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REPORT  
of  
COMMITTEE ON EXAMINATION

This is to certify that we the undersigned, as a Committee of the Graduate School, have given Pedro Henríquez-Ureña final oral examination for the degree of Master of Arts. We recommend that the degree of Master of Arts be conferred upon the candidate.

Minneapolis, Minnesota

June 5 1917

E. W. Olmsted  
Chairman

Robt. Phelps Phelps

Robert Seales  
O. W. Finkins

REPORT  
of  
Committee on Thesis

The undersigned, acting as a Committee of the Graduate School, have read the accompanying thesis submitted by Pedro Henriquez-Urena ..... for the degree of Master of Arts. ..... They approve it as a thesis meeting the requirements of the Graduate School of the University of Minnesota, and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts. .....

E. W. Olmsted  
Chairman

O. W. Finkins

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Robert Seales

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THE IRREGULAR STANZA  
IN THE SPANISH POETRY OF THE XVITH AND XVIITH CENTURIES.

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A Thesis submitted to the Faculty  
of the Graduate School  
of the University of Minnesota

by

Pedro Henríquez-Ureña

In partial fulfillment of the requirements for  
the degree of  
Master of Arts.

June

1917.

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PEDRO HENRIQUEZ UREÑA.

THE IRREGULAR STANZA IN THE SPANISH  
POETRY OF THE XVITH AND XVIITH  
CENTURIES.

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## THE DEFINITION OF THE IRREGULAR STANZA.

The irregular stanza is defined, in the course of the essay, as "a combination of three or more kinds of verse, with rhyme, but with great freedom as to sequence. It is nearly always a song with refrain, and very seldom attains great length." (Page 7)

In further explanation it may be said that the irregular stanza of Portuguese and Spanish poetry is considered as such, in the essay, when the three (or more) different kinds of verse which constitute it are of different rhythmical patterns. A combination, for instance, of lines of eleven, seven, and five syllables would not be an irregular stanza, since those three lines (if the hendecasyllabic is of the XVth century type) are related to one another by accentuation; a combination lines of six syllables with particular types of lines of ten and twelve is not irregular, either, for the Spanish ear. But a combination of lines of six, seven and nine syllables, or of seven, eight and twelve, is irregular. Of course, the Spanish irregular stanzas quoted in the essay have generally more than three kinds of line; the Galician-Portuguese seldom have more than three or four.

I consider that the stanza is irregular even when the pattern is repeated throughout the poem. The irregularity, as explained above, consists in the structure of the stanza itself, in regard to the length of the lines, and their rhythm, and regardless of repetition of pattern. Such a repetition, furthermore, is characteristic of the Galician-Portuguese poems, but not of the Spanish. The Spanish poems, when they contain several stanzas, will often present a repetition of the pattern as regards the position of the rhymes and the position of shorter and longer lines; but the actual length of such lines, the strict number of their syllables, will vary in each new stanza (so in the seguidilla, whose type is described in pages 27 and 28). At other times, too, the new stanzas will not be metrical repetitions of the first; they will be new patterns.

## THE IRREGULAR STANZA

IN THE SPANISH POETRY OF THE XVITH AND XVIIITH CENTURIES.

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Spanish versification of the XVith and XVIIith centuries, if considered in its general lines, appears as a fixed, absolutely regular, and rather monotonous system of patterns. The metrical types introduced from Italy by Boscán, and developed by Garcilaso and his followers, became dominant. With such types, of course, coexisted several of the older Spanish metres, in lines of four, six, and eight syllables; but these metres also became, for the most part, fixed and rigid.

Regularity exists both (a) in the number of syllables to the line, and (b) in the form of the stanzas. As the movement towards regularity advanced, the number of stanza forms in actual usage became limited. In the canción, or ode, there was a great variety of combinations; but the variety was more apparent than real: such combinations are nothing but arrangements, rather similar to one another in character, of the same kinds of lines, - hendecasyllabics with hendecasyllabics, or, more frequently still, with heptasyllabics. There were tentative efforts along new lines, but they were seldom successful. Thus, Villegas succeeded in making his "sáficos y adónicos" comparatively popular, but not so with his hexameters. The overwhelming majority of Spanish versification

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(1) In this essay the number of syllables to each line will be counted, according to the Spanish custom (which is contrary to the English and the French), including one syllable after the final accent, whether such a syllable exists in the line or not. Thus, the lines

Do todas las avecioas  
van tomar consolación...

will both be counted as octosyllabics. I will apply the same rule to Portuguese verse.

during the XVth and the XVIth centuries, therefore, appears uniformly restricted to some fixed types, which divide themselves into two main groups: those of Italian origin, composed of hendecasyllables and heptasyllables, rarely of pentasyllables, and those derived from the older Spanish tradition, composed of lines of eight, six or four syllables. (2)

The XVIIIth century accepted this metrical system, and restricted it still more, as was natural in a period during which the academic spirit was gaining the ascendancy. The attempts of a few men like Iriarte and Moratín the younger are isolated.

The study of Spanish metrics was in a confused state while this evolution of the Spanish versification was in progress. Treatises and discussions on metrical questions had not been scarce in Spain during those centuries; even before, from the time of Villena and Santillana to the epoch of Boscán and Garcilaso, there had been studies of the subject. But the early writers were too near the process itself to view it with absolute clearness, although at times they made very accurate observations; the later ones were, as a rule, haunted by "the phantom of Latin syllabic quantity", and did not seem able to discern the exact rôle of syllables and "feet".

It was only during the last hundred years that the "phantom" vanished. The scientific study of Spanish metrics was undertaken at last during the first half of the XIXth century, especially when the Venezuelan scholar Andrés Bello published his brief Principios de ortología y métrica (1835). Bello still employed a few of the Greco-Latin terms, and even retained partly, although modi-

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(2) See M. Menéndez y Pelayo, Antología de poetas líricos castellanos, vol. XIII, pages 161 to 167, 213, 227 to 239, 379 to 381.



fyng it, the notion of "feet" or, as he preferred to call them, "rhythmical clauses", - a notion, however, all but useless as far as concerns Spanish poetry of the last four centuries. But he established, as the basis of Spanish verse in his own time, the simple principles of the "syllabic isochronism", or the equal quantitative value of all syllables, and the "isosyllabism", or the fixed number of syllables, some times governed by internal rhythmic accent, in each kind of line. His theory was, in fact, the confirmation of the practice of the three centuries preceding him. He knew of the existence, in the Spanish poetry of the Middle Ages, of metrical forms which do not fit into his rules, and he even speaks of the peculiar freedom of one of them, the copla de arte mayor, in his Principios; but he could not go very far into that subject, since his treatise was not a historical investigation, but a short work for practical guidance. (3)

The absolute regularity of Spanish verse seemed destined to crystallize into a definite character, when two events proved that there were more possibilities in Spanish verse than such a character would allow. The first of those events was the discovery made by scholars that there was more irregularity in medieval metrics than had been generally supposed; the other event was the appearance of a group of poets, the recognized leader of which was Rubén Darío, who since the early 'nineties brought into Span-

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(3) Concerning Bello's rôle in these studies, see M. Menéndez y Pelayo, Historia de la poesía hispano-americana (Madrid, 1911-1913), volume I, pages 367 to 371, and his introduction to José Coll y Vehí's Diálogos literarios.

Other observations made by Bello concerning medieval irregular metres, besides his short analysis of the arte mayor in the Principios de ortología y métrica, are to be found in his studies on the Cantar de Mio Cid. See, for all his writings on metrical questions, the volumes II, VI and VIII of his Obras completas, published in Santiago de Chile.



ish all the contemporary attempts at new rhythmical combinations, even to the point of "vers libre" or "free verse".

