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EL LIBRO DE ALEXANDRE:

A STYLISTIC APPROACH

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Betty Cheney Thalmann, B.A., M.A.

* * * * * * *

The Ohio State University
1966

Approved by

[Signature]
Adviser
Department of Romance Languages
PREFACE

The real study of the Libro de Alexandre begins at the point of acknowledgment of borrowed elements. The anonymous poet is unoriginal in the modern-day sense, but original in his presentation and means of expression. His subject deals with a composite figure of history and legend from both the classical and Oriental worlds. His immediate source is a twelfth-century Latin text, the Alexandreis of Gautier de Châtillon; many non-historical aspects come from the Old French poem, Le roman d'Alexandre; and some fantastic episodes correspond to those found in an Arabic version of the exemplar hero, Dulcamain.

This study is primarily an investigation of the craftsmanship of the unknown poet of the Osuna (or O) manuscript. This thirteenth-century manuscript and the later Paris manuscript of the fifteenth century were examined to determine which of the two was artistically superior. Professor Raymond S. Willis' paleographic edition of 1934 was used for the comparison. The preference for O is based on observations that, although both O and P show a refinement of style remarkable at such an early date in Spanish literature, O consistently demonstrates a greater sensitivity to sound for euphonic, structural, and suggestive purposes. Moreover, it shows more concern for repetition for special effects, for a more perfectly balanced structure, and effective positioning of key words.

Through this inquiry into the text of a manuscript, into the poet's use of the medieval schemata and elements of sound, imagery, and description, all within the confines of a verse form as strict as the Virgilian hexameter, evidence appears which shows the poet to be of high artistic caliber. Like Virgil and Virgil's most famous disciple, Dante, he is refined in style. Consequently, all indications are that the poem was meant to be read by an educated public. There are, however, many traditional formulaic and popular expressions which, intentionally or not on the poet's part, reveal the recitative character of the heroic poem which is the foundation of the Libro de Alexandre.

Due to space limitations, an important part of classical rhetoric dealing with construction and arrangement of materials is omitted. Furthermore, since notable work already has been done on the cuaderna via, both as a verse form and as it appears in the Libro de Alexandre, in this study there is no specific discussion of meter. Rather, it is discussed as it occurs within the framework of sound and meaning, which in turn deals with alliteration and the auditive image.

With respect to sound and meaning, in a field as elusive and subjective as sound suggestion, it is, admittedly, difficult to be scientific. But it is not impossible. This study contains an impressionistic basis of sound suggestion as found in selected passages where repetition of a phoneme or phonemes, or their location in strong places of rhythmic stress, seems to indicate aesthetic instinct or foresight. This basis, while not scientifically substantiated, will be so in the

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2 Notably Hanssen, Fitz-gerald, Henríquez-Ureña, Arnold, and Alarcos Ilorach. See bibliography.
near future when, with the help of a computer, I shall obtain a statistical count of phonemes in the Libro de Alexandre and, hopefully, arrive at some conception of the norm.

In the attempt to establish a more glowing reputation for the poet of the thirteenth-century manuscript by a combination of classic and modern evaluative methods, the particular quality of the Spanish Alexander-poem emerges. It may be concluded that, paradoxically, it is unique because it is a compendium of all currents in Spain at the time—popular and cultural, classic, Christian, Arabic, and French. As such, it reveals a poet of enormous range and ability, one who assimilated and refined borrowed elements, and, in his profuse use of intellectual and formal figures, anticipated by centuries the Spanish Baroque period.
ACKNOWLEDGEMENTS

In addition to the scholarly work which has helped me gain facts and perspective along with a clearer definition of terms and insight into the spirit of the period, I am most indebted to those persons closer to me in the Department of Romance Languages at The Ohio State University. I wish to thank, first of all, Professor Kenneth Scholberg of Michigan State University for taking the time and care to read the major part of this study, and to offer many valuable suggestions when he was pressed for time. Secondly, I am most grateful to Professors Eleanor Bulatkin, David Griffin, and Wolfgang Fleischhauer for reading the draft copy, and for making many helpful suggestions and corrections concerning facts and style. But my greatest debt is to my adviser, Professor Marta Morello-Frosch, who provided me with invaluable guidance and new hints in the application of stylistic theory, particularly in the poetic field. Moreover, she has very generously continued to work with me throughout a quarter of leave from her usual duties. For this, I can find no adequate expression of thanks.
VITA

August 15, 1927  Born - Boston, Massachusetts

1949 . . . .  B.A., DePauw University, Greencastle, Indiana

1961-1966 . .  Teaching Assistant, Department of Romance Languages, The Ohio State University, Columbus, Ohio

1963 . . . .  M.A., The Ohio State University, Columbus, Ohio

1965 . . . .  Lecturer in Comparative Literature, The Ohio State University, Columbus, Ohio

1966 . . . .  Lecturer, Department of Romance Languages, The Ohio State University, Columbus, Ohio

FIELDS OF STUDY

Major Field: Spanish

Studies in Spanish Language. Professors James C. Babcock, Carlos Blanco-Aguinaga, David Griffin, Kenneth Scholberg

Studies in Spanish Literature. Dean Richard Armitage, Professors James C. Babcock, Carlos Blanco-Aguinaga, Martha Morello-Frosch, Juan Loveluck, Elias L. Rivers, Harry Rogers, Kenneth Scholberg, Emma Speratti

Studies in Italian Literature. Professors Luigi Borelli and Albert N. Mancini

Studies in German Language. Professor Hugo Bekker
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INTRODUCTION

*El libro de Alexandre* is an heroic poem generally thought to have been written in the first half of the thirteenth century\(^1\) by an anonymous but well-schooled person consciously concerned with form. The poem has many sources, the principal one being the *Alexandreis* of Gautier de Châtillon. Non-historical or novelistic traits have been traced primarily to the *Roman d'Alexandre*, which in turn is rooted in the fourth-century *Pseudo-Callisthenes*.\(^2\) Stress has been laid on its Latin-French background and its Christian-caballeresque tone. Much has been said of its anachronisms, which are an indication of the attempt to fit classical, pagan materials into the medieval, Christian mentality.\(^3\)

The poem is humanistic in the Renaissance sense, with its emphasis on the man of dignity and prestige who breaks through the framework of the medieval God-controlled universe. Thus, Alexander appears as a super-endowed being, and one lacking Christian humility. Despite the stress on action, there is a prevalent undertone of morality, which is both Christian and Moslem, in the commonplace theme of vanity of vanities. This undertone of morality soberly advises the hero to consider the next world rather than to concentrate on the fleeting glories

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\(^1\)Niall J. Ware recently has set back the date of composition to 1204; see *Bulletin of Hispanic Studies*, XLII (1965), 252-254.


\(^3\)Willis, *The Rel of the Span. L. de A. to the A. of Gautier*.
of this one. It is, however, the classic tone that prevails, both in the
panegyric and lament for Alexander.

Although the work is principally narrative, substantial parts
show dramatic, lyric and didactic characteristics. It reveals the one-
world consciousness of the greatest of medieval centuries. Much as
Juan Ruiz' Libro de buen amor may be considered an anthology of verse
forms prevalent in the fourteenth century, El libro de Alexandre may be
considered a compendium of the various literary genre of the thirteenth
century.

Amador de los Ríos calls it one of the first monuments of Spanish
literature, and despite the fact that the term has lost much of its effect
through overuse, no other term can better describe it. As a Gothic piece
of art, it is as unashamedly exalted in scope and spirit as any cathedral
of the century. Its spire is the rising pitch of action and ascending
ambition; the buttresses which sustain the structure are made of moral
convictions; the decorations of rhetoric, description, and digressions
from the main line of action serve to enhance, rather than to detract
from, the structure.

It seems incredible that one master-builder was responsible for
such a monument, but most literary historians and critics are accustomed
to speak of the poet in the singular. The possibility that he may have
been Berceo, the other master of the mester de clerecia, is generally
refuted today on thematic and stylistic grounds. Moreover, if Ware is

\[^H\textit{Historia crítica de la literatura española, III (Madrid, 1863), 304-333.} Of particular interest is the division of the poem into nine
parts, a 'natural division' substantiated by internal evidence entailing
changes in narrative direction, mood, and style. Alexander appears as
the ideal Christian caballero. Nevertheless, the poet "se inclinó a la
tradición clásica, si bien mostró no desconocer las orientales...."
\(n.1, p. 306)\).\]
correct in his dating of the poem (supra, n. 1, p. 1), Berceo would have been too young to have had anything to do with its composition. It is not even definitely established that the poet came from Leon, Aragon, or Castile. Although the work contains abundant traces of the primitive heroic song, its style indicates that it was written to be read by a literate and knowledgeable public. The poet is not only erudite but artistically sophisticated; the exalted and sometimes ingenious expression coincides with the subject. Because of the poet's sureness of approach and the fluidity and variety of style within the rigid limits of the cuaderna via, two suppositions are possible: (1) there had been a long period of experimentation with the cuaderna via before the date of composition, and some of these texts are lost; (2) the poet himself experienced an unusually long gestation period before he felt confident enough to display the results, or he had already written other pieces which are, unfortunately, lost today. In either case, his manner of expression, selection of materials, and composition leave no doubts but that he was master of his craft.

Objections may be made to his pedantry, to his rhetoric, to his digressions, or to the monotony of the verse form. But all can be easily discarded by an argument which has become a cliché: we must recognize the period in which it was written and judge accordingly. If the work seems rather cumbersome today, it is unfair to judge the non-generative and non-transcendental quality of the work; perhaps our own age is more devoted to mediocre aims, if devotion can be used with any sense at all. El libro de Alexandre is the product of a period in which learning was

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5 The poet uses the common formulae in addressing himself to the listener: conuiene que fablemos ..., sepades ..., por uerdat uos dezir ..., Lexemos uos el rey/de los otros contemos, etc. There are also allusions to writing as well as to speaking or reciting; also found in Berceo.
an exciting enterprise; today, with patience, one can still experience the pleasure which comes with a fine style, regardless of the age in which it appeared. The main story leaps ahead but always controlled by the master stylist, whose sense of medieval mesura is in just proportion to the subject matter at hand. As we shall see, rhetoric does not run rampant. It contains the action and provides those moments of pleasant lingering over the text, a dilation of style much cherished in the twelfth- and thirteenth-century ars poetica.
Of the many stylistic devices which appear in the Libro de Alexandre and undoubtedly contribute an aesthetic pleasure to the enjoyment of the narrative, perhaps the most outstanding from both a quantitative and qualitative viewpoint is the treatment of sound. The repetition of the same sound or sounds has been called rhyme, in the larger sense, which includes alliteration, interior, and end rhyme with their many varieties. But because the monorrhymed tetrameter is one of the distinguishing characteristics of the mester de clerecía, of which the Libro de Alexandre is the most eloquent example, end rhyme in this study will be presented apart from alliteration. Another reason for disassociating the two is that end rhyme is largely structural, acting horizontally to organize the verse line into phrases, and vertically to arrange the lines into the larger unit of the strophe. It may also serve to satisfy a listening audience which anticipates, and even demands, a return to the key sound occurring most frequently at the end of the line. It is, unless the Germanic alliterative meter is used, usually the most obtrusive means of repetition for special effects. Alliteration, on the other hand, in the hands of the best poets is much more subtle, and tends to demonstrate the poet's capacity to intensify and draw out feelings and nuances of meaning apart from the function which it sometimes assumes. One evidence for the hypothesis that the Libro de Alexandre was written to be read rather than to be recited is this demonstration of the sensitivity of the poet to an
alliteration which stresses the keyword by echoing the initial letter of the word or the syllable in the word which receives rhythmic accentuation. It is a technique that stands out in the most refined of poets using an exalted style to fit their heroic material.¹

It is not the purpose of this study to theorize to any extent about the specific influences of traditional heroic poetry, with its recitative character, on this particular Spanish poem. It is true that the poem preserves an abundance of formulary addresses to the listening audience (supra, n. 5, p. 3), plus the usual epithets, which originally provided safety islands for the improvising reciter and rest periods for the public.² Such epithets are, compared to the Homeric epic, rare in the Libro de Alexandre; when they do occur, they are most likely to be used to describe people by their primary trait or, occasionally, to ease the strain of working within a strict verse form.³ But, as G. B. Gybbon-Monypenny points out in his article on the mester de clerecía,⁴ it is best to treat with caution such passages of direct address; there are some "which seem to imply that the author had in mind an individual reader of the written text."⁵ In effect, the total impression of finesse in the composition of the poem leaves little doubt that these reverberations of a past oral technique enhance, by way of contrast, the written word.

¹Notably in Virgil's Aeneid and Gautier's Alexandreis.
³Gonzalo Sobejano, El epiteto en la lírica española (Madrid, 1956).
⁵Ibid., p. 235. Passages cited by the author in the Libro de Alexandre are strophes 2411, 2423, and 2470 (composite numbering in Willis' edition).
Alliteration

Alliteration is as apt to appear in Germanic heroic song as in medieval Latin prose and poetry. But the function is different. In *Beowulf*, for example, it is insistent; it helps to establish in an ordered way the rhythmic structure of human speech which, due to interruptions or digressions, is often in a disrupted state. In medieval Latin prose, alliteration is used to embellish the text, to enliven dull material, to sweeten the sermon, or to add design to the official or ecclesiastic document.

But there is another source which must have had more influence on the *Libro de Alexandre*. This is the *Aeneid*, the "beautifully wrought, beautifully balanced" composition rising from the improvised heroic song. The *Aeneid*, as J. Kuicke showed some time ago, has an almost extravagant amount of alliteration. Yet it is a tribute to Virgil that it in no way detracts from the narrative. As Cordier has pointed out, the alliteration in Virgil is much more than ornamental; it is an expression of thought and feeling within a rigid metrical framework. The efficacy of working within such confines is best expressed by the American poet, Richard Wilbur, when he speaks of poetic limitations in general: "The strength of the genie comes of his being confined in a bottle."

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8Croll, op. cit.
9Rolfe Humphries in introduction to his verse translation (New York, 1951).
10Neue Beiträge zur Erklärung der Aeneis (Prague, 1881). He finds that alliteration occurs in more than 70 per cent of Virgil's lines.
this sense, the Spanish poem of Alexander, despite its frequent references to Homer and its grand digression on the fall of Troy, is more Virgilian than Homeric, and as such, predated Dante in its profuse admiration and use of the refined style of Virgil. The connecting link must have been Gautier's poem which, in addition to an abundance of alliteration, preserved the moral and satirical aspects of the Aeneid. 13

Another source is the Old French Roman d'Alexandre as preserved in the Alexandre de Paris version. Like the Alexandreis, this poem which is notable for its vast blocks of end monorrhyme, shows an unmistakable sensitivity to alliteration.

Yet another possible source of alliteration and rhyme is Arabic literature. Lanz, speaking of the origins of rhyme, traces it to Alexandria and Syria, and thus suggests that it "might have come to us from Arabian sources." 14 It is known that Islamic poetry is in style intimately connected with the rhymed prose of the Koran. 15 Arabic poetry, in particular, at that time had already begun to become elaborate:

Since the themes were now specified, and their treatment recognized, nothing remained for the creative impulse but to vary and to refine. Poets accordingly set themselves the task of renewing the vitality of the old images by showing them in fresh aspects. . . . Precisely as Saracenic art and architecture, denied the inspiration of the human body, tended inevitably towards the elaboration of arabesque ornament, the infinitely subtle variation of geometrical design; so in Arabic poetry the business of the creative craftsman was to invent patterns of thought and sound within the framework of his revered tradition. Poetry became an arabesque of words and meaning. 16

14 Lanz, op. cit., p. 115.
All of the foregoing is intended to substantiate what will surely become a formula in this study: the Libro de Alexandre is a compendium of all currents of its time: popular and cultural, classic, Christian, Arabic and French. As such, it reveals a poet of enormous range and ability, one who assimilated and refined borrowed elements—much in the Arabic way.

Before proceeding to the analysis of alliteration, it might be well to refer to a working definition of alliteration. This is most satisfactorily established by Marouzeau in his Lexique de la terminologie linguistique: it is: "la répétition soit exacte, soit approximative d'un phonème ou groupe de phonèmes à l'initiale de syllabes (fanfare) ou de mots (bel et bien) rapprochés dans l'énoncé." Vowels, which like the consonants in alliteration take on expressive value under certain circumstances in the poem, will be discussed apart.

Both the Paris manuscript (P) and the Osuna (O) use alliteration abundantly; but O consistently demonstrates more sensitivity to its possibilities. Likewise, O shows more of a tendency than P towards interior rhyme and towards repetition of the first letter of end rhyme. Because of the relatively greater artistic merits of O, all quotes will be from this manuscript unless otherwise designated, with P's reading in the notes.

**Simple and Compound**

Both O and P use simple and compound alliteration; that is to say that if it is simple, the line (or sometimes two or three successive lines, and frequently the entire strophe or strophes) is based

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acoustically on the repetition of a single sound; if the alliteration is compound, the line, lines or strophe consist of the reiteration of two or more sounds, none of which has particular prevalence over the other. Prevailing by a ratio of about three to one over compound alliteration, simple alliteration takes a variety of patterns. Entire lines which, like the Latin hymns of the time, embrace a cluster of consonants based on a single sound, and which do extreme injustice to the ideal of mesura in its overuse, are not at all common in the poem. When they do occur they tend to enhance the descriptive quality:

1) Todol mar fue irado/la tierra tremecio
2) Tremblaua la tapia/ques queria trastornar

Or to emphasize a salient point, here the reason for Alexander’s first encounter with Darius:

3) Nembre uos la materia/por que aca ueniemos
nembre uos la soberuia/que de Darío prisiemos
nos nen nostros parientes/nunca desque nasciemos
por uengar nostra onta/tal ora non tuiemos

It is notable that in the opening strophes of the poem, alliteration of the simple kind tends to be rather cautiously done. Similar to the technique employed in Gautier’s Alexandreis, the repeated sound appears in two adjoining words. These come at the end of the line:

1) Cayoron de las nunes/muchas piedras punnales
2) Yual con la edat/el corazón creciendo

where the subject receives the added impetus of being positioned next to the word modifying it, and in the location of primary rhythmic stress, thus forming the classic noun-adjective combination of the traditional
epithet. Something similar occurs when the sound, not now successively repeated, occurs in the last hemistich only:

1) Fueron pora servir lo/todos de bon talento

But it may serve to highlight the difference in meaning of related words:

2) Diolo a maestros ornados/de sen & de saber

Sometimes it occurs in the first hemistich only:

1) non podia con pesar/los braços tener quedos

in which case it again reenforces a key word placed in a preferred stress position (in the cuaderna via, on the sixth and thirteenth syllables).

A bit further on, however, this simple alliteration begins to jump the bridge separating the hemistiches:

1) de los signos del sol/siquier del fundamento

2) terria por mejor/de morir muerte onrrada

The first example indicates a more conscious effort to effect a smooth transition from one hemistich to the next, but the second signals the conceit of morir muerte. Already alliteration is serving more sophisticated ends.

By strophe 54, there is still the single-hemistich alliteration, but now it runs on into the next line:

23 See Sobejano, op. cit.
24 P: fueron pora servirle todos de buen talento.
25 From here on this sign will indicate the of O and P.
26 P: diol maestros onrrados de sen e de saber.
27 P: non podie con la quexa los labros tener quedos; equally effective for the positioning of the q sound and the added l sound.
28 P: de los signos del sol sy qujer del fundamjento.
29 P: ternjame por mejor en morir muerte onrrada.
1) siempre ha arriedro y siempre pierde prez
puede perder su alma que a Dios mucho grauez (5abc)30
where it echoes the warning implicit in perder, and enhances the stern moral tone of the passage. By strophe 122, the poet has progressed to complete line alliteration, not only in the initial letter but in the interior and final ones. This can only be for the pleasure in sound alone:

1) ca sen ti non ual nada/ninguna guarnizon (122b)31

From this point onward, compound alliteration begins to appear, and simple alliteration tends to become more sophisticated both from the position of the sound in the line, lines or strophe; and from the increasing interest in sustaining the sound to give aesthetic flavor.

Taking a few lines from a relatively concentrated area, the following perfectly-balanced patterns were found, patterns in which each of the two components was positioned in the exact location in the hemistich or was arranged to counterbalance:

1) Allegaron al puerto/alegres & bien sanos (51a)32
2) Armos el buen cuerpo/ardido & muy leal (55a)33
3) Enbio a los griegos/Ector este mandado pliego a Menalao & tosos por pagado (72ab)34

4) auje tales dos hijos/firmes cuemo paredes (19b)35

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30P: siempre mas va arriedro y mas pierde su prez/Puede perder su alma e Dios lo aborres.
31P: que pueda fer con ellas atal defunci6n; one example of O's more sensitive treatment of sound.
32P: ARibaron al puerto bien alegres e sanos.
33P: Armose el buen cuerpo ardiente e muy leal.
34P: Enbio a los griegos Etor con es mandado/plagiol a Menalao touose pag pagado.
35P: auje tales dos fiios que valien dos paredes.
5) seguña los Diomedes/dando les grandes lançadas

The first example stretches the alliteration, as it were, by extending it to include two syllables and the following phoneme, g. The first three examples, by their structural pattern, are primarily eye-catchers rather than ear-catchers (as would occur should these alliterative sounds be found in the favored accentual positions), and thus, offer further evidence that the poem was written to be read. The latter two examples, however, conform to a pattern favored by the poet, the distribution of the sound equally on either side of the cesura. Such a pattern is appealing to both sight and sound. It occurs not only in the earlier passages but in the middle and later ones as well, thus seeming to indicate the consistent desire to preserve the euphonic harmony across the interruption of the cesura.

Another favored pattern which lends itself to eye-scanning is that of the third example above, that in which the first word of the first hemistich corresponds by its initial letter to the last of the second hemistich:

1) Ector esta uegada/nol deuie escapar
2) erraiaron le luego/al bon emperador
3) Grado al Criador/que es Rey de gloria

In the last example above, the location of the g words act in the same manner as the framework of a picture; here the most meaningful words, Criador and Rey, are set off by this verbal framework of Grado and gloria.

So far, this simple type of alliteration concerns but one line

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36 P: sigielos Diomedes dandoles grandes colpadas.
37 P: Ector esta vegada non me puede escapar.
38 P: enbiaronle luego al buen emperador.
39 P: Grado al Criador que es Rey de gloria.
or hemistich. Occasionally, however, the sound extends to two lines; in such cases, alliteration is an ornament in the margin of the narrative. It serves to focus attention on temporal aspects, on things happening in the present while, at the same time, acting to produce a smooth transition between events. The following examples may help to clarify:

1) su viola taniendo/uieno al Rey usar el quando lo uio/ascuchol volunter (232cd)\

Here, just as the arrival of a juglar announces a break in the tensions of battle (the projected destruction of Thebes is at hand), the sound of the repeated v, which echoes the image of the juglar in the related word, viola, provides not only melody but rhythm to soothe the ear. In the previous passages, the proposals of Alexander were harsh proposals, and harsh will be his reaction to the juglar in the passages to come. Despite the juglar's plea, he refuses to spare the city. For a moment, then, attention is focused on this person that makes music and entertainment his profession; and for a moment, the association with music is reinforced by the special acoustic-rhythmic effects of alliteration.

Another example of the use of alliteration in special transitional passages is the following:

2) Dixo Ector agora/uien la nostra uez Vayamos lo ferir/nol tengamos belmes (69hab)\\

The above lines are the closing ones in a long preamble to the heroic battle between Hector and Achilles. Here alliteration acts again to draw attention to Hector's simple and ringing last words before going

\[\text{\textsuperscript{10}P: su viola taniendo vjnera al rrey veyer/el Rey quando lo ujo escuchol volenter.}\]

\[\text{\textsuperscript{11}P: Dixo Etor agora viene la nuestra ves/vayamos lo ferir nol tengamos belmes.}\]
into what he knows will be a battle fatal for him. In such circum-
stances, alliteration emphasizes the heroic personal quality of this
worthy opponent of the wrathful Achilles. Furthermore, like the
aforementioned scene of the juglar, it is an oasis of repose before
the harsh realities of activated life.

Not all alliteration which extends the single sound beyond
one line serves to enhance the structuring of the narrative. In some
instances in which the basic sound appears in three successive lines,
it seems obvious that the poet is reveling in the pleasures of sound
alone, fabricating a string of sound for no other purpose than to
satisfy his own (and the reader's) aesthetic instincts. Or, he is
playing with a sound, demonstrating his mental agility in word play:

1) Ovol por uentura/el infante a ueer
desque lo visto ouo/nos le pudo asconder
uenturo se con el/ouol a uen$er

The next example, besides indicating sheer joy in the stringing together
of sounds, draws attention to the poet's round-about way of relating
the speedy dispatch of two of Darius' warriors. It is hard to believe
from the following that the poet is not delivering a parody of the
heroic style:

2) Deliuro a Disanas/un mortal cauallero
otro que dezien Dimus/diogelo por companero
Dimus uenie de cuesta/& Disanes facero

There are a few interesting cases in which the single basic
sound occurs but once in each successive line, and at precisely the

\footnotesize
1) Ovol por su ventura el jnfante a veyer/desque lo ovo visto
nos pudo Retener/auenturo con el ouolo a venger.

2) Alliteration is not preserved; proper names appear as
Ysames, Simus, Dymus. For phonetic word play in the Baroque period, see
Carlos Pérez, Juegos de palabras y formas de engaño en la poesía de
Don Luis de Góngora, doctoral dissertation (Columbus: The Ohio State
University, 1961), chap. i.
same place:

1) Dixo Paris a Elena\textit{yo} iuro hermana
quel non me \textit{uenciera}/por for\textit{cia} nin por manna
mas Pallas me \textit{uencio}/quem tenie grant sanna
por que dixe que \textit{Venus}/mere\textit{gie} la macana

2) Dependio de la sierra/\textit{el Rey} acabado
queri\textit{a} \textit{yr} a Persia\textit{regno} desamparado
fue luego a \textit{Persopolis}\textit{cabe\textit{ca del regnado}}
ally uieno \textit{Parmenio} de gan\textit{ancia} cargado

Again, there is no rule for this pattern. The first example shows how a simple sound pattern can suggest within a certain context the psychological state of a character. We can see by the reiteration of the verb at the end of the first hemistich in two successive lines that Paris is obviously rankled at his defeat by Menelaus. Pallas has, in fact, been responsible, but this fact is secondary in importance to the cause of her anger, Venus. It is Venus, not Pallas, who occupies the third position of attention within the strophe -- and with the further reinforcement of a full hemistich of secondary alliteration!

The second example involves a technique often found in the \textit{romance}, the listing of geographic names to suggest a voyage. The rapid movement of the \textit{Rey acabado} (Alexander) is intensified in this manner; and the direction of his movement is ordered by these road markers. Placing a proper name in like position, where the reader might have expected another geographic name, acts to stop the forward motion and to prepare the reader for the next important episode. In this case, then, alliteration functions to determine the degree of movement within the narrative.

Of special interest is one sound that carries throughout an
entire strophe or, as in the following, successive strophes. When this
occurs, alliteration tends to amplify or explain the main image. Note
how the a in these passages confirms and strengthens the suggestive
effect of the initial key word, alegre:

\begin{quote}
Alegre fue el Rey/quando fue arribado
rendia a Dios gracias/quel auia allinnado
esforçiaua sus yentes/cuerno ombre adiano
dizia que su negocio/serie bien recabdado
\end{quote}

\begin{quote}
Adobauan grandes comeres/& fazien missiones
a guisa de sages ombres/establecia raciones
auia ya entendidos/de todos los corapones
asmaua cada vno/do farien poblagesones
\end{quote}

\begin{quote}
Auian buenos agueros/& buenos encontrados
ouieron noche buena/& dormiron segurados
auien lo mester/ca uenien cansados
ca los que del mar yexen/cochos son & assados
\end{quote}

\begin{quote}
Yua aguisando/don Europa sus clauces
tollia a los cauallos/don Febus sus dogales
desperto Alexandre/al canto de la aues
que fazien por los aruoles/elos cantos suages
\end{quote}

In the following, the c sound rubricates the image of Achilles, the
caboso; the action, while primarily carried on by the preterit verbs
strategically placed at the beginning of the line, is emphasized by the
two infinitives also in c, the latter of which, caer, acts as the climax
of the action:

\begin{quote}
Firmos el caboso/sobre las estriberas
dexo correr la lança/ca lo auie a ueras
Ector como auie/perradas las carreras
nol ualiron sus armas/quanto .ilj. canaueras
\end{quote}

\begin{quote}
Escudo nin loriga/nol ualiron nada
metiol la cuchiella/por medio la corada
salio del otra parte/mas duna grant braçada
ouo a caer Ector/a essa barua ondrada
\end{quote}

\textsuperscript{46} P: Alliteration not preserved in 295c; but Aurora for Europa
in 298a more meaningful and euphonically pleasing.
\textsuperscript{47} P: Basically same; key words in same position as in 0.
Notable in the above is the economy of alliteration in the last two lines of the second strophe, a retention of sound which makes all the more poignant the effect of the return to this key note in the meaningful caer of the last line. Here, too, the rhythm is momentarily interrupted by this unusual stress immediately preceding the usual sixth-syllable stress. The finale to this epic duel between the two great heroes, Achilles and Hector, is thus brilliantly expressed through the medium of sound, rhythm, and syntax. The scene is one of the high points of the work; and the poet's portrayal indicates the close interdependency of all the elements which, in the final analysis, must be coordinated to determine the rightful quality of any work of poetry.

