

article or the possessive adjective and its substantive, between the preposition and its object, etc.; Calderón:

*Es sù àmo un caballero  
De mucho valor y brío.*

Lupercio de Argensola:

*A èstos muerdas y á los otros ladres.*

(b) The hiatus is most likely when the accented word is at the end of the phrase or verse, or occupies a strongly accented position in the verse; Meléndez Valdés:

*¡Oh gran naturaleza!  
¡Cuán magnífica ères!*

Maury:

*Tal de lò àlto tempestad deshecha.*

(c) When the syntactical relation mentioned in (a) exists, but the accented word is not in the position stated in (b), synalœpha may occur; Martínez de la Rosa:

*La oda sublime entusiasmada canta.*

(d) The feeling expressed is sometimes rendered best by synalœpha and again by hiatus; thus, the action is accelerated and the energy increased by synalœpha in:

*Habla, habla: ¿porqué callas? ¿qué recelas?*

while in Garcilaso's line. (p. 72, l. 1)

*Casi los paso y cuento unò á uno*

the hiatus marks the deliberation with which the act is performed.

(4) When two accented vowels come together, the hiatus is much more pleasing than the synalœpha; Herrera:

*¡Oh yà isla católica potente!*

But synalœpha is tolerable when the second accent does not coincide with the end of the clause or with a necessary rhythmical accent; Herrera:

*¿Qué áspera condición de fiero pecho?*

Quintana:

*Será alma sin amor ni sentimiento.*

N.B. — In Old Spanish poetry hiatus prevailed and synalœpha was less common. Cf. F. Hanssen, *Notas á la prosodia castellana* (cited above).

#### METRE

In general the metre of a Spanish poetical composition is regulated by its pauses, accents, rhyme and, in most cases, its strophic arrangement.

I. PAUSES. — Of these there are three kinds:

- (1) the *pausa mayor*, or chief pause, ending the strophe;
- (2) the *pausa media*, or pause of moderate duration, separating the larger symmetrical parts of a strophe;
- (3) the *pausa menor*, or slight pause, separating one verse from another.

The *pausa mayor* generally coincides with the end of a sentence, or at least (as in sonnets, octaves, etc.) with that of the larger members or clauses of a sentence. The *pausa media* is more varied in its distribution, since perfect symmetry and continual uniformity would make the metre monotonous. The *pausa menor* should generally coincide with a break in the thought, but *enjambement*, or the violent carrying over of the thought from one line to another, is not unknown; cf. p. 97, l. 14.

II. ACCENTS AND RHYTHM. — The regular recurrence of accents in a verse gives it its rhythmical character. The rhythmical divisions of a Spanish verse are, as a rule, either dissyllabic or trisyllabic. When dissyllabic and accented on the first syllable, they are called trochaic:

*Dime | puès, pas|tôr ga|rrido.*

When dissyllabic and accented on the second syllable, they are iambic:

*¿A dôn|de vàs, | perdi|da?*

When trisyllabic and accented on the first syllable, they are dactylic; Moratín:

*Sùban al|cèrco de O|límpo lu|ciènte.*

When trisyllabic and accented on the second syllable, they are amphibrachs; Mena:

*Con crines | tendidos | ardèr los | comètas.*

When trisyllabic and accented on the third syllable, they are anapæsts; Iriarte:

*De sus hì|jos la tòr|pe avutàr|da.*

The terms given marked in Latin a quantitative division into feet, while in Spanish they denote only accentual conditions.

