

Traditional Lyrical Poetry and Theatre in the Spanish Medievo

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*If I could go back in time...I would fill up my heart with love, music and poetry
like a troubadour...and my verses would conquer like a knight...*
~ Rafael Lozano

OVERVIEW

This Unit will be about Spanish lyrical poetry and theater in the Middle Age. It is basically inspired by Spanish spoken literature from the 12th to the 15th century, referring to poetry, and to the 15th century referring to theatre. Aspects that can appear in that literature are: courteous love to a lady (platonic love) and love to God, idealization of the common world, honor versus vulgarity, virtues, fame, fortune, time, nature, heroism and glory, and a refined life in court. And questions to make could be: what were the literature and the music? What about those diverse cultures existing and living together in Spain at that time? What is fiction and what is reality in that literature? Europe was not the only place where all this was happening. Other continents were having their myths, too. Even in our present epoch, everyone receives a transmutation of all those thoughts. The Medieval World is one of our greatest dream makers. Amazing ideas, dreams, thoughts come to our imagination. Which one of us wouldn't want to be a medieval hero in search of an adventure?

CURRICULUM PROCEDURE

Sources and Strategies

This curriculum unit will focus on Spanish medieval literature, especially poetry and theatre. Influences and origins from other European countries as well as literature characteristics and aspects will also be a part of this unit: France, England, Germany and Italy including the Muslims who were present in Spain for over 740 years. Also Jewish reminiscences we are able to find. Many of these cultures had a lot of input to the medieval period. Literature will be the epicenter of my paper. I will consider the society, customs and literature focused on in Spain and their relation to all the other countries and cultures I mentioned above. Spain produced as an example "jarchas" in mozarabic language that Christians sang in Spanish territory conquered by the Arabs. Those love poems were completed by Jewish and Arabic poetry writers with short compositions called "moaxajas" and were written in classical Jewish as well as Arabic. The most autochthon Castilian form was the "villancico" sung by a choir, with religious content.

With my students, I plan to transform my classroom into a kind of medieval court. We will read and discuss specific topics of the medieval period and how they were developed even into our present structure in our modern world. I am a Spanish teacher and most of my students are Hispanic. We will work on the aspects of medieval life, society and literature. Selected readings will be an important part to complete this purpose. I will try to show native and original aspects in a bilingual way whenever it may be possible. Those historical settings and surroundings will be adjusted to our present society.

I teach the 9th to the 12th grade, so I will have to direct my unit to these students. I have predominantly Spanish native speaking students but I will make it understandable to other non-native students, too. The literary aspect should be understood as well as the diverse phenomena occurring at that time. And finally, we shall perform a play or write a play in class. I will try to work together with my students and discuss common issues about poetry, theatre and about diverse poems and plays. After a background presentation and introduction, I would try to have a collaborative group so that we could be able to speak and discuss motives, passions, convictions, beliefs and influences that medieval authors had at that time. An important question could be: how have the events, traditions, habits and ideas of medieval times shaped our present world? Do we still have some reminiscences in our twenty first century? Are our current literature, philosophy and morality still influenced by those ideas? Do we still have those literature myths?

Lectures in bilingual versions will also be provided so that we can define reasons why love changed medieval culture and idealism or what were the main characteristics of life in court. It is also relevant to analyze the multicultural population living in Spain during that time. Students should be able to realize that Past-Present-Future is a continuum in our life and literature, and could we or should we recover some aspects from that society?

Because of multicultural students, it is of a high importance that a constant brainstorming of ideas and topics are present so that students can exchange them. And another important aspect is the interdisciplinary sense I will give. In this unit, other teachers are going to be involved in this Middle Age adventure with me, teachers belonging to other subjects such as: philosophy, to know what people believed about life and why they believed it; history, to know how people acted on what they believed; and art, to know how people showed their feelings and reactions to what they believed. But also English literature teachers can be participants so that we know what people said about what they believed, and music teachers are more than welcome to let the students know how medieval musicians played, sang and composed their texts and music.

Main Objectives

The main objective is to increase my students' literary spirit. I want them to enjoy medieval reading as well as having a better knowledge about past cultures overseas. Let us give medieval spirit a chance and let us be a knight of our class table. The main objectives could be to define reasons why urban life was revitalized in the Middle Age.

I also want my students to develop ideas about how love changed medieval culture and idealism and to identify characteristics of life in court and their daily lives in castles. Important as well is to identify activities for entertainment for each social structure. According to our present society a very important factor is to analyze multicultural population living in Spain during the Middle Age. Regarding literature, students should be able to read and understand medieval texts, especially poetry and theater and to identify different types of Spanish traditional lyric and theatric forms. Because of focusing in poetry, students should analyze Romantic relationships. How was love considered then? And finally, all of us should be able to comprehend medieval spirit, belief and philosophy.

Objectives Referring to the Class Methodology

Here are several possible methodological objectives we would see in class: to show my Hispanic and multicultural students medieval aspects and trying to find in a reasonable way how far away those aspects are still in our society and which ones were lost. Could it be good to recover them? I consider important for my students to establish the habit of a weekly text reading from other epochs and literatures, so that they get more familiar with them and maybe it increases their reading desire. That would make them realize that Past-Present-Future is a continuum in our life and Literature. One of my goals is to promote in them a good research spirit; this will include

reading, discussing and online resources as well as our Library facilities. And this would help us to offer possibilities of literary discussions and debates about other societies and their evolutions in class.

I wish also to include brainstorming with my class to produce a list of topics that the lords, monks, knights and ladies would write about in their daily lives including the following topics: Aspects required in a man to become a knight. How was a woman educated to become a Lady and her role at that time? The main role of a lord, his life, and his relation with his vassals. Characteristics required in monks to become writers, authors or copyists as well as aspects of a monastery where monks were living and writing.

