

ROSALIA DE CASTRO

by

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Submitted to the Department of
Romance Languages and the Faculty
of the Graduate School of the University
of Kansas in partial fulfillment of
the requirements for the Degree of
Doctor of Philosophy.

Advisory Committee:

January, 1961

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INTRODUCTION

At the close of World War II, I was stationed in Lisbon, Portugal, serving as an Assistant Military Attache. I had occasion to travel extensively throughout Portugal and Spain. In the course of these travels, I became acquainted with the Galician people and their literature. Later I studied the poetry of Rosalía de Castro. While searching for material, I discovered that Rosalía's poetry was not well known. She is mentioned just briefly by only a few Spanish literary critics.

The time during which Rosalía lived, from 1837 to 1885, is at the close of Romanticism in Spain and is prior to modernismo. During her life, Spain deteriorated and became absorbed with the problems later pointed out by the Generation of 1898. Rosalía also had great competition in the field of poetry. Contemporary with her were great poets like Zorrilla, Avellaneda, Campoamor, Bécquer, and others. In addition, she wrote two of her three major books of poems in Galician instead of Spanish.

These factors undoubtedly have contributed to the neglect of Rosalía by her countrymen.

After modernismo had had its day in the literary world, Spain was ready to return to its old traditional forms of poetry. Juan Ramón Jiménez and García Lorca were quick to recognize the value of Rosalía's poetry. In fact, Juan Ramón Jiménez wrote a short article about Rosalía in his Españoles de tres mundos and García Lorca even wrote some of his poems in Galician. However, proper recognition of Rosalía has been very slow and, even though there is an increasing interest in her, there is still much to be done in a systematic study of her poetry. This Dissertation will try to place Rosalía in her proper place in the realm of Spanish poetry. It will also try to determine whether she was a late Romanticist or a precursor of modernismo.

In this study I have followed the modern method of stylistics of what has been called the Spanish school. I have tried to establish her vision and relation to the external world. This concept of the world and reality acts as

a cause, and therefore explains the peculiarities of Rosalía. They are the external stylistics dealing with the structural forms of the poems. They show her use of images, syntax, versification, color, and sound. They are the tools that bring forth and make possible the internal stylistics.

Paralleling the external stylistics are the internal ones. These are concerned with the inner world of Rosalía. Here are analyzed how the world affected her, what her problems were, and how she reacted to them. In the internal stylistics, the primary and secondary themes are pointed out and analyzed.

This study of Rosalía's poetry follows very closely the methods as outlined by Dámaso Alonso in his Poesía española, Dámaso Alonso and Carlos Bousoño in their Seis calas en la expresión literaria española, and Amado Alonso in his Materia y forma en la poesía.

In order to appreciate any work of literature, especially one that is based on centuries of tradition, it is necessary to know something of that background. In addition, to

understand the very subjective poetry of Rosalía, one must know something of her life and those major factors which caused her to write as she did. The items have also been presented and discussed in this study.

The author of this Dissertation wishes to express his gratitude to all those who have helped him with their suggestions and encouragement. Sincere thanks are due Professor Cyrus DeCoster and Professor Barbara Craig for their valuable assistance on the Committee. The deepest thanks go to Professor Domingo Ricart, not only for his untiring assistance and high degree of scholarship, but also for his unwavering belief that I could do this study.

CHAPTER I

A BRIEF HISTORY OF GALICIAN POETRY

CHAPTER ONE

A BRIEF HISTORY OF GALICIAN POETRY

I

DEVELOPMENT OF EARLY GALICIAN POETRY

In order to understand and appreciate more fully the poetry of the Galician poet, Rosalía de Castro, it is necessary to look into the history of Galicia. By looking back into the twelfth and thirteenth centuries and studying the poetry of that era one can see the early traditions that prevailed then and how these same traditions are so poignantly revealed in the poems of Rosalía. It is not the intent of this chapter to give a complete history of Galician literature. What is intended is to show the early poetry and its traditions and see how these same traditions, obscured by schools of literature, lay dormant for centuries, only to be brought to light by one of Spain's greatest lyric poets.

The geography and climate of Galicia have played important roles in shaping the temperament of the people and their literature. Surrounded by the ocean on two sides, blessed with plenty of rainfall and lush vegetation, Galicia presents a great contrast to other parts of Spain. Throughout all the literature, especially the poetry, there are references to nature, the verdant mountains, the fast

flowing, clear mountain streams. There is a deep appreciation for color and all the wonders of nature. Galician lyricism, born in contact with the nebulous mists, the heavy rains, the swells of the ocean, and expressing the deep nostalgia and longing of a race of people, flourished for two centuries in the northwest corner of the kingdoms of Leon and Castile and then entered into a period of decadence only to be revived in the latter part of the nineteenth century.

José Filgueira Valverde has divided Galician poetry into three main periods: Origin: Early period, which ends in 1198; Flowering: Galician-Portuguese school between 1198 and 1354; Decadence: Galician-Spanish School, around 1445.¹ Filgueira Valverde took up the question concerning the origin of lyric poetry and analyzed the various theories which have been propounded.² However, for the purposes of this study only lyricism stemming from the Provençal will be discussed.

Provence in southern France was the Romanized area that had conserved best the spirit of the Greek and Roman world.³ It was a land with a warm and welcome atmosphere, inviting castles, beautiful women and a pervading languidness. In contrast, to the north, there were feudal barons in contact with the Germans, formidable castles, and a harsh atmosphere. It is no wonder that the Provençal language found a warm welcome in Galicia.

Lyric poetry in Provence reached its highest point of development between 1150 and 1200. This poetry was that of small feudal courts. It contained few ideas and very few images, but showed great technical skill. The art of the poet lay in the manipulation of elaborate metrical and rhyming schemes. Rare and difficult words were used which even today are not easily understood. This Provençal poetry penetrated Galicia and had a very strong influence in Santiago. It spread southward down into Portugal.

Santiago has a history that is closely connected with France. This is evident when one realizes that Charlemagne opened the way for the pilgrims to penetrate into the area and the Cluniac Order established many monasteries along the pilgrimage route. The splendor of Santiago began in 1072 with Ferdinand I and his son, Alfonso VI, who married a daughter of the Duke of Burgundy. Thus there were amicable relationships between the two countries and a great influx of monks, abbots, and clerics. Many knights were entering Galicia to fight against the Moors. The shrine that held the relics of Saint James had been rebuilt between 1027 and 1037 after its destruction by the Moors. It came under the protection of the cluniac monks and became second only to Rome as a place of pilgrimage in Europe. Many thousands of people trod the road to worship at the shrine. So many French came that the way was called

the camino francés. It is only natural that these pilgrims kept the eyes of Europe focused on the Moorish wars, and they brought many recruits and much money into Spain and into the church coffers. Many of the pilgrims were of the noble class, and they were accompanied on the long journey by their troubadours. As a result, the French troubadours picked up the Galician poetry and wrote poems in Galician and the Galician poets began to compose in Provençal.⁴

However, the forms of Provençal poetry were not too well suited to the Galicians. In Galicia there was not a well organized feudal court and there was no place for the courtly poets to recite their Provençal poems. Also there was lacking the Provençal custom of composing love poems to the lady love married to someone else. What they did was to stimulate a great interest in the local poetry and to create a superior class of jongleurs who were to work over and refine the local poetry.⁵ This type of poetry, so popular in Galicia and, in fact all Spain, was called cantiga d'amigo. It had several distinct traits. One was that it was a love song purported to be sung by women. Another was its enchainning verses. It was of popular origin and in it there is nearly always found a feeling for nature.

One of the very popular forms of the folk song was called the canto de danza prima:

Ay, probe Xuana de cuerpo garrido,
Ay, probe Xuana de cuerpo garrido,
?Dónde le dejas al tu buen amigo?
?Dónde le dejas al tu buen amado?
Muerto le dejo a orillas del río
Muerto le dejo a orillas del vado.

In the poem one can see the parallelism. The assonances of i-o are followed by assonances of a-o. In reality a poem of this sort could go on endlessly, slowly unwinding like a great ribbon. It was designed to be sung by two lines of dancers facing each other or by two concentric circles of singers, one singing the even and the other the odd number lines.

From these early songs of the danza prima there developed more elaborate forms such as the cossante which was a type of round dance. In the cossante the lines are grouped in assonanced couplets, the odd couplets having an i assonance and the even an assonance in a. In between each couplet there is a single line refrain which does not change throughout the poem. Thus the poem would be: iix, aax, iix, aax. But the cossante also has a sense pattern, which conflicts with the rhyme pattern. According to this pattern the even couplets repeat the sense of the odd couplets, while every odd couplet, except the first, begins by repeating the second line of the preceding odd couplet and then introduces a new line to rhyme with it.⁶ This device is known as the leixa-pren, a term taken from the dance. A slow uncoiling movement is set up that is very

beautiful. In order to understand better this type of poetry, one of the most famous of the cossantes is given. It is really an alvorada or aubade written early in the thirteenth century by Nuno Fernandes Torneol:

Levad'amigo que dormides as mañanas frías
toda-las aves do mundo d'amor dizían
leda m'and'eu.

Levad'amigo que dormide-as frías mañanas
toda-las aves do mundo d'amor cantavan
leda m'and'eu.

Toda-las aves do mundo d'amor dizían;
do meu amor e do voss'en ment'avían;
leda m'and'eu.

Toda-las aves do mundo d'amor cantavan;
do meu amor e do voss'í en mentavan:
leda m'and'eu.

De meu amor e do voss'en ment'avían;
vos lli tollestes os ramos en que siían;
leda m'end'eu.

Do meu amor e do vossi'í en mentaban;
vos lli tollestes os ramos en que pousaban;
leda m'and'eu.

Vos lli tollestes ramos en que siían,
e lliis secastes as fontes en que bevían;
leda m'and'eu.

Vos lli tollestes os ramos en que pousavan
e lliis secastes as fontes u se banavan,
leda m'and'eu.⁷

All through the cantiga d'amigo poems there are references to nature. One can easily see the beautiful forests, the sylvan glades, the mountain streams, and one can almost hear the ceaseless beating of the ocean waves. There is a freshness and lyrical purity in these early Galician poems. They have been sung and danced to for

centuries by women on the threshing floors or around the sacred trees and religious sites. Yet when the juglares took these folk songs and refined them, they eventually omitted the dance and later the music. Thus it is now impossible to tell exactly which cossantes were danced and which were not. The rhythm of these cantigas, their lilting melodies can be seen in the poetry of Rosalía, especially in the Cantares gallegos.

Another feature of the early Galician lyrics is their melancholia. It has been said that this mood was due to the many wars against the Moors and that the cantigas d'amigo were songs of women whose lovers were absent at the front. This would fail to explain the lack of such melancholia in Castilian poetry. Besides, almost all of the Galician poetry contains melancholic strains. Throughout all the early Galician poetry appears the theme saudade which is really an unfulfilled longing for something unattainable. These same traits are all present in the poems of Rosalía as will be shown later.

There were other forms of Galician poetry in addition to the cantigos d'amigo. One form very similar was the cantigo d'amor where the protagonist was the man instead of the woman. There was lacking, however, the parallelism found in the cantiga d'amigo. Other types were the "Lais de Bretaña"; the serventesio which was very similar to the canciones; the pastorales, in imitation

of the Provençal, which were very popular with Aires Nunes, Don Dinís and others; the tençons or disputaciones, which had a form similar to the cantigas d'amor with the protagonists debating with each other.

In the lyric poetry there was often a humorous vein. This was the canción de burlas and was generally divided into two main categories: the cantigas d'escarnh' and the cantigas de maldizer. Some of the earliest troubadours, Martín Soares, Joan Soares de Paiva, and Fernán Rodríguez de Calleiros wrote these humorous poems. The canción de burlas gained favor in the courts and among the common people. In fact there were often laments written about the inroads the cantigas de escarnh' were making on the courtly lyrics.

Based on a study of the poems collected in the cancioneiros, the first manifestation of the Galician-Portuguese poetry has been placed at 1198. It was then that Sancho I (el velho) of Portugal wrote:

!Ai, eu, coitada, cómo vivo
en gram cuidado
por meu amigo
que ei alongado!
Muito me tarda
o meu amigo na Guarda!

!Ai, eu, coitada, cómo vivo
en gram desejo
por meu amigo
que tarda e non vejo!
Muito me tarda
o meu amigo na Guarda!⁸

In this poem can be seen a parallelism and an irregular metric system. This same type of poetry is very common in Rosalía's Galician poems some centuries later. Thus it was a Portuguese monarch that really opened the great period of Galician lyricism. It was a Spanish monarch, Alfonso XI of Castile, who brought the era to a close in the latter part of the fourteenth century. The three monarchs who did the most for Galician poetry were Fernando III, (1199-1252), Alfonso X (1221-1284), and Don Dionisio (also known as Don Denis or Don Dinís) of Portugal (1261-1325).

