

A STUDY OF THE VOCABULARIES OF THE POEMA DE MIO CID  
AND THE LIBRO DE BUEN AMOR

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## PREFACE

As the title indicates, the purpose of this thesis is to compare and discuss the stage of advancement seen in word formation in the twelfth and fourteenth century Spanish masterpieces, the anonymous Poema de mio Cid and the Libro de buen amor of Juan Ruiz, Archpriest of Hita.

They represent the transitional stages in the development of the Spanish language, the one being the culmination of the formative period, and the other a product of the period of perfeccionamiento. An attempt has been made to show progression toward use of standardized forms, to point out transitional forms, and to discuss the many inconsistencies and variations of the two works. Comparisons have been made of the forms observed in these poems, and conclusions drawn as to the reasons for their use.

The reading text which was accessible of the Libro de buen amor (edited by Alfonso Reyes, and published by the Editorial "Saturnino Calleja" S.A., Madrid, 1926) is, however, a somewhat modernized version. Therefore the principal source for study of the later work has been An Etymological Vocabulary to the "Libro de buen amor" of Juan Ruiz by Henry B. Richardson, a 1930 edition of the Yale University Press at New Haven. This is the latest and most accurate vocabulary available. Richardson states that he has used the paleographic edition of the Libro de buen amor of Jean Ducamin, Toulouse, 1901. The Ducamin text was based on an edition of the early fifteenth century, the Salamanca manuscript, and words have been added by

Richardson from the Gayoso and Toledo manuscripts.

The Poema de mio Cid, edited by Ramón Menéndez Pidal, and published through the Ediciones de "La Lectura", Madrid, 1929 has been the chief source for the earlier work. This text was based on the manuscript copied in 1307 by Pedro Abad. The vocabulary used was compiled from the first cantar (1086 lines) of this poem by the author and references are made to the remaining two cantares.

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## CHAPTER I

### THE HISTORICAL VALUE OF THE POEMA DE MIO CID AND THE LIBRO DE BUEN AMOR

The Poema de mio Cid, written about 1140 by an unknown author, and the Libro de buen amor, written between 1330 and 1343 by Juan Ruiz, Archpriest of Hita, are the outstanding and most illuminating works of medieval Spain.

Of a surprising and deeply intrinsic beauty of thought and medium of expression, these poems are the literary masterpieces, each of its own period, and compare favorably with the early literature of any other European country. Each one is a charming portrayal of the life, customs, ideals, and society of its period.

The Poema de mio Cid is one of the greatest epic poems of the medieval period, and of Spanish literature. It is an inspiring revelation of the spirit of early Spain and its protagonista is a model of the heroic virtues of a great leader. It is notable for its simplicity, vigor, and persuasive realism.

The Libro de buen amor presents a varied picture of secular life. Its protagonist is a worldly, restless clergyman, a very human and individual character. The poem is outstanding as a worthy representative of many styles, particularly in the lyric, dramatic, and satiric types of literature.

In addition to the interest aroused by the qualities mentioned above, the vocabularies of these poems are of great importance in a study of the development of the Spanish language, because they are representative respectively of the periods,

of formación and perfeccionamiento. Both are examples of the transitional stages of the language, and disclose an epoch of uncertainties, of inconsistencies, and of individual caprices when there was no standard except the writer's sense of fitness. Each of them is likewise representative of a literary genre of its period, and is replete with a wealth of material of interest historically as well as linguistically.

The Poema de mio Cid is the first great Spanish masterpiece, the only one of its era, and among the earliest extant manuscripts written in Spanish. Until the writing of the Cid,<sup>1</sup> the literary language of the Iberian Peninsula was Latin, and with the possible exception of the Auto de los reyes magos,<sup>2</sup> it is the first example of written Spanish extant. It pertains to the genre of epic poetry which retained its popularity until the fifteenth century. Although the Cid is the only representative extant of the medieval epic, which extols the exploits of a popular hero, Menéndez Pidal believes there were poems of a similar nature relating to the adventures of other popular heroes such as Fernán González and Bernardo del Carpio. His reason for this theory is a record of these men and their exploits and that of the Cid which are incorporated in prose form in the Crónica de veinte reyes de Castilla, written about the same time as the manuscript of the Cid.

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<sup>1</sup>This shortened form of the title will be used.

<sup>2</sup>J. M. D. Ford, Old Spanish Readings (Boston: Ginn and Co., 1911), pp. 5-12.

The *Cid*, the surviving example of this genre, is written in a verse form known as mester de juglaría, the meter used by the minstrels in their lays. It consists of lines of twelve, fourteen, and sixteen syllables, fourteen being the standard, with a pause in the middle of the line. It has assonantal or vocalic rime, and paragogic e is frequently used to complete a syllable.<sup>1</sup> It contains 3750 lines and is divided into three cantares. One page at the beginning and two within the manuscript, which are lost, were supplied by corresponding pages from the Crónica previously mentioned. The present text has been corrected and missing letters, syllables, and words have been added by Menéndez Pidal. In spite of these corrections and additions and the fact that the manuscript is the work of an early fourteenth century copyist, the comparatively primitive state of the poem is evident.

The tradition of the Cid represents the height of epic development. It relates to the exploits of Rodrigo Díaz of Vivar during the reign of Alfonso VI. He was a semi-historic, semi-legendary character and a popular subject for the romance, receiving his name Cid from an adaptation of the Moorish seid or seyid, a chief or leader. He is also called "el campeador,"<sup>2</sup> "el que buen ora nasco,"<sup>3</sup> and very frequently "el que en buena

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<sup>1</sup>Poema de mio Cid, Edited by Ramón Menéndez Pidal, (3rd ed.; Madrid: Ediciones de "La Lectura", 1929), ll. 336-39, 2361b-72, 3589-3603.

<sup>2</sup>Ibid., l. 41.

<sup>3</sup>Ibid., l. 1004.

qinxo espada."<sup>1</sup>

The story of the Cid is typical of epic poetry. He is exiled by the king of Castilla because of the false accusations of envious nobles. He is a patriarchal figure. His relatives and men follow him into Moorish territory after a visit to his wife, Jimena, and his two daughters at the monastery of Cardena. When he reaches Moorish territory he is continuously successful until he has gained almost every stronghold. Rich presents gain the pardon of the king and the Infantes of Carrión, fortune hunters and cowards, become the suitors of his daughters. In deference to the wishes of the king the marriage is consummated. The Infantes, in order to wreak vengeance on the Cid because of the jeers and insults they suffer from his men, beat and abandon their wives. Challenged to a tournament at the king's court, they lose the battle and the dowry, including the Cid's two famous swords. Later the daughters of the Cid marry the Infantes of Navarra and of Aragón, thus becoming relatives of the king.

The geography and descriptions of location are exact, and the Cid, his wife, Jimena, his relatives, Álvar Fáñez, and Martín Muñoz, the Conde de Barcelona, the Conde Garcí Ordóñez, the Arabian chieftan, Yusef, and other minor characters are historic personages. The story and the character of the Cid, although based on historic facts, are on the whole more legendary than true. Much glamour, many virtues and romantic inci-

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<sup>1</sup>Ibid., l. 58.

dents are attributed to the Cid in the poem which are not verified by history.

The Cid, as he is presented by this unknown poet, is typical of great epic heroes, calm, courageous, just reflecting the national spirit. He was grave and serene in his speech and in his attitude toward his men, courteous and gentle to his wife and daughters, generous to his foes, loyal to his king, in fact a perfect picture of a great hero. The poet endows him with an almost incredible prowess in battle, the magnetic personality necessary to a great leader, and a moderation toward his foes that is somewhat unusual in a portrait of Spanish character. His love and tenderness for his wife and daughters, and his delight in being able to fight and win before them at Valencia are very human.

The Cid is sufficiently proud and spirited, but not fiery, rash and unforgiving as are many of the heroes painted in Spanish literature. He has the deeply religious spirit common to all Spaniards. His unquestioning loyalty to a king unjust to him is also typical of Spanish heroes. Altogether he represents a grand and gallant figure in Spanish literature; he represents the national spirit as an epic hero should, comparing favorably with the great epic heroes of other nations.

The style of the poem is simple, energetic, and so ingenuous and natural that the story seems to live. It is almost wholly narrative with very little description. Its style and the inner structure clearly show its early origin. It is somewhat similar in style to the French chansons in the repetition



of tanto,<sup>1</sup> in the narrative prayer of Jimena,<sup>2</sup> and in the weeping of the Cid when strongly moved.<sup>3</sup> The plot is simple and there is no extraneous material, such as is found in the Libro de buen amor. The poem is of great interest to the reader in spite of the obstacles encountered in the language.

The Libro de buen amor may also be called an epic poem relating to the adventures of Juan Ruiz. It differs greatly from the Cid, in that it contains many other elements, the adventures of the hero being little more than the thin thread which unifies the whole. It is generally classed as a miscellaneous work, not only because it reveals epic material as stated above, but because it contains much variety of religious material and fables, prose, and lyric poetry.

In comparison with the Libro de buen amor, the Cid is very simple and more or less crude. This is particularly noteworthy since the date of the manuscript of the Cid, used by Menéndez Pidal, and the probable date of the writing of the Libro de buen amor both pertain to the first half of the fourteenth century. The Cid is representative of and describes a more simple life. Here one sees a battle for daily existence or with the enemy. Outdoor sports and the songs of the joglares, contented, amused, and engrossed the people. Such a people, speaking or spelling, in the few cases necessary by instinct, were not interested in rules and were more or less un-

<sup>1</sup>Ibid., ll. 726-30.

<sup>2</sup>Ibid., ll. 330-65.

<sup>3</sup>Ibid., ll. 1, 856, 2632.

conscious linguistically of the language they used.

In contrast the Libro de buen amor presents a more complicated picture. The battle for existence, at least among the literary class, of which a great mass belonged to the church, was less dire. There was less war and more need for divertisement which turned more and more to literature for its satisfaction. This group, partially responsible for the poem through its writer, a rather worldly, restless, and adventurous member of the church, was becoming language conscious. Pertaining to almost the only educated class in Spain, it was more interested in literary forms and more consistent in its use of what was then regarded as the more correct or more modern form. Although the Libro de buen amor is a product of this awakening, it is probable that it contains more linguistic inconsistencies than the earlier work because it reveals the use of not only more new forms, but of numerous old ones as well.

The Libro de buen amor is an erudite clerical poem of a moral and didactic nature which picturesquely discloses a vast, satiric panorama of medieval society with its many weaknesses. The larger portion of it was composed in a metrical type developed by the clergy, the mester de clerecía,<sup>1</sup> a new

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<sup>1</sup>Jaime Fitzmaurice-Kelly, Historia de la lengua española, (Madrid: Ruiz-Hermanos, Editores, 1926), p. 42: "Edu-  
cado en las viejas tradiciones, permanece fiel al mester de  
clerecía de Berceo y de sus predecesores: pero emplea a su  
modo esta cuaderna vía, comunicándole una nueva flexibilidad,  
una variedad, un brío, un movimiento hasta entonces descono-  
cido."

type written to be read rather than sung like the mester de juglaría of the Cid. This versification, called the cuaderna vía was a quatrain, a verse of four lines, each containing fourteen syllables divided into two equal hemistitches with the accent on the sixth syllable. The poem also contains lyrics and various other types.<sup>1</sup> It has monorime rather than the assonance of the Cid and consistently preserves exact rime and syllable count even to the extent of causing unusual contractions and phonology. In spite of this, it, too, very clearly belongs to the transitional period, but an undoubtedly greater polish, a greater variety of material and a more universal appeal characterize it. As in the case of the Cid, many points of interest in addition to its importance in a study of the language are noted.

Menéndez Pidal considers the Libro de buen amor a miscellaneous work, and gives the various types of literature and characters in it.<sup>2</sup> The poem contains a picaresque novel of an autobiographical nature, in which the author follows the advice of Don Amor, Dona Cuaresma, and Trotaconventos, the go-between, in his journeys over the country. It includes a collection of enxiemplos, fables, and oriental apologues which explained or confirmed his arguments; a paraphrase of Ovid's Ars Amoris; and the comedy De Vetula of the Pseudo-Pamphilo, a burlesque poem or epic parody of an allegorical nature.

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<sup>1</sup>Julio Cejador y Frauca, Historia de la lengua y literatura castellana (Madrid: Imprenta Radio, 1927), I, pp. 300-302.

<sup>2</sup>Juan Ruiz, Libro de buen amor, Edition and Prologue by Alfonso Reyes, (Madrid: Editorial "Saturnino Calleja" S.A., 1926), p. xi-xii.

Other types of material are: various satires of money or "las mujeres chicas"; lyric poetry of a sacred and profane nature exemplified by cantigas, loores, serranillas, and villanescas; and various moral and ascetic digressions of the nature of sermons.

In addition to its richness in literary types, the poem is a store house of new characters. New and important types, popular in many phases of later literature, are presented by Juan Ruiz in the serrana, an Amazonian type of mountain peasant; in Don Furon, possessor of the fourteen fundamental vices of the pícaro; in the Archpriest, who is a combination of the Don Juan and the Don Quijote type; in Dona Endrina, later reborn under the name of Melibea; and in the Trotaconventos previously mentioned. In this one medieval poem, one finds four of the literary types (the pícaro, trotaconventos, Don Juan and Don Quijote) famous not only in Spanish but in universal literature.

The style of the Libro de buen amor is artistic, easy, natural, and energetic. It equals that of the Cid in vigor, surpasses it in ingenuity and polish, and is surpassed by it in simplicity, and the grandeur and majesty of its hero. Due to its complex form, it lacks close unity. Nearly all the elements of medieval poetry, all of the poetic types, and almost all of the metric forms then known, as well as a few pages of prose, are contained in it. Therefore a variety of styles was at the fingertips of Juan Ruiz, a wonderful artist

who, through his playful imagination, leads his reader through the gamut of emotions from a picaresque impishness to sublime happiness.

For this reason, it is the most personal poem of its age, its hero being presented as an amorous but keenly satirical rascal of a clergyman, who, although he moralizes often on spiritual law, gives a vivid and intriguing picture of worldly love. He is a clever, sententious fellow of many love affairs, although only one, arranged by Trotaconventos, reached fulfillment. The mountain women, of a stronger, more independent, and more elusive type than Doña Endrina, were able to escape him.

The protagonista, since the treatment is satirical, is naturally not presented with so sympathetic a touch as the Cid. The Cid presents a lofty figure standing above the more worldly Archpriest. His bravery, his generosity to friend and foe alike, his continued loyalty to king and country presents the picture of a better man than the Archpriest, petty, clever, lascivious, with a deep understanding of the sins of the world, but still a likeable character.

In these points, in the importance and general appeal of these poems, their attraction for all types of readers is evident in spite of the obstacles presented by the early Spanish language. It is these very obstacles, the differences in phonology and morphology, the inconsistencies and uncertainties that mark these poems as transitional stages in the

development of the language which are of interest in the field of etymology. At the time of the writing of the Cid, there were no standards, no grammars or dictionaries, nothing for the writer to judge by in the forms he set down except his knowledge of the usage of the times. In the development of the language from Latin, there were often several stages in the formation of the word, with several possible spellings from which to choose. Sometimes one and sometimes another of these may be used by the author. The Cid shows these steps taken by an infant language, the mechanics of its formation.

In spite of this, the Spanish of the Cid is probably more advanced on its road to perfection, standard forms, and consistent usage than the English used by Chaucer two centuries later. And, while there are still irregularities in the Libro de buen amor because of the presence of both old and new forms, it is more consistent in meter and rime, and has a greater variety of word forms than the Cid. This can be ascertained by only a superficial reading of the two books. However, the stage of advancement in the earlier poem must be understood before a comparison can be made of the vocabularies of the two poems.

A great many words were already in their final form or so nearly so that they are easily recognized. It is not these forms, although some of them are worthy of mention in understanding the stage of advancement reached by the Cid, which are of particular interest in a comparative study. It is only

the transitional forms, the innumerable inconsistencies, irregularities, and variations from the modern form, or from the form most used at the time, which can be compared with those of the Libro de buen amor. Of particular interest are the uncertainties of phonology and morphology.

It is a well-known fact that phonology and morphology are so inextricably tied up that a study of the one necessitates a general knowledge of the other. For example, a brief general discussion of the principal vowel changes is the basis for reaching an understanding of the irregular forms to be discussed later. These are, of course, first noted in the Cid, but also occur in the Libro de buen amor. Many of these changes took place in the development of the Spanish from the Latin or Vulgar Latin, but others were not yet perfected at the writing of the Cid.

Of the tremendous strides made in the evolution of these forms, a large majority are evident in the Cid. In regular phonetic changes, not including those brought about by such sporadic influences as analogy, metathesis, and morphology, the tendency was to soften the harsh Latin sounds to the liquid, sonorous ones of Spanish.

Certain general tendencies in vowel changes, exemplified by words found in the poems, may be noted.<sup>1</sup> The a, whether initial, accented, internal, or final and unaccented usually kept

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<sup>1</sup>Menéndez Pidal, Manual de gramática histórica española (5th ed., Madrid: Librería General de Victoriano Suárez, 1925), Chapter II.

its form. Some examples of this permanent quality of a are: alçar<sup>1</sup> (\*altiare), demás<sup>2</sup> (de+magis), or mar<sup>3</sup> (mare), paradiso,<sup>4</sup> (paradisum), and ayna<sup>5</sup> (\*agina) are examples. A, in contact with i, gave e as sepan<sup>6</sup> (saipant<sup>7</sup>-sapiant) or besaron<sup>8</sup> (baisa-verunt-basiaverunt), and in contact with u gave o as sopo<sup>9</sup> (saupi-sapuit) modern supe, or ovo<sup>10</sup> (haubi-habuit) modern hube. An initial a at times changed to e as esconder<sup>11</sup> (abscondere); absconderse<sup>12</sup> is found in the Cid. In very rare cases the a is lost, as in blasmo<sup>13</sup>-balsamo (balsamum). Either e, ae, ie, oe, or i generally became an e in Spanish. The e formed the diphthong ie under stress, and it in turn was often reduced to i

<sup>1</sup>Poema de mio Cid, l. 365.

<sup>2</sup>Ibid., l. 28.

<sup>3</sup>Ibid., l. 321.

<sup>4</sup>Ibid., l. 350.

<sup>5</sup>Libro de buen amor, l. 391b.

<sup>6</sup>Poema de mio Cid, l. 145.

<sup>7</sup>A dash (-) is used to connect words related etymologically.

<sup>8</sup>Poema de mio Cid, l. 153.