Activities

After the teacher has introduced the different medieval aspects, books, texts and writers, useful activities to be done in class could include reading short texts, short stories and poems. Discussions and debates in groups as well as conferences with other teachers to create an interdisciplinary sense in my subject. Other teachers involved could be from subjects like history, geography, art, philosophy and music; this interdisciplinary approach could help to make students get involved in medieval literature to finally be able to be a part of a play developed by students. I would let students create visual diaries as well as written ones and to let them draw detailed pictures and written texts of the topics listed in the brainstorming session. And finally, we could study female aspects in the Middle Ages, how and why were women treated differently during those centuries and their roles in society and in politics.

Time

This unit would be taught one time a week during one hour and a half, following my actual school schedule, in one semester. Each two weeks a new literary genre would be taught.

GENERAL OVERVIEW OF THE UNIT

Spanish Lyric Poetry

Literary Theories

I will try to explain Spanish lyrical poetry in its popular as well as highbrow version. My main focus will be on Spanish traditional lyric. Spanish lyric is probably the oldest in Romanesque Europe since Samuel Stern discovered the *jarchas* (1948). We can talk about Spanish Medieval poetry from different perspectives and theories. Doing my research, I found especially interesting diverse theses or theories that want to show how our lyrical poetry came about during the eleventh century:

- A) **Theory based on Provençal poetry and their troubadours**: some authors and philologists support this theory based on the emergent Provençal lyric in the 11th century in that part of France and their poets and poetical performers.
- B) **Theory based on Latin liturgy**: some authors think that all medieval poetical production, including the native one that troubadours were performing, derives from the Latin rhythmical poetry which was developed around churches and universities. The *poetry of the goliards* (wandering students and clerics in medieval Europe disposed to conviviality, license, and the making of ribald and satirical Latin poems and songs, they often critiqued the church) was the most representative picture of this theory defended by authors like G. Meyer or A. Brickmann.
- C) **Arabic-Andalusian theory**: the Arabic influence in Spanish literature is obviously not a secret, but it is a very interesting opinion because the *jarchas* were sung and recited during the end of the ninth century and the beginning of the tenth. We have written examples from the eleventh one (A. F. Schack, A. R. Nykl and E. Garcia Gomez).

Jarchas are little songs posted at the end of Arabic or Hebraic poems called *moaxajas*. This genre was very popular in the Moslem Andalusian zone.

- D) **Castilian theory:** after the discovery of the *jarchas*, authors like Menendez Pidal contended that Castilia was the spreading center of popular lyric. He based his theory on checking themes and metrics between Mozarabic *jarchas* and Castilian *villancicos* (Christmas carols). Carol is the villa song and in its origins it served to register the daily life of the towns. Even if the origin goes back to the 13th century, it was very spread out in Spain. In the 14th –15th centuries he did not even give importance to the fact that Castilian traditional lyric was not written in texts until the XV century because he based his research on spoken transmission. I will come back later to these carols because they still have a big influence in Spain as well in Latin America.
- E) **Galician theory:** critics like P. Vázquez Cuesta or Ferreira da Cunha think that this is the oldest lyrical technique of Spain, it is called *poesía gallego-portuguesa* and the poetical poems or poetical forms are called *Cantigas de amigo* (from Galicia). These *cantigas* are perfectly documented. Those authors go even farther and say that Galician lyric was older than the Mozarabic one because of the deep popular tradition existing in that region and because of the cathedral of Santiago that made a lot of pilgrims come from other parts of Spain as well as from Europe. Those pilgrims made that region have its own Latin-ecclesiastic poetry and liturgical music.
- F) **Folkloric theory:** through comparative lyrical studies done with the oldest lyrical forms in Europe - French *refrains*, German *Frauenlieder* and *Cantigas de amigo* from Galicia – authors like Th. Frings and L. Spitzer based their theories in the deep popular roots existing in Western European countries which may have a common lyrical background which more or less came out simultaneously. Those songs were sung by women based on the existing folklore and raised in festivals and during agricultural work. L. Spitzer also based his theory about the *jarchas* around this folkloric theory.

It is clear that in Spain as well as in Europe there were existing lyrical forms and performers. In France the *Trouvères*, in Germany the *Minnesingers*, in Italy the *Stilnovistas* and in Spain and a part of Northern of Portugal the *Gallego-Portuguesa* lyric co-existed. Latin was a big influence in the majority part of them at the beginning and then each European place developed its own form. A good example of it is Spain where different cultures Latin, Hebraic, Arabic, Galician, Castilian and Catalan were not only living together but also sharing together folklore, poetry, music and literature. A good reference to this is shown in J. L. Moralejo's book *Historia de las literaturas hispánicas no castellanas*.

Poetic-Lyric Classification in the Spanish Medieval ages (11th –15th centuries)

I will classify our Spanish poetical as well as lyrical work in one group based on a traditional or popular version and the other group based on a highbrow version:

- 1) **Traditional lyric**, assigned to a popular audience: people who could not write at all nor read or barely do it; that was the reason why it was transmitted in a spoken way. This is the one I will focus on and write about. We have three types of lyrical forms:
 - *Jarchas (zéjel)*
 - *Villancicos*
 - *Romances*
- 2) **Highbrow poetry**, which was in search of an urban and aristocratic audience; it tries to experiment and develop forms coming from other countries. I will only mention them here, but I will develop them in this unit.
 - *Canción neotrovadoresca* (neo-troubadour song) represented by poetical song performers like Carvajales, Villasandino or Baena.

- *Poema alegórico-mitológico* (Allegoric -mythological poem) represented by poets like Mena and Santillana.
- *Poema religioso* (Religious poem) represented by poets like Iñigo de Mendoza or Diego de San Pedro.
- *Poemas doctrinales* (Teaching, Doctrinal poems) represented by Manrique.
- *Poemas de diversion* (Poems for fun).