Fernando III (San Fernando) attracted to his court those who sabien bien de trobar et cantar in Galician for he did not like Provençal. One of the greatest was Pero da Ponte who wrote some fifty-two poems consisting of cantares de amigo, canciones de amor, and some dizeres de escarnio. The last notice of Pero da Ponte was in a sharply worded maldizer from Alfonso X into whose court Pero da Ponte had entered and where he was not well received. In this poem Alfonso X accuses Pero da Ponte of stealing the poetic works of Alfonso Cotón and even of having killed Cotón as the two of them were drinking wine. However this is unsupported, and as Guillermo Díaz-Plaja pointed out, it is probably untrue.⁹

One of the poems by Pero da Ponte treats of an abandoned lover. This is a common theme and is one

that Rosalía later used. A portion of Pero da Ponte's poem is given:

-Ay madr', o que me namorou
foi-se n'outro dia d'aquí,
e por Deus que faremos
ca namorada me leixou?
-Filla, fazed'end'o mellor;
pois vos seu amor enganou,
que o engane voss'amor.
-Ca me non sei consellor,
mía madre, se Deus me perdon'.
-Dized', ay filla, por que non?
quero-me vo-lo eu mostrar;
Filla, fazed'end'o mellor;
pois vos seu amor enganou,
que o engane voss'amor.
Que a recibades mui ben,
filla, quand'ante vos veer;
e todo quanto vos disser
outorgade'll'o, e por en,
Filla, fazed'end'o mellor;
pois vos seu amor enganou,
que o engane voss'amor.¹⁰

The death of San Fernando in 1252 had a definite effect on the Galician poets. Alfonso X had a great preference for the Provençal poets and he favored them in his court. These poets, footloose after the Albigensian Wars, were seeking a protector and in Alfonso X they found one. This preference for the French can perhaps best be explained by the fact that the Counts of Eu, Belmont, and Montfort, heirs of Berenguela, the Countess of Provence and wife of Alfonso VIII, were in the court of Alfonso X. In addition there were many other illustrious French counts and dukes there. King Alfonso turned a deaf ear to the Prelates of Compostela

to such an extent that in the Crónica General CLI there is no mention of the historical theme of Compostela and there are even some arguments against making the pilgrimage to the shrine.¹¹ Yet Alfonso X is considered as a first rate lyric poet in Galician. He wrote some four hundred fifty-three compositions in Galician, of which most were of a religious nature. There are no cantigas de amigo and only three cantares de amor. He wrote a number of burlas, some of which were very satirical. One notable thing was that the Galician juglares wrote poems that were very anti-war. It was Pero da Ponte who wrote one that satirized the army. At the same time Alfonso X used his poetry to incite a warlike spirit and to pour scorn on cowardice.

Don Denis (1261-1325) was a grandson of Alfonso X. He was a poet by nature and owed much of his learning to the great troubadour Aymeric d'Ebrard of Cahors. In contrast to Alfonso X, he was a pacifist. He was also a learned man and founded the University of Portugal. He was especially fond of the cantigas d'amor and the cantigas d'amigo. There are only ten canciones de burla in all his works. Don Denis represents the last of the Galician-Portuguese school.

The Galician language served as a medium for the spread of lyricism in Spain. The language had a certain softness and euphony which lent itself to singing. It

had a certain prestige in that it was very close to the Latin tongue. Also the monarchs had been unusually enlightened and offered protection to the lyric poets. Yet the Galician influence faded and lyric poetry retreated behind the frontiers of Galicia, there to remain in folklore until resurrected by the poets of the nineteenth century. Undoubtedly the cessation of the pilgrimages to Compostela hastened the decline of Galician poetry.

With the stopping of the pilgrimages the ecclesiastic court lost its great influence. Galicia was involved in feudal strife which did not lend itself to the writing of lyric poems. The decline of Galician poetry was rapid. Carolina Michaëlis de Vasconcellos wrote: "Nunca se produjo una tan súbita y completa paralización de toda la poesía en un pueblo, por lo demás bien dotado, y no en decadencia sino en vigoroso desenvolvimiento."¹² There remained some Galician traces in the courtly poetry of Castile up to 1449. The Castilian lyricism had made great progress and Galician poetry was in a decadent state. The sources of inspiration had run dry in Galicia. The rich periods of King Dionisio of Portugal and King Alfonso of Castile were gone. The change was rapid once it got started. In the thirteenth century King Alfonso was writing in Galician in his court in Castile. In the fourteenth century Juan Ruiz was writing his Libro de

buen amor in Castilian. Now the Galicians retired to their mountains and valleys from whence they had come. There they were to remain in obscurity until the nineteenth century.¹³

II

DEVELOPMENT OF GALICIAN LITERATURE AND POETRY

Galicia has its own personality, which although dominated by Castile, has never been obliterated. This personality has persisted through some five hundred years of domination during which time it was greatly weakened. However, in the last century, there was a great surge for nationalism. One of the present enthusiasts for Galician independence, Ramón Villar Ponte, when asked if Galicia is or is not a nationality answered: "Ensaminando unha por unha total-as características que fan de Galicia unha unidade en diferentes ordens, o cicais en todos, se non pode por menos de afirmare sen vacilación e con seguridade prena que si; qu'e unha nazón con todol-os seus rasgos típicos e difrenzados ... Escomencemos, pois, os galegos por recuperarenos a nos mesmos, por sermos galegos en totalidade, esterna e interiormentes."¹⁴

It is worthy of note that there is very little drama in Galician and not much in the way of the novel. In other areas such as history, philosophy, science, and philology, there has not been that renascent surge so

evident in lyric poetry the past century. In fact, according to César Barja, there is little basis for talking about a renaissance of Galician culture. It is limited to poetry. A Galician culture, as an intellectual work of thought, a product of investigation and study, which reflects the spirit of the race just does not exist.¹⁵

There does exist, however, a great abundance of lyricism in which one can find expressed the feelings of the Galician people. It is this lyricism which forms the Galician personality. César Barja says:

Si en Galicia no existe propiamente más que un renacimiento lírico, es porque lo esencialmente gallego, lo que de una vez define la personalidad de Galicia, es el lirismo. Galicia es lírica; Castilla es épica: he aquí el abismo que separa el alma castellana de la poesía gallega, el mismo que separa el alma castellana del alma gallega. Castilla, no hay porque no decirlo francamente, no tiene poesía lírica que valga la pena. La lírica castellana, salvo en sus arrebatos místicos y en tal cual composición suelta, cuando no es la retórica narrativa de un Zorrilla, es la retórica tímbalara de un Quintana o la retórica oratoria y parlamentaria de un Núñez de Arce. Las famosas Coplas de Jorge Manrique son una casualidad en las historia de

la literatura castellana ... Tiene Castilla en cambio, una rica poesía épica y una exuberante poesía dramática, que frecuentemente se confunde con la épica. El mismo temperamento épico se acusa en la novela, en la caballescica igual que en la picaresca. A la inversa, Galicia, que inicia el despertar lírico de la Península, y que da el ser a la figura más romántica, más lírica y más elegíaca de la historia patria, al enamorado Macías, no tiene poesía épica de mayor importancia.¹⁶

It is this lyricism that sets Galicia off from the rest of Spain. It is one of the factors that distinguishes a gallego from a castellano. It is impossible to determine the source of this lyricism. It may stem from the mountains, valleys, forests; it may stem from the different economic structures of each section. Some, like Griswold Morley, point to the influence of the Celts.¹⁷ One thing is certain: Galicia is lyrical. Its lyricism comes from deep within the heart; and put into song, it reveals the inner soul. A lyric poet strikes notes that have a deep feeling that is common to all, yet, at the same time, there is a deep personal feeling present--a feeling and understanding that have no starting and no stopping in time. Such is Galician poetry. It is a lyricism of inspiration of the people; it is a

creation of the people themselves. The renaissance of the past century came from all Galicia, from the fields, the mountains, the pueblos, the seaside, and from the terra.

This lyricism of Galicia is a part of the people. It is spontaneous and springs directly from the heart. There is a simplicity, a natural beauty, an intimacy in Galician poetry. One can feel its sincerity, its tenderness, since its predominant theme is love. This love is not of a violent passion nor of a romantic tragedy. It is a love based on hope and remembrance of things past. This feeling of love is best expressed by the following poem where a man compares his love to a burning candle:

Unha vela se consume
cando a deixan arder;
a mesmo lle pasa a un home
cando quer a unha mulher.¹⁸

The poetry echoes these sentiments as well as the remembrances of departures, absences from the loved one and from beloved Galicia. It overflows with nostalgia, but a nostalgia peculiar to Galicia and Portugal--a languid, tender, and dreamy nostalgia. This nostalgia and longing are present the moment a Galician departs from his family or his terra. The following poem expresses this longing for the homeland:

O que nunca estivo lonxe
non sabe o qu'e padecer,
!de lonxe as penas aumentan
para quen sabe querer!¹⁹

In this absence the Galician carries with him all
the soidades of the world:

Meu amor, meu amoríño,
¿ond'estás que non te vexo?
!Móyrome de suidades
e día e noite en ti penso!²⁰

The Galician is not much of a traveler. He prefers his fields, his aldeas, his house, his animals, the church where he was baptized, the local taverns, the local girls. All these make up his world. Galicia is predominantly an agricultural region and the Galicians love a quiet, simple life. There is a saying that when a Galician leaves home he does so looking backward. This nostalgia has inspired much of the popular lyric poetry. From it stems the lirismo gallego with a vague anguish, the torturous uneasiness of a troubled and saddened soul, always longing for something indefinable and unattainable. Rosalía de Castro expressed this in the following poem:

¿Que teño? Todos m'o dicen
que din en entristecer;
eu digo, non teño nada,
!pro algo quixera ter!²¹

III

RESURGENCE OF GALICIAN POETRY

Peculiar to the nineteenth century is the resurgence of regional groups. Francisco Fernández del Riego says:

Vehahí porque aparez como peculiar do dazanove, o movemento ou rexurdimento das literaturas nos pequenos pobos. O amor ó histórico e ó tradicional, mesmo que a devoción pola natureza e a paisaxe, empristan estiso canle a iste renacer. Galicia, vello país de prestixioso pasado literario, non podía sentírese ó marxe dos camiños abertos pola laborado romántico ... pero é no campo literario propiamente dito onde o movemento froitifica e toma corpo. O sue tono xeneral foi, en importante parte, achabacanado e vulgar, en comparanza coa creación ricaz que tiña frolecido cos nos Cancioneiros medievás.²²

Galician literature of the first third of the nineteenth century underwent the influence of Romanticism. The press was very active, and certain publications such as Revista de Galicia, El recreo compostelano and El emancipador gallego appeared. Historical and legislative works appeared in Galician. The youth frequented the various "Ateneos". One of the most significant figures of this period was Neira de Mosquera, born in Santiago

in 1823. He cultivated all types of literary efforts, and in his Manual del viajero en la catedral de Santiago there is a romantic praise for Compostela. This gave great impetus to the study of Santiago and all Galicia.²³

By the middle of the nineteenth century the effect of Romanticism had worn off, and Galicia returned to her literary traditions. On July 2, 1861, there was celebrated in the Saint George Theater of Coruña the first "Juegos Florales". The compositions submitted were written in Galician. The promoter published the works, followed by an anthology of the poems of the Galician poets of the first half of the nineteenth century. There were 482 pages in this collection which bore the title: Album de la caridad. Juegos Florales de la Coruña en 1861, seguido de un mosaico poético de nuestros vates gallegos contemporáneos.²⁴

One of the best poets at this time was Francisco Añón y Paz, who was born in 1812 at San Pedro de Outes. He died in Madrid in 1878, poor, forgotten, but with a deep nostalgia for Galicia. He painted the Galician landscape and gave pictures of its ambience. He had a speciality for giving word pictures of the land of Galicia down to the rushing rivers, the crags and rocks of the mountains, and the song of the birds as they flew overhead. A portion of one of his poems, which won a prize in the "Juegos Florales" is given below:

!Ay! esperta, adorada Galicia,
d'ese sono en qu'estás debruzada;
d'o teu rico porvir alborada
pol-o ceo enxergándose vai.²⁵

In Madrid in 1875 there was founded "Galicia literaria," a literary society imbued with a feeling for the countryside. It was very sensitive to the beauties and glories of nature. One of the leading poets was Teodosio Vesteiro Torres, born in Vigo in 1847. He studied for the Church but abandoned these studies and went to Madrid where he taught music and wrote poetry. He returned to Galicia a few times but always came back to Madrid. In 1874 he published his first work, which was simply called Versos. One of his sonnets was read in the society "Galicia literaria":

Soledad

Lejos suspiro de la hidalga tierra
en que dejé mi amor y mi alegría
y fija existe en la memoria mía
la grata imagen de la paz que encierra.

Su mar, su cielo, el valle cual la sierra,
dulces prendas del bien que poseía,
tristes recuerdos son, hoy que la impía
suerte de mis hogares me destierra.

Sin madre, sin amigo y sin amada,
canto en la soledad de este vacío
que encuentra por doquier a mi mirada.