A syllable may be lacking at the end of a verse (then called catalectic); trochaic:

*Yà los | càmpos | òrnā A|bril;*

in one of amphibrachs:

*Derràma | su páli|da luz;*

dactylic:

*Hìnche los | àires ce|lèste armo|nia;*

dactylic with two syllables lacking:

*Sè oye á lo | lèjos tre|mèndo fra|gòr.*

In an iambic or an anapæstic verse, there may be one or two unaccented syllables in excess; in a verse of trochees or amphibrachs, one:

*¿A dón|de vàs | perdì|da?*

*Suspì|ra el blàn|do cé|firo.*

*Sacudièn|do las sèl|vas el á|brego.*

*Tiènde el | mànto | nòche | lób|re|ga.*

*El nìdo | desièrto | de mise|ra tórto|la.*

But all verses are not subjected rigorously to rhythmical division according to the types explained. In trochaic and iambic verses not exceeding eight syllables in length

and not intended for singing, no accent is obligatory except that of the last division (or foot). The rhythmical nature of the composition then depends upon the regular recurrence of this final accent.

Not all accents satisfy the rhythmical requirements in a verse. Insufficient accents are those of the prepositions that have one (*contra, para, etc.*), those of the demonstratives before their nouns, those of the forms of the indefinite article (the definite article has none), those of monosyllabic adverbs before the words that they modify (*bien alojado, etc.*). Moreover, the verse is impaired when a strong, accidental accent precedes immediately a necessary accent, as in *Mis ruegos cruel òye*.

**Cæsura.** — In the longer verses, a necessary pause or break in a determined place is called the cæsura. The cæsura requires a strong accent on the word preceding it, and does not prevent synalœpha; Garcilaso:

*¿Ves el furor | del animoso viento*

*Embravecido | en la fragosa sierra?*

**The different kinds of verse.** — N.B. In naming Spanish verse forms, all syllables, even those after the final accent, are taken into account.

The longest **trochaic** verse is the octosyllabic. In its typical form it has four accents, viz., on the first, third, fifth and seventh syllables:

*Bràma, | bùfa, es|càrba, huèle.*

But only one of the rhythmical accents is necessary, viz., that on the seventh syllable; Heredia:

*Ya tu familia gozosa*

*Se prepara, amado padre.*

For the purposes of singing, the third syllable should be stressed as well as the seventh.

Compositions in six-syllabled verses, with the accent on the fifth syllable (hexasyllables), may have the trochaic

metre, but are likely to intermingle the trochees with amphibrachs; e.g., Espronceda:

<i>Músicas lejanas;</i>	}	Trochees.
<i>De enlutado pàrche</i>		
<i>Redòble monòtono;</i>	}	Amphibrachs.
<i>Cercàno huracán.</i>		

Four-syllabled (tetrasyllabic) trochaic lines may accent the first and third syllables, but only the accent on the third syllable is requisite; Iriarte:

*A una mòna*  
*Muy taimàda*  
*Dijo un día*  
*Cierta urràca.*

When it alternates with other longer verses, the four-syllabled trochaic is called the *verso quebrado*.

**Iambics.** — The longest iambic verse is the alexandrine of the French type. It has thirteen syllables and a central cæsura dividing it into hemistichs. The first hemistich may end in a stressed vowel or have an unaccented vowel after the stress, but in the latter case synalœpha must join the unaccented vowel to the following hemistich; Iriarte:

*En cierta catedral | una campana había*  
*Que sólo se tocaba | algún solemne día.*  
*Con el más recio son, | con pausado compás,*  
*Cuatro golpes ó tres | solía dar no más.*

N.B. — When both hemistichs end in an accented vowel, the line has but twelve syllables. Sometimes the alexandrine adapts itself to the anapæstic metre, as in Iriarte:

*Que despacio y muy recio | el dichoso esquilón.*

At all events, the only necessary rhythmical accents are those on the sixth and the twelfth syllable. An older form of the alexandrine also existed (see below).

The eleven-syllabled iambic line is called the heroic

verse, from its use in epics, or the hendecasyllable (see below).

The nine-syllabled iambic verse is of French origin. The perfect type, with accents on the second, fourth, sixth and eighth syllables, is seen in

*No dè jamás mi dulce pàtria*  
*La noble frènte al yùgo vil.*

Only the accent on the eighth syllable is necessary; e.g., Iriarte:

*Tú, manguito, en invierno síves,*  
*En verano vas á un rincón.*

But in songs the fourth syllable should also be stressed.