The purpose of the present essay is to show that, even during the XVIth and XVIIth centuries, there existed in Spanish poetry some irregular metrical types. It is not necessarily surprising to find that hardly any one has seemed to pay attention to this fact, except for a passing notice, here and there. Whenever one of these irregular passages was found by any scholar, especially in comedias, he contented himself with stating that they were, probably or surely, popular songs, or imitations of them. (4) The regularity of Spanish versification during the "golden age" has often led scholars to believe that there are no historical problems in it outside of the Middle Ages. (5) But the irregular metres

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(4) See, for instance, M. Menéndez y Pelayo's introductions to the plays of Lope de Vega in the edition of the Real Academia Española, or the American editions, with notes in English, of Tirso's Don Gil de las Calzas Verdes, by Professor Benjamin P. Bourland, and Lope's La moza de cántaro, by Professor Madison Stathers. Manuel Milá y Fontanals, in his essay Del decasílabo y endecasílabo anapésticos (Obras completas, vol. V), analyzes several irregular songs, without laying down any principle in regard to them. Finally, Federico Hanssen's La seguidilla (Anales de la Universidad de Chile, 1909) is a study on a stanza form which began as irregular and afterwards became regular, at least in the learned poets.

(5) In a former essay, El verso endecasílabo (Horas de estudio, Paris, 1910), I have shown that there was a type of hendecasyllabic verse, with a rhythmic accent only on the fourth syllable, which had been used by the Spanish poets from the XVIth to the early XIXth centuries, but had not yet received any attention from the writers on metrics.

to which I refer, although more or less popular in origin, were not merely used for interpolations of popular songs into larger poetical works: they were also employed in original poems or passages written by the learned poets, and became a feature in plays and even in novels.

## I

### IRREGULAR VERSE IN SPANISH BEFORE THE XVTH CENTURY.

#### (A) THE "FLUCTUATING" LINE.

Isosyllabism could not be the starting point, but rather the goal, of early Spanish verse. No early poetry can achieve, immediately upon its birth, complete regularity. From the more or less imperfect and vague measures of its earliest poetry, each language selects and defines, in accordance with its own "genius", its patterns of versification.

In the oldest Spanish poetry, that is to say, in the poetry written from the XIIth century to the beginning of the XVth, we never find the absolute metrical precision of a modern poet, but, instead, several degrees of irregularity which vary from the comparative anarchy of the Cantar de Mio Cid to the all but uniform rhythm of Berceo. It seems permissible to think that we are sometimes in the presence of metres which are passing from the "ametrical" to the "syllabic" stage, and it has been suggested that the primitive verse forms in Spanish which preceded those known to us must have been "ametrical". Beyond that primitive stage there is still another which is not yet syllabic but is not a transition between the two, either: the "rhythmical" stage, in which verse acquires, under the influence of music, very marked rhythm,

generally indicated by "beats". (6)

Up to the XVth century, practically all the different types of verse in Spanish poetry present a general phenomenon of "fluctuation", but in different degrees and with very different characteristics. That phenomenon consists in the fact that the number of syllables to each line fluctuates within certain limits, but tends towards a standard.

The "ametical" inheritance seems partly to survive in the Cantar de Mio Cid and in some shorter works of juglaresco character, such as Elena y María. That inheritance is undoubtedly struggling with the tendency towards isosyllabism, which is evident.

The "rhythmical" type is still seen in the arte mayor, and in a few other examples, more or less sporadic.

Finally, the other types are decidedly "syllabic"; in spite of their frequent irregularities, they strive towards an "ideal" line: of sixteen syllables in the later epics, of eight in the romance or ballad, of fourteen in the Alexandrine of the cuaterna vía, of eight, seven, six and four in the lyrical metres. The nine syllable line did not attain an independent existence; it submerged under the octosyllabic.

#### (B) ORIGIN OF THE IRREGULAR STANZA.

The "fluctuating" line is an amorphous antecedent of the irregular stanza which is the subject of this essay. The "ametical" line can be considered, in general, as a tentative effort. The "rhythmical" type is an advance over it; in fact, a great system

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(6) In a longer essay I will take up, later on, all these questions, and analyze the early metrical types and the opinions which have been expressed on them by Baist, Hanssen, Lang, Carolina Michaelis de Vasconcellos and Ramón Menéndez Pidal. The question is greatly debated just at present.

of versification can be founded on "beats" with more or less disregard of isosyllabism.

The irregular stanzas which we shall find in Spanish poetry are, of course, rhythmical stanzas, and they are a complex product of the rhythmical verse. The arte mayor is only like a step in that direction. The irregular stanza, which flourishes afterwards, is an advance over it, as to rhythmical complexity and freedom; it survived the arte mayor and subsisted side by side, although in a much smaller scale, with the purely syllabic versification of the "golden age". It consists in a combination of three or more kinds of verse, with rhyme, but with great freedom as to sequence. It is nearly always a song with refrain, and very seldom attains great length.

But, in the Spanish poetry written before the XVth century, while the rhythmical line exists, there is no development of any sort of irregular stanzas which would explain those of the later poetry. The examples extant are too few: only two can be mentioned, in fact, - a religious song of the Arcipreste de Hita:

Quiero seguir a ti, flor de las flores... ,

and a cossante of Don Diego Furtado de Mendoza:

A aquel arbol, que mueve la foxa...

The required ancestry is to be traced to a fuller source: the Galician-Portuguese lyric poetry which flourishes from the end of the XII-th century to the beginning of the XVth and which extends its branches throughout the whole Peninsula, becoming courtly and rigid, as a rule, among the learned poets of Castile, but retaining its fluidity in the mouth of the people.

In the early poetry of Galicia and Portugal there exist both the irregular line and the irregular stanza, together with the

absolutely regular line and the absolutely regular stanza. However, the irregular stanza is, as a rule, bound by a certain degree of regularity: in each poem, the different stanzas are metrical repetitions of the first; and the stanzas, appearing, as they generally do, in cantigas de refram, end with the same refrain or theme. Some times the irregularity is only in the refrain, or in its connection with the coplas. The limitations are even more peculiar in the "parallelistic songs", in which a line of each stanza is either varied in the next or carried into the one after the next:

Levantou s'a velida,  
 levantou s'alva,  
 e vay lavar camysas  
 en o alto;  
 vay las lavar, alva.

Levantou s'a louçana,  
 levantou s'alva,  
 e vay lavar delgadas  
 en o alto;  
 vay las lavar, alva.

Vay lavar camysas,  
 levantou s'alva,  
 o vento lh'as desvya  
 en o alto;  
 vay las lavar, alva.

E vay lavar delgadas,  
 levantou s'alva,  
 o vento lh'as levava  
 en o alto;  
 vay las lavar, alva.

O vento lh'as desvya,



levantou s'alva,  
 meteu s'alva en hira  
 en o alto;  
 vay las lavar, alva.

O vento lh'as levava,  
 levantou s'alva,  
 meteu s'alva en sanha  
 en o alto;  
 vay las lavar, alva.

(Cancioneiro da Vaticana, poem 172)

But the parallelistic songs, in spite of their curious limitations, furnish the best examples of irregular stanza in Galician-Portuguese poetry. (7) Only one type of poem goes farther in that direction: the discord, which, in accordance with its Provençal tradition, was essentially irregular. (8)

The irregular stanza, either bound by limitations as in the cantigas de refram or free as in the discords and in a few other instances, after being a feature of Galician-Portuguese poetry, passed gradually into Spanish, where it attained its greatest vogue some three centuries later.

#### (C) THE IRREGULAR STANZA BEFORE THE XVITH CENTURY.

The influence of the Galician-Portuguese lyric on the Spanish

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(7) See, especially, Carolina Michaelis de Vasconcellos, Cancioneiro da Ajuda (Halle, 1904), vol. II, pages 924 to 927. As to the popular origin of refrains, see vol. II, pages 26, 308, 391, 597, and 924 to 926.