<sup>9</sup>Ibid., l. 295.

<sup>10</sup>Ibid., l. 68.

<sup>11</sup>Libro de buen amor, l. 1446b.

<sup>12</sup>Poema de mio Cid, l. 30.

<sup>13</sup>Libro de buen amor, l. 1612c.



in hiatus. Exemplifying these various changes are: piedra<sup>1</sup> (petram), cielo<sup>2</sup> (caelum), ajeno<sup>3</sup> (alienum), feo<sup>4</sup> (foe(d)um), fe,<sup>5</sup> fed<sup>6</sup> (fide), and viene<sup>7</sup> and vine<sup>8</sup> from venit, which has the same form in Latin in the present and perfect tenses. Latin i and u retained their forms, as in fija<sup>9</sup> (filia), lid<sup>10</sup> (litem) and in nunqua<sup>11</sup> (nunquam), modern nunca<sup>12</sup> and mundo<sup>13</sup> (mundum). The ō, u, ō usually became o which changed into uo and later to ue under stress. Illustrative of these changes are todo<sup>14</sup> (totum), dont<sup>15</sup> (de+unde), nuef<sup>16</sup> (novem), buen<sup>17</sup>

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<sup>1</sup>Poema de mio Cid, l. 345.

<sup>2</sup>Ibid., l. 117.

<sup>3</sup>Libro de buen amor, l. 221c.

<sup>4</sup>Ibid., l. 158a.

<sup>5</sup>Ibid., l. 309d.

<sup>6</sup>Poema de mio Cid, l. 163.

<sup>7</sup>Ibid., l. 150.

<sup>8</sup>Ibid., l. 202.

<sup>9</sup>Ibid., l. 210.

<sup>10</sup>Ibid., l. 831.

<sup>11</sup>Ibid., l. 408.

<sup>12</sup>Libro de buen amor, l. 63b.

<sup>13</sup>Poema de mio Cid, l. 361.

<sup>14</sup>Ibid., l. 19.

<sup>15</sup>Ibid., l. 298.

<sup>16</sup>Ibid., l. 39.

<sup>17</sup>Ibid., l. 20.

(bonum), and buolto<sup>1</sup> (voltum), later buelto<sup>2</sup>. An o combined with an i attracted to it from the following syllable also gave ue as in avüero<sup>3</sup> (a(u) gurium), modern agüero<sup>4</sup>. The o and ue were sometimes reduced to e as seen in culebra<sup>5</sup> (\*colobram-colubram) and redondo<sup>6</sup> (rotundum). Unaccented vowels were often lost or elided as exemplified by cinquenta<sup>7</sup> (cinquaenta<sup>8</sup> cinquaginta), cañado<sup>9</sup> (catenatum), comde<sup>10</sup>, conde<sup>11</sup> (comitem), and ondrado<sup>12</sup> (honoratum). These are only general rules to which there are many exceptions; a yod following any of these vowels, assimilation, dissimilation or analogy might affect their forms.

The consonant changes are too numerous and complicated for a brief discussion of them to be intelligible. Any necessary discussion of them will be taken up under the tendencies of the period in a detailed study of forms.

<sup>1</sup>Ibid., l. 9.

<sup>2</sup>Libro de buen amor, l. 1404c.

<sup>3</sup>Poema de mio Cid, l. 2615.

<sup>4</sup>Libro de buen amor, l. 507b.

<sup>5</sup>Ibid., l. 342a.

<sup>6</sup>Poema de mio Cid, l. 250.

<sup>7</sup>Libro de buen amor, l. 249d.

<sup>8</sup>Poema de mio Cid, l. 250.

<sup>9</sup>Ibid., l. 3.

<sup>10</sup>Ibid., l. 976.

<sup>11</sup>Ibid., l. 75.

<sup>12</sup>Ibid., l. 178.

Accompanying these changes in letters were others of importance that were steps taken toward the perfecting of the language. Three conjugations had been accepted from the Latin, and tenses and endings had almost attained their final forms. Indeed, except for minor phonological or analogous changes, the larger portion of all of the parts of speech, the adjectival, adverbial, pronominal, prepositional, and verbal forms were already in use at the time of the Cid.

The declensions with their many complicated forms had been lost, the noun and adjective being simplified to four forms, masculine and feminine, singular and plural. A definite article, masculine el and feminine la both developed from the Latin ille, illa, preceded the noun to point out its gender. The noun, except for some few interesting forms due to metathesis or the changing of l or r, does not vitally concern a comparative study of this nature, because the changes found in the noun may also be found in the other parts of speech. The development and the use of the pronoun are of importance in the Cid, since this part of speech retains more Latin inflections. The absence of cases greatly increased the number of prepositions, conjunctions, and adverbs; the contractions of these forms and of the pronoun are noteworthy.

The stage of development reached in the verb is of prime importance in a study of language, and one of engrossing interest since it is the vehicle of narration and of description, which latter usage it shares with the adjective.

A larger majority of points interesting in a comparative study and an immense number of the transitional stages are found in an intensive study of verb forms.

The evolution of the adjective, the vehicle of description of emotions, of actions, of nature and of everyday life also shows a big step in language development. A more primitive people uses few adjectives. It is interested in action, in waging war, in striving for its livelihood, and in protecting its home. It is not consciously aware of the beauties of nature, of vivid coloring, or of changing thoughts and emotions. It feels them, yes, but little attempt is made to express them. But, a more modern civilization with leisure time turns people's thoughts from actual events and the fight for existence to outward appearances and to the inner man. The cultural side of life develops; more means are needed for expression of thought, for describing beauty; and more and more adjectives are developed or coined. The use of more adjectives, therefore, may show an advance in language and in the mental growth of its users. While comparatively few adjectives are used in the Cid, many may be found in the Libro de buen amor, as evidences of a simpler and of a more complicated civilization respectively. The use of the adjective alone, without other items relating to the inner structure of the poems would show the differences in the more primitive poem and the more developed one.

In a study of the various word forms of pronoun, adverb, preposition, verb, and adjective, it is often necessary

to know their use and position in the line or stanza to find the reason for the unusual form. Although rime and syllable count cause unusual contractions such as yaz<sup>1</sup> and faz<sup>2</sup> riming with paz<sup>3</sup>, there are often occasions when there are no apparent reasons for the form used except the caprice of the writer. Of course, any unusual form may be traced through the consonant or vowel changes to the original Latin word, but this still does not explain the reason for its use. A majority of words, as is true in both poems, developed regularly from the Latin. The various stages of development present in them, and the fact that a number of tendencies might be and often were followed may account for a number of the variations and irregularities.

The Archpriest is seemingly more consistent in the use of regular forms, although not entirely so. He uses a greater variety of words, both old and new, and, therefore, has a larger vocabulary. There seem to be almost as many, if not more, variations of irregular words, because more forms are used. In either book scarcely a statement or a rule can be made to which there is not an exception or exceptions; so that statements for predominating usage must be made arbitrarily. A different spelling of the same word, or formation of the same tense may be found on the same page in the Libro de buen amor, and even on the same line in the Cid.

<sup>1</sup>Libro de buen amor, l. 14c.

<sup>2</sup>Ibid., l. 14d.

<sup>3</sup>Ibid., l. 14b.

In comparing the two vocabularies according to parts of speech (verbs, pronouns, prepositions, adverbs, conjunctions, interjections, and adjectives), an attempt has been made in each instance to establish the stage of progress reached by the Cid, as in the case of the conjugations, tenses, and endings for the verb.

The modern word form has been taken as a standard of comparison in determining the stage of progression in the forms used by both poems. Words, whose nonconformity to this standard or to the one accepted in its era pertain to morphology, and are of inculcable value in this study. The unusual forms show the internal processes and the intermediary steps in the development of the language.

Thus one sees the invaluableness of these early Spanish poems to posterity. They are a treasure house for later writers and for students of language in the literary genres, the characters, the meters, and the idiom that they preserve. They likewise give a clear insight of the life of their times as recorded by clear-sighted and keen-minded men.

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## CHAPTER II

### A STUDY OF VERBS

In a discussion of the evolution of the verb as a part of the vocabularies of the Cid and the Libro de buen amor, in a comparison of their verb forms, and of the strides made toward the perfecting of the verb in the latter poem, the phonological tendencies by which they differ from modern verbs, and the morphological laws involved are worthy of consideration.

The majority of regular verbs were in their final forms except for tendencies in phonology, some minor, some consistent in both the poems, and some in a state of change as c, z, or s for the Latin c. The usage of the old forms, or the new forms, is worthy of note in each book. Usually, in the Cid, the new form is found occasionally, although the old form is predominant, while in the Libro de buen amor, the new form may predominate, with the old form used sporadically. Generally the more modern form is to be found in the Libro de buen amor. Even to one unversed in old Spanish the Libro de buen amor will seem more modern, its meters more familiar, and its pages more readable than those of the Cid.

An understanding of the great variety in verb forms is greatly increased by knowledge of phonological tendencies affecting the verb at this period. Many of the forms so affected are normal for the period in which they are used, and illustrative of a certain stage in their evolution. Judged by the modern verb, the following differences are noted: the doubling of a single consonant, the lack of an e before an s followed by

a consonant, the use of f for modern h, and the omission of h, the use of c, z, or s for c, the use of x for j, the indiscriminate use of b, v, and u, the assimilation of n in con and en when prefixed to a bilabial letter, and the confusion of o and u. There are few examples of some of these, and, although corresponding forms of the same verb may not be present, verbs illustrating the same principle are found.

In doubling a consonant, the use of ss to denote a sibilant s is noticeable, as seen in the verbs penssar,<sup>1</sup> passar,<sup>2</sup> falssar,<sup>3</sup> fonssar,<sup>4</sup> ensellar,<sup>5</sup> dessear,<sup>6</sup> conssagrar,<sup>7</sup> consseguir,<sup>8</sup> conssejar,<sup>9</sup> atravessar<sup>10</sup> and assomar.<sup>11</sup> The ss is used rather consistently throughout the Cid in some of these verbs, but the single s also occurs in desear, conseguir and other verbs. The single s as in ensillar,<sup>12</sup> desear,<sup>13</sup> asomar<sup>14</sup> oc-

Poema de mio Cid, l. 324.

Ibid., l. 306.

Ibid., l. 1713.

Ibid., l. 764.

Ibid., l. 2145.

Ibid., l. 2335.

Ibid., l. 1906.

Ibid., l. 1465.

Ibid., l. 1930.

Ibid., l. 1544.

Ibid., l. 2176.

Libro de buen amor, l. 179b.

Ibid., l. 256c.

Ibid., l. 1545b.



curs more often in the Libro de buen amor, although one also notes the older form. Conssejar<sup>1</sup> predominates over consejar,<sup>2</sup> the more common form in the Cid. Ss is sometimes initial as sseer<sup>3</sup> in the Cid and sser<sup>4</sup> in the Libro de buen amor.

The assimilation of an initial consonant to l to form ll was almost fixed, as shown by llegar<sup>5</sup> (plicare), llamar<sup>6</sup> (clamare), and llorar<sup>7</sup> (plorare), the initial forms of which may occasionally be seen in the Cid: plega<sup>8</sup> and plorando.<sup>9</sup> The ll in the verb levar,<sup>10</sup> modern llevar (levare) developed by analogy later than the fourteenth century. The forms in ll predominate in the Libro de buen amor.

Nn for n may be noted as in adelinnando<sup>11</sup> - adeliñar (adlineare), and connoscie<sup>12</sup> - conocer (cognoscere), but the single n is more common in the Cid and is used consistently

<sup>1</sup>Ibid., l. 956d.

<sup>2</sup>Poema de mio Cid, ll. 122, 438, et passim.

<sup>3</sup>Ibid., l. 1667.

<sup>4</sup>Libro de buen amor, l. 11d.

<sup>5</sup>Poema de mio Cid, l. 1541.

<sup>6</sup>Ibid., l. 1231.

<sup>7</sup>Ibid., l., 1847.

<sup>8</sup>Ibid., l. 282.

<sup>9</sup>Ibid., l. 18.

<sup>10</sup>Ibid., l. 582.

<sup>11</sup>Ibid., l. 2237.

<sup>12</sup>Ibid., l. 1929.

in the Libro de buen amor.

Both an initial and an internal ff may be found in the Cid as ffablo,<sup>1</sup> ffincare,<sup>2</sup> ffo,<sup>3</sup> ffazie,<sup>4</sup> ffaga,<sup>5</sup> fferir,<sup>6</sup> and glorifficar.<sup>7</sup> Ffaze,<sup>8</sup> ffaciendo,<sup>9</sup> ffablar,<sup>10</sup> ffallar<sup>11</sup> (afflare), and conffesar<sup>12</sup> are noted in the Libro de buen amor. Cofesar<sup>13</sup> is also found. The use of the single f is more common in both books, although more cases of the use of ff are to be found in the Cid than in the later poem.

An occasional rr, as in sonrrisar<sup>14</sup> and sonrreir,<sup>15</sup> may be noted in the Cid. Onrrar<sup>16</sup> (honorare) compared with ondrar<sup>17</sup>

<sup>1</sup>Ibid., l. 7.

<sup>2</sup>Ibid., l. 1470.

<sup>3</sup>Ibid., l. 1505.

<sup>4</sup>Ibid., l. 1661.

<sup>5</sup>Ibid., l. 1379.

<sup>6</sup>Ibid., l. 1690.

<sup>7</sup>Ibid., l. 335.

<sup>8</sup>Libro de buen amor, l. 490c.

<sup>9</sup>Ibid., l. 137a.

<sup>10</sup>Ibid., l. 15b.

<sup>11</sup>Ibid., l. 19. p. 6.

<sup>12</sup>Ibid., l. 1162a.

<sup>13</sup>Ibid., l. 1675e.

<sup>14</sup>Poema de mio Cid, l. 1518.

<sup>15</sup>Libro de buen amor, l. 970b.

<sup>16</sup>Ibid., l. 395b.

<sup>17</sup>Poema de mio Cid, l. 678.

in the Cid may be found in the Libro de buen amor. The n'r gave place to n' d' r in ondrar. It is possible that the d and r assimilated giving rr in onrrar or that the latter denotes a trilled r. Richardson writes all initial r's as rr as rrebtar,<sup>1</sup> rreducir,<sup>2</sup> but he also notes reptar.<sup>3</sup> The rr in arrebatarese,<sup>4</sup> and arrepentir<sup>5</sup> is caused by the assimilation of the d of the prefix ad and the r rather than by the desire to denote a trilled r: repenitere-arrepentir.

The prefixing of a softening e to an initial s plus a consonant, seen in several parts of speech, was still indecisive in the Cid, but fixed in the Libro de buen amor. The forms speró,<sup>6</sup> sperar,<sup>7</sup> speraré,<sup>8</sup> sperando,<sup>9</sup> and spidiés,<sup>10</sup> spidiós<sup>11</sup> are seen, as well as normal forms, such as esperando,<sup>12</sup>

<sup>1</sup>Libro de buen amor, l. 878c.

, <sup>2</sup>Ibid., l. 1, p. 7.

<sup>3</sup>Ibid., l. 281d.

<sup>4</sup>Ibid., l. 562d.

<sup>5</sup>Ibid., l. 1420d.

<sup>6</sup>Poema de mio Cid, l. 1481.

<sup>7</sup>Ibid., l. 1457.

<sup>8</sup>Ibid., l. 1194.

<sup>9</sup>Ibid., ll. 2239, 2234.

<sup>10</sup>Ibid., l. 1252b.

<sup>11</sup>Ibid., l. 1307.

<sup>12</sup>Ibid., l. 1746.

espiden<sup>1</sup>, and espidios<sup>2</sup> in the Cid. Esperar is employed by the Archpriest, espedir not being in his vocabulary.

The difference in the usage of some of the transitional consonants of this medieval period is noteworthy. The f, normally derived from Latin and later becoming h, is still in use, and the Latin h, phonetically silent in Spanish, was usually omitted, since the influence of literary Latin on the Spanish was not felt until a later period. Illustrative of this tendency are: fablar<sup>4</sup> - hablar (fabulare), fallar<sup>5</sup> - hallar (afflare), fincar<sup>6</sup> - hincar (figicare), fazer<sup>7</sup> - hacer, and fecha<sup>8</sup> - hecha (facere). He,<sup>9</sup> ha,<sup>10</sup> hay,<sup>11</sup> hemos,<sup>12</sup> hedes,<sup>13</sup> and hans<sup>14</sup> from aver<sup>15</sup> - haber (habere) are almost the only

<sup>1</sup>Ibid., l. 1348.

<sup>2</sup>Ibid., l. 200.

<sup>3</sup>Menéndez Pidal, op. cit., pp. 100-101.

<sup>4</sup>Poema de mio Cid, l. 7; Libro de buen amor, l. 15b.

<sup>5</sup>Ibid., l. 32; Libro de buen amor, l. 1106b.

<sup>6</sup>Ibid., l. 442; Libro de buen amor, l. 1096b.

<sup>7</sup>Ibid., l. 2060; Libro de buen amor, l. 6, p. 6.

<sup>8</sup>Ibid., l. 54; Libro de buen amor, l. 93c.

<sup>9</sup>Ibid., l. 207; Libro de buen amor, l. 115b.

<sup>10</sup>Ibid., l. 192; Libro de buen amor, l. 41a.

<sup>11</sup>Libro de buen amor, l. 90a.

<sup>12</sup>Poema de mio Cid, l. 136; Libro de buen amor, l. 8, p. 7.

<sup>13</sup>Ibid., ll. 197, 198.

<sup>14</sup>Ibid., l. 674; Libro de buen amor, l. 600d.

<sup>15</sup>Ibid., l. 674; Libro de buen amor, l. 600d.

verb forms in which the h is written in either book, and the forms without it are more numerous.

In some cases the Latin c in its evolution became the sonorous z (z) as in dezir, fazer, plazer.<sup>1</sup> These forms were written with the z throughout the Cid. Due to literary influence the z became c again in later Spanish. Perhaps this influence was beginning to be felt, or the writer was just inconsistent, for in the Libro de buen amor, fazer<sup>2</sup> and facer,<sup>3</sup> faz,<sup>4</sup> face,<sup>5</sup> and fase,<sup>6</sup> dezir,<sup>7</sup> and desides,<sup>8</sup> are to be found. The z is most often used. There are numerous other examples of this change, some of them remaining as rrezar<sup>9</sup> (recitare).

