

noted in “Djevojka je podranila” is the same here. On the other hand, the pervasive rhyme schemes formulated by the learned poet are in this case more varied, since not only does the end rhyme generally change with each distich — unlike that of the preceding poem, where the identical end rhyme throughout is in the majority of cases based on a verb form in *-ala* — but the words at the end of the hemistichs of each distich also rhyme with considerable variation.

¹³ The poem above is obviously more stylized than other *na narodnu* poems as its sentiments and polished quatrains in alternating rhyme reveal, but its generally asymmetrical octosyllabic line (5 + 3), milieu, and diction link it to the folk-song tradition as well (Andrić: XXXVIII; Petrović 1967: 106). The speaker urges his sweetheart to love him by pointing out at a crucial part of the poem — the beginning — his implied roles, important in a folk tradition, of perpetuating his family line and caring for his mother, since he is his mother’s only child. We see evidence also of the poetic diction mentioned earlier, which here is less diffused, and limited to the beginning and end of the poem.

¹⁴ The above extremely interesting poem has been linked to the folk-song tradition by motif, diction, and meter (Petrović 1967: 106; Pantić 1968: 299; Franičević 1974: 57). The same asymmetrical octosyllabic line has been noted in the previous poem examined and the familiar poetic diction noted earlier occurs throughout, particularly in the form of diminutives in the end rhyming position.

A thought-provoking connection with the Spanish folk ballad, or *romance*, has been proposed for further investigation by Slamnig, who views the latter as typologically related to a coastal native folk-song tradition which the Renaissance poet may have drawn on to produce his poem. Slamnig points out such striking similarities between texts of the two traditions as uniform rhyme or assonance, octosyllabic verse units, a mysterious effect achieved by ending on an inconclusive note (as in the short version of the famous ballad about Count Arnaldos) — which Slamnig sees as the result of fragmentation of a longer whole — the romantic-chivalrous nature of their subject matter, and a close resemblance in diction in the portrayal of the nobleman / hunter with his falcon, as, for example, in the Count Arnaldos *romance*: “Con un falcón en la mano / la caza iba cazar” (“With a falcon on his hand / he was going to hunt game”), containing the etymological figure *caza / cazar*, which Slamnig indicates is a parallel to the early stock paragon *lovac / loveći* — later appearing in elaborate form in the Croatian Baroque — thereby implying its usefulness in the conveying of similar concepts from one linguistic tradition to another (Slamnig 1963: 57–59; and 1986a: 37). The search for such similarities is certainly a worthy endeavor and I call attention to close correspondences I have come across in passing between the long version of the *romance El prisionero* (*The Prisoner*: Frenk Alatorre: no. 82; for treatment of latter from a different perspective, in a comparative context, see Miletich forthcoming) and a folk song — not in octosyllables, but in the widely diffused folk heroic decasyllable meter (4 + 6) — appearing in a collection from Istria and the nearby islands, “Aj miseče, moj stari vojniče” (“Ah moon, my old warrior”: Mlač: 290–91, l. 1). In both we find a prisoner in a dark dungeon lamenting his fate — with striking similarities in the description of his excessively long hair, beard, and fingernails — who is overheard and released by a ruler (for other close variants of the description, see Di Stefano: 222, n. to 1.8).

Maja Bošković-Stulli applauds Slamnig’s approach, as she underscores, furthermore, the mutual interaction of folk song and of learned poetry which has drawn on it

to a significant degree, and adds that the two traditions have influenced one another for centuries so that it is not easy and often it is impossible to determine precisely the direction of movement (for a similar phenomenon, see Miletich 1995: 501); she suggests that such interweaving of traditions is in part due to poet-singer minstrels of the towns and to the urban civilization which was in contact with the populated areas along the Adriatic coast, so that townspeople, both commoners and patricians, would frequently mingle with country folk from neighboring areas on working and festive occasions, thus having the opportunity to listen to each other's works and to make use of what each found suitable (1978: 164, in a close paraphrase). Slamnig expresses a similar notion in his explanation of the oral diffusion of poetry in different languages in the South Slavic region by Romance and German bilingual or multilingual traveling singer-poets, such as the Minnesinger Ulrich von Lichtenstein, where the melody was a decisive factor in such transmission (1963: 59). It would seem that folk song also, naturally, moved between different national traditions through similar bilingual or multilingual mediation, which could also explain the basis for Slamnig's proposal discussed above in the case of "Lovac loveći, diklice."

In addition to the introductory hunting motif in the poem under discussion (ll. 1–2), which may indeed derive ultimately from the Spanish folk ballad tradition — and which is one manifestation of the hunt of love, originally an image of learned poetry, which was absorbed by the folk song of many European countries (Rogers: 15–19; esp. for Spanish instances involving a bird, see Van Antwerp: 15–16) — we find other folk motifs: the protagonist plagued by the sun who thirsts for cool water — the water being symbolic of "life-giving sexuality" in this context (Deyermond 1979: 266; Miletich 1990: 88) — and the desire to have that thirst satisfied by maidens. Such motifs are closely paralleled in the folk song "Trudan junak i divojka" ("The Weary Hero and the Maiden": Pantić 1964: 160) from the town of Kotor of the coastal region, in which, not a hunter, but a weary hero leaning on his sword and shielding himself from the sun passes through the woods and is noticed by a maiden from her window, who reports this to her mother, adding that he is "[v]ode žedan, divojaka željan" ("Thirsting for water, desirous of maidens": l. 10). Her mother tells her to give him some water, but not to look him in the face; she gives him water as he is mounted on his horse — the latter being a symbol usually of male sexual passion appropriate to the context (Miletich 1990: 88) — but she looks him in the face, and is taken with his dark eyes.