(8) See Henry R. Lang, The Descort in Old Portuguese and Spanish Poetry, in Beiträge zur romanischen Philologie (Halle, 1899). The discord, curiously enough, is not always irregular in Galician-Portuguese poetry; in Spanish it became quite regular. The examples are few.



irregular stanzas is fairly evident. The oldest Spanish lyric which had an arrangement in stanzas, Berceo's cántica de velador in the Duelo de la Virgen:

Eya velar, eya velar, eya velar.  
 Velat aliama de los iudios,  
 eya velar,  
 que non vos furten el Fijo de Dios,  
 eya velar... ,

is, according to Menéndez Pidal, an example of irregular song, and, according to Carolina Michaelis de Vasconcellos, is influenced by Galician-Portuguese poetry. (9)

But the influence is patent in the two poems, already mentioned, of the Arcipreste de Hita and Don Diego Furtado de Mendoza, and, afterwards, in the few poems written before the end of the XVth century which approach the irregular stanza, the most important one being that of Juan Alfonso de Baena which begins:

Muy alto Sseñor, non visto aduay...

(Poem 452 of the Cancionero de Baena).

In two poets, the Marquis of Santillana and Juan Álvarez Gato, we find the irregularity only in the refrains or themes. The Marquis introduces lines, sometimes irregular, from popular songs, in his villancico beginning "Por una gentil floresta..." One of these themes, at least, is originally Galician-Portuguese, since it is found in an old poem of the Cancioneiro da Vaticana.

Thus the Spanish Marquis:

La niña que amores ha,  
 sola, como dormira?

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(9) See Mme. Vasconcellos, Cancioneiro da Ajuda, vol. II, page 929.

Thus in the poem of Ayras Nunes, "Oy oj'eu huã pastor cantar..." (number 454 in the Cancioneiro da Vaticana):

Quem amores ha,  
como dorm'or'ay  
bela frol? (10)

Álvarez Gato, in his turn, gives the earliest example of the seguidilla in Spanish:

Quita alla, que no quiero,  
falso enemigo,  
quita alla, que no quiero  
que huelgues conmigo.

This, he declares, is a popular song, which he changes into a theme for a religious poem:

Quita alla, que no quiero,  
mundo enemigo,  
quita alla, que no quiero  
pendencias contigo.

This refrain continued to be popular, since we find it again, under a somewhat changed form, in the Cancionero musical de los siglos XV y XVI edited by Francisco Asenjo Barbieri (Madrid, 1890):

Tir'allá, que non quiero,  
mozuelo Rodrigo.

(Poem 397; anonymous)

Also, still later, in Luis Milán's book El cortesano, first printed in 1562 (modern reprint, Madrid, 1872):

Tirte allá, que no quiero,

(10) See Henry R. Bang, Cancioneiro gallego-castelhana (New York, 1902), pages 222 to 224. A similar theme is found in the XVth century; see B. J. Gallardo, Ensayo de una biblioteca española de libros raros y curiosos, vol. IV, page 926.

mozuelo Rodrigo;  
 tirte allá, que no quiero  
 que burles conmigo.  
 (Beginning of the *Sornada* IV)

This old and popular Spanish seguidilla is not, however, the oldest seguidilla in existence: the type existed already in Galician-Portuguese poetry, as is shown by the poem of the Infante Dom Pedro de Portugal (1429-1466):

Eu tenno vountade  
 d'Amor me partir,  
 e tal en verdade  
 nunca o servir.  
 De m'ir é razom  
 sen aver galardom  
 de minna sennor.

(Poem number 55 of Lang's Cancioneiro gallego-castelhana) (11)

The sources of the refrain, from now on, are not going to be merely the popular songs: the popular proverbs will afterwards contribute also a share. No adequate study has been made, as yet, of the metrical character of a large number of Spanish proverbs: it is safe to say, at least, that by their irregular measure, by their rhyme, which is more often assonance than consonance, and by their very name in Spanish, refrán, they are connected with the popular song. In the XIVth century, Don Juan Manuel, the Rabbi Sem Tob, and other poets, elaborate their own proverbs in verse; in the XVth, the Marquis of Santillana, while still following the example of his predecessors, also collected the folk proverbs, the refranes que digen las viejas tras el fuego.

(11) See Hanssen's essay, already mentioned, on La seguidilla.

After Santillana and Álvarez Gato, the irregular refrain is not found until the very end of the XVth century, when we also find the irregular song beginning to develop. The poets of the time had already mastered the art of isosyllabism, a fact of which they frequently boasted, and tried to avoid or correct all irregularities, even when reproducing a popular refrain. But at the end of the century there seems to be a growth of interest in the popular song, and in the learned poets the irregular refrain reappears here and there. Thus, in Juan del Encina, two, or perhaps three, among the scores of refrains which he employs in plays and poems, are irregular. A few more will be found in Fray Íñigo de Mendoza, in Pedro Moner and in Fray Ambrosio de Montesiño, the first to use a popular proverb or refrán as a refrain for a poem. This delightful seguidilla he adopts in as many as three poems:

Aquel pastorcico, madre,  
que no viene,  
algo tiene en el campo  
que le duele.

Diego de Sevilla, in a Cancionero which belonged to Herberay des Essarts and is described by Gallardo,<sup>(12)</sup> gives us even more interesting refrains than we have found so far, as regards the development of the irregular stanza. He employs the seguidilla, but also other forms which are more complicated:

Soy garridilla e pierdo sazón  
por mal maridada,  
tengo marido en mi corazón

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(12) B. J. Gallardo, Ensayo de una biblioteca española, vol. I, page 461.

que a mi agrada.

The same Cancionero contains an alphabetical collection of anonymous poems, each one of which has a popular proverb, arranged as a distich, for its refrain.

but the only great store of irregular refrains and irregular stanzas written at that time is Asenjo Barbieri's Cancionero musical de los siglos XV y XVI. Almost all the poems contained there which show any irregularity are anonymous; still more, they are of a more or less popular character, either by origin or by imitation, and some of them are clearly connected with the Galician-Portuguese tradition or even written in Galician. The parallelistic song, and derivations from it, are still in evidence:

Mano a mano los dos amores,  
mano a mano.

El galan y la galana  
ambos vuelven ell agua clara  
mano a mano.

(Poem 53; anonymous; it seems to be incomplete,  
and most probably was developed like a parallelistic song)

Rodrigo Martinez  
a las ansares, ¡ahe!  
pensando qu'eran vacas  
silbabalas. ¡He!

Rodrigo Martinez,  
atan garrido,  
los tua ansarinos  
lievalos el rio, ¡ahe!  
pensando qu'eran vacas

silbabalas. ¡He!

Rodrigo Martínez,  
atanlozano,  
los tus ansarinos  
lievalos el vado, ¡ahe!  
pensando qu' eran vacas  
silbabalas. ¡He!

(Poem 400; anonymous)

Different types of popular refrain are found there:

Entra Mayo y sale Abril,  
tan garridico lo vi venir.

(Poem 61; anonymous. The refrain is found also, later on, in Miguel Sánchez, Loa to his play La guarda cuidadosa, and, later still, in Valdivielso, Romancero espiritual)

Aquella mora garrida,  
sus amores dan pena a mi vida.

(Poem 164; music, and perhaps words,  
by Gabriel)

Aqui viene la flor, señoras,  
aqui viene la flor.

(Poem 405; anonymous)

There are some poems written in the form of irregular stanzas:

La vida y la gloria  
se apartan de mí  
en partirme de ti.  
¡Oh triste ventura,

que desdicha es la mía!  
(Poem 153; anonymous; incomplete)



Paseisme ahora alla, serrana,  
que no muera yo en esta montaña.