Y sólo con mi ardiente desvarío
guardo con el corazón la fe jurada
a la madre, al amigo, al amor mío.²⁶

In the poem above can be seen the longing for

Galicia, the ever present theme of saudad. Shortly after Torres returned from a trip to Galicia the "Galicia literaria" was dissolved. On June 12, 1876, he committed suicide in Madrid after destroying two dramas, two poems, two leyendas, and many unfinished poems.

The latter part of the nineteenth century produced the great poets of Galicia: Eduardo Pondal y Abente (1835-1917); Rosalía de Castro (1836-1885); Lamas Carvajal (1849-1906); Manuel Curros Enríquez (1851-1908); Antonio Noriega Varela (1869-1930); Ramón Cabanillas (1876-1944); and Luis Amado Carballo (1900-1926).

Eduardo Pondal

Pondal was born in Bergantiños, Puenteceso. He studied medicine at the University of Santiago, and started writing poems while still a student. Like Rosalía and other Galicians, he was afflicted with saudad, which is shown by his well known poem A campana d'Anllons published in 1861. This poem deals with a gallego, imprisoned in Orán, who suffers from nostalgia. A portion of the poem is given:

Que cando soa o teu son
a hora da tarde vouga,
cando tocas a oración,
apértase o corazón,
o pensamento n'acouga.²⁷

Like Rosalía, Pondal wrote both in Galician and Spanish. He was very much aware of nature; he saw and loved the mountains, the rivers, the trees, the skies of Galicia. Especially was he fond of the mighty oaks and the tall pines. These are the same traits that are found in the poetry of Rosalía.

Manuel Curros Enríquez

Curros Enríquez was born in Celanova in 1851. As a youth he was restless and rebellious. He travelled to London and Paris and finally settled in Madrid. Later he went to Cuba where he founded the magazine Tierra gallega. However, his love for Galicia was too strong and he returned. His poems, written in Galician and Spanish, show a deep feeling for Galicia and a political idealism. However, Curros Enríquez often wrote poems in a state of resentment, and as a result some of his poetry is not first rate.

Like Rosalía and Pondal, there is present in Curros Enríquez a deep love for the soul of Galicia. Curros Enríquez also directed appeals to the emigrated Galicians asking them to return to their native land. This same theme was carried out by Rosalía in her Follas novas. The great love for Galicia is shown by the following stanza taken from a poem read in the Tacón Theater in Havana in 1903:

!O millor viño, o d'a adega,
a millor carne, a d'a alcatría,
a millor terra, a d'a patria,
a millor patria,...a gallega!²⁸

Lamas Carvajal

Born in 1849 in Orense, Lamas Carvajal studied at the University of Santiago, but soon returned to his native city to dedicate himself to poetry. He was a poet who saw his beloved Galicia with the eye of a realist. Living in the rural region he saw the dirty, ragged urchins; the coarse, hard-working women lamenting their sad fate; fathers who wept over the death of their sons in the wars; the peasants who cursed the heavy taxes; and the ever present cacique system so prevalent in Spain. Like the other Galician poets, he was afflicted with a feeling of saudad and nostalgia. He also offered pleas for the emigrants to return. His feeling of saudad is well shown in this moving, sorrowful stanza:

Como fror que se fesfolha...
cal múseca que se aleixa...
como unha luz que s'apaga,
vou morrendo de tristeza.²⁹

Antonio Noriega Varela

Varela was born in Mondoñedo in 1869. He was a teacher in secondary schools and spent his life in the rural area of Galicia, away from the great metropolitan

areas. He wrote of the country in a simple, clear manner. One of his best poems is the lyrical Montañasas. For Varela, Galicia was a land of mountains, poor, but enchanting and full of tenderness.

Ramón Cabanillas

Cabanillas was born in the lovely land of Cambados in 1876. As a result, he was imbued with a love and a feeling for nature. He studied theology at Santiago and then emigrated to Cuba. By the time he started writing poetry, the great masters, Rosalía, Curros, Pondal, and Carvajal had already died. Only Varela was still living. As can be seen, Cabanillas did not start writing until rather late. It was in 1913 that his first work was published, and that was in Cuba. He has been called a civil and a social poet, and since he portrayed the customs and manners of a certain area he could be called a costumbrista.³⁰ An outstanding trait of Cabanillas is elegance. His poetry is measured, well balanced, delicate, and in good taste. He is not a poet of impulse, but rather one of measured cadence. This may cause some to label him monotonous, others may consider him as excellent. His polish, his selection of the right word, and his desire for perfection show him to be a precursor of modernismo. In fact he was writing at the time that Rubén Darío was making famous

the term modernismo. One of the delicate poems of Cabanillas is this one of fourteen lines:

Teño un teu retratiño
bonito porque sí.
Ten a gracia dos días
en que te conocín.

Estás mesmo falando:
as mans frores de lis,
os ollos chiscadores,
os beizos a frorir.

Diante do teu retrato
vaise o tempo a fuxir
e paso as horas mortas
decindo para mín:

!Ai, si fora tan boa
como parece aquí! 31

Luis Amado Carballo

Carballo had only a short life, from 1900 to 1926. Yet he made his mark in Galician poetry. In his works there is a simplicity, an inner peace, a belief in charity and beauty, and a spiritual harmony. Like Rosalía he lived in Galicia where the land is soaked by gentle rains, and where clear streams run through fertile fields to the sea. For him there was a special attraction in the old--the old eroded mountains with their undulations. He lived in an area along the coast where the Gulf Stream provides a moderate temperature, where the weather has not roughened and lined the faces of the women, where the girls are not burdened with heavy dresses and thus have a much lighter walk. For

him, the people and the land seemed to blend into a gentle, kind, and smiling unity.

His poetry was very simple in form. Generally he wrote verses of eight syllables or less, with assonance as his rhyme. The following two stanzas are taken from his best work Proel:

Verde canzón aldeán...
N-un refrorecer de verbas,
a breixa da emoción nova
que o inteleito peneira.
... ..
Apalpe o ollar asisado
liña e cor na Natureza,
e deixando o mel no esprito
esbare a espresión certeira.³²

Although Galicia, according to César Barja, may not have a renaissance of culture, it does have a resurgence of lyric poetry. The long history of lyricism has not been forgotten. The cancioneiros and cossantes are still a part of Galician life. Such poets as Eduardo Pondal, Curros Enríquez, Rosalía de Castro, Cabanillas, Varela, and Carballo have done much to make the people of Galicia aware of their ancient heritage. There is today a generation of young poets, such as Manuel Cuña Novás, Celso Emilio Ferreiro, and Ramón González Alegre, who are writing for such magazines as Posío, Numen, Xistral, Alba, and Mensajes de poesía. These poets are maintaining Galicia's tradition in lyric poetry.

NOTES TO CHAPTER ONE

1. Guillermo Díaz-Plaja, Historia de las literaturas hispánicas, I, 1945. pp. 545-547.
2. For a full discussion of the various theories concerning the origin of lyric poetry see Chapter II of the section Lírica medieval gallega y portuguesa pp. 548-553 of Historia general de las literaturas hispánicas, Vol. I, 1947, by Díaz-Plaja. Here Valverde discusses the "tesis provensalista", the "teoría arabista", the "tesis antropológica", the "teoría filológica", the "tesis folklórica", the "tesis de la literatura mediolatina", and the "tesis litúrgica". This subject is also treated by Benito Varela Jácome in his Historia de la literatura gallega, 1951, pp. 11-12, and also by Fernández del Riego in his Historia de la literatura gallega, 1953, pp. 18-19. No definite decision is reached. All agree that lyric poetry stems from the common people to be picked up later by the court poets.
3. Del Riego, Historia de la literatura gallega, n.d. pp. 19-20.
4. For a study of some of these poems, both in Provençal by Galician poets and in Galician by Provençal poets, see Díaz-Plaja, Historia de las literaturas hispánicas, 1945, Vol. I, pp. 567-569.
5. Galician poetry and music had had a certain reputation in its own country and even in Leon and Castile since the end of the eleventh century, but it was through the influence of the Provençal troubadours that the upper classes came to compose these poems and to collect them in "cancioneiros".
6. Gerald Brenan, Literature of the Spanish People, 1954, pp. 53-54. This section deals with the "cossante".
7. For a more complete treatment of this particular poem and of the "cossante" see Díaz-Plaja, Historia general de las literaturas hispánicas, 1947, Vol. I, pp. 570-575.

8. Díaz-Plaja, op. cit. p. 587.
9. Ibid, p. 598.
10. Antonio de la Iglesia, El idioma gallego, 1954, p. 40. Pero d'a Ponte was a disciple of Alfonso Cotón. In fact, he was accused of having stolen some verses from Cotón. In the Cancionero de la Vaticana, number 68, there are these verses:
 "Pero d'a Ponte, a, señor, gran pecado,
 de seus cantares que el foy furtar
 a Cotón..."
11. For more information on this question see Díaz-Plaja, Historia general de las literaturas hispánicas, 1947, p. 599.
12. Ibid. p. 613.
13. César Barja, En torno al lirismo gallego del siglo XIX. 1934. p. 4.
14. Ibid. p. 9, note 2.
15. Ibid. p. 11. In a footnote Barja goes on to say that many Galicians do not believe this, and the statement will appear absurd to them.
16. Ibid. p. 12. Barja also has a footnote quoting Díez-Canedo to back up his statement: "Sería acaso posible una historia de la literatura española (castellana, por lo menos) en que se olvidara la lírica; no lo sería nunca aquella en que se desdenaran los otros géneros."
17. S. Griswold Morely, Beside the River Sar, 1935, p. LX. Morely says: "A wise and sad little Celtic woman wrote the verses that are translated in this book... she felt deeply the basic tragedy of life...she also knew its merry side and the jollity of dancing and bagpipes. Rosalía de Castro was Spanish, but more than Spanish, she was Galician; and Galicia, fronting on the Atlantic from the northwest corner of the Iberian Peninsula, was, before the birth of Christ, penetrated by the Celts. They left their traces of druidic worship, and enough of their blood to imbue their descendants with a passive, melancholy outlook on existence greatly at variance with the robust Castilian spirit."

18. Barja, op. cit. p. 16.
19. Ibid. p. 17.
20. Ibid. p. 17.
21. Ibid. p. 19.
22. Francisco Fernández Riego, Escholma de poesía galega. 1957. Vol. III, p. 8.
23. Ibid. p. 166.
24. Barja, op. cit. p. 48.
25. Benito Varela Jácome, Historia de la literatura gallega, 1959. p. 210.
26. Ibid. p. 223.
27. Ibid. p. 251.
28. Ibid. p. 261.
29. Ibid. p. 268.
30. Ricardo Carballo Calero, Aportaciones a la literatura gallega contemporánea, 1959, p. 118.
31. Ibid. p. 120.
32. Ibid. p. 147.

CHAPTER II
LIFE OF ROSALIA

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LIFE OF ROSALIA DE CASTRO

A knowledge of the life of Rosalía will help one better to understand her poetry. Biographical data are rather scarce, especially those which pertain to her early life. Most biographies say little about her obscure birth. Her husband, Manuel Murguía, wrote in Los Precursores: "Por más que la comparación sea vulgar siempre se dirá de la mujer que, como la violeta, tanto más escondida vive, tanto es mejor el perfume que exhala. La mujer debe ser sin hechos y sin biografía, pues siempre hay en ella algo a que no debe tocarse."¹ Without doubt the respect and prestige which Murguía enjoyed as a well known historian and an intellectual contributed to this playing down of the early life of Rosalía.²

María Rosalía Rita was born on February 21, 1837, in Santiago de Compostela. There is some doubt as to the exact year, for her birth certificate, preserved in the Hospital Real de Santiago, shows her birth to have been in February of 1836 instead of 1837. This is surely a slip of the pen for as Griswold Morley pointed out, all entries in the baptismal book just preceding and following the entry of Rosalía's name, are of February 1837

and are signed by the same priest.³ This entry is reproduced in the Aguilar Editions of the works of Rosalía as follows:

Folio ciento cinqta. y nueve.

María Rosalía
Rita

En veinte y cuatro de febrero de mil ochocientos treinta y seis, María Francisca Martínez, vecina de San Juan del Campo, fue madrina de una niña que bauticé solemnemente y puse los santos oleos, llamándola María Rosalía Rita, hija de padres incógnitos, cuya niña llevó la madrina, y va sin número por no haber pasado a la Inclusa; y que así conste, lo firmo.

No entró en
la Inclusa.

José Vicente Varela y Montero.