Such are the varied effects of simple alliteration. As noted, compound alliteration, or the repetition of two or more sounds, is less used. But again, definite patterns exist. One is the dominance of the first hemistich by one sound, and of the second hemistich by another:

1) alegrat uos amigos/en uostras uoluntades
2) mando mouer sus omes/a prender las posadas
3) veyen que los vencidos/serien por siempre ciegos
4) taisua les las telas/cuemo farie un cuchiello
5) dio salto enna siella/corrio bien su cauallo

Or, the second dominant sound found in the second hemistich is anticipated in the first hemistich:

1) por poco non uos digo/que villanos semelades

---

Lacks pattern: esforçaduos amjgos en vuestras voluntades.
Lacks pattern: mando mouer las huestes prender otras posadas.
Lacks pattern: veyen que los caydos serien por jamas ciegos.
tajuanles las tellas como farie vn cuchiello.
Completely different: alegre e pagada torno al su rregnado.
2) dixo don Menalao/esto es mal mandado

3) Diol Dios man & mano/ya quanta memoria

Again, two sounds in the first hemistich are repeated in the second, and quite often in corresponding order:

1) cobro la paraula/que perdida auia

2) a cabo duna cuesta/que querie descender

3) cuemo si fuese prado/o fuente perenal

4) pero la maior parte/de la mar eran passados

Sometimes one sound is dominant in one line and another in the successive one:

1) matome por la planta/Paris el periurado
   a furto sin sospecha/sevendo desarmado

2) Semeiaua que era/Reyna sabrosa
   tenie en su cabeza/corona muy fremosa

3) Reboluiia bien el braco/daua golpes mortales
   mato una partida/de príncipes cabbales

In all of the above examples of compound alliteration, the function within these short units of the line is apparent from the symmetry; in these few cases, alliteration serves to order the structure into the classic balanced mold. There is no doubt that the poet, moreover, has taken into account the musical euphony of the line by

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54 P: Exactly like 0.
55 P: memoria for memoria, which makes more sense in context.
56 P: Lacks pattern; Recobro la palabra con la grafit alegria.
57 P: Basically same.
58 P: commo sy prado sy prado fuese o agua manantial; obvious carelessness by copyist.
59 P: De la mayor partida del mar eran pasados; more satisfying for perfect balance of d-m-p.
60 P: Basically same; jasjendo for seyendo.
61 P: Semejava rrreyna que era muy sonbrosa.
62 P: Basically same; los bragos for el brago.
frequently placing the alliterative words in positions of primary stress. Thirdly, there results pleasure in the repetition of sound alone, something which can be defined vaguely as aesthetic flavor, and which defies functional evaluations.

At this point one important conclusion may be drawn. In general, in the shorter units of the hemistich, the line, or even two lines, alliteration performs a variety of functions. It orders the structure; it enhances the description or a salient point in the narrative; it helps to effect a transition between episodes; and it provides satisfaction in sound alone quite apart from its rhythmic or meaningful aspect. But when alliteration begins to be sustained throughout three lines, a strophe, or more (supra, pp. 15-16), it tends towards a more profound effect. Then it emphasizes and suggests mood, feeling, idea; in other words, the "auditive image." We are familiar in English with sound symbolism or tone-color; whatever the terminology, the suggestive power of sounds has been the subject of countless studies by critics, psychologists, and linguists, very often to the point of ridicule. Still, those who have made poetics their primary interest or business tend to be more cautious by conceding the expressive value of sound within special circumstances. No sound can be suggestive in itself. As

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65 Delbouille, for instance, despite his attempt to be object-ively fair, dismisses it as a myth (article on Paul Valéry) and an illusion appealing to the curious and the dilettantes; see his Poésie et sonorités: la critique contemporaine devant le pouvoir suggestif des sons (Paris, 1961), p. 22.

It is doubtful that anyone attempting to arrive at a theory of sound, including Grammont, intended any sound to be meaningful in itself, completely divorced from context or surrounding phonemes.
Paul Delbouille says:

Il ne faut jamais oublier que non seulement la valeur du
son, dans toute texte, dans toute oeuvre, se trouve étroitement
déterminée par le sens qui lui est associé, mais encore
que ce sens est lui-même orienté, limité par le contexte ou
il s'insère.

N. I. Herescu in his excellent study on the sound structures of Latin
poetry says: "Rien n'est expressif en soi, mais tout peut le devenir
par la mise en forme de l'ecrivain." Wolfgang Kayser states: "Solo
cuando un sonido se destaca por su acumulación o por su posición
especial, puede producir efectos simbólicos.

Despite objections raised against the subjectivity which rules
any attempt to theorize on the phonétique structure of sound, objections
which are legitimately raised by some linguists and others concerned
solely with an objective, scientific view, it is not impossible to
theorize with something more in sight than to establish a system of
poetics for all languages and all poets. It is possible to indicate
an individual style by the suggestive value of sounds within a particu­
lar work. Even when dealing with one work by one author, these
suggestive values are not stable and thus again elude attempts at
classification. Herescu claims to have found ten different interpreta­
ions in the repeated sound of u in Virgil's works. But he has been
able to find one common point which he has used as the basis of his
'system':

On observera, en effet, que dans tous les exemples ci-dessus,
la voyelle répétée est celle de la syllabe accentuée du mot
principal (ou des mots principaux) du point de vue sémantique.

67 Ibid., p. 124.
68 Interpretación y análisis de la obra literaria (Madrid, 1961),
p. 137.
How far this is true in the *Libro de Alexandre* will be shown by a series of representative passages.

**Auditive Image**

Often, in place of alliteration, or the repetition of the initial phoneme in a word or syllable (which in Spanish is usually a consonant), the poet uses repetition of a consonant cluster inside a word, repetition of a consonant or consonant cluster at the end of a word or syllable, or, much more frequently than the aforementioned, repetition of a vowel. Consonant repetition without accompanying alliteration is rare; but vowel repetition often achieves special suggestive effects without alliteration. The most effective results, nevertheless, occur when all of these possibilities (alliteration, repetition of vowel or end-of-word consonants) combine to give emphasis to the key word:

1) *Quando ouo Ulixes/este seso asmado
fabllo con don Nestor/un hombre bien senado
osmaron todos que era/consejo aguysado
e que Dios lle auie/este seso mostrado* (711)

The first thing to note is that the key words around which the strophe is constructed are *seso* (repeated), *senado*, and *consejo* (the latter of which conserves the same sound of *seso* but for one phoneme). All deal with wisdom which is generally associated with old age. Nestor

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70 Ibid., p. 111.
71 P: Sound sustained even more with *serie* for *era* (c).
is such a man. He is a key figure in the Troy digression, and any literate reader knows that he is old and, therefore, wise. Thus, almost fortuitously there is an association of Nestor-senado-seso, all of which have an s (and seso, two s's). This may be by chance but, if so, why the abundance of s's in the rest of the strophe? And not only that but este, repeated, reflects the est of Nestor. Already there seems to be more design than fortuitous association, particularly if we note the extension of the end rhyme, which is consonant, into the first word of the following line, where it is assonant. Thus, we can draw a pattern of a-o as follows:

\[
\begin{array}{cc}
1 & 2 \\
(a) & A-o \ldots A-o \\
(b) & a-O \ldots A-o \\
(c) & A-o \ldots A-o \\
\end{array}
\]

in which the capital A or O refers to the stressed syllable, the small a to the unstressed. Those in column 1 are the first stressed syllable in the line; those in column 2, the last stressed syllable of the line. In addition, the first unstressed o of column 1 is followed by two o's, both stressed (the first one of (a) and (c)) and unstressed (b). In this way, the repeated s suggests more strongly the idea of old age and wisdom. So far, the association is almost purely mental; we may be able to 'see' an old man with what is usually associated with an old man, e.g., a beard, white hair, etc., but what is foremost here is the correlation of concepts: old man = wisdom.

Consonants

Sound representation of something in nature is rarely done, even in the use of a word which is onomatopoetic in itself, such as balauan.\(^{72}\)

\(^{72}\)O: balauan cuemo oueias/que iazen en corral (230c); P: same.
One notable exception is from the description of hell:

1) Siluan por las Riberas/muchas malas serpientes
    estan dias & noches/aguzando los dientes
    assechan a las almas/non tienen a al mientes
    per estas peligraron/los primeros parientes

   (234.1)

By a lavish distribution of s, which surrounds and extends the s of the key word, serpientes, the hissing of these snakes is reproduced.

Other onomatopoetic effects occur in battle scenes:

2) Fuertes eran los golpes/& grandes los Roydos
    cuemo quando los uientos/anden desabenidos

   (703ab)

3) Las trompas & los cuernos/all fue tannidos
    fueron los atambores/de cada parte feridos

   (818ab)

In both examples above, the clustered consonants, here the reiteration of the liquids and nasals before the occlusives, in primary and secondary positions of stress, duplicate the force and sound of battle. This has been noted, too, in Virgil's Latin, and is much like some passages from the Poema de mio Cid.

There are several notable examples of repeated consonants which suggest certain sentiments or moods. There is anger:

1) Fellon fue Nicholao/compego a dezir
    entendo te por loco/no lo jouedo sofrir
    se me fazes en rostro/ensannar & escopir
    sen fierro & sen fueo/yo te fare morir

   (134)

To produce the sensation of anger, the poet uses consonants which escape abruptly from the mouth in enunciation, the voiceless stops, t, p, and c, and the fricatives, f and s, both groups of which imitate by mouth movements the spitting out of hatred, as in one of the key words,

73 P: Basically same; esto for estas (d).
74 P: Firmes for Fuertes (a).
75 P: Basically same.
77 P: derranco for compego (a); a sanas escopir for ensannar & escopir (c); te fare yo morir for yo te fare morir (d).
escopir. The insistent repetition, above all, of the voiceless s, occurring either alone or, most effectively, in groups before the occlusives or after nasals or occlusives (escopir, ensannar, compeço), or voiced as in dezir, fazes, intensify the degree of rage which erupts with the precise articulation of these stops and fricatives.

Sometimes, rather than in the articulation of words, a particular timbre in the voice indicates irritation or complaint. In the following short passage, both occur. Here, the complaint of his people is the cause of Alexander's irritation. Single final nasals and, especially, those in combination with the vowel, a, and the dentals, t and d, thin the timbre of the voice, just as it happens in moments of stress and strain:

2) tant auran ante uos/esforçio nen estane quanto cabritos ante lobos/quando an grant fame

The same strain and, in this context, the anxiety which arises from responsibility is reflected again in the -ant combination. But here is takes on new dimensions by appearing in the same word, twice repeated; now it becomes a refrain of complaint which relates to the end rhyme, -iendo, this, too, with the same vowel-nasal-dental combination which lessens the timbre of the voice. The key word, anxia, surrounded by the repeated harsh tone of the dz sound in aziendo, azie, lazerio, all contribute to the suggestion of tension and sleeplessness:

3) Estaua en mi camara/en mi lecho aziendo de las cosas del Regno/azie commediendo fue comna grant anxia/el sueno posponiendo azie en grant cueta/grant lazerio sufriendo

78P: bruscous for cabritos (d).
79P: Basically same, but loses some effectiveness by substitution of durmiendo for aziendo (a).
Often in descriptions of nature, repeated sounds produce expressive paintings:

1) Tras unas altas sierras/Caspias son llamadas que fueras un portiello/non auia hy mas entradas fallo muchas yentes/en uno aiuntadas

The simple repetition of the unvoiced fricative, s, an integral part of the key words, sierra and Caspias, and multiplied in the plural nouns, evokes the picture of a hard and rugged landscape, and with it a feeling of inhospitality and desolation.

On the other hand, there are pictures of a verdant nature with softened outlines, where water is abundant, where there is coolness and refuge, where all the sensations revel in sight, smell, and touch:

2) Exie de la fontana/una blanda frior de la sombra del aruol/ un temprado sabor daua el aruolorio/sobre buena olor semeiaua que era/huerto del Criador

This lugar ameno, which recalls the introduction to Berceo's Milagros and which often is described by the poet, is represented like an impressionistic painting with small dabs of sound. The liquid and nasal consonants abound to give both the sensation of flow, peace and harmony and a lingering effect in the rhythm. The voiced fricatives suggest a prolonged hush, all of which adds to the total expression of contentment.

This suggestion of flowing water, which comes from the liquid sounds of more prolonged duration and the accompanying slow-time rhythm, is particularly apparent in the following:

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80 P: Same.
81 P: sonbra e buena olor for sobre buena olor (c).
1) Va por medio la uilla/una agua cabdal
que segundo la tierra/bona una con al
nace en bona sierra/desgolpe por bon ual
parece so la agua/crespo el arenal (883)²

The liquid consonants appear in positions of primary stress (in the end-
rhyming words) or immediately following places of primary stress in all
but one of the hemistichs: A quickening of movement, which corresponds
to the springing up of water and its descent from its source, is made
possible by the repetition of the in sound of ç in the three successive
present tense verbs of lines c and d. This strophe is another example
of the impossibility of extricating single elements of sound structure
for analysis without being forced to consider the others: The reiteration
of bona and bon, for instance, contribute to the total effect of
peaceful harmony and refreshment:

Vowels

What has been demonstrated with the consonants insofar as, by
accumulation and position, they suggest ideas, moods, auditive images,
and rhythm is even more true for the vowels. Although these operate
very rarely by themselves, they take on expressive value when the same
vowel is (1) reiterated, (2) positioned to receive the accent, (3) dis-
tributed to add support to key words of meaning. In other words, they
function as do the consonants, but produce more possibilities for
affective results.

In the Libro de Alexandre, the poet's predilection seems to be
ue, judging by the large part it plays in scenes of battle, death, love,
and sorrow. The u is in this same category, although it is, because of
its lesser frequency in Spanish, more unobtrusive. A generally appears

²P: Basically same; lacks bona and bon (c).
in a neutral position: although it may express expanse or grandeur or eloquence (particularly if combined with -nd, or before any liquid consonant, single or followed by an occlusive), it may fade into the background, acting simply to tie together the more brilliant consonants.

I and e do not stand out as the mellower, rounder vowels do, but they sometimes lend special character to passages such as these opening strophes of the poem:

1) Senores se quisierdes/mio serujo prender querrjauos de grado/seruir de mjo menster deue de lo que sabe/e me largo seer se no podrje de culpa/o de rjeto caer

Mester trago femoso/non es de ioglarja mester es sen peccado/ca es de clerezia fablar curso rjmadf/for la quaderna uja a sillauas cuntadas/ca es grant maestra (1, 2)

In the above, the majority of the key words contain i or e. These have to do with the public with whom the poet must make immediate contact: Senores, serujo, seruir, mester, and, of course, the end-rhyming words. They receive the stress on the most important word of all, quaderna uja, although they are not included in the stressed position of the qualifying adjectives of the quaderna uja. Because they tend to intensify as well as to be a part of the key words, in this particular context they appear to define, explain, and clarify. In other words, they enhance the sense rather than the structure, rhythm, or suggestiveness of the passage.

In the following strophe, however, they surround and reflect like sparks of light the joy implicit in the key word, alegria:

83: verro for rjeto (1d); jangleria (2a); quaderneria (2c).
2) Nos cuidavauser/de las naues exido
dezie que se fuera fues/ques ternie por guarido
daua con alegria/uozes & appellido
non cable en el pelleio/tant era encendido

Also, by their inclusion in the syllables of primary stress, they
reenforce the symmetry of the structure. The same is true of the fol-
lowering:

3) El esmaragde uerde/allľy suel nager
plus claro que espeio/ombre se user
The e underpins the structure and acts as a rubricating emphasis to the
main image of the emerald. In this case, the palatal vowel indicates
by association with the sense of the key word, esmaragde, light and
sparkle and preciousness.
In many cases, the palatal vowel appears in abundance in exposit-
itory passages where precision and clarity are called for:

4) Estos son vij. uicios/que dizien principales
estos son los peccados/que dizien criminales,

Or again:

5) Enxemplo uos quiero/en esto aduzir
como sabe Enuidia/a ñe descobrir
como en si misma/querríe grant mal sofrir
por amor que podiesse/a su uzino nozir

A may very often seem bland, solid in its support of a key word,
uninteresting through what appears to be overuse:

1) Az en logar sano/comarcha muy temprada
ni la cueta uerano/ñen faz la enuemada
de todas las bondades/era sobre abondada
de los bienes del sieglo/allľy non mengua nada

8h: sallido for exido (a).
85: señor for nager (a); para for por (b).
P: Basically same.
87: descobrir for descobrir (b); pueda for podiesse (d).
P: ninl fase yerua nada (b); de todas las viandas (c).
The following excerpt provides more interest by more contrasting vowels:

2) Alçauales la carne/quando querie sobir  
   yua la abaxando/yua la abaxando quando queria dezir  
   do uexan la carne/alla yuen seguir  
   no los repto ca la fame/mala es de sofrir 

But if we look at the first example again paying attention this time to the sense only, we may come to a second and more justified impression: since the theme deals with super-abundance, the poet has loosed a surfeit of a's to stress the fact that Babylon is replete with riches and, indeed, overflowing. Hyperbole is not such an uncommon technique, particularly in a work in which everything is exaggerated. In the next passage, note how the a located in primary accented positions, carries on this hyperbolic effect established immediately in the first word, tanto. Aided by the end rhyme of the imperfect verbs and three key words, caualllo, durasse, and bataia, strategically located at the end of the first hemistich in all three lines, Bucephalus' speed, strength, and endurance are magnified beyond normal capacity:

3) Tanto corrie el caualllo/que dezien que uoluaua  
   se un mes le durasse/el nunca se quexaua  
   al sennor enna bataia/muy bien lo aiudaua 

Hyperbole arises again in the following:

4) assi manaua sangre/tod aquel arenal  
   cuego si fuese prado/o fuente perenal 

We have seen line d of the last example before (supra, p. 19) in regard to the alliterative effect of symmetrical structure; now as we see the

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89 Note carelessness in repetition of phrase in line b; P: yualo declinando (b); do veyan yr la carne alla aujen de yr (c); que fanbre mas es de seguir (d).

90 P: dayunase for durasse (b); fasienda for bataia (c).

91 P: Repeats sy prado (d); agua manantial for fuente perenal, thus destroying the symmetry but enforcing the hyperbole.
same line within a larger unit, it appears to take on this new function of leaping the limits of reality. The simile existed before, but only by the accumulation of a's has it alerted the reader to its exaggerated quality.

In the next strophe, the key words, piadat and damižat, both in the end rhyme and supported by grant (an omnipresent adjective which is a constant reminder of the larger-than-life scope of the work) are composed of a's. Combined with the sense of these words, the accumulation of a's expresses the legendary expansiveness and generosity of Alexander towards those he considers worthy enemies:

5) Ouol Rey cambiada/la mala voluntat
oluido el despecho/muño lo piadat
dependio del cavallIo/con grant simpižidat
començo de dezir/paraulas damižat

The importance given to simplicidat by its adjective and position in the line indicate a quality as highly prized in the medieval hero as prowess in battle or generosity, that of mēsura. The objection may be raised that simplicidat and hyperbole existing together mutually cancel the effect of each; yet they are but one example of the many polarities found in the poem that are coordinated to form a natural balance.

If a by repetition and strategic location tends to express grandeur, expanse, or hyperbolic quality, o and u, because of their fuller and deeper resonance, tend to support and evoke more somber images and emotions. Already discussed is the effectiveness of consonant clusters under certain circumstances, for instance, the abundant use

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92P: empeço desjr viergo de amjstad (d).
93Usually mentioned in histories of Spanish literature is the combination of the fantastic and the real; others include antithetical ideas such as life and death, good and bad, and antithetical structure (infra, pp. 95-105).
of liquids and nasals before stops in battle scenes. Even more effective from the point of representation of heavy blows are these vowels:

1) Assaz fizo Pausona/quanto fazer pudo
dio a Alexandre/grant gop en escudo
(182ab)94

2) Diol en somo del ombro/una pequeña ferida
por iiiij. logares/rompiol la camisa
(58ab)95

3) Ouieron lo con sanna/luego a cegar
ouieron lo de golpes/mortales dexar
lexaron lo por muerto/ & pensaron dandar
no los podie cauallo/nenguno alcangar
(1713)96

Obviously, some few words like golpe and rompio, with their combination of vowel tones and consonant clusters, drop like thuds in their articulation. The o of the third-person preterit verb is reenforced in the plural forms of -ioron found in a manuscript.97 For this reason alone, of course, O shows more correlation than P between sounds and the sense of battle. Another example is:

4) No lo dijo a sordas pensos luego dir
entro entre todos por mejor se encobrir
viieron lo los otros/fueron lo descobrir
fezionor los tomar/no los podien sofrir
(1574)98

Sometimes, like the other vowels, o rubricates the major image.

In the following strophe, part of a long narration of the second battle with Darius which uses periodic references to time for poetic relief, the key word, nona, is supported by an abundance of o clustered in one hemistich:

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94 P: Basically same.
95 P: Much better in sustaining sound: Diol en somo del ombro vna poca ferida/pero quatro sortillas rrompiol de la loriga.
96 P: ouieronlo de colpes mortales a colpar (b).
97 See Jules Cornu, "Le troisième personne du parfait en -ioron dans l'Alexandre," in Romania, IX (1880), 71-89.
98 P: entro en traspuesto (b); mas ouieron los antes los otros a sentir (c); ... non pudieron subir (d).
5) Era mas de nona/grant mijero passado
gerca era de uiespras/todol sol tornado

O used as an expression of sorrow is best known for its occurrence in the Old French and Spanish epic formula, llorando de los ojos. This also appears in the Libro de Alexandre, but only three times. Other examples in which it combines with repeated harsh-sounding consonants are:

1) El gozo fu tornado/en uozes α en llanto

2) Algo a Dios los oios/premio el coracon
vertiendo uiusas lagrimas/fizo una oracion

In the first example, uozes is more effective than llanto, although both have a semantically antithetical relationship with gozo. Uozes corresponds phonetically with gozo; and both occur in the same strong rhythmic position. This word play detracts from the affective possibilities of the line, but in the larger unit of the strophe and the successive strophes which describe the sorrow following Alexander's death, it gains in emotional impact.

Just as o is appropriate to sorrow and death, it is often used in lyrically descriptive passages of beauty and love. In the following strophe describing the beauty of Calectrix, queen of the Amazons, the o appears in positions of primary stress only four times (in the end rhyme), yet is important because of its occurrence in the two metaphors:

1) Blanca era la duena/de muy fresca color
auria grant entrega/en ella un emperador
la rosa del espino/non es tan genta flor
el rocio a la mananna/non parece meior

(P: Basically same.
In Lines 401a, 1682c, 1777a.
planto for llanto.
Algo a Dios las manos premio el coracon/señor dixo que sabes quantas cosas y son.
(P: al maytin al Racio non paresse mejor (d).
The following is from the well-known May song:

2) Andan moças & uleias/cobertas en amores
    van coger por la siesta/a los prados las flores
dizen unas a otras/bonos son los amores

No doubt the compatibility of o with themes of beauty and love is primarily due to its appearance in the word, amor, and in images of beauty such as rosa and flor; it is relatively simple to construct a love poem around such words. Refining it so as to make it by sound-structures a piece of music is more difficult:

3) Sedie el mes de Mayo/coronado de flores
    afeýtando los campas/de diversas colores
    organeando las mayas/& cantando amores

In the above, the o is strongly supported by a, both in the substantives placed in primary stressed position of lines a and b and in the present participles of b and c. Together, these vowels seem to echo the motion of the May song and dance; the accumulation of a to that of o adds that peculiar expansiveness of love in the springtime.

Diphthongs

Other than in cases of end or interior rhyme (infra, p. 43 ff), the instances in which diphthongs contribute to the meaning of the passage are few. Before illustrating with some of these few but notable special effects, it might be well to see what has been said about diphthongs in the poem. Alarcos Llorach offers the most complete compendium of opinion to date, from which he draws the following conclusions:

Moll ... pasa revista a los casos dudosos entre diptongo e hiato que ofrece el Alexandre: la terminación -ie del imperfecto de los verbos es siempre monosílabo; piedat ... y oriente ... tienen hiato i-e; -ia es bisílabo (1.a pers.

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10H P: Bultas en amores (a); ... buenos pronom[un]giadores (c).
10S P: Same.
imperfecto, Criador, dia); -io- es tratado diversamente según la palabra en que aparece; dios singular es generalmente monosilabo, dios plural suele ser monosilabo ...; vio perfecto de ver (que en P suele aparecer como "vido") es bisilabo; -ion, de 128 casos es bisilabo en 31; -ioso suele presentar diptongo; rey, ley y grey son bisilabos, no siempre, como concluyeron Cornu y Hanssen sino en la mayor parte de las veces (de cuatrocientos casos sólo es monosilabo en cien); muy aparece bien como monosilabo, bien como bisilabo; or (hodie) es bisilabo; aun y ayna vacilan, así como los nombres propios: Asia, India (trisilabos o bisilabos); Europa es siempre tetrasilabo.

And in a note on the same page, referring to Müller's conclusions on the pronunciation of -ie in the imperfect, he states:

No podemos admitir, como él cree, que bien and avien (uno con diptongo creciente y el otro con diptongo decreciente) puedan ni siquiera hacer asonancia. Creemos que las estrofas en que -ie- rima con e, por escasas que sean (y refiriéndonos sólo al Alexandre), fundamentan la acentuación creciente (i$) del diptongo ...

For the purposes of this study we shall concern ourselves with the morphological usage of -ie (or -ien) only insofar as it pertains to the meaning or expressiveness of the passage. This, then, discards passages like the following in which the verb is repeated for effect. The fact that it contains the diphthong is of little importance:

Lo que a mi uirdes fazer/quiero que esso fagades si delantre yo non fuere/non quiero que me sigades mas quando yo feriere/quiere que us fisgades mientes metre a cada uno/de qual guisa me queredes (973)

Unless they enter into the expressive effects of the passage, such

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107. Emil Müller, Sprachliche und Textkritische Untersuchungen zum altspanischen Libro de Alexandre (Strassburg, 1919), p. 50.
108A. Ilorach, op. cit., p. 68.
109A. Favors play on fiero-firiere-firades-firgades; fiero for fuere, firades for sigades (b); firgades for firades (c); aguardades for queredes (d).
words as quien, bien, siempre or luego, cuerno (manuscript 0), bueno, and the like will not be discussed. The diminutives which Berceo used so much are rarely used in the _Libro de Alexandre_, and then usually in end rhyme where the important thing is the special semantic effect and not the phonetic:

En medio del hueste/auie un colladiello
della & della parte/era alto un poquiello
era enna cabeza/sano & uerdeziello
era un logareio/po uerdat apostiello

(935)\textsuperscript{110}

Sometimes, 0 manuscript demonstrates a feeling for euphonic harmony in the choice of words, a sensitivity to repeated sounds that  \( P \) does not always show:

1) los troianos por Ector/po Achilles los griegos
   veßen que los uencidos/serien po siempre ciegos
   \textsuperscript{(705cd)}\textsuperscript{111}

2) ciudat de grant fazienda/que azie en fuerte lugar
   \textsuperscript{(1092b)}\textsuperscript{112}

3) Ally fue la grant priessa/ie fieras las feridas
   \textsuperscript{(1388a)}\textsuperscript{113}

0, too, is aware of the possibilities of word play (example two), and of a balanced structure of sound (each side of the cesura in example three): in example three, the symmetrical arrangement of the -ie- and the choice of fieras instead of firmes conveys the poet's intention of trying to suggest, by the thin timbre of the -ie- sound, the special kind of sharp, intensified pain suffered after a wound is made.

0 also shows more ingenuity in the repetition of the diphthong to underline the most meaningful word of the passage. In the following, the key word, prueua (a), which occurs in 0 but not in  \( P \), is supported not only by the -ue- of pueso, luego and daquesto but by anaphora and

\textsuperscript{110}P: Diphthongs end-rhyme only in c and d.
\textsuperscript{111}P: jameas for siempre.
\textsuperscript{112}P: tenije for azie.
\textsuperscript{113}P: firmes for fieras.
alliteration of p:

1) Puedo uos dar daquesto/una prueua _çertera_
luego quel sol y ex/a la ora primera
luego las estrellas/pierden toda lumnera
que delas non pareçe/una sola sinnera_

(1215)

How much more expressive of the scientific enthusiasm of the period is
prueua than rrason (which P uses)! It indicates better the results of
investigation than rrason does, which seems, rather, to focus on ex-
planation. In any case, o has made much of the word by surrounding it
with its own diphthong; P has not.