Traditional Lyric Forms

Jarchas

Jarchas are little songs posted at the end of Arabic or Hebraic poems (these were an imitation of the Arabic ones) called *moaxajas*. This genre was very popular in the Moslem Andalusian zone. *Jarchas* are brief songs sung by Christians that were included in the *moaxajas* by Arabic or Hebraic poets. *Jarchas* are composed in Mozarabic language, not in Castilian. This Romance language is the result of Latin spoken by Christians who lived in places occupied by Arabs. It disappeared as reconquerers were imposing the languages raised in the Northern parts of Spain (Leonese, Castilian, Aragonese, Catalan...).

The *moaxaja* is a genre invented by Moccada Ibn Moafa probably around the year 1042; he didn't use the classical Arabic form *qasida*. The Arabian poets living in Al-Andalus (South-East part of Spain) made this native and unique poetical form consisting in inserting a romance strophe called *markaz*. By doing this, the rest of the poem became a special structure. This poetic form was promptly imitated by the Hebraic poets, too.

Others consider Muqaddam Ibn Muafá the inventor of the *moaxaja* (he died in 912).

This is very significant because classical Arabic poetry was used in popular Romance poetry. The *moaxaja* was used around three centuries (middle of the 11th century - beginning of the 14th century). It was used especially by aristocratic poets with a more popular background.

The *jarchas* were, almost for sure, not invented by Arabic poets because they reflected a very different sensibility from the one they normally had in their daily life and philosophy (superiority of the Lady, service to love and joyful suffering). *Jarchas* would become later the poetic form called *zéjel*.

We will now see the structure of one of these lyric poems using Arabic and Spanish terms. A *jarcha* (Arabic word which means "exit") starts with an introduction with verses that have "*rima común*" (common rime) called *cabeza* (head), then those verses are followed by several strophes called *gusn* completed or finished by a *qufl* or "*cierre*" which repeats the common rhyme. The last one can be written in Mozarabic dialect (a Romance language), or dialectal Arabic (only in modern versions we will see classical Arabic). It is called *jarcha* (exit) or *markaz* and it is the support axis and end of the *moaxajas* because it imposes the rhymes to each *qufl*. If the *jarcha* is written in Romance language it is written in *aljamiado*, which is a Romance language written in Arabic characters.

In this example we will see a *moaxaja* ending in a *jarcha*, which is written in Mozarabic:

Bienhaya la que, apurada
 por la ausencia de su amigo
 cuyo amor le quita el sueño
 cual cruelísimo enemigo,
 así a su madre le canta
 dando a sus penas alivio. (*Jarchas*)

This first part of the *moaxaja* was written originally in Arabic (now written in Spanish). In these last four verses where the *jarcha* is located are Arabic words, which shows a mixture of languages. I have translated it: Welcome the one, pushed / by her friend's absence / whose love takes her sleep away / like a very cruel enemy / sings so to her mother / giving relief to her sorrows:

Ya, mamma, me-w l-habibe
bais'e no más tornarade.
Gar ké faréyo, ya mamma:
¿No un bezyello lesarade? (*Jarchas*)

This is how Christians spoke in Arabic territory (Mozarabic language): Mother, my friend / leaves now and will never come back / Tell me, what will I do, mother: / Will he leave me, at least, a little kiss?

Villancicos

The term *Villancico*, also known as carol, is the diminutive of *villano*, indicating a peasant or inhabitant of a small village in medieval Spain. Poetic and musical *villancicos* were thus understood to be an expression of *villano* life and were composed with accordingly idyllic simplicity. The *villancico* was a poetic and musical form indigenous and unique to Iberia. Concretely it may start in Castile, which developed a recognizably distinct identity by the middle of the fifteenth century. During probably three centuries this poetic form was expressed orally until written documents found in the fifteenth century. It is an anonymous and popular composition with *estribillo* or refrain (the number of verses can vary from two to five) it was used in urban zones, especially during Christmas, but not exclusively, and it had also secular or profane themes.

The poetic *villancico* derives from two related sources: the earliest was the Arabic *zéjel*, which is a poem written entirely in vulgar Arabic in which the first strophe was preceded by a short poem or refrain of two lines. The last line in each strophe followed the rhyme of the refrain. From the *zéjel* descended a type of vernacular Spanish as well as Galician-Portuguese poetic form known as the *Cantiga de estribillo* (or *cantiga de refram*). Some authors think that the *zéjel* and the *cantiga de estribillo*, common in the fifteenth century, were most apparently similar in the occurrence of refrain or *estribillo* and strophes *mudanza* which included a second part, turns *vuelta*. Especially important was the *estribillo*. Gilbert Chase, author of *The Music of Spain*, indicates that it was emblematic of the *villancico* that its "basic pattern rested on the device of the initial refrain" and that otherwise there could be found much latitude in the construction of its verse. Others classified the *villancico* also in three parts called *copla o estribillo*, *copla, vuelta o tornata*.

The musical form of the Iberian *villancico* essentially concurs with its poetic form; it repeats a musically distinct refrain at the end of every strophe. Additionally, each musical verse, or strophe *copla*, is a musically recognizable entity. The classical *villancico* of the fifteenth century, written and sung, is composed in ternary form. It begins with the refrain (*estribillo*, sometimes known as the "head"), then follows with a strophe which is divided in two parts (often called the "feet"). The first part of the strophe *mudanza* has a different melody and rhyme than the refrain; the second part of the strophe *vuelta* repeats the melody and rhyme of the refrain. A repetition of the refrain concludes one cycle of the *villancico*, and begins the next.