(Rúbrica) 4

There is uncertainty as to just who was the father of Rosalía. García Martí has stated that he was a seminarist who later became a priest.⁵ The mother was Doña Teresa Castro, of Padrón, who descended from an illustrious family, which, according to the claim of Manuel Murguía, went back to the famous Juan Rodríguez de la Cámara. This is only an undocumented hypothesis and its validity has been disputed by Griswold Morley.⁶

The early youth of Rosalía was not spent in Santiago nor in Padrón. Until she was eight or ten years old she lived in Castro Ortuña, at the home of María Francisca Martínez, her godmother. Later in 1845 or 1847, she returned to the home of her mother in Santiago and often

visited the Castro family estate in Padrón. On the whole, her youth was a happy one for in the Cantares gallegos, poem XXXII, Rosalía recalled the happy days spent in the "Casa Grande". In this poem she says:

!Sol d'Italia, eu non sospiro
por sentirte ardente rayo!
Qu'otro sol temprado miro,
docemente aquí respiro
nun perene, eterno mayo.

Then later in the same poem:

Risas, cantos, armonía,
brandas, músicas, contento,
festas, dansas, alegría,
se trocan na triste e fría
xorda vos do forte vento. 7

Rosalía herself, said that she wrote at the window of the "Casa Grande," the family home in Padrón the gentle recollections of her early years:

En otros días, saltaba yo del lecho toda
alborozada al percibir el primer reflejo del día,
para ver como tras del Miranda se abría paso la
luz por entre las nubes color de naranja, y hería
con sus rayos las gotas de rocío suspendidas en
cada cinta de hierba. Y mientras me extasiaba
en medio de un placer inocente, pero vivo, en
tan bella contemplación, llegaba a mi oído en
confusión armónica, el arrullar de las palomas,
el cacarear de los gallos, el gorjear de la

calandria, el silbido del "suvidor," el granizo de los cuervos y el grito monótono del milano.⁸

Rosalía knew and experienced the delights and joys of nature. She reveled in the rays of the sun and the early morning mists. She awoke early to witness the wonder of daybreak and to enjoy the natural freshness of the region. It is natural that Rosalía should have such vivid recollections of the Padrón which she often visited during the school holidays.

Little is known of the schooling of Rosalía. Her education was superior to that usually given to young girls of her time.⁹ However, the youth of Rosalía was soon to mature. She was very precocious and at the age of eleven she wrote her first verses and entered into the literary center for the youths of Compostela. Some of her verses were read in the Liceo de San Agustín de Santiago.

It was while Rosalía was in the Liceo de San Agustín that she came to know a man who was to have a great influence on her. This was Aurelio Aguirre, a poet with an inspired soul and a facile word. He was born in 1833 in Santiago and studied law at the University of Compostela. From his early youth he was interested in poetry, music, and art, publishing in 1856 his Ensayos poéticos. Some of his poems, according to Benito Varela Jácome,¹⁰ recall those of Lord Byron and

Espronceda.

In his poetry there is a certain amount of pessimism and a deep feeling for nature, especially for the sea. In one of his poems, "El murmullo de las olas", he questions a fishermaid, a sailor, and finally the sea itself trying to find out just what the sea tells those souls who suffer from the murmullo de las aguas. The last verses of this poem are almost prophetic since they presage the death of Aguirre as will be shown later:

O desata mar, tus iras
y estréllame en una roca,
o dime lo que me dicen
con su murmullo las olas.¹¹

Aurelio Aguirre was very popular around Santiago and Vigo. He became acquainted with Rosalía and she soon lost her heart to him and Aguirre also came to care for Rosalía for he confided to Manuel Murguía that it was Rosalía who had inspired him to write A una huérfana.¹² Later when Aguirre recovered from his infatuation with Rosalía, it was none other than Murguía, who in turn fell in love with her. Some time later Aguirre wrote a poem dedicated to Murguía in which he stated that he (Aguirre) was cured of the malady from which Murguía was now suffering. However, Aurelio Aguirre was popular with the young girls and in Vigo he

met his querida Felisa, who inspired much of his poetry. He went to La Coruña to see his Felisa, and there was drowned on the beach on July 29, 1858.¹³ No one knew for sure just how the drowning occurred. Some thought that he might have committed suicide and for two days his body was not allowed in the church of Santa Lucía. The love for the sea was a strong bond between Aguirre and Rosalía. Years later, in her last days, Rosalía made a special trip to see the sea before dying.

Rosalía was between fourteen and fifteen years of age at this time, and the break-up between her and Aguirre had a profound impact upon her. She went to Padrón. It was there that she surrendered her virginity. The real identity of the man is not known, nor does one know how long their relation lasted. There is no question that Rosalía found this passion new, exciting, and beautiful as compared to the now gloomy and cold memory of Aguirre. In Follas novas she wrote about this unknown lover:

D'aquí vexo os seus campos,
d'aquí vexo a sua casa, os seus nabals;
E s'alá de soidas me consumía,
hora de pena me consuma acá.

!Voume!...Voume d'aldea...
pois mórrome sin él de soidas.
!Como pode un, !Dios mio!, querer tanto
Os que tan só nos saben olvidar!¹⁴

This affair of Rosalía was known by Aguirre and very

probably by Murguía.¹⁵ Although Rosalía never offered any explanation in her later life, it is very evident in her poems that this affair was one of her dolores. The few students of Rosalía have either ignored this phase of her life or have commented briefly upon the occurrence without making any comments as to its import. Sister Mary Pierre Tirrell in her book La mística de la saudade makes no mention of the seduction. José Machado da Rosa in his doctoral dissertation Rosalía de Castro, a Mulher e o Poeta and García Martí in the Obras completas of Rosalía make references to this event. However, no one of them has ever commented upon the impact on Rosalía and the heavy feeling of sorrow that hung over her and was reflected in the bitterness and sorrows of her poems.

It was not long before the paramour began to tire of his entanglement with Rosalía, and this put her in a most awkward position in Padrón and Santiago. Her position in Galicia became untenable, and she departed for Madrid in 1856 at the age of nineteen. Some biographers of Rosalía have said that she went to Madrid with the idea of entering the theater, but this appears improbable for she always had a great dislike for any kind of exhibitionism.¹⁶

Little is known of her life in Madrid. She lived for a time in the home of an aunt, a doña Carmen Lugin

de Castro. During the revolt of 1856 in Madrid, one of the street fighters saw her at a window and took aim at her. This incident caused Carré Aldao to state: "Quizás hubiera sido mejor para la triste Rosalía...que el bárbaro...hubiera acertado. Así hubiérase librado la infeliz doncella de las grandes amarguras que la acechaban, aun cuando Galicia no pudiera envanecerse de su nombre. No vale la gloria las lágrimas de una mujer."17

It was during her residence in Madrid that Rosalía wrote her first literary work, La Flor. This was published in Madrid in 1857 and attracted the attention of Manuel Murguía who published in La Iberia the following:

Un folleto de cuarenta páginas, tres o cuatro composiciones poéticas no serán muchas merecedoras de que el público se ocupe de ellos; querrán que el olvido marque sus pasos por la Tierra, que no haya una voz que aliente al que por primera vez entra en la difícil senda de la poesía, que no haya una mano que le levante ni un corazón generoso que le diga palabras de esperanza...a la autora de las hermosas poesías de que nos ocupamos sea dicho 'Trabajad y ocuparéis un hermoso puesto en nuestra literatura patria'... pero ¿qué son esas poesías?...yo no os lo puedo decir. Y lo único que sé es que conmovieron mi

alma...y si ésta es una mujer, una mujer que después de muchos trabajos, tal vez abrumada bajo el peso del cansancio físico y moral, toma su lira, la lira del corazón, espontánea, franca, rica de imágenes, y canta en versos no sólo fáciles y galanes, sino muchas muchas veces en versos que no desdeñaría el mejor de nuestros poetas...Ella es mujer en sus sentimientos, hombre en la franqueza con que los expresa. ¿Por qué ha de cubrir con un velo de hipócrita silencio lo que puede decirse? ¿Acaso una mujer no puede amar y decirlo?...Como nosotros agradeceremos esta pequeña colección, al habernos revelado un talento, estamos seguros que ella le agradecerá algún día el que le haya abierto las puertas de un brillante porvenir.¹⁸

It is certain that Murguía must have felt a great deal of sentiment towards Rosalía to have written such high praise of La Flor. He had known Rosalía back in Compostela, he was a friend of Aurelio Aguirre, and he knew of the seduction of Rosalía in Padrón. Now it seems that he, in turn, was falling under the spell of Rosalía.

Manuel Martínez Murguía was born in Frogel on the seventeenth of May, 1833. He spent his first few years in La Coruña where his father was a pharmacist. Later the family moved to Santiago, and Manuel began to study

pharmacy. He soon abandoned that study and devoted himself to literature. He was named "Jefe de tercer grado del Cuerpo de Archiveros" and a year later became "Jefe del Archivo General de Galicia".

For a time he retired from the Archives but returned in 1892. He served in the University of Santiago and was the first president of the Real Academia Gallega. He died the second of February, 1923, after a long, fruitful career as a writer. Manuel Murguía was also an historian, his best work being the Historia de Galicia. He was a true gallego and sought to elevate the name of Galicia. The work of Murguía has been summarized as follows: "Una idea central: la nacionalidad gallega. La demostración étnica, geográfica, idiomática, e histórica de esta idea, y la restauración política, económica y cultural de Galicia."¹⁹

In Madrid, Murguía had published a novel called Olivia, written just before he married Rosalía. Some critics have stated that Murguía portrayed Rosalía as the heroine of the novel.²⁰ If this is true, then Murguía was undoubtedly a romantic lover and found in Rosalía the expression of his ideal. In the novel, Felix (Murguía), the lover, expresses in a poetic prose his love for Olivia (Rosalía): "Ella tiene más hermosura que los ángeles y su corazón es más hermoso que ella misma."

Shakespeare dudarí/a entre ella y Ofelia. Cuando su mirada cae sobre mí, mi corazón me anuncia que ella me ha mirado; cuando la palabra sale de sus labios, enloquezco, aunque no comprendo su sonido...?Quién es más feliz que yo? !Ah, cuando pienso que aquella frente serena, ancha, pálida, sufre pensamientos encontrados, que la devoran...Lo inefable, lo angélico se transparenta en el rasgo de su mirada; lo santo de su pasión se comprende en el latido de su corazón."21

On the twenty-ninth of July, 1858, Aurelio Aguirre was drowned while bathing in the sea at La Coruña, where he had gone to visit his sweetheart.²² On the tenth day of October, 1858, Rosalía de Castro and Manuel Murguía were married in the church of San Ildefonso in Madrid. There were a number of friends from Galicia present. Speaking of his marriage some years later, Murguía said: "Un día vino a formar conmigo el nuevo hogar y crear una familia. Desde entonces, una es la voluntad y uno el amor bajo este techo, visitado por cuantas aflicciones pueden caer sobre las almas heridas perpetuamente. Breves son los días de sol, aladas las dichas, fugaces las alegrías, sólo constantes y duraderos los rigores de la fortuna."²³

Although Murguía praised the poetry of his wife, one should not forget that such praise was forthcoming only after Rosalía had gained fame. It is quite possible that

Murguía felt his inequality as a poet more keenly as the fame of Rosalía grew. He then may have decided to bask in reflected glory by pointing out to the world how great a poet his wife was and how she succeeded in writing wonderful poems in spite of many adversities, many of which he caused.

From this marriage six children were born. The first child was named Alejandrina, born in Santiago in 1859. Ten years later, in 1869, the second daughter, Aurea, was born, also in Santiago. Three years later the family had twins, Gala and Ovidio. The fifth child, Amara, was born in La Coruña in 1874. The exact birth date of the last child, Adriano, is not known, but he died shortly after his first birthday.²⁴

The names of the children are worthy of note, Four of the six have names that start with the letter "A". Also the names recall the era of Classicism: Alejandrina, Aurea, Adriano, Ovidio, and even Amara. Lacking too, is any religious significance in these names. Normally one can expect to find a name of a Saint or some Catholic figure in the full name of a Spaniard. With Rosalía this is lacking; in fact, there seems to have been a deliberate attempt to avoid Church names for the children. There has never been any explanation of how these names were chosen.

The married life of Rosalía was never a happy one.

Manuel Murguía, as an Archivist, held posts in different parts of Spain. Shortly after their first child was born, the family went to Spain where they lived in various cities. Rosalía never forgot her beloved Galicia. Several times she visited the old Castro estate at Padrón and often compared harsh Castille with gentle Galicia. Rosalía was pursued by two phantoms all her life: one was her illegitimate birth. In her early childhood that would have little impact, but as she grew older it left her with a deep shame. This shame was increased by her own seduction. It appeared to be a case of daughter following mother along the path of easy virtue. The other phantom was the memory of Aurelio Aguirre and his tragic death in the sea--the very sea that both of them so loved. She was never able to suppress some feeling of guilt.

Then too, by her very nature, Rosalía was of a melancholy disposition. She loved nature and the solitude it offered. She felt every breeze that rustled through the tall pines and she knew every sound of the many mountain brooks in Galicia. In short she was a gallega as explained in Chapter I. For many years she was a displaced Galician always yearning to be back home, but once back home, yearning for a eu non sei que.