The seven-syllabled iambic (the heptasyllabic or anacreontic verse) has a necessary accent on the sixth syllable; Villegas:

*Quiero cantar de Càdmo.*

The perfect type is seen in Villegas:

*Las cuèrdas mudo aprisa.*

In songs the fourth syllable is also stressed. Sometimes the anapæst supplants the iambic, e.g., Villegas:

*Sólo canta mi lira.*

In older Spanish, the alexandrine often consisted of two seven-syllabled iambic verses or half-lines, separated by the cæsura. There might be one or two unaccented syllables after the stressed sixth, and the unaccented syllables did not coalesce with the second half-line, since hiatus, rather than synalœpha, prevailed in Old Spanish; e.g., Berceo:

*En esta romería | habemos un buen prado.*  
*El fruto de los árboles | era dulce sabrido.*

Some modern poets have imitated this alexandrine, avoiding the hiatus, however.

The five-syllabled (pentasyllabic) iambic verse has a

necessary stress on the fourth syllable. In this line the iambs easily yield to dactyls; e.g., Moratín:

*El que inocente  
La vida pasa  
No necesita  
Morisca lanza,*

*Arcos ni aljaba  
Llena de flechas.*

Here, verses 2 and 4 are typical iambic pentasyllables, 1 and 3 have only the requisite accent on the fourth syllable, 5 and 6 are dactylic.

**Dactylic verses.**—There are examples of a dactylic hendecasyllable; Iriarte:

*Cierta criada la casa barría.*

The dactylic octosyllable accents the first, fourth and seventh syllables:

*Vuelve la paz á los hombres.*

The trochaic octosyllable with the necessary accent of the seventh syllable often becomes dactylic; Meléndez:

*Todo os adora en silencio.*

On the dactylic pentasyllable or adonic verse, see below.

**Amphibrachs.**—Of a single foot are these verses of Espronceda:

*Suspira  
La lira  
Que hirió  
En blando  
Concèto, etc.*

But Bello objects to considering these short lines as individual verses.

Twelve-syllabled (dodecasyllabic) amphibrachs were

formerly of much use and were called *versos de arte mayor*; e.g., Mena:

*El conde y | los suyos | tomaron | la tierra  
Que estaba en | tre el agua | y el borde | del muro.*

A cæsura divides the line into hemistichs. Properly there should be four accents, viz., on the second, fifth, eighth and eleventh syllables; but the accents of the second and eighth syllables may be lacking.

The cæsura may come immediately after the accented syllable; Mena:

*Entrando tras él | por el agua decían,*

and it may permit of two unaccented syllables before it, though in this case the second hemistich has only five syllables; Mena:

*Ni sale la fúlica | de la marina.*

This and the further fact that synalcepha may occur between the hemistichs; Mena:

*Con mucha gran gente | en la mar anegado,*

prove that the two hemistichs really form one verse and not two verses. Still, at times, the cæsura marked an absolute break in the verse, e.g., with hiatus; Mena:

*Ya pues, si se debe | en este gran lago  
Guiarse la flota.*

Again the first syllable may be lacking in the first amphibrach; Mena:

*Mientras morían | y mientras mataban.*

The nine-syllabled amphibrach is illustrated in Espronceda's *Estudiante de Salamanca*:

*Y luego el estrépito crece  
Confuso y cambiado en un són, etc.*

The six-syllabled amphibrach accents the second and fifth syllables in its perfect type; Moratín:

*Ropàjes sutiles*  
*Adòrno le sòn,*  
*Y en illos duplìca*  
*Sus lùces el sòl.*

But in pieces of more familiar import, the first accent may be lacking; e.g., Samaniego:

*Plumas, sombrerètes,*  
*Lunàres y rizos*  
*Jamás en su adòrno*  
*Fueron admitidos.*

Here the first and fourth verses have only the accent of the fifth syllable.