Villancicos were by and large polyphonic, written for at least two voices, but frequently as many as four, often for solo singing with some variety of instrumental accompaniments. Already the *villancicos* of the fifteenth century treated religious themes in their texts, along with amorous, pastoral, historical, or jocular themes. That the early *villancico* grew from essentially popular and

dramatic roots probably explains its association with religious festivals dealing with the Roman Catholic cult of saints. The poetry of *villancicos*, which commemorated the lives of saints and other religious figures, was often of a conversational or confessional tone, and, in performance, elicited unlimited opportunity for renewed dramatic rendition of a collective cultural heritage.

It is important is that the *villancico* was a significant development of European music and became a great feature in the musical landscape of Mexico and Guatemala and its development in the colonies constitutes one of the first truly American musical contributions. In both its secular and religious guises, the *villancico* successfully transmitted elements of culture from Spain to the colonies. In Latin America it developed more with its lively social perspective and device of parody. But originally a Christian vision was imposed during the colonization by the Spanish and the Portuguese colonizers.

Villancicos with a popular-secular content were already written during the twelfth to the fifteenth century by el Marqués de Santillana, Garcí Sánchez de Badajoz, Alonso de Proaza, Juan del Enzina, Lucas Fernández, Pedro Manuel Ximénez de Urrea , and Juan Boscán de Almagover . *Villancicos* with a religious and Christmas spirit were written by Nicolás Nuñez in the fifteenth century.

Let us see now one *villancico*, which has three parts; the first one is a choral part (*toma o estribillo*), the middle part (*copla*) and again the *estribillo* or refrain (*vuelta o tornada*). It is sung during Christmas time in Spain. I have translated it:

Dime, Niño de quién eres todo vestido de blanco. --Soy de la Virgen María y del Espíritu Santo.	Tell me Child to whom you belong all dressed in white I am from the Virgin Maria and from the Holy Ghost.
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1. Toma o estribillo:

Resuenen con alegría los cánticos de mi tierra y viva el Niño de Dios que nació en la Nochebuena.	May they sound with joy the canticles of my land and cheer God's child who was born on Christmas Eve
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2. Copla:

La Nochebuena se viene, tururú la Nochebuena se va. Y nosotros nos iremos, tururú y no volveremos más.	Christmas Eve comes, tururú Christmas Eve goes. And we will go, tururú and we will never come back.
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Dime Niño, de quién eres y si te llamas Jesús. --Soy amor en el pesebre y sufrimiento en la Cruz.	Tell me, Child to whom you belong and if you are called Jesus I am love in the crib and suffering in the Cross
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3. Vuelta o tornada:

Resuenen con alegría los cánticos de mi tierra y viva el Niño de Dios que nació en la Nochebuena. (Saez)	May they sound with joy the canticles of my land and cheer God's child who was born on Christmas Eve.
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Romancero

The *Romancero* it is one of the most representative poetic expressions of our Hispanic culture. Written in the 15th century, it was sung between the 12th, 13th and 14th centuries and

transmitted as oral literature. The equivalent of *romance* is ballad; it is quite possible that Spain has the biggest, most abundant, most varied, and best conserved *Romancero* in all Europe.

Romances are short popular poems that narrate a story and are transmitted orally (probably over three centuries) as a short song. It is a verse composition, a narrative poem written in lines of sixteen syllables that adhere to one single assonance throughout. It is a poetic lyric-narrative form in verse. The poem is formed by an indefinite series of eight syllable verses, in which the even verses rhyme in assonant and the odd numbers don't rhyme. Each verse was divided in two parts or *hemistiquios* (hemistiches) by a pause or *cesura* with only one assonant rhyme.

A collection of romances is called a *romancero*; in Spanish there are thousands. The poetical main body turns around epic poetry, large epic poems that told about heroic deeds; those epic poems were sung by *juglares* or *jongleurs*. He was a singing-poet who traveled from place to place to entertain people making his way by subsistence. Because this type of ballad was very well accepted and the audience enjoyed it, the *jongleurs* began to write others in which they were talking about popular legends or bringing the news of events to the people. The main themes on that news were about the court or about the wars between Moors and Christians; it was a poetical way of information. They used also to interrupt the action, and like in a plot, it was a way to give more mystery to their narrations. A very important aspect here is that people, after listening to those narrative poems, memorized one part of it, normally the most dramatic or touching part; then those people or a person repeated the memorized part to others, and this is how it was orally transmitted. In the second half of the fourteenth century, the epic was declining; one of the epic missions was to keep the population and society close and united. So, we are going to see epic passages that have developed separately. The most memorable episodes will act independently and the most lyric and picturesque elements will be explained more precisely. The main characteristics that appear in almost each *romancero* are:

1. The romance is a form of oral poetry where the author is unknown; it is more like a collective product of the population. Because it is repeated orally, each person can add or take off words or verses so that we can have different versions of the same romance.
2. They are fragmentary compositions; there is no beginning nor closed end. There are references and matters that are not clearly explained, some of them are even mysterious.
3. They used to have the lyrical resource of repetition. We can see in them the existence of a certain economy in the use of language, sobriety and an impersonal tone.
4. Because the romance is transmitted orally, it has a lot of poetic resources that may help to memorize it better. And because it is narrative poetry there is a preference for action instead of description.
5. The romance, being firstly a shorter piece taken from a larger poem, is used to relate a dramatic or emotional moment. Often, the romance contains a dialog between two or more people. By being transformed in a shorter poem taken out of a larger one, the romance loses a little bit of its narrative sense to gain more lyric power. It is like a lyric poem that tells a story.

In the sixteenth and seventeenth century the romance became so popular, not only for the popular class but also for the highbrow, that they were collected and published in anthologies called *romanceros*. It means that highbrow poets began to write romances so that a "humble romance" that emerged in between humble people became a genre of cultured and refined literature.

We can attempt to outline generally the several types of the Spanish ballad, or *romancero*, as follows: those of spontaneous popular origin and early date; those based upon passages in the chronicles or *cantares de gesta*; folk-ballads of a relatively late date; those later ballads which were the production of conscious art. We can thus class Spanish ballads more broadly into:

- A) **Those of popular origin** (traditional, oral transmission).
- B) **Those that have their rise in literary sources** (cultured writers).

In that way we can classify “El Romancero” in the grouping of all the romances that have been written from the 14th century to the present time:

- a) **The old romancero**: it is formed by all the composed anonymous romances from the 14th century to the 16th centuries.
- b) **The new romancero**: it is formed by all the romances new or artistic writings by cultured and known authors from the second half of 16th century.

Following the subjects or themes they treated, we can classify them as:

1. **Historical** (*históricos*): about medieval Spanish history; the most popular are:
King Rodrigo (El rey Rodrigo): the last Spanish Gothic king, who allowed the Arab invasion.
Bernardino the Carpio and Fernán González (Bernardo el Carpio y Fernán González): heroic vassals
Seven Infants of Lara (Los siete infantes de Lara): history of revenge between two families.
The Cid (El Cid): probable the most famous cycle of romances, it is the great epic of medieval Spain. It chronicles the life and feats of Rodrigo (or Ruy) Díaz de Vivar, a commander under King Alfonso VI of Castile in the eleventh century. Díaz de Vivar fought for Alfonso against the Moors, fought for the Moors against Alfonso, and reconquered the Kingdom of Valencia for himself in the eleventh century; he ruled there until his death. Even his title, *El Cid Campeador*, reflects his conflicting loyalties: "El Cid" is a Moorish title of respect, from Arabic *al sayyid* "Lord;" "Campeador" is Spanish for "Champion." There are several sources for the story of the Cid; Robert Southey's 1637 edition entitled *The Chronicle of the Cid* is based on the *Chronica del Famoso Cavallero Cid Ruydiez Campeador* (1552 and 1593), *La Cronica de España*, and what he calls *Poema del Cid*, an anonymous poem (c. 1207) preserved at Vivar. *El Cid* became a movie in 1961 with Charlton Heston as the main actor.

Like other historical tales whose heroes become the stuff of legends, poems, and ballads, the story of the Cid acquired fantastical details over the centuries. His exile, ordered by King Alfonso VI, is the most famous legend never written in Spanish literature and still today some facts are still unclear or unresolved. Was it reality or was it a legend? Was it one of the national heroes invented by the people because they were searching for unity against the enemy? Let us speculate...but let us also enjoy the romance.

I will show a significant part of the text; it is a transcription in a manuscript from a monk called Per Abbat who copied it in the sixteenth century (conserved in the *Biblioteca Nacional*). There are opinions that consider him as the real author. We will see first a version in Old Spanish (Old Castilian) and then modern Spanish, translated by myself, like all the other translations, too:

Mío Çid Roy Díaz por Burgos entrove,
 En sue compañía sessaenta pendones;
 exien lo ver mugieres e varones,
 burgeses e burgesas por las finiestras sone.
 De las sus bocas todos dizían una razón:
 "Dios, que buen vassallo, si oviese buen señore!"

Ya entra el Cid Ruy Díaz por
 in
 Burgos;

El Cid Ruy Díaz is already entering
 Burgos;

sesenta pendones le acompañan.
 Hombres y mujeres salen a verlo,
 los burgaleses y burgalesas se
 their
 asoman a las ventanas:
 todos afligidos y llorosos.
 windows
 De todas las bocas sale el mismo
 lamento:
 “¡Oh Dios, qué buen vasallo
 si tuviese buen Señor!” (Victor)

sixty banners accompany him.
 Man and women go out to see him,
 the natives of Burgos show up at
 all are distressed and weeping
 From all mouths comes out the same
 lament:
 “Oh God, what a good vassal if he
 would have a good lord! (King)”

2. **From the border (-s) and related with the Moors** (*fronterizos* o *moriscos*): they narrate what happened in the borders or the border battles against the Moors, especially in the last wars of the Spanish reconquest. They can be written from a Christian as well as a Moorish perspective and they compare and contrast the bravery of Christians and Moors. This next border romance is called “Abenámar;” in 1431, king Juan II of Castile arrived in Granada accompanied by the Moor infant Abenámar, to whom he had offered the throne of this kingdom. The city surrendered and the infant was recognized as king of it. The romance has an evident Moorish inspiration:

-¡Abenámar, Abenábar,
 moro de la morería,
 el día que tú naciste
 grandes señales había!
 Estaba la mar en calma,
 la luna estaba crecida;
 moro que en tal signo nace
 no debe decir mentira.
 -No te la diré, señor,
 aunque me cueste la vida.
 -Yo te agradezco, Abenámar,
 aquesta tu cortesía.
 ¿Qué castillos son aquellos?
 ¡Altos son y relucían!
 -El Alhambra era, señor,
 y la otra, la mezquita;
 los otros, los Alixares,
 labrados a maravilla. (Santos)

- Abenámar, Abenábar,
 Moor of Moorish,
 the day that you were born
 great signals were there!
 The sea was calm,
 the moon was swelling;
 Moor who in such sign is born
 does not have to say any lie.
 - I will not say it to you, Sir,
 although it may cost my life.
 - I am thankful to you, Abenámar,
 for your courtesy.
 What castles are those?
 They are big and shining!
 -It was the Alhambra, Sir,
 and the other, the mosque;
 the others, the Alixares,
 worked to wonder.

3. **Legendary** (*legendarios*): they are based on popular legends. In this romance of adventures called “El infante Arnaldos” (The infant Arnaldos), the infant embarks in an unknown ship and he finds in it his relatives and servants, who were looking for him:

¡Quién hubiera tal ventura
 sobre las aguas del mar
 como hubo el infante Arnaldos
 la mañana de San Juan!
 Andando a buscar la caza
 para su falcón cebar,
 vio venir una galera
 que a tierra quiere llegar;
 las velas trae de sedas,

Who would have such an adventure
 on the waters of the sea
 like the one the infant Arnaldos had
 the morning of San Juan!
 Going to look for hunting
 to fatten his falcon,
 he saw coming a galley
 that wanted to come to land;
 it brings the sails of silks,

la jarcia de oro torzal,
 áncoras tiene de palta,
 tablas de fino coral.
 Marinero que la guía,
 diciendo viene un cantar,
 que la mar ponía en calma,
 los vientos hace amainar;
 los peces que andan al hondo,
 arriba los hace andar;
 las aves que van volando,
 al mástil vienen posar. (Santos)

the rope gold rigging,
 it has anchors of *palta* (avocado),
 planks of fine coral.
 The sailor who guides it,
 comes singing a song (poem),
 that puts the sea in calm,
 makes the winds lessen;
 the fishes that are in the depth,
 makes them arise;
 the birds that are flying,
 come to pose on the mast.

4. **Carolingian, or from the Breton region** (*carolingios, bretones*): they narrate feats and subjects of heroes of the French epic songs; Charlemagne, Roland, and other legendary figures of King Arthur's Knights of the Round Table (especially Lancelot). Because they are not really created in Spain but imported from France and England, I will just mention them but not discuss them here.
5. **Lyrical and Fabulous or novelized** (liricos y novelescos): they express feelings of the author and lyric elements prevail on the poetic text; it mostly deals with love and no corresponded love. In this romance "*El prisionero*" (The prisoner) it is a simple song sung from prison turned into an excited expression of the isolation and no communication he was feeling; he misses love and the outside world. Maybe the prison is the one of his own heart because his lover doesn't respond to him.

Que por mayo era, por mayo,
 cuando hace la calor,
 cuando los trigos encañan
 y están los campos en flor,
 cuando canta la calandria
 sings
 y responde el ruiseñor,
 cuando los enamorados
 van a servir al amor;
 sino yo, triste, cuitado,
 que vivo en esta prisión;
 que no sé cuándo es de día
 day
 ni cuándo las noches son,
 sino por una avecilla
 que me canta al albor.
 Matómela un ballestero;
 déle Dios mal galardón. (Santos)

It was around May, around May,
 when it is hot,
 when the wheat grows (caned up)
 and the fields are in blossom,
 when the calandria bird (thekla)
 sings
 and the nightingale responds,
 when lovers
 are going to serve the love;
 but I am sad, full of grief,
 living in this prison;
 in which I do not know when it is
 day
 nor when are the nights,
 but by a small bird
 which sings to me in the dawn.
 A crossbowman killed it;
 Make God give him a bad reward.

The evolution and development of the *romancero* is not only limited to Spain. Spanish people took it with them wherever they went. In Hispanic speaking countries like Mexico, the "*corridor*," is a type of romance; these Mexican *corridos* use rhythms typically from Mexico. There are also religious romances, like those that tell about Jesus' birth, which are sung during Christmas time like the *Christmas carols* in the United States. And the *romancero* has developed in a new form of diverting young children and kids, not only on books, also on TV and movie theaters.

Spanish Theater

Spanish Medieval Theater

Liturgical Drama

It is important to say that in this part I will generalize aspects of Europe's theatre as well as the Spanish one; some aspects were normally imported from countries like France, Italy (the Latin tradition) or England. Once the classical theatre was removed by Christian authors (but not the language), let us start with the theory that says that the Christian-catholic church tried to expand its influence and for that it adapted frequently pagan and popular festivals, a lot of those having already theatrical elements. This takes us back to the 10th century, concretely to the year 925 where a small liturgical piece was found and it is supposedly the origin of the liturgical drama. It is the moment where the three Maries are talking between them in Christ's tomb. It was a composition of three verses with a small dialog. In the year 970 that little piece had a handbook with annotations including physical gestures and dressing codes. The mess itself was not that far to be represented as a drama. Festivities were celebrated with theatrical activities such as processions like Palm Sunday. Psalms also were suggesting certain type of dialog. That little piece is considered an Eastern trope.

The Spanish medieval theater is linked with the Christian liturgy. In the 11th Century the *tropo* (trope), a phrase or verse added as an embellishment or interpolation to the sung parts of the Mass in the Middle Ages, were texts which finality was to embellish and help the listener to understand better the liturgy. It is considered as a figure of speech, a form of expression (as a simile or metaphor) used to convey meaning or heighten effect often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener. Those tropes were added to the complex musical elements of the mess, they were extended melodies to create little dialoged scenes like the Latin *Quem quaeritis* where the apostles are visiting the Holy sepulcher of Christ's resuscitated. Castile had those tropes in the 12th or 13th Century, but there are few examples. In the 14th century tropes began to be incorporated also in vulgar language and they moved from the inside of the church to the outside, normally to streets or public squares, so that it was represented and available for more people. It was then when the nomination of *tropo* changed to *auto*; it was the *auto sacramental* (sacramental act) performed outdoors as part of the Corpus Christi feast day celebrations, autos were short allegorical plays in verse dealing with some aspect of the mystery of the Holy Eucharist. Generally they explained and tried to embellish Christ's life (Holy Birth, Passion and the arrival of the Three Wise Men).

In short we can say that the liturgical drama is a little play of one of Christ's episode adapted to the mess ceremony. Later it would be extended to saints' lives too.