In the preterites of dezir and traer: dixo,<sup>10</sup> trax,<sup>11</sup> troxo,<sup>12</sup> and toxo;<sup>13</sup> and in such verbs as dexar<sup>14</sup> (dare -

<sup>1</sup>Menéndez Pidal, op. cit., p. 109.

<sup>2</sup>Libro de buen amor, l. 6, p. 6.

<sup>3</sup>Ibid., l. 516b.

<sup>4</sup>Ibid., l. 156a.

<sup>5</sup>Ibid., l. 280d.

<sup>6</sup>Ibid., l. 19, p. 4.

<sup>7</sup>Ibid., l. 457a.

<sup>8</sup>Ibid., l. 713a.

<sup>9</sup>Ibid., l. 347d.

<sup>10</sup>Poema de mio Cid, l. 60.

<sup>11</sup>Libro de buen amor, l. 1039c.

<sup>12</sup>Ibid., l. 223d.

<sup>13</sup>Ibid., l. 779a.

<sup>14</sup>Poema de mio Cid, l. 77.

+ lazare) and abaxar<sup>1</sup> (bassiare) occurs an x which in later Spanish was written as a j. The x is common throughout the Cid.

The character of medieval Spanish is evident in the indiscriminate use of b, v, and u in both poems. Either b or v may be used for the explosive as in bevir,<sup>2</sup> bolver,<sup>3</sup> venir,<sup>4</sup> veer.<sup>5</sup> The fricative sound may be written as b (beber),<sup>6</sup> but it is usually expressed by v as in tornava,<sup>7</sup> aver,<sup>8</sup> or by u as in beuir<sup>9</sup> and beuer.<sup>10</sup> Many cases of u are noted by Richardson, since no differentiation was made between vocalic v as u and consonantal u as v. Menéndez Pidal uses the modern spelling in the Cid.

Words compounded with the prefixes con and en were normally written thus: conprar,<sup>11</sup> conplir,<sup>12</sup> conbatir,<sup>13</sup> conpo-

<sup>1</sup>Ibid., l. 2393a.

<sup>2</sup>Ibid., l. 1963.

<sup>3</sup>Ibid., l. 1700.

<sup>4</sup>Ibid., l. 150.

<sup>5</sup>Ibid., l. 16b.

<sup>6</sup>Ibid., l. 1104

<sup>7</sup>Ibid., l. 2.

<sup>8</sup>Libro de buen amor, l. 600d.

<sup>9</sup>Ibid., l. 184b.

<sup>10</sup>Ibid., l. 1711b.

<sup>11</sup>Ibid., l. 206d.

<sup>12</sup>Ibid., l. 139a.

<sup>13</sup>Ibid., l. 379a.

ner,<sup>1</sup> conpeçar<sup>2</sup> and enbiar,<sup>3</sup> enplear,<sup>4</sup> enbargar<sup>5</sup> and enbraçer<sup>6</sup> in both poems. The tendency of n to change to m before a bilabial, which was adopted in later Spanish, was beginning to be felt as in comprar,<sup>7</sup> cimplir,<sup>8</sup> conpeçar,<sup>9</sup> and enbiar,<sup>10</sup> the last form being purely transitional. The n in en, although phonetically m, less easily changed orthographically. However, the en before m, which by assimilation gave mm - m, as in emendar,<sup>11</sup> still retained its original form emmendar<sup>12</sup> in the Cid.

In addition to these consonantal differences in the verb form, there is one difference in vowels that is particularly noticeable. This is the use of o in many cases where u is found in modern Spanish. An indiscriminate usage of o and u is common in all parts of speech in both works. The use of o predominates in the Cid, and, while the u is prevalent in the

<sup>1</sup>Ibid., l. 1856b.

<sup>2</sup>Poema de mio Cid, l. 705.

<sup>3</sup>Ibid., l. 1790.

<sup>4</sup>Ibid., l. 500.

<sup>5</sup>Ibid., l. 2147.

<sup>6</sup>Ibid., l. 2393.

<sup>7</sup>Ibid., l. 190.

<sup>8</sup>Libro de buen amor, l. 206a.

<sup>9</sup>Poema de mio Cid, l. 856.

<sup>10</sup>Ibid., l. 1850.

<sup>11</sup>Libro de buen amor, l. 887c.

<sup>12</sup>Poema de mio Cid, l. 963.

Libro de buen amor, examples may be found of different spellings in the same verb as morió,<sup>1</sup> murio,<sup>2</sup> morieron,<sup>3</sup> murieron,<sup>4</sup> encobierto,<sup>5</sup> encubiertas; sobir,<sup>7</sup> subía; posieron,<sup>9</sup> pusieron; <sup>10</sup> podiese, <sup>11</sup> pudiera; <sup>12</sup> and plogo, <sup>13</sup> plugo.<sup>14</sup> The Cid has an occasional use of u, as in adurmió,<sup>15</sup> pudiesse,<sup>16</sup> and muriéremos,<sup>17</sup> but uses it much less often than the Libro de buen amor.

In these phonological differences and variations of usage, the Libro de buen amor regularly shows the more modern

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<sup>1</sup>Libro de buen amor, l. 226d.

<sup>2</sup>Ibid., l. 944c.

<sup>3</sup>Ibid., l. 224a.

<sup>4</sup>Ibid., l. 1121b.

<sup>5</sup>Ibid., l. 65c.

<sup>6</sup>Ibid., l. 68c.

<sup>7</sup>Ibid., l. 29c.

<sup>8</sup>Ibid., l. 29d.

<sup>9</sup>Ibid., l. 95c.

<sup>10</sup>Ibid., l. 49b.

<sup>11</sup>Ibid., l. 574a.

<sup>12</sup>Ibid., l. 254b.

<sup>13</sup>Ibid., l. 1183d.

<sup>14</sup>Ibid., l. 1690d.

<sup>15</sup>Poema de mio Cid, l. 405.

<sup>16</sup>Ibid., l. 2375.

<sup>17</sup>Ibid., l. 687.



form, and a more frequent use of it than the Cid. This is likewise true in the inflection of the verb in spite of the numerous inconsistencies. This is of particular interest, because it was not until the fifteenth century that the Spanish people began to feel pride in and realize the beauty of their own vernacular. Until this period, and even during the period in which the Libro de buen amor was written, erudite people considered Spanish as vulgar, and Latin as the proper literary idiom. Their knowledge of both languages is possibly the reason for the relative nearness of the language to modern forms.

Nowhere in the language is there to be found a greater profusion and intermingling of the modern, old, new, and transitional forms, or a greater mass of inconsistencies than in a study of the morphology of the verb. The inflection of the verb is most important. Since it evinces these laws the Spanish verb, although sufficiently intricate in its inflection, is much simpler than the complicated Latin verb.

A definite stage of advancement, a step in the evolution of the Spanish verb, is seen in the Cid, in a tendency to simplification. Certain distinctive conjugations, tenses and verb endings, and a simpler inflection had been developing, and a crystallization of them is to be found in this poem. Indeed, except for the slight phonological differences mentioned, a majority of the modern forms as well as their transitional forms may be found in one poem or the other. Many of them compare favorably with modern forms and are easily recognizable by a

student unfamiliar with old Spanish forms.

These latter forms are the most interesting from a morphological viewpoint, because in them one sees the transitional stage in the form. However, in spite of the numerous unusual and interesting forms due to imperfect etymological changes, scribal errors, contractions, or the lack of a standard written form, definite advancement had been made at the time of the writing of the Cid in conjugations and endings; but there was much indecision in the various tenses.

Three of the four Latin conjugations, those of verbs ending in -ar, -er, and -ir, were adopted. The first conjugation remained almost the same except that it gained a few verbs from the other Latin conjugations, such as menguar<sup>1</sup> (minuare) and fiar<sup>2</sup> (fidere). The verbs of the conjugations ending in -ere entered those of the -ere or -ire conjugations of Latin, -er and -ir of the Spanish.

The verb endings, despite inconsistencies, had assumed their final forms with the exception of the familiar second person plural. For the first person singular, -o was the present, -e (-i) was the preterite, and -e (habeo) the future ending; the other tenses dropped the final Latin -m. In the second person singular, the Latin -s was preserved in all the tenses except the -ste (-isti) of the preterite. For the first

<sup>1</sup>Ibid., l. 821.

<sup>2</sup>Libro de buen amor, l. 1579b.

person plural, -mos (-mus) was the form for all tenses. The second person plural, -des (-tis), which gave modern -is due to the loss of the fricature d, was the regular ending for both poems and was in use as late as the sixteenth century. Later writers added the -des of the old Spanish to the second person plural form of the preterite -stes (-istis) by analogy with the other forms giving -stedes and later the modern -steis. No form later than the -stes can be found in either of these poems. The third person forms were developed by dropping the final t of Latin in all tenses except the preterite of the singular. The o of the third person singular of the preterite was derived normally in the -ar verbs as amavit-amaut-amau-amo, and it was adopted by analogy in the -er and -ir verbs. The third person plural of the preterite -ron (-erunt) was derived normally.

The tenses were adopted in their entirety with the exception of the future, conditional, and past tenses, and the passive voice, which were developed individually. These were formed in the future and conditional by attaching the present and the imperfect apocopated forms respectively of the auxiliary haber (habere) to the infinitive. The past tenses were composed of the regular forms of haber and the past participle. The passive voice of the Latin was completely lost, the appropriate forms of the verb to be, ser (sedere +esse) and the past participle taking its place. There are other variations. An interesting example of this was that the pluperfect indica-

tive became the imperfect subjunctive.

Many of the differences in the various verbs, particularly those now called irregular, are due to a tendency to simplify by phonological changes and by such sporadic changes as analogy, dissimilation, and assimilation. Other differences are caused by the presence of intermediary stages in morphology, by contractions or other means of completing the rime in the Libro de buen amor, and by the addition of paragogic e to preserve syllable count in the Cid.

The infinitive, which is affected particularly by phonological laws, is of primary interest. It is seldom inconsistent in its form, except in the instances above mentioned, and few unusual forms are found. The use of fer and far as infinitives instead of fazer - hacer is unusual. They are apocopated forms, far developing from facere-facre-fare-far. Fer came from facere-fagre-fayre-fer. Examples of far,<sup>1</sup> faré,<sup>2</sup> and fer lo he<sup>3</sup> are found in the Cid, and the Libro de buen amor has far,<sup>4</sup> fer,<sup>5</sup> and faré.<sup>6</sup> In addition to these forms there are some instances of assimilation in the infinitive.

<sup>1</sup>Poema de mio Cid, l. 1155.

<sup>2</sup>Ibid., l. 108.

<sup>3</sup>Ibid., l. 84.

<sup>4</sup>Libro de buen amor, l. 146a.

<sup>5</sup>Ibid., l. 498a.

<sup>6</sup>Ibid., l. 177a.

In acogello,<sup>1</sup> vengallo,<sup>2</sup> furtallo,<sup>3</sup> tragallo,<sup>4</sup> traello,<sup>5</sup> etc., the final r of the infinitive and the l of the object pronoun attached are assimilated to ll. These are common to both books, but the Libro de buen amor also shows a frequent exchange of the liquids r and l in the infinitive as seen in enprear<sup>6</sup> - emplear, coblar<sup>7</sup> - cobrar, fabrar<sup>8</sup> - fablar, conplar<sup>9</sup> - conprar and nonblar<sup>10</sup> - nombrar. No such changes were noted in the Cid.

The imperative likewise has a small number of unusual forms. It is somewhat simpler than the Latin imperative, only two forms, a singular and a plural, being retained from the various Latin forms. The singular is formed by dropping the final r of the infinitive giving such forms as da-dar and gana-ganar. It is usually identical with the third person singular of the present indicative. Some of the forms most commonly used were apocopated even at that early period and had

<sup>1</sup>Poema de mio Cid, l. 883.

<sup>2</sup>Ibid., l. 1076.

<sup>3</sup>Libro de buen amor, l. 321c.

<sup>4</sup>Ibid., l. 321d.

<sup>5</sup>Ibid., l. 448d.

<sup>6</sup>Ibid., l. 114c.

<sup>7</sup>Ibid., l. 289b.

<sup>8</sup>Ibid., l. 230c.

<sup>9</sup>Ibid., l. 7c.

<sup>10</sup>Ibid., l. 354c.

their modern forms. Illustrative of these are ten,<sup>1</sup> val,<sup>2</sup> ve,<sup>3</sup> faz,<sup>4</sup> di,<sup>5</sup> ven,<sup>6</sup> but tien,<sup>7</sup> traile,<sup>8</sup> fas,<sup>9</sup> fay,<sup>10</sup> fey<sup>11</sup> are also present. The latter two developed from far and fer.

The plural imperative used in both poems is normal except for an occasional reversion to the Latin final t, and some interesting examples of metathesis. It is formed from the Latin present imperative, as for date, the e dropped and the t changed to fricative d giving dad. The plural imperative is used almost wholly in the Cid, even when only one person is addressed as "venit acá Álbar Fañez."<sup>12</sup> "Rogad al criador,"<sup>13</sup> and "Oid, Minaya."<sup>14</sup> There are numerous examples of the early

<sup>1</sup>Ibid., l. 566d.

<sup>2</sup>Ibid., l. 101d.

<sup>3</sup>Ibid., l. 1467b.

<sup>4</sup>Ibid., l. 70c.

<sup>5</sup>Ibid., l. 101d.

<sup>6</sup>Ibid., l. 330d.

<sup>7</sup>Ibid., l. 549c.

<sup>8</sup>Ibid., l. 1466b.

<sup>9</sup>Ibid., l. 450d.

<sup>10</sup>Ibid., l. 1466c.

<sup>11</sup>Ibid., l. 482d.

<sup>12</sup>Poema de mio Cid, l. 2221.

<sup>13</sup>Ibid., l. 1754.

<sup>14</sup>Ibid., l. 1810.

form using the t as dat,<sup>1</sup> prendet,<sup>2</sup> sabet,<sup>3</sup> dexat,<sup>4</sup> and avet,<sup>5</sup> fazet,<sup>6</sup> yt,<sup>7</sup> oyt<sup>8</sup> in the Cid and in the Libro de buen amor, but the more modern form predominates in both poems. Tred<sup>9</sup> - traed - traer is an unusual form coming from the Latin imperative trahite - traite - trait - tred (trahere) rather than from the infinitive traer, although ae could become e giving traed - tred.

There are many cases of metathesis in the Cid, but not so many in the Libro de buen amor where only one, desildo, was noted in the first hundred pages. Pretalde,<sup>10</sup> levaldos,<sup>11</sup> contalda,<sup>12</sup> dezildes,<sup>13</sup> daldo,<sup>14</sup> and valeldo<sup>15</sup> show a metathe-

<sup>1</sup>Ibid., l. 106.

<sup>2</sup>Ibid., l. 24.

<sup>3</sup>Ibid., l. 603.

<sup>4</sup>Ibid., l. 650.

<sup>5</sup>Libro de buen amor, l. 668b.

<sup>6</sup>Ibid., l. 762c.

<sup>7</sup>Ibid., l. 677c.

<sup>8</sup>Ibid., l. 465a.

<sup>9</sup>Poema de mio Cid, l. 142.

<sup>10</sup>Ibid., l. 118.

<sup>11</sup>Ibid., l. 1671.

<sup>12</sup>Ibid., l. 181.

<sup>13</sup>Ibid., l. 389.

<sup>14</sup>Ibid., l. 823.

<sup>15</sup>Ibid., l. 714.

sis of the final d of the imperative and the l of the object pronoun attached. Normally dadlo, valedle or dezidles would be found. Compared to the number of regular forms, those showing metathesis are rare in the Libro de buen amor, although an exchange of l and r are frequent in other parts of speech.

The present indicative, as a whole, has been preserved in the Spanish. The first person ending in -o has but few exceptions, as doy, voy, soy, estoy, se and he which entered modern Spanish in the sixteenth century.<sup>1</sup> It is only on occasion that a form in y is to be found in the Libro de buen amor. The forms do<sup>2</sup> (dare), vo<sup>3</sup> (ire -vadere) and so<sup>4</sup> (sum) are to be found in both works. Do is a pure Latin word and so came from sum. Son,<sup>5</sup> a rare transitional word equaling so, is found in the Cid. Soy,<sup>6</sup> and seo<sup>7</sup> riming with aseo and deseo are present in the Libro de buen amor. He<sup>8</sup> and se<sup>9</sup> developed their forms early in proclitic use as he - hai - haio<sup>10</sup> (another

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<sup>1</sup>Menéndez Pidal, op. cit., p. 265.

<sup>2</sup>Poema de mio Cid, l. 250; Libro de buen amor, l. 366a.

<sup>3</sup>Ibid., l. 50; Libro de buen amor, l. 6502.

<sup>4</sup>Ibid., l. 270; Libro de buen amor, l. 1088d.

<sup>5</sup>Menéndez Pidal, op. cit., p. 262.

<sup>6</sup>Libro de buen amor, ll. 76a, 376b.

<sup>7</sup>Ibid., l. 180a.

<sup>8</sup>Poema de mio Cid, l. 229; Libro de buen amor, l. 154a.

<sup>9</sup>Ibid., l. 2244; Libro de buen amor, l. 151b.

<sup>10</sup>Menéndez Pidal, op. cit., p. 264.



rare form found in the Cid), and - habeo, and se - sai - saio - sapio. Hey<sup>1</sup> from hai and heo<sup>2</sup> from haio, old forms and rare evidences of the transitional stages, are also present in the Cid. Sey,<sup>3</sup> -se and vey<sup>4</sup> occur also, developing with seo from sedeo and with veo from video.

Digo<sup>5</sup> (dico), yago<sup>6</sup> (iaceo), fago<sup>7</sup> (facio), adugo<sup>8</sup> (aduco), vengo<sup>9</sup> (venio) and tengo<sup>10</sup> (teneo) are important since the present subjunctive is formed on this stem. An o or an a had a tendency in Spanish to produce a k sound in the c preceding it; so that the c was changed to g to retain the correct phonology. This produced the g in the first four verbs. In the last two the yod is conserved as a g to avoid the palatalization of the n and by analogy with the verbs in ngo.

Exco<sup>11</sup> (exire -sco) is an unusual form found only in the Cid. Gradesco,<sup>12</sup> and other inceptive verbs are noted, in

<sup>1</sup> Libro de buen amor, l. 663c.

<sup>2</sup> Menéndez Pidal, op. cit., p. 264.

<sup>3</sup> Ibid.; Libro de buen amor, l. 7d.

<sup>4</sup> Libro de buen amor, l. 25c.

<sup>5</sup> Poema de mio Cid, l. 889.

<sup>6</sup> Libro de buen amor, l. 3d.