**Anapæsts.** — These are most common in the verse of ten syllables, with three necessary accents; Iriarte:

*Escondido en el tròncο de un árbol.*

Anapæsts are found also in the verse of seven syllables, though this is usually iambic; Meléndez Valdés:

*Yo también soy cautivo;*  
*También yo, si tuvièra*  
*Tu piquito agradàble,*  
*Te diría mis penas.*

**The iambic hendecasyllable or heroic verse.** — This ordinarily has eleven syllables, but it may end in an accented syllable and have only ten (*verso agudo*), or it may have two unaccented syllables at the end, and in such a case will have twelve syllables (*verso esdrújulo*). The latter two forms are always introduced into a composition according to some design. The typical form with five accents is rare:

*Cayó, y el sòn tremèndo al bòsque atruèna.*

All these accents are not necessary, but one of two main schemes of accentuation must be followed; viz., the accents must come on the sixth and tenth syllables, or else on the fourth, eighth and tenth; Rioja:

*Campos de soledad, | mustio collado.*

Mora:

*Sube cual àura | de oloroso incienso.*

In the second scheme the cæsura properly comes after the stressed fourth or the unstressed fifth syllable.

**Sapphic verse.** — The sapphic is a hendecasyllable which requires that certain accents be present and that certain syllables be short. The full requirements are:

(1) accents on the fourth, eighth and tenth syllables as in a heroic of the second scheme;

(2) an accent on the first syllable;

(3) that the second and third syllables be short;

(4) that the sixth, seventh and ninth syllables be short;

(5) that the first hemistich end in a word stressed on the penult;

(6) that there be no synalœpha at the cæsura; e.g., Villegas:

*Dulcè vècino | dè lã verdè sèlva.*

Requirements 1, 4 and 5 must be met; the others may occasionally be neglected, thus the accent of the first syllable is lacking in Villegas:

*Vital aliènto | dè lã mãdrè Vènus.*

Every sapphic is a good heroic hendecasyllable, but not all heroic hendecasyllables are good sapphics, since the latter are heroics subjected to certain conditions.

**Adonic verse.** — This is a five-syllabled (pentasyllabic) line of dactyls, in which it is required that the first and fourth syllables be accented, and that the second and third be short; cf. p. 177:

*Céfiro blãdo.*  
*Dilè què muèro.*

It is really the first hemistich of a sapphic, and in strophic arrangement the two are always associated; cf. the ode of Villegas, p. 177. The strict laws of the sapphic and adonic are sometimes infringed.

III. RHYME. — There are two kinds of rhyme; consonantal rhyme, in which both the consonants and the vowels agree (*donde — responde*), and assonance, in which the vowels alone agree and the consonants are disregarded (*muero — puerto*). In **consonantal rhyme** both the consonants and the vowels should agree exactly: *sabio — labio*, *orgánica — botánica*. Still, as *b* and *v* represent the same sound, they may rhyme together, *acaba — esclava*, *recibo — cautivo*.

A word should not form consonantal rhyme with itself; although, at times, a simplex is found rhyming with a derivative (*precio — menosprecio*) or two derivatives rhyme with each other (*menosprecio — desprecio*). Similar suffixes (verbal, substantival, adjectival, etc., *-aba*, *-eza*, *-oso*) should not rhyme together any more than can possibly be avoided. Adverbs in *mente* should not rhyme together. Words similar in sound and form, but distinct in sense, may rhyme: *ama* ("mistress") and *ama* ("he loves").

A series of assonances is offensive in verses having consonantal rhyme, as that in *e — o* in these four verses of Garcilaso:

*El más seguro tema con recelo  
Perder lo que estuviere poseyendo.  
Salid fuera sin duelo,  
Salid sin duelo, lágrimas, corriendo.*

Words having a weak accent or none at all, e.g., the definite article and monosyllabic prepositions, should not appear in rhyme, unless, possibly, in jocose style.

Consonantal rhyme may extend to three or more words (as in sonnets, octaves, *terza rima*), but combinations of three successive rhymes are not very common. Occasion-

ally inner rhyme is found (cf. the Latin leonine hexameter), as in Tirso's *El pretendiente*:

*Ya sabes que el objeto deseado  
Suele hacer al cuidado sabio Apeles,  
Que con varios pinceles, con distinta  
Color, esmalta y pinta, etc.*

As has been said, **assonance** excludes the rhyme of consonants and requires that of vowels alone, from the accented vowel on: *clàro — mármol*, *blàncο — amàron*. But in words accented on the third last syllable (*esdrújulos*) or any syllable farther removed from the end (*sobresdrújulos*), the syllables between the accented one and the last unaccented one are disregarded; so, *cándido — diáfano — párvulo — enviándotelos*, all form a good assonance in *à — o*. In accented diphthongs and triphthongs, agreement of the vowels bearing the accent is the sole requirement: *piàno — clàustro*, *ve — agraciéis*. In unaccented diphthongs and triphthongs there is required only agreement of the strong vowels: *càmplies — amàreis*. Cf. the assonance in *è — a* in the second, fourth, sixth and eighth lines of this passage from a poem of Moratín's:

*¡Que desgracia! — La mayor  
Que sucederme pudièra.  
Si me quièras despachar. —  
¿La pobre doña Vicènta,  
Cómo está? — ¿Cómo ha de estar?  
Traspasada. Si quisierais  
Despacharme... — Sí, al momento  
Iré, si me dais licèncià.*

These main rules are to be observed:

(1) in words accented on the last syllable (*agudos*), the assonance is that of the accented syllable only, as in Zorrilla:

*Abierto tiene delante  
Aquel cajón singular  
Hábilmente preparado,*

*Que, mitad cuna y mitad  
Barco, condujo en su seno  
Al desdichado rapáz.*

(2) words accented on the last syllable (*agudos*) cannot assonate with those accented on the penult (*graves*), on the antepenult (*esdrújulos*), or on any preceding syllable (*sobresdrújulos*).

(3) the assonance is of two vowels and no more in words accented on the penult (*graves*), on the antepenult (*esdrújulos*), or any preceding syllable (*sobresdrújulos*); cf. the assonance in *ù — o* in *mùstio — fùlgido — pùsoelo*.

Penults may assonate arbitrarily with antepenults, but the effect is better when penults assonate with penults and antepenults with antepenults. But little use is made in rhyme of words accented on a syllable preceding the antepenult.

In the final unaccented syllable, as the result of an obscured pronunciation, *i* and *u*, if not in diphthongs, assonate as *e* and *o* respectively, e.g., *càliz — vâlle, débil — vèrde, Vènus — cièlo, espíritu — efímero*. Possible assonances are, then, those in *á, é, í, ó, ú* (a difficult one), *à — a, à — e, à — o, è — a, è — e, è — o, ì — a, ì — e, ì — o, ò — a, ò — e, ò — o, ù — a, ù — e, ù — o*.

Because of the great difficulty that they present, continuous rhymed antepenults (*esdrújulos*) have not been much used. In strophic compositions, unrhymed antepenults may terminate certain lines occurring at regular intervals in the poem. Consonant rhyme should be avoided in assonanced poems. In modern Spanish, the assonance of alternate lines is the rule, and, if the composition is short, the one assonance may run all the way through it.

**Blank verse.** — Lines lacking both consonantal and vocalic rhyme occur and are called *versos sueltos* (blank verse). Into compositions in *verso suelto* consonantal rhyme may, however, enter, particularly at the end of the chief sections into which the subject matter is divided.

IV. STROPHES. — The strophe is frequently of arbitrary length, though, when once the poet has fixed the particular measure of his strophe, he is supposed to maintain the same measure throughout his composition.

One of the more common forms is the **romance** strophe. This generally consists of four verses having the same number of syllables each (normally trochaic octosyllables), and having besides, in the alternate verses, an assonance which remains the same throughout the poem. Cf. on p. 258 the *Castellano leal* of Rivas, and on p. 148 the *Romance* of Lope de Vega.

The heroic *romance* strophe is that consisting of iambic hendecasyllables; Rivas:

*Brilla la luz del apacible cielo,  
Tregua logrando breve de la cruda  
Estación invernal, y el aura mansa  
Celajes rotos al oriente empuja.*

The **Anacreontic** is a *romance* in seven-syllabled verses, dealing with matter of light import; cf., on p. 211, Meléndez Valdés's *Á un ruiseñor*. *Romances* in short lines of less than four syllables are called *romancillos*; e.g.:

*Blanca y bella ninfa  
De los ojos negros,  
Huye los peligros  
Del hijo de Venus.*

The distinguishing features of the *romance* are, then, (1) the assonance of the alternating lines, and (2) the greater or less pause occurring at the end of every fourth verse. An *estribillo*, or refrain, may occur at regular intervals in a *romance*; cf. p. 124, *La Conquista de Alhama*, and p. 184, Calderón's *Lágrimas*. In older Spanish, the *romance* did not necessarily consist of strophes of four lines, but rather of shorter strophes having two lines only; cf. p. 116, *A caza va Don Rodrigo*.

Compositions in seven-syllabled quatrains, dealing with matter of serious or mournful content, are called **endechas**; and if the last line of each quatrain is a hendecasyllable, they are called **endechas reales**; e.g.:

*¡Ay! presuroso el tiempo  
Póstumo, se destiza:  
Ni á la piedad respetan  
La rugosa vejez, la muerte impía.*

The **seguidilla** is a stanza made up of lines of five and seven syllables arranged in two divisions. The first division consists of a quatrain of alternating seven-syllabled and five-syllabled verses, with the second and fourth verses in assonance. The second division, separated from the first by at least a moderate pause, is made up of three lines, the first and third of five syllables and in assonance, the second of seven syllables. The assonance may vary from stanza to stanza. Cf. Iriarte:

*Pasando por un pueblo  
De la montaña,  
Dos caballeros mozos  
Buscan posada.  
De dos vecinos  
Reciben mil ofertas  
Los dos amigos.*

Consonantal rhyme, as well as assonance, occurs in the *endechas*. In the other stanzas thus far described, assonance prevails, although consonantal rhyme is not excluded.

Of ancient as well as modern use is the strophe well illustrated in the *Coplas* of Jorge Manrique, cf. p. 43. (N.B. In the text, two independent stanzas are printed together as one stanza.) The scheme is that of a strophe of six trochaic verses with consonantal rhyme in the series *a b c a b c*: lines 1, 2, 4, 5 have eight syllables each, and lines 3 and 6 have four. Sometimes an extra syllable is

prefixed to the short lines, making them iambic in character; cf. p. 43, l. 28, p. 46, l. 8.

The **letrilla** is a strophic composition of short verses and varied structure. The peculiarity is a refrain (*estribillo*), recurring at regular intervals; cf. p. 214, ll. 19 ff., p. 221, ll. 23 ff. Sometimes there are two refrains that alternate.

The **redondilla** stanza is a quatrain of eight-syllabled verses (*redondilla mayor*) — and occasionally of shorter length, especially of six syllables (*redondilla menor*) — in which verse 1 stands in consonantal rhyme with verse 4, and verse 2 with verse 3; cf. p. 131. Occasionally the rhymes alternate; cf. p. 226, ll. 23 ff.

The **quintilla** is a stanza of five verses and only two rhymes, the latter being so distributed that not more than two verses with the same rhyme ever come together; cf. p. 95, León's *Vida del campo*. The verses may be all of eight syllables, cf. p. 196, Moratín's *Fiesta de toros*, or of mingled hendecasyllables and seven-syllabled lines, cf. p. 195.