Paseisme ahora allende el rio,  
paseisme ahora allende el rio,  
que estoy triste mal herido,  
que no muera yo en esta montaña.

(Poem 427; anonymous; music by Escobar)

The irregularity goes even to the curious extreme of giving us a piece of prose which is sung and danced to music:

Ora baila tu.  
Mas baila tu.  
Mas tu.  
Ya casaba el colmenero,  
casaba su fija.  
Mas baila tu.  
Ora baila tu.

(Poem 386; anonymous. In it, however, I think it is possible to detect two lines of a sonf, and the rest are really directions for the dance which eventually came to be sung). (13)

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(13) There are more poems in the Cancionero musical which could be quoted for my present purpose, as regards the refrains or the form of the stanzas. I will indicate a few numbers: 6, 12, 48, 92, 98, 114, 131, 143, 162, 171, 175, 236, 259, 291, 345, 346, 364, 380, 398, 401, 403, 408, 412, 416, 434, 438, 442, 449.

## (D) CONCLUSION.

From the foregoing we can form the following conclusions:

- I. The **irregular stanza forms** of Spanish poetry come mainly from the Galician-Portuguese tradition;
- II. They existed mainly in popular or semi-popular poetry intended to be sung and even danced;
- III. The more learned poets employed the popular, irregular stanza forms, only for themes or refrains of poems;
- IV. The life of those songs and refrains in the mouths of the people is proved by their repetition and reappearance through several centuries.

## II

## THE IRREGULAR STANZA FROM ENCINA TO LOPE.

From the time of Juan del Encina to the time of Lope de Vega the irregular stanza remains more or less in the same condition in which we find around 1500, the possible central date of Asenjo Barbieri's Cancionero musical. The popular and semi-popular song uses the irregular forms; the learned poets, with the exception of Gil Vicente and a few of his continuators, accept them almost only in refrains. This is the case with Boccañ, with Castillejo, with Baltasar del Alcázar, with San Juan de la Cruz, who gives us this refrain, probably a seguidilla in its origin:

Que bien sé yo la fuente que mana y corre  
aunque es de noche.

The same thing occurs with the Portuguese Saá de Miranda and Camoens, in the poems they wrote in Spanish. But another Portu-

guese poet, Gil Vicente, freely introduced the irregular song in his plays. His most famous poem, for instance, is nothing but an irregular song introduced into his Auto de la Sibilla Cassandra:

**¡Muy graciosa es la doncella!**

Digas tú el marinero  
que en las naves vivías,  
si la nave, o la vela, o la estrella  
es tan bella.

Digas tú el caballero  
que las armas vestías,  
si el caballo, o las armas, o la guerra  
es tan bella.

Digas tú el pastorcico  
que el ganadico guardas,  
si el ganado, o los valles, o la sierra  
es tan bella.

Gil Vicente is the first learned poet who makes an extensive use of the irregular stanza; and he does not merely reproduce it in refrains, or introducing complete songs taken from the folk poetry, but also employs it himself in original poems, as probably no learned poet had done after Beams.

A few of the dramatic poets who follow after Gil Vicente use the irregular stanza, but mostly in refrains or in very short passages. Thus, Diego Sánchez de Badajoz, in his Farsa del juego de cañas:

No me las enseñes más  
que me matarás,  
no me las enseñes más,  
que me matarás.

Estábase la monja  
 en el monesterio,  
 sus teticas blancas  
 de so el velo negro, mas  
 que me matarás. (14)

But in the anonymous poets who wrote songs for music the irregular stanza is frequent. I have not had at my disposal more than a few groups of such songs, but they contain material sufficient to prove the vogue of rhythmical verse among the popular or semi-popular poets, in contrast with the still half-distrustful attitude of the learned ones. The groups of poems I have been able to examine are the Cincuenta y cuatro canciones españolas del siglo XVI or Cancionero de Uppsala, reproduced, without music, by Rafael Mitjana (Uppsala, 1909) from the original edition of Venice, 1556; Juan Vásquez's Villancicos y canciones a tres y a cuatro, Seville, 1551, and Recopilacion de sonetos y villancicos a cuatro y a cinco, Seville, 1559; Diego Pisador's Libro de musica de vi-  
 guala, Salamanca, 1552, and a manuscript collection of Tones castellanos. (15) The last four are described by Gallardo in his Ensayo de una biblioteca española de libros raros y curiosos. To these may be added the many short poems, or rather refrains, quoted by Luis Milán in El Cortesano (1562).

Here are some of the best examples:

Ay luna que reluzes

(14) The Recopilacion of Diego Sánchez de Badajoz was printed in 1562 and reprinted in Madrid, two vols., 1882-1886. A good many irregular refrains will be found in the plays contained in the Collección de autos, farsas y coloquios del siglo XVI edited by Léo Rouanet (Bibliotheca Hispanica, Madrid-Barcelona, 4 vols., 1901). See also the works contained in the volume of Autos sacramentales, LVIII of the Biblioteca de Autores Españoles of Rivadeneyra.

(15) Vásquez and Pisador were composers.

toda la noche m'alumbres.  
 Ay luna tan bella  
 alúmbresme a la sierra;  
 por do uaya y uenga.  
 Ay luna que reluzes  
 toda la noche m'alumbres.

(Poem 27 of the Cancionero de Uppsala;  
 anonymous; the refrain reappears in Alonso  
 de Ledesma, Juegos de Nochebuena, 1605, in  
 Valdivielso, Romancero espiritual, 1618, and  
 in Luis Vélez de Guevara's play La luna de  
 la sierra, act II)

Dezilde al caballero que non se quexe,  
 que yo le doy mi fe, que non la dexé.  
 Dezilde al caballero, cuerpo garrido,  
 que non se quexe en escondido,  
 que yo le doy mi fe, que non la dexé.

(Poem 49, Uppsala; anonymous; most pro-  
 bably a seguidilla, written in long double  
 lines instead of short ones)

Dizen a mi que los amores he;  
 con ellos me uea si tal pensé.  
 Dizen a mi por la uilla,  
 que traygo los amores en la çinta;  
 dizen a mi que los amores he,  
 con ellos me uea si tal pensé.

(Poem 50, Uppsala; anonymous; the same  
 song, according to Mitjana, was put to  
 music also by Juan Vázquez in a collection

printed in 1860: see Gallardo, Ensayo de una biblioteca española, vol. IV, page 930.)

¿Para qué, dama, tanto quereros?  
 Para perderme y a vos perderos;  
 mas valiera nunca veros  
 para perderme, y a vos perderos.

(From Pisador's Libro de musica de viguela, in Gallardo, Ensayo de una biblioteca española, vol. III, page 1235; the song is called endechas de Canaria)

Por una vez que mis ojos alcé  
 dicen que yo le maté,  
 como al Caballero no le di herida;  
 así vayo, madre, virgo a la vigilia.

(From Pisador)

Aquellas sierras, madre, son altas de subir;  
 corrian los caños, daban en el tronjil.  
 Madre, aquellas sierras son llenas de flores,  
 encima dellas tengo mis amores.

(From Pisador)

De los álamos vengo, madre,  
 de ver cómo los menean el aire.  
 De los álamos de Sevilla,  
 de ver a mi linda amiga.  
 De ver cómo los menean el aire,  
 de los álamos vengo, madre.

(From Juan Vázquez's collection of



1551; see Gallardo, Ensayo, vol.  
IV, page 925)

Morenica m'era yo;  
dicen que sí, dicen que no.  
Otros que por mí mueren  
dicen que no.  
Morenica m'era yo:  
dicen que sí, dicen que no.