It would be difficult to state whether there was any main cause for the sorrows of Rosalía. Certainly

her marital difficulties did not work for happiness. Yet Rosalía loved her children, especially Alejandrina. She appeared happy with Manuel, and he respected her literary talents. In fact he encouraged her to write. However their marriage was never a success. Whether there were any violent quarrels remains unknown. It is doubtful, for Rosalía was of such a temperament that she would stifle any indications of marital unhappiness. She was a dutiful wife and in public always kept up an appearance of being rather content in her domestic relationship.

Undoubtedly Rosalía was one of those people who by some make up in their soul are always nostalgic and remember the wonderful things of yesteryear. There is certainly no spirit of adventure and love for the unknown in her life or her writings. Many critics have tried to fathom her sorrows, but they all have been forced to return to the prevailing theme of an inborn nostalgia coupled with long absences from her native land, her unhappy marital life, and her being a gallega.

The sea, which Aguirre had so dearly loved and where he perished, attracted more and more the attention of Rosalía. She wrote a novel La hija del mar in 1859, shortly after the death of Aguirre. In this novel, the hero, a pale and imaginative Fausto, dies drowned in the sea.²⁵ So obsessed was Rosalía by the sea that, when she

was deathly ill, she had her family take her some twenty kilometers from Padrón to the coast in order to see the ocean before she died. Her husband said of her: "Quería ver el mar antes de morir; el mar que había sido siempre, en la Naturaleza, su amor predilecto."²⁶

Later at the estate on the river Sar, far from her beloved sea, delirious on her deathbed she asked her daughter Alejandrina to open the window so that she might look once again upon the sea.²⁷

In 1871 Rosalía was living in La Coruña, where her husband had charge of the Galician Archives. In 1875 they moved to Santiago. It was while living in these two places that Rosalía wrote her Follas novas. These were published in 1880, followed by En las orillas del Sar in 1884. The year 1885 found Rosalía in her beloved Padrón suffering from a cancer that was slowly destroying her. She was quite ill, and her restless spirit still was seeking that peace and solace that is so prevalent in her poems. Rosalía herself said that she was abandoning Compostela, "Huyendo del eterno clamoreo de las campanas, cuyos ecos, mezclados a las bramidas de las tempestades invernales, parecen perseguir con sana los ánimos entristecidos. Huyendo de todo aquello que tiene el don de recrudecer las pasadas amarguras, hemos vuelto una vez más a refugiarnos en la casa solariega, en donde vimos deslizarse tantos días alegres de nuestra infancia

y breve juventud."²⁸

It was here also in 1881 that Rosalía had written these words: "Nosotros no tenemos la culpa de que la luz de la luna, de suyo fantástica, nos haga soñar con los espectros del pasado y pensar en la vida del más allá. Es esto propio de los que, próximos a terminar aquí la jornada, se acuerdan necesariamente de la que de nuevo habrán de emprender bien pronto."²⁹ She never spoke of her illness; not even in her poetry are there traces of it.

During the last few days of her illness she was visited by an old friend, the Galician poet Lisardo Barreiro. She wanted to talk to no one. Afterwards Barreiro related: "Allí estaba en su lecho como la paloma herida que se posa para siempre rodeada de sus hijitos. Rosalía no moría vieja. Por todos los lugares y alrededores de su casa se la loaba y la bendecían, como si se tratase de una santa..."³⁰

Knowing she had only a few hours to live, Rosalía ordered that all of her unpublished manuscripts be burned. This was duly carried out by her daughter during the absence of Manuel Murguía. No one knows why Rosalía wanted these burned. Perhaps she was so weary and in so much pain she did not care whether they were ever published. It is strange also that Alejandrina waited until Murguía was absent to burn the documents, but so far as

is known, she never commented on this. The manuscripts were "Romana," a proverb; "Cuento extraño", a volume; "Historia de mi abuela", a volume; and very probably some poems.³¹

It was at twelve o'clock on July 15, 1885, that Rosalía de Castro died at the age of forty-eight. She was buried at her request in the cemetery of Adina next to the grave of her mother. In the prologue to En las orillas del Sar her husband wrote: "Cuando la vi encerrada en las cuatro tablas que a todos nos esperan, exclamé: "¡Descansa, al fin, pobre alma atormentada, tú que has sufrido tanto en este mundo! Y esta exclamación salió tan de lo íntimo, respondió tanto a la emoción del momento, que pudiera decir que fué instintiva. Era imposible otra cosa. Nadie como yo sabía que jamás ojos algunos derramaron en sus días de aflicción lágrimas más amargas que las suyas, ni otro corazón como el suyo soportó en la tierra más duros golpes. El Cielo se apiadó de la infortunada el día de su muerte."³²

Homage was paid immediately to Rosalía and in 1891, her remains were removed to the Church of Santo Domingo in Santiago.

NOTES TO CHAPTER II

1. Manuel Murguía. Los Precursores. Emecé Editores. Buenos Aires. 1944. p. 136.
2. Alberto Machado da Rosa. Revista hispánica moderna, 1951. p. 182.
3. Griswold Morley. Beside the River Sar. University of California. 1935. p. 143, note 3.
4. García Martí. Rosalía de Castro, Obras completas. Aguilar Edition, 1951. p. 16.
5. da Rosa. op. cit. p. 186.
6. Morley. op. cit. p. 143, note 3. Here Morley said, "The statement that Juan Rodríguez del Padrón, a well-known fifteenth century poet, was a member of the same family seems to be a mere guess. It was first made, apparently, by Murguía in an article in La Temporada, a periodical of Mondariz. It has often been repeated since, but it is noteworthy that Murguía, in the Prólogo above mentioned (p. xxiii), writes of Juan Rodríguez without making such a claim." The Prólogo that Morley refers to is the Prologue to En las orillas del Sar and the same reference to Juan Rodríguez is found in the Aguilar Edition, p. 569.
7. Martí. op. cit. pp. 370 and 372.
8. da Rosa. op. cit. 189.
9. Ibid. p. 189, note 40. This note points out the lack of evidence relative to the education of Rosalía. González Besada states that Rosalía knew French, could play the piano and the guitar, and could even sing. However Carré Aldao disputes this, saying that Rosalía received only the general education given to a middle class girl:- a little French, some drawing and a bit of needle work.
10. Benito Varela Jácome. Historia de la literatura gallega. 1959, Barcelona. p. 197.
11. Ibid. p. 198.

12. da Rosa. op. cit. p. 194.
13. Ibid. p. 194, note 67.
14. Follas Novas. Colección Dorna. 1943. pp. 125-126.
15. da Rosa. op. cit. p. 202.
16. Sister Mary Pierre Tirrell. La mística de la saudade. Ediciones Jura. 1951. p. 29.
17. da Rosa. op. cit. p. 202
18. Martí. op. cit. p. 69.
19. Jácome. op. cit. p. 237.
20. da Rosa. op. cit. p. 208.
21. Tirrell. op. cit. p. 35.
22. da Rosa. op. cit. p. 209, note 120. This sweetheart was "La querida Felisa".
23. Tirrell. op. cit. p. 36.
24. Martí. op. cit. p. 75.
25. da Rosa. op. cit. p. 212.
26. Ibid. p. 213.
27. Tirrell. op. cit. p. 46.
28. Martí. op. cit. p. 106.
29. Ibid. p. 109.
30. Tirrell. op. cit. p. 45.
31. Martí. op. cit. p. 122, note 1.
32. Tirrell. op. cit. p. 47.

CHAPTER III

THE BOOKS OF POEMS

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The major poetry of Rosalía is contained in three volumes: Cantares gallegos, Follas novas, and En las orillas del Sar. However Rosalía wrote other poems which are not found in the three major books. These poems lack the depth and maturity of those poems found in the major books. For that reason they have been neglected by the critics of Rosalía. Yet they form a part of her poetry.

MINOR POEMS

La Flor, the first group of poems published by Rosalía, made its appearance in 1857 in Madrid. The title is most appropriate: La Flor. It is the first work of a budding artist. Although it caused no great impression, it did attract the attention of Manuel Murguía, and he wrote his article in "La Iberia" praising Rosalía and encouraging her to continue her efforts.

In reality, La Flor, written in Spanish, is composed of six poems: "Un desengaño," telling of a broken heart; "Dos palomas," describing the freedom expressed in the flight of birds; "Un recuerdo," a lament recalling favorite names and places in the past; "Fragmentos," which deals with solitude and unhappiness felt by one who

has lost faith; "El otoño de la vida," which recalls the future life awaiting those who have grown old.

This latter poem is most interesting because of its construction. Early in life Rosalía showed tendencies to experiment with poetry. In this poem the stanzas are, for the most part, of three lines each. However, there are four line stanzas interspersed throughout the poem. Near the end, the lines become progressively shorter, going from five syllables to one, although this last line would have to count as two syllables since it is impossible to have a one syllable line in Spanish poetry. This particular poem will be discussed more fully in a later chapter.

The last poem in La Flor is a long one entitled "La rosa del campo santo." In it there is a feeling of melancholy mixed with a plaintive questioning as to why one loved so dearly and vainly. This long poem ends with the picture of a girl who wore a flower in her hair and as the flower withered the girl died.

A MI MADRE

These poems, published in 1863, consist of a series, some in full rhyme, written in Spanish. They show a great amount of depression and pessimism. The words negra, sombra, and loca are used in great number. While this series of poems lacks the profoundness of Follas novas, they do

show the deep emotion, the delicacy of sentiment, and the intense love of which Rosalía was capable. The great respect and love for a mother and the desolation and feeling of personal loss of a mother, so eloquently portrayed in these poems, do not necessarily reflect the real feeling that Rosalía had for her own mother. Although Rosalía seldom spoke about her mother, and even then never spoke harshly of her and was even laid to rest beside her mother's grave, there is no indication that the two were close friends. Rather, the poems seem to portray what a devoted child should feel toward a mother.

POESIAS VARIAS

These are poems, not collected in any book, covering the years from 1859 to 1880. The first poem, published in 1859, is simply a short touching tribute to Aurelio Aguirre. It is entitled "A la memoria del poeta gallego Aurelio Aguirre."

In 1866 there appeared "Poesía" in the Almanaque de Galicia in Lugo. This is a long debate between an Ángel and a Mujer. In the poem the Ángel sees a solitary woman wandering about the earth and wonders what sin could have caused this creature to abandon her home. The woman talks and one sees that she is unhappy and feels alone, abandoned. There is present an early indication of the feeling of solitude, abandonment, and

disillusion so prevalent in her later poems. This feeling of unhappiness, permeated with sorrow, is well shown when the woman says to the Ángel:

Mas yo en el mundo...y tú allá...
vives, ángel, junto a Dios.
somos distintos los dos:
tú eres luz, yo oscuridad.

Eres de un mundo mejor
que éste en donde yo nací;
gloria es amar, para ti,
para mí, solo dolor.¹

In Poesías varias there are a few other short poems. One, published in the Heraldo gallego in 1874, is entitled "En un album." Less than a year later appeared "Hojas marchitas" in the same publication. Three months later, again in the Heraldo gallego, appeared "Regina" and in 1876, the poem simply entitled "A..." There is a short poem dedicated to Emilia Pardo Bazán. This was published in the Revista de Galicia in 1880. Ending the Poesías varias are three poems with no title other than I, II, III. These have no publication date.

A PILAR CASTRO Y ALVAN

This is a single poem that Rosalía wrote on June 13, 1884, just one year before her death. The full title is "A Pilar Castro y Alvan. Recuerdo al 13 de junio de 1876." It is not known to what event Rosalía was referring. The poem, written in Spanish, shows the closing

of day. One can see and hear the evening insects. The silent night is gently approaching like a voluptuous shadow to carry Rosalía off to "regiones extrañas para traerle a tu enervado espíritu la codiciosa calma."² The last lines tell Rosalía to come and bathe in "las ondas de la muerte..Ven conmigo...y...descansa." In this poem one can see that Rosalía had become very weary of this world. She knew that she was soon to die and had resigned herself to that fate.

MAJOR POEMS

The major poems cover a span of the most productive years of Rosalía's life. She had been to Madrid, married, and was rearing a family. She had also written La Flor and several other minor poems. She was now a mature woman who had experienced the death of her last born son, followed shortly thereafter by the death of her mother. She had lived outside of her Galicia and knew well the feeling of nostalgia. In addition, Rosalía had seen the impact upon Galicia of the emigration of so many able-bodied men. Rosalía was now ready to write her best poems.