Another case in which the diphthong echoes the key word is the
following:

2) Assy fue pora Ector/el pendon aleando
cuemo rajo que uiene/grandes fuegos dando
fues Ector a diestro/un poco acostando
dio passada al griego/que venie flameando

(698)

Support is given to griego (Achilles) by the triple line-up of -ie-
to the left of the cesura in b, c, and d in o, a slight variation in
word order, but one which gives more phonetic and rhythmic stress to
the key word.

In the next passage, a structural and phonetic pattern of
diphthongs underpins the sense of an entire line:

3) Mando luegol Rey/los fuegos engender
fazer fumos com era/costumbre de fazer
pensaron luego todos/de las tiendas coger
& de guisar sus troxas/sus fasiendas componer

(2296)

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111p: Ceydo a esto dar avni rrason çerteras/lluego que el sol salle
a la ora primera/l.a luna e las estrellas pierden toda lumbrera/e solo non
paresçe _n_ delas señera.

115p: Same in a, b, and d; fue Etor vn poquillo a diestro
acostando (c).

116p: Mando luego el rreñ los fumos engender/fer fumos commo era
costum[en]bre de mover/pensaron luego todos las tiendas de cojer/agujsar
sus fasiendas sus cosas componer.
The important line is, of course, *fazer fumos com era/costumbre de fazer*, which is set off by its own compound alliteration and frame-like duplication of *fazer*. *Fuego* is the natural prerequisite of *fumos*; this is announced, as it were, by the echoing phonemes in *luego*. Line c initiates another progressive syntagma which again uses *luego* as a preface to an alliteration, *todos de las tiendas*. The grouped phonemes, *tiendas*, are again, like those of *luego*, repeated in the same rhythmic position of the next line.

Is there anything in the repetition or position of a diphthong expressive of a feeling, of a mood? There are some few instances in which it is possible to answer in the affirmative. For instance, *ie*-repeated sufficiently before a nasal may, by imitation of mouth movements, duplicate a snarl:

1) Entendía el infante/en este pensamiento
amolaua los dientes/cuemo leon fanbriento
tan bien molia el fierro/cuemo si fues sarmento
sabet que de dormir/nol prendia taliento

Notable is the diphthong combined with *rr* in the third-line position of accentual strength, a combination which suggests a growl to go with the snarl.

Illustrative of further possibilities is the next passage which describes the conditions under which Alexandre made his celebrated jump into a cold river on a hot day:

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117 On progressive and non-progressive syntagmas, see Dámaso Alonso, "Sintagmas no progresivos y pluralidades: tres calillas en la prosa castellana," in Seis calas en la expresión literaria española, with Carlos Bousoño (Madrid, 1951), chap. i.

118 P: Basically same; position of dientes-fierro strong as in O; como faria vn sarmento (c).
2) El mes era de iulio/un tiempo escalentado
    quand el leon ha/el sol en su grado
    auie Ya del mes/xv. dias andado
    segundo esto pare dhe/bien era mediado

    El tiempo era fuerte/a el sol muy feruiente
    quiere de calentura/morir toda la gente
    Cecilia sobre todas/auie aer caliente
    ca el ardor del sol/la quexa fiera miente

    Va por medio la uilla/una agua cabdal
    que segundo la tierra/bona una con al
    nage en gona sierra/descende por bon ual
    pare dhe so la agua/crespo el arenal

(881-883)119

Despite the trite rhyme of 881d, the passage stands like a triptych of
sound and meaning, based on the -ie- and nasals in the first two strophes,
and on the round, mellow vowels and liquid consonants in the third
(supra, p. 27). The polarities are heat and coolness, heat conveyed
by the first two strophes, and coolness by the third. Semantically, of
course, tiempo has a natural relationship with caliente just as tierra-
sierra exist as the source of water. Choice of word is not difficult;
the craft lies elsewhere. In the firsttwo strophes it is mainly in the
position of the repeated word, tiempo. In 881a, it is in apposition to
its exactly-balanced stressed-word, mes. It is also in the closest
proximity to the first 'heat word', escalentado. In 882a, it gains
importance again by repetition and its lead-off position, which now is
in exact rhythmic balance with the end word, ferviente. Bien (881d)
and fiera miente (882d) here lose their normal neutral status to inten-
sify the effect of -ie- which, built around the key word, caliente,
helps to reproduce the sensation of heat. The immediate contrast of
coolness is suggested in the last strophe not only by the repetition of

119 P: Basically same, but lacks suave, pleasurable effect of
bona-bon (883c) of O; cuando en el leon aue el sol su grado (881b) lacks
rhythmic quality of O.
agua but in the accumulation of the liquid consonants. Now the antithetical effect is in play, with the two -ie- words of this last strophe suggesting, as mentioned, the source of cool water.

Conclusions

1) Alliteration is one of the principal stylistic traits of the poem, judged by its frequent use and varied effects.

2) It ranges from the very simple, e.g., the reiteration of a single sound in a single hemistich or line, to the complex, e.g., sustained throughout several successive strophes.

3) If concerned with the shorter units of the hemistich or one or two lines, it functions to order the rhythmic structure, to enhance an idea or a description, to provide, by ornamental contrast, a transition between narrative episodes, and to effect an aesthetic pleasure through the repetition of sound apart from its meaning.

4) If sustained throughout larger units of three lines, the strophe, or a succession of strophes, it suggests an auditive image, a sentiment or mood.

5) More often, the repetition of certain consonants, vowels, or diphthongs, rather than alliteration, evokes special images or echoes the effect of a key word or words; this technique, however, is very often combined with alliteration.

6) No rules can be made about a specific expressive value attached to the various consonants, vowels, and diphthongs; but certain tendencies of the poet can be specified.

7) No sound is expressive in itself; but by accumulation and positioning so as to support a key word, takes on expressive value.
8) Certain consonants tend to be used in certain conditions. Liquids, nasals, and, occasionally, sibilants, occur often in descriptive passages of nature, particularly in the lugar ameno which always contains water. The same liquids and nasals used in a cluster with the occlusives are used for battle scenes. Nasals combined with dentals describe anxiety, complaint, irritation. Sibilants alone may reproduce the hissing of snakes.

9) Certain vowels may also tend to appear in certain passages. The palatals suggest clarity of image or thought, brilliance, and intensity. A, while usually cohesive or neutral, appears in passages describing abundance, grandeur, hyperbolic conditions. O and, to a lesser extent, u, are found in battle scenes and in passages of sorrow, beauty, and love.

10) Diphthongs only rarely suggest sentiment or mood, acting rather to support another diphthongized key word. The -ie- sound, however, may act with certain consonants (nasals and liquids) to suggest some harsh sensations or sounds.

11) Manuscript 0 consistently shows itself to be more sensitive to the expressive possibilities in the repetition of a phoneme or phonemes. Why this is so may be due to the influence of Virgil, to Latin prose sermons, hymns, and tracts, to the Old French Roman d'Alexandre, or to Arabic poetry. If, as seems likely, it is a result of the intermingling of all currents of influence, the poet of 0 shows himself to be more erudite, more aware of these currents, and more capable of fusing them into a work of art than any other poet of the century.

120 In initial sound, both simple and compound, the following are lacking in P: 11a, 30b, 122b, 260c, 284c, 288ad, 294b, 322b, 400d, 411d,
436, 439a, 452c, 483c, 504cd, 518a, 520ab, 670c, 676b, 705d, 829a, 851a, 1092b, 1181c, 1208cd, 1388a, 1433d, 1579d, 1581c, 1712a, 1713c, 1945d, 2061c, 2193c, 2260a, 2455a. Those in O which have more alliteration than P: 260bcd, 265, 331d, 388b, 389, 688a, 705d, 737c, 1419d, 1581c, 1686, 2138b, 2117a, 2362a. Those lacking in O are all those included in the passages of P lacking altogether in O besides 396d and 754c. P contains more alliteration than O in 1009cd and 1595ab. The attempt has been made to continue to look carefully at both manuscripts with impartial judgment; but in the case of alliteration, the abundance of examples appearing in O but missing in P early led to a closer scrutiny of O. A finer reading of P will undoubtedly lead to more examples.
CHAPTER II

RHYME

It is commonly accepted that rhyme's function is both acoustical and structural. Acoustically, it may have a great power to stimulate the emotions, or it may act merely as a tonic key in the musical phrases which give an undefined pleasure to the ear. Since rhyme tends to gravitate towards the rhythmically important places, it functions structurally to signal the end of a rhythmic group or line, and organizes the strophe or strophes. Quite often it has a logical function in binding the structure together by meaning. In more primitive rhyme, words tend to be of the same parts of speech, and have more similarity in meaning. Sophisticated rhyme consists of different parts of speech with more difference in meaning. In this latter case, rhyme can be of special importance in enlarging the sphere of meaning in the relationship of end-rhyme words or in the relationship to the strophe as a whole.

End Rhyme

As is well known, the Libro de Alexandre consists almost entirely of consonant monorhyme in four-line strophes, the rhyme usually changing from strophe to strophe, but occasionally running on throughout several

2 Ibid., p. 53.
strobes. It is a scheme which some have judged to be dull or even soporific, but this appears to be the result of too much concentration on sound alone without consideration of sense or ingenuity in relating words.

Although consonance is the rule, Alarcos Ilorach has pointed out that assonance exists, largely because of the poet's occasional inability to cope with problems of rare rhyme or sound and meaning.\(^4\) Emil Müller lists the assonances of the poem as he has found them,\(^5\) but Alarcos Ilorach has expanded the list by another twenty-two examples.\(^6\) In a close look at the first 500 strobes, twenty-three cases of assonance appeared in both 0 and P, three in 0 which do not appear in P, one in 0 which confuses the sound of i and e (292), one in 0 in which the \(-ay\) : \(-ey\) must have stress on the y to achieve the \(-ina\) consonance (143), two cases in which assonance appears in 0 but is completely corrupt in P (136, 500), and two cases in which assonance appears in P but is completely corrupt in 0 (148, 482). Of the twenty-three cases of mutual assonance in 0 and P, the great majority lose their consonance in only one line, thus, in a ratio of one to four. This would seem to be a rather important support to what Alarcos Ilorach has said above concerning the necessity for assonance. Of these few cases of assonance (slightly more than four and one-half per cent of the total 500 strobes, if only the twenty-three mutual cases are used), the a-o

\(^4\) Quoted by Alarcos Ilorach, op. cit., pp. 33-35.
\(^5\) Ibid., p. 75, n. 183, and p. 76. He continues: "Si el poeta usa las asonancias a veces, no nos debe extrañar que en ocasiones rime consonantes palatales con alveolares ... o que confunda algunas sordas con sonoras ... . Habitualmente rimen sólo entre sí estos dos sonidos [g, se], sólo aparecen confundidos—generalmente con la grafía del sonoro—cuando son finales por apécope."
predominates, followed by a-a, i-a, a-e, and o-e.7 The preponderance of 
a-o and a-a, as might be expected, equals the status of -ado and -ada 
in primary position of frequency in consonant rhyme.

In the same 500 strophes analyzed, the majority of consonant 
rhymes are masculine or aguda, with the sounds -ar, -er, and -on leading 
in frequency.8 But the largest group of repeated end rhyme is feminine 
or llana, with -ado and its variations (-ada, -ados, -adas).9 Some of 
these rhymes occur in duplicate or triplicate in successive strophes, 
e.g., 109-111 (-ado, -ados, P), 208-209 (-ir, O and P), 266-267 (-ero, 
-eros, O and P), etc.10 It will be our aim shortly to determine whether 
these repetitions demonstrate paucity of means of expression in the 
poet, of insurmountable difficulties in combining sound and sense, or of 
purposeful intention to enhance the passage.

As already mentioned in the section dealing with alliteration, 
in 128 of the 500 strophes, the initial sound (not necessarily stressed) 
is alliterated, particularly in O (supra, p. 9). Also in O there is a 
larger number of words repeated in their entirety. Of these, about 
half are repeated in alternate lines (ac or bd) and the majority of the 
rest in the first and last lines (ad).

Most of the end words use suffix or verb-ending rhyme. Although 
in these cases, some few strophes are made up of all nouns, all verbs,

7 Numerical breakdown: a-o: 7; a-a: 4; i-a: 3; a-e and o-e: 2; 
o-a, o-o, e-a, e-e, e-o: 1 each.
8 Frequency of masculine or aguda rhyme, of course; others in 
order of frequency are -ir, -al, and -or.
9 Followed in descending order by -ura, -ia, -ero, and -ido 
(with their varieties of number and gender).
10 Other examples: 135-137 (-ado), 230-231 (-al), 350-351 (-ido), 
172-175 (-ado), 320-323 and 348-349 (-ada), 422-423, 432-433 and 
498-499 (-ado).
all adjectives and the like, for the most part they are mixed. Thus, very few strophes exist in which the end rhyme is composed entirely of substantive endings such as diuersorio-consistorio-parlatorio-auolorio (376), or maestria-mongia-arteria-freyria (413); or of equal verbal endings such as mouieron-podieron-troxieron-fallecieron (450), or of participle adjectives, as in the following:

1) Achildes soe que iago/so este marmol cerrado el que ouo a Ector/el troiano domado matome por la planta/Paris el periurado a furto sin sospecha/seýendo desarmado

Or again, a rare strophe of verbal participles:

2) Achilles se non ouiesse/a Espanna passado magar el era valiente/non fuera tan nombrado Bacus se non ouiesse/el su lugar dexado non ouiera el regno/de Yndia ganado

There are a few present participle rhymes:

3) Desque perdieron tierra/fueron mas aquedando et fueron de los oios/las lagremas mudando et fueron las razones/poco a poco cambiando et fueron cuentra Asia/las cabeças tomando

And imperfect indicatives:

4) Las fentes de la tierra/todas ally uenian maltrayendo a Tebas/todas quanto podían et muchas de fapianas/malas lle retrañan encendido el Real/mas mas lo ençendian

But the vast majority are morphologically mixed, composed for the most part of three words coinciding with the fourth of another species:

11 P: diuersorio-parlatorio-confesorio-auolorio.
12 P: maestria-mongia-arteria-mongia.
13 P: mouieron-oujeron-trayeron-fallecieron.
14 P: cerrado-rrancado-perjurado-desarmado.
15 P: pasado-contado-lexado-ganado.
16 P: aquedando-tornando-mondando-mudando.
1) three verbs, one noun:

Siempre faz con conseio/quanto que fer ouieres
ffabla con tus uassallos/quanto fazer quisieres
serten mas leales/si lo assy fezieres
sobre todo te cura/mucho [de no] amar mugieres

2) three nouns, one verb:

En poder de uil ombre/non metas tu fazienda
cua darte mala caga/nunqua prendras emienda
ffalleger te ha a la coyta/como la mala renta
echar te en logar/onde Dios te defienda

3) three adjectives, one noun:

Quando Dios quisier/que la lide fuer rancada
parte bien la ganancia/con tu gente lazdrada
non te prenda cobdia/a ty de prender nada
tu leuaras el pregio/que ual racion doblada

4) three nouns, one possessive pronoun:

La cinta fue obrada/a muy grant maestria
obrola con sus manos/donna Filosophia
mas como yo creo/ualia mas que la mia
nunca fue cinnida/fasta en esse dia

5) three infinitives, one noun:

El infante el cavallero/nol quiso caualgar
ante que fues armado/& besas el altar
Bucifal gelo gracio/& fuese enclinar
non ge fuera mester/que lo ouiesse por far

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18 P: Same.

P: fasjenda-emjenda-hienda-defienda. A curious thing is that
in these few beginning strophes (more or less to strophe 500), words
like nunqua, cuemo and et (91, 222, 263, etc.) recur which do not appear
again in the later strophes (only as nunca, cuemo, y(&)). Does this
possibly suggest that 0 was composed by at least two different hands?

20 P: Same; the next strophe (83) also has three adjectives in
lines a, b, and c, and one noun in d.

21 P: maestria-Filosophia-lonbardja-la mia.

22 P: Same.
6) three nouns, one infinitive:

Ante que se mouiesse/el infante del logar
arмо mas de quinientos/emes de prestar
a todos dio adobos/muy graues de prepiar
cα todos eran tales/que lo querrie pechar

Of course, two of the nouns are infinitives used as substantives.

Of interest is the alliteration of the initial p and the repetition
of the same e in b, c, and d.

7) three verbs, one adjective:

Dezir uos e uerdat/asý Dios me uala
sodes todos caýdos/en vna razon mala
mas que quier que el diga/a mi poco me cala
cα yo aqui non ueo/mata onde lobo sala

Verb forms may also be a three-and-one mixture of tenses:

8) three futures, one present:

Si nos daqui non ýmos/en paz numqua uiuremos
de premia nin de coýta/salir numqua podremos
por .iiij. meses o .iiiij. /que nos lazdaremos
atamanna flaqueza/mostrar no la deuemos

9) three participles (two present perfect, one passive),
one present:

Dixo Paris a Ector/mal mas posfaçado
creo que assaz deues/de mi see urungado
non quiero al dezir/de tu dicho me pago
recibo el iuyzo/que tu as dado

There are, of course, other mixtures and other proportions, e. g.,
son-non-pepion-corazon (68) in which there is one verb, one negative,
and two nouns; or memoria-auia-dia-daria (190) in which there are

23 P: Same.
24 P: vala-mala-mencala-salga.
26 P: porfaçad-vengado-pago-judgado.
27 P: Same.
28 P: meioria-alegria-dia-daria.
two nouns and two verbs, each of which is in a different tense.

By breaking down the end rhymes into parts of speech, it is clear that nouns appear most frequently, closely followed by both adjectival and verbal participles, and (in descending order) by infinitives and simple verbs. But by far (over half of the 500 strophes), the strophes contain a mixed group.

Quite a few of the strophes contain words that rhyme in the root, e.g., vez-pres (54ab), pauor-sabor (103ab, 0), grado-fado (272ab, 0), manos-sanos (403bc), etc. In one or two instances, all four lines contain root rhyme, e.g., ruego-luego-fuego-ruego (352) or, more completely, Poro-oro-toro-moro (87, 0). As curiosities, two pairs of root rhyme can be found in the same strophe: sabrosa-cabosa and fremosa-preplosa (364ad and bc), or paz-faz and assaz-agraz (454ac and bd).

In a short section of the poem (467-500), there are nine cases in which the rhyme is prolonged in assonance throughout the last three vowels. These continue the trend towards the a-o assonance already mentioned with four cases of a-a-o, two of o-a-o, and one each of a-a-a, e-a-a, and e-e-a. Of these, two occurred only in 0 and the other six in both 0 and P.

Complete rhyme is quite uncommon: in the 500 strophes used for rhyme representation, only five examples came to light: vez-grauens (54, 0), recunter-cuntar (105, 0), ferir-referir (180), nada-razonada (377).

29P: pauor-valor (103ab); grado-acabado (272ab).
30P: Same.
31P: Dario-oro-toro-moro.
32P: sabrosa-cabosa and fremosa-preplosa.
33P: Same.
34P: In 472abd, 473bcd, 487bc, 498cd (a-a-a, 0 and P); 469bc(0), 472ab(0, P); 467abc(0); 490abd(O, P); and 573(P) and 473ab(0) respectively.
and hermanos-manos (103). Two of these (5t and 105) occur only in 0, which might indicate that complete rhyme was more acceptable in the thirteenth century than later in the fifteenth. Except for recuntar-cuntar and ferir-referir (or rechazar), there is no correspondence of meaning between the pairs. The following illustrates this observation:

Avn de la pint/a/os quiero recuntar
en pocas de paraulas/lo cuento delirar
qui la toisesse pinta/segun qf cuntar
de nenguna postema/non podria finar

Cuntar is an example of the formulaic commonplace carried over from the traditional heroic song (supra, pp. 3 and 6), here used for the sake of completion of the rhyme. Trite rhymes exist, but in such small numbers that it is worthwhile mentioning only in passing. For the most part, they revolve around the expressions, o tales, otro tal or o que non, o non. They are so uncommon that they appear almost as a shock. The importance of this is rather easy to see. To keep within the strict confines of the cuaderna via and not become something of a mere rhymster requires the skill of an experienced poet. As we have already seen, the poet uses very little assonance as well; as we shall see, he takes other means to complete the line or the strophe, usually by gently re-routing thoughts into new images, comparisons, proverbial expressions, or personal commentary (infra, p. 111 ff.).

To demonstrate to what extent end rhyme may contribute to the meaning of the passage, the following description of the duel between Hector and Achilles should suffice:

---

35 P: 377cd: rrasonada-nada; better by gradation in P.
36 P: Remunciar-estajar-entrar-peligrar.
37 See 9c, 238b, 22d, 161a, 68b, and 262c respectively.
Achilles toda ora/yua mas escalentando
yua en todas oras/Pallas encoraiando
yuan se con la yra/las narizes aguzando
dezie semelamos moços/que andamos trebeiando

Semeia que aqui/ueniemos por trebeiar
yrf & uenir a las uezes/cuemo quien iuega lazar
mas par la cabeza mia/esto non pued estar
que yol mostrare/el cato assar

Assy fue pora Ector/el pendon aleando
cuemo Haño que uiene/grandes fuegos dando
fues Ector a diestro/un poco acostando
dio passada al griego/que uenie flameando

Achilles por yerro/touos por affollado
touos por mal apreso/& fue fuerte yrado
dixo a altas uoza/pesante al peccado
nos gabara oy/Ector deste mercado

Bien se & bien entiendo/esta su ioglaria
que anda por ferlo manja/solo que passe el dia
mas pora mí non era/tan fiera bauequa
si non pora mis yentes/nunca yá tornaría

Dio tornada con yra/là lança sobre mano
coytando el cauallo/magar era liulano
tornos luego de cara el troiano
noi daua auantaia/quanto ualie un grano

Empécol a dar priessa/& con la lança feridas
auiel del escudo/grandes taulas tollídas
auiel de la loriga .iiiij. manchas rompidas
pero non tenía Ector/las manos adormidas

Fuertes eran los golpes/& grandes los Royudos
cuemo quando los uientos/anden desabenidos
fazen boluer las naues/& echar los tonidros
los cauallos & todo/eran fuerte encendidos

Firme era sobeio/& firme la fazienda
ambos eran cansados/& fartos de contienda
bien prendia uno dotro/entrega & emienda
non trauarie tod ome/a Ector de la Rienda

Pfazien de cada parte/los ninnos & los uieios
candelas & almosnas/& cantos & prigos
log troianos por Ector/por Achilles los griegos
veyen que los uencidos/serien por siempre píegos'

It is not only difficult but almost impossible to lay aside the many
means the poet has used to capture the sensations of battle: repetition
of words such as ὑμα and ὑμα-ὑμα, alliteration, chiasmus (705c), anaphora (696bc, 702bc), juxtaposition of words of similar meaning (700a), repetition of initial sound in successive strophes (703-705), parallelisms (702, 703), similes (698ab, 703ab), parataxis, concatenation (696d-697a; 700d-701a), etc.

But our immediate concern is with rhyme. From the morphological point of view, the strophes are relatively pure in that each end word forms a generic group, either in all four lines (696, 697, 698, 704, and 705), or in three lines (700, 701, and 702); only two strophes have a two-two mixture (699 and 703). By this accumulation of like parts of speech, the special effects of each in each strophe are more concentrated and thus, enhanced. Interesting, too, is the fact that the first three strophes use a succession of verbs, the basic infinitive (697), and twice, the gerund (696, 698). These tend to support the feeling of immediacy, of action in the process of unfolding, of directness, and even of a progressive state of weariness. The middle passages (699-702) shift to the descriptive adjectives and nouns which establish the solidity of blows and the bare facts of the battle. The last three strophes (703-705) with their superabundance of nouns (greatly aided by the repetition of &c) recreate the impression of accumulation of mass, of the plurality of the crowd as distinguished from the singular combat. This shift in focus from the combatants to the onlookers is thus rather unobtrusively achieved only through polysyndeton and the accumulation of end rhyme of almost entire purity in repetition of a single part of speech.

In general, there is only some semantic relationship between the end-rhyming words, as in the present participles of 696, in the
pairs affollado-yrado (699ab), Roydos-tonidros (703ac), and fazienda-contienda (704ab).

An example of static description, for which the poem is well-known, is the section of hell where Satan lives among the worst sinners. These suffer varying degrees of temperature depending on their degree of sinning on earth:

2142. En medio del infierno/fumea un fornaz
arде dias & noches/& nunca flama faz
allь esta el Rey/enemigo de la paz
faziendo a las almas/iogos que lles non plaz

2143. Allь arden las almas/por el mal que fezieron
vna mas que otras/segundo que meregieron
sienten menos de penas/las que menos fezieron
suefren maor lazerio/las que peor visquieron

2144. Vna cosa es fornac/que siempre es ardiente
mas non sienten sus/penas/todos igual miente
contiene a los omes/quando es el sol caliente
vnos an con ella queixa/otros non sienten ende

2145. Ardiendo elas llamas/tremen de gran friura
aziendo enmas nieues/muerren de calentura
ca tien cada Raсion/auondo de rancura

of these four strophes, one (2143) is entirely formed in the end words of preterit verbs, one entirely of nouns (2145), one of an equal number of verbs and nouns (2142), and one of a mixture of two adjectives, one adverb, and a nondescript ende (2144). The first strophe establishes the graphic scene by two nouns, only one of which is a key word for hellish images. The focus here is on the words clustered each side of the cesura in c and d: Rey-enemigo, almas-iogos. The end verbs in the same strophe are not forceful as are fumea or arде. But in the next

---

38 F: finchando (696c); acontado-yrado (699ab); repetition of Roydos-Roydos (703ac); rrefierta-contienda (704ab).

39 F: Basically same; conpradura for tempradura (2145c).
strophe (21:13), although the key words again are not end words but, rather, interior-rhyming present tense verbs (sienten, suelen), the preterits in the plural are important. Although two of them, by being alike show a poverty of end rhyme, by accumulation they suggest the ample and widespread nature of sin. Here the preterits define the irrevocable finality of being relegated to hell: the action is done, and the consequences of sin are established forever. In strophe 21:14, the two related adjectives describe the sensations of dwelling in hell. The last strophe, composed entirely of nouns, helps to explain the paradox of lines a and b; it acts as a brief expository sketch which is constructed on solid facts or, by analogy, on substantives.

Insofar as sound relates to sense, there is evidence that here, too, it is conscientiously planned. The consonant z which permeates the rhyme of the first strophe, adds to the idea of the harsh inhospitality of the place. The double o of the preterits in 21:13 (o) suggest the moaning of souls in pain. In 21:14, the diphthongized words tend to evoke the heat of hell by association with the key words, ardiente and caliente. The -nt- combination, repeted, suggests complaint. The strophe which, as mentioned, has its didacticism strongly supported by nouns (among which there is a meaningful relationship), is greatly enhanced by the solid acoustic quality of the -ura ending.

The following is a dramatic scene. It contains a brief but succinct character sketch of the three goddesses, Pallas, Venus, and Juno, vying for the golden apple. The scene is produced, as the poet states, by the familiar arch-enemy, the Devil (here masquerading under one of his many aliases, el peccado):

...
341. El peccado que siempre sosacó traumersura
busco una manzana/fremosa sin mesura
escriuí la el malo/de mala escritura
echola ante las duenas/Dios tan en ora dura

342. Esta fue la materia/es verdadera cosa
prenda esta manzana/de uos la mas fremosa
ellas quando uieron/fazienda tan pregsiosa
estaua cada una/por ganar la gozosa

343. Dixo donna Iunno/yo la deuo auer
respuso donna Pallas/no lo puedo creer
a la fe diz donna Venus/non puedo esser
yo soe mas fremosa/& mia deue ser

344. Entro entre las duennas/banaia & entienda
no las podie nul omó/meter en abenencia
en cabo abieron se/a toda atenencia que Paris el de Troya/diese la sentencia

The key strophe, the dialogue of the goddesses, is set like the apple in the midst of a framework of substantives (341 and 344). These function, as it were, to establish the spatial confines of the act. The second strophe still uses nouns, but the adjectives focus attention on the scene itself. The third strophe with its accumulation of infinitives suggests not action, but latent vitality which will erupt within a short time. The verbs are as yet undefined, undeveloped, as is the action about to occur between the three goddesses and Paris. Moreover, they convey the simple, direct, and down-to-business manner of the three rivals. Perhaps for this reason, the aguda rhyme is so appropriate. As the poet later comments:

Quiando fueron ante Paris/dixieron sus razones
affincavan las uozes/que semeian barones
faziendo magar mugieres/fuertes allegaciones
maravijosas eran/las sus conclusiones

(362)
All the other end rhymes are *llana*, but in no way support the idea of femininity. The words which are semantically and phonetically pleasing, *fremosa-preciosa-gozosa*, pertain not to the applicants but to the apple.