(From Juan Vázquez's collection of 1559;  
see Gallardo, Ensayo, vol. IV, page 927.  
Similar refrains are found in the Cancio-  
nero de Uppsala, poem 44; <sup>also in</sup> Andrés de Cla-  
ramonte, poem 471 of the Romancero y can-  
cionero sagrados, vol. XXXV of the Biblio-  
teca Rivadeneyra.)

¿Agora que sé de amor me metéis monja?  
¡Ay Dios, qué grave cosa!  
Agora que sé de Amor de Caballero,  
agora me metéis monja en el monasterio.  
¡Ay Dios, qué grave cosa!

(Juan Vázquez's collection of 1559; see  
Gallardo, Ensayo, vol. IV, page 928.)

Que yo, mi madre, yo,  
que la flor de la villa m'era yo.  
Íbame yo, mi madre  
y todos me decían ¡garrida!  
M'era yo.  
Que la flor de la villa m'era yo.

(Vázquez, 1559)

Ojos morenicos  
 ¿cuándo nos veremos?  
 Ojos morenicos  
 de bonica color,  
 sois tan graciosos  
 que matais de amor.  
 ¿Cuándo nos veremos,  
 ojos morenos?

(Vásquez, 1559)

Arrojóme las naranjicas  
 con las ramas de blanco azahar;  
 arrojómelas y arrojéselas  
 y volviómelas a arrojar.

(From the manuscript collection of Tonos castellanos extracted by Gallardo, Ensayo, vol. I, page 1193. This song is also imitated by Valdivielso, Romancero espiritual, and mentioned in the anonymous Entremés del soldadillo, which accompanies the second of Lope de Vega's Fiestas del Santísimo Sacramento, vol. II of the edition of his works published by the Real Academia.)

Some of the refrains contained in the poems included among the Tonos castellanos are whole irregular quatrains constituting complete little poems by themselves:

Al ladrón, al ladrón, señores;  
 tengas aqueso ladrón,  
 que me lleva la vida y el alma  
 y me deja sin corazón.  
 -Daba el sol en los álamos, madre,

y a su sombra me recosté;  
 dormí, y cuando desperté,  
 no daba el sol, sino el aire.

-Arrullaba a la palomita  
 su regalado amador,  
 y deshecha en sabrosos gemidos  
 le da con el pico su corazón.

-Cuando taño y repico al alba,  
 no repico ni taño al albor;  
 sino taño y repico  
 a que salga mi lindo amor.

-Venticico murmurador,  
 que lo gozas y andas todo,  
 has el son con las hojas del olmo  
 mientras duerme mi lindo amor.

(This last one is also introduced  
 by Valdivielso in his auto El peregrino.)

## V

### THE IRREGULAR STANZA IN LOPE AND HIS CONTEMPORARIES.

We have seen that the irregular stanza, during the very late XVth century and the greater part of the XVith, flourished only in popular poetry or in lyric poetry, mostly anonymous and semi-popular, written to be set to music. In the lyric poetry of a more learned character, whether written to be set to music or not, the irregularity is only allowed in refrains. The same thing occurs generally in the drama, always excepting the works of Gil Vicente and two or three later autos and farsas.

When, in the last quarter of the XVth century, Lope de Vega takes up the irregular song, it becomes, as does everything he touched, a standard feature of the drama. A standard feature, I say, although not an indispensable one. In lyric poetry, in the meanwhile, the irregular song was gradually acquiring importance, and it was to attain its greatest vogue during the XVIIth century. It is interesting to observe that, just as the end of the XVth century seems to show a growth of interest <sup>for</sup> ~~the~~ popular poetry, so the very last years of the XVth show another and much larger growth of the same interest. This has been proved, at least, concerning the seguidilla. (16)

(A) LOPE'S ROLE.

Lope, in the drama, went further than any of his forerunners: he went further than Gil Vicente in the use of the popular song, just as he went further than Juan de la Cueva in his use of the traditional romance. He incorporated, practically, all the popular poetry into his theatre; and by this, and by other means, he put his dramatic production near to the hearts of the people. Many poets and writers of Spain have felt the attraction of the popular art; none as deeply as Lope. There is hardly a note of the popular spirit which Lope does not strike: the solemnity of the people's assembly, as in Los jueces de Castilla; the resolute activity of the indignant mob, as in Fuente-Ovejuna; the liveliness and impetus of town and country festivities and customs; the pilgrimages, the dances, the games and sports. It is clear that he even enjoyed the often clumsy jokes of servants, villanos and rustics; perhaps if he had not, we would not have had, in his plays, such a prodigality, not always beneficial, of figuras del donayre. (17)

(17) It is interesting to note, in this connection, that the aristocratic Alarcón decided, in Los favores del mundo, to suppress the gracioso, and he did it, as most of his plays show.

The rôle of popular poetry, either romance or song, is manifold in Lope's plays.

(a) He may base on them a whole work. Thus, Peribáñez y el Comendador de Ocaña is based on a romance quatrain:

Más quiero yo a Peribáñez  
con su capa la pardilla  
que al Comendador de Ocaña  
con la suya guarnecida.

El Caballero de Olmedo is based on a seguidilla:

Que de noche le mataron  
al Caballero,  
la gala de Medina,  
la flor de Olmedo.

(b) He may use the popular poem still as a leit-motif, without making it the nucleus of the play. Thus,

"Yo me iba, madre,  
a Ciudad Reale..."

in the auto La venta de la zarzuela.

(c) He may use the popular poem ~~in~~ a reminiscence, a quotation, or an imitation of well known lines, which his audience would easily recognize. Thus, he quotes/<sup>or imitates</sup> the romance of Peribáñez in San Isidro Labrador de Madrid (act II); the seguidilla on the cavalier of Olmedo in the Auto de los Cantares and in El santo negro Rosambuco (act II); the romance on Bellido Dolfos, in the auto La siega; not to speak of the traditional romances of which he makes use in historical plays about Fernán González, Bernardo del Carpio, the Infantes de Lara, and Doña Elvira in Toro.

(d) He may use it as pie for a glosa, in which case, however, he will generally prefer a regular stanza of a learned poet.

(e) He will, finally, introduce songs of a popular character, by origin or by imitation, as a feature of the plays: they will be sung by musicians or by other characters, and they may frequently be danced. This feature will be found in the vast majority of the plays, - some four fifths of them. The song may be out in regular forms, such as the romance, the romancillo, the redondilla, or the endecha, or in irregular patterns; very often, as in the cases we have seen before, the irregularity will exist only in the refrain.

As to sources, Lope goes even into popular Portuguese poetry, as can be seen in the delightful barcarolle which he introduces in La mayor virtud de un rey (act II).

#### (B) THE PATTERNS.

Lope's irregular songs will assume three main patterns: first, the seguidilla; second, the stanza in which the enneasyllabic line predominates; third, that in which lines of six, ten, eleven and twelve syllables will be mingled.

I. The seguidilla is the most common. It is an irregular type which became regular in the hands of the learned poets, during the XVIIth century, but which still retains some of its irregularities among the people, both in Spain and in Spanish America.

The regular pattern of the seguidilla is an alternate succession of heptasyllabics and pentasyllabics: a first quatrain, 7-5-7-5, with the frequent addition of an estribillo of three lines, 5-7-5. Among the poets of the XVIth and XVIIth centuries, the estribillo is not very frequent; in Lope it is seldom found.

The seguidilla is sometimes written, as we have seen from quotations above, in long lines:

A la guerra me lleva mi necesidad.



Si tuviera dineros no fuera en verdad.

(Cervantes, Don Quijote, second part, chapter 24. This is still a popular song in Spain, as is shown in Francisco Rodríguez Marín's collection of Cantos populares españoles in five vols., Madrid, 1882-1883; see vol. IV, page 422.)

The irregularities consist: (a) in the substitution of heptasyllabics by hexasyllabics or even by octosyllabics, or of the pentasyllabics by tetrasyllabics and by hexasyllabics; and (b) in the interchange of lines with masculine endings (which, according to the Spanish way of measuring verse, have one syllable more than the grammatical ones) with lines of feminine endings. Both these irregularities may be seen in the examples already quoted. (19) Some times the irregularities will go farther, but then, as Hanssen thinks, the metrical pattern is really changed into a new type.

Some of Lope's best poems in seguidillas are in his religious pastoral Los pastores de Belén:

Pues andáis en las palmas,  
 ángeles santos,  
 que se duerme mi Niño,  
 tened los ramos.

Palmas de Belén,  
 que mueven, airados,  
 los furiosos vientos  
 que suenan tanto,  
 no le hagáis ruido,  
 corred más paso:  
 que se duerme mi Niño,

(19) See quotations from Dom Pedro of Portugal, Álvarez Nato, and

tened los ramos.

El Niño divino  
que está cansado  
de llorar en la tierra  
por su descanso,  
sosegar quiere un poco  
del tierno llanto;  
que se duerme mi Niño,  
tened los ramos.

Rigurosos hielos  
le están cercando;  
ya veis que no tengo  
con qué guardarlo;  
ángeles divinos  
que vais volando,  
que se duerme mi Niño,  
tened los ramos.

But he offers a great number and variety of seguidillas also in his Romancero espiritual, in his Rimas sacras, and in his plays. The following are some of the best:

Mañanitas de Pascua  
de Resurrección,  
después de tres días  
amanece el Sol.

(Auto El misacantano)

Venga con el día,  
venga María,  
y con el albore  
Jesús y el sol.

Montesino; from the Cancionero de Uppsala, from Lope and from Cervantes.

Venga con el día  
 la Virgen bella,  
 después de diez años  
 de larga ausencia,  
 y con ellos venga  
 la paz y alegría.  
 Venga con el día,  
 venga María,  
 y con el albore  
 Jesús y el sole.

Venga Josef santo  
 su santo esposo,  
 y el sol de los cielos  
 Jesús hermoso:  
 alégrese todo  
 con su venida.  
 Venga con el día  
 el alegría,  
 y con el albore  
 Jesús y el sole.

(Auto La vuelta de Egipto)

En las mañanicas  
 del mes de Mayo,  
 cantan los ruiseñores,  
 retumba el campo.  
 En las mañanicas,  
 como son frescas,  
 cubren ruiseñores  
 las alamedas.

Ríense las fuentes  
 tirando perlas  
 a las florecillas  
 que están más cerca.  
 Vístense las plantas  
 de varias sedas;  
 que sacar colores  
 poco les cuesta.  
 Los campos alegran  
 tapetes varios,  
 cantan los rai señores  
 retumba el campo.

(El robo de Dina, act II)

In some cases, Lope mixes the seguidilla with other groups of irregular lines:

A la Esposa divina  
 cantan la gála  
 pajarillos al alborada,  
 que de ramas en flores,  
 y de flores en ramas,  
 vuelan y saltan.

A la Esposa bella,  
 linda y agraciada,  
 que le dio el Esposo  
 toda su gracia,  
 cantan pajarillos  
 al alborada,  
 y de ramas en flores,  
 y de flores en ramas,

vuelan y saltan.

(Auto La siega)

Venga con el día el alegría  
y con el albor  
el divino retrato del Redentor.  
Francisco y sus llagas norabuena vengan;  
Francisco con ellas, que son cinco estrellas  
que al son desafían.  
Venga con el día el alegría  
y con el albor  
el divino retrato del Redentor.

(El truhán del cielo, act III)

After Lope and his contemporaries, the seguidilla becomes more and more regular; therefore, it is useless to take it up again for our present purpose.

II. The second type of importance is that in which the enneasyllabic line predominates. The enneasyllabic never flourished in Spain until very recent times, when Rubén Darío and the other new poets adopted it. But it was the most common line of the old Galician-Portuguese poetry, and, even in Spain, the popular poets seem to love its rhythmic variety and "unsettledness".

The best example in Lope is this:

A la viña, viñadores,  
que sus frutos amores son;  
a la viña tan galana,  
que sus frutos amores son;  
de color de oro y grana,  
que sus frutos amores son;  
cobre de vello y flor cana

los racimos de dos en dos.

A la viña, viñadores,  
que sus frutos amores son.

A la viña, viñadores,  
que sus frutos amores son  
y racimos de dolores  
con que alegran el corazón.

A la viña, viñadores,  
que sus frutos amores son.

(Auto El heredero del cielo)

III. The third type, as already said, is a combination of lines of six, ten, eleven and twelve syllables; but it admits the suppression of some of those standard lines and the intercalation of others. It is evidently connected with the Galician-Portuguese mixed stanzas, and is distantly related to the arte mayor.

Bien haya quien hizo cadencias, cadenas,  
bien haya quien hizo cadenas de amor.  
Y responden las aves que vuelan  
por el aire de dos en dos:  
vivan los casados, para en uno son.

(El nacimiento de Cristo, act I. A similar refrain appears in Cervantes' play La casa de los celos, act III).

Flores cogen las sagalejas, mas ¿para qué?  
Que ni lucen ni huelen ni tienen color,  
con mejillas y boca de grana y clavel.

(El aldegüela, act I)

Molinito que mueles amores,  
pues que mis ojos agua te dan,



no coja desdenes quien siembra favores,  
que dándome vida, matarme podrán.

Molinico que mueles mis celos,  
pues agua te dieron mis ojos cansados,  
muele favores, no muelas cuidados,  
pues que te hicieron tan bello los cielos.

Si mis esperanzas te han dado las giores,  
y ahora mis ojos el agua te dan,  
no coja desdenes quien siembra favores,  
que dándome vida, matarme podrán.

(Dance in San Isidro laborador de Madrid,  
act I)

Que quien vive sin gustos de Venus  
soledades al hielo y al sol,  
como bestia pasa la vida;  
que no es hombre de razón.  
Amor es un dios  
de tanto valor,  
que no hay cosa más dulce que pida  
la humana imaginación.

Que quien vive sin esta gloria  
soledades del yermo de Egipto,  
la naturaleza ofende,  
y su ser pone en olvido.  
Amor es un niño  
tan tierno y tan lindo,  
que las almas heladas enciende  
y es de sus penas descanso y alivio.

(Dance in El Cardenal de Belén, act I)

IV. At other times, the patterns become so irregular as to deserve the epithet of "wild". But such cases are nearly always reproductions or imitations of songs for children in the cradle or at play, or songs put in the mouth of savages or of burlesque characters.

(C) LOPE'S CONTEMPORARIES IN DRAMA.

Among the early contemporaries of Lope, the use of the popular song is less frequent than in him; it becomes more general in his younger contemporaries. Cervantes, however, among the first, made frequent use of the popular song, both in his novels and in his plays. Afterwards, Lope's example was followed immediately by many, but especially by Tirso, a man wholly different from him, a more careful artist and student of human nature, but, for all that, only second to him in his love and understanding of the popular spirit. Tirso's irregular songs, although not as many as Lope's, are among the very best of their kind, both for their native flavor and for their tunefulness. He some times had recourse to the Galician popular song, as Lope to the Portuguese. (20)

Ruiz de Alarcón, on the other hand, with his aloofness and his didacticism, shuns the popular forms. He quotes romances, or alludes to them; he was certainly aware of their artistic value; but the irregular song does not seem to appeal to him. Only once, in Las paredes oyen (act II), does he introduce a seguidilla, which begins:

Venta de Viveros,

(20) In La gallega Mari-Hernández, Tirso introduces a Galician song in hendecasyllables "de gaita gallega". See, concerning this song, Carolina Michaelis de Vasconcellos, Cancioneiro da Ajuda (vol. II, page 934), and Gottfried Baist, Spanische Litteratur, in Grober's Grundriss der romanischen Philologie (II, ii, page 390).

¡dichoso sitio,  
 si el ventero es cristiano  
 y es moro el vino!  
 ¡Sitio dichoso,  
 si el ventero es cristiano  
 y el vino es moro!

But the other dramatists who form a kind of court around Lope, Alarcón and Tirso, followed, as a rule, the example of the first. So they did in the autos, especially Fray José Valdivielso; in the comic entremeses, especially Quiñones de Benavente; and in the regular comedias and tragicomedias.

It is useless to quote any more seguidillas, as I have explained. The other two types also abound

Borbullicos hacen las aguas  
 cuando ven a mi bien pasar;  
 cantan, brincan, bullen y corren  
 entre conchas de coral.  
 Y los pájaros dejan sus nidos,  
 y en las ramas del arrayán  
 vuelan, cruzan, saltan y pican  
 toronjil, murta y azahar.  
 -Molinico ¿por qué no mueles?  
 Porque me behen el agua los bueyes.  
 (Tirso, Don Gil de las Calzas Verdes,  
 act I)

Que llamaba la tórtola, madre,  
 al cautivo pájaro suyo,  
 con el pico, las alas, las plumas,  
 y con arrullos, y con arrullos.  
 Preso estaba el pájaro solo

en las redes del cazador,  
pero más le prenden y matan  
memorias de su lindo amor.

(Tirso, La elección por la virtud,  
act III)

¡Tárraga, por aquí van a Málaga!  
¡Tárraga, por aquí van allá!  
¡Este es el camino del cielo!  
¡Este es el camino de allá!

(Valdivielso, auto El peregrino)

El Mundo, huerto pensil,  
a labrar colmenas llama;  
y por el viento sutil,  
abejitas de mil en mil,  
saltando y volando de rama en rama,  
pican las flores de la retama  
y las hojas del toronjil.

(Tirso, auto El colmenero divino)

¡Trébole, ay Jesús, cómo huele el Arcadia!  
¡Trébole, ay Jesús, qué olor!  
¡Trébole, ay Jesús, dónde está Belisarda!  
¡Trébole, ay Jesús, qué amor!

(Tirso, La fingida Arcadia, act III. A  
similar refrain is used by Lope and by Tirso  
in other plays)

En los álamos duerme la niña  
y un arroguelo que pasa veloz  
cantando y bailando la despertó.

(Tárrega, baile preceding his play La ene-

miga favorable. This song has been analysed by Milá y Fontanals in his study, already mentioned, Del decasílabo y endecasílabo anapésticos)

¿Que su oficio ha Juan dejado?

-Sí que le dejó, dejóle a la fe.

-Pues dime por qué. -Yo te lo diré.

Porque ha perdido más que no ganado.

(Gaspar de Aguilar, coplas at the end of his play El mercader amante.)

Arbolito que vas al tablado,  
dirás de mi parte a tu amo el Autor  
que no empiece sin muchas comedias,  
o sufra los golpes del competidor.

(Quifiones de Benavente, <sup>Los written</sup> ~~Winklers~~  
for Antonio de Prado)

-Quédese para orate, mancebo.

-Váyase para frates, galán.

-¡Señor, señor Remediador!

-¿Qué pide ahora la tal Leonor?

-¿Qué haré, que no tengo una blanca,

ni hay quien se comida

aunque se la pida,

y muero de hambre sin redención?

-Dice el señor Remediador...

-¿Qué dice? Y mire mi gran dolor.

-Que no esté noramala holgazana;

que hile y que cosa;

que no viva ociosa,  
o ayune si quiere no hacer labor  
la tal Leonor, la tal Leonor.

(From a long dance in dialogue in the  
entremés El remediador, of Quiñones de  
Benavente)

(D) LOPE'S CONTEMPORARIES IN LYRIC POETRY.

The vogue of the irregular stanzas is, as has been said before,  
somewhat earlier in the drama than in lyric poetry. But already, in  
1600, the publication of the Romancero general, in which the work  
of both the well known and the anonymous poets is united, shows  
that the vogue is growing. Some later works, such as Alonso de  
Ledesma's Juegos de Nochebuena (1606), Fray José de Valdivielso's  
Romancero espiritual (1612), and, finally, Góngora's poems, prove  
that their vogue soon became enormous.

In Ledesma and in Góngora, however, we find only refrains, or  
brief stanzas, but in great abundance. Some of Góngora's are fam-  
ous for their beauty, since they have the quaint flavor of the  
old Galician song:

Las flores del romero,  
niña Isabel,  
hoy son flores azules,  
mañana serán miel.

(Also introduced by Calderón in his play  
El alcalde de Zalamea)

No son todos ruiseñores  
los que cantan entre flores,  
sino campanitas de plata  
que tocan al alba,



sino trompeticas de oro  
 que hacen la salva  
 a los soles que adoro.

-Corre, vuela, calla y verás  
 como en las manos de un viejo  
 pone hoy franca  
 la Palomica blanca  
 que pone, que pare;  
 que pare como virgen,  
 que pone como madre.

-Tenga yo salud,  
 qué comer y quietud,  
 y dineros que gastar,  
 y ándese la gaita  
 por el lugar.

-¡Ay, cómo gime!  
 Mas ¡ay, cómo suena,  
 el remo a que nos condena  
 el niño Amor!  
 Clarín que rompe el albor  
 no suena mejor.

Valdivielso offers a marvelous variety in his Romancero:

Al balcón de las nubes de oro  
 y rosicler  
 a verle se asomó el Rey,  
 y volando la blanca paloma  
 se puso sobre él.

-Venticicos suaves,  
 templad la risa;

parad, callad, no sopléis;  
 pues que duerme  
 y descansa mi niña,  
 no me la despertéis.

-Y responden de aguera: Sufra sus penas:  
 que ya viene al alba cercada de estrellas;  
 y el Sol de justicia es Sol de clemencia  
 que con pechos y brazos abiertos ronda sus puertas.

-Albricias pido,  
 que el Esposo es ya venido,  
 que en lo hermoso le conocí.  
 -¿Cómo así?

-Yo le vi cercado de amores,  
 yo le vi entre las blancas flores,  
 yo galán y en cuerpo le vi.

-Con los remos de oro y velas de plata,  
 huye, boga y vuela la capitana  
 del Galeón,  
 del fiero dragón  
 que le da casa,  
 con flechas, con huesos,  
 con fuegos y balas,  
 toma puerto en la Concepción;  
 y hacen la salva  
 el mar, el poder, el saber y la gracia.

Others:

Quien hubiere visto la niña  
 que en la calle se perdió,

venga luego al amor que la busca,  
que da por hallazgo su vengá y arpón.

(Anonymous; Primavera y flor de romances, first part, 1621. The style is not popular.)

Parasismos le dan a la niña,  
pálida está;  
¡ay Jesús, que se muere!  
Mas no morirá;  
que es muerte que quiere  
pucheritos de amor  
y luego basquiña.

(Anonymous; in the same Primavera)

¡Ay, cómo siente!  
Mas ¡ay, cómo llora  
pasadas, perdidas glorias!  
¡Ay, qué rigor,  
que lllore Jacinta  
desprecios de amor!  
Mas lllore y pene,  
porque sepa la niña  
sentir desdenes.

(Anonymous; in Maravillas del Parnaso, 1640)

El acero toma la niña  
y dice que es por su mal:  
por mi mal digo yo que lo toma,  
pues con él me sale a matar.  
Venga norabuena la rosa de abril:  
que aunque sé que viene a matarme,

me gozo, con todo, de verla venir.