CANTARES GALLEGOS

Cantares gallegos, her first major book of poems, was published in 1863 at Vigo. It is dedicated to Fernán Caballero. In all there are thirty-seven compositions,

plus one without a number, "A gaita gallega." This is a reply to a poem with the same title, "La gaita gallega," which the poet Ventura Aguilar dedicated to Rosalía's husband. There is a prologue to Cantares gallegos where in Rosalía gives her reasons for publishing the poems. She states that Galician poetry is all music and vagueness, mixed with the mysterious winds of the forests, and shining at times like the brilliant sun. Rosalía would like to make known all the beauties of Galicia, the cantos, vagoas, queixas, sospiros, romerías, paisaxes, pinares, and soidades. She knows that her land is the best in Spain, for she has traveled over most of the peninsula. She knew well the great solitudes of Castile and the land of Extremadura whose very name gives a foreboding hint of its nature. She had been in La Mancha and had felt the hot sun beating down on the monotonous landscape where even the fields of grain took on a brown and sad look. Yet there were those from Castile and other provinces who would poke fun and derision at Galicia. It was in order to show them and the rest of Spain that Galicia is a land of beauty that Rosalía published Cantares gallegos.

While writing Cantares gallegos, Rosalía mixed with the people and participated in their lives. These poems are not written in an artificial manner, for Rosalía has assimilated perfectly the popular Galician lyrics. She

did not observe and live with the Galicians for the purpose of writing poems; rather she wrote in a spontaneous manner. This is shown by the first stanza in the book of poems where Rosalía says:

As de cantar
que ch'ei de dar zonchos;
as de cantar
que ch'ei de dar moitos.

Rosalía took from the lips of the people everything that had happened and translated these events into poetry. There is a freshness, an effusion, a great skill in these poems. Yet the task of writing them was not an easy one for it is difficult to select the proper sentiments and cast them into almost perfect lyric molds.

All through Cantares gallegos there is a great love for all things Galician: the virtues, the language, the customs, the people, and the land. The psychology of the race, the material and spiritual atmosphere, the harsh noises of the early mornings, and the extinguishing silences of the night, all are found in this book of poems.

Cantares gallegos can be called a book which reflects the sentiment of the people of Galicia rather than that of Rosalía. It is a book of interpretation of the Galician way of life. At the very start one can see and hear the Galicians singing and dancing:

As de canter
meniña gaiteira
as de cantar
que me morro de pena.

Interpreting further the Galician way of life there is another poem that starts:

Vint'unha crara noite,
noitiña de San Xoán,
poñend'as frescas herbas
na font'a serenar.

In the above poem there is a theme well known to all the young people, especially the girls, of Spain and Portugal.

The feeling of the people is very evident in a rather unusual poem in Cantares gallegos. Ventura Ruiz Aguilera had written a poem entitled La gaita gallega and had dedicated it to his friend, Manuel Murguía. In this poem he exhorted the Galicians to recall they were of a noble race. The gaita gallega will remind them of this and will sound out the tidings. However, at the end of each of the five stanzas are these two lines:

No acierto a deciros
si canta o si llora.

Rosalía answered this poem with one entitled A gaita gallega, written in Galician. Here she pours forth a universal lament of sadness and sorrow--poor Galicia never would be called Spanish; she would exist alone; she must

wait and hope. At the end of each of the stanzas Rosalía wrote:

Qu'a gaita gallega
non canta, que chora.

This is the universal theme--Galicia as a country has all the necessities to be cheerful, yet when the gaita gallega plays its national tune, it does not sing but must weep.

Thus in the Cantares gallegos two aspects can be noted: one of sadness and the other a smiling one, at times more or less ironic. Its doleful note is pathetic, as portrayed by the poem of the bells in "Bastabeles":

Campanas de Bastabeles
cando vos oyo tocar
mórrome de soidades.

Its happy note is portrayed in the "Muiñeira":

As de cantar
que ch'ei de dar zonchos;
as de cantar
que ch'ei de dar moitos.

García Martí has summed up the feeling expressed in Cantares gallegos when he said that there was a sentimental urge for the Galician always to return to his native land. There was an infinite nostalgia in the soul of a Galician that was always seeking the ideal. This nostalgia quickly passed through a phase of materialization that changed it

into a nostalgia for one's own land. This sentimental tendency is that which ties the soul of Rosalía to Galicia and leads her to produce the Cantares gallegos.³ It could also be pointed out that there is the feeling of sorrow or dolor in the soul of the Galician, especially when that Galician is absent so much from his tierra as was Rosalía. This same dolor engenders her philosophy of life, a pessimistic one. Rosalía, a Galician, was caught between two extremes. One was the harsh realism of her own life, and the other was an idealism, unattainable, that constantly assailed her. The chimera of life, the sorrows of life weigh heavily on the heart of Rosalía. It is this personal sorrow that leads into Follas novas.

FOLLAS NOVAS

The book of poems, Follas novas, was written between 1866 and 1870. It was first published, however, ten years later, in 1880. These poems were not as popular as Cantares gallegos.⁴ This is undoubtedly due to their subjectivity. Cantares gallegos had a spontaneous appeal to all the gallegos while Follas novas represented the inner soul of Rosalía. The poems are divided into five books: Vaguedás, Do íntimo, Varia, D'a terra, and As viudas d'os vivos e as viudas d'os mortos.

In book one, Vaguedás, there is an uncertainty, a vagueness that is difficult to define. Rosalía is turning

her thoughts inward and is becoming more subjective. In stanza VI she asks:

?Qué pasa ó redor de min?
?Qué me pasa qu'eu non sei?
Teño medo d'un-ha cousa
que vive e que no se ve.
Teño medo á desgracia traidora
que ven, e que nunca se sabe ónde ven.

Rosalía is older now and she has traveled away from Galicia. She feels a deep nostalgia mixed with an intense and persistent sorrow. Her mood is often melancholy--a type of melancholy that is very intimate and personal. There is included in it a feeling of despair that is not found in the melancholy expressed in Cantares gallegos. Her spirit and mind are uneasy. There is a realization that she is caught in a trap in this world and that only death will free her. She seeks an elusive peace of mind as portrayed in stanza XI:

Paz, paz deseada
pra min, ?ónde está?
Quixáís n'hey de tela...
!N'a tiben xamais!

Sosego, descanso,
?Ond, hey d'o atopar?
N'os mals que me matan,
n'a dor que me dan.

!Paz, paz, ti és mentira!
!Pra min non'a hey!

In book two, Do íntimo, are found some of the best poems of Rosalía. Here the poet takes leave of her

tierra. Gone is the lightheartedness found in Cantares gallegos. Rosalía suffers on leaving her land, her people, her home. This theme is well expressed in the poem Adios:

!Adiós!, montes e prados, igrejas e campanas;
!Adiós!, Sar e Sarela, cubertos d'enramada;
!Adiós!, Vidán alegre, moínos e hondonadas
.....
.....

There is the same awareness of and love for Nature as is found in Cantares gallegos, but this time there is a personal touch, an intimacy that is deep in the heart of Rosalía. She knows that she will return some day, and everything will be there:

Cando volver, se volvo, tod'estará ond'estaba;
os mesmos montes negros y as mesmas alboradas
d'o Sar e d'o Sarela, mirándose n'as auguas.

Everything will be there, nothing will be changed. But something will have changed--the individual. Rosalía will be older and will view the same scenes, but this time those scenes will be interpreted through eyes that have been matured by the harsh experiences of life. This immutability of nature is shown by her poem Amigos vellos, where Rosalía returns to the old cathedral and sees once again the gloomy interior of the church, the cold grey walls, the tenebrous shadows, and a multitude of emotions rush through her mind:

Cand'antr'naves tristes e frías
d'alto mural,
cal elas fría, cal elas triste,
ó ser d'a tarde vou a rezar,
qué pensamentos loucos e extraños
á miña mente veñen e van.

Xordo silencio qu'eu xa conoço,
qu'é meu amigo d'anos atrás

.....

Incertas sombras, rayos tenebrosos,
cabo d'o altar
pousan, vaguean, foxen y agrándanse
d'adiante atrás.

.....

Without doubt one of the most touching poems is the one dealing with the cemetery of Adina, the place where Rosalía's mother lies buried and where she herself was to be buried. This poem has three stanzas, each introduced by the same three lines:

!Padrón!...!Padrón!...
Santa María...Lestrove...
!Adiós! !Adiós!

Here in these three lines is summed up the whole of Rosalía's life. These three areas, Padrón, Santa María, and Lestrove, are visible from her family estate. They were her entire world: Padrón, Santa María, Lestrove. Goodbye. Goodbye. This poem tells how there was once laughter occasioned by the children playing in the cemetery and around it. The flowers were lovely, the cypress trees tall against the sky. Those were the remembrances of things past. Now the girl who had once so joyfully

played in the cemetery returns. Nothing has changed-- yet everything has changed--or has it? The walls are still there, the cypress trees still are tall, but something has changed. It can only be the individual, who is now older and more mature, bowed down with life's burdens, seeking, trying to recall earlier memories. In the distance is the mournful sound of the church bell, that same bell that once sounded such a gay and cheerful call.

The churches are many in Galicia, and the church yards with their cemeteries are often gathering places for the young and the old. There one can see the youth just starting their lives, then the old on the threshold of finishing their lives, and lastly the final resting place of those who have crossed this threshold. Seen through the eyes of people of various ages, the cemetery means different things to each. To the child, it is a lovely place to play. There is a quietness, a solitude. There are flowers, birds, and butterflies to chase. There is no fear of death. Until one has seen death, one does not believe in it. For a child the most important thing is life. There is a time later for thoughts of death. Yet a child grows and matures and leaves the familiar surroundings. Years pass, and he returns. He inquires about those whom he left behind but no one answers him. Time has taken those former friends and has carried

them off to the cemetery. One runs to the cemetery gate and peers in. Instead of hearing joyful sounds, instead of seeing the playground of his youth, one now sees a graveyard and one hears the mournful bell tolling for the souls of those long departed. One is reminded of the famous line of Bécquer: "¡Dios mío, qué solos se quedan los muertos." This poem shows, in a way, the life of Rosalía. She was a happy child. She grew up, left her beloved home, and went out into the world. She returned, changed, disillusioned and saddened. Everything had changed, yet the greatest change was in the individual. Life at times seemed so futile. The solitudes and sorrows that a cemetery represents struck home with full force to the mature Rosalía. She was alone with her inner self.

Book III is entitled Varia and is a collection of forty-nine poems ranging from ballad themes to a personal theme of having been rejected in love. The first poem is entitled N'hay peor meiga que un-ha gran pena. It starts:

--Marianiña, vait'ô río,
--Deias, ña nai, qu'aquí estea.
qu'eu non vexa a luz do día,
que a luz a min non me vexa.
--?Qu'estás dicindo, rapaza?...
--Que onte á mañán n'a debesa
a yaugua se tornou roxa
cando me fun a lavar n'ela;

.....
.....
!Vay á morrer, Marianiña!.....
Rezade todos por ela!

The poem continues about the unfortunate love that María has and how no one is able to console her as long as her lover is absent. Yet unknown to anyone, this lover is on his way home. He hears the church bells ringing a mournful dirge and is filled with a great fear. He arrives too late:

Morréu, morréu Mariana:
o conde viun'antr'as velas,
mais ela non veu a él,
qu'antes de chegar morrera.
.....
Ninguén soupo que d'amores
e que d'olvido morrera.
.....

Book IV is entitled Da terra. In this book there are constant references to the land of Galicia, but there is a certain maturity, a somberness not found in Cantares gallegos. As an example, the first poem treats of Galicia-- the cemeteries with their tall cypresses and their olive trees. There is an awareness of and a feeling for the beauties of nature, but always in the background is the idea of death:

De Galicia os cemeterios
c'os seus alciprestes altos,
c'os seus olivos escuros
y os seus homildes osarios,
todos de frores cobertos,

.....
 cand'ò sol poñente os baña
 c'ò seu resprandor dourado
 cheos d'un grande sosego
 parés que nos dín: "¡Durmamos!"

In another poem entitled "San Lourenzo," Rosalía deals again with the theme of how things appear different to a mature person than they did to a child. Rosalía wishes to visit the old church at San Lourenzo. She recalls how it seemed to her when she was a child. She remembers the stone Christ with his head hanging downward. Now as she revisits the place, she is surprised at how different it looks to her. She is disappointed because

ò retiro amado
 pareceume a alma limpia d'un monxe
 sumerxida n'os lodos mundanos.⁵

The last book, number V, is entitled As viudas d'os vivos e as viudas d'os mortos. Here she regrets very deeply the emigration of the men from Galicia to other parts of Spain and the rest of the world in order to earn a livelihood. The women left behind are really the viudas d'os vivos for not often did the men return, and the man of the house could be considered dead. Often personal belongings were sold to finance the trip:

!Pra a Habana!
 venderonll'os bois,
 venderonll'as vacas,
 o pote d'o caldo
 y a manta d'a cama

Galicia está probe,
y a Habana me vou...
!Adiós, adiós, prendas
d'o meu corazón!⁶

Galicia was indeed poor and life was harsh. Rosalía could see the need for emigration, but she could also see the results in Galicia:

Este vaise y aquél vaise,
e todos, todos se van;
Galicia, sin homes quedas
que te poidan traballar.
Tés, en cambio, orfos e orfas
e campos de soledad
e nais que non teñen fillos
e fillos que non téñen país.
.....⁷

Gone is the lightheartedness found in Cantares gallegos when Rosalía speaks of her tierra. There is a sadness brought on by maturity and a realization that life was harsh, gloomy, and sad for many; a life that only death could end. There is a realization that life does not stand still; everything changes; time slips by and suddenly one realizes that life has passed by:

Uns magoan querendo consolare,
outros ò dedo afincannos n'a llaga,
mais o peor de todos é o traidore
que repite ô ferirnos: "¡Todo pasa!"⁸

EN LAS ORILLAS DEL SAR

This last major book of poems was published in 1884,

late in the life of Rosalía. It contains one hundred and fifty poems, all written in Spanish. The majority of the poems are without title, "como si hubiese querido callar la causa que le inspiró,"⁹ and all are sad.