<sup>7</sup> Poema de mio Cid, l. 206.

<sup>8</sup> Libro de buen amor, 1511c.

<sup>9</sup> Poema de mio Cid, l. 206.

<sup>10</sup> Ibid., l. 1069.

<sup>11</sup> Ibid., l. 156.

<sup>12</sup> Ibid., l. 493.

which there is indecision in the use of sc throughout the verb. The modern verb only retains the sc in the o form.

Credo,<sup>1</sup> a pure Latin form, and crey,<sup>2</sup> comparable to hey are found for creo in the Cid and in the Libro de buen amor.

Certain verbs with a root vowel e or o change these vowels to ie and ue (old uo) when the accent falls on the stem. These changes had occurred previously and are to be noted in the Cid in such forms as puodo<sup>3</sup> - puedo, ruego,<sup>4</sup> piensso,<sup>5</sup> quieroles.<sup>6</sup> Puedo<sup>7</sup> is used in the Libro de buen amor.

There are a few irregularities in the second person, has (ha(be)s), dizes, fazes and the other verbs continuing regularly in this person. Ser takes its second person, normally es, from the future eres<sup>8</sup> to avoid confusion with es(t), the third person form.

The third person singular is likewise normal except for numerous apocopations in the Libro de buen amor, and a few

<sup>1</sup>Ibid., l. 360.

<sup>2</sup>Libro de buen amor, l. 612d.

<sup>3</sup>Poema de mio Cid, l. 656.

<sup>4</sup>Ibid., l. 300.

<sup>5</sup>Ibid., l. 2501.

<sup>6</sup>Ibid., l. 2571.

<sup>7</sup>Libro de buen amor, l. 214a.

<sup>8</sup>Poema de mio Cid, l. 361.

in the Cid. Faz,<sup>1</sup> diz,<sup>2</sup> oy,<sup>3</sup> oye, pon,<sup>4</sup> pit<sup>5</sup>- pide, tien,<sup>6</sup> aduz,<sup>7</sup> guarte<sup>8</sup> - guarda - te, etc., are exemplary of these forms. Faz<sup>9</sup> is common in the Cid, but many more contractions of the preterite are found. Many of these unusual contractions are formed to continue a rime scheme, as pit<sup>10</sup> rimes with convit<sup>10</sup> and lid<sup>10</sup> and tien<sup>11</sup> with bien<sup>11</sup> and mantien.<sup>11</sup> Diz<sup>12</sup> is probably shortened to preserve syllable count.

In the first person plural such regular forms as be-  
bemos<sup>13</sup> comemos,<sup>14</sup> fincamos<sup>15</sup> are common. The forms vámonos  
and hicímonos developed late in Spanish idiom. There are,  
however, a few unusual forms in the Cid. In the phrase "que

<sup>1</sup>Libro de buen amor, l. 361.

<sup>2</sup>Ibid., l. 165a.

<sup>3</sup>Ibid., l. 42a.

<sup>4</sup>Ibid., l. 44d.

<sup>5</sup>Ibid., l. 52b.

<sup>6</sup>Ibid., l. 110b.

<sup>7</sup>Ibid., l. 120b.

<sup>8</sup>Ibid., l. 448a.

<sup>9</sup>Poema de mio Cid, ll. 365, 2418.

<sup>10</sup>Libro de buen amor, ll. 52, b, c, d.

<sup>11</sup>Ibid., ll. 110a, b, d.

<sup>12</sup>Ibid., ll. 59c, 60b, 61d, 135c, 165a.

<sup>13</sup>Poema de mio Cid l. 1104.

<sup>14</sup>Ibid.,

<sup>15</sup>Ibid., l. 854.

lo nuestro tenesmoslo"<sup>1</sup> the s has been attracted to the interior of the verb form, which should be tenemoslos. Femos<sup>2</sup> - facemos<sup>3</sup> (developed from fer - fazer), and imos,<sup>4</sup> (now superseded by vamos - vadere), are rare old forms. Likewise a rare, transitional form is avemos<sup>5</sup> (habemos) by the side of hemos<sup>6</sup> (ha(be)mus) and emos,<sup>7</sup> the more modern forms. Hemos remained as an auxiliary and emos is the form attached to the infinitive to form the future tense. Avemos, hemos, and other regular forms are used in the Libro de buen amor.

The second person plural is largely consistent in the form it uses, -des. Such forms as sodes<sup>8</sup> - sois, veedes<sup>9</sup> - veis, valedes<sup>10</sup> - valéis, estades<sup>11</sup> - estáis, podedes<sup>12</sup> - podéis are to be found. Hedes,<sup>13</sup> and avedes<sup>14</sup> (modern habéis) are noted as

<sup>1</sup>Ibid., l. 2531.

<sup>2</sup>Ibid., l. 1103.

<sup>3</sup>Libro de buen amor, l. 816a.

<sup>4</sup>Poema de mio Cid, l. 2220.

<sup>5</sup>Ibid., l. 138.

<sup>6</sup>Ibid., l. 136.

<sup>7</sup>Ibid., l. 280.

<sup>8</sup>Ibid., l. 690.

<sup>9</sup>Ibid., l. 82.

<sup>10</sup>Ibid., l. 935.

<sup>11</sup>Libro de buen amor, l. 406b.

<sup>12</sup>Poema de mio Cid, l. 2360.

<sup>13</sup>Ibid., l. 198.

<sup>14</sup>Ibid., l. 708.

well as ides<sup>1</sup> (itis) superseded later by vais (vadetis). Feches,<sup>2</sup> a rare form developed from fer, and fasedes<sup>3</sup> (modern faceís) are noteworthy. Both developed from facetis - fac'tis - faytyes - fayces - feces - feches and facetis - fasedes. The older forms occur only in the Cid.

The third person plural of the present tense, Latin nt, Spanish n, as van,<sup>4</sup> bendizen,<sup>5</sup> is regular except for occasional old forms like prendend<sup>6</sup> - prenden and puedent<sup>7</sup> - pueden, or an instance of assimilation like "preçia nada."<sup>8</sup>

The present subjunctive, similar to the Latin, is formed by changing a to e and e or i to a in the -ar, -er, and -ir verbs respectively. The first and third persons singular are identical, and therefore often require a personal pronoun as a means of differentiating between them, if the subject is not clearly understood. Any irregularity in the first person singular of the present indicative (pido, tengo, digo, pongo, vengo) is preserved in all persons of the present subjunctive.

<sup>1</sup>Ibid., l. 1379.

<sup>2</sup>Ibid., ll. 2193, 2379.

<sup>3</sup>Libro de buen amor, l. 610d.

<sup>4</sup>Ibid., l. 105c.

<sup>5</sup>Ibid., l. 1062c.

<sup>6</sup>Poema de mio Cid, l. 666.

<sup>7</sup>Ibid., l. 555.

<sup>8</sup>Ibid., l. 475.

Such forms as ponga,<sup>1</sup> vengan,<sup>2</sup> digamos,<sup>3</sup> pidamos,<sup>4</sup> fagades<sup>5</sup> and durmades<sup>6</sup> are common in both poems.

Already in use in the Cid are such forms as pague<sup>7</sup> - pagar and yague<sup>8</sup> - yacer, verbs of the first conjugation, irregular only before an e or i, when it is necessary to use gu instead of g to preserve conformity in pronunciation.

In aver the -by of habeam has become y giving such forms as ayamos. Vayamos<sup>10</sup> from vadamos lacks the yod and is formed by analogy. Caya<sup>11</sup> from cadium is also present.

Ver, leer, ser formed their present subjunctives similarly from videam, legam, sedeam. The fricative consonants dropped giving veea, lea, seea, and then later vea,<sup>12</sup> lea,<sup>13</sup>

<sup>1</sup>Ibid., l. 2195.

<sup>2</sup>Ibid., l. 1107.

<sup>3</sup>Ibid., l. 2544.

<sup>4</sup>Ibid., l. 2543.

<sup>5</sup>Ibid., l. 2731.

<sup>6</sup>Libro de buen amor, l. 713a.

<sup>7</sup>Poema de mio Cid, l. 498.

<sup>8</sup>Ibid., l. 731.

<sup>9</sup>Ibid., l. 2439.

<sup>10</sup>Libro de buen amor, l. 135c.

<sup>11</sup>Poema de mio Cid, l. 313.

<sup>12</sup>Libro de buen amor, l. 735d.

<sup>13</sup>No form of leer occurs in the Cid and only three forms in the later poem.

sea.<sup>1</sup> Seya,<sup>2</sup> an older form of sedeam, and formed by the same principle found in aya and caya, is seen in the Libro de buen amor. The Latin subjunctive of ser, (sim, sis, sit), etc. was completely lost.

Sepa,<sup>3</sup> the present subjunctive of saber was formed regularly as sepa - saipa - sapeam.

The imperfect indicative has two endings: -aba for the -ar verbs and -ia for the -er and -ir verbs. The -aba is usually written -ava in both the Cid and the Libro de buen amor, as in dava,<sup>4</sup> vedava,<sup>5</sup> ayudavan.<sup>6</sup> The -ia was formed from -e(b)a and -ie(b)a, which gave -ia. In the Cid there is a strong tendency to use an old form -ie caused by the assimilation of the a to the i preceding it. Menéndez Pidal states that the -ia form, as in quería,<sup>7</sup> predominated in the first person singular, but in approximately one hundred pages of the Cid such forms as vidíe<sup>8</sup> - veía, exie,<sup>9</sup> avien,<sup>10</sup> vinie<sup>11</sup> pre-

<sup>1</sup>Poema de mio Cid, l. 132.

<sup>2</sup>Libro de buen amor, l. 110c.

<sup>3</sup>Ibid., l. 564b.

<sup>4</sup>Poema de mio Cid, l. 574.

<sup>5</sup>Ibid., l. 663.

<sup>6</sup>Ibid., l. 6, p. 118.

<sup>7</sup>Ibid., l. 279.

<sup>8</sup>Ibid., l. 1096.

<sup>9</sup>Ibid., l. 457.

<sup>10</sup>Ibid., l. 101.

<sup>11</sup>Ibid., l. 457.

dominate. In an equal number of pages in the Libro de buen amor the forms in -ia, as vevía,<sup>1</sup> subía,<sup>2</sup> gía<sup>3</sup> and guía,<sup>4</sup> avía,<sup>5</sup> predominate. Both forms are used in each book, but the later poem has more modern forms. Seien<sup>6</sup> and seya<sup>7</sup> (se-debam), normally formed imperfects, are found in the Cid and in the Libro de buen amor, but the imperfect of esse (era,<sup>8</sup> etc.), accepted as an irregular imperfect in modern Spanish, is used in the later poem. Ivales<sup>9</sup>-iba is conserved from the Latin imperfect also. The regular forms of aver are normal. The Latin imperfect subjunctive was completely lost, the Latin pluperfect taking its place. However, it is formed on the perfect stem and will be discussed later.

The preterite developed from the Latin perfect tense. The regular verbs, with some exceptions, had completed their evolution. The -ar verbs had developed their endings in this tense thus: the -avi, the sign of the perfect stem was contracted to ai-e; the y was also lost in the other forms giv-

<sup>1</sup>Libro de buen amor, l. 28d.

<sup>2</sup>Ibid., l. 29d.

<sup>3</sup>Ibid., l. 20c.

<sup>4</sup>Ibid., l. 125c.

<sup>5</sup>Ibid., l. 31d.

<sup>6</sup>Poema de mio Cid, l. 122.

<sup>7</sup>Libro de buen amor, l. 27b.

<sup>8</sup>Ibid., ll. 463a, 250a, 59a.

<sup>9</sup>Poema de mio Cid, l. 2395.



ing -aste, -o, -amos, -astes, -aron. No deviations of this have been noted except in the second person singular, which in both poems sometimes has the form -este by analogy with the e in the first person. Saqueste<sup>1</sup> (sacar), salvest(e)<sup>2</sup> (salvar), resucitest(e),<sup>3</sup> and libreste<sup>4</sup> are found in the Cid, libreste,<sup>5</sup> tomeste<sup>6</sup> and crieste<sup>7</sup> in the Libro de buen amor. The dropping of the final e is not uncommon in old Spanish. All of these forms are found in prayers, the normal -aste as in sacaste<sup>8</sup> being present in other cases.

In the -er and -ir regular verbs, the endings are formed from the -ire verbs; so that -ivi or -ii, -i, -iste, -ivit, -uit, -io, -imos, -istes, -ieron are the endings. When there is a diphthong in the ending such verbs as morir, dormir change the o of the stem to u in later Spanish. There was indecision shown in this usage during the transitional period. Examples of this are found in adurmió,<sup>9</sup> durmie,<sup>10</sup>

<sup>1</sup>Ibid., l. 360.

<sup>2</sup>Ibid., l. 340.

<sup>3</sup>Ibid., l. 346.

<sup>4</sup>Ibid., l. 347.

<sup>5</sup>Libro de buen amor, ll. 3c. 6a.

<sup>6</sup>Ibid., l. 6a.

<sup>7</sup>Ibid., l. 13a.

<sup>8</sup>Ibid., ll. 1b, 1c, 3a, 3b.

<sup>9</sup>Poema de mio Cid, l. 405.

<sup>10</sup>Ibid., l. 2280.

murieron,<sup>1</sup> morió,<sup>2</sup> and morieron.<sup>3</sup> A similar indecision is seen in servió<sup>4</sup> and pidió,<sup>5</sup> since e should change to i under the stress of io.

There are many instances of irregularity or of non-conformity to rule in the preterite of the irregular verbs. The first person singular usually ends in e, and the diphthong is broken up in the other forms. The final o is often lost as dix,<sup>6</sup> vin,<sup>7</sup> and pris.<sup>8</sup> The derivations of ove (habui) and sope (sabui) are very similar because the u in the final syllable of the Latin verb was attracted to the a in the preceding syllable, giving o in each verb. The o and the u attracted to it in potui and posui should give u, but o predominates in these poems. Examples of u as in puse,<sup>9</sup> pusso,<sup>10</sup> pusieron,<sup>11</sup> pud,<sup>12</sup>

<sup>1</sup>Libro de buen amor, l. 222a.

<sup>2</sup>Ibid., l. 262d.

<sup>3</sup>Ibid., l. 224a.

<sup>4</sup>Ibid., l. 144b.

<sup>5</sup>Ibid., l. 133b.

<sup>6</sup>Poema de mio Cid, l. 2770.

<sup>7</sup>Ibid., l. 2371.

<sup>8</sup>Ibid., l. 539.

<sup>9</sup>Libro de buen amor, l. 112c.

<sup>10</sup>Ibid., l. 968c.

<sup>11</sup>Poema de mio Cid, l. 348.

<sup>12</sup>Libro de buen amor, l. 138b.

and pudo<sup>1</sup> are frequent, as well as some of o seen in podemos,<sup>2</sup> posieron,<sup>3</sup> podieron.<sup>4</sup> The fact that the subjunctives formed on the preterite stem use o adds greatly to this number. The transitional forms of vío,<sup>5</sup> oyó<sup>6</sup> and vieron<sup>7</sup> are seen in vido,<sup>8</sup> odio<sup>9</sup> and vidieron.<sup>10</sup>

By analogy with ovo and pudo, many unusual perfects were formed, as crovo<sup>11</sup> (credui), retovo,<sup>12</sup> retuvo,<sup>13</sup> retovieron<sup>14</sup> (retunui), estudo<sup>15</sup> (stetui), and andudo<sup>16</sup> (andavit). The Archpriest likewise uses estovieron.<sup>17</sup> The Cid uses andi-

<sup>1</sup>Poema de mio Cid, l. 704.

<sup>2</sup>Ibid., l. 423.

<sup>3</sup>Libro de buen amor, l. 85c.

<sup>4</sup>Ibid., l. 138b.

<sup>5</sup>Poema de mio Cid, l. 3.

<sup>6</sup>Libro de buen amor, l. 132a.

<sup>7</sup>Ibid., l. 787d.

<sup>8</sup>Poema de mio Cid, l. 1201.

<sup>9</sup>Ibid., l. 636.

<sup>10</sup>Ibid., l. 468.

<sup>11</sup>Ibid., l. 537.

<sup>12</sup>Ibid., l. 111.

<sup>13</sup>Libro de buen amor, l. 148d.

<sup>14</sup>Poema de mio Cid, l. 2464.

<sup>15</sup>Libro de buen amor, l. 608c.

<sup>16</sup>Ibid., l. 1187c.

<sup>17</sup>Ibid., l. 109a.

diste<sup>1</sup> and andidieron.<sup>2</sup> These forms developed from andar, which has the reduplicated perfect by analogy with dar. The modern forms estuvo and andudo are approximated more nearly by the Archpriest. They are distinctive tendencies of the transitional period.

The first person of fazer and venir formed normally in the preterite: fize (feci) and vine (veni). The other forms also developed normally, but through analogy they took the i stem in modern Spanish. Evidences of both forms may be noted in fizo,<sup>3</sup> feziste<sup>4</sup> and vino,<sup>5</sup> and also in the past tenses of the subjunctive.

Menéndez Pidal gives two etymologies, a literary and a vulgar origin, of the preterite of ser (esse) developed on fui.<sup>6</sup> The literary forms, near perfection, are used wholly in the Libro de buen amor. These forms, fuy,<sup>7</sup> fueste,<sup>8</sup> fue,<sup>9</sup> fuemos,<sup>10</sup> and fueron,<sup>11</sup> are very similar to the Latin forms

<sup>1</sup>Poema de mio Cid, l. 343.

<sup>2</sup>Ibid., l. 650.

<sup>3</sup>Libro de buen amor, l. 118b.

<sup>4</sup>Ibid., l. 233c.

<sup>5</sup>Poema de mio Cid, l. 37b.

<sup>6</sup>Menéndez Pidal, op. cit., p.279.

<sup>7</sup>Libro de buen amor, l. 1261c.

<sup>8</sup>Ibid., l. 608a.

<sup>9</sup>Ibid., l. 8a.

<sup>10</sup>Ibid., l. 1195b.

<sup>11</sup>Ibid., l. 179a.

and were developed outright as the corresponding tense of ir. The vulgar forms found in the Cid are, except for fue,<sup>1</sup> fu,<sup>2</sup> -fui, fo<sup>3</sup> -fue, fusted<sup>4</sup> - fuiste -te, fostes<sup>5</sup> - fuisteis and foron<sup>6</sup> - fueron. The vulgar forms are far more numerous in the Cid. Sovo<sup>7</sup> (sedere), synonymous with fo, and sidi<sup>8</sup> - fui, are also present.

