving and faithful of husbands and the tenderest of fathers. It is true that he was a real warrior of flesh and blood, and as such did many wonderful things; but the Spanish people grew so enamoured with their hero that they re-created him, bestowed upon him so many high characteristics, and surrounded his history with many marvels.

After the surrender of the Moors in the fifteenth
century, the ballads changed. The loves of Gazul and Abindarræz, with games and tournaments; the romantic adventures and fierce feuds of the Zegris and Abençerrages, came into the ballad poetry. But, though their subjects involved known occurrences, they were hardly ever historical.

When the romance of chivalry appeared, Spain had long been the land of knighthood. The Moorish wars, and the Crusades, which made every man a soldier, necessarily tended to this result; and so did the free spirit of the communities which were ruled over by lords that were as independent in their own castles, as the king was on his throne. In fact, from a very early age the future knight practised all sorts of manly and warlike exercises. These, with the example of some lord who was held up as a model of knighthood, the great exploits of arms and love, and the songs of the troubadours, constituted a great part of the moral and intellectual education of a young man in that age. The desire to accomplish some feat of prowess caused him to be chivalrous toward woman, in order that he might show his bravery and his loyalty to her.

It is also of interest to note the religion, government, and laws of Spain during the domination of
the Mohammedans. As their laws were founded on their religion, it is necessary to review briefly this condition of society. Islam consisted of two great branches, "iman," faith and theory; and "din", religion or practice. The objects of this faith were sixfold: God and Mohammed, Angels and Genii, Revelations of the Divine Will, Prophets, Resurrection and Judgment, and Predestination. The points of practice or active virtue were four: Prayer, Alms, Fasting, and Pilgrimage. They believed the time of the resurrection was known only to God, yet they believed they knew the signs that would precede it. Paradise was described with all its glories, and the most pleasant anticipation of it was the "hur-al-oyun," or the black-eyed maidens of Paradise, who were to be created, not from clay, but from the purest musk, and for the delight of the faithful. Polygamy was declared by the Mohammedan doctors to be not only a lawful but a moral institution. In the commencement of Mohammedanism, whoredom was severely punished. It was afterwards ordained that the adulteress should be stoned.

Turning to the state of Christian Spain, we find a different set of laws relating to women. Matrimony
in their life was the nearest tie, since it preceded
those of parents and children. It may be proper to ob­
serve here that the age was a licentious one. Com­
merce between the two sexes was sometimes permitted
without marriage. Another link in the social chain
was that which connected children with parents. Not
only those born in lawful wedlock, legitimate, but also
those born out of wedlock. A father could render
legitimate a son, if he had no legitimate ones.

Although Catholicism reigned supreme in Chris­
tian Spain, it did not improve their condition. The
Spanish were devout, pious, and superstititous. Their
superficial worship and rites were everything, while
the soul and genuine constituents were nothing. Even
now the congregations are made up for the most part
entirely of women, for the men leave church-going to
their wives and daughters. One might say the influence
of the Church has been very conservative.

Neither has education played a great part, for
there is a very great gulf in the education of men and
women, even in present day Spain. Meaken says in her
book, entitled "Woman in Transition," that the "aver­
age Spanish lady of the twentieth century is practical­
ly less educated than are the children of our schools. ¹ If this condition is true now, their ignorance must have been great, or greater, in the Medieval Ages. Hay states "that the girls are bright, vivacious, and naturally very clever, but they have scarcely any education whatever. They never know the difference between b and v. They throw themselves entirely upon your benevolence. They know a little music and a little French, but they have never crossed, even in a school-day excursion, the border lines of the ologies."² And he goes on to say that Fernán Caballero, in one of her sleepy romances, refers to this illiterate character of the Spanish ladies, and says that it is their chief charm,—that a Christian woman, in good society, ought to know nothing beyond her cookery-book and her missal. There is an old proverb that conveys this idea: "A mule that whinnies and a woman that talks Latin never come to any good."²

It is to be regretted that the Spanish women were kept in such systematic ignorance, because the ballads, as well as the historical records, go to prove

1 Page 292.
2 John Hay: Castillian Days - page 33.
that they have always been quick and intelligent.
With a fair degree of education much might have been
hoped from them in the intellectual and economical
development of the country.

After studying some of the historical, religious,
and educational factors of the age, one is im-
pressed by their relation to the ballads of the wan-
dering minstrels. The history of Spain furnished ma-
terial for the Spanish romances. The only considerable
exception to this remark is to be found in the stories
connected with Charlemagne and his peers. The stories
of the Cid and Bernaldo del Carpio were much nearer
to the hearts of the Spanish people. They occupied
a wide place in all the old traditions and ballads.
The most striking peculiarity of the whole mass of bal-
lads is, perhaps, to be found in the degree in which
it expresses the national character. Ticknor declares,
"If their nationality were taken away from them they
would cease to exist."¹ If the ballads, then, are
ture representations of Spanish life, as the critics
state, we may conclude that their treatment of women
is an honest portraiture. The women that were held up

¹ Page 164.
as models were chaste and refined. The women who were faithless to their sex were treated in such a way as to teach a moral lesson to those who might be planning to lead an unchaste and double life.

The Spanish ballads were so truly national in spirit, that they became at once identified with the popular character that had produced them. They show that woman's influence on Spanish development was indirect rather than direct. In short, woman represented various types, of which the predominant characteristic was purely domestic. The ideal woman is shown not only in motherhood, but in wifehood. Both the historical accounts and ballads delineate this phase. Her innocence and purity, as well as faith, love, and patience are characterized.

In fact, women are truly lovely in Spain. All writers and travellers tell us this, so it is safe to say that their ancestors also had the same beautiful characteristics. The ballads prove this point also. In "Women of All Nations," we are told that "physically the women are healthy and vigorous, and are renowned for their graceful carriage, and the beauty of their feet and ankles. The complexion is one of their great-
est beauties. The transparent texture of their creamy skin through which the red blood glows brilliantly, defies the heat of the climate, and is often retained long after indolence, child bearing, and advancing years.\(^1\) Much has been sung and written about their loveliness, but a great fascination also arises from their natural talent, which is frank, passionate, and loving.

These traits are not typical of Spain alone. Women in all ages have set the greatest value on courage and bravery in men; and in all civilized countries men have laid emphasis upon feminine excellence in beauty, chastity, and a certain gentleness of person and behaviour. Men have always considered themselves courageous and brave. However, we do know that the Spanish women were intelligent and capable of the utmost strength and fortitude, but as in all countries the men wished to be absolute lords and masters, so they refused to allow them to take any leading part in politics or public life. The following proverb, which the Spaniards are fond of quoting, sums up the evil that might follow, if the women were allowed to do as they

\(^1\) Page 718.
"A woman or hen that's given to roam
One of these nights will not come home."¹

¹ John Hay: Castilian days.
-CONCLUSION-

The greater proportion of the heroines in the ballads, we may conclude, were women in every sense of the word, and displayed qualities which justly entitle them to admiration. They cannot have but exercised a great influence on the actual tone of contemporary society, although they played an undramatic part, that is, a passive part in actual human society. Men were inclined to concede to women only a very retired and unobtrusive place. They must be virtuous above all, while intelligence was of secondary importance. "Man can make his reputation in letters, in arms, in government, and in virtue. But woman in virtue alone can found her honor; because they are not necessary for letters, nor for exercising arms, nor for going out with them toward the enemy, nor for a public administration that excels in mending the 'mantillas' of their little girls, and in giving scraps to the chickens; and if they do more, it is to meddle in the jurisdiction of their husbands and masters."¹ This point is again brought out by Schevill. "It is proper for the wife to hear and obey her husband, in

¹ Translated by writer from "The Dramatic Art of Lope de Vega" by Schevill. Pages 261-2/
whose power she finds herself; but he must treat her neither as head nor foot, but as a part of himself, since she was formed from a rib near his heart....Her most perfect beauty is modesty... To woman is conceded modesty, honesty, and purity.\footnote{1}

Since the spirit of chivalry made them objects of adoration, the men gloried in being protectors of women. They endeavoured to mix sentiment with the revengeful dictates of affronted honor; and the same tender sentiment which bound a lover to his mistress, a husband to his wife, or a father to his daughter, instigated him to kill all those who should dishonor her. To such a pitch of enthusiastic veneration of women did the institution of chivalry carry the ages in which it flourished, that the least contemptuous word was an insult to be avenged. The effects of this institution were in the beginning highly beneficial to society, because it was carried on by men trained in the principles of honor. Women were not protected sufficiently, for ladies even of the highest rank were exposed to dangers of all kinds. This gave man a new

\footnote{1 See footnote on preceding page.}
basis of distinction and a source of new happiness, because it was his place to right her wrongs. Some of the ladies were dependent, as the Cid's daughters, but on the whole they did act independently. They often chose their own husbands and lovers, even at the risk of angering their fathers. Once in a while the ballads show us how they were exposed to misfortunes, which they bore with the utmost magnanimity, and occasionally they were subjected to great acts of treason and persecution.

These points are brought out in the ballads, and yet they indicate that her relative position had been placed on a high and proud level. The prevailing sentiment entertained was that woman was an object of love, and that doctrine ripened into a peculiar respect for all Womankind. The play of love was a part of the accustomed homage which was their due. In all countries stealthy courtship has its charm and romance for lovers. But in Spain especially, the zest of wooing was quickened by the devices employed for clandestine meetings and the secret conveying of messages from one lover to another. Man identified his lady as a Queen of Love and Beauty, and she received a rev-
erence not differing much from that paid to the goddess Venus. C. Gasquoine Hartley describes the Spanish women as having "a charm not easy to define— a suggested motion, an impression of life, passionate, and yet, at the same time, quiet."

Woman, however, played a negligible part in the economic sphere. She did not have any part in skilled or lucrative occupations. Her place "was in the home, to serve man," but in which she inspired tenderness, interest, and compassion. She was purely domestic in her actions, although her tastes might have differed. If she sinned or had criminal love for any man she was shut up, because man wished to keep his home pure and without a stain. He complained if he was forgotten by wife or mistress, and often avenged himself of conspiring women.

From the ballads we may infer that love and service was one of the great objects of medieval Spain. Love of women inspired many of their deeds, and the martial spirit of the age made it necessary for the stronger sex to protect the weaker. And it is this sentiment that is reflected throughout the Spanish Ballads, whether they are historical in nature, chivalric, Moorish, or Amatory, or among those founded upon foreign themes.

1 Page 304.