In the Aguilar edition of Obras completas, there is a long prologue, pages 561 to 573, where Manuel Murguía tells of the sorrows that Rosalía experienced as she wrote these poems. He praised her poetry and called attention to the fact that Juan Rodríguez, the great poet of the sixteenth century, was from Padrón, and now in the nineteenth century there was another equally great poet from the same place.¹⁰ This Prologue by Murguía is lacking in the Colección Dorna edition of 1941. It was replaced by a short unsigned noticia and an introduction entitled "Una Precursora" written by Enrique Díez-Canedo in 1908. Both the Dorna and the Aguilar editions carry a short introductory poem wherein Rosalía says that although the poems may never gain fame, they show her innermost dreams.

It is interesting to note that Rosalía chose to write her last major book in Spanish. She was nearing the end of her life; she had gained some fame with her two books in Galician. No one can say with certainty why Rosalía wrote this book in Spanish. It is true that Spanish was more fully developed as a language, but it is equally true that when one writes subjective poems that express the

inner soul, one is more at ease in his native tongue. Perhaps it can be partially explained by pointing out that Cantares gallegos represent the Galician people and Follas novas represent the personal and deep sorrows that only a few are privileged to experience; hence they must be expressed in the language dearest to the poet. En las orillas del Sar is more universal. It represents a worldwide suffering, disillusion, and disenchantment. Spanish would lend itself very well to that universality.

One of the major themes found in En las orillas del Sar is that of death, mingled with feelings of deception, disillusion, and old age. Rosalía was very conscious of her lost youth. This loss was accentuated by the restlessness and the longing so prevalent in her later life. The feeling for youth and old age is shown by two poems, one entitled "Las canciones que oyó la niña", and the other entitled "La canción que oyó en sueños el viejo". These are placed side by side in En las orillas del Sar. In the former, there is a certain jealousy of the youth and innocence of a child; a desire to retain or to capture the love of the child. In the latter poem, there is a picture of an old man who has a desire to be young once again, but "huye hacia el antro en donde aguarda resignada, por la infalible muerte, la implacable vejez".

In addition to death, there is a theme of sadness mixed with bitterness in En las orillas del Sar. Rosalía

has lived her life of suffering and torment, both physical and mental. She knows she has only a short time left; the cancer from which she suffered caused her constant pain. Although there is not a word of her physical suffering, there is much about mental anguish and unhappiness:

Era apacible el día
y templado el ambiente,
y llovía, llovía
callada y mansamente;
mi niño, tierna rosa,
lloraba yo y gemía,
y mientras silenciosa
durmiendo se moría.

Al huir de este mundo, ¡qué sosiego en su frente!
Al verle yo alejarse, ¡qué borrasca en la mía!ll

The above lines show the great love that Rosalía had for her children, especially the one that died in its first year. One can clearly see the close association of Rosalía with the land and its climate; the rain falling gently, the soft weeping of the mother and the gentle slumber leading into the silence of death. On the face of the child there is peace--he is young. In the mind of the mother there is torment--she is old.

Throughout En las orillas del Sar Rosalía is still seeking a certain something that once was present in her youth, but with no success:

Ese sol es el mismo, mas ellas
no acuden a mi conjuro;
y a través del espacio y las nubes,
y del agua en los limbos confusos,
y del aire en la azul transparencia,
!ay!, ya en vano las llamo y las busco.12

In the above poem Rosalía shows that she now realizes that time has slipped by and that she will never regain her youth. Thus there is a feeling of despair in the "¡Ay! yo en vano las llamo y las busco." This loss of hope is shown later in the following poem:

Ya que de la esperanza para la vida mía
triste y descolorido ha llegado el ocaso,
a mi morada oscura, desmantelada y fría
tornemos paso a paso,
.....13

In Follas novas and Cantares gallegos there is ever present the theme of an eternal search for something unknown. This is one of the characteristics of Follas novas. It is also present in En las orillas del Sar. The following poem will show this theme:

Yo no sé lo que busco eternamente
en la tierra, en el aire y en el cielo;
yo no sé lo que busco, pero es algo
que perdí no sé cuando y que no encuentro,
aun cuando sueñe que invisible habita
en todo cuanto toco y cuanto veo.

Felicidad, no he de volver a hallarte
en la tierra, en el aire ni en el cielo;
!aun cuando sé que existes
y no eres vano sueño! 14

This search for an unknown something often leads to

solitude. Rosalía was a person who preferred solitude where she could be alone with her thoughts. At times she must have wondered just what was meant by soledad, whether it was "un manso río, una vereda estrecha, un campo solitario y un pinar", or perhaps it was "el viejo puente, rústico y sencillo completando tan grata soledad". She was never able to answer her question as to just what solitude was but she knew that it took only a trifle to call it forth:

¿Qué es la soledad? Para llevar el mundo
basta a veces un solo pensamiento.
.....15

Such are the themes presented in the three major books of the poetry of Rosalía. In these books there are, however, differences. In Cantares gallegos, there is a smiling benevolence, at times ironic, at times humorous. It is a book that abounds with youth and exuberance. Rosalía herself said of Cantares gallegos: "Cousa este último d'os meus días d'esperanza e xuventude, ben se ve que ten algo d'a frescura propia d'á vida que comenza."¹⁶ In this book the sentiment is that for the patria, love for the tierra, nostalgia for the hearth. Rosalía is relatively young; her life is before her; she is full of hope and exuberance herself. Galicia was the object, the entire soul of Cantares gallegos.

Follas novas is more serious. Gone is the

lightheartedness; gone is the youthfulness. It was César Barja who said that it is not a book of youth; yet neither is it a book of old age. A book of youth could not encompass such sorrow, while a book of old age could not contain such passion.¹⁷ Follas novas contains suffering, personal sorrow. In fact, this anguish both physical and mental, is the theme. It is the passionate lament against sorrow. It is a book full of life, of a vida destruzada. Rosalía has immersed herself into the Galician landscape, life and feelings. One can sense the deep silences of the pine forests broken only by the murmur of the wind as it sighs through them. This vague and indistinguishable whispering of the forests seems to match the vague and uncertain anxieties of her heart. Thus, when Rosalía tried to explain the insólita armonía of her verses and their vagueness, she compares them to the Galician clouds and the whispering pines:

A parruma incerta
 que voltexa n'ó fondo d'as cortiñas,
 e o susurro monótono d'os pinos
 d'a veira-mar bravía,
 y salen de su alma, dice:
 como saí d'as profundas carballeiras,
 o comezar d'o día,
 romor que non se sabe
 s'é rebuldar d'as brisas,
 si non beixas d'as frores,
 s'agrestes, misteriosas armonías
 que n'este mundo triste
 o camino d'o ceu buscan perdidas.¹⁸

As in all her books, there runs through Follas novas

the theme of dolor, a sorrow that has no name; a suffering that has no cure. Even Rosalía said of herself:

O meu mal y o meu sofrir,
e o meu propio corazón,
!quítamo sin compasión!
despois !fácame vivir!¹⁹

Rosalía is now a mature woman, who has felt the sorrows of the world. She turns to her innermost feelings and reveals her ser interno. The poet loves her Galicia even more, but it is a personal love, a feeling of being a part of Galicia. She writes of her land as if she were a part of it, not as one viewing it from a distance. In this way she is able to portray the ser espiritual of her people. Only one who has lived his whole life among a people can really write of the inner feeling of that people.

There is also a feeling of sorrow in En las orillas del Sar, but this is a sorrow that is bounded by life and represents in life the ashes that are left as a living flame is about to be extinguished. Rosalía has now lived her life and is about to die. En las orillas del Sar is dominated by sorrow, but there is present also a bitterness not evident in the other two books. Rosalía is not to live long, and she knows it. She can review her life and relive all the unhappiness. It is no wonder that there is bitterness in this last book of poems. In Follas novas

there appears to be a more authentic sorrow that stems from the deepest of personal anxieties. In En las orillas del Sar there is desolation, disenchantment and death. The color of grey predominates; grey, the color of the old. This is in contrast to the laughter and sunniness in Gantares gallegos. In contrast with the other two books, one finds a pessimism and a vagueness in En las orillas del Sar. In Follas novas, the personal sorrows are unending; take one away and another appears:

Mais vé qu'o meu corazón
e un-ha rosa de cen follas,
y é cada folla un-ha pena
que vive apegada n'outra.

Quitas un-ha, quitas duas,
penas me quedan de abonda
hoxe dez, mañan corenta,
desfolla que te desfolla...

!O corazón m'arrincarás
des qu'as arrincarás todas!20

When Rosalía wrote Follas novas and En las orillas del Sar, she had undergone a change. She had matured, she had suffered, she was disillusioned with life. She felt that hers was indeed a vida destrozada. In her very early poem La Flor, there is a certain amount of pomp and a certain declamatory tone. In Lieders, published in El Album del Mino in Vigo in 1858, she had said, "Libre es me corazón, libre mí alma, y libre mi pensamiento que se alza hasta el cielo y descende hasta

la tierra ... Cuando los señores de la tierra me amenazan con una mirada, o quieren marcar me frente con una mancha de oprobio, yo me río como ellos se ríen, y hago en apariencia, mi iniquidad más grande que su iniquidad ... Yo soy libre."²¹ This pomp and declamation have given way to a new sobriety, a conciseness, an inner melody. Rosalía knows there is no freedom for her. There is a sobering note in the last two books, coupled with pessimism and the ever present dolor.

These dolores of Rosalía, such as are expressed in Follas novas and En las orillas del Sar are not vague sufferings but are real ones, which her husband, Manuel Murguía, affirmed to have known: "Quedaban para los que la amábamos aquellas explosiones de amor y de intensa pena que la abrumaban, el saber a qué grandes dolores se refería en sus versos."²²

NOTES TO CHAPTER III

1. García Martí. Rosalía de Castro. Obras completas. Aguilar Edition. 1959. p. 1522.
2. Ibid. p. 1532.
3. Ibid. p. 101-102.
4. César Barja. En torno al lirismo gallego del siglo XIX. Smith College Studies in Modern Languages, Vol. VII. Number 2 and 3, January and April, 1926. p. 79.
5. Martí. op. cit. p. 526.
6. Ibid. p. 527.
7. Ibid. p. 529.
8. Ibid. p. 537.
9. Ibid. p. 171.
10. Ibid. p. 569.
11. Ibid. p. 577.
12. Ibid. p. 578.
13. Ibid. p. 581.
14. Ibid. p. 582.
15. Ibid. p. 586.
16. Ibid. p. 417.
17. Barja. op. cit. p. 80.
18. Ibid. p. 81-82.
19. Ibid. p. 84.
20. Martí. op. cit. p. 428.
21. Ibid. p. 1533.

22. Alberto Machado da Rosa. Rosalía de Castro. A mulher e o poeta. Ph.D. Dissertation at University of Wisconsin. 1953. p. 151.

CHAPTER IV

MOTIFS IN THE POETRY OF ROSALIA

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MOTIFS IN THE POETRY OF ROSALIA

In the poetry of Rosalía there are many motifs, ranging from abstract ones, such as pessimism, love, and doubt, to more concrete ones, such as Galicia, family, life, and death. In this chapter the more common motifs have been selected and divided into primary and secondary categories which have been sub-divided and analyzed.

PRIMARY MOTIFS

These primary motifs can be divided into the areas of realities and attitudes. In the field of reality, the most constant was her love for Galicia. This love for one's homeland is nothing new or peculiar to any race of people, but the Galicians have ever been noted for their deep feeling toward their land.¹ Rosalía certainly was no exception for seldom did she write a series of poems without at least one reference to it. This love for Galicia was carried to such an extreme that even the Galician language had the power to heal and alleviate pain:

Cantart'ei, Galicia,
teus dulces cantares,
qu'así m'ó pediron
na veira do mare.

Cantart'ei, Galicia,
na lingua gallega,
consolo dos males,
alivio das penas.²

Were it not for their sincerity and beauty, the poems pertaining to Rosalía's love for Galicia might become a bit wearisome, so numerous are they. The following poem perhaps expresses best this love for Galicia. It is sincere, tender, and written in a simple manner:

.....
!Sol d'Italia, sol d'amore!...
?Ti paisax mellor alumas,
ti máis rosas, máis verdore,
mellor ceu, máis soave core
ves d'o golfo antr'as espumas?