The three subjunctive forms built on the perfect stem were developed from the Latin pluperfect indicative and subjunctive, and from the future perfect. The pluperfect indicative used as the modern imperfect subjunctive was formed much the same as the Latin. It was formed on the perfect stem plus -ara and the personal endings in the first conjugation, and on the perfect stem plus -iera and the personal endings in the other conjugations. Some of the irregular verbs added -era instead of -iera. Examples of pararon,<sup>9</sup> visquieredes,<sup>10</sup> fora,<sup>11</sup>

<sup>1</sup>Poema de mio Cid, l. 1294.

<sup>2</sup>Ibid., l. 2495.

<sup>3</sup>Ibid., l. 2474.

<sup>4</sup>Ibid., l. 336.

<sup>5</sup>Ibid., l. 226.

<sup>6</sup>Ibid., l. 523.

<sup>7</sup>Ibid., l. 907.

<sup>8</sup>Ibid., l. 2278.

<sup>9</sup>Ibid., l. 33.

<sup>10</sup>Ibid., l. 409.

<sup>11</sup>Ibid., l. 2533.

fuera<sup>1</sup> (used as a pluperfect indicative), and as a subjunctive,<sup>2</sup> dixiera,<sup>3</sup> pudiera,<sup>4</sup> oviera.<sup>5</sup>

The pluperfect subjunctive was formed by the perfect stem plus a or ie plus esse plus the personal endings. With the exception of a ss and the occasional loss of a final e, the same forms are found today. Podies(e),<sup>6</sup> fabrasen,<sup>7</sup> parase,<sup>8</sup> andudiese,<sup>9</sup> show a tendency to use the single s in the Libro de buen amor. The ss is used consistently in the Cid, as croviesse,<sup>10</sup> plogiesse,<sup>11</sup> escapasse,<sup>12</sup> fossen,<sup>13</sup> and tomassedes.<sup>14</sup>

The first and third persons plural of each of these subjunctives are the same in modern Spanish and in old Spanish, except in the future where a few examples of a first person

<sup>1</sup>Libro de buen amor, l. 61a.

<sup>2</sup>Ibid., l. 109d.

<sup>3</sup>Ibid., l. 59a.

<sup>4</sup>Ibid., l. 254b.

<sup>5</sup>Ibid., l. 1258c.

<sup>6</sup>Ibid., l. 823a.

<sup>7</sup>Ibid., l. 7c.

<sup>8</sup>Ibid., l. 62c.

<sup>9</sup>Ibid., l. 1322d.

<sup>10</sup>Poema de mio Cid, l. 1791.

<sup>11</sup>Ibid., l. 2375.

<sup>12</sup>Ibid., l. 583.

<sup>13</sup>Ibid., l. 161.

<sup>14</sup>Ibid., l. 2233.

singular ending in o, and the occasional dropping of a final e may be found. Examples of these exceptions are visquero,<sup>1</sup> dixiero,<sup>2</sup> sopiero,<sup>3</sup> fallaro,<sup>4</sup> and dixier,<sup>5</sup> pudier.<sup>6</sup> The other future forms regular, being formed on the perfect stem plus -are or -iere plus the personal endings, as dierdes<sup>7</sup> - diere-des,<sup>8</sup> obraré,<sup>9</sup> demandudieres,<sup>10</sup> quigeredes,<sup>11</sup> quisieredes,<sup>12</sup> and pudieredes.<sup>13</sup>

In the future and conditional tenses, formed on the infinitive, and the present and the imperfect tenses respectively of aver (haber), there are two tendencies present in both books. One of these is to add the ending to the infinitive in the modern manner, giving such forms as entraré,<sup>14</sup>

<sup>1</sup>Ibid., l. 825.

<sup>2</sup>Ibid., l. 530.

<sup>3</sup>Menéndez Pidal, op. cit., p. 273.

<sup>4</sup>Poema de mio Cid, l. 1260.

<sup>5</sup>Ibid., l. 2637.

<sup>6</sup>Libro de buen amor, l. 444a.

<sup>7</sup>Ibid., l. 1652d.

<sup>8</sup>Ibid., l. 718a.

<sup>9</sup>Ibid., l. 7, p. 5.

<sup>10</sup>Ibid., l. 1002a.

<sup>11</sup>Ibid., l. 680b.

<sup>12</sup>Poema de mio Cid, l. 492.

<sup>13</sup>Ibid., l. 1466.

<sup>14</sup>Ibid., l. 220.

perderás,<sup>1</sup> ganaremos,<sup>2</sup> darán,<sup>3</sup> podrá<sup>4</sup> and podredes;<sup>5</sup> the other is to separate the infinitive and the auxiliary by an object pronoun, giving the forms "merecer no lo hedes,"<sup>6</sup> "castigar los he,"<sup>7</sup> "dar gelos hemos,"<sup>8</sup> "obrar lo ha,"<sup>9</sup> "dar le han,"<sup>10</sup> and "poder te has."<sup>11</sup> This form is used in both works, but it is found far more frequently in the Cid. There are very few cases in which an object pronoun precedes the more modern form.

Similar forms are to be found in the conditional tense as seen in osariemos,<sup>12</sup> guardarien,<sup>13</sup> "aver vos lo hedes,"<sup>14</sup> saliría,<sup>15</sup> "dar lyen,"<sup>16</sup> "poderte hía"<sup>17</sup> and entraiedes.<sup>18</sup>

<sup>1</sup>Ibid., l. 632.

<sup>2</sup>Ibid., l. 620.

<sup>3</sup>Ibid., l. 673.

<sup>4</sup>Libro de buen amor, l. 682d.

<sup>5</sup>Ibid., l. 740d.

<sup>6</sup>Poema de mio Cid, l. 197.

<sup>7</sup>Ibid., l. 229.

<sup>8</sup>Ibid., l. 130.

<sup>9</sup>Libro de buen amor, l. 24, p. 4.

<sup>10</sup>Ibid., l. 1253c.

<sup>11</sup>Ibid., l. 995d.

<sup>12</sup>Poema de mio Cid, l. 44.

<sup>13</sup>Ibid., l. 64.

<sup>14</sup>Ibid., l. 157.

<sup>15</sup>Libro de buen amor, l. 688c.

<sup>16</sup>Ibid., l. 83b.

<sup>17</sup>Ibid., l. 559d.

<sup>18</sup>Poema de mio Cid, l. 2680.



Here, as well as in the imperfect tense, the use of the terminations -ie and -ia may be found. The percentage of usage is almost equal, although the -ia perhaps predominates.

There are numerous contractions of the infinitives in these forms, only a few of which are used today, those of po-  
der, decir, saber, querer, etc. Podrán,<sup>1</sup> podría,<sup>2</sup> and po-  
dria,<sup>3</sup> podredes,<sup>4</sup> sabrás,<sup>5</sup> and ssabria<sup>6</sup> occur in the Cid, and  
in the Libro de buen amor. Saldra,<sup>7</sup> salyra,<sup>8</sup> dirie,<sup>9</sup> diria,<sup>10</sup>  
combre,<sup>11</sup> cubrie,<sup>12</sup> morria<sup>13</sup> - moriria, hiremos,<sup>14</sup> abre,<sup>15</sup> are  
noteworthy; and in addition to these we find: terne<sup>16</sup> - tendre,

<sup>1</sup>Ibid., l. 424.

<sup>2</sup>Ibid., l. 310.

<sup>3</sup>Libro de buen amor, l. 628b.

<sup>4</sup>Ibid., l. 746d.

<sup>5</sup>Ibid., l. 427d.

<sup>6</sup>Ibid., l. 1563a.

<sup>7</sup>Ibid., l. 1053d.

<sup>8</sup>Ibid., l. 511c.

<sup>9</sup>Ibid., l. 275b.

<sup>10</sup>Ibid., l. 421d.

<sup>11</sup>Poema de mio Cid, l. 1021.

<sup>12</sup>Libro de buen amor, l. 433d.

<sup>13</sup>Ibid., l. 593d.

<sup>14</sup>Poema de mio Cid, l. 2161.

<sup>15</sup>Ibid., l. 754.

<sup>16</sup>Libro de buen amor, l. 578c.

porne<sup>1</sup> - pondré, creceremos,<sup>2</sup> consigrá,<sup>3</sup> vencremos,<sup>4</sup> parecra,<sup>5</sup> etc. In terne and porne, there is metathesis of the n and r. The loss of the e or i in the -er and -ir varbs was peculiar to those which gave the contractions b'r, r'r, n'r, etc.

The present participle developed from the Latin was completely lost as such, only a few participles like sangriento,<sup>6</sup> sudiento,<sup>7</sup> faziente,<sup>8</sup> and lusiente<sup>9</sup> used as adjectives remaining in use. The Spanish accepted the Latin gerund as its present participle, and it fills the place of both gerund and participle. It is formed on the present stem -ando for the -ar verbs, and -iendo for the -er and -ir verbs as acomien-do,<sup>10</sup> firiendo,<sup>11</sup> llorando,<sup>12</sup> sospirando,<sup>13</sup> and estando,<sup>14</sup>

<sup>1</sup>Ibid., l. 1578b.

<sup>2</sup>Poema de mio Cid, l. 2298.

<sup>3</sup>Ibid., l. 1565.

<sup>4</sup>Ibid., l. 2330.

<sup>5</sup>Ibid., l. 1126.

<sup>6</sup>Ibid., l. 760.

<sup>7</sup>Ibid., l. 1752.

<sup>8</sup>Libro de buen amor, 237a.

<sup>9</sup>Ibid., l. 1045d.

<sup>10</sup>Poema de mio Cid, l. 256.

<sup>11</sup>Ibid., l. 772.

<sup>12</sup>Ibid., l. 374.

<sup>13</sup>Ibid., l. 549.

<sup>14</sup>Libro de buen amor, l. 539b.

Syendo<sup>1</sup> and seyendo<sup>2</sup> are used in the Libro de buen amor, se-diendo<sup>3</sup> in the Cid.

The past participle of the -ar and -ir verbs follows the Latin, giving acusado<sup>4</sup> (accusatu(m)) and servido<sup>5</sup> (servitu(m)). In the -er verbs, many unusual forms are in use, because a large number of the irregular verbs belonged to this class and had irregular past participles in the Latin. There has been a tendency to regularize these participles in Spanish today, so that some verbs have two past participles. This was beginning to be felt at this early period, analogy being instrumental in regularizing the forms. The past participles of mitto, mittere - meter was missum, which was regularized to metido.<sup>6</sup> Also present in the Cid was metuda,<sup>7</sup> developed by analogy with verbs ending in -untum, as atrevudo.<sup>8</sup> Nado<sup>9</sup> (natum) and nascido,<sup>10</sup> quisto<sup>11</sup> by analogy with visto<sup>12</sup> (visitu(m))

<sup>1</sup>Ibid., l. 329a.

<sup>2</sup>Ibid., l. 1664c.

<sup>3</sup>Poema de mio Cid, l. 2153.

<sup>4</sup>Ibid., l. 73.

<sup>5</sup>Ibid.,

<sup>6</sup>Ibid., l. 74.

<sup>7</sup>Ibid., l. 914.

<sup>8</sup>Libro de buen amor, l. 156c.

<sup>9</sup>Poema de mio Cid, l. 612.

<sup>10</sup>Libro de buen amor, l. 36b.

<sup>11</sup>Ibid., l. 32a.

<sup>12</sup>Ibid., l. 7, p. 7.

and puesto<sup>1</sup> (pos(i)tu(m)), and querido<sup>2</sup> are noted in the Libro de buen amor. The Cid uses the older forms. Preso<sup>3</sup> (prensu(m)) has attracted repiso<sup>4</sup> (repenitire) from modern repentir by analogy. With empuesto,<sup>5</sup> apuesto,<sup>6</sup> which follow puesto, is apostado,<sup>7</sup> which was attracted to the -ar verbs. Escripto<sup>8</sup> (scriptu) is used in both poems; but the Libro de buen amor has escrito<sup>9</sup> as well. Buelto<sup>10</sup> and buolto<sup>11</sup> in the Cid may be compared to buelto<sup>12</sup> in the Libro de buen amor. Muerto,<sup>13</sup> descubierto,<sup>14</sup> and abierto<sup>15</sup> are irregular past participles found in both books. Likewise irregular, dicho<sup>16</sup> (dictum), fecho<sup>17</sup>

<sup>1</sup>Poema de mio Cid, l. 416.

<sup>2</sup>Libro de buen amor, l. 18, p. 6.

<sup>3</sup>Poema de mio Cid, l. 586.

<sup>4</sup>Libro de buen amor, l. 77b.

<sup>5</sup>Ibid., l. 192c.

<sup>6</sup>Ibid., l. 169a.

<sup>7</sup>Ibid., l. 192c.

<sup>8</sup>Poema de mio Cid, l. 527.

<sup>9</sup>Libro de buen amor, l. 1529a.

<sup>10</sup>Poema de mio Cid, l. 599.

<sup>11</sup>Ibid., l. 9.

<sup>12</sup>Libro de buen amor, l. 1104c.

<sup>13</sup>Ibid., l. 328c.

<sup>14</sup>Ibid., l. 542c.

<sup>15</sup>Poema de mio Cid, l. 3.

<sup>16</sup>Libro de buen amor, l. 28, p. 3.

<sup>17</sup>Poema de mio Cid, l. 54.

(factum) and aducho<sup>1</sup> (aductum) derived their forms in a similar manner, the ct palatalizing to give ch. The palatal element also affected the a in factu giving e. Many of these participles are used as adjectives, too.

In these varied verb forms of the several tenses, an attempt has been made to point out the old forms and the more modern forms, the numerous inconsistencies and the indecision in the use of the various forms derived from one Latin form. A curious mixture of old, new, and transitional forms has been noted. More old forms are present in the Cid, but many not seen there are to be found in the Libro de buen amor.

The number of inconsistencies in the Libro de buen amor seem to denote a lack of advance. However, this fact in itself is one proof of advancement, because the old forms still in use, in addition to the new, more modern forms account for the apparent increase in different forms. It must be considered, too, that this poem is over a thousand lines longer than the Cid, that it treated a greater variety of subjects and described a more complicated civilization. It, therefore, had a larger vocabulary, and a greater number of verb forms was used from the same verb. Furthermore, more really archaic forms occur in the Cid, and, while it is evident that archaic forms were still in use in the period of Libro de buen amor, it is also very evident that the more modern forms were beginning to supersede, and to predominate over these forms.

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<sup>1</sup>Ibid., l. 47.

CHAPTER III  
PRONOUNS, ADVERBS, PREPOSITIONS, CONJUNCTIONS,  
AND INTERJECTIONS

The Libro de buen amor and the Cid present an interesting study of the pronoun, the adverb, the preposition, the conjunction, and the interjection. The pronoun is closely connected with the other parts of speech, because in these poems, particularly the Cid, it is very often attached to one of the above forms or to a verb. It seems that there is almost an equal number of attached and unattached forms. Many times the preposition, conjunction or adverb is attached to the word following it, particularly if that word begins with a vowel.

There are no set rules to follow as there are in modern Spanish, but evidences of a beginning of, or of a tendency toward the modern usages are noticeable. Many of these contractions represent merely a written phonetic spelling of the word breath group, whereas today they are written according to a rule influenced by a literary knowledge of the language. In this period, however, the word was spelled just as it was pronounced in a majority of cases, although, of course, this is not true of all forms.

In the development of the pronoun from the Latin, various cases occur besides the accusative which regularly served as the Latin source for adjectives and nouns.<sup>1</sup> The

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<sup>1</sup>Menéndez Pidal, op. cit., p. 213.

nominative singular gave the personal, the demonstrative and relative pronouns: yo, este, que. The omission of the relative cuyo (cuius) in both poems is interesting. Le and les developed from the dative illi and illis of the Latin demonstrative. Ello (illud), esto (istud), and que (quid) developed from neuter pronouns. Other forms developed from the accusative.

From this it can be easily seen, therefore, that more of the inflections were carried over into the pronoun than into the noun, and that its structure is more complicated for this reason. In addition to the forms mentioned above, the Spanish also possesses indefinite pronouns which developed individually from the Latin.

Four divisions of the personal pronoun, substitutions for the corresponding Latin cases, may be made: the subject, object, prepositional, and possessive types. There are few irregularities and few differences from modern forms in these pronouns except those caused by contractions. Examples of these are very numerous, as seen in qu'el,<sup>1</sup> quel,<sup>2</sup> manal,<sup>3</sup> nol,<sup>4</sup>

<sup>1</sup>Poema de mio Cid, l. 586.

<sup>2</sup>Libro de buen amor, l. 316d.

<sup>3</sup>Poema de mio Cid, l. 369.

<sup>4</sup>Ibid., l. 555.

ma'les,<sup>1</sup> todo'l,<sup>2</sup> nos',<sup>3</sup> unol,<sup>4</sup> cortol,<sup>5</sup> todom,<sup>6</sup> nom'lo,<sup>7</sup> sis<sup>8</sup>  
- si + se, yal,<sup>9</sup> tengon<sup>10</sup> - téngome, veot,<sup>11</sup> no'lo,<sup>12</sup> s'an,<sup>13</sup>  
sobrellos,<sup>14</sup> quenlas,<sup>15</sup> and yas.<sup>16</sup> An almost endless number  
of these may be found in the Cid, and many in the later poem,  
although they are less numerous. Corresponding forms of atre-  
uerse in the Libro de buen amor show an unusual contraction  
in ame trevo<sup>17</sup> - me atrevo.<sup>18</sup>

<sup>1</sup>Ibid., l. 472.

<sup>2</sup>Ibid., l. 650.

<sup>3</sup>Ibid., l. 755.

<sup>4</sup>Ibid., l. 1761.

<sup>5</sup>Ibid., l. 767.

<sup>6</sup>Ibid., l. 980.

<sup>7</sup>Ibid., l. 1764.

<sup>8</sup>Ibid., l. 1250.

<sup>9</sup>Ibid., l. 1563.

<sup>10</sup>Ibid., l. 2152.

<sup>11</sup>Ibid., l. 2413.

<sup>12</sup>Ibid., l. 197.

<sup>13</sup>Ibid., l. 1113.

<sup>14</sup>Ibid., l. 1202.

<sup>15</sup>Ibid., l. 1277.

<sup>16</sup>Ibid., l. 1344.

<sup>17</sup>Libro de buen amor, l. 664a.

<sup>18</sup>Ibid., l. 421d.



The subject pronoun is yo, derived from Latin ego - eo - ieo - yo. This form is mostly used for emphasis except in those tenses which have an identical first and third person singular form. It is used in such phrases as "yo, que esto vos gané, bien merecía calças,"<sup>1</sup> "Escriba yo prosa dina,"<sup>2</sup> and "yo pecador."<sup>3</sup> Tú (tú), the second person familiar form, is used in speaking of God, in prayers, or other religious forms: "Tú que a todos guías, val a mio Cid el Campeador"<sup>4</sup> and "Tú virgen, del cielo Reina."<sup>5</sup>

In the accusative plural of the first and second persons, nos<sup>6</sup> and vos<sup>7</sup> were adopted from the Latin. The subject and object pronouns of this person are identical except that nos + otros<sup>8</sup>, an emphatic form, is used one time in the Libro de buen amor. Nosotros and vosotros became the subject pronouns in later Spanish.<sup>9</sup> Vosotros was not noted in either

<sup>1</sup>Poema de mio Cid, l. 190.

<sup>2</sup>Libro de buen amor, l. 33e.

<sup>3</sup>Ibid., l. 34c.

<sup>4</sup>Poema de mio Cid, l. 240.

<sup>5</sup>Libro de buen amor, l. 33a.

<sup>6</sup>Poema de mio Cid, l. 150.

<sup>7</sup>Ibid., l. 47.

<sup>8</sup>Libro de buen amor, l. 43a.

<sup>9</sup>Menendez Pidal, op.cit., p. 215.

book, and nosotros was noted only in the Libro de buen amor. Examples of assimilation or loss of the s are seen in the Cid in "él no'lo ha buscado,"<sup>1</sup> "mereçer no'lo hedes,"<sup>2</sup> and "mandadno'los."<sup>3</sup>

The Latin had no one particular form for designating the third person pronoun, since several demonstrative pronouns might serve this purpose. The Spanish chose the demonstrative ille, illa, illud from which él,<sup>4</sup> ella,<sup>5</sup> and ello<sup>6</sup> developed. El developed in proclitic use: ille - ell - él. This is the modern form and likewise the one used more frequently by both poems. The Cid, however, uses an old form, a transitional form, elle, very frequently: "con elle,"<sup>7</sup> and "a elle y su mugier,"<sup>8</sup> The plurals ellos<sup>9</sup> (illos) and ellas<sup>10</sup> (illas) are used regularly as subject or as the object of a preposition. The neuter form, which usually refers to an idea in general, and not to a

<sup>1</sup> Poema de mio Cid, l. 92.

<sup>2</sup> Ibid., l. 197.

<sup>3</sup> Ibid., l. 2364.

<sup>4</sup> Ibid., l. 371.

<sup>5</sup> Libro de buen amor, l. 78c.

<sup>6</sup> Ibid., l. 114b.

<sup>7</sup> Poema de mio Cid, l. 2279.

<sup>8</sup> Ibid., l. 2247.

<sup>9</sup> Libro de buen amor, l. 150c.

<sup>10</sup> Poema de mio Cid, l. 1485.

neuter object, does not have a plural form. It is most frequently the object of a preposition. Ellas is used as object of the verb in "por ellas usar"<sup>1</sup> in the place of las. These various forms were seldom used as subject of the verb because the highly inflected verb makes the subject clear.

The object personal pronoun in the first and second persons plural are the same as the subject pronouns. The first and second persons singular, me and te are pure Latin forms and serve both as direct and indirect objects. The third person object pronouns lo<sup>2</sup> (illum - ello - llo - lo), la<sup>3</sup> (illam), los<sup>4</sup> (illos), las<sup>5</sup> (illas), like lo, were formed by dropping the i in enclitic use and by reducing ll to l. Le<sup>6</sup> and les,<sup>7</sup> as mentioned earlier, developed from the dative forms of ille in the same manner. The accusative forms were often confused with these indirect object pronouns, and in later Spanish they also used them as the masculine object pronoun. Se<sup>8</sup>, the reflexive form, is pure Latin.

<sup>1</sup>Libro de buen amor, l. 48a.

<sup>2</sup>Poema de mio Cid, l. 433.

<sup>3</sup>Ibid., l. 368.

<sup>4</sup>Ibid., l. 465.

<sup>5</sup>Ibid., l. 398.

<sup>6</sup>Ibid., l. 20.

<sup>7</sup>Libro de buen amor, l. 7c.

<sup>8</sup>Poema de mio Cid, l. 540.

An old form ge = se, now lost, was in use in both poems. It is attached to the object pronoun thus combining the indirect and direct object pronouns. It developed from Latin illi - illu - (e) llielo - gelo, the ely giving g. It was developed by analogy with the enclitic forms, and is exemplified by gelo,<sup>1</sup> gela,<sup>2</sup> gelas.<sup>3</sup> This form was used side by side with such forms as se le,<sup>4</sup> se me,<sup>5</sup> etc., in the Cid and the Libro de buen amor, and the se gradually superseded the ge in later Spanish.

In a great number of cases the object pronouns are attached to their verbs as prendédmelo,<sup>6</sup> toviérongelo,<sup>7</sup> sacástelo,<sup>8</sup> vieste,<sup>9</sup> acógenselo,<sup>10</sup> tornós(e),<sup>11</sup> dil(e),<sup>12</sup> firióm(e),<sup>13</sup> pagan<sup>14</sup> - págame, and correm.<sup>15</sup>

<sup>1</sup>Ibid., l. 663.

<sup>2</sup>Ibid., l. 664.

<sup>3</sup>Ibid., l. 311.

<sup>4</sup>Ibid., l. 574.

<sup>5</sup>Ibid., l. 640.

<sup>6</sup>Ibid., l. 641.

<sup>7</sup>Ibid., l. 664.

<sup>8</sup>Libro de buen amor, l. 5c.

<sup>9</sup>Ibid., l. 100d.

<sup>10</sup>Poema de mio Cid, l. 134.

<sup>11</sup>Ibid., l. 983.

<sup>12</sup>Libro de buen amor, l. 100d.

<sup>13</sup>Poema de mio Cid, l. 963.

<sup>14</sup>Libro de buen amor, l. 964b.

<sup>15</sup>Poema de mio Cid, l. 964.

Menéndez Pidal states:

"Todas estas formas encliticas podian perder en los antiguos romances su e final del singular cuando la palabra en que se apoyaban terminaba en vocal; y así, no anadiendo sílaba, daban a la lengua brevedad y energia,...."<sup>1</sup>

This, in particular, is true of the Cid which has such a large number of contracted forms, and drops so many final e's.

Contrary to modern rules, the object pronoun in old Spanish was sometimes placed after the verb, as in "van los,"<sup>2</sup> "acabado la an."<sup>3</sup>

Except in the third person, the personal pronoun had definite prepositional forms. Mi and ti were derived from the Latin datives mihi and tibi, contracted in enclitic use. With any preposition but con these forms were used thus: "grado a tí,"<sup>4</sup> "en tí crovo,"<sup>5</sup> "aparecio de tí,"<sup>6</sup> "contra mí,"<sup>7</sup> "tira de mí,"<sup>8</sup> and "por mí."<sup>9</sup> The preposition con plus the prepositional forms already present in Latin, as necum, tecum, nobiscum and vobiscum, gave some very unusual forms. The Latin

<sup>1</sup>Menéndez Pidal, op. cit., p. 218.

<sup>2</sup>Poema de mio Cid, l. 607.

<sup>3</sup>Ibid., l. 366.

<sup>4</sup>Ibid., l. 8.

<sup>5</sup>Ibid., l. 357.

<sup>6</sup>Libro de buen amor, l. 25d.

<sup>7</sup>Ibid., l. 849a.

<sup>8</sup>Ibid., l. 10b.

<sup>9</sup>Poema de mio Cid, l. 535.

forms had been reduced to migo, tigo, usco, and usco in vulgar Latin and the people, unaware of the first preposition, again added the con, as mentioned above, giving the forms con-migo,<sup>1</sup> contigo,<sup>2</sup> convusco,<sup>3</sup> and connusco.<sup>4</sup> Comigo<sup>5</sup> and con usco<sup>6</sup> are also common. Consigo<sup>7</sup> (con + secum), the third person of the reflexive form, is also used.

The possessive pronoun, inflected like the adjective, has double forms and, like it, was derived from the accusative. Both works often use it accompanied by the corresponding form of the article.

This pronoun referring to the first person has two forms, mío, -a, -os, -as, and mi, mis, the latter developing from the former in proclitic use. Mío developed from Latin meus, a um, meum giving mieo and then mío; and míos developed similarly from meos. Mío in modern Spanish is an emphatic form and is placed after the noun, but it was placed before its noun in old Spanish: "mio Cid,"<sup>8</sup> "mios enemigos malos,"<sup>9</sup> "mios vassallos,"<sup>10</sup>

<sup>1</sup>Libro de buen amor, l. 213a.

<sup>2</sup>Poema de mio Cid, l. 349.

<sup>3</sup>Ibid., l. 2102.

<sup>4</sup>Ibid., l. 388.

<sup>5</sup>Ibid., l. 213a.

<sup>6</sup>Libro de buen amor, l. 1253d.

<sup>7</sup>Poema de mio Cid, l. 67.

<sup>8</sup>Ibid., l. 2151.

<sup>9</sup>Ibid., l. 9.

<sup>10</sup>Ibid., l. 249.

"los mios dias,"<sup>1</sup> "Myo Cid"<sup>2</sup> is also used. Following a phonological change similar to that of the old imperfect and endings, the feminine form mia became mie as "la mie alma"<sup>3</sup> from which mi as in "mis duenas,"<sup>4</sup> "la mi mugier"<sup>5</sup> was formed. The accent later shifted from mié to mie,<sup>6</sup> although it is written in the Cid without an accent.

The second and third person forms were developed from Latin tuum, tuam, and suum, suam, which gave to and tua, so and sua.<sup>7</sup> No examples of the familiar to, tua have been noted in the first cantar of the Cid except lo to,<sup>8</sup> since vos is very commonly used in addressing one person directly. Sue<sup>9</sup> - sua, with a reduction of a to e in hiatus, is found in the Cid, likewise so<sup>10</sup> and sos,<sup>11</sup> and the modern forms su<sup>12</sup> and sus.<sup>13</sup> These forms are used with or without the article: "so-

<sup>1</sup>Ibid., l. 220.

<sup>2</sup>Ibid., l. 276.

<sup>3</sup>Ibid., l. 279.

<sup>4</sup>Ibid., l. 270.

<sup>5</sup>Ibid., l. 278.

<sup>6</sup>Menendez Pidal, op.cit., p. 220.

<sup>7</sup>Ibid., p. 221.

<sup>8</sup>Poema de mio Cid, l. 409.

<sup>9</sup>Ibid., l. 16.

<sup>10</sup>Ibid., l. 2127.

<sup>11</sup>Ibid., l. 66.

<sup>12</sup>Ibid., l. 19.

<sup>13</sup>Ibid., l. 23.

brel so caballo,"<sup>1</sup> "de so senor,"<sup>2</sup> "de las sus bocas,"<sup>3</sup> and "a las sues fijas."<sup>4</sup> These old forms have been superseded by the modern forms in the Libro de buen amor: "el tu leal siervo,"<sup>5</sup> "su paso,"<sup>6</sup> "y non de suyo,"<sup>7</sup> and "de tuyo quito."<sup>8</sup> Suyo and tuyo were developed by analogy with cuyo.

The pronouns referring to the first and second persons plural developed from nostrum and vestrum, the accusative of the Latin forms. Nostro - nuestro<sup>9</sup> developed according to regular phonetic laws, and vuestro<sup>10</sup> developed by analogy with nuestro. Both forms are used frequently.

The Spanish demonstratives developed from the nominative and accusative plural of three Latin pronouns: iste, ipse, ille. Iste gave este, -a; ipse gave esse - ese; él has been discussed previously; and a combination of the adverb ecce plus ille and plus ipse respectively gave aqueste and aquel (eccu(m) - ille - eccuill - aquell). The a is due to the in-

<sup>1</sup>Ibid., l. 2127.

<sup>2</sup>Ibid., l. 2156.

<sup>3</sup>Ibid., l. 19.

<sup>4</sup>Ibid., l. 275.

<sup>5</sup>Libro de buen amor, l. 1089c.

<sup>6</sup>Ibid., l. 1092a.

<sup>7</sup>Ibid., l. 286c.

<sup>8</sup>Ibid., l. 300d.

<sup>9</sup>Poema de mio Cid, l. 7.

<sup>10</sup>Ibid., l. 85.



fluence of ac. Aqueste,<sup>1</sup> aquesta,<sup>2</sup> agues,<sup>3</sup> agueso,<sup>4</sup> aquel,<sup>5</sup> aquella,<sup>6</sup> and the neuter forms developed in the same manner. The Cid uses esse,<sup>7</sup> while the Libro de buen amor uses ese.<sup>8</sup>

The article, lacking in Latin, also developed from the demonstrative illa, which in atonic use gave ela<sup>9</sup> - la, and in tonic use elle - ell - el as in the personal pronoun forms. An old form ela<sup>9</sup> may be noted in the Cid.

The relative pronoun is represented in the Cid by qui,<sup>10</sup> the old Latin form, and by que<sup>11</sup> (qui), no example of quien being found in the first cantar. Both que<sup>12</sup> and quien<sup>13</sup> are used in the Libro de buen amor, but neither cual nor cuyo has been noted in either poem. qué<sup>14</sup> (quid) and por plus qué,<sup>15</sup>

<sup>1</sup>Ibid., l. 121.

<sup>2</sup>Ibid., l. 270.

<sup>3</sup>Ibid., l. 290.

<sup>4</sup>Libro de buen amor, l. 151d.

<sup>5</sup>Poema de mio Cid, l. 26.

<sup>6</sup>Ibid., l. 337.

<sup>7</sup>Ibid., l. 56.

<sup>8</sup>Libro de buen amor, l. 53c.

<sup>9</sup>Poema de mio Cid, l. 473.

<sup>10</sup>Ibid., l. 2129.

<sup>11</sup>Ibid., l. 190.

<sup>12</sup>Libro de buen amor, l. 1a.

<sup>13</sup>Ibid., l. 88a.

<sup>14</sup>Poema de mio Cid, l. 20.

<sup>15</sup>Libro de buen amor, l. 215a.

the interrogative forms, are also used.

The few Latin indefinite forms retained by the Spanish are: the old adjectival form nulla,<sup>1</sup> and the pronouns algo<sup>2</sup> (alco - alquo - aliquod), otro<sup>3</sup> (autro - altro - alterum), and uno<sup>4</sup> (unum), also used as the indefinite article. Otre,<sup>5</sup> analogous with que, is used in the Libro de buen amor. The Spanish, in addition to these, developed its own forms by combining Latin words. Nada<sup>6</sup> (res nata) and nadi<sup>7</sup> (an old form analogous to qui) are used in the Cid, while the Libro de buen amor uses nada<sup>8</sup> alone. The indefinite adjectives, ninguno<sup>9</sup> (nec plus unum) and alguno<sup>10</sup> (aliqu(is) plus unum) are found in both books.

It can readily be seen that the pronoun forms, like certain parts of the verb, were very near their modern forms. The few forms yet incomplete in their evolution are: the emphatic forms nosotros and vosotros; slight vowel changes in

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<sup>1</sup>Poema de mio Cid, l. 865.

<sup>2</sup>Ibid., l. 111.

<sup>3</sup>Libro de buen amor, l. 69b.

<sup>4</sup>Poema de mio Cid, l. 761.

<sup>5</sup>Libro de buen amor, l. 864d.

<sup>6</sup>Poema de mio Cid, l. 30.

<sup>7</sup>Ibid., l. 25.

<sup>8</sup>Libro de buen amor, ll. 63c, 97d.

<sup>9</sup>Poema de mio Cid, l. 593.

<sup>10</sup>Ibid., l. 674.

mie, so and to; and the development of nadie through the fusing of the ending i, of nadi, and the e of que, ese, etc.<sup>1</sup> To be sure, the inconsistencies and uncertainties that accompany a transitional period are present, but the modern forms are in use, although a final choice had not been made between them and the old forms. Possibly, the nearness of these forms to the modern forms is due to their comparatively small number and the frequency of their use. It may likewise be noted that very few old forms are in use in the Libro de buen amor, in comparison with a large number in the Cid. It is by these forms, by the inner structure of the Cid, that its antiquity, its priority to the Libro de buen amor can be seen. This is particularly significant when one considers that there is not half a century's difference in the manuscript of the Cid and the time of the writing of the Libro de buen amor.<sup>2</sup>

There are many more adverbs, prepositions and conjunctions in the Spanish language than in the Latin.<sup>3</sup> The adverbs retained from or similar in form to the Latin are: ant,<sup>4</sup> ante<sup>5</sup>

<sup>1</sup>Menéndez Pidal, op. cit., p. 227.

<sup>2</sup>Evidently the fourteenth century copy of the Cid followed the original rather closely.

<sup>3</sup>Menéndez Pidal, op. cit., p. 293.

<sup>4</sup>Poema de mio Cid, l. 264.

<sup>5</sup>Ibid., l. 501.

(ante), cerca,<sup>1</sup> oy<sup>2</sup> (hodie), mas<sup>3</sup> (magis), quando<sup>4</sup> (quando), modern cuando, quomo,<sup>5</sup> como,<sup>6</sup> commo,<sup>7</sup> cumo<sup>8</sup> (quomodo), cras,<sup>9</sup> pues<sup>10</sup> (post), suso<sup>11</sup> (susum), onde<sup>12</sup> (unde), and aliguandre<sup>13</sup> (aliquandō), found only in the Cid. The majority of these Spanish forms are present in both poems.

Many new adverbs were formed by the combination of an adverb or a preposition, or of an adverb and a conjunction. Examples of adverbs formed in this manner are: estonce<sup>14</sup> (extunce) and entonce<sup>15</sup> (intunce) in the Libro de buen amor; des-

<sup>1</sup>Ibid., l. 76.

<sup>2</sup>Ibid., l. 365.

<sup>3</sup>Libro de buen amor, l. 295b.

<sup>4</sup>Poema de mio Cid, l. 59.

<sup>5</sup>Ibid., l. 322.

<sup>6</sup>Ibid., l. 32.

<sup>7</sup>Ibid., l. 61.

<sup>8</sup>Libro de buen amor, l. 533b.

<sup>9</sup>Ibid., l. 186b.

<sup>10</sup>Ibid., l. 254d.

<sup>11</sup>Poema de mio Cid, l. 717.

<sup>12</sup>Libro de buen amor, l. 1353b.