In the first strophe the sound of the *-ura* ending could so easily have led to a final word like *hermosura*, but it appears that the emphasis is on something else. The *-ura* suffix, in this particular case, tends to indicate not only the solemn tone of the lead line but immutable stability, strength, and solidity—all traditional masculine qualities, but in feminine rhyme. The key word is not *hermosura* but *dura*. It is meant to be an important word, occurring as it does in an emotional aside and in the final position of the strophe. Thus, it acts to underpin the idea of toughness and endurance, already established in the previous three end-rhyming words, and soon to be developed in the successive strophes. The last strophe in its repetition of the *-encia* suffix, produces the illusion of the shrill, harsh tones of female strife.

A lyrical passage follows, one which describes Alexander's first morning in Asia:

1:2

298. Yua aguisando/don Europa
     tollia a los cavallos/don Febus sus dogales
     desperto Alexandre/al canto de las aues
     que fazien por los aruoles/los cantos suaues

299. Tant auie grant sabor/que nada nol nembraua
     sol nol uenia emiente/en qual logal estaug^
     nen que en emperio ageno/essa noche aluergaua

\[P^2\] obviously better in P: *don Avrora*.

\[P^3\] This line missing in Q; reading of P is as follows: *nol membraua de Dario a quij el guerreaua.*
300. Quando apunto el sol/cato cuentra la mar
vio luzir las ondas/& las naues andar
compeço el buen ombre/en su seso tornar
exio fuera del lecho/& mando se armar

At first, the sensation is all softness and gentle motion (298-299),
but it is abruptly halted by Alexander's forceful manner. Here the
repetition of the fricative b (v) adds to the effect of relaxation
and charm. The feminine rhyme with an abundance of a lends a certain
languidness which, throughout the strophe composed entirely of imper­
fect verb forms, is unbroken. Then, suddenly, the slow motion stops.
The combination of nasals and occlusives in positions of primary
rhythmic stress in lines b and c (300) contributes to the effect of
growing momentum which, like waves, break against the solid wall of the
-ar endings. These latter act not only to catch and hold the movement
but also emphasize the masculinity of Alexander and his warrior-like
response to the new day.

Similar passages could be quoted which would further substan­
tiate the theory that end rhymes, while not entirely devoid of their
basic euphonic function, contribute considerably to the meaning of the
passage. The -ado (-ada, -ados, -adas) ending occurs, perhaps rather
too often, but is the only reasonable argument for monotony discovered.
End rhyme is quite varied: in the 500 strophes, there occurred seventy­
three distinct consonance endings. Because of the preponderance of mixed
strophes (those with two or more different parts of speech), many com­
binations were used, far more than enough to break the tedium occasioned
by an excess of the easy -ado rhyme.

\[\text{P:\ tierra for logal (299b); lacks essa noche (299d); cuer for}
\text{sesso (300c).}\]
Interior Rhyme

There is not nearly so much to say about the usual type of interior rhyme, or words which repeat the end rhyme. These occur so rarely as to be curiosities, and certainly show no indication of intent to develop them on the part of the poet. On the other hand, cases in which words within the strophe rhyme are not at all abundant, but neither are they rare. Examples of consonant rhyme are outstanding because of their almost invariable position at the end of the first hemistich. In most cases, only two words are involved, which occur in two successive lines. There are isolated instances in which the rhyme occurs within the same line; in one of these instances, the same root rhyme is used twice in and twice in , lines in which consonant rhyme of two other words occurs:

1) For un castello/que non un figo
mal es se te pierdes/& quantos son contigo
quien me da tal conseio/non mes leal amigo
respuso Alexandre/mas en esto uos digo
(2227)

Worth mentioning only in passing are two cases of three-line rhyme in equal position. In one case, there is a weak, unstressed repetition of the monosyllabic -ia in all four lines of the strophe:

2) Otros son los de Persia/otros los medianos
otros son los de Panfilia/otros los yrcanos
otros son de Frigia/otros los libanos
otros son de Samaria/otros los nndianos

\[\text{(1515)}\]

\[\text{In 1598bcd}(Q)\text{with assonance, and 1368abd}(Q, P)\text{with verbs in the penultimate position in line.}\]

\[\text{P: Presia-Samaria-Panfilia-Frigiga.}\]
And there is another isolated example in which the poet seems momentarily to have concentrated on infinitives, but only in two lines:

3) Non quiero de la cadera/fer grant allegoria
   non quiero detener/en paraula sobelania
   quanto podrie ualer/pregiar no lo sabria
   no la podrie comprar/el auer dAlmaria

(2595)

Less symmetrically arranged, as far as rhythmic position goes, are fer and auer of a and d.

In most cases, the rhyme adds nothing but ornament to the strophe. Generally, there is no relationship between the interior words unless, as in 1515 above, they are elements in a list of proper names. Adherence to a single part of speech is the rule although, as in the first example, there are exceptions. Interior rhyme, both dependent on and independent of end rhyme, occurs as by chance. The exceptional cases in which it is sustained beyond one or two lines indicate a mere passing whim on the part of the poet.

51 P: Infinitives, including nominal form, auer, intact.
CHAPTER III

POETIC TECHNIQUE

The next step after the examination of acoustic expression in conjunction with meaning is poetic technique. This term, while not altogether satisfactory, is, however, compact and includes recourses motivated not only by artistic appreciation but by intellectual agility. By drawing attention to some instances of repetition, enumeration, order, and forms of word play under their appropriate rhetorical labels such as anaphora, epimone, paranomasia, parataxis, and the like, perhaps the artistic personality of the poet of manuscript 0 may become more defined. As might be expected in a work such as the Libro de Alexandre, classic figures of diction and thought (or tropes) are abundant, thereby indicating a surprisingly early development of a style which anticipated by centuries the Baroque period. The degree to which each figure is used will determine the predilections of the poet and thus serve to isolate him not only from his contemporaries but from others working on the same subject and, often, from the same material.¹

It will be particularly worthwhile mentioning, but only as the particular case occurs, any possible influence of Arabic literature or literary expression. Care will be taken to assure that not too much

¹Willis has compared the work to the basic source, Gautier's Alexandreis, as well as to the Roman d'Alexandre, the Historia de Prelis, and other sources (see bibliography). Alarcos Ilorach compares the Troy segment to the Ilias of Pindar of Thebes, a remake of Homer's great epic (see bibliog.).
undue emphasis is placed on this point. Yet there are pieces of evidence which make it difficult to shrug off the possibility that some part of the unique quality of the Libro de Alexandre may, indeed, be due to the Arabic influence. It is known, since Emilio García Gómez published a study in 1929, that some of the episodes in the poem are similar in content to those contained in an Arabic text of Dulcarnain, or the Arabic Alexander.² At the same time, A. R. Nykl published the aljamiado version of the legend of Alexander. The value of this latter was that it presented in accessible form a rather close recension of its three Arabic predecessors, Mubāṣṣir, ʿUmāra, and Taʿlabī, thus preserving the peculiarities of Arabic syntax.³ In 1956, A. Galmés de Fuentes made a study of the Arabic influence on the syntax and style of thirteenth-century Alfonsine prose works, using as his basic text, Calila e Dimna, but often referring to the aljamiado text of the Alexander.⁴ One of his basis ideas is that, under the influence of Alfonso el Sabio:

... ahora se admiten sin escrúpulos en la prosa alfonsí giros y construcciones sintácticos y estilísticos de origen semítico. Solamente suponiendo una intencionalidad—más o menos expresamente manifestada—de dejarse influir por modelos orientales, se explica el cúmulo de arabismos de una prosa dúctil, cuidada y minuciosamente revisada por un corrector.⁵

From here on, one must be cautious. But if it is found that the poet indicates a preference for special forms, or rhetorical figures, that

²Un texto árabe occidental de la leyenda de Alejandro (Madrid, 1929).
⁴Influencias sintácticas y estilísticas del árabe en la prosa medieval castellana (Madrid, 1956).
⁵Galmés de Fuentes, ibid., p. 220.
also occur in Arabic poetry, then it must be suggested that these
stylistic figures prevailed in the consciousness of the poet much as
they must have for the translators of prose works such as *Calila e
Dimna*, *El libro de ajedrez*, *El libro del juicio de las estrellas*, etc.
If so, it may prove, as mentioned, a key to the singularity of the
Spanish *Alexandre*. 6

Repetition

Simple

Simple repetition involves the reiteration of the same word in
the same line, in two lines (usually successive), occasionally in three
lines, but usually in the same strophe or succession of strophes. Some
examples of the one-line type:

1) *En* tierra de Egipto/*en* letra fue entredado

2) *En* preciosa carreta/*so* preciosa cortina

3) Poro era *grant* ome/*auie* *grant* corazón

In the above, repetition acts to accentuate the pairs of ideas put into
balancing or rhythmic position, something that will be amplified later
in connection with parallelistic structure. In the following cases,
repetition involves the same word consecutively reiterated:

1) La az que el *gujaua*/*gujauala* en cierto

2) Non farien sus *fijos*/fijos tan sen razon

For information on Arabic rhetorical figures, meter, and themes,
resumé of poetic history and verse forms, see introduction to Charles J.

P: Same. 6P: Same. 9P: Same.
10P: El has que el gujaua mandauala en cierto.
11P: non farie en sus fijas fijos tan sin Rason.
The above examples indicate repetition for alliterative or purely euphonic purposes. Interesting in the first is an Arabic stylistic trait observed by Galmés de Puentes, the anacoluthic construction, in which "se coloca al principio de la frase, en nominativo, una o varias palabras que se quieren destacar y que gramaticalmente representan un complemento directo, indirecto o circunstancial."\(^{13}\) We shall see other instances of this grammatical figure later.

If the repetition extends to two lines, already its function is different; now it acts to produce special effects relevant to the meaning:

1) \(\text{Yo lexe buena madre/\& buenas dos hermanas}\)
\(\text{muchas buenas ciudades/\& muchas tierras planas}\)

In the passage above, a description of the departure of Alexander and his people from Greece, repetition of buenas and muchas intensifies and amplifies the affective aspect.

2) \(\text{por tanto es de nombre de confusion dada}\)
\(\text{ca Babilon confusion/es en letra llamada}\)

3) \(\text{El ome en su tierra/uiui mas a sabor}\)
\(\text{fazen le a la morte/los parientes honor}\)
\(\text{los ossos \& alma/an folgansa maior}\)
\(\text{quando muchos parientes/estan aderredor}\)

Again here, it has the affective use. in the narrative, one of the Greek captives in Babylon is calling to the hearts of his fellows to return home; in the midst of a debate with another Greek who tries to persuade them to stay, he must appeal to an image calculated to sway their
thought through their emotions.

4) Muchas fuertes serpientes/guardauan la fontayna & por tanto non era la entrada muy sana non serie entrada a la meridiana

Here repetition of entrada calls attention to the difference of meaning between the noun and the verb.

Repetition is also used to produce a more substantial amount of alliteration:

5) Tornaron con grant prinda & con grant ganancia fizo les Dios grant merced & grant grañia mas plogo a los griegos/que ganar toda Francia

In three lines:

1) Quando sopo el Rey las nouas/del cavalllo tan fiere dixo nol prend a ombre/si lo yo non prefiere creet que sera manso/ quando lo yo oujere perdera toda braueza/ quando yo en el soujere

The focus on yo (in the same rhythmic position if we reverse line c) suggests the boastfulness of the young Alexander; this, joined with the repetition of quando and two future-tense verbs, provides the traditional formula in the young of swagger and bravado. In this case, then, it aids in forming a quick character sketch.

In the following, repetition stands out as a danger signal to Darius, who disregards it:

2) Narbozenes y Besus/traedores prouados ambos son sobre ti sen dulda asembrados cuenta que son sobre ty /por matar te iurados andan con sus poderes sobre ty asembrados

The next passage shows it used to cement, as it were, the

17 P: onde dis que non era muy sana la entrada/non serie entradera a la meridiana.

18 P: Reduced to two grant.

19 P: Lacks triple yo in same position, and triple quando.

20 P: Same.
paranomasia of b and c:

3) Se meter te quisieres/ennas ondas del mar
   o en una foguera/te quisieres afogar
   o de una grant pen/te quisieres despennar
   en qual se quier dellas/auras a lazerar\(^{21}\)

   (2277)

The instances in which simple repetition occurs most are in the single strophe where it takes on added value. In the following it points up the double use of que:

1) Xa tornaua los oios/que passar se queria
   contendia con el alma/\(ca\) en transido iazia
   pero quando entendio/que su fijo uenia
   recobro la memoria/que perdida auia\(^{188}\)

One excellent rhythmic effect, that of the slow turning of wheels on the Trojan Horse, is produced by repetition of the verb:

2) Fueron les poca poco/las paiuelas echando
   faziendo torna fugi/fueron los sossacando
   fueron los aueres/\(ca\) las tiendas dexando
   troianos mal fadados/fueron se encarnando

   (751)\(^{23}\)

In the final example, the repetition of grant is most appropriate to woman's hyperbolic flattery towards someone she intends to use; here, Calectrix, queen of the Amazons, has just come to beget a son with Alexander. She says:

3) Of dezir mouas/que eres de grant ventura
   de grant seso & de grant forca/franza\(ca\) & mesura
   temete todel mundo/es en grant estrechura
   vin ueer de qual cuerpo/es tan grant pauura\(^{1885}\)\(^{24}\)

Who could resist?

There are some cases of repetition sustained throughout two or three successive strophes, such as malos (-as, etc.), stressing the bad luck of the Trojans (755-757); firme(s), in Alexander's exhortation of

\(^{21}\)P: Same, but in present indicative.

\(^{22}\)P: Lacks quadruple que(\(ca\)) in same position; used twice as relative pronoun in b and c, with no special effect.

\(^{23}\)P: Same. \(^{24}\)P: Same.
his army to conquer (766-769); or *diversas*, which gives an idea both of
the heterogeneous quality of Darius’ people and the vastness of his
empire (805-807).

There is, of course, some repetition of strictly ornamental
adjectives which add nothing other than filling gaps in the syllabic
count, words such as grant, mucho, bon, etc.

**Anaphora and Epimone**

Repetition at the beginning of successive lines is very common.

Sometimes it accentuates emotions:

1)  *Ya se* ¡uan las naues/de la tierra departiendo
¡uan se a los griegos/los colores demudando
¡uan los remadores/los remos aguysando
pocos auia Y dellos/que non fuesen llorando

2)  *Maldixieron* a Paris/& al dia que nacio
maldixieron a Venus/que los fizo por asco
maldixieron el uientre/do Elena nasco
todos a una boz/las fadas denostando

Sometimes, like the toll of a funeral bell, it indicates finality:

*Elos barones de Troia/quando esso uieron
todos por hy estauan/amortiguados cayron*
*los griegos con el gozo/todos palmas feriron
todos a una boz/Deo gratias dexieron*

Sometimes, it suggests mass:

*Venien de longas tierras/de diversas fronteras*
*faulauan los lenguages/de diversas maneras*
*vienen noches & dias quajadas las carreras*
*vienen cuemo a bodas/las yentes plazenteras*

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25 *P: Same.*
26 *P: Better, because sustained through the last line. Although
Alarcos Llorach finds some similarities in the Troy segment with the*
*Ilias* of Pindar of Thebes, and regularly puts into footnotes these*
similarities, he has nothing from Pindar on this strophe; therefore,*
it must be original with our poet.*
27 *P: Same repetition of todos.*
28 *P: Preservation of verb form, vinjen.*
Occasionally, it is onomatopoetic as, for instance, the sound of the heavy blows that killed Darius:

Ouioron lo con sanna/luego a cegar
ouioron lo de golpes/mortales dexar

(174.3ab)\(^{29}\)

It is not at all unusual for anaphora to be sustained throughout two or more strophes, such as cuemo (325-326), which holds onto the support of the zeugmatic verb, cuento; or a variation on the same verb, such as asmo-asmaua-asmauan (737-739, first line only), which acts as the governing verb of the zeugma; or the lengthy anaphora which extends for six strophes, enviaron le (enviol le), which represents the massive accumulation of tributes which flow in upon Alexander at his peak of power (2517-2522).\(^{30}\)

There is remarkably little anaphora for sound purposes alone.\(^{31}\) Verbal forms prevail,\(^{32}\) showing that the poet found anaphora especially suitable for the narrative passages, rather than the statically descriptive, the dramatic, or the lyric.

Epimone, or instances in which repetition occurs at the beginning of the second hemistich, is at a minimum. It occurs for the most part but once in successive lines, and usually acts as the secondary or correlative part of a parallelistic structure:

1) Reboluias Mycanor/ferie con ambas manos
   a diestro & a seniestro/ferie enos yrcanos

(1398ab)\(^{33}\)

\(^{29}\) P: Same.

\(^{30}\) P: Str. 325-326 same; 737-739: asmo-asmaua-asmaua; 2517-22 same.

\(^{31}\) Some that are: 100c, 101c, 102a(0).

\(^{32}\) Yr:uan: 252abc, 630abc, 1002, 2619(0, P); furon (fueron): 268(0), 1966bc, 230abc(0, P).

\(^{33}\) P: No epimone, daua for ferie.
2) Embian pora Africu/& pora Europa
elas naues cargadas/despeças & de Ropa
pora hê troxo Antipont/en mal ponto la copa
hê priso Alexandre/en mal punto la sopa

(1503)

3) Narbozenes & Besus/malditos uayades
per do quiue que furdes/malditos seades

(1714ab)

Once in awhile, epimone joins with anaphora of another word or phrase:

1) Venien de longas tierras/de diuersas fronteras
fauaauan los lenguages/de diuersas maneras
vienen noches & dias quajadas las carreras
vienen cuemo a bodas/las yentes plazenteras

in one or two cases in manuscript O, it repeats the anaphora or leads
on to anaphora:

1) Luenga era la uía/auie muchas iornadas
seca & peligrosa/auie malas passadas
de serpientes rauiosas/de bestias enlocadas
de que prisioron muchas/de malas sorrostadas

(2117)

2) Assy leuaua Dario/sus azes ordenadas
cuemo auia de fazer/eran bien castigadas
todas de bonos príncepes/eran bien cabeladas
eran bien de todas armas/fiera ment arreadas

(872)

Whereas anaphora occurs more or less in equal measure in both
O and P, epimone occurs with more frequency in O. This suggests several
possibilities: (1) since it occurs most often in parallelistic structures,
which Galmés de Fuentes lists as an oriental syntactic trait, it may be
another instance of Arabic influence of the thirteenth century; (2) it
may be a further extension of O's greater sensitivity and appreciation
of repeated sound. Whether it occurred through the poet's own volition
or through adherence to some other unknown model, is a question that
will necessitate more study.

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34: Same.
35: No epimone: por do nunca fuerdes mal apresos seades (b).
36: Same.
37: Also 1571ab(0).
38: Also 1571ab(0).
Concatenation

Quite often a word, or much less often, a phrase of the last line of one strophe is repeated in the first line of the next. This may involve either the exact form of the word or, more commonly, a morphological change (infra: paronomasia):

1) ca se yo non quisier/non puedes bien casar
Der te yo casamiento/muger qual tu quisieres (385d, 386a)

2) qual muerte tu moriste/non me faga Dios morir
Se me dexa Dios/mi uoluntat complir (1/85d, 1786a)

3) tenie tales tres cornos/que era grant pauura
Los griegos de la bestia/ouieron grant pauor (2181d, 2182a)

The majority of the words are substantives or verbs and imply the obvious: they generally act as unifying agents in the narration, particularly if the exact word is repeated. Otherwise, as in the first example above, they tend to emphasize the delight of the poet in demonstrating his verbal skill. Now and then, however, they set the mood of the passage as, for instance, fear. In the following passage, Alexander is describing his vision of the angelic bishop, and has mentioned the awesome quality of the night:

1) Mientre que yo estaua/en este pensamiento
mouios un Relampo/alleuants un uiento
descobrio las feniestras/cuego ombre de tiento
yo espantem un poco/ca azia sonnoliento
Leuante la cabeza/ca fuy espantado (1151)

If the word or phrase differs slightly in form, nevertheless a noun is generally used with a noun, a verb with a verb, etc., e. g., messaiero-message (666d, 667a), mastaste-matar-mates (1378d, 1379a).

But there are isolated cases in which a noun is joined to a verb, as

39P: Same. 40P: Same. 41P: Same. 42P: Same.
43P: Same in both instances.
mesurar-mesura (1505d, 1506a). Or a verb with a noun: guerra-guerrerar (118d, 119a). A participle adjective with a verb: iusticias-iusticiado (1910d, 1911a). With few exceptions, both O and P share these concatenations; both use them principally to preserve the continuity of narration between strophes.

**Inversion**

A minor construction that will be mentioned only in passing is that in which a phrase catches the attention because it repeats in inverted form one that has preceded it:

1) Dixo Alexandre a su padre assy
    sol que xiiij. annos/me dexe Dios complir
    yo fare que todol mundo/uos aya de servir
    fijo dixo su padre/Dios telo dexe complir

    (163)

In the above passage, the phrase indicates not only agility in juggling phrases but intensifies the affective value, the bond between father and son which is already established in lines a and d by close positioning of Alexandre a su padre and fijo dixo su padre.

2) Assy acaeacio Dios lo quiso guiar
    que quiso Dios ayna/la cosa aguisar

    (1988ab)

The above indicates the value of the repeated inverted phrase for alliterative purposes. In the following, its function is to intensify the meaning:

3) los que Yuan con ellos/eran omes presgiados
    omes eran de seso/a muy bien razonados

    (2518cd)

However, this type of repetition occurs as if by chance, and suggests only a momentary preoccupation on the part of the poet.

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\(^{144}\text{P}:\) Lacking in 1505d, 1506a; same in other cases.

\(^{145}\text{P}:\) Exceptions in which O has more cases: l87d, 188a; 1505d, 1506a; 1705d, 1706a; 1831d, 1835a; 1945d, 1946a; 1988d, 1989a.

\(^{146}\text{P}:\) ...me dexe Dios beuji (b); ... Dexelo Dios complir (d).

\(^{147}\text{P}:\) Same. \(^{148}\text{P}:\) Same.
Paranomasia

Wolfgang Kayser defines paranomasia as "the use of words of similar sound," and it is under this rather broad definition that several categories of repetition will be included: (1) the same etymon, (2) the indeterminate, (3) the same word with different meaning, (4) related words in juxtaposition, (5) words differing in one letter, and (6) the verb with different subjects. Of this group, 1, 3, and 5 may be singly defined as an Arabic jinas, or rhetorical figure. According to Galmés de Fuentes, 2 and 4 are elements of Arabic style which fit into the general classification of paranomasia, which is in itself a basic stylistic trait.

La paranomasia juega en las lenguas semíticas un papel fundamental, sirviendo para expresar las más variadas relaciones gramaticales.

He then goes on to say:

Al contrario de lo que ocurre en las lenguas semíticas, en las romances, en donde rige el principio de disimilación semántica, la paranomasia tiene escasa importancia.

Apparently, he is not thinking of the Libro de Alexandre nor the Milagros of Berceo, in which it is abundant. Carmelo Gariano, in his comprehensive stylistic analysis of the Milagros, finds frequent use of poliptoton (or repetition of the etymon). Also, in lesser measure, he uncovers cases of words differing by only one letter (Arabic figure: "jinas"; p. 21).

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50A. J. Arberry, op. cit., pp. 21-25. His definition of a jinas: "consists in using in close proximity two words having the same root letters but with different meanings. It is subdivided into numerous varieties." (p. 21).
52 Ibid.
al-mudari\textsuperscript{1}), and of duplication of synonyms or near-synonyms.\textsuperscript{53}

For more clarity, repetition of the etymon will be subdivided into two groups. The first is that properly called poliptoton, in which the verb and its object are of the same root. Perhaps the two or three best-known examples of this type from later Castilian literature are calla callando from both Juan Ruiz and Quevedo, and bur la burlando of Lope de Vega. The second group contains pairs of words which do not preserve the verb-object relationship, e.g., rey-regno-regnado (1599abc).\textsuperscript{54}

As for the function of this construction, Galmés de Fuentes has this to say:

La construcción estilística en que el verbo y su objeto contiene la misma raíz morfológica, es figura muy frecuente en el árabe como medio principal de enfatizar ponderativamente el valor de la acción.\textsuperscript{55}

According to Gariano, it acts in other capacities as well: for alliteration, for transition, as a bi-semantic play on words, and as a mere gesture.\textsuperscript{56} Now it may be interesting to see how it operates in the Libro de Alexandre, and to what extent it prevailed in the thirteenth-century manuscript, \textit{Q}.

1. Repetition of Etymon

In the first category, that in which the verb exists along with its object, examples abound. By count, thirty-three cases are common to both \textit{Q} and \textit{P}, fourteen additional ones are in \textit{Q}, and two in \textit{P}.\textsuperscript{57}

\begin{footnotesize}
\begin{enumerate}
\item[53] Análisis estilístico de los Milagros de Nuestra Señora de Berceo (Madrid, 1965), chap. iv.
\item[54]\textsuperscript{55} p. 197. \textsuperscript{56} p. cit., chap. iv.
\item[57] Those in \textit{Q}: 119a, 6d9c, 783b, 787a, 802c, 1067d, 1067a, 1450a, 1909d, 191d, 2138b, 2308c, 2362a, 2453c; those in \textit{P}: 905d, 2363a.
\end{enumerate}
\end{footnotesize}
Some of these common to both manuscripts are:

1) escriuio la el malo/de mala escritura

2) Non se faz la fazienda ...

3) et quisiera su offrenda/auer hy offfrevido

4) La Natura que cria/todas la creaturas

5) Non vestien nenguno dellos/nenguna uestidura

By frequency of recurrence, the following are favorites of the poet:
cavalgo su cavall (five times in Q and P, once more in O), somno un
sueno (three), pidio un pedido (three), morir muerte (three), and
vestien unos uestidos (two).

For the most part, this construction acts to support the alliteration while, at the same time, to intensify the action taking place.

In some instances, it contributes, along with other figures, to the
affective tone of the passage:

1) Narbozenes & Besus/malditos uayades
per do quier que furdes/malditos seades
el comer que comirdes/con dolor lo comades
ca per cuncta secula/mal enxemplo dexades

In the above, the poet's moral outrage regarding the assassination of
Darius is three times underlined, by the epimone in a and b, the alliteration in c and d, and the triple poliptoton in c.

in the following strophe, the double poliptoton serves to enhance
the euphony already implicit in the rhythm and in the theme:

2) Voluia los estrumentos/a buelta connas aues
encordauan a cierto/las cuerdas connas claues
alzando & apremiendo/fazien cantos suues
tales que pora Orfeo/de formar serien graues

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58 P: cria-criasones (2325a).
59 Variations: mandaron en el cavall/Dario caualgar (17h0a), etc.
60 P: por do nunca fuerdes mal apresos seades (b).
61 P: modulauan a cierto las cuerdas e los claues (b).
In the last example, Achilles is bemoaning the death of Patroclus, and in simple and graphic language he vows revenge:

3) Ferie en su cabeza/Achilles con su mano
lamaga companero/amigo & hermano
sy yo algunos dias/biuo uiuo & sano
lo que fizo en ti/fare yo en troiano

In the above passage, polyptoton acts to intensify a strophe already notable for climactic (companiono/amigo & hermano) and for parallelistic (lo que fizo en ti/fare yo en troiano) structure. With an excess of rhetorical figures, it is appropriate to express excessive emotion.

Much more often, the etymon is repeated not as a verb and object but within its specific morphological form. In many cases, this involves the verb alone, with various endings; and it may extend from one line to an entire strophe:

1) si lo yo saber puedo/non melo podra lograr

2) sennor se te tu pierdes/nos todos nos perdemos

3) feriron en el todos/a coto asentado
non feririe mas apriessa/pedrisco en taulado

4) Siempre faz con conseio/quanto que fer ouieres
ffabla con tus uassallos/quanto fazer quisieres
sertan mas leales/si lo assf fezieres

5) Do moriron las carnes/que lo an por natura
non morio el bon precio/que oy dia dura
quien muerre en bon precio/es de bona ventura

6) Naues aunen & barcas/en que podrian passar
mas por ninguna guisa/non se podien furtar
cPor lo los ueyendo/podrielles destoruar
referiendolos el/non podrien passar

\[^{62}P: sy yo algunos dias duro & biuo sano (c).\]
\[^{63}P: Same in all cases.\]
\[^{64}P: Lacks podien of line b; substitutes sopo.\]
7) Auie aun Achilles/en cabo a morir
ende auien el cauallo/los griegos a bastir
auien eon grant enganno/Troya a conquerir
ouloron la por suelo/toda a destroyr

With the last two examples, we are, of course, anticipating. They also
should be in the classification of repetition of verb with different
subjects; but this obvious overlap should be mentioned, if only to
demonstrate the close affinity of one kind of paranomasia with another.