!Sol d'Italia, eu non sospiro
por sentirte ardente rayo!
Qu'outro sol temporado miro,
docemente aquí respiro
nun perene, eterno mayo.

Nesta terra tal encanto
se respira..Triste ou probe,
rico ou farto de querbanto,
!s'encariña nela tanto
quen baix'ó seu ceu se crobe!...³

A second motif in the field of reality was that of emigration. Galician men were attracted to the larger Spanish cities with promises for year-long work instead of seasonal work in the fields. The women would often remain behind to rear the family. Many homes were thus torn apart, and it was generally the women who suffered

most. In the Prologue to Follas novas, entitled "Duas Palabras d'a Autora", Rosalía discussed the role of the Galician women. She stated that books could be written about the brave, hard-working men who sailed the seas and did the harsh work, but the thing that moved her most was the innumerable cares of the women. In this vein Rosalía painted a picture of the loneliness of the women left behind; her cares and her struggles to keep the family together with the little income sent her. So emotional did Rosalía become that she wrote: "Historias dinas de ser cantadas por mellores poetas d'o qu'eu son, e cuyas santas armonías deberan ser expresadas c'un-ha soya nota e n'un-ha soya corda d'o subprime, e n'a nota do delor."⁴

It was for this reason that Rosalía wrote Book V, "As viudas d'os vivos y as viudas d'os mortos" in Follas novas. The fact that there are forty-six poems in this book testifies to the importance of this motif. Some of the poems have no titles; others bear names such as: "Pra A Habana"; "Olvidemo-l-os Mortos"; "Terra A Nossa"; "Vivir Para Ver"; "N'é de Morte"; "Que lle digo": "Basta un-ha Morte"; "Por qué"; "Tan Soyo".

Rosalía regretted those who sold the family belongings, even the cow, to go away to Havana. She knew they had to go, but she was sorry to see them leave.

They were gallegos leaving their terra and she knew how the men felt. She also knew the solitude that would be felt by those left behind:

Cando ninguén os mira
vense rostros nubrados e sombrisos,
homes qu'erran cal sombras voltexantes
por veigas e campíos.

Un, enriba d'un cómaro
séntase caviloso e pensativo:
outro, ò pe d'un carballo queda inmóvil,
c'o á vista levantada hacia ò infinito.

Algun cabo d'a fonte reclinado
parés qu'escoita atento ò marmurio
d'auga que cai, e eishala xordamente
tristísimos sospiros.

!Van a deixal-a patria!...
Forzoso, mais supremo sacrificio,
A miseria está negra en torno d'eles,
!Ay!, !y adiant'está ò abismo!...⁵

Yet it is certain that all those who left Galicia had a deep longing to return in order to die in their tierra. Rosalía herself often experienced this desire when she was living in other parts of Spain:

!Que t'aman os teus fillos!...!Que os consome
d'o teu chan s'apartar!...
!Que ximen sin consolo, s'a outras terras
d'o lonxe á morar van.
Que aló está o corpo n'as rexións alleas
y o espírito sempre aca,
que sô viven, sô alentan c'as lembranzas
d'o seu país natal.
E c'o esperanza, c'o a esperanza ardente
d'a Galicia tornar...⁶

In the area of attitudes there were several primary

motifs. The outstanding one was that of saudade. It appears in all her major books and is as much a primary motif in the poetry of Rosalía as was her love for Galicia and is closely associated with that love.

Galicians and Portuguese are well known for their deep feeling of nostalgia. Not only is this nostalgia evident when a Galician is absent from his homeland, but even at home there is a deep longing for an unexplainable, unattainable something. Since Rosalía was to leave her land for long periods, it is not strange that her poems reflect this nostalgia. Her despair at leaving her country is very evident in the two following poems.

The first is from Cantares gallegos:

Adiós ríos, adiós fontes,
adiós regatos pequenos,
adiós vista dos meus ollos,
non sei cando nos veremos.

Miña terra, miña terra,
terra donde m'eu criei
hortiña que quero tanto,
figueiriñas que prantey.⁷

In the poem above one can see a certain despair at leaving the region one loves. It is a lovely poem, touching and sad. Yet there is present a feeling that Rosalía must have known she would see that land again. Even the line "non sei cando nos veremos" tends to make one feel that this is a temporary separation. It is a poem that one would write hurriedly. There is no deep

despair.

The second poem is from Follas novas. In this poem there is a graver note and the feeling is deeper. There is more real saudade than in the preceding poem:

Adiós

!Adiós!, montes e prados, igrexas e campanas,
!adiós!, Sar e Sarela, cubertos d'enramada,
!adiós!, Vidán alegre, moínas e hondonadas,
Conxo, o d'o craustro triste y as soldades pracidas,
San Lourenzo o escondido, cal un niño antr'as ramas,
Balvis, para mín sempre o d'as fondas lembranzas,
Santo Domingo, en onde cant'eu quixeu descansa,
vidas d'a miña vida, anacos d'as entrañas.
E vos tamén, sombrisas paredes solitarias
que me viches chorare soya e desventurada,
!adiós!, sombras queridas; !adiós!, sombras odiadas;
outra vez os vaivéns d'a fertuna
pra lonxe m'arrastran

.....8

In the poem above, Rosalía feels that fate has now taken control and is banishing her from her beloved land. She brings in real places; the Sar and the Sarela are real rivers. Vidán, Conxo, San Lorenzo, and Balvis are towns around Padrón where was located the old Castro estate. There is a graver tone in this poem. It lacks the spontaneity present in the preceding one.

Perhaps the best poem written by Rosalía which brings out the deepest feeling of nostalgia and saudade is also from Follas novas:

!Padrón!...!Padrón!...
Santa Maria...Lestrove...
!Adiós! !Adiós!

Aquelas risas sin fin,
 aquel brincar sin delor,
 aquela louca alegría,
 ?por qué acabou?
 Aqueles doce cantares,
 aquelas falas d'amor,
 aquelas noites serenas,
 ?por qué non son?
 Aquel vibrar sonoro
 d'as cordas d'a arpa y-os sons
 d'a guitarra malencónica,
 ?quén os levou?
 Todo é silencio mudo,
 soidá, pavor,
 ond'outro tempo a dicha
 sola reinou...

!Padrón!...!Padrón!...
 Santa María...Lestrove...
 !Adiós! !Adiós!⁹

In this poem genuine despair is expressed. One can see that her early youth, expressed by the "risas sin fin" and the "brincar sin delor", has vanished. The nights of love, the melancholy music, the gentle songs have changed into a "silencio mudo, soidá, pavor". Padrón, Lestrove, and Santa María are no more, yet Rosalia regrets them deeply.

Other major motifs are pessimism, doubt, death, sadness, and unfulfilled dreams. Rosalia's life was never very happy, although she had a few happy years of early childhood. For her, life was harsh and unstable. It was impossible to find reality and truth. It is no wonder that she would be pessimistic:

.....
todo es sueño y mentira en la tierra,
!No existes, Verdad!¹⁰

It was necessary to withdraw into one's self and seek an internal life--perhaps this life could offer some consolation:

!Astros y fuentes y flores!, no murmuréis de mis sueños: sin ellos, ¿cómo admiraros, ni como vivir sin ellos?¹¹

Rosalía knew that these unfulfilled dreams could be pleasing lies, but they were necessary:

.....
no importa que los sueños sean mentira,
ya que, al cabo, es verdad
que es venturoso el que soñando muere,
infeliz el que vive sin soñar.¹²

Rosalía lived in her world surrounded and enveloped in sueños mentirosos until the unfortunate moment of disenchantment arrived:

Mas aunque era tan fresca y perfumada,
la rosa, como yo, no encontró abrigo
contra el viento que alzándose en el bosque
arrastróla en revuelto torbellino.

Y rodamos los dos en fango envueltos,
para ya nunca levantarse ella,
y yo para llorar eternamente
mi amor primero y mi ilusión postrera.¹³

With the feeling of insufficiency in life and a pessimistic outlook, it is not strange to find a romantic tendency toward death. This motif is more prevalent

in the last two books, for Rosalía was much more disillusioned when she wrote them. En las orillas del Sar has these examples:

...!Yo ansío de la muerte
la soledad terrible.¹⁴

!Y yo quería morir! La sin entrañas,
sin comoverse, me mostrara el negro
y oculto abismo que a mis pies abrierun.¹⁵

Pollas novas has this example showing the theme of death:

Hoxe ou mañan, ¿quén pode decir cando?
pero quisais muy logo,
Viranme a despertar, y en vez d'un vivo,
atoparán un morto.¹⁶

Rosalía was often tired of living. Her life was difficult, and she was suffering from an incurable illness. Her unhappy marital status, her past life, her saudade, all these would cause her to seek escape sometimes, even if it were only a temporary refuge from the reality of this world. Those facts would account to some extent for the themes of pessimism, sadness, doubt and death. It is not strange that the thought of suicide should enter her mind:

Por qué, Dios piadoso,
por qué chama crime
ir en busca d'a morte que tarda,
cando a un esta vida
lle cansa e lle afrixe?¹⁷

The theme of Death is so prevalent that Rosalía seems to feel that it is the only certain thing in life:

!Morir!, esto es lo cierto
y todo lo demás mentira y humo...
y del abismo inmenso,
un cuerpo sepultóse en lo profundo.

Lo que encontró después posible y cierto
el suicida infeliz, ¿quién lo adivina?
!Dichosa aquél que espera
tras de esta vida hallarse en mejor vida!¹⁸

These are the primary motifs found in her poems. They are present to some extent in all the books, but those themes that deal with despair and unhappiness are found more in her later works, Follas novas and En las orillas del Sar.

SECONDARY MOTIFS

There are many secondary motifs to be found in Rosalía's poems. They form no definite pattern and are not concentrated in any particular book. One of the popular motifs was that of the bells. All through Galicia one can see small churches dotting the countryside. Each church has its bell with its own particular sound. In the cities one can hear many church bells tolling their messages out over the roof tops. Rosalía was especially fond of the sound of church bells. They brought her solace and gave her peace of mind. She knew she was back home when she heard the church bells

of Padrón or Ira. This motif of bells is well shown in this poem:

Campanas de Bastabeles,
cando vos oyo tocar,
mórrome de soidades.

Cando vos oyo tocar,
campaniñas, campaniñas,
sin querer torno a chorar.

Cando de lonxe vos oyo,
penso que por min chamades,
e das entrañas me doyo.

Doyome de dor ferida,
qu'antes tina vida enteira
y oxe teno media vida.

Sólo media me deixaron
os que d'aló me trouxeron,
os que d'aló me roubaron.

Non me roubaron, traidores,
!ay!, un amoros toliños,
!ay!, uns tolinós amoros.

Qu'os amoros xa fuxiron,
as soidades viñeron...
De pena me consumiron.¹⁹

The above poem is from Cantares gallegos. Only the first of five such parts has been given. In Follas novas there is also found the theme of church bells. In this latter book there is, however, a different meaning carried by the sound of the bells. This time the ringing of the church bells has a special significance for Rosalía, awakening memories with its melancholy sound. For some, the bell announces a bright new day; for others, it is a reminder of the passing of time and the

approach of death:

!Pasaron para sempre!
Mais tí, grave e sonora,
!Ay!, o romper d'o día,
c'a tua voz malencólica
ves de cote a lembrarmos
cada nacente aurora;
e parece qu'a morto
por eles e por min a un tempo dobras.²⁰

Closely associated with the church bells is the recurring theme of the cemeteries in Galicia. It is natural that a person so melancholy should turn to church bells and to church cemeteries. These motifs always present a feeling of sadness and loneliness. They mark the beginning of life, that is the church, and the end of life, that is the cemetery. One of the cemeteries was that of Adina where Rosalía and her mother are now buried. It had a special attraction for Rosalía:

O simiterio d'Adina
n'hay duda qu'é encantador,
c'os seus olivos escuros
de vella recordaçón;
co seu chan d'herbas e frores
lindas cal n'outras dou Díos;
c'os seus canónegos vellos
que n'él se sentan ô sol;
c'os meniños qu'alí xogan
contentos e rebuldós;
.....
Moito te quixen un tempo,
simiterio encantador,
c'os teus olivos escuros,
máis vellos qu'os meus abós;
.....

Moito te quixen e quérote,
eso ben sabe Dios;
mais hoxe, ô pensar en ti
núbrasm'o corazón,
qu'a terra está removida,
negra e sin frois...²¹

The popular element was another secondary motif. In all the books there are references to such themes as the gaita gallega, romerías, weddings, folk dances, superstitions, and folk sayings. Here Rosalía was quite at home. She took directly from the mouths of the people their proverbs and sayings. The Galician literature is full of these cantares populares which have stemmed directly from the Galician-Portuguese cancioneiros. There is present almost every type of cantar. One of the folk sayings gives advice through the mouth of an old one:

- "Quen ven está, ven estea".²²

The line above is taken from a group of poems at the start of Cantares gallegos. In this same group are found other references to old folk sayings such as:

