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978-0-521-06297-8 - The Cantar de mio Cid: Poetic Creation in its Economic and Social Contexts

Joseph J. Duggan

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The *Cantar de mio Cid*

This book, the first to accord full treatment to the important thematic complex of the acquisition and distribution of wealth, interprets the *Cantar de mio Cid* as a work that transmutes moral values first into the economic values of a gift economy, then into genealogical values. In disproving the legend of the hero's bastardy, the poet echoes the concerns of the Castilian court of Alfonso VIII and reaffirms the dignity of the Cid's progeny and relatives, who included the king and the Lara family of Molina. Considering the poem's distortions of history more significant than its retention of historical features, Joseph Duggan ascribes its depiction of the penurious hero who acquires wealth, power, and kinship alliances to the Castilian monarchy's preoccupations with furthering the Reconquest in the dark period between the defeat of Alarcos and the victory of Las Navas de Tolosa. He posits that the *Cantar de mio Cid* was composed around the year 1200 in substantially the form in which we have it, in the course of a singer's performance. The occasion on which it was performed may have been Alfonso VIII's meeting in that year with Pedro II of Aragon at Ariza in the valley of the Jalón river, in which much of the poem's action takes place.

Arguing against a number of recent tendencies in *Cid* scholarship, he denies the necessity of assuming that the poet was a man of learning, that he was directly influenced by French literature, or that he was familiar with written law. This ground-breaking monograph provides a major contribution to medieval Hispanic studies.

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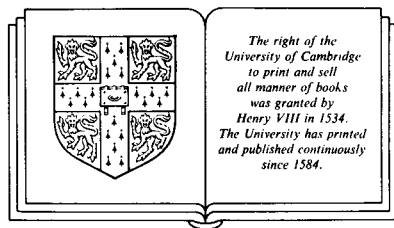
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The *Cantar de mio Cid*

Poetic Creation in its Economic and Social Contexts

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For Annalee

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Acknowledgments

The idea of writing a study of the economic and social aspects of the *Cantar de mio Cid* first came to me in 1977; I returned to the project sporadically, while working on others, over a ten-year period. About half of the typescript was written by the summer of 1986, and I completed the other half during a sabbatical leave taken with the generous support of a Humanities Research Fellowship from the University of California, Berkeley. My early study of the poem was subsidized by a grant from the National Endowment for the Humanities, and a large portion of the research was carried out in 1980–81 during my tenure as a Guggenheim Fellow. I would like also to acknowledge the help of the Committee on Research of the University of California, Berkeley, which provided funds for research assistance and various other expenses.

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Modern equivalents to names in the maps

Alcala = Alcalá de Henares	Luzon = Luzón
Las Alcarrias = La Alcarria	Medina = Medinaceli
Alcobiella = Alcubilla del Marqués	Miedes = Miedes de Atienza
Alfama = Alhama	Molina = Molina de Aragón
Anquita = Anguita	Mont Alvan = Montalbán
Arbuxuelo = El valle de Arbujuelo	Mont Real = Monreal del Campo
Atienza = Atienza	Navas de Palos = Navapalos
Bovierca = Bubierca	El Poyo de mio Çid = El Poyo
Calatayut = Calatayud	Rio Fenares = Río Henares
Castejon = Castejón de Henares	Rio Siloca = Río Jiloca
Çelfa la de Canal = Cella	Rio Salon = Río Jalón
Çetina = Cetina	Rio Tajo = Río Tajo
Çorita = Zorita	Sancta Maria d’Alvarracin = Albarracín
Daroca = Daroca	Sant Estevan = San Esteban de Gormaz
Fariza = Ariza	Teca = Ateca
Fita = Hita	Teruel = Teruel
Frontael = Bronchales	Torançio = Campo Taranz
Guadalfajara = Guadalajara	La Torre de doña Urraca = La Torre
Huesa = Huesa	