In the first two examples above of one-line repetition, the
construction acts as a correlation or, rather, as a dependency on the
first clause. The third example indicates the construction used to
introduce a comparison. The fourth briefly points out the nature of
Alexander's teacher, Aristotle, here shown with a warm fondness for
word play. The sixth example offers an aid to the alliteration of $p$
centering around the key words, Porco, and passar. In the last example,
besides lending alliterative aid to Achilles, the abrupt shift to the
preterit in the last line suggests the end of the pictorial history of
Troy (painted on the wall hangings of Alexander's tent) with the
finality of its destruction.

Usually, however, repetition of the etymon involves prefixes,
suffixes, and derivatives:

1) mas el mal auenturado/adeuinar no sabia
de su mala uentura/que tan cerca uenia
(176cd)

2) Ouiste buen mestro/sobot bien castigar
tu bien gelo decogieste/cuemo buen escolar
bendicha fu la madre/quet pudo engendrar
bien se puede tu padre/de buen fijo gabay
(234h)

In this second example, the juglar, Eleor, is asking Alexander to spare
his city of Thebes. As a juglar, his manner of expression is interesting

65 P: Same. 66 P: Same. 67 P: Same.
in that it offers a clue to the poet’s opinion of others professing the same trade. A superabundance of bien, buen, etc. as well as a run-through of the entire family suggests a person unsure of himself. In this scene, which is almost a caricature of a fawning type, the poet may be administering his personal opinion about the ordinary juglar as distinct from one of the clerecía. Unfortunately, this supposition cannot be substantiated by further evidence within the poem; but Menéndez Pidal has reasonably demonstrated that such an attitude did exist between the juglar of clerecía and the more lowly common juglar.

Some other examples of non-verbal pairs are:

3) Cuando plego a Dios/que fueron[l] abenidas
fueron delantre Paris/a iuyzo uenidas
fueron de cada parte/las razones tenidas
semeian las duennas/unas fieras iuristas
(345)

4) dio salto en el campo/cuemo buen campeador
(176cd)

Worthy of mention in this fourth example is the nominal form of the verb, campear (campeador: he who goes forth to the campo and there excels). According to Galmés de Fuentes, this is one of the syntactic traits of the Semitic languages which indicates the interchangeable grammatical categories of these languages.

5) dixo entre su cor/ya soe amortiguado
valdria mas que fuese/muerto o soterrado
(672cd)

6) El era muy bon ome/complido de bondat
(80ha)

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69 P: Lacking; substitution of legistas for iuristas (d).
70 P: Lacking: dio salto en el campo Paris galopeador (d).
71 P: Same.
72 P: Same.
73 P: Lacking: El rrey era ome complido & de bondat.
7) se sopies el **loco**/cuemo es engannado
fer dia de su **locura**/mucho marauijado
  (8c6cd)
8) demas qui **contra** esto/le uemisse contrario
  (1133c)
9) el **monton** de las hastas/semeiuaua montanna
  (1397d)
10) **Quiero uos breue mente/**dazer el breuiaario
    (1957a) 74

There are also some notable examples of double or triple para-
nomasia:

1) **el dar** defende las penas/lieua todo prez
si bien quisieres **dar**/Dios te **dara que des**
  (6c3d)75
The above is another example of Aristotle's fondness for word play,
very reminiscent, and 400 years in anticipation, of Shakespeare's
Polonius; it also renews one's faith in the poet's capacity to capture
the basics of a character through each's personal manner of speaking.

2) **El bon Rey en su casa**/auie catiuidat
   **el iusto de las falsos**/prendie grant crueldat
   al **ome piadoso**/nol ualie piadat
   en lugal de **iusticia**/regnaua falsidat
   (1716) 76
In the above case, the word play and epigrammatic mannerisms of the
moralist come into play, here adding a short bit of embroidery to set
the stage for the last act of Darius' tragedy, his death at the hands
of the traitors Narbozenes and Besus. Also to be noted is the balanced
position of the paired words.

3) **Ouo Alexandre por fiera estraneza**
dixo que non uira/tan estranna Riqueza
   todos tenien que era/muy adapté nobleza
   non auien oydo/tan noble apteza
   (21142) 77
This last strophe is a part of the descriptive passages of Porus' palace,

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74P: Same in all cases.
75P: el dar le vale mas que armas njen fortales/el dar fiende las
   penas e lieua todo pres.
76P: Same.
77P: Same, plus additional Ouvolo-auja-aujen (abd).
and as such, with its adornment of diction, adapts itself to the subject matter.

Of the 127 examples taken from O and P, very close to one-fifth (roughly nineteen per cent) are in O only, the remainder being in both manuscripts.

2. Repetition of the Indeterminate

Another Semitic-Arabic trait noted by Galmés de Fuentes is what he calls the "paranomastic intensification of the indeterminate." We are already familiar with this construction in the Alfonsine works translated from the Arabic, and the moral-didactic treatises, e.g., the Poridat de las poridates. It is quite common, then, in prose. But in the Libro de Alexandre it is almost non-existent, occurring but twice, and that as a repeated epithet: Rey de los reyes (780b, 2598a). This epithet, as is often the case in the poem, refers to two different persons, both Alexander and Darius.

3. Repetition of the Same Word: Different Meaning

This construction, like the one just mentioned, is also an Arabic jīnzā. It, too, occurs more as a curiosity than as an established trait. Of the eight examples found, six were common to both O and P, and two to O alone. As seen from the following list of all eight, the majority occur in the first half of the poem, a fact which may or may not be significant, depending on how much credence one has concerning slight changes in vocabulary from the first passages to the

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79 Ed., H. Knust in Jahrbuch f"ur romanische u. englische Lit., X (1869).
80 Arberry, op. cit., p. 22.
later ones. Most occur in direct discourse or in the poet’s comments regarding the narrative situation:

1) **mas** Indus es **mas** frio/de quantos que hy son (288d)
2) Ector con el sabor/que auie de lidiar nol nembraua la muerte/que auie de tomar (692ab)
3) Sennor dexieron todos/en todo te creemos (793a)
4) Solament de la uista/quiuen quier que lo uiesse lo podrie **conoscer**/magar nol **conogiesse** (944ab)
5) Mas el nostro sennor/faz nos grant caridat o/ nos faz **sennores**/de nostra herdat (984ab)
6) non **conosce** a ombre/nagido meioria
   **Conosceilo** anoche/por mi sabedoria (1060d, 1061a)
7) El fierro yaze fondo/en auiesso lugar la llaga es angosta/no lo podre tirar auemos enna carne/un poco a talar que podamos el **podre**/a el uenino sacar (2253)
8) Esta set que te faz/acoñtar el camino toda tela detaia/un mal uaso de **uino** des que el to Antipater/en Babilonia **uino** sienebre en tu muerte anda/con Iobas mal uezino (2531) 83

All of these are obviously decorative, mental gyrations rather than intensifiers of sound or meaning, but strangely appropriate to comment by an educated reading public.

4. Paradiastole

Under this heading belongs another trope, or intellectual figure: more or less synonymous words in juxtaposition to emphasize a difference in meaning. Twenty examples were found, common to both manuscripts; some of these are:

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81 See n. 19, p. 47.
82 The first **sennor** is, of course, **Dios**.
83 P: Lacking 944ab, 2253. Line ’93a also exists in the Bugedo fragment (see Willis’ edition).
1) Bien se & bien entiendo/esta su ioglaria
   (700a)
2) todos chicos & grandes/fazien duelo & llanto
   vozies & alaridos/yn por cada canto
   (889cd)
3) por poco con Rancura/non exio de seso
   Tomol con la Yra/Raula al corazon
   (1401d, 1402a)
4) sus fueros stablegidos/sus leyes ordenadas
   (1560b)
5) dixo prometo & iuro/par este mio gladio
   (2219c)

Of the above, some are simply a duplication to fortify the effect of
the word (1, 2, 5); others (3, 4) are a rather ambiguous mixture of
fortification by repetition, and attempts to form a synonym. Kayser
says in regard to what he calls this 'double formula':

Continuamente se nos presentan fórmulas dobles, espe-
cialmente en la adjetivación.... Más de una vez su carácter
de ornato es insuficiente para determinar su función. En
cada caso aislado debería preguntarse en primer lugar hasta
qué punto se trata de mera duplicidad de la expresión y en
qué proporción se trata de sinonimia consciente.85

5. Repetition of Words Differing by One Letter

Another rhetorical figure, which is also a jinás, is, like the
foregoing, designed to appeal to the intellect as well as to the ear.
In this case, words in close position to each other differ by only one
letter. But, like most of the other paronomastic figures, it occurs
so seldom as to be but a passing fancy on the part of the poet:

1) Aun aujeno al/en el su nacimiento
   (11a)
2) Luego que llego/dixo a sus uassallos
   (306a)
3) entro entre todos por mejor se encobrir
   (1574b)
4) mostroles una fuente/en una fuerte logar
   (2156b)

84 P. Same.
5) Non uestien nenguno dellos/nenguna uestidura

Of the above examples, three are found in O alone (2, 3, 4), and in these cases, some attempt is made to differentiate the meaning between each partner. The last example, common to both texts, is but one of several which uses the easy formula of merely shifting gender and/or number.

6. Repetition of Verb with Different Subjects

Already cited are cases in which the verb is repeated with distinct endings (*supra*, p. 74). In two cases (2033 and 2574), the verbs were governed by different subjects, a device observed by Galmés de Fuentes as Semitic and Arabic. Many other examples can be found:

1) Todos los traedores/assy deuen morir
   ningun auer del mundo/non los deue guarir
   todos cuemo a merced/deuen a ellos hýr
   no los deua cielo/nin tierra reçebir

2) Ya se yuan las naues/de la tierra departiendo
   iuan se a los griegos/los colores demudando
   yuan los remadores/los remos aguyando

3) Assy estaüa Dario/su cueta comediendo
   fueron sse sus azes/poca poco mouiendo
   fueron tornando cuestas/fueron se desordiendo
   fueron contra sus casas/las cabeças correijendo

The above strophe is, of course, also notable for alliteration of the c, anaphora, parallelism, and repetition of words differing by one letter (line b). Already mentioned, but worth repeating, is the fact that it is unusual to find but one stylistic trait dominating the strophe or passage. The poem is a vast combination of expressive techniques, each of which is interwoven with the other.

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86 Common to O and P: 11a, 2473a.
88 P: Same. 89 P: Basically same. 90 P: Basically same.
Conclusions

1) Repetition in its many forms—of phonemes as in alliteration and rhyme, or of word and phrase—is the dominant stylistic factor of the Libro de Alexandre.

2) Although some correspondence between rhetorical figure and content has been found, by and large, sound and meaning are more closely allied in alliteration and rhyme.

3) Many of these rhetorical figures are found in Arabic prose and poetry; but it is not to be assumed that they originated with the Arabs. As in so many other cultural lines, the Arabs assimilated and strengthened pre-existing tendencies, and in the process, may have caused some of these figures to prevail longer and in greater abundance in Spanish works of the thirteenth century, works which we must take to include poetry as well as prose.\(^ {91} \)

4) The only serious or consequential forms of repetition (outside of alliteration) used in the poem—those forms or constructions seen to this point—which show this Arabic influence are the diverse types here classified under Repetition of the Etymon.

\(^ {91} \) Also consider lyric poetry, e.g., Las cantigas of Alfonso X, the "Eya velar" song, the jarchas.
Parataxis

As is well known, parataxis is one of the significant stylistic elements of Spanish medieval prose. It appears, of course, in other romance prose works; but it is more pervasive in the Spanish works related to the Arabic, primarily those of the thirteenth century. By the term, parataxis, one usually assumes it to mean an enumeration of coordinated words and phrases joined by the conjunction, and. It is normally associated with primitive, popular texts, but it is not necessarily restricted to them. Galmés de Fuentes says:

Por otra parte, hemos de tener en cuenta, además, que la parataxis, más que como una característica de estilo primitivo debe considerarse, según afirma W. Havers, como un medio de realce del afecto. Bien es verdad, que el lenguaje afectivo, frente al racional, es más propio del pueblo y de épocas primitivas, y de aquí que la parataxis sea más frecuente en textos originarios; pero, sin embargo, no creo que podamos calificarla negativamente, como fruto de la inhabilidad, sino que hemos de ver en ella el hecho positivo de pretender enmarcar el lenguaje en un determinado estilo.

In the Libro de Alexandre, it is found not only in narrative passages but in rhetorical and descriptive ones as well. It occurs very frequently, appearing not only as polysyndeton, or words and phrases joined by and, but as asyndeton, or the accumulation of words and phrases lacking the conjunction and or its equivalent. Of these two basic types, asyndeton is by far the more abundant, dealing as it does with elipsis, gradation (or climax), chiasmus, zeugma, and parallelism, the latter of which is another major stylistic trait of the poem. Antithesis, despite the fact that it is often parallelistic, is something to be studied separately under figures of logic, inasmuch as

93Galmés, op. cit., p. 183.
in quite a few cases it involves contrasting words instead of mere structural patterns, and is sometimes actually a part of a hypotactic construction.

1. Polysyndeton

Wolfgang Kayser has made a distinction between accumulation and enumeration. He says that accumulation is more or less a collection of dependent elements of the same genre which act like "waves in a great overflow of movement"; if each component preserves its independence, then it is a matter of enumeration. It is in this latter category that the polysyndeton found in the poem is placed. In each instance, despite the unity in the semantic relationship, the parts remain entities in themselves. The following are examples picked at random:

1) En ti son aiuntados/seso & clerizia esforsió & francueza/ & grant palaciània

It is an example of etopeyic, or moral, description.

2) Bastiron bien los muros/ cercaron los portiellos mandaron ser a priessa/ saetas & quadriellos langes & segurones/ espadas & cuchiellos perpuntos & lorigas/ escudos & capièllos

3) Yo a este non adoro/ nin lo cato por senor mas la su misma figura/ adoro al Criador que es rey/ obispo/ & abbat & prior

4) Quando se oñbe bien catan/ uassallos & sennores cavalleros & clerigos/ a buelta lauradores abbades & obispos/ & los otros pastores

---

95 P. Same.
96 P: Even better, with additional conjunctive and in middle of the line.
97 P: que es rey & obispo e abat e señor (d).
98 P: Lacks conjunctive & in c.

(2031abc)

And finally, another etopeyic description:

6) Ke y de los Reys/ que non connoges par en cu y mano yaz/el toller & el dar & alcar & premer/ el fazer & losmar

(2598abc)

Although climactic gradation usually occurs in asyndeton, one exception was found using polysyndeton:

1) Creyelo el bonome/ que dezien uerdat entendio la paraula/mas non la voluntat loro & perdono les/ & firmo les amizat

(1683abc)

There exist cases of polysyndeton in which the copulative word is a negative or o:

1) Assi lo mando Dario/ en toda su onor/ que non fincas ombre/ Kabadon nin pastor/ nin fincas burges/ nin ne[n]gun laurador/ nin nengun menesteral/ de nenguna lauor

(1194)

2) Se ouiessen ellos/ algo a barrontar/ o lengua daprender/ o conducho de ganar/ o uilla combater/ o uuestes a uelar/ nunca uno sen otro/ los uerien andar

(1996) 3

3) Ally fu el maestro/ sotil & acordado/ non oluido giudat/ nen castiello poblado/ nen oluido esperio/ nin nengun bon condado/ nen rio/ nen otero/ nen yermo/ nen poblado

(2579)

Does polysyndeton occur more in Q, the more primitive manuscript? There is some evidence that it does, but only to a slight degree. In a very few cases, Q uses polysyndeton where P either uses less of it, or

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99\textsuperscript{P}: Adds conjunctive & in middle of o.
100\textsuperscript{P}: Same.
101\textsuperscript{P}: Same.
102\textsuperscript{P}: Lacks polysyndeton.
103\textsuperscript{P}: Same.
104\textsuperscript{P}: Same.

Asi fue el maestro sotil & acordado/ non oluido giudat/ nin castillo ortado/ nin Río/ nin otero/ nin yermo/ nin laurado/ non oluido Paris/ nin njngunt buen condado.
not at all. Occasionally, P uses asyndeton where Q uses polysyndeton, or vice versa.

2. Asyndeton

As already mentioned, asyndeton occurs to a much larger extent because of the many parallelisms. Simple enumeration of words rarely occurs. When it does, it sometimes involves elipsis of the verb, ser, another construction noted by Galmés de Fuentes as an Arabic trait.

Here is a case in point:

El sexto fue Parmenides/Samson el seteno
Festino el octavo/Filotas el noueno
nel dezeno fue Eumonidos/Clitus el onzeno

Once in awhile it involves gradation or climax:

1) Fueron por todo el regno/los pregones echados
los vnos con menas/los otros con falagos
que a cabo de iij. meses/fuessen todos iuntados
peon & cauallero/todos bien aquisados

2) Feren por toda su cabeza/Achilles con su mano
lana con companero/amigo & hermano
sy yo algunos dias/biuo uiuo & sano
lo que fiz en ti/fare yo en troiano

3) Per toda la ciudat/era gran el clamor
vnos dezien padre/otros dezien senor
otros dezien Rey/otros emperador
todos grandes & chocos/fazien grant dolor

In the first example above, the purpose is to suggest quantity, or of diverse elements being channeled into a common mass. The diversity of peoples is indicated by absolute antithesis: peon-cauallero (d), which
neatly balances the antithesis of construction in line b. The last two examples are strictly emotive, in both cases the climactic elements ascending (649b) and prolonging themselves (2658) with the long, drawn-out wail of lament.

The principal paratactic construction of the poem is, as mentioned, parallelism. If it is considered in all of its possible forms, anaphora, epimone, zeugma, chiasmus, antithesis, it becomes, along with alliteration and paronomasia, one of the three most recurrent literary devices of the poem. It is usually encountered in one or two lines; if the former, it is almost without fail in a rhythmic pattern of stress, with the accent falling on the same syllables in both hemistichs (or the equivalent in P):

1) Narration: three and six accentuation:

   estorpo mas de mill/enf orco mas de ciento
   (167b)

2) Direct discourse: one and six:

   Rey dezien ellos/muchos as de liurar
   acabdelar las ostes/los iuyzos iudgar
   quando an de mouer/quando an de posar
   rey suefres grant pena/no la podras durar
   (312)

3) Narration: two and six:

   Consograuan dos Reys/cuemo diz la leenda
   fazien cuemo eran Reys/udas de grant fazienda
   auien grant auondo/en paz & sen contienda
   quien queria en palacio/qui quiere en su tienda
   (335)

4) Description: irregular: three and six; two and six

   mas yerado quel Rayo/ mas brauo quel leon
   (1005c) 113

113 P: Line 167b: pestemo for estorpo; 312c: quando han a mouer commo han de posar.
5) Exposition: two and five (0), two and six (P):

Siquier en exidas/sequier en entradas

las estrellas del cielo/menudas & granadas
en es curso andan/en que fueron criadas

If the parallelism extends to two consecutive or alternate lines, there is generally no regular rhythmic beat:

1) Yua aguisando/don Europa sus claves
tollia a los cavallos/don Febus sus dogales

2) El sol era entrado ya quiere escuraçer
la luna era llena quiere aparesçer

3) El menor al mayor/nol daua reverencia
ermano a ermano/nol portaua obediencia

4) Las puertas eran firmes/no las podien quebrantar
la pared era dura/no la podien cauar

In alternate lines:

1) Achilles se non ouiesse/a Espana passado
magar el era valiente/non fuera tan nombrado
Bacus se non ouiesse/el su lugar dexado
non ouiera el regno/de Yndia ganado

2) Las estorias cabdales/fechas de bon pintor
la una fu de Hercules/el bon campeador
el segundo panno/de la rica valor
la otra fu de Paris/el bon doneador

This latter is exceptional in that it has a regular rhythmic stress (two and six).

In the following, the strophe contains a pair of alternate-line

\[114^\text{P}: \text{en tomos e en rretomos en todas sus andadas (b).}\]
\[115^\text{P}: \text{Avrora for Europa (a).}\]
\[116^\text{P}: \text{Line b missing in 0.}\]
\[117^\text{P}: \text{Lacks full parallelism of 0: hermano a hermano tenjen poca obediencia (b).}\]
\[118^\text{P}: \text{Same.}\]
\[119^\text{P}: \text{Elcides for Achilles (a).}\]
\[120^\text{P}: \text{Effect destroyed in lines b and d: ... firme campeador (b), ... buen doneador (d).}\]
parallelisms (a and c, b and d). It suggests perfect balance, perfect harmony, perfect beauty:

3) Donna era de preçio/de cuerpo bien taizada
   quanto ennas mannas/era bien ensinuada
   non deue a las otras/de famesura nada
   sobre todas las otras/era bien razonada
   (377) \(^{121}\)

Occasionally, further variations occur; sometimes the parallel structure balances two hemistichs, and extends it into the next two hemistichs:

1) Las sierras eran altas/& las cuestas ensiestas
   las carreras angostas/las posadas auxiessas
   (8\(llab\)) \(^{122}\)

With the above construction, plus the choppy rhythm and the abundance of alliteration and repeated diphthongs, the harsh terrain becomes much more intense.

Another variation is two sets of balanced phrases in two consecutive lines, but like the previous variation, it occurs but seldom:

1) no lo podien prender/no lo podien dexar
   non sabien que fer/non saujen a tornar
   (206\(lcd\)) \(^{123}\)

2) Quando furon andando/coytolos la fereur
   de la tierra el piluo/del cielo la calor
   sequier los uassallos/se quier el senor
   beurien agua/de Rio de bon amor
   (21\(h9\)) \(^{124}\)

It is not unusual, however, to encounter it in three consecutive lines, in which case it amplifies the proper nouns:

1) En Asia iaz Affrica/que es mucho acabada
   Frigia & Pamfilia/que non ge deuen nada
   non merez Mesopotamia/que sea oluidada
   (289\(abc\)) \(^{125}\)

In the above, the exposition on geography is carefully and systematically

\(^{121}\)P: Balance in second half of b and c only.
\(^{122}\)P: Same.
\(^{123}\)P: non lo podien prender njn lo podien dexar/njn sabien que
   se fer njn sabien a que tornar.
\(^{124}\)P: Same. \(^{125}\)P: Lacks parallelism.
unfolded; the precise balance of the second hemistichs contributes to this scholarly manner.

2) Čenus mato Admidas/diol una grant lançada
   Antigonus a Feyax/diol mortal espadada
   Craterus a Ardofilo/diol una tal porrada
   quel salieron los meollos/ela sangre quaiada

In the above, the construction suggests the mechanical regularity and speed with which individual combatants are cut down; also, by the piling-on of like phrases, an image is drawn of the rapid accumulation of corpses, which is a basic ingredient of the multitudinous battle scenes.

The next passage illustrates, in its prosopographic description of the world, the clarity and precision of the scholar:

3) I « t  came es la tierra/que es mucho pesada
   el mar es el pelleio/que la tien percada
   las uenas son los Rios/que la tien temprada

Only rarely does parallelism extend to the entire strophe. If it does, as in the following case, it robs the strophe of any detailed vitality. But, on the other hand, the description is of the wall hangings in Alexander's tent, and quite conceivably is intended to emphasize the endless variety in the repetition of history:

1) Auie aun Achilles/en cabo a morir
   ende auien el cavallo/los griegos a bastir
   auien con grant enganno/Troya a conquerir
   ouioron la por suelo/toda a destr̄y

Of the examples noted, by far the greatest concentration of the parallelistic construction is in paired hemistichs or in two consecutive lines, thus preserving the classical balance of the strophe without damaging the possibility of variation through the use of other literary

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126 P: Same.
127 P: Parallelism in b and c only.
128 P: Same.
devices. As might be expected, balance between pairs of phrases is also an Arabic rhetorical device.\(^{129}\) Galmés de Fuentes finds that it occurs in the rhetorical passages of *Calila eDimna*;\(^{130}\) from the observation of the *Libro de Alexandre*, the structure is found predominantly in narrative and descriptive passages, and to a lesser extent in rhetorical and expository passages.

Another form of parallelism which acts to unify several successive strophes is zeugma, in which one verb governs a series of diverse objects. To be more precise, it is not a parallelism in itself but acts as the keystone of the structure that immediately follows. It is usually supported by anaphora. Although its most valuable function is to govern two or more strophes, it also determines the structure of but one:

1) Vio muchas ciudades/todas bien assintadas
   montanas fremosas/& bien ualleiadas
   muchas buenas riberas/& todas bien pobladas
   de fuentes & de prados/todas bien abastadas
   (303)\(^{131}\)

2) Estaua don Enero/con nieues & con geladas
   el Uerano con flores/& dulces maçanas
   Agosto con soles/& miesses espidagas
   Ochubre uendimiando/& faiendo pomadas
   (657)\(^{132}\)

3) Embiolas pora Greçia/a la su madre cara
   a las sus ermanas/que ninas las lexara
   al su maestro bono/el de la barua sarra
   al que muchos castigos/bonos le enserrara
   (1965)\(^{133}\)

To illustrate zeugma's primary function two examples will be used, one which describes Darius' tomb, and the other the grandiose plan of Alexander for more conquests:

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\(^{129}\)Arberry, op. cit., p. 24; the Arabic term is *mula'na*.
\(^{131}\)P: Same.
\(^{132}\)P: Basically same.
\(^{133}\)P: Same.
1) Deboxo el sepulto/a muy grandes maraujías
cuemo corre el sol/la luna & las estrellas
cuemo passan los días/las noches en pos ellas
cuemo fazen en mañ/las donnas & las donzellas

Quales tierras son bonas/de panes & de uinnas
quales pueblos son ricos/ & quales son mesquinos
de qual lugar a qual/responden los caminos
cuemo an dandar/por ellos los peregrinos

In the above, as in the third example of the previous section (supra, p. 91), the zeugma is supported by anaphora and parallelisms within the line (1793b).

2) Asmo de la primera/mas nol ualio nada
tornar en Babilonia/essa ciudat formada
ordenar toda Asia/la que auie ganada
que se sse fusse ende/estouies bien recaudada

Troçir luego a Africa/conquerir estas jentes
Marruecos con las tierras/que son subigientes
ganar los Montes Claros/logares conuenientes
que non son mucho frios/ne son mucho calientes

Desque Africa ouies/en su poder tornada
entrar en Europa/toda la mar passada
entrar en Espanna/una tierra cerrada
tierra de fortes jentes/ & muy bien castellada

Desi conquerir Françia/una jente loçana
engleses aleymanes/lonbardos con Toscana
fazer se llamar sennor/enna ciudat romana
tornar se pora Greçia/con uoluntat bien sanal

Thus, while the accumulation of plans and like-phrases is occurring,
geographically the terrain is spreading out with an impression of both
the vertical sense of aspiration and the horizontal sense of vastness.
Here the governing verb, asmo, is supported primarily by the infinitives,
which are, for the most part, found in the same position in the passage.
Again, zeugma is helped by anaphora (2.62bc), by asyndeton (2.63b), by

134 P: Line d of 1793 missing; otherwise same.
135 P: Same.
apposition (2460b, 2461c, 2462cd, 2463a), and antithesis (2461d). This series of strophes appears to be as precisely planned as the subject matter. As Kayser says in regard to this device:

No es necesario preguntarse hasta qué punto se usan conscientemente las figuras indicadas. Podemos tener por seguro que, cuando las figuras constituían un objeto de estudio para el poeta y se determinaba la calidad de una obra según el uso artístico de las figuras de ornato (y la exclusión de las censurables), su uso poético era muy consciente.  

Another interesting variation in parallelistic construction is that of chiasmus, in which the second of the coordinated phrases or clauses is inverted; both face each other, as it were, in a mirror. This recourse does not occur frequently enough to be mentioned more than casually (it by no means approaches the abundance of simple parallelisms and antitheses), but it offers the refreshment of variety within an already extremely varied group of patterns. Chiasmus may occur in one line:

1) los troianos por Hctor/por Achilles los griegos (705c)
2) daueres fueron pobres/ricos de sapientia (812b)
3) ne entrar so la tierra/ne al cielo sobir (1138c)
4) Mando mouer las huestes/las tiendas arrancar (1122a)
5) era de Rayz mala/& de mala semiente (2180c)

In two of the above cases (2 and 3), antithesis is involved; in one (5), paradiastole, or juxtaposition of similar words.

In other cases, chiasmus takes in two lines:

1) Lenos eran los muros/de omes lorigados
   las puertas eran presas/los postigos cerrados (216ab)

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136 Ibid., p. 160.
137 Ibid., p. 158.
138 Ibid., p. 158.
  P: Same in all cases.
2) Quiero uos en poco/todo lo al dexar
   del playto de Babilonna/uos quiero cuntar
   \[(1460ab)\]

3) el que nunca ouier/merced a traedor
    nol quiera auer merced/nunca el Criador
   \[(1789cd)\]

Of the above examples, three concern static background description for
the dynamic narration of battle, two deal with moral judgments or
rhetoric, and one each with exposition, personal commentary, and
dynamic description. None of the subject material is light, lyric,
or humorous, but, of course, neither is the major part of the poem.
Therefore, Kayser's observation that zeugma is connected with "all
emphatic and solemn language" is, in this poem, completely justified.

Conclusions

1) Parataxis, with its double face of polysyndeton and asyn-
deton, follows the norm of the period, which is abundant usage.

2) From observations of its use in the Libro de Alexandre, it
believes the label of primitive and popular; all indications point to a
carefully plotted scheme of the fabrication of a cultured literary
style.

3) Parataxis and parallelism are also elements of Arabic style,
occurring often in texts translated from the Arabic into Castilian.
The Arabic influence may explain the abundance of both in the poem.

4) While basically functioning as an ornamental device, para-
taxis quite often intensifies the meaning of a passage, serves to tie
together diverse objects or ideas, and occasionally acts as an emotive
factor.

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139 P: With anaphora: Quando los vio Archiles .../quando lo vio
Etor...
140 P: nunca aver le quiera merged al Criador (d).
There is no indication that parataxis exists more in 0 than in P; the very few cases found of 0's using it where P does not were not sufficient to give preference to one manuscript over the other.

Antithesis

In addition to the euphonic and structural forms already mentioned, there is another group which, like some varieties of paronomasia, are intended as delights for the mind. The components of this group include what some call figures of thought, others, figures of logic, and still others, tropes. These include proverbs, paradoxes, hypotheses, antitheses, perifrasis, and euphemism. The latter three, however, are the only ones that, because of their frequent use, merit attention in this analysis. For good reasons, popular sayings, or refranes, will not be added although they have a certain relationship with proverbs. Because they so often involve metaphor, they will be discussed in connection with imagery and description.

Far outweighing the other two major elements of perifrasis and euphemism in frequency of usage is antithesis. For the purposes of this study, it will be defined as the occurrence of two words of opposite meaning in the same line, or a pair of contrasting ideas positioned in a balanced compound. In the latter classification, the construction is not accumulative but hypotactic, that is, each part is subordinate to the whole. In the former, parataxis is the rule; and this type will be considered first.

The practice of mentioning two antithetical words in the same line (Arabic: tibag) occasionally is further concentrated into a

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Arberry, op. cit., p. 23.
single hemistich:

1) ffrio nin calentura/ninqual feziesse mal  
   (101d)
2) que non le fallirian/nin enfermos nin sanos  
   (103c)
3) Respondio Atabacus/mas non fue todo nada  
   (1667a)
4) sea como Dios quiera/que uiua o que muerra  
   (2228c) 143

With the exception of the third example, these illustrate the easiest and simplest way to state opposites.

There is more development in double antithesis within two hemistichs, where it is usually enclosed within a parallelistic structure:

1) los vnos con menapas/los otros con falagos  
   (199b) 144
2) la una es mayor & las dos son mas chicas  
   (277c, P) 145
3) en treguas muy leales/en guerra muy dubados  
   (139b) 146

At times, the construction is chiasmus:

1) que son de dia frias/tebias a las mannanas  
   (1193b)
2) quier dar a los malos/a los buenos toier  
   (1718b) 147

The most common form occurs in one line, and singly. Here, too, the structure is normally parallelistic:

1) qui a mi con mal uien/de mi mal se parte  
   (131d)
2) yo alunbro la noche/adugo la mañana  
   (373c)
3) nin mucho acerca/nin mucho alongados  
   (474b)
4) sabemos las exidas/sabemos las entradas  
   (1571b)
5) rico de bon esforço/pobre de pan & de uino  
   (2477b) 148

143 P: Same in all cases.
144 P: Same.
145 P: Elipsis of son in second hemistich.
146 P: Same.
147 P: Same.
148 P: In 373c: yo alunbro la noche enfrio la mañana; 1571b: sabemos las salidas sy femos las pasadas; same in other cases.
It is interesting to see what use each of the above examples has, other than the balanced, classic rhetoric which gives much pleasure to the ordered artist concerned with creating patterns out of disorder. The first two examples occur in the rather audacious and self-esteeming declarations of Alexander and Pallas Athena, one a demi-god and the other, de grant linage, a goddess of Olympus. Both speak in the manner befitting their station, a calculated means of expression woven around the central yo. As impressive figures, both release impressive figures of speech "cúmo rayo que viene/grandes fuegos dando." Here, then, antithesis reveals character as well as social position among men and the gods. The third example is used in a passage dealing with two armies taking positions for battle; here, the antithesis enforces the pattern of alignment on opposite sides of a valley. In the fourth case, Alexander is momentarily stalled in his operations to take the fortress town of Uxion; his unfamiliarity with the region and the town is relieved by the arrival of a dozen turn-coats from Uxion who, foreseeing the eventual victory of Alexander, attempt to ingratiate themselves with him. Here, antithesis acts to enhance the quality of the repeated key word, sabemos, as well as to suggest the completeness of the information. The last example is more difficult to justify as to useful function. It occurs in a transition strophe between two of Alexander's more fantastic adventures, and as such, might be classified as mere padding. But, despite its lack of utility, it contributes to the emotive and aesthetic pleasure which comes with the controlled expression.

The parallelistic structure occurs often, too, in a pair of lines:

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1490, P: 698b.
1) los que podieron lidiando/ondrada mientras morir
los otros foyrón con preñio malo/por amor de uervir
(1077cd)
(This example is notable, certainly, for its bad meter).

2) luraron te los fados/de los tus enemigos
dieron te a matar/a los falsos amigos
(1650ab)

3) siempre ame paz/& escusey entencia
siempre desfiz guerra/& amey auencia
(1705cd)

4) la una es mayor & las dos son mas chicas
la mayor es caliente & las dos mas frias
(277cd) 150

5) ellos son nostros siervos/nos sonos sus senlores
non escapen los chicos/nin fagan los maiores
(219cd) 151

The last two examples are simply cumulative: each is composed of two independent antitheses.

Antithesis, however, frequently employs hypotactic structure:

1) que quier[n] mas morir/que uervir acontados
(1425d)

2) do quier que el vaẙa/y o lo yre buscar
(1724b)

3) mas ualen de uos pocos/que dotros muchedumme
(1824d)

4) per pocos que se mueuen/an muchos a foyr
(2077b) 152

In all cases, the second hemistich (or its equivalent in P) is dependent on the first, and vice versa. The frequent occurrence of hypotactic structure reinforces the supposition that the sophistication of the poet is well-developed, and that parataxis, when it occurs, is but another attempt to form a conscious literary style.

One or two other indications are cases in which antithesis is by idea, and not by word:

1) ally paresca tu forçia/& todo tu poder
si as a enflaquecer/mas te ualrria morrer
(78cd)

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150 This is from P; Q lacks line d; c is basically same.
151 P: In 1077d: murieron en prespiio malo por amor de beujr;
1650ab: Libraronte los fados ... a los tus amjgos; rest basically same.
152 P: Same in all cases.
2) No lo querrie nul ombre/por derecho iulgar
por tu dormir con ella/nos aqui lo lidiar
mas lydiat lo uos ambos/pensat de lo liurar
esse liue la duenna/que la deue leuar

Sometimes, there is a pairing of words which, while not strictly antithetical, by nature are enemies:

1) non sabe esta liebre/con que galgo trebeia

Sometimes, the words are opposites in function:

1) Cuando uio el maestro/al discipulo tan sin color
sabet que el maestro/ouo muy mal sabor

2) que a cabo de ,ijy meses/fuessen todos iuntados
peon & cavallero/todos bien aguisados

A double case exists in the following:

3) Ouiste buen mestro/sobot bien castigar
tu bien gelo decogieste/cuemo buen escolar
bendicha fu la madre/quet pudo engendrar
bien se puede tu padre/de buen fijo gabar

Here, variation occurs in the placement of the paired words, mestro at the end of the first hemistich, and escolar at the end of the second of the second line. Madre and padre standing in like position within the line act, as it were, to create the singular entity of hijo in the last hemistich of the last line.

Sometimes, antithesis extends to the entire strophe:

1) Sedien cerca del Rey/todo los ancianos
los de las baruas sarras/de los cabellos canos
estauan mas alexos/ninos mas leuanos
los de media edat/posieron los medianos

Looking at the pattern of placement, again the variety of possibilities pleases the eye as well as the ear. Again in the next example, the

153 P: Same.
154 P: Same.
155 P: Lacks maestro in a, thus losing effect of face-to-face position.
156 P: Same.
the pattern is indicative of the poet's intention:

2) El amigo derecho/que non es desleal
   nunca es cambiado/nen por bien nen por mal
   por ocasion quel venga/non ser desleal
   en coyta & en uicio/siempre sta leal
   (1628)157

The accumulation of opposites, all in the second hemistich, give weight to the meaning of amigo in the first line.

In the following strophe, taken from Darius' speech to his army following his second defeat, the focal point of the pattern is on the last line, which proverbially sums up the philosophy not only of Darius but of the whole poem:

3) Amigos diz este sieglo/& este temporal
   siempre assy andando/oras bien oras mal
   suel en pos luno/siempre uenir lo al
   el mal depues el bien/& el bien depues lo mal
   (1652)158

Effective is the placement of bien and mal at the end of the second line, which acts as an announcement of the last line.

The poet shows a predilection for certain pairs; one group includes personal pronouns:

1) ellos son nostros siervos/nos sumos sus sennores
   (219c)
2) non pesa mas a uos/que a mi bien sepades
   (1610b)
3) diz yo te iuro Symacus/mio amigo preñiado
   que esso aue tu dizes/tenia yo asnado
   (2003cd)
4) Si nos perdinos uno/ellos otro perdieron
   ellos en este commedio/ganancia non ouieron
   si nos fezieron mal/ellos peor prisionaron
   diran se nos tornamos/que ellos nos uinçieron
   (732)159

Or impersonal expressions, some and others:

1) los vnos con menapas/los otros con falagos
   (199b)

157 P: Loses effect in c and d: por ocasion quel venga non salle
de señal/en cueyta e en vijio siempre esta en egual.
158 P: Line d: el mal en pues el bien e el bien en pues el mal.
159 P: Basically same.
2) los unos dezien sí/los otros dezien non

3) los unos destroýdos/los otros captiuiados

Good and bad is quite frequent:

1) non deues por mal ombre/desfazer buen logar

2) de buenas yentes que sodes/traedes me mal convuerto

3) el Rey Agamenon/por que bien lle paregie
toliola a Achilles/que mal non meregie

By far the most common is life and death:

1) depennos duna torre/once ouo de morir
   ffijo dixo su padre/Dios te faga beuir

2) que quier que uos naýr/que lo matedes luego

3) los que podieron lidiando/ondrada miënte morir
   los otros foyron con preçio malo/por amor de veuir

It is, of course, difficult to determine the degree of personal
imprint in the use of the just-mentioned antithetical pairs. The uni-
verse then, as we know well, was a marvelously ordered place where the
absolutes of life and death, good and evil, and I and thou ruled or not,
depending on man's free will and the grace of God. Still, despite
their being uppermost in the collective consciousness, these four pre-
ferrred forms of the poet show a conscientious concern for advantageous
placement within the context. As seen, sometimes the arrangement is
for pure adornment or embellishment; other times, it enhances the sig-
nificance of the passage.

Taking the morir-vivir pair as a model, one notes an abundance
of these terms in the passages dealing with Darius' second defeat, and
his subsequent death through treachery. Since the proportionate

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160P: In U97b: los vnos disien demospela los otros disjen non.
161P: Lacking is 897c; rest same.
162P: Basically same.
concentration is greater, we may assume that the poet intended to heighten the dramatic tension involved in the earthly plane of life and death. Literally speaking, and also from the point of plot, this battle with Darius, the other major protagonist of the poem, puts an end to Alexander's doubts of earthly superiority (if any doubts existed). By conclusively conquering Darius—the first battle had been but a chance, as it were, to get acquainted—Alexander is now acknowledged to be the undisputed ruler of the known world, although he still has some tidying-up operations.\textsuperscript{163} The defeat of Porus after that of Darius is anticipated by the reader; the battle contributes to the spectacle, the splendour of the Orient to the taste for the exotic, but is anticlimactic from the point of view of plot. It may be added that it functions to further substantiate the basic character trait of Alexander, both in this poem and in other half-historical, half-legendary accounts—this being his generosity and mercy towards worthy enemies. In the case of Porus, it takes on the form of pardoning, reinstating him in a more formidable position than before, and making friends:

\begin{quote}
Fezioron el bon Rey\textsuperscript{a}yna guare\textsuperscript{e}r
diol maor emperio/que non solie auer
furon tales amigos/quaies deuien seer
otras cosas retra\textsuperscript{y}an/que non son de creer
\end{quote}

\textsuperscript{(2216)}\textsuperscript{164}

Events in the poem, however, at this point are already moving towards the secondary plane of existence, away from the earthly towards

\textsuperscript{163} For a linguistic analysis of the major part of Darius' defeat and death, see D. A. Nelson's doctoral dissertation which covers str. 1640-1830 (Stanford, 1964).

\textsuperscript{164} P: Basically same, but Fisolo of line a more satisfactory from the grammatical view. As Galmés de Fuentes states (p. 172), the Arabic concern for grammatical precision was more casual; this possible influence may help to explain similar grammatical fallacies in the poem, as well as the usual attribution to scribal error.
the unearthly, the unreal, the fantastic. The defeat of Porus is Alexander's last earthly battle; now he attempts to bring the whole trinity of the universe under his power. Having conquered the earth, he turns to the sea and the sky. But his soberanía will now be his downfall; from this point on, Nature and Satan conspire to give him his proper reward for the wrong choice he has taken. The moral-didactic tone which has been relatively dormant throughout the first two-thirds of the poem, now preempts anything else. Witness the warning of Porus after his defeat:

A ti lo quiero/Alexandre desponer
ata hu estas agora/en cima del cruchur
non eras seguarado/segund el mio creer
da son fados & uientos/malos de retener

Puede quien no quisiere/esto contradizer
de Darío & de Por/Memplor aduzer
ouieron de grant gloria/a coýta a uenir
natura es del mundo/decender & sobir

To go back a moment to the original observation, the concentration of the morir-vivir antithesis in the passage just before the movement to the second unearthly, or spiritual, plane of existence, one can now see more clearly the conscious intent of the poet to move the reader towards this second level of existence. In the last line above (221a), the decender-sobir antithesis again makes obvious the entire thirteenth-century concept: the belief in absolutes, and the mingling of opposites.¹⁶⁶

¹⁶⁵ P: A ti lo qujero Alixandre esto esponer/alto estas agora en somo del cocher/non seas segurado que non puedas caher/que son fado e viento malos de retener (2213); ... esto bien escrueir (2214a).

It is interesting to note, also in the last line above, the position of the two components of the antithetical compound. Here, the poet might as well have reversed the order, so as to end with the earthly order (or, descending even more into hell, with the Satanic order). The fact that he didn't is not due to the rhyme scheme, as it is in other cases of antithesis; 

Looking at antithesis as a whole, one notes that it occurs most often, as expected, in rhetorical passages of personal discourse (both oratorical and conversational), in proverbial phrases, in passages of descriptive background material, and in commentaries (usually moral-didactic) of the poet.

Both manuscripts use antithesis to such a degree that it is, as mentioned, one of the outstanding stylistic traits of the poem. The 0 manuscript uses it slightly more than P, but not in any significant ratio.

Both manuscripts use chiasmus in antithetical forms, as in the following:

1) dauerer fueron pobres/ricos de sapiencia (812b)
2) ne entrar so la tierra/ne al cielo sobir (1138c)
3) Venien apres del Rey/todos los senadores
   los perfectos uenien/delant por guiaadores (1543ab)
4) aurien ellas conigo/& y con ellas plazer (1815b)

167 Other earth-heaven compounds: 186d, 523d, 677b.
168 In 0 but not in P: 35a, 106c, 49b, 296cd, 427b, 503b, 777a, 1102c, 1106cd, 1123ab, 1571b, 1668d, 1926b, 2003cd, 2629b, 2654d; in P but not in 0: 70a, 72d, 223b, 277cd, 422c, 972ab, 1271b, 1335d.
169 P: Same.
The "special intensification of the antithesis," oxymoron, occurs very rarely, but in both manuscripts:

1) quemalo la gelada/non lo dexa creçer (782b)
2) La Tierra era seca/de fuentes muy m[anera] (1170a)
3) Blanca era la duena/de muy fresca color (1878a)
4) ouo grant alegria/magar triste estaua (2331b) 171

The above examples in which two impossibilities are united are not, of course, entirely satisfactory. Quemalo la gelada shows the early use of what is still today a commonplace expression. In the second example, the cesura between seca and de fuentes destroys the unity of meaning; but it may be classified as visual, rather than as conceptual, oxymoron. In the third example, blanca is intended only to stress the non-Moorish or, if you like, the non-suntanned quality of the real lady; it does not, then, stress color but quality, and as such, is not in real conflict with color, which does indicate color. The last example is perhaps the only authentic form of oxymoron, as it is considered today.

Conclusions

1) Antithesis occurs with great frequency in both O and P, so much so that it is one of the primary stylistic traits.
2) It occurs in both paratactic and hypotactic constructions.
3) It fits the classic Aristotelian idea of attachment to discourse, although it sometimes is found in descriptive passages.
4) It is most often used for adornment, contributing to the

171P: Same.
juglaresque 'spectacle'; but there are occasions when it fortifies the meaning of a passage or directs attention towards another plane of meaning; in this latter case it

5) Reflects the order, the absolutism and the dichotomy of the thirteenth century.

Perifrasis and Euphemism

There are times when the poet prefers to refer indirectly to a person, object, or state of being. If it deals with a person assumed to be widely known, it is by allusion. This invites the knowledgeable reader (or listener) to engage in a game of riddles, thus functioning to stimulate the wit and test knowledge. There are examples from classical history:

1) Helen of Troy:

Avie oydo Paris/de una duena famada
mujier de Menalao/en ora mala nada
era por todol mundo/la su beldat cuentada
Paris gela pedio/a Venus por soldada

2) Nestor:

Auie hý un bon ombre/ueieio & de grant seso
era de grandes dias/tan blanco cuem el queso
do quier que llegaua/siempre fue bien apreso
era ennos juýzos/tan ýgual cum el peso

Or from church history:

3) St. Paul:

Oýo cuemo auien/a Tharso encendida
vna uilla real/de todo bien bastida
onde exio el apostol/de la lengua fardida

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172 See R. Menéndez Pidal, op. cit., pp. 280 and 373.
173 According to Kayser, allusion is "uno de los medios estilísticos más útiles para determinar la atmósfera social en torno a una obra," op. cit., p. 151.
174p: Basically same.
Other times, the poet uses periphrasis to describe an object or state. In the following, reference is made to the quality of Achilles' helmet and sword:

1) Pusieron lle un yelmo/firme & bien obrado que por oro nin por plata/non deurie ser comprado
   (662ab)
2) Despues de tod esto/ginnios la espada que .x. uezes fue fecha/ & .x. uezes temprada
   (663ab)175

On the effect of Calectrix' eyes:

3) quando bien los abria/era fiera fadeza a christiano perfecho/tolrrie toda pereza
   (1876cd)

To express the fact that Alexander's wife, Roxana, was crying:

4) auien le mucha agua/per la cara uertida
   (2659d)176

Sometimes, the state is expressed by negatives:

1) Hector was busy fighting:
   pero non tenia Ector/las manos adormidas
   (702d)
2) Alexander accepted the word of his doctor:
   Dicho de Phelippo/no lo leuo el uiento
   (912a)
3) Alexander's words were not in vain:
   No lo dixo a sordos/fueron la co[m]bater
   (1111a)
4) There was much blood:
   los Rios de la sangre/fascas non auien uado
   (10411c)177

Generally, instances of periphrasis are connected to battle scenes:

1) There were many killed; the bodies piled up:
   eran los ualladares/todos tornados planos
   (1047d)

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175P: Basically same.
176P: ... era fiera feres (1876c).
177P: Basically same.
2) This was a fierce warrior:

demas qui contra esto/le ueniesse contrario
darle mala fiesta/& peor ochauario

(1133cd)

3) al que podie prender/faziel mal amor
dessa lo embiaua/poral sieglo mayor

(2231cd)

Euphemisms, too, as might be expected, occur most in battle scenes where the horrible or unpleasant is surest to appear:

1) He (they) died:

exiol luego el alma/a poca de sazon

(507d)

2) al que delant fallaua/non uye uerano

(631c)

3) los que prendien en carne/luego eran liurados

(2166d)

4) He killed:

de cabeças de muertos/enchie los ualladares
non exioron de Grecia/meiores dos polgares

(1027cd)

5) auie mucho ombre bueno/fecho sin calauera

(1028c)

6) los que podie prender/non Yuan sus pagados
a Rennon de Arabia/daualos por hermanos

(1398cd)

One entire strophe is notable for the lavish display of euphemism:

7) Deliuro a Disanas/un mortal cauallero
otro que dezien Dimus/diogelo por companero
Dimus uenie de cuesta/& Disanes façero
mas entramos ouieron/a ſr por un sendero

(1025)

Occasionally, the carnage is too horrible to describe within the self-imposed limits of mesura, or good taste. The following is a manner of saying how a sword was rammed down the throat:

8) diol por medio la boca/al parlero loçano
que non trago peor muerso/njn iudio njn pagano

(1371)

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178P: ... faziel mala sabor (2231c); rest basically same.
179P: los que prender podie non lyyuan muy sanos (1398c).
180P: Basically same, but lacks alliteration of sound of g.
181P: non trago peor hueso njn moro njn christiano. Any significance there may be in the substitution of moro for iudio is not clarified in either manuscript: moro is also found in 9.
Indirect reference may take the form of sinedcote or metonymy, but almost always only one kind is used: substitution of the part for the whole:

1) Achildes soe que iago so este marmol cerrado
(331a)

2) the Trojan Horse:

Fue luego la madera aducha & laurada
(747a)

3) bodies:

auie mucha cabeza echada en el prado
(1024c)

4) de cabezas de muertos enchie los ualladares
(1027c)

5) auie a parte echada mucha barua uellida
(1577c)

6) auie a parte echada mucha barua cabosa
(2009b) 183

One exception to the general use of the part for the whole is that in which the sign substitutes for the action signified; the following is an image reminiscent of the Poema del mio Cid:

7) andaua mucho cauallo connas Riendas colgadas
(1358d) 184

Hyperbole

Just as the full impact of battle cannot, it seems, be fully expressed without the recourses of periphrasis and euphemism, it cannot be described without hyperbole, or exaggeration. Such a case is the following:

1) Craterus a Ardofilo diol una tal porrada
quel salieron los meollos ela sangre quaiada
(1023cd) 185

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182 Nowadays, says Kayser, "no se suele establecer ... gran diferencia," op. cit., p. 152.

183P: Basically same, including repetition of 1577c in 2009b; an indication that figurative expressions are likely to be passed on in their primary state.


185P: Basically same.
Interestingly enough, the majority of the hyperboles concern animals. To indicate the marvellous quality of Bucephalus, the poet says:

1) Quando auia el Rey/a iustíciar ladron
daualo al cauallo/en logar de prision
ante lo quje comjdo/tanto era gloton
que .xxiiiij°. lobos/comerian vn moton

2) valia quando fue guarnido/mas que toda Castiella

3) mato ontre sus coçes/mas de mill Bucifal

Most of the others occur in the latter fifth of the poem, which deals with Alexander's fantastic trips through the Orient, into the sea, and up into the sky:

4) Desende salliron puercos/de los cannauerales
auien los colmiellos/maores que palmares

5) En medio de la passada/fu la siesta ueniendo
furon las moscas grandes/rugiendo
furon de fiera guisa/las moscas mordiendo
tanto que a los omes/se yuan cometiendo

6) bats:

Podien seer tamannos/como sennos gallarones
alçauan & apremian/bien como falcones

7) fica un gusano/tamano como pera

Perifrasis, euphemism, sinecdote, metonymy, hyperbole—all of the preceding figures of logic are minor because of their proportionately infrequent appearance in the poem. Almost without exception, they occur in both manuscripts, being remarkably intact in P. Undoubtedly, they function to add color and vivacity to the text, and credit to the virtuosity of the poet in glossing the commonplace expression.

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186 P: Basically same.
187 P: fueron las moscas grandes e las bispas vjnjendo (2171b); ... commo vnas gajljas (2177a); finca el gusanjillo commo grano de pera (2176c).
CHAPTER IV

IMAGINATION AND DESCRIPTION

The final criteria of narrative poetry are, besides versification, imagination and description. Inasmuch as the meter of the Libro de Alexandre has been thoroughly studied, due to the combined efforts of scholars such as Hanssen, Alarcos Llorach, H. H. Arnold, and R. Moll, it would be a superimposition to attempt to review their findings in this study. Rather less has been done, however, on the imaginative and descriptive aspects of the poem, despite the fact that the major comment of the histories of Spanish literature is that description is notable in the work. Since some amplification may be in order, this chapter will mark representative examples from which conclusions may be drawn relating to their effectiveness.

Imagination, rather than imagery, is the preferred term in this study because it suggests the vital part of the thought process, the action of the mind, rather than the results of the process implicit in the term, imagery. It is a particular type of thought, not alien to the figures and tropes of logic just observed, but projecting itself through channels of sensation and experience to arrive at a personal interpretation of reality. It is not sensation in itself, which is

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mainly attached to description of exterior reality, but a 'residue of sensation', the individual mirror put up to reality. This does not mean that the poet's response to the world about him is limited to original expressions of his own transformation of reality. As we know, this is an impossibility because the mind is a residue of collective and traditional experience as well as individual—and above all, in the thirteenth century, when the making of most works of art in the Western world was a collective enterprise. Therefore, in dealing with the Libro de Alexandre, imagination will include not only simile, metaphor, and symbol (within the category of comparisons) but proverbs and refranes (insofar as they relate to comparisons). The inclusion of these latter is done with the purpose of attempting to substantiate the very real contribution of the popular elements to the sometimes-pedantic tone of the poem.

Description may be defined as the simple observation of exterior reality, both dynamic and static. In both cases, sensation will, of course, be implicit, but not the 'residue of sensation' which forms imagery and transcends reality. Dynamic description, as has been noted, alternates with static, and includes the major subject material, battles and journeys. Static description involves objects, places, and persons, the latter of which entails both a physical and a moral picture. The adjective and the epithet, too, are in this classification although they are usually much too concise, too much concerned with one particular

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3 Pedro Salinas, Reality and the Poet in Spanish Poetry (Baltimore, 1940).
4 Cf. cuadro and escena in Kayser, op. cit., p. 250 ff.
characteristic to faithfully depict multiple-faceted reality.\(^5\)

Imagination

Simile and Metaphor

In keeping with the classic rhetorical tradition of the poem, the slight difference between the simile and the metaphor according to the Aristotelian concept,\(^6\) will be preserved. This means only that the former uses \textit{like} or \textit{as}, or the equivalent, with the two components of the comparison, whereas the latter does not.

Similes in the poem occur twice again as often as metaphors. They are almost evenly divided between single and double lines, and, like other figures of thought, appear intact in the later manuscript P. Following are examples in which \textit{cuemo} (\textit{commo}) is used:

1) cuemo ortigas maiadas/atal es su pelleio
   (Alexander) (150d)

2) balauan cuemo ousieas/que iazen en corral
   (people of Thebes) (230c)

3) dessuso la loriga/blanca cuemo christal
   (Hector's battle dress) (155c)\(^7\)

4) Dio una grant boz/alta como pauon
   (Alexander on Darius' death) (1727a)

5) Tales ha las soberceias/cuemo listas de seda
   (Calectrix) (1875a)

\(^5\)Both the qualifying adjective and the epithet which focus on the one outstanding trait, rather than the multiple, symbolize the tendency of the period to stereotype personalities, to fit all into a pattern. For this likewise Islamic tendency, see Grunebaum, \textit{op. cit.}, chap. vii.

\(^6\)Rhetoric, III, 4.

\(^7\)Repeated (same substantives) in 1351ab(0,P); loriga with different correlative (quega) 611c(0,P); blanca with diff. corr.: 108d, 428b, 560d, 1405c, 1877d, 2123ab(0,P); espejo for christal 25h1d(0,P).
6) quando el sol rayaua/luzia como espejo
   (Alexander's tent) (2541d)

One special example is significant since it occurs only in $P$ and echoes a celebrated phrase of Berceo:

7) asy fue por a el commo a buen vaso de vjno
   (689d)

Often forms of *semejar* are used:

1) semeia osso uieio/quando echa el cabello
   (Alexander) (150b)

2) semeiaua que uenia/vna fiera montanna
   (Alexander) (212c)

3) dezie semeiamos moços/que andamos trebeiando
   (Achilles in anger) (696d)

4) Diran que semeiamos/al que nada en el mar
   (Nestor on danger to Troy) (731a)

5) semeiaua que era/una sierra mouida
   (elephant) (1354d)

Occasionally *mas ... que* (or its equivalent) occurs:

1) macr tenia la goria/que se fuesse vn toro
   (Alexander) (87c)

2) caño Ayaz en tierra/mas negro que la pes
   (death of Ajax) (586d)

3) plus blanco de color/que la nieue Reziente
   (one of Darius' chiefs) (1405c)

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8 $P$: Exceptional change in 150d: *commo fortigas asperas*....
9 $O$: assis fue pora el/& liuro lo festino; appears again in both $O$ and $P$ (2531b).
10 $P$: Exceptional difference in 212c: *semeallauan quando yuan vna bella montana*.
11 *Blanco*, judged as a color, appears most frequently in the poem. For the *cromatismo* of the *Alexandre* as well as others in the *mester de clerecia*, see J. Artiles, *Los recursos literarios de Berceo* (Madrid, 1964), p. 254 ff. He lists forty-two cases in which a color is mentioned, primarily white.
Double similes are infrequent in one strophe alone; but when they do occur, they enforce the character traits of the major protagonists. With one exception—that of the wise Nestor—these are reserved for the greatest heroes of battle:

1) Alexander:

amolaua los dientes/cuemo leon fanbriente
	tan bien molia el fierro/cuemo si fues sarmiento
	(28bc)12

2) Atales ha los pelos/cuemo faz vn leon
	la uoz cuemo tonidro/quexosol coragon
	(15lab)

3) Nestor:

era de grandes dias/tan blanco cuem el queso
do quier que llegaua/siempre fue bien apreso
	(428bcd)

4) Aeneas and Diomedes:

Semeiauan ambos peccados malditos
	las narizes de los caulillos/semeiauan soluitos
	(538ab)

5) Alexander and Porus:

Non andauan en medio/nengunos entre medianos
querien ellos & ellos/liurar lo por las manos
	semeiau lo al/trebeios yndianos
	como ninnos que iogan/la pella por los solanos
	(2189)14

As indicated by the first two examples above, much use is made of animal comparisons. Of the seventy similes gathered from both O and P, twenty-seven are from what may broadly be called the animal kingdom, which includes here birds and fish. Of these, wild animals

12P: Basically same, with mas for plus in 1405c only.
13The quick temper of Alexander has its classic correlation in Achilles, el irado; this is one of several correlations between the story of Troy and the main body of the Libro de Alexandre.
14P: trebejuelos ljujanos for trebeios yndianos (2189c).
occur with much more frequency than domesticated animals. The lion appears most often, followed in order of appearances by the wolf (usually in conjunction with the lamb or the herd), the bear, and the wild boar.\textsuperscript{15} Other untamed beasts making an appearance are the bull, the tiger, and a pack of mad dogs.\textsuperscript{16}

It is not surprising that wild animals are almost always mentioned with heroes of the battlefield. Alexander is usually a lion in warfare, looks like a bear,\textsuperscript{17} and has the single-minded determination of the bull.\textsuperscript{18} But other princes and heroes are also lions, Menalaus (509ab), Clitus and Ptolemy (1012abc), and Parmenius (1024b). Darius, the second most important figure in the poem, is without any animal connotation as long as he is alive. Dead and buried, however, he is the possessor of a striking epitaph:

\begin{quote}
Hic sistus est aries/tipicus duo cornua consortus
fregit Alexander/tocius malleus orbis
duo cornua/sunt duo Regna persarum .s. & medorum
assi quieren dezir estos uiersos
\end{quote}

Aquí iaz el carnero/las dos cuernos del qual
quebranto Alexandre/de Grecia natural
Narbozenes & Besus/compana desleal
estos dos lo mataron/a traycion mortal

(1801-1802)\textsuperscript{19}

Here, as in Berceo, the symbolism is explained. As for the other members of the bestiary, none, with one possible exception, is chosen as the particular correlate of one hero alone. The single exception is Hector who, together with Darius, is given an extremely noble and

\textsuperscript{15}Iion: 28b, 151a, 509ab, 517abc, 1012abc, 1024b (all O and P);
wolf: 515d, 1055ab, 2016cd (O,P); bear: 150b, 529cd, 1032c (O,P); boar:
40hb, 1633c (O,P).
\textsuperscript{16}In 87c, 707c(O,P); 552a(0); 244ab(0,P) respectively.
\textsuperscript{17}In 150b(O,P).
\textsuperscript{18}In 87c(O,P).
\textsuperscript{19}P: Lacks 1301d; splits 1801c before persarunt & mediarum which forms d; Spanish strophe same.
sympathetic characterization. Although he is provided with a variety of epithets,\textsuperscript{20} including one of the two comparisons with a bull,\textsuperscript{21} the singular label which pertains to him alone, and which appears only in \textit{O}, is the tiger.\textsuperscript{22} Possibly, this might be more evidence of the Arabic influence, the transmission of Indian story material which culminated in \textit{Calila e Dimna}. At the same time, it is possible that the poet of \textit{O} was more selective than \textit{P}; a few strophes previously, he had already mentioned that Aeneas was acting like a \textit{sierpe fiera},\textsuperscript{23} and perhaps, didn't choose to use the same epithet so soon again (as \textit{P} did).

Equally formidable to the wild animals are the snakes, here seeming to be not so crafty as destructive, brothers to the lion or the wolf.\textsuperscript{24} One sustained simile compares Darius' army to the seven-headed hydra of Greek myth.\textsuperscript{25} The one place in which snakes appear both as active aggressors and as symbolic creatures is, of course, hell.

Domestic animals enter but seldom, and usually indicate subjugation or momentary incapacity:

1) the routed people of Thebes:

\begin{quote}
Quando uieron que yua/su fazienda a mal
acieron se todos/metieron se al Real
balaun cuemo que iazen en corral
\end{quote}

Alexander, after drinking cold water on a hot \textit{afternoon}, falls sick and says:

2) Nostro uezino Dario/si fuese buen guerrero
leuar me podrie/cuemo a un cordero

\textsuperscript{20}Una \textit{lance ardida} (325d); \textit{essa barua ondida} (709d), both in \textit{O} and \textit{P}; \textit{el atreuudo} (638a, Q; \textit{el estruendo}, \textit{P}).
\textsuperscript{21}\textit{In} 707c(0, P).  \textsuperscript{22}\textit{In} 552a.  \textsuperscript{23}\textit{In} 549b(0, P).
\textsuperscript{24}\textit{In} 549b(0, P); 552a(0).  \textsuperscript{25}\textit{Str.} 1195-1197(0, P).
\textsuperscript{26}P: Basically same in both cases.
Birds sometimes indicate both inferiority and disadvantage:

1)  Quando assomo Achilles/en unos campos planos
conociolo luego Ector/enos fechos granados
assì se rebataron/Ector & los troianos
cuemo fazen los pollos/quando sienten milanos

(668)27

Or, like the milanos in the above passage, aggressiveness or spirit:

2)  brother of a warrior slain by Diomedes:

Fasje comno corneja quandol Roban el njdo
defender non lo puede da boses e apellido

(522ab,P)28

3)  Alexander’s reaction to Darius’ murder:

Dio una grant boz/alta como pauon
Criador tu uieda/tamanna traypcion

(1727ab)29

This image of the peacock, the royal bird of flamboyant plumage and
strident voice, is particularly appropriate to the Alexander of this
poem.

A secondary category of similes deals with nature and natural
phenomena:

1)  Alexander:

Atales ha los pelos/cuemo faz vn leon
la uoz cuemo tonidro/quexosol corazón

(151ab)

2)  Achilles:

Assì fue pora Ector/el pendon aleando
cuemo Rayño que uiene/grandes fuegos dando

(698ab)

3)  battle:

Fuertes eran los golpes/& grandes los Raydos
cuemo quando los uientos/andan desabenidos
fazen boluer las naues/& echar los tonidros

(703abc)

27P: conoscerienlo luego en los jestos loçanos (b); rest same.
28This strophe missing in O.
29P: Basically same.
Only rarely is a comparison made to an object in nature. Like those objects in the popular sayings, or refranes, the analogy is almost always humble, an odd occurrence when one considers the stature or the drama of the correlative:

1) Alexander:

\[
\text{cuemo ortigas maiadas/atal es su pelleio}
\]

(150d)

2) bloody battle:

\[
\text{assi manaua sangre/tod aquel arenal}
\]

(504cd)

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30 P: ... grandes fuegos echando (698b); ... e echan los Roydö (703c); commo va la estrella por el cielo bolando (1123b); La fruentë auje muy bënc alegre e serena/plus clara que la luna quando uxn nera (1874ab); semellauan quando yuan vna bella montaña (212c).

31 P: fue luego mano a mano en tierra abatida (1354b); ... con toda su bastida (1354c).
This last, of course, has special symbolic value in its expression of the basic theme of the total poem, the here-today, gone-tomorrow carpe diem theme which is represented narratively by the rise and fall of Alexander, of an entire people (Troy), and of all heroes. As we shall see later, it is emphasized by some objective descriptions whose succession of images interprets allegorically the reality of the theme.

Strength and durability are expressed by strong materials, or objects made of strong materials:

1) battle:

Estaua cabez coruo/por toller la loriga
vieno sobrel vn asta/tan manna como una uiga
(512ab)

2) warriors:

Toas que Umbrasides/mato cuemo sabedes
auie tales dos fijos/firmes cuemo paredes
(519ab)

3) strength weakened by flattery:

Aulia hy un ricome/que non deviera nascer
ouo con sus falagos/al Rey de uençer
cuemo el fierro suele/en el fuego amollegcer
ouo por el Narbozenes/de muerte estorçer
(1861)

4) Alexander:

El Rey Alexandre/guerrero natural
plus duro quel fierro/nin quel pedernal
(218ab)

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32 P: commo fortigas asperas ... (150d); commo sy prado sy prado [sic] fuese o aqua manantial (501d); ... que se cae priuado (2530d).
33 P: Basically same.
Some comparisons include games:

1) Achilles toda ora/yua mas escalentando
   yua en todas oras/Pallas encoraiando
   yuan se con la yra/las narizes aguzando
dezie semeiemos moços/que andamos trebeiando
   (696)
   Semeia que aqui/ueniemos por trebeiar
   yr & uenir a las uezes/cuemo quien juega lazar
   (697ab)

2) Alexander and Porus:

   semeiaua lo al/trebeios ñndianos
   como ninnos que iogan/la pella por los solanos
   (2189cd)34

   It is rarely that one finds any cultured comparisons; two were
found, of which but one might have been outside the popular knowledge.

The following is an excerpt from Alexander's coronation:

1) venian los caualleros/si fazian los peones
   en Roma mas apriessa/non yrian a estaciones
   (200cd)35

Many more are homely and popular, reminiscent of Berceo:

1) Aristotle's advice to Alexander:

   En poder de uil ombre/non metas tu fazienda
   ca darta [sic] mala caga/mumqua prendras emienda
   ffallecer te ha a la coyta/como la mala renta
   (55abc)

2) end of battle:

   Assy iazien los muertos/cuemo en restroio paia
   no los podien soterrar/nin meter mortala
   leuauan los cuemo lieua/los pelos la nauaia
   (420abc)

3) speech of Scythian diplomat to Alexander:

   Quieres mucho sobir/auras a despender
   quieres mucho correr/auras a caer
   semeias al ydropico/que muere por beuer
   quanto mas ua beuiendo/el mas puede arder
   (192h)

---

34 P: Basically same.
35 P: ... non van a los perdones (200d); the other, being Biblical,
must have been recognized by many: llegaron se de yentes/tan gran finidat/
semeisua per poco/al val de Iosaphat (253cd,0; in P: ... el val de Sojauat).
4) reaction of animals bitten by giant mosquitoes:

Furon de fiera guisa/las bestias enbrauidas fazian las enbrauir/las amargas feridas que eran las aguias/tanto de percuidas semeiuan souiellas/en azeite metidas

Metaphors, in the sense that they differ from similes only by the exclusion of the word, like, or its equivalent, are only half as abundant as similes. They reflect the same subject matter, and can be integrated with the former:

1) Alexander of Darius' people:

Muchas a de yentes/mas de las quel diz mas todas son gallinas/& de flaca rayz

2) battle:

los rios de la sangre corrien por el suelo dezien que auie Ector/plantado mal maizuelo

3) brains, like treasures, are kept in a chest:

Azen todo los sesos/en esta archa mia hy fezieron las artes/toda su confradria

4) Alexander's bathosphere:

Andaual bon Rey/en su casa cerrada

5) the wheel of Fortune:

Entiendo que su vida/era ya acabada la rueda de su fado/iazie trastornada

---

36 P: ... como al cavallo mala Rienda (55c); paja begins line b (420ab); semeiuan elosnas en alquitran metidas (2172d); for this last line, read subillas and lesnas (or alesnas) respectively.
37 P: los Rios de las lagremas (617c) makes more sense in respect to the theme of sorrow in the strophe; rest same.
38 P: Basically same; cf. preference for the adjective, trastornada, with the wheel of fortune in 895c: fue corriendo la Rueda/que jazie trastornada. Cf. word play of P: fue tornando la rueda que jazie trastornada, something 0 normally doesn't miss.
It is in the epithet that metaphor is most effective; these all refer to warriors:

1) Hector: ... una lança ardida
   ... don toro madrigado
   ... essa barua ondrada

2) Nicanor: ... sierpe Rauiosa
   el buen muro de Grecia

3) Achilles: ... el otro diablo

4) Alexander: ... el diablo
   ... tesoro de proeza
   arca de saudosa/exemplo de nobleza
   El cabron colmelludo ...

From the foregoing examples, it is evident that the poet has the classic penchant for analogical metaphor or 'association by comparison,' rather than association by contiguity. The epic nature of the poem calls up the need for metaphor (and simile) to enhance the value of the hero. The usual comparison is between animate beings, with stress on the qualities of the wild beasts. The recurrent image of the lion in preference to the bull, wolf, or bear, for instance, would certainly seem to indicate intent to qualify the highest and noblest

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39 Language favored by Berceo; see C. Gariano, Anal. estil. de los Milagros de Nues. Señora de Berceo, chap. v; also 1081a(0,P).
40 Language of the Cid. Other instances: 828a(0,P), 1720(0,P).
41 Also 1383b, 2009c(0,P).
42 One of the many correlations of Achilles and Alexander. The term, el pecado, usually has the meaning of sin in the form of the devil; but as H.H. Arnold points out in "Notes on the Versif. of El L. de A.," one of Darius' heroes goes by the epithet of el pecado (1042c,0).
43 The only other person with the symbolic horns is Darius; O obviously wrong here; cf. P: El cabron cornaludo.
traits of man by his animal counterpart. Thus, grace in motion is as important as brute strength, determination, and aggressiveness. The lion, in these respects, is exemplar; the others are not. In the same manner, the peacock is favored over, say, the eagle; besides its more colorful plumage, it suggests a more civilized being. The lion, wolf, bear, serpent, and peacock all have a common trait which is reiterated in Achilles and Alexander, wrath. It is in both heroes a necessary tool for greatness and, at the same time, the probable cause of their downfall. 145

To further the picture of the ideal hero, more than his active, aggressive nature and natural grace must be presented. There are, therefore, comparisons which evoke the radiant, awesome, and semi-divine aspects:

1) Achilles:

Assý fue pora Ector/el pendon aleando
cuemo muyo que uiene/grandes fuegos dando  
(698ab)

2) Alexander:

Yua uertiendo fuegos/a Darío alcanzando
cuesto estrella que ua/por el cielo uolando  
(11:23ab) 146

The semi-divine nature of Alexander is, in this poem, assumed rather than stated. His mother, Olympias, who claimed Achilles as an ancestor, and the god, Ammon, as the real father of Alexander, scarcely enters the story. But the special character of her son is alluded to by the signs at his birth, and by his superhuman ambitions which extend beyond the earth and the natural limits of man (the fantastic voyages), all of

145 See O.P 1166b, 1410a, 1567a, 1763a, 1834a, 1913a, 1989c. All appear, too, in Oriental heraldry.
146P: Same.
this in contrast to his human qualities.

The reference to Alexander as the devil has two possible interpretations. It may be that it is nothing more than a momentary inspiration, occurring as it does but once in the poem; it may be merely a rather off-hand testimony to his diabolical love of fighting, an inordinate and sinful lust for battle at all costs. The close relationship between diablo and peccado would justify this assumption. On the other hand, it may be the first sign of his major vice, pride, which the poet intends to develop by degrees. The situation at the time that the epithet appears is as follows: Alexander's plans for further world conquests are halted by the necessity of a second and what proves to be a final battle with Darius (known to the reader as the bon ome). Darius, beaten and later betrayed by two of his trusted officers, is murdered, his hopes for an honorable death in battle thwarted. But, after his death, as is so often the case, his stature grows. With the ceremonial customs taken care of by his conqueror and admirer, Alexander, he is lamented and acclaimed a great man. Alexander has a magnificent tomb constructed, on which is the epitaph of the ram with the horns, signifying the extent of Darius' empire. Alexander now assumes complete mastery of the two worlds of East and West; he becomes the new cabron colmelludo. After defeating Porus of India in a strange and wonderful battle with elephants and pigs, he now aspires, against Nature's wishes,

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47 P: 1186b.
48 See note 42, p. 123.
49 P: 1612a, 1683a.
50 Str. 1801-1802.
51 As noted in n. 43, p. 123, P's version is correct.
to conquer the regions around, under, and above the dry land:

1) La Natura que cria/todaslas creaturas
las que son paladinas/& las que son escuras
tuuo que Alexandre/dixo paraulas duras
que querie conquerir/las secretas naturas
(2325)

Once more, he is compared to the devil:

2) Enas cosas secretas/quiso el saber
que nunca ome uiuo/las pudo entender
quisolas Alexandre/por forçia conoçer
nunca mayor soberuia/comedio Lucifer
(2327)

Apparently, Alexander has forgotten that by being semi-divine, he is
also semi-human, and as such, is subject to laws both human and divine.
By going against Nature, he ultimately incurs the wrath of the Creator:

3) Peso al Criador/que crio la Natura
ouo de Alexandre/sanna & grant rancura
dixo este lunatico/que non cata mesura
yol tornare el gozo/todo en amargura
(2329)

who metes out heavenly justice:

4) El sopo las soberuias/de los peçes iudgar
lo que en si tenie/no lo sobo asmar
ome que tan bien sabe/ioyzios deliurar
por qual ioyzio dio/por tal deue passar
(2330)

Evidence would seem to point to the fact that the epithet,
diablo, applied to Alexander at this particular point in the narrative
is more than an off-hand remark about his lust for war. It stands as
a signal for his turn of fortunes, an announcement of his eventual down-
fall through the same major vice as Lucifer's, pride.

Conclusions

1) Simile and metaphor arise from the necessity or love of
exalting the hero, both in his active and in his contemplative life.

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52: Same in all cases. Of interest in 2329 is the down-to-earth
language of the Creator, comparable to that noted in Berceo; also notable
is the typically-medieval emphasis on mesura, which to the ideal caballero
is as much a virtue as superbia is root of all the vices.
2) They typify the qualities of the ideal hero, and occasionally personalize the major heroes, e.g., Darius: ram, Hector: tiger, and Alexander: devil.

3) They may be prosaic and ornamental, e.g., white as cheese, white as snow, white (or bright) as glass, etc.

4) Some are animals, recalling not only the medieval bestiary but the classic heroic poems of Homer and Virgil, and some of the thirteenth-century fiction and moral-didactic works translated from the Arabic.

5) Reminiscent of the classic epic poets and also Berceo are the homely comparisons, some epithets, and the earthy language of the divinities. 53

6) Very few similes and metaphors are culto in that they allude to mythical or classical works and characters. They appeal, rather, to the popular mentality.

7) They are non-psychic; they do not reveal anything about the poet as a man, but rather something about his capacity as an artist.

8) It is difficult to determine which metaphors and similes are original with the poet, and which are in the collective consciousness of the period, or enclosed within the literary framework of the past. However, the poet is valued not by his originality but on his creative presentation, his selection, placement, and proportion within the work as a whole, his success in giving new impressions of ideas

53 Other similarities with Berceo: the language and actions of the allegorical figures in hell, the many popular expressions of comparative value (infra) which, of course, occur in other works of the mester de clerecia.
and people through his selection of the apt expression.

9) Most comparisons are visual, although in some cases, sound is important. Some depend on both sight and sound (e.g., irate lion or bear, water rushing through a narrow gorge, etc.)

10) Heroes (men of action) and wisemen (men of contemplation) are the only ones accorded double similes, thus emphasizing the importance of both ways of living in this world.

11) In the case of the main protagonist, Alexander, changing metaphor indicates both time passing and the emergence and decline of his power: the lion is appropriate to his youthful passions which are never cooled by maturity; honored beard expresses his worthiness proved by action; tesoro de proeza, arca de sauiza, and exemplo de nobleza are used at his peak of power; devil and lunatic appear with his decline.

12) The classic use of the comparative metaphor, with its dual nature, acts as a fitting companion to the other dualities, e.g., parallelism, antithesis, paranomasia, correlation of events, the two levels of existence, similarities between major protagonists (Achilles: Alexander, Hector: Darius, Aristotle: Nestor, etc.). In all, there appears to be a conscientious attempt to maintain perfect balance.

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54 O,P: 28b, 151b, 230c, 1727a, 1913ab.
Popular Expressions

There is a substantial group of popular expressions, most of which deal with comparative values. The usual pattern is no (non, nin, nol, etc.) ual (ualient, value, etc.) ... plus an object of small or no value. Some are quite common, appearing principally, too, in Berceo and in the Cid, Fernán González, El libro de buen amor, and others. The most frequent object mentioned is a small piece or sum of money:

1) todo uostro lazerio/non ualdrie un dinero
(898d)
2) si tu esto non fazes/non ualdras vn dinero
(58d)
3) ni cambian su uentura/ualor de un dinero
(1212d)
4) non preciaua lo al/todo un pipion
(1391d)

Some deal with seeds or lentils:

1) Esto dixo el Rey/non ual una arueia
(226a)
2) los carros tornados/con todas sus guaridas
non ualien a Poro/tres erueias podridas
(2059cd)
3) Yo lexe [sic] buena roadre/& buenas dos hermanas
mas tant en cor me iazen/las tierras persianas
que tod esto non precio/quanto .iiij. aulanas
(259)

The fig, which in other texts is as frequently used as vn dinero, is rare in the Alexandre:

1) Los unos tenien armas/quebrantauan taulados
los otros trebeiauan/axadrezes& dados
non preciauan un figo/los lazerios passados
(715)

56 P: Same.
57 P: Same.
58 P: no preciauan nada ...; line c, missing in O, is in P:
los otros fasien juegos menudos e granados.
Some are even more picturesque and derogative:

1) Callo el oñe bono/que auie bien faulado
de grado del conceio/qui era recaldrado
non dio el Rey por ello/un mal puerro assado
dixo les que por paraula/non era espantado

2) on the Jews:

Oñes son astrosos/de flacos coraçones
non ualen pora armas/quanto sennos cabrones
dastrosa mantenencia/son astrosos barones
cobridicen dineruelos/mas que gato polrones

3) Quando los uio Achilles/enfesto el pendon
Ector quand esto uio/quebro el corazon
pero metio en medio/luego otra Hazon
dixo que nol presiaua/quanto un gurrión

4) Dario tan alto Rey/ône de tan grant cuenta
en cabo ades uo/una fosa angosta
non ualio su emperio/todo una lagosta
qui en este mundo fia/el mismo se demuestra

5) Sobio por unas sierras/po fallir a detaio
lo que non pode seer/se non por grant trabao
cal el fellos ferie mas/que un fiero maió
non daau por el lazerio/quanto ual en aio

That the poet intended these expressions to function as the last word on the matter at hand is indicated by the fact that, by far, most occur in the last line of the strophe. Thus, they are again more than purely ornamental touches used to catch the attention of lagging readers (or listeners); they indicate a real desire of the poet to demonstrate his respect for the popular source of inspiration, always the source of the vital and the transcendental.

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59 There is no instance of depreciation of the Moors; see Kenneth Scholberg, "Minorities in Medieval Castilian Literature," Hispania, XXXVI (1954), 203-208.

60 Read apes for ades (as in P); P has foya for fosa.

61 P: que era el diablo mas duro que vn macho (d); on diablo, see n. 42, p. 123.
Description

Hardly a summary of the Libro de Alexandre appears without some reference to description, either dynamic or static, of events, objects, places, and people. The total poem may be classified, of course, as a spectacular description of an epoch. But what is needed here is a view of the specific kinds of description which make up the whole: objective, topographic, and character.

One example of the objective kind is that of Achilles' shield. Within the space limited by its form is depicted the universe. Thanks to a paratactic structure, there is a logical succession of images of the sea, the land, and the heavens. Included is the temporal expanse with a graphic representation of the seasons. Although in the Alexandre, the description is considerably more concise than the one in the Iliad, it is as comprehensive. The Homeric zeugma, "on it he wrought (fashioned, made)," is repeated in the Alexandre in the first lines: *Hy estauan* (655a, 656a), *Estaua* (657a), *Eran Hy* (658a); and this verb governs the entire description, which is constructed parallelistically and antithetically:

653. En pocas de palauras/lo cuño do a liurar
la obra de las armas/qual mando far
que si todo por orden/lo quisiesemos cuñar

64

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62 Str. 653-659. P lacks description of the heavens (658); 0 lacks 653d, 654a, and 655b.
63 Bk. XVIII; cf. Aeneas' shield in the Aeneid, Bk. VIII, and the account of the fall of Troy in the Ilius by Pindar of Thebes (for comparison, see footnotes in Alarcos Ilorach's edition of the Troy digression, op. cit.). Alexander's admiration of Homer is legendary; allusions in the poem; 323c, 619c, 759cd, etc.
64 Line missing in 0 found in P: serie vn breuariuo quae prendrie
grant logar.
654. ........................................
hy ueserian los peuges/quantos son enno mar
las unas naves yr/ & las otras tornar
las unas perecer/ & las otras arribar

655. ........................................
Hy estauan las tierras/por poblar & pobladas
las sues & las bestias/por domar & domadas
la torre que fezieron/las yentes perjuradas

656. ........................................
Hy estauan contrarios/los tiempos por ygual es
cada uno cuemo corren/o quales temporales
cuemo naçen los truenos/ & los Rayos mortales
cuemo son en el año/iiiij°. tiempos cabdales

657. ........................................
Estauan don Enero/con nieues & con geladas
el Uerano con flores/ & dulces maçanas
Agosto con soles/ & miesses espigadas
Ochubre uendimiando/ & faziendo pomadas

658. ........................................
Eran hy los .viij. signos/del sol bien compassados
los unos de los otros/ygual mente taiados
e las .viij. plantetas/cuemo tienen sus grados
quales son mas Rauiosas/o quales mas pagados

659. ........................................
Non es ombre tan necio/que uiesse el escudo
que non fuesse buen clerigo/sobre bien entendudo
el maestro quel fizo/fue tan mientes metudo
que metio en escudo/ granado & menudo 65

Each image which appears in the first hemistich is, in the second, explained or qualified. In the first two lines of 656, the alliteration of c of the first hemistich is echoed by t in the second. The substantives are almost all with c, and the important adjectives with g. Alliteration has a functional value, here, in the last two lines of 659, which stresses the awesome response to the work of the master who made the shield. The extraordinary aspect is further enhanced by the climactic gradation, in the same strophe, of ombre-clerigo-maestro.

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65 P: Qne que por espaço lo quesiese asmar (651a); los montes & las aguas & las villas cercadas (655b); lines c and d of 655 reversed; substitution of vientos for tiempos (656a); all four seasons listed instead of months and one season in q; internal rhyme of escudo in q (659d) missing in p.
This technique of placing images within the framework of another has the effect of opening a door into a marvelous new world, which is, after all, the end purpose of all art.

Another example of objective description which appeals to the ear as well as to the eye is that of Porus' palace:

2131. Dexemos nos la vinna/que era muy loçana que leuaua la uendimia/tardía & temprana digamos del aruol/que enna vinna estaua que azie hY Riqueza/fiera & adiana

2132. En medio del encausto/un logar apartado seyé Rico aruol/en medio leuantado nen era muy grusso/nen muy delgado doro fino era/sotil mientras obrado

2133. Quantas aues en cielo/an uozes acordadas que dizien cantos dolces/menudas & granadas todas en aquel aruol/parecién figuradas cada una de su natura/en color divisadas

2134. Todolos estrumentos/que usan los ioglares otros de maor precio/que usan escolares de todos auia hY/tres o iiii°. pares todos bien temprados/por formar sos contares

2135. A la Reyz del aruol/bien a xv. estados venien unos canones/que azien soterrados eran de coure duro/por en esso laurados todos eran en el aruol/metidos encerrados

2136. Soprauan cuemo bufetes/en aquellos canones luego dezien las aues/cada uno sus sones los gayos las calandras/tordos & los gauiones el rosinol que diz/las fremosas cançiones

2137. Luenga serie la cunta/de las aues cuntar la noche ua venuendo/quiero destaiar 68 ya non se qual quisiesse/de las otras echar quando la cigarra/non quiso delexar

66 Cf. Alcinoos' palace in the Odyssey, Bk. VII.
67 The same imagery, and almost the same manner of expression is found in the account in the Odyssey.
68 One of the frequent entrances of the poet into the narration; may indicate the listening public, but more likely, the practice of putting end to writing when the strong light of day begins to dim; the passage seems less formulaic than most.
If in the previous example, the description of Achilles' shield is concise compared to that in Homer, in this one of the delights of Porus' garden, the description is amplified compared to the garden of Alcinoös in the Odyssey. Here, too, the technique is contrary to that shown above, where the focus expanded from the minute to the vast. Here, the montanas are first shown (2120c), then palacios (2121a), paredes and techo (2122ac), portas (2123a), columnas (2124a), vinna (2126b), vistas of various kinds, made of precious stones (2127a-2130d), and finally, in the middle of the courtyard, a golden tree (2132) with synthetic birds (2133) and all the musical instruments which plain and fancy juglares use (2134). The tree is actually a marvellous sort of pipe organ: each pipe leads to a different bird perched on the branches; when the pipes receive air, the birds sing solo, or form chords sweeter than any Orpheus could make. Contributing to this musical theme is the euphony in the alliteration of c in 2138, which involves the key words, cuerdas-claues-cantos, and the repetition of the etymon, Voluia ... a buelta. Reinforcing all is the rhythmic crescendo and diminuendo of

\[ ... que sedia en la plaza (2131c); que disen cantos menudos dulces e granados (2133b); ... parescen tragítadas (2133c); ... tres o cuatro pares (2134c); 0 consistently uses numerals; todos eran en el arbol metidos e soldados (2135d); in 2136 polysyndeton is used, without gauiones. \]

\[ Willis lists this description as being from the Historia de Preniis (The Relat. of Alexandreis and Libro de A., p. 94). \]

\[ For the distinction between the plain and the scholarly juglar, see again Menéndez Pidal, op. cit., p. 280 ff. \]
the first two lines, culminating in *alcando & apremiendo* of line 7.

One of the rare allusions to the classics, to Orpheus, the inventor of music, acts as a fitting finale, or if you like, coda.

A justly famous description is that of Alexander's tent.\(^2\) There the appeal is to the artist instead of to the musician. As in the description of Achilles' shield, one glimpses a new world through the doorway, as it were, of the primary object. The shape of the shield provides the frame of the former, the tent of the latter. It is as though a myopic vision had suddenly been transformed into a vision that penetrates the furthest horizons of time and space.\(^3\)

After a precise description of the tent itself (2540-2548), there appears the pictorial history of man. On the ceiling there is a mural of heaven and hell; then in corner, the tower of Babel and the Deluge. On one of the four hemispheric gables, true to iconographic tradition, is an allegory of the months (2554-2566), a strophe devoted to each.\(^4\) Another hemisphere depicts scenes from the *Iliad* (2567-2574), another a mappa mundi.\(^5\) On the last hemisphere are *las gestas del bon Rey*, Alexander.\(^6\)

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\(^2\) Str. 2539-2595.

\(^3\) Source is the novelized recension of the *Pseudo-Callisthenes*, the *Roman d'Alexandre* by Lambert de Tors and Alexandre de Bernay.

\(^4\) Cf. antecedent on Achilles' shield, and descendant in *El libro de buen amor*.

\(^5\) This repeats in miniature the panorama of the Troy episode.

\(^6\) Also appears in 276 ff. and 2504 ff.

\(^7\) There is no paradox involved in Alexander's being a devil at the same time that he is, like Darius, a good man; at the time, it was taken for granted that man was sinful by nature but capable of good deeds which, if carried far enough, would redeem him in the next world.
It is a lavish display which serves in several capacities:

1. to appeal aesthetically;
2. to exhibit the knowledge of the poet;
3. to foretell the imminent ending to a fabulous career, to tie in the cycle of the seasons to that of man, to fortify further the principal theme of the poem—the vanity of vanities. Each mural holds a deeper meaning. The first depicts the beginnings of the universe with the antithetical powers of good and evil; the second shows the chaotic and sinful nature of man; the third (the first of the hemisphere paintings) represents time which runs out for all mortals; the fourth, the need of a hero to transcend time; the fifth, that of the world, shows the spatial limitations of material man. The last acts as a veiled warning to Alexander to reconsider his mortality; it is, narratively, a preparation for the prolonged and dramatic death scene which immediately follows. In all, it is a grandiose concept revealed in the lines and color of the greatest muralists.\(^7^8\)

Place descriptions which have been mentioned most frequently are those of Babylon\(^7^9\) and hell. Others of minor import but of interest are the towns of Tyre (1092-1119), Gaza (1120-1130), and Usion (1561-1593), the sacred grove of Apollo and Minerva (2482-2494), and several oases which reflect the lyric enchantment of the lugar ameno.

One of these spots, in which Darius stops to address his army before the first battle with Alexander, has sensual delights which

\(^7^8\) Other descriptions worthy of note: Darius' retinue (850-873), the lapidary (1169-1192), the bestiary and aviary (1196-1199).

\(^7^9\) Sources according to Willis (op. cit.): Roman d'Alexander, Epistola Presbyteri Johannis, Floire et Blancaflor.

\(^8^0\) This passage missing in P.
recall Arabic, and more specifically, Spanish–Arabic lyric garden-poetry:

935. En medio del hueste/auie en colladiello
della & della parte/era alto un poquiello
era enna cabezc/sano & uerdeziello
era un logareio/pour uerdat apostiello

936. Estaua en medio/un lorer anciano
los ramos bien espessos/el tronco muy sano
cobrie la tierra/un uergel muy logano 81
siempre estaua uerda/ynuerno & uerano

937. Manaua de siniestro/una fuent perenal
nuncas mingua/ca era natural
auie so el Roçio/fecho un Regaral
por hy fazie su curso/cuemo una canal

938. Exie de la fontana/una blanda frior
de la sombra del aruol/un temprado sabor
daue el aruolorio/sobre buena olor
semeiaua que era/huerto del Criador

939. Que por buena solombra/que por la fontana
allY uenien la aues/tener la meridiana
allY fazien los cantos/dulces a la mannana
mas non cabrie hy aue/sy non fues palaciana

940. El agua de la fuente/descende a unos prados
tenie los siempre uerdes/de flores colorados
auie hy grant auondo/de diversos uenados
de quantos en el mundo/podien ser osmados 82

As in the garden of Porus, the visual perimeter becomes ever more con­fining; it recedes from the hill to the tree and garden, and then, to the spring with its refreshing coolness. Then the focus reverses, enlarges, returns to the shade of the tree, and to the garden where the new image of birds enters. Here, the senses, which have already responded to cool, peaceful greens, cool waters and shade, now pick up

81Cf. Porus' garden for same wording (213lb).
82P: de la otra planesa ... (935b); ... cabezc plano ... (c);
... logareio plano ... (d); ... laurel muy logano (936a); auje so el rrosario ... (937c); daue el arbolario sonbra e buena olor (938c); de quantos en el siglo podrien seyer fallados (940d).
the sound of birds. The passage ends in an impressionistic scene built up with scattered dabs of color.83

To support the imagery of the senses, the poet uses the diminutive of endearment, one of which is built on the primary color of green that is scattered throughout the passage. The shifting focus is signaled by the repetition of en medio in the first lines of the first two strophes. Adjectives take on special meaning to establish the particular quality of the multiple images: logano, verde, perenal, blanda, temprado, buena, dulces—all of these contributing to the pervading feeling of eternal pleasure. The whole picture, with the exception of the ancient, sturdy laurel which provides an effective contrast and balance, is one of lightness and grace.84

Somewhat different in mood and treatment is the long description of hell.85 In dramatic and pictorial effect, it is as memorable a place as the ugly regions of Virgil's underworld and the Sueños of Quevedo, and is not an unfavorable companion to Dante's Inferno. It is deep, dark, sulfurous, noisy with the hiss of snakes and the blast of ovens, chaotic, and above all, utterly without hope. But it is also

83 It is understood that impressionistic here refers to the particular school of French painting of the last century.
84 Darius' body is found in a similar place of eternal pleasure (1768-1770; is this not the usual expression of the Arabic idea of heaven? Throughout the poem, water has great importance: the first images of Babylon are the rivers; it is the treasure at the end of a long journey (journeys through the desert are very much a part of classic Arabic lyric poetry); it is the focal point of every garden. It could also, of course, merely reflect the antithesis of a barren part of Spain with which the poet is familiar, a place where water is highly prized.
85 About ninety strophes, Ian Michael, in "The Description of Hell in the Spanish Libro de Alexandre," Medieval Miscellany Presented to Eugene Vinaver (Manchester and New York, 1965), stresses the close relationship with the Alexandreis, and attributes the amplification of the sins here in the Spanish poem to the poet's medieval Christian background (p. 227).
a teeming city, whose doors are guarded by a claque of devilish hags. These are the symbolic figures of the seven capital vices who appear as seven malicious, bickering, and slothful porteras from the most disreputable part of town. Since topographic description alternates with characterization in hell, it may not be amiss to anticipate the latter at this point:

2346. Moraua Auariquia/luego enna frontera esta es de los uigios/madrona & cabdalera quanto allega Cobdiicia/que es su compannera estalo ascondiendo/dentro enna puchera

2347. Quanto donna Cobdiicia/podie yf allegingo vay lo Auariquia/so tierra condesando quando lle prieden algo/quier quebrar irando muchos en el sieglo/que tienen el so bando

2348. An una criadiella/estas malas serores Anu[n]cio es su nombre/que muerre por honores trae malos sossacos/encubiertas peores non uiurian de su grado/amigos nen seniores

2349. Auien estas fabretas/companeras desleales logros furtos rapinas/engannos mortales estos mandan las Huas/azen por los portal es andan a las uegadas/uestidos de saiales

2350. An por compannera/otra mala uezina Enuidia la que fu/siempre sera mesquina vn uigio que non sana/por nulla malicia quier se tomar a cabellos/con quien se quier ayva

2351. Quando uee al proximo/que ha grant alegría matar se quier toda/con derecha malicia mas se uee alguno/que cae en tristicia esto ha por gozo/ca nunca al cobdiicia

And further on:

2378. Tienen el lugar quinto/Gola & Glotonia estas fazen al one/fazer grant uillania an con la Luxuria/estas su compannia la una sen la otra/ya nunca uyuria

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86 Cf. usual monsters guarding the gates.
87 F: poltera for puchera (2346d); amas estas errores for estas malas serores (2348a); los gordos furtos habrias ... (2349b); contosina for compannera (2350a); ... proximo bien aver o l'ticia (2351a).
Satan, who rules the corte del infierno (2334a) is anxious to appear in his best light before his superiors:

Mando luego la donna a Belzebub llamar
fue ayen uenido/no lo oso tardar
pero cambio el abito/con que solie andar
temie que la donna/poder sya espantar

Tomo su cara angelica/qual solie auer
quando enlogueio/por el su bel parecer
senora diz/que puede esta cosa seer
yo nunca uos cuydey/en tal luger uer

But he is reluctant to help Nature avenge Alexander until she reminds him of his debt to her for giving him a place to live. Satan, then, calls together his top advisers to decide what to do with Alexander, this sobernoso baron (2430a):

Non echo Sathanas/las cosas en oluido
demando la figura/echo un grant branido
fu fuegol conceio/del infierno uenido

The cabinet can't agree:

La corte fue amarga/compeço de renner
como canes ques quieren/unos a otros comer
pero no les sabia/nenguno recudir
non respondian nenguno/que lo queria fazer

But then:

Leuantos en medio/una su criadiella
Traypion le dixieron/luego bien de chiquella
nombre de grant color/& de mala maziella
estal trastornando/de la celestial siella

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88. P: Basically same.
89. P: The donna is Nature who comes to solicit Satan's help in stopping Alexander's further plans for conquest. In 2427d, P: siglo for lugar. 90. P: Same.
91. P: salir for comer (2444b); complir for fazer (d).
Andaua pola casa/mutcho entremetida
tenie cara alegre/la voluntad podrida
mas la mano seniestra/tiene la ascondida
de melezias malas/tiene la muy bastida

She offers the solution:

sera en Babilonia/ceiral tiempo uenido
verna lugel Rey/ardiente & encendido
sera al quinto dia/todo so pan molido

In contrast to this picture of the citizens of hell is the characterization of the major heroes. These are usually shown by their actions, prowess on the battle field, kind deeds relating to their own people, or, as in the case of Alexander (and not in his counterpart, Achilles), magnanimity towards a conquered enemy. This legendary generosity is preserved along with his harshness with proven traitors. With his personal doctor who has been accused of attempting to kill him, Alexander has perfect trust; in this case, his judgment proves correct.

The poem also reveals the extraordinary quality of Alexander by relating the omens at his birth, his refusal to nurse from anyone not of noble birth, etc. His intellect is developed by study:

Aprendia de las .vij. artes/cada dia licion
de todas cada dia/fazie disputacion
tanto auie buen enienno/& sotil coraçon
que uençio los maestros/a poca de sazon

He is a worthy pupil of Aristotle, who counsels him in the arts of getting along with God, his subjects, and himself (51-85).95

Physically, he is described by an escudero/que bien lo connoscia

92 P: Andaua por la casa presta & entremetida (2446a).
93 P: en tal tiempo for cercal tiempo (2451b).
94 P: Same.
95 See some of the moral-didactic works of the century translated from the Arabic, e. g., El libro de los buenos proverbios, Bocados de oro, El libro de los cien capítulos, Flores de filosofía, El libro de los doce sabios, Foridat de las poridades, Castigos e documentos para bien vivir ordenados por el rey don Sancho IV.
Non es gran cauallero/mas ha bonas fechuras
los nembros a bien fechos/fieras las coniunturas
los braços muy luengos/las presas muy duras
non ui cauallero/con tales cambas nucas

El un oio a uerde/& el otro uermeio
semeia osso uielio/quando echa el cabello
a vn grant taulero/en el su pestoreio
cuemo ortigas maiadas/atal es su pelleio

Atales ha los pelos/cuemo faz vn leon
la uoz cuemo tonidro/quexosol coracon
sabe de clerizia/quantas artes hy son
esforcio & franqueza/non ha comparacion

Alexander's intellect is apparent in his speeches, his boastful pride through his battle challenges, his heart through his tears at Darius' death, his concern for his men through his refusal to drink a cup of water found in the desert, his manly response through his confrontation with Calectrix, etc. His figure has already emerged from the flat, stylized planes of Romanesque and Byzantine art to the relief and realism of the Gothic.

Darius takes shape and life not so much by his battleground-heroics but by his heroic stand before the inevitable defeat of his people by Alexander, and the defeat of his honor by treachery. His is not a physical portrait but a moral one. He is sympathetically and consistently portrayed as a patriarchal figure whose major concern is for his people and for his own self-integrity. His words of cheer to a defeated army is a masterpiece of simulation and rationalization (14:9-151). Earlier in the narrative, he had had the opportunity to destroy a vital bridge and thus prevent the Greeks from crossing, but

96P: Basically same. Here, already, is the retrato favored by Pérez de Guzmán in the fifteenth century. The technique of indirect description by "one who knew him well" is memorably done by the Arcipreste de Hita in El libro de buen amor (fourteenth century).
by doing so, he would have cut off the only escape for his people. Stylistically, this concern is reflected in a strophe from his last speech to his people, in which the uos-mi relationship is almost inseparable:

Verdat uos cuýdo dezir/assy uolo comuengo
quando uos uiusos sodes/& cabo mi uos tengo
cuýdo que de mio emperio/nada non mengo
muñca sere uengado/se por uos non me uengo.

(1656)97

In the three succeeding strophes, the repetition of lealtat echoes and fortifies this unshaken faith between him and his people. He admonishes his army to seek fame through an honorable death, and then, in the closing strophe, worthy of the Baroque poet in its antithesis and play of words, he says:

Los que fasta agora/me auedes guardado
guardat bien uostro preçio/que auedes ganado
el bono que muerre/faziendo aguisado
esse acaba uida/& el preçio acabado

(1665)98

In order to save his own honor, he attempts to kill himself before he is killed by a unme (1709c); however, the plan is foiled, and he is stabbed to death.

It is interesting to note that there is no metaphor used to identify Darius' personality, as with the other heroes, nor does he have any qualifying adjective other than bon. However, this word, so often used as ornament in the poem, takes on special meaning when applied to Darius. In contrast to Alexander, who epitomizes the active, aggressive life, he contains all the best of the contemplative life. Only once is there an attempt to be more specific; this occurs in the earlier stanzas when a very young Alexander unthinkingly refers to him

97 P: Basically same.
98 P: Basically same.
as 'that prattler' (aquel parlero and Dario de la lengua parlara).\textsuperscript{99} This is, of course, a rather natural retort of an impulsive youth to a man who has justed called him chico and infante refertero.\textsuperscript{100}

The two principal antagonists of the Troy episode, Achilles and Hector, by their character traits appear to be the counterparts of Alexander and Darius. Again, there is no indication as to what they look like. They are defined, like the other warriors, by their deeds in battle (including the number of head of enemy) and by their words of challenge. There is little to distinguish them other than the amount of space devoted to them in the text. All we know of Achilles is what we already know from the opening lines of the Iliad: he is, like Alexander, an angry young man. Hector wears a varied collection of epithets, including the distinguishing one of tiger; all testify to his worth in battle. However, in a scene of realization of the inevitable defeat of his people, he faces the end with the same sorrowful resolution as Darius; but unlike Darius, he achieves glorious death at the hands of a worthy opponent.

Among the feminine characters, there are again correlations. The humorous episode of the judgment of Paris presents Venus, Juno, and Pallas as down-to-earth rivals, each intent in cutting down the other, and each wearing her particular mantel of mythological charm, nastiness, and wisdom, in that order. These goddesses stand as fore-runners to the seven ladies of hell. In both cases, all appear first in group portraits before being singled out as individuals.

\textsuperscript{99} P: 616c and 817b.
\textsuperscript{100} P: 809d.
Calectrix, in the same way, acts as an announcement of Roxana, the wife of Alexander. But Calectrix, as the classical seductress, receives far more lyrical admiration from the poet. She is the one who has eyebrows like strips of silk (1875a) and a forehead clear as the moon (1874ab). Hers is surely one of the earliest descriptions of a woman in Castilian literature:

1872. Venie apuesta miente/Calectrix la Reña
vestia pregirosos pannos/de bona seda fina
açor en su mano/que fue de la marina
serie al menos/de doz mudas aña

1873. Auie bon corpor/era bien astilada
correa de .iiiij°. palmos/la çinnia doblada
nunca fue en el mundo/cara mejor taizada
non podria por nul pleñto/ser mas meiorada

1874. La fruente auie blanca/alezre & donzella
plus clara que la luna/whenoe es duodena
non auria fremosura/cerca ella la Filomena
de la que diz Oraçio/una grant cantilena

1875. Tales ha las soberceias/cuemo listas de seda
eguales bien abierto/de la nariz hereda
trahe solombrera/tan mansa & tan queda
non serie co[m]prada/por nenguna moneda

1876. La beldad de los ojos/era fiera nobleza
las pestannas mesturadas/de continual, adepa
quando bien los abria/era fiera fadeza
a christiano perfeito/tolrrie toda pereza

1877. Era tan a rrazon/la nariz leuantada
que non podria Apelles/deprender la posada
los beços abenjdos/la boca mesurada
los dientes por iguales/brancos cuemo quaiada

And the passage ends with one of the loveliest lyrical pieces of the poem:

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101 P: siete mudas (1872d); tres palmos (1873b); ... por nul pressõio seyer mejor poblada (d); eguales mas abiertas de comunal grandesa (1875b, repeated in 1876b); que non ha Apelles de rreprender la en nada (1877b); los labros abenjdos (c).

102 Others: May song (1950-54); May in the allegory of the months in Alexander's tent (2559); A--'s first day in Asia (298-300).
Blanca era la dueña/de muy fresca color
auria grant entrega/en ella un emperador
la rosa del espino/non es tan genta flor
el rocío a la manana/non parece mejor

(1878)103

Others appear in vignettes. Aristotle, who is revealed as a predecessor to Shakespeare's Polonius through his measured and ornate speech to Alexander (48-85), is physically described in a few lines:

Mestre Aristotil/ueuuo & decaydo
con sus manos tremblosas/de su capa uestido
sedie cerca del Rey/leyendo en vn liuuo

(203)

A juglar is mentioned:

Vn yoglar de grant guisa/sabia bien su mester
ombre bien razonado/que sabia bien leer
su uiola taniendo/uien al Rey uer
el quando lo uio/ascuchol uolunter

(232)

Becephalus, the wonder horse who ranks almost as a person, has his own epithet:

Buçifal el caboso/de las manos ligeras

(2088a)104

It is appropriate to a creature who is the offspring of an elephant and a camel (112), and whose man-eating habits are a warning to all would-be thieves:

Quando auia el Rey/a iusticiar ladron
daulo al cavallo/en logar de prision
ante lo auje comjdo/tanto era gloton
que xxxiiij°. lobos/comerian vn moton

De manos & de pies/antel mas iazian
que x. carros o mas/leuar no los podrian
los que lo oyen/fuerte miedo aujan
sabien que sse furfassen/por atal passarian

(113-114)105

There is another kind of description that occupies the major part of the poem, the dynamic representation of events in the making.

103 P: Same.
104 P: Same in all cases.
105 P: In 114b: sesenta [c]arros.
Battlescenes are abundant; often the sounds of battle are reproduced (supra, p. 24). There is both single combat and the massed confusion of entire armies; men and horses are knocked together, sliced through, chopped, and hacked. With all the writhing figures and color, such descriptions have all the melodramatic impact of Delacroix paintings.

In contrast to this violent movement, the description of the desert journey of Alexander and his men is memorable for its slow tempo and the feeling of heat, thirst, and desolation:

Luenga era la uia/auie muchas iornadas
seca & peligrosa/auie malas passadas
de serpientes rauiosas/de bestias enlocadas
de que prisieron muchas/de malas sorrostadas

Quando furon andando/coyolos la feruor
de la tierra el paluo/del cielo la calor
sequier los uassallos/se quier el sennor
beurien agua/de rio de bon amor

Ellos auien grant coyta coyta [sic]/& las bestias maor
fazie les mal la sua/mas las de las peor
bien auria de seer/de iogo sofredor
el que nos quexasse/de tan mal sabor

Los omes con coyta/lambien las espadas
otros beuien sen grado/las orinas botadas
andauan los mesquinos/conas lenguas sacadas
munca furon en el mundo/gentes tan aquezadas

Both the submarine expedition and the aerial ascent have been commented upon enough to omit anything but mention here; both act to relieve, with their fantasy, the preponderantly heavy poem. The visual effect of Alexander's tempting the griffons to maneuver by moving a piece of meat suspended in front of them is delightful:

Tomo en una pertiga/la carne espetada
en medio de los grifos/pero bien alongada
ellos por prender la/dieron grant uolada
cuidaron se ceuar/mas no les ualio nada

106 P: Same. 107 P: Basically same.
Quanto ellos uolauan/el tanto se erguia
el Rey Alexandre/toda uia sobia
a las uezes alçaua/a las uezes premia
alla yuan los grifos/do el Rey queria

(2500-2501)\^108

Other scenes of value include that highly affective one of
Alexander's men leaving Greece for the first of their many foreign
expeditions (252-263). The motion of the oars drawing them further
and further from their homeland is powerfully suggested by the ana­
phora of the first three lines: ya se yuan ... iuan se ... yuan ..., 
the last of which dies out with the finality of the last echo.

\^108: Lines c and d reversed in 2500; pujaua for sobia (2501b).
CONCLUSIONS

1) The *Libro de Alexandre* is unique in that it is a compendium of all currents of the thirteenth century in Spain, currents cultural and popular, Christian and classic, Arabic and French.

2) Both the Osuna (O) and the Paris (P) manuscripts testify to a refinement of style remarkably similar as to structure and lexicon (although O, of course, shows more dialect traces). P contains episodes not present in O, but this does not affect the continuity of O.

3) O is the preferred manuscript for its greater concern for a polished and poetic style. Notable is its greater sensitivity to sound for euphonic, structural, and suggestive purposes, its insistence on repetition for special conceptual effects, for a more perfectly balanced construction, and for a more effective patterns involving key words. These patterns in alliteration are often visual as well as aural in O, something not always true of P.

4) Judged by its frequent use and varied effects, alliteration is one of the principal stylistic traits. In shorter units (the hemistich, line, two lines) it aids the rhythmic structure, enhances an idea or description, or effects a smooth transition between episodes. In larger units (three lines to a strophe or more) it often creates an auditive image.

5) More often, however, it is the non-initial repetition of certain sounds, particularly in important positions of stress, that evokes the auditive image. Only by accumulation or by placement so as
to support a key word or words do these sounds take on value. Certain consonants tend to be used within certain contexts, e.g., liquids, nasals, and sibilants often occur in the lugar ameno; but the same liquids and nasals occurring in a cluster with occlusives are used for battle scenes. The only real onomatopoetic effect in the poem is that of the repeated sibilants which reproduce the hissing of snakes. Vowels, too, tend to appear suggestive by repetition or special placement, e.g., the palatals suggest clarity of image or thought, intensity, irritation; a suggests in certain passages abundance, grandeur, hyperbole; o and u are found in battle scenes and in passages of beauty and sorrow.

6) End rhyme, besides its basic structural and acoustic functions, sometimes contributes to the meaning of the strophe. In the four-line monorrhymed strophe, the majority of the end words are morphologically mixed, but usually involve three words of one group, one of another. Although the largest single group within the 500 strophes analyzed is the feminine -ado rhyme, the majority of all rhymes are masculine.

7) Repetition of word or phrase within the strophe is less relative to sound and meaning than alliteration and end rhyme. Various forms, such as anaphora, epimone, concatenation, and paronomasia (with its variations involving the etymon, the indeterminate, the same word with different meaning, words differing by one letter, related words in juxtaposition, the same verb with different subjects)—all are ornamental and testify to the poet's capacity for word play.

8) Parataxis, in which asyndeton is used more freely than polysyndeton, follows the norm of the period with its abundance. Basically ornamental, it often intensifies the meaning of a passage. From its
use in the poem, it belies the label of primitive and popular; indications point to a conscious attempt to form a cultured literary style.

9) Antithesis is abundant, occurring in both paratactic and hypotactic structures. It is found primarily in rhetorical discourse, and occasionally in descriptive passages. Functionally, it is conceptual, and in its mingling of opposites reflects the parallelistic order, the absolutism and the dichotomy of the period.

10) Perifrasis, euphemism, hyperbole, sinecdoce and metonymy occur to a much lesser degree. Most are found in the innumerable battle scenes or in the later fantastic voyages of Alexander. Their function is undoubtedly that of adding color and vivacity to the text while, at the same time, demonstrating the poet's aim to avoid the commonplace and the disagreeable.

11) Imagery is confined to a series of comparisons, simile, metaphor, epithet, and popular sayings. Generally, only one comparison occurs in a strophe; but, if the text deals with a major hero or a wise man, two may occur. Comparisons involve many animals; the wild animals, not surprisingly, are paired with the heroes, often indicating the major character trait. Domestic animals enter seldom, and indicate subjugation or incapacity. Secondary categories concern natural phenomena, strong materials, games, homely objects. It is in the epithet that metaphor is most effective, and, as is to be expected by the epic nature of the poem, most refer to warriors, with one or two reserved to Bucephalus. Very few comparisons are cultured, but, rather, homely, much in the manner of Homer, Virgil, and Berceo. It is difficult to determine which ones are original with the poet, and which are in the
collective consciousness of the period; but the poet's selection and placement indicate a precision of observation and a real sense of propriety. In the case of Alexander, changing metaphor alone indicates the emergence and decline of his power and glory: león is the youthful, impulsive leader, barba honrada, the proven warrior, tesoro de proeza, arca de sabiduría, exemplo de nobleza, the undisputed emperador, diablo and lunático, the man in decline through excessive pride.

12) Description, for which the poem has been most celebrated, is objective, topographic, and personal, being both dynamic and static. Although most personages are seen in their stylized Byzantine plane, Alexander emerges in Gothic relief; he becomes alive through a description both physical and moral, by his words, speeches, challenges, his restlessness at night, his tears at Darius' death, his warm reaction to Calectrix, queen of the Amazons. Description makes more possible the correlation between the major Alexander story and the digression on the story of Troy. The relatively few examples of lyric description, in which the enthusiasm of the poet is obvious, are limited to the springtime, the lugar ameno, and a delightfully visual and lengthy description of Calectrix.

13) Completely justified is the comparison made by Amador de los Ríos in his Historia crítica de la literatura española (III, 304-333) that the Libro de Alexandre is one of the first monuments of Spanish literature. As a Gothic work of art, it is as unashamedly exalted in scope and spirit as any cathedral of the century, its style perfectly in accord with the grandeur of the subject.
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