The **décima** (cf. p. 181) is a stanza of ten lines, having four rhymes. The usual scheme for rhyme agreement is 1, 4, 5 — 2, 3 — 6, 7, 10 — 8, 9. In this scheme, a pause occurs at the end of the fourth verse.

The **tercetos** (borrowed from Italy and called in Italian *terza rima*) are stanzas of three verses — generally hendecasyllables — so constituted that each stanza is connected by rhyme with the following stanza. The rhyme scheme is as follows: *a b a — b c b — c d c . . . d e d e*. Cf. p. 163 and p. 193.

**Canción** ("song") is a generic name for all lyric compositions. It is also used in a specific way to denote a poem of iambic hendecasyllables, generally intermingled with verses of seven and even of five syllables. Each line of the strophe stands in consonantal rhyme with some other. The poet constructs the typical strophe according to his fancy, but he must make all the others like it. A



short *envoi* — usually addressed to the composition itself — may end the poem. Cf. p. 70, ll. 7 ff., p. 87, ll. 4 ff.

The **octava rima**, or octave, is an eight-lined stanza, generally of hendecasyllables, with consonantal rhyme according to the scheme *a b a b a b c c*. A pause usually occurs at the end of the fourth line, and frequently also at the end of the second and sixth lines. Cf. p. 68, Boscán's *Octava rima*. Examples of octaves in eight-syllabled trochaics and seven-syllabled iambs are also found. An older form of the octave was the so-called *Copla* ("stanza") *de arte mayor*, a stanza containing eight lines of four amphibrachs (or twelve syllables) each, and rhyming according to the scheme *a b b a a c c a*;<sup>1</sup> cf. p. 31.

The **sonnet** — a short poem of fourteen hendecasyllables — is of Italian origin and has the conventional Italian forms. It always consists of four divisions, i.e., two quatrains and two tercets, separated from one another by pauses. Two of the commonest arrangements of the rhymes are illustrated by Lope's *Á la nueva lengua*, p. 153, and his *Mañana*, p. 152.

To the composition called **versos sueltos**, rules hardly apply. While it often consists of iambic hendecasyllables only, or of such verses mingled with seven-syllabled lines, it is really very free in form. Rhyme is only accidental in it; there is no fixed arrangement of verses of different lengths; the position of the pauses is wholly arbitrary. Cf. p. 109, Figueroa's *Tirsi*.

There are found other free compositions into which rhyme enters as an essential feature, but which are governed by no law regulating the number and the order of the various kinds of verse, or the distribution of the rhymes and the pauses. Of this class is the **silva**, composed of iambic hendecasyllables intermingled with seven-syllabled lines. Every verse is made to rhyme by the best

<sup>1</sup> As opposed to the term *arte mayor*, there was used that of *arte menor*, applied in general to any verse of not more than eight syllables in length.

versifiers; but occasionally some lines are left unrhymed; cf. p. 157, Jáuregui's *Acaecimiento amoroso*, and p. 170, Rioja's *Á la rosa*. There are also *silvas* with lines of eight syllables or less, having rhyme throughout, but no fixed order of verses; cf. the *Cantilenas* of Villegas on pp. 175-6.

Many other and quite artificial forms exist, of which space forbids a description. Thus, there are the **glosa**, cf. p. 82 and p. 135, beginning with a text, a line of which enters into each of the stanzas expounding it; the **letra**, a poem with short verses and also of the nature of a gloss, cf. p. 59; the **madrigal**, elaborating a conceit in verses of mingled hendecasyllables and heptasyllables, such as those written by Gutierre de Cetina; cf. p. 73.

Our text also presents examples of certain old forms, originally popular, such as the **villancico** and the **serranilla**; cf. pp. 35 and 81. In these the refrain is always an important element.

In more recent times, and especially since the advent of the Romantic Movement of the nineteenth century, the caprice of the poet has invented many forms, the arrangement of which is generally self-evident and need not be explained here.

← Burlador de Sevilla ll 701-726 — 11 syllable, no rhyme.  
It is suelta