The *na narodnu* poem, however, adds the folk wedding motif of maidens gathering flowers and weaving garlands (Nedić: 66–67; Bošković-Stulli 1978: 163). This is followed by an image of decidedly Petrarchistic overtones of the gold arrows that can metaphorically pierce a lover's heart as in Hanibal Luci's poem "Od kola" ("Kolo Song": Pantić 1968: 76, ll. 5–10; and 306). The poem ends without an outcome, but on the note of a courtly lover suing for love with modest submission (*smirno*) in the elegant address to his sweet and dearest sisters (*pridrage sestrice*) — those who share love's interests with him — and, moreover, in the role of a spokesman on behalf of other servants of love like him (*služice*) — a far cry from the tone of the Kotor folk song, in which the maiden explicitly equates the hero's thirst for water with the desire for maidens.

The role of love's advocate is subtly and playfully portrayed from the very beginning in the *na narodnu* poem as the speaker addresses the maids in order to relate a tale of love in his encounter with other maids. The maids he addresses, however, can be viewed as the object of the speaker's hunt as well, since vocative and accusative forms

are identical here, and the comma preceding *diklice* in the first line can be easily ignored. The perception of the maids as object is further reinforced by the parallel position of “tender birds” (*drobne ptičice*) at the end of the following line: the maids he addresses are simultaneously portrayed in a playful manner as the birds he is hunting. Furthermore, the story he relates to his listeners to encourage them to take pity on those who thirst for “cool water” ends with the speaker’s quoted plea to the maidens of his brief tale, but again, it is a playfully veiled request to his maiden-listeners as well and we could easily disregard the quotation marks setting off the last four lines. The poem under discussion as a lesson on love is analogous in that respect to the thirteenth-century Spanish lyric *Razón de amor* (*Tale of Love*), a poem about courtly love which begins with the speaker-clerc’s invitation to anyone sad of heart to hear his tale, in which he proves to be a successful hunter in the hunt of love (Alvar: 149, ll. 1–10; Van Antwerp: 15–16). Our *na narodnu* poem, of course, is playful in tone, but, nevertheless, leads in the same direction by way of suggestion rather than by successful resolution. In it we see folk elements together with a Petrarchistic touch functioning with the subtlety of the troubadour tradition. Bošković-Stulli similarly calls attention to the special tone of refinement of coastal poems in general, both *na narodnu* as well as folk, owing to the influence of urban civilization, proximity to the sea, and Romance contacts, discussed above in detail, which distinguishes them from folk songs with similar content composed in the tone of the patriarchal heroic decasyllable tradition (1963: 58–59; and 1978: 164–66).

¹⁵ The poem above and the two which follow it are discussed together at this juncture since they appear to be linked by a common note, a connection which I attempt to show further on. Some scholars consider these poems authentic folk-song recordings (Bošković-Stulli 1963: 54; and 1978: 162; Pantić 1964: 21; Nedić: 63 and 66), to which Nedić adds Rešetar no. 635 about the maid who weaves three garlands, about whose folk authenticity Bošković-Stulli is somewhat less certain, stating: “stiliziran je neznatno a možda i nimalo” (“it is slightly stylized and perhaps not at all”) (Nedić: 63–64; Bošković-Stulli 1978: 161). Thus, at least two researchers who have considered in detail most of the ten poems commonly known as *na narodnu*, which are listed in note 11 above, agree without hesitation on the authentic folk character only of the three under discussion here. Petrović, on the other hand, is of the opinion that probably none of the ten is a true recording of an authentic folk song (1989: 165). Indeed, even the division of our three poems is viewed differently (and we follow the second suggestion for the reasons given below). Whereas Pantić, who was the first to see the necessity of dividing Rešetar no. 601 into three separate poems with the last two lines of our second poem as the initial verses of our third poem, Petrović has noted that the subject matter of those two lines is bound to that of the fourth line of our second poem — “za djevojčinu tanku košulju” — with no such connection to the third, and that their verse form as well (the symmetrical decasyllable 5 + 5) is identical to that of the preceding lines in the second and different from the symmetrical twelve-syllable lines (6 + 6) of the third (Petrović 1967: 114n13).

In an attempt to shed further light on such complex questions surrounding the nature of the *na narodnu* poems, I believe that other possibilities may emerge when we consider more closely the troubadour influence rooted in an earlier phase of Croatian poetry itself, already indicated earlier. Slamnig has proposed such influence stemming from foreign troubadour, trouvère, and *Minnesang* currents, which is separate from the troubadour current that was part of the highly influential Petrarchistic phase in Croatian Renaissance poetry originating with Cariteo (Benedetto Gareth) and