(Anonymous; in the Maravillas)

Quando baja Dios de los cielos,  
canta la tierra y el cielo también,  
porque el cielo le sirve de cielo,  
y entre angeles nace con gozo y placer.

(Rimas del Incógnito, an unknown  
poet of the first half of the XVIIth  
century; published by R. Fouloché-Del-  
bosc in the Revue Hispanique, 1916;  
poem 19).

Presuroso y claro arroyuelo,  
que entre guijas menudas caminas al mar,  
tente, tente, tente,  
para tu curso y mira que vas  
a perder entre golfos azules  
el nombre que adquiere tu claro cristal.

(Castillo Solórzano, song in the third  
novel of his Noches de placer)

Pajarillo que en selvas amenas  
los campos te escuchan amante y cantor,  
bate, bate las alas, suspende la voz,  
porque en vano acredita sus penas  
quien lisonjas previene al dolor.

(Castillo Solórzano, song in the fourth  
novel of his Noches de placer)

## IV

## FROM LOPE TO THE END OF THE XVIIITH CENTURY.

As the XVIIth century advanced, the irregular stanzas separated themselves gradually from their popular origin, and became an elegant pattern for poems or passages which might have been sung, but which were not necessarily sung. They were sung, as yet, in the drama; but not, of course, in the novels. The novelists of the XVIIth century no longer merely quote a popular song, as Cervantes did in the early years; they write irregular stanzas (especially Castillo Sobrano, from whom some have been quoted already) as parts of poems which are features of the novels. Their style often ceases to be popular, and becomes even euphuistic, culterano.

The great vogue of the irregular stanzas among the learned poets announces, also, naturally, their transformation and final disappearance. While some of them, such as Antonio Hurtado de Mendoza, Cosme Gómez Tejada de los Reyes and the Mexican poetess Sor Juana Inés de la Cruz, still preserve the rhythmical freedom of the original types, other poets, especially Calderón, tend to transform them into regular meters. The transformation actually occurred with two of the types that have been analysed in Lope: first, with the seguidilla; secondly, with the pattern formed by the mingling of six, ten, eleven and twelve syllable lines. The seguidilla, as had been said before, crystallized into its present form (7-5-7-5, followed some times by 5-7-5); the second type crystallized into a mere combination of decasyllabics and dodecasyllabics, - a pattern which lived a sort of submerged life until it reappeared and grew, unnoticed, during the XIXth century.

finally to be fully developed again by the poets of to-day. But the other type, which is predominantly enneasyllabic, disappeared entirely, except as it left in the songs of the people the enneasyllabic line, living a very obscure existence: that line has always seemed particularly unruly to the rigid metrists of Spain. Of the patterns which could not be included under the three distinct types mentioned, it is all but needless to say that they returned to their original popular soil after the end of the XVIIth century: once in a while they reappear in modern zarzuelas.

Here are some examples, mainly from dramatic poets; in these the rhythmic freedom is preserved:

Palomica mansa que toma  
de una cuerva el oficio y las alas,  
fuego en las plumas y fuego en entrambas:  
vénguense todos, ríanse todas,  
que ya es cuerva también la paloma.

(Antonio Hurtado de Mendoza; lived  
in the XVIIth century; his Obras were  
printed much after his death, in 1728)

Zagalejos, venid a Belén;  
que nos da el invierno en abril  
a media noche dos albas  
y en una flor flores mil.

-Haganos guirnaldas de flores  
para ir, zagalejo, a Belén;  
que la rica corona de estrellas  
hoy deslucce un hermoso clavel.

(Cosme de los Reyes, Nochebuena, 1661)

Corazón que afligido lamentas  
ver mal pagado un afecto leal,



y anegado en diluvios de penas  
triste y confuso suspiras un ay,  
si en el ay hay alivio, no digas ¡ay!

(J. J. Valmaseda, Obras, 1660; trans-  
cribed by Gallardo, Ensayo,  
vol. IV)

Dejad la academia  
de ciencias y ingenios,  
que se ha vuelto palestra de amor  
y certamen de celos.

(Rojas Zorrilla, Lo que quería ver el Mar-  
qués de Villena, act I)

En Valladolid, damas,  
juega el Rey las cañas,  
el rey Don Alfonso, cuerpo garrido,  
hoy las cañas juega.  
Galán y lindo, galán y lindo,  
damas, juega el Rey las cañas.

(Rojas Zorrilla, Don Pedro Niago, act III)

Mas ¡ay, niño sangriento!  
Mas ¡ay, tirano dios!  
Que si te faltan las flechas  
te sirven los ojos,  
te basta el oído, te sobra la voz.

(Agustín de Salazar, Elegir al enemigo, act II)

Fuentecilla bulliciosa,  
que con travesura incanta,  
abejuela de cristal,  
libando las flores pasas:  
pára, risueña, pára,

que bulles, que saltas,  
y bandido sediento un arroyo  
te bebe la vida y te roba la plata.

(Bancés Candamo, El duelo contra su  
dama, act I)

Escuchad el pregón de las mesas,  
mortales, oíd, y sea mi voz  
quien bata las alas del céfiro manso  
rompiendo del aire la vaga región.

¡Oíd, atended, escuchad el pregón!  
¡Sea el aire inspirado, el clarín!  
¡Estremecida la tierra, el tambor!

(Bancés Candamo, auto Las mesas de la  
fortuna)

¡Este sí que es pan de los cielos,  
que no le encarecen los panaderos!  
Cuando Nuestra Señora fue a Egipto,  
el Sacramento era chaiquito,  
y no podía caminar  
para nos salvar  
de los infernales mochuelos.

(Moreto, auto La gran casa de Austria)

Al monte, al monte, a la cumbre,  
corred, volad, sagales,  
que se nos va María por los aires;  
corred, corred, volad aprisa, aprisa,  
que nos lleva robadas las almas y las vidas,  
y llevando en sí misma nuestra riqueza,  
nos deja sin tesoros el aldea.

(Sor Juana Inés, Villancicos to the Assumption)

But these poems or passages, it can easily be seen, are entirely removed from the popular style. Soon the form of the stanzas themselves will be changed:

A los años felices de Eco,  
divina y hermosa deidad de las selvas,  
feliz los señale el mayo con flores.  
ufano los cuente el sol con estrellas.

(Calderón, Eco y Narciso, act I)

Ruiseñor que volando vas  
cantando finezas, cantando favores  
¡oh cuánta pena y envidia me das!  
Pero no, que si hoy cantas amores,  
tú tendrás celos y tú llorarás.

(Calderón, Los dos amantes del cielo, act

I. This still retains something of the old freedom: Calderón can be said to mark the transition from the free to the fixed forms, both of which he uses.)

Al espejo de amor más lucido  
sus flechas apresta la aljaba de amor,  
y por verse en su esfera le envían  
sus luces el alba, sus rayos el sol.

(Moreto, Antíoco y Seleuco, act II. Also uses both the free and the fixed forms)

¿Qué me pides, sagal, que te cuente  
del verde comercio que ayer tarde vi,  
si no han vuelto hasta ahora mis ojos  
que todos llevaron los novios tras sí?

(Francisco Manuel de Melo, quoted by Milla)

De la copia de Filis divina  
 explicar intento el hermoso matiz:  
 rudo pincel mi voz la describe  
 como entre las flores dormida la vi.

Codicioso el favonio del polo  
 suave tremola sus ondas de ofir,  
 y ostentando halagüeños disfraces  
 rico con sus ondas, pretende lucir.

(Francisco Párraga, Obras en verso, manuscript described by Gallardo, Ensayo, vol. III, page 1090.)

These are no longer irregular stanzas: they are regular deca-dodecasyllabic combinations. We are already at the door of the XVIIIth century.