Religious Drama

The liturgical drama developed for two more centuries and altar boys and normally young people from the choir were representing different biblical stories in church. In the beginning the clothes used were the once wearied normally at church for the mess celebration and the original architectural forms inside the church were also used as scenery. But this changed and the scenery was adapted to show some particular biblical scenario like Eden's garden, Jerusalem or Heaven; in between there was a neutral area used by the actors to represent the scene. The entire evolution of Christ's life was performed as well as other themes like the Creation. In the main nave there was the scenario arranged for the correspondent scene, on the altar it was the heaven and on the other opposite side it was represented the hell, normally by a monster with a big mouth. The plays were episodes and the action was played including hundreds or thousands of years, different places were represented at the same time so that the environment had a big spiritual, allegorical and temporary load. Important here is to know that the medieval drama had

not always that tension and conflict than the Greek tragedy; the purpose was to dramatized human salvation.

The entertainment and spectacle was taken outside church because of popular request and also because the Church wanted to get new members and believers, and this was a good method to make illiterate and uncultured people to understand better their mission on Earth. So in the cities and villages there was done a lot of performances in the streets and market's squares where people could go, watch and hear the actors performing. Without undoing the main religious intentionality and content, this theatrical performance would become slowly a more secular spirit.

El Auto de los Reyes Magos

This play called “*El Auto o Representación de los Reyes Magos*” was written at the end of the twelfth century or the beginning of the thirteenth and it is the first preserved theatrical play or fragment written completely in Castilian. Here we can see the characteristics of the Spanish Liturgical as well as religious drama. It is incomplete, the five scenes have 147 verses, and the verses have different measures. There are monologs as well as dialogs in which we can see how the Magi decide to go to worship Jesus as he was born. The last part is missing, it should be the one in which the Magi adore Jesus.

We are going to see some parts of that sacramental play; they belong to Scene I and Scene II where the Magi or three Wise Men are the main characters. This text is based on an early manuscript of the “Auto de los Reyes Magos”. It is the only fragment left to us, not only of this piece, but from the medieval Spanish theater. The text is taken from that edited by Ramón Menéndez Pidal and published by him in the *Revista de Archivos, Bibliotecas y Museos* (Madrid, 1900). I am doing the translation here too: on this web page by Harsch we can see not only the text but also the manuscript, <http://www.fh-augsburg.de/~harsch/hispanica/Cronologia/siglo12/Magos/mag_f.html>:

Scene I

(Gaspar speaks)

Dios criador, qual marauila
no se qual es achesta strela!
Agora primas la e ueida,
poco timpo a que es nacida.
Nacido es el Criador
que es de la gentes señor?
Non es verdad non se que digo,
todo esto non uale uno figo;
otra nocte me lo catare,
si es uertad, bine lo saber.
Bine es uertad lo que io digo?
en todo, en todo lo proho.
Non pudet seer otra sennal?
Achesto es I non es al;
nacido es Dios, por uer, de fembra
in achest mes de december.

Creator God, what a miracle
I do not know what this star is!
It is now the first time I have seen it,
it was born short time ago.
The Creator is born
the one who is the Lord of people?
It is not true...I don't know what I say,
all of this is not a fig worth
at another night I may take a sample,
If it is true, I will know it for sure.
Is it real truth what I am saying?
in all of it, in all of it I can affirm it.
May it not be another sign?
This is what it is and nothing else
born is god, in truth, of a woman
in this month of December.

(Scene II)

(Gaspar to Baltasar)

Dios uos salue, senior; sodes uos strelero?

May God save you Sir; are you an astrologer?

dezdime la uertad, de vos sabelo quiro you [vedes tal marauilla?] [nacida] es una strela.	tell me the truth, I want to know it from you did you see such a miracle? a star is born.
(Baltasar) Nacido es el Criador, que de las gentes es señor Ire, lo aorare	Born is the Creator, who is the Lord of people. I will go and worship him.
(Gaspar) Io otrosi rogar lo e. (Melchior, to the other two) Seniores, a qual tirra, o que [redes] andar? we	I am also going to beseech Him. Sirs, to what country, or what way are going?
queredes ir conmigo al Criador rogar? the	Do you want to go with me to beseech Creator?
Auedes lo ueido? Io lo uo [aor]ar.	Have you seen it? I am going to worship Him.
(Gaspar) Nos imos otrosi, sil podremos falar. him Andemos tras el strela, ueremos el logar.	We are going too and see if we can find him Let us go behind the star, we will see the place.
(Melchior) Cummo podremos prouar si es homne mortal o si es rei de terra o si celestial?	How will we able to tell if he is a mortal man or if He is a King of earth or of heaven?

LESSON PLANS

Lesson Plan I

Overview and Purpose

I use this activity to stimulate the interest of students in learning about language in relation to literature, semantic and lexical influences as well as evolutions in Spanish language. It can be used in Spanish language class, also literature and even for performing arts. This lesson plan is done with Mr. M. Thompson, a World History teacher. We have tried to work on historical as well as linguistic skills.

Concept Development

Explain to students the following:

- Medieval Spain was a battlefield where Christians attempted to regain control from the Moors, who had invaded their country before the 8th century. The Moors influence on Spain during the Middle Ages is still very evident. More than 4000 words of Arabic origin are used in modern Spanish Moorish architecture (slender, columns, horseshoe, arches, etc.) can be found in Spain. A dark era in Spain's medieval history took place with the establishment of the Spanish Inquisition in 1480. Inquisitors were prohibiting everything that was against the

faith, religious and political system, too. Especially touched were those suspected of being heretics and false converts from the Jewish and Muslim faiths.

- Medieval people were living differently corresponding to their social status. Life in court was different than life in town. Relations between lords and town people developed especial interrelationships.
- Most of the names starting with Al-, Ar-, Cala-, Guad- are corrupted forms of Arabic names originally given to places, rivers, mountains and other natural features during the Muslim rule in Spain (and Portugal).

Objectives

Students will be able to:

- Describe the process and influence of Arabic words in Spanish language.
- Identify Spanish words that have Arabic linguistic influence since the Middle Ages following the scheme of: (ex. Name in Spanish: Alpujarras/ Original name in Arabic: al-Bajara/ Meaning in English: the Highlands).
- Describe how life could change an immigrant in Spain at that time and also how it was being possible to live with different cultures together at the same time.
- Give a biographical sketch of a Medieval Christian Spaniard, a Jewish, and an Arabic citizen, including some similarities and differences in fields like literature, language and politics.
- Compare life today with life during medieval times. Close to the end of the unit, students will use what they've learned to create a list of what life was like in medieval times and what life is like today. The student lists will be combined to form a class list, and the items will be written on strips of poster board. A life-size Venn diagram will be created on the floor with string, and students will draw an item from the list and stand in the appropriate spot on the Venn diagram.
- Describe how life is different in our present days between and among different ethnic groups in the United States. Have we learned something since then?
- To prepare and present a medieval play showing daily life in a medieval town in Spain.

Materials

- Poster board or cardboard, world map and transparency map of Europe.
- Resource books from School library on Arabic words and middle Age society.
- Filmstrip, "Medieval Europe."
- Butcher paper and coloring utensils, assorted small empty boxes, construction paper, scissors, glue, glue sticks, markers, and colored chalk for manor buildings.
- Books from high school and public library on ethnic groups in the United States.

Activities and Assessment

- Have students work in groups to write and present a brief play showing daily life in a medieval town in Spain.
- Students will be encouraged to think about "What is truth?" and how different people can have different interpretations, traditions, cultures, languages, and, ultimately, belief systems or religions to explain that truth. Students will examine various cultures and history to see how beliefs can be learned.
- Assign small groups to research the daily work, clothing, food, and homes of townspeople.
- Assign each student a specific task, such as selecting an event and characters, outlining and writing parts of the script, and obtaining or making props.
- Students may choose to portray such characters as apprentices, journeymen, masters of various guilds, university students, clergy, and moneychangers.

- When students have completed their research, writing, costumes and set, have them present the play. The play is to show how the events of medieval Spain affected social life.

Time

This lesson should take 6 hours of class time.

Lesson Plan II

This lesson plan was developed with Mr. Garza, an English teacher, and it is about The Middle Ages and Spanish Poetry.

Objectives

- Students will learn through lecture, modeling/practice, and partnered presentations about Medieval Western Europe, to analyze Medieval Spanish poetry and to briefly research the lives of Medieval Spanish writers.
- To contemplate and discuss as individuals and as a whole how the poetry and poets of the era reflects the beliefs and attitudes of the time.

Materials

- Lecture notes/outline on Medieval Western Europe
 - Lecture notes/outline on poetry analysis
 - List of poets and poems
 - Handouts of individual poetic works
- (Corresponding transparencies for the above will be shown to students.)

Background

Students will be lectured about Medieval Western Europe specifically about major figures of the time as well as religious attitudes and political and social institutions.

Students will also be lectured about the core elements of poetry and poetry analysis—structure, point-of-view, imagery, symbolism, mood, tone, and theme.

Procedures/Steps

The instructor will provide information on a Spanish poet of the Middle-Ages and model poetry analysis using a specific poem of the poet and a step-by-step format to follow.

Students will be assigned at least two poems by the same poet to analyze. The class as a whole will then go over the assigned poems.

Students will be instructed to find a partner within the class to work with and will select a poet and one of the poet’s works to research and conduct a brief presentation on the poet’s life and to lead the class into analysis of a selected poem.

After each presentation has been completed, the instructor will lead a discussion on issues and themes revealed through the analysis of selected poems and how the poems and poets reflect the essence of the era.

Assessment

Students will develop an outline and compose an essay on the following topic using their analysis for support: How does Spanish poetry of the Middle Ages reflect the attitudes and beliefs of the era?

Time

This lesson should take 11 to 12 hours of class time.

Lesson Plan III

This lesson plan was done with Mr. Sliva, our Geography teacher. We focus here more on society and statistics as well as community and documentation in the Spanish Medievo. It was a challenge for both, because it goes a little bit far away from our main teaching subject, but it was a good interdisciplinary work, and worth it.

Title

Medieval Society in Spain

Key Words

The Middle Ages, history, society, community functions

Subject

History-Sociology-Language

Aims - Objectives

Defining the basic structure of medieval society in Spain and its reflection in documents dating back to the Middle Ages. Instructing students into various working techniques to increase their own learning. The level of the documents is chosen in accordance with the level of the group.

Demands on students and used teaching methods

Skills in team work, skills in analyzing and interpreting Spanish medieval pictures and statistics. Cooperative learning, teamwork and investigative learning.

Lesson Organization and Procedure

Some basic material should be compiled before the lessons. Medieval pictures from old Spanish calendars could serve as an introduction to the Middle Ages. The pictures should contain scenes from everyday life, different professions and classes. There should also be demographic statistics. A few text documents that describe Spanish medieval society should be used.

During the first lesson the students study medieval pictures in groups and on the basis of them, try to build images about Spanish Medieval society. Every group prepares a short presentation based on the pictures.

In the next stage the students get acquainted with medieval documents tackling Spanish society structures. Then they compare the images based on the pictures with those based on the texts of the documents given, thus extending their knowledge of the period. Every group reports on their basic observations to the teacher. After that the students compare notes, two groups at a time.

In the next stage all basic information concerning society in the Spanish Middle Ages is written on notes and then on the blackboard.

During the second lesson students are provided with demographic statistics in Spain at that time, and they should be able to interpret the changes observed in them. Once the changes have been analyzed, the students ponder on their impact on society. They can use their textbooks.

Main Goal

The students have to cooperate a lot with other members of the group, as well as mould their own opinions on the basis of the documents in Spanish, which develops their argumentation skills and reasoning. There can be many different correct answers if they are well substantiated with data from the sources.

Evaluation

Continuous observation on part of the teacher and feedback at different stages, review and worksheet.

Time

Two class periods.

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