<sup>13</sup>Poema de mio Cid, l. 352.

<sup>14</sup>Libro de buen amor, l. 256b.

<sup>15</sup>Ibid., l. 1282d.

pues<sup>1</sup> (depost), dent,<sup>2</sup> dende,<sup>3</sup> delante,<sup>4</sup> enantes,<sup>5</sup> alla,<sup>6</sup> de fuera,<sup>7</sup> in both books; and de fueras<sup>8</sup> in the Libro de buen amor. There are numerous other examples.

The adverbs appearing in both poems are: menos,<sup>9</sup> aca,<sup>10</sup> ayusso,<sup>11</sup> bien,<sup>12</sup> aquí,<sup>13</sup> amidos,<sup>14</sup> aina,<sup>15</sup> aparte,<sup>16</sup> luego,<sup>17</sup> abes,<sup>18</sup> conmidos,<sup>19</sup> and doy mays<sup>20</sup> (de + hoy + mas).

<sup>1</sup>Poema de mio Cid, l. 140.

<sup>2</sup>Libro de buen amor, l. 585b.

<sup>3</sup>Ibid., l. 190b.

<sup>4</sup>Poema de mio Cid, l. 337.

<sup>5</sup>Ibid., l. 302.

<sup>6</sup>Ibid., l. 181.

<sup>7</sup>Libro de buen amor, l. 17a.

<sup>8</sup>Ibid., l. 1340d.

<sup>9</sup>Poema de mio Cid, l. 54.

<sup>10</sup>Ibid., l. 672.

<sup>11</sup>Ibid., l. 254.

<sup>12</sup>Ibid., l. 7.

<sup>13</sup>Ibid., l. 180.

<sup>14</sup>Ibid., l. 84.

<sup>15</sup>Ibid., l. 214.

<sup>16</sup>Ibid., l. 191.

<sup>17</sup>Ibid., l. 609.

<sup>18</sup>Ibid., l. 321.

<sup>19</sup>Libro de buen amor, l. 1691b.

<sup>20</sup>Ibid., l. 53d.

Differences in corresponding adverbial forms in each book are seen in end,<sup>1</sup> ende; <sup>2</sup> do, <sup>3</sup> dont, <sup>4</sup> donde; <sup>5</sup> a priesse, <sup>6</sup> apriessa, <sup>7</sup> apriessa; <sup>8</sup> así, <sup>9</sup> assi, <sup>10</sup> and asy, <sup>11</sup> ansi, <sup>12</sup> assy, <sup>13</sup> asi; <sup>14</sup> i, <sup>15</sup> ally; <sup>16</sup> and y.<sup>17</sup> Adverbs found in one poem and lacking in the other are: essora,<sup>18</sup> i<sup>19</sup> (hic), de cerca en,<sup>20</sup>

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<sup>1</sup>Poema de mio Cid, l. 357.

<sup>2</sup>Libro de buen amor, l. 75d.

<sup>3</sup>Poema de mio Cid, l. 379.

<sup>4</sup>Ibid., l. 140.

<sup>5</sup>Libro de buen amor, l. 592a.

<sup>6</sup>Poema de mio Cid, l. 596.

<sup>7</sup>Ibid., l. 98.

<sup>8</sup>Libro de buen amor, l. 971b.

<sup>9</sup>Poema de mio Cid, l. 32.

<sup>10</sup>Ibid., l. 33.

<sup>11</sup>Libro de buen amor, l. 178c.

<sup>12</sup>Ibid., l. 16c.

<sup>13</sup>Ibid., l. 414b.

<sup>14</sup>Ibid., l. 77a.

<sup>15</sup>Poema de mio Cid, l. 525.

<sup>16</sup>Libro de buen amor, l. 78c.

<sup>17</sup>Ibid., l. 73b.

<sup>18</sup>Poema de mio Cid, l. 603.

<sup>19</sup>Ibid., l. 525.

<sup>20</sup>Libro de buen amor, l. 617c.

arriba,<sup>1</sup> abes,<sup>2</sup> aparte,<sup>3</sup> agora,<sup>4</sup> do quier,<sup>5</sup> en derredor,<sup>6</sup>  
apos,<sup>7</sup> post,<sup>8</sup> peroque,<sup>9</sup> etc.

In forming adverbs from adjectives, the adverb lost the Latin ending and took up a form of mentem which gave -miente. In old Spanish an intrusive r crept in, giving -miente, as seen in the Cid in fuertemiente,<sup>10</sup> ondrada-  
miente,<sup>11</sup> bellademiente,<sup>12</sup> and veramiente.<sup>13</sup> Fuerte mien-  
tre<sup>14</sup> was also noted. There are very few adverbs of this type in the Cid. The Libro de buen amor uses an adjective plus -mente, the modern form, in firmente,<sup>15</sup> gravemente,<sup>16</sup>

<sup>1</sup>Poema de mio Cid, l. 355.

<sup>2</sup>Ibid., l. 321.

<sup>3</sup>Ibid., l. 191.

<sup>4</sup>Libro de buen amor, l. 68d.

<sup>5</sup>Ibid., l. 121b.

<sup>6</sup>Ibid., l. 617c.

<sup>7</sup>Ibid., l. 62c.

<sup>8</sup>Ibid., l. 487c.

<sup>9</sup>Ibid., l. 504a.

<sup>10</sup>Poema de mio Cid, l. 1.

<sup>11</sup>Ibid., l. 1871.

<sup>12</sup>Ibid., l. 1863.

<sup>13</sup>Ibid., l. 2538.

<sup>14</sup>Ibid., l. 297.

<sup>15</sup>Libro de buen amor, l. 1071b.

<sup>16</sup>Ibid., l. 887a.

lealmente,<sup>1</sup> ligeramente,<sup>2</sup> nuevamente,<sup>3</sup> and primeramente.<sup>4</sup>

Analogy plays a large part in certain modern forms. The s of menos, más, jamás, despues, amidos, abes, and cras is used with antes and mientras in modern Spanish, but the Cid still uses the old forms ante,<sup>5</sup> mientra,<sup>6</sup> and fuera.<sup>7</sup> Antes de<sup>8</sup> and mientras que,<sup>9</sup> conjunctions, are used, however, and entonces<sup>10</sup> is used in the Libro de buen amor.

The old forms quicab<sup>11</sup> - quizás, nunqua,<sup>12</sup> maguer,<sup>13</sup> equivalent to aunque, and aosados,<sup>14</sup> are found in the Cid, in comparison with the more modern forms nunca<sup>15</sup> and aunque<sup>16</sup> in the Libro de buen amor.

<sup>1</sup>Ibid., l. 489b.

<sup>2</sup>Ibid., l. 1357d.

<sup>3</sup>Ibid., l. 330a.

<sup>4</sup>Ibid., l. 430d.

<sup>5</sup>Poema de mio Cid, l. 502.

<sup>6</sup>Ibid., l. 157.

<sup>7</sup>Ibid., l. 588.

<sup>8</sup>Ibid., l. 23.

<sup>9</sup>Ibid., l. 157.

<sup>10</sup>Libro de buen amor, l. 1557d.

<sup>11</sup>Poema de mio Cid, l. 2500.

<sup>12</sup>Ibid., l. 408.

<sup>13</sup>Ibid., l. 171.

<sup>14</sup>Ibid., l. 445.

<sup>15</sup>Libro de buen amor, l. 63b.

<sup>16</sup>Ibid., l. 154c.



Prepositions common to both books are seen in a<sup>1</sup> (ad), de,<sup>2</sup> por,<sup>3</sup> pora<sup>4</sup> (pro + per + ad), modern para,<sup>5</sup> sobre,<sup>6</sup> derredor de,<sup>7</sup> and fuera de.<sup>8</sup> The Cid uses both fata<sup>9</sup> and fasta<sup>10</sup> (Arab. hatta), while the Libro de buen amor uses fasta,<sup>11</sup> and sin,<sup>12</sup> as compared with sin,<sup>13</sup> sines<sup>14</sup> in the earlier poem. The Cid uses cabadelant,<sup>15</sup> while cabel<sup>16</sup> is the only form similar to this in the other poem. Entre is found in such phrases as "entre yo y ellos,"<sup>17</sup> "entre los de Feca y los de Terre la

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<sup>1</sup>Ibid., l. 2a.

<sup>2</sup>Ibid., l. 419d.

<sup>3</sup>Ibid., l. 14d.

<sup>4</sup>Poema de mio Cid, l. 176.

<sup>5</sup>Libro de buen amor, l. 1305a.

<sup>6</sup>Poema de mio Cid, l. 181.

<sup>7</sup>Ibid., l. 60.

<sup>8</sup>Libro de buen amor, l. 1213a.

<sup>9</sup>Poema de mio Cid, l. 445.

<sup>10</sup>Ibid., l. 162.

<sup>11</sup>Libro de buen amor, l. 330c.

<sup>12</sup>Ibid., l. 6b.

<sup>13</sup>Poema de mio Cid, l. 604.

<sup>14</sup>Ibid., l. 597.

<sup>15</sup>Ibid., l. 856.

<sup>16</sup>Libro de buen amor, l. 1229b.

<sup>17</sup>Poema de mio Cid, l. 2087.

casa,"<sup>1</sup> and "entre él y Álbar Fáñez."<sup>2</sup>

The modern conjunction is written as e, i, or y in both poems, e predominating in the Cid. Nin<sup>3</sup> and aun,<sup>4</sup> the adverbs, received their n by analogy with non,<sup>5</sup> now no.<sup>6</sup> However, ni<sup>7</sup> is also noted in the later poem. Many conjunctions used to introduce adverbial clauses may be noted. These are: antes de,<sup>8</sup> luego que,<sup>9</sup> apenas que,<sup>10</sup> ansi que,<sup>11</sup> apos de,<sup>12</sup> and pues que.<sup>13</sup> Fasta que<sup>14</sup> and commo si<sup>15</sup> regularly take the subjunctive, but antes que<sup>16</sup> takes either the indicative or the subjunctive.

<sup>1</sup>Ibid., l. 842.

<sup>2</sup>Ibid., l. 549.

<sup>3</sup>Ibid., l. 562.

<sup>4</sup>Ibid., l. 28.

<sup>5</sup>Ibid., l. 21.

<sup>6</sup>Libro de buen amor, l. 234d.

<sup>7</sup>Ibid., l. 587c.

<sup>8</sup>Poema de mio Cid, l. 23.

<sup>9</sup>Libro de buen amor, l. 647b.

<sup>10</sup>Ibid., l. 1366d.

<sup>11</sup>Ibid., l. 149a.

<sup>12</sup>Poema de mio Cid, l. 487.

<sup>13</sup>Libro de buen amor, l. 47d.

<sup>14</sup>Ibid., l. 166d.

<sup>15</sup>Poema de mio Cid, l. 61.

<sup>16</sup>Ibid., l. 432.

Many varied contractions of these different forms occur, as in d'aquí,<sup>1</sup> d'aquen<sup>2</sup> (de + a + que + me), della,<sup>3</sup> dalla,<sup>4</sup> delantel,<sup>5</sup> dola<sup>6</sup> (donde - la), dalgo,<sup>7</sup> deso,<sup>8</sup> desos,<sup>9</sup> enste,<sup>10</sup> ensto,<sup>11</sup> desaqui,<sup>12</sup> d'allent,<sup>13</sup> aquent,<sup>14</sup> aquis,<sup>15</sup> and is.<sup>16</sup>

A noteworthy form frequently found in both books is fe, he, afe, or ahe, the "adverbio demostrativo he (de origen arabe) que generalmente se usa seguido de un pronombre personal enclítico."<sup>17</sup> Another explanation of this form is afe - habe

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<sup>1</sup>Ibid., l. 888.

<sup>2</sup>Ibid., l. 2102.

<sup>3</sup>Ibid., l. 487.

<sup>4</sup>Ibid., l. 181.

<sup>5</sup>Ibid., l. 337.

<sup>6</sup>Libro de buen amor, l. 1568b.

<sup>7</sup>Poema de mio Cid, l. 210.

<sup>8</sup>Ibid., l. 140.

<sup>9</sup>Libro de buen amor, l. 742c.

<sup>10</sup>Ibid., l. 342d.

<sup>11</sup>Ibid., l. 563d.

<sup>12</sup>Poema de mio Cid, l. 1716.

<sup>13</sup>Ibid., l. 1639.

<sup>14</sup>Ibid., l. 2382.

<sup>15</sup>Ibid., l. 2276.

<sup>16</sup>Ibid., l. 1865.

<sup>17</sup>Ibid., p. 134, n. 152.

or habete + fe (fide) with a confusion of meaning.<sup>1</sup> It seems to be interpreted as "behold!" or "see!" as if it were an imperative. Fem,<sup>2</sup> feme,<sup>3</sup> ahev,<sup>4</sup> and even affellos<sup>5</sup> and afe-llas<sup>6</sup> are noted.

Oyste<sup>7</sup> is an unusual interjection found in the Libro de buen amor. Ya, which seems to be of about the same value as afe, is commonly used in the Cid. Illustrative of the use of these forms used in the Cid are: "Ya, doña Jimena,"<sup>8</sup> "ya, Cid,"<sup>9</sup> "Afevos doña Jimena."<sup>10</sup>

It is evident from this study of the adverb, preposition, and conjunction that they have not made so great an advance as the pronouns discussed earlier in the chapter. There is a very great number of inconsistencies and irregularities, but a majority of these are due to phonological differences which are common to the other parts of speech. The indecision in the use of o, u, and ue, and of d and t, and the tendency

<sup>1</sup>Ford, op. cit., pp. 108-9.

<sup>2</sup>Poema de mio Cid, l. 269.

<sup>3</sup>Libro de buen amor, l. 1458c.

<sup>4</sup>Ibid., l. 1089b.

<sup>5</sup>Poema de mio Cid, l. 2088.

<sup>6</sup>Ibid., l. 2101.

<sup>7</sup>Libro de buen amor, l. 455b.

<sup>8</sup>Poema de mio Cid, l. 278.

<sup>9</sup>Ibid., l. 268.

<sup>10</sup>Ibid., l. 262.

to drop final e is common both verbal and adjectival forms. Likewise the tendency to contract words by assimilating or eliding unaccented vowels is common in the pronoun. Another reason for the numerous inconsistencies is the newness of the forms, because a majority of these forms were coined by the Spanish to fill the place of the various cases of the Latin, now lost. A few of these are very similar to modern forms and are used today; others were completely lost or absorbed by corresponding forms, or are used today only in dialect or by literary people.

They clearly show the tendency of a new language to enlarge itself, to make new forms, to adapt old ones to its particular needs, and to make of itself an individual language.

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CHAPTER IV  
A STUDY OF ADJECTIVES

A study of adjectives in these early poems is of particular interest, because of their variety and usage and the steps they show in progress toward civilization. The use of adjectives in the Cid clearly shows its primitive state. There are comparatively few adjectives, although these are well used, giving vigor and force to the language, and there is very little variety in the usage of them. A relative clause, or phrase replaces the adjective in many instances. They are almost epithets, so consistent is their use. The adjectives, often past participles, are simple, expressive of a simple existence, and descriptive of the undertakings of a primitive people, its horses, armor, or a battle scene. Definite adjectives are used to describe many of the important characters or scenes.

The adjectives descriptive of nature are used almost identically. The mountain or the mountain range is described as wild: "la fiera sierra de miedes,"<sup>1</sup> "la sierra que fiera es e grand,"<sup>2</sup> and "las montañas fieras e grandes."<sup>3</sup> One also finds "un otero redondo fuerte e grand"<sup>4</sup> and "el poyo maravilloso y grant." Forms of grande, bueno, and maravilloso are by far the most common in the Cid.

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<sup>1</sup>Poema de mio Cid, l. 475.

<sup>2</sup>Ibid., l. 422.

<sup>3</sup>Ibid., l. 1491.

<sup>4</sup>Ibid., l. 544.

<sup>5</sup>Ibid., l. 861.

Certain descriptions are given of the Cid. He has "la barba vellida,"<sup>1</sup> "la cofia fronzida,"<sup>2</sup> "un fiero tajador,"<sup>3</sup> and "una piel vermeja, morisca y ondrada."<sup>4</sup> Babieca is "so buen caballo"<sup>5</sup> and he uses "oro esmerado."<sup>6</sup> Epithets, adjectives, or adjectival phrases, or words formed from adjectives are used in speaking of the Cid. He is called "el lidiador contado,"<sup>7</sup> "mio Cid lidiador,"<sup>8</sup> "el castellano,"<sup>9</sup> "de Bivar campeador,"<sup>10</sup> "el campeador contado,"<sup>11</sup> "el buen campeador,"<sup>12</sup> "el campeador leal,"<sup>13</sup> "el campeador conplido,"<sup>14</sup> "el caboso,"<sup>15</sup> "el Qid campal,"<sup>16</sup> "el que en buen ora nasço,"<sup>17</sup> "el que en

<sup>1</sup>Ibid., l. 274

<sup>2</sup>Ibid., l. 789.

<sup>3</sup>Ibid., l. 3585.

<sup>4</sup>Ibid., l. 178.

<sup>5</sup>Ibid., l. 788.

<sup>6</sup>Ibid., l. 113.

<sup>7</sup>Ibid., l. 502.

<sup>8</sup>Ibid., l. 1322.

<sup>9</sup>Ibid., l. 748.

<sup>10</sup>Ibid., l. 721.

<sup>11</sup>Ibid., l. 1245.

<sup>12</sup>Ibid., l. 1931.

<sup>13</sup>Ibid., l. 396.

<sup>14</sup>Ibid., l. 69.

<sup>15</sup>Ibid., l. 946.

<sup>16</sup>Ibid., l. 1111.

<sup>17</sup>Ibid., l. 1797.

buen ora qinxo espada,"<sup>1</sup> "del que Valencia manda,"<sup>2</sup> "el Cid campeador"<sup>3</sup> and simply "el campeador."<sup>4</sup> The Infantes of Carrion are described as "mucho urgullosos"<sup>5</sup> and Garci Ordenez as "del Cid so enemigo malo."<sup>6</sup> King Alfonso was called "Alfonssso el castellano,"<sup>7</sup> "el buen rey,"<sup>8</sup> "mio senor natural."<sup>9</sup>

Various epithets are used in speaking of the Cid's men. The Abbat, Don Sancho of Cardena was a "cristiano del criador,"<sup>10</sup> and "el obispo Don Jerome" was variously called "caboso coronado,"<sup>11</sup> "coronado de prestar,"<sup>12</sup> and "coronado leal."<sup>13</sup> Martín Antolínez was called "el Burgales leal,"<sup>14</sup> "el Burgales natural,"<sup>15</sup> and "el Burgales conplido."<sup>16</sup> Martín Muñoz is "el

<sup>1</sup>Ibid., l. 875.

<sup>2</sup>Ibid., l. 1814.

<sup>3</sup>Ibid., l. 1669.

<sup>4</sup>Ibid., l. 1710.

<sup>5</sup>Ibid., l. 1938.

<sup>6</sup>Ibid., l. 1836.

<sup>7</sup>Ibid., l. 495.

<sup>8</sup>Ibid., l. 1387.

<sup>9</sup>Ibid., l. 1272.

<sup>10</sup>Ibid., l. 239.

<sup>11</sup>Ibid., l. 1793.

<sup>12</sup>Ibid., l. 1460.

<sup>13</sup>Ibid., l. 1501.

<sup>14</sup>Ibid., l. 228.

<sup>15</sup>Ibid., l. 1500.

<sup>16</sup>Ibid., l. 65.



que mandó a Mont Mayor,"<sup>1</sup> and Galín Garciaz "el bueno de Aragón,"<sup>2</sup> and "el que fo de Aragón."<sup>3</sup> Muño Gustioz was spoken of as "el cavallero de pro."<sup>4</sup>

The horses were "gruesos e corredores,"<sup>5</sup> a castle "palanciano,"<sup>6</sup> Castille "la gentil,"<sup>7</sup> and the Conde de Barcelona considered the Castillians as "tales malcalcados."<sup>8</sup>

There are also some expressive descriptive passages as:

"....tantos pendones blancos salir vermejos en sangre,  
tantos buenos cavallos sin sos dueños andar."<sup>9</sup>

. . . . .

"....espada tajador, sangriento trae el braco,  
por el cobdo ayuso la sangre destellando."<sup>10</sup>

Although the same words are used many times in these phrases, the manner in which they are used is energetic, forceful, and vigorous. Their arrangement is appropriate, setting the note for the forcefulness of a primitive people.

The Libro de buen amor uses an even greater variety of descriptive words and expressive phrases than the Cid. A much

<sup>1</sup>Ibid., l. 1992.

<sup>2</sup>Ibid., l. 740.

<sup>3</sup>Ibid., l. 1996.

<sup>4</sup>Ibid., l. 1995.

<sup>5</sup>Ibid., l. 2016.

<sup>6</sup>Ibid., l. 1727.

<sup>7</sup>Ibid., l. 829.

<sup>8</sup>Ibid., l. 1023.

<sup>9</sup>Ibid., ll. 730-31.

<sup>10</sup>Ibid., ll. 780-81.

greater number of scenes is described and more people are characterized. The Archpriest described for us the Spain in which he lived, giving a panoramic view of many different types and phases of life. He describes the mountains, the animals, the women, "las mujeres chicas" being of particular interest. He gives us his sermons, and relates the properties of money, treating each subject equally well. He uses a great number of colorful adjectives such as chufado,<sup>1</sup> abondo,<sup>2</sup> humanal,<sup>3</sup> donegil,<sup>4</sup> mintroso<sup>5</sup> (mintiroso), fediondo,<sup>6</sup> goloso,<sup>7</sup> gracioso,<sup>8</sup> lyn-dero,<sup>9</sup> llenero,<sup>10</sup> malapreso,<sup>11</sup> lloroso,<sup>12</sup> and many others.

Aside from these items of interest, these poems are important from a morphological viewpoint. As has been noted in the other parts of speech the adjective had reached a definite form at the time of the writing of the Cid. The adjective was regularly derived from the accusative case of the Latin adject-

<sup>1</sup>Libro de buen amor, l. 1413a.

<sup>2</sup>Ibid., l. 192c.

<sup>3</sup>Ibid., l. 1063a.

<sup>4</sup>Ibid., l. 65a.

<sup>5</sup>Ibid., l. 132d.

<sup>6</sup>Ibid., l. 1528d.

<sup>7</sup>Ibid., l. 122a.

<sup>8</sup>Ibid., l. 169d.

<sup>9</sup>Ibid., l. 1092a.

<sup>10</sup>Ibid., l. 669d.

<sup>11</sup>Ibid., l. 751c.

<sup>12</sup>Ibid., l. 1700c.

tive, and it was divided into two classes, those of four endings (-o, -a, -os, -as), and those of two endings (-e and -es), or simply -es, since some adjectives end in a consonant and add -es to form their plurals. There are cases of apocopa-  
tion in the old adjectival forms.

The adjectives derived from the first and second declension usually had -o as their ending in Spanish and were inflected in the masculine and feminine, singular and plural. Exemplifying these are: angosto,<sup>1</sup> cabtivo,<sup>2</sup> sanudo,<sup>3</sup> estrano,<sup>4</sup> maravilloso,<sup>5</sup> quanto,<sup>6</sup> derecho,<sup>7</sup> and various past participles such as abierto,<sup>8</sup> mudado,<sup>9</sup> apostado,<sup>10</sup> adormido,<sup>11</sup> celado,<sup>12</sup>

<sup>1</sup>Poema de mio Cid, l. 835.

<sup>2</sup>Libro de buen amor, l. 512c.

<sup>3</sup>Ibid., l. 85d.

<sup>4</sup>Ibid., l. 122d.

<sup>5</sup>Ibid., l. 497d.

<sup>6</sup>Ibid., l. 14c.

<sup>7</sup>Ibid., l. 88b.

<sup>8</sup>Poema de mio Cid., l. 3.

<sup>9</sup>Ibid., l. 5.

<sup>10</sup>Ibid., l. 15.

<sup>11</sup>Libro de buen amor, l. 1100c.

<sup>12</sup>Ibid., l. 393d.

ondrado,<sup>1</sup> onrrado,<sup>2</sup> seelado,<sup>3</sup> etc.

The adjectives from the third declension, as mentioned earlier, included adjectives ending in a consonant and those ending in e as descomunal,<sup>4</sup> doble,<sup>5</sup> doliente,<sup>6</sup> grande,<sup>7</sup> perhenal,<sup>8</sup> leal,<sup>9</sup> and reyal.<sup>10</sup>

Among these are the various adjectives whose forms -o, -a, or -e, apocopate in an atonic position before either gender. Examples of apocopation before a feminine noun are: "grant placa,"<sup>11</sup> "grand ondra,"<sup>12</sup> "segunt natura,"<sup>13</sup> and "tal ningund hora."<sup>14</sup> Apocopation before a masculine noun is seen in the

<sup>1</sup>Poema de mio Cid, l. 178.

<sup>2</sup>Libro de buen amor, l. 97a.

<sup>3</sup>Poema de mio Cid, l. 24.

<sup>4</sup>Libro de buen amor, l. 540d.

<sup>5</sup>Ibid., l. 1218d.

<sup>6</sup>Ibid., l. 82a.

<sup>7</sup>Ibid., l. 52a.

<sup>8</sup>Ibid., l. 973b.

<sup>9</sup>Ibid., l. 94d.

<sup>10</sup>Poema de mio Cid, l. 2178.

<sup>11</sup>Ibid., l. 595.

<sup>12</sup>Libro de buen amor, l. 14b.

<sup>13</sup>Ibid., l. 73c.

<sup>14</sup>Ibid., l. 462c.

following forms: "segunt buen,"<sup>1</sup> vil,<sup>2</sup> sant,<sup>3</sup> mal,<sup>4</sup> segunt,<sup>5</sup> much,<sup>6</sup> cient,<sup>7</sup> buen,<sup>8</sup> "a tod el,"<sup>9</sup> "a tod aqueste,"<sup>10</sup> primer,<sup>11</sup> and sigund.<sup>12</sup> Apocopation or the loss of final -e is even found after the noun in the Cid in "d'una montaña maravillosa y grand."<sup>13</sup> Similar forms of grande are common.

The adjectives ending in -dor as tajador,<sup>14</sup> morador<sup>15</sup> do not add the final -a for the feminine in old Spanish: "espada tajador"<sup>16</sup> and "en tí morador."<sup>17</sup> Others ending in final

<sup>1</sup>Ibid., l. 16c.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid., l. 6c.

<sup>4</sup>Ibid., l. 164c.

<sup>5</sup>Ibid., l. 583c.

<sup>6</sup>Ibid., l. 1548d.

<sup>7</sup>Poema de mio Cid, l. 253.

<sup>8</sup>Ibid., l. 20.

<sup>9</sup>Ibid., l. 184.

<sup>10</sup>Ibid., l. 510.

<sup>11</sup>Ibid., l. 40.

<sup>12</sup>Libro de buen amor, l. 681d.

<sup>13</sup>Poema de mio Cid, l. 427.

<sup>14</sup>Ibid., l. 760.

<sup>15</sup>Libro de buen amor, l. 42d.

<sup>16</sup>Poema de mio Cid, l. 760.

<sup>17</sup>Libro de buen amor, l. 42d.

-e or consonants belong to this category: firme,<sup>1</sup> fuerte,<sup>2</sup> dulce,<sup>3</sup> alegre,<sup>4</sup> and fidel,<sup>5</sup> or fiel.<sup>6</sup> The final -e has been dropped in duz<sup>7</sup> -dus<sup>8</sup> -dulce. The few Latin comparatives retained (mijor<sup>9</sup> -mejor,<sup>10</sup> mayor,<sup>11</sup> and peor<sup>12</sup>) also have only two forms: the singular and plural.

Some sporadic differences are seen in reyal<sup>13</sup> (regalis), in the ss of gruessos<sup>14</sup> and espessa,<sup>15</sup> and in the forms conplado<sup>16</sup> -conprado, nomblado<sup>17</sup> -nombrado, poble<sup>18</sup> -pobre, and

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<sup>1</sup>Ibid., l. 419d.

<sup>2</sup>Poema de mio Cid, l. 554.

<sup>3</sup>Ibid., l. 118.

<sup>4</sup>Ibid., l. 243.

<sup>5</sup>Ibid., l. 204.

<sup>6</sup>Libro de buen amor, l. 1619a.

<sup>7</sup>Ibid., l. 118b.

<sup>8</sup>Ibid., l. 850c.

<sup>9</sup>Ibid., l. 593b.

<sup>10</sup>Ibid., l. 82c.

<sup>11</sup>Ibid., l. 593d.

<sup>12</sup>Ibid.

<sup>13</sup>Poema de mio Cid, l. 2178.

<sup>14</sup>Ibid., l. 1968.

<sup>15</sup>Ibid., l. 1615.

<sup>16</sup>Libro de buen amor, l. 206.d

<sup>17</sup>Ibid., l. 354c.

<sup>18</sup>Ibid., l. 159a.

blavo<sup>1</sup>-bravo, in which l has taken the place of r. Menéndez Pidal believes that this change is due to assimilation or dissimilation,<sup>2</sup> but Ford thinks that these words are dialect forms.<sup>3</sup> The same change has been noted in verb forms, and it also occurs in nouns. No forms of this type are found in the Cid, but they are frequent in the Libro de buen amor.

Double spellings may be noted of such adjectives as ardida,<sup>4</sup> fardida;<sup>5</sup> ardid,<sup>6</sup> ardet,<sup>7</sup> ardiz;<sup>8</sup> doneguil,<sup>9</sup> donegil;<sup>10</sup> ciego,<sup>11</sup> siego;<sup>12</sup> chico,<sup>13</sup> sycha;<sup>14</sup> and eguales,<sup>15</sup> eguido.<sup>16</sup> The majority of these are to be found in the Libro

<sup>1</sup>Ibid., l. 650d.

<sup>2</sup>Menéndez Pidal, op. cit., 128.

<sup>3</sup>Ford, op. cit., p.226.

<sup>4</sup>Libro de buen amor, l. 52a.

<sup>5</sup>Ibid., l. 443b.

<sup>6</sup>Ibid., l. 52a.

<sup>7</sup>Ibid., l. 455d.

<sup>8</sup>Ibid., l. 1119b.

<sup>9</sup>Ibid., l. 169b.

<sup>10</sup>Ibid., l. 69c.

<sup>11</sup>Ibid., l. 405d.

<sup>12</sup>Ibid., l. 865d.

<sup>13</sup>Ibid., l. 102b.

<sup>14</sup>Ibid., l. 1614a.

<sup>15</sup>Ibid., l. 434b.

<sup>16</sup>Ibid., l. 480a.

de buen amor.

Exemplary of the time scheme used in the Libro de buen amor are groups of four riming words with three of the four equal ("mucho letrada,"<sup>1</sup> "bien mesurada,"<sup>2</sup> "de Isopete sacada,"<sup>3</sup> "mucho honrada,"<sup>4</sup> and "dicha....bendicha....desdicha....maldicha"<sup>5</sup>). Bendita<sup>6</sup> also occurs. The Archpriest makes use of a series of three adjectives, as "sotil, entendida, cuerda"<sup>7</sup> and "lozana, fermosa e cortes."<sup>8</sup>

In the Cid an occasional Latin present participle as sangriento<sup>9</sup> and sudiento<sup>10</sup> is retained as an adjective, but such forms as doliente,<sup>11</sup> faziente,<sup>12</sup> lusiente,<sup>13</sup> and llo-riente<sup>14</sup> are used in the later poem.

<sup>1</sup>Ibid., l. 96a.

<sup>2</sup>Ibid., l. 96b.

<sup>3</sup>Ibid., l. 96c.

<sup>4</sup>Ibid., l. 97a.

<sup>5</sup>Ibid., ll. 215a, b, c, d.

<sup>6</sup>Ibid., l. 1236b.

<sup>7</sup>Ibid., l. 96b.

<sup>8</sup>Ibid., l. 108c.

<sup>9</sup>Poema de mio Cid, l. 160.

<sup>10</sup>Ibid., l. 1752.

<sup>11</sup>Libro de buen amor, l. 82a.

<sup>12</sup>Ibid., l. 237a.

<sup>13</sup>Ibid., l. 1045b.

<sup>14</sup>Ibid., l. 1004d.



In the first cantar of the Cid, only one adjective beginning with ch (chico) is used, and chufado, chico, and the diminutives of the latter word are the only ones used in the Libro de buen amor.

There are a few diminutives of adjectives and one or two of nouns in the Libro de buen amor. They are: poquillo,<sup>1</sup> chiquillo,<sup>2</sup> chiquito,<sup>3</sup> and fermosillo,<sup>4</sup> and the nouns boquilla,<sup>5</sup> casilla,<sup>6</sup> and fijuelo.<sup>7</sup>

As may be noted, the adjectives used by Juan Ruiz are far more numerous, more expressive, and more varied in form. Through their use he paints a vivid and interesting picture of medieval Spain, and a striking portrait of himself and the varied types he meets in his travels. He was an erudite man, acquainted with Latin, and painstaking in his work. That he had a large number of words in his vocabulary is also evident. He is particularly successful in choosing the correct adjective for the thought he wishes to express.

<sup>1</sup>Ibid., l. 13, p. 5.

<sup>2</sup>Ibid., l. 1432c.

<sup>3</sup>Ibid., l. 1293a.

<sup>4</sup>Ibid., l. 1257b.

<sup>5</sup>Ibid., l. 653c.

<sup>6</sup>Ibid., l. 973d.

<sup>7</sup>Ibid., l. 775c.

The small number of adjectives used in the Cid is striking, as well as the frequency with which a few of them are used. In spite of this, the force and vigor of the language, and the manner in which the adjectives, adjectival phrases, or epithets are used prevents a sense of sameness.

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## CHAPTER V

### THE CONTRIBUTION OF THE POEMA DE MIO CID AND THE LIBRO DE BUEN AMOR

These two great poetic masterpieces have made an invaluable contribution to Spain and to the Spanish language. They have preserved the language of the early period in Spanish literary history, and they show the steps that were taken by the language in its development at this early stage in its existence. In these poems can be seen the intermediary steps, the transition in the word forms between the Latin and the modern Spanish. A great many forms have been preserved in these books, which, as stages in the development of a word, would have been left largely to conjecture. They have been a great source of interest and of material for the foremost Spanish etymologists.

In the Poema de mio Cid, the first Spanish literary masterpiece extant, can be noted the exact stage reached in the development of the parts of speech. One can readily see that, while the conjugations and endings of the verb had almost reached their modern forms, the various tenses show many inconsistencies within themselves. Many old forms occur in the Cid, and some of them can be found nowhere else. One also finds that, except for phonological differences, the pronoun, as well as the adjective, is near its final form. The adverbs, prepositions and conjunctions, comparatively speaking, were in a more unfinished state because of the many new forms coined and not yet well established in the language.

Numerous modern forms are to be found in this poem, but the old or transitional forms predominate.

In the Libro de buen amor, one finds a definite advance in the use of more modern forms, in spite of the fact that a seemingly greater mass of inconsistencies is present in it. These are found largely in the verb forms and are due to the greater length of the poem, to its diversity in subject matter, and perhaps chiefly to the fact that all of the forms, old, new and transitional, are used in great profusion in it.

In addition to their linguistic value, the Poema de mio Cid and the Libro de buen amor are of great value historically. Each one is exemplary of the literary type popular at the time of its writing. The Poema de mio Cid is a typical epic poem, a simple, forceful narrative lacking extraneous material, and portraying vividly a central historic figure. This figure, the Cid, is a portrait of the heroic virtues of a great leader, and is an exalted representation of the spirit of Spain. It is illustrative of the meter used by the Spanish joglares, the mester de juglaria. It is worthy of a place beside the great French and German epic monuments.

The Cid is likewise important as a presentation of the life, customs, and society of the period in which it was written. Through it one learns of the life at the court, the methods of war making, the armor worn, the marriage customs, the manner of holding court and administering justice, and

the ideals of the people.

This is true to an even greater extent in the Libro de buen amor, because the protagonist himself tells of his travels and paints the life of the people with whom he comes in contact. In it is seen not only the life of the court, but the life of the beggars, the mountaineers, the country people and the clergy. One knows the proverbs they used. One recognizes their deeply religious feeling and even the vices of the times, so cleverly attacked by both proverb and sermon.

The Libro de buen amor is likewise important because it is a gathering together in one poem, a compilation, of all of the poetic types and almost all of the metric forms, as well as a presentation of a great number of literary types, some of which were innovations. This poem is the first one to have a personal touch, to be written in an autobiographical style. It introduced directly the literary types, the trotaconventos, the picaro and the serrana and, indirectly each in his own character, the Don Juan and the Don Quijote types. While the Cid is chiefly an example for one type, the Libro de buen amor is a storehouse from which later literature drew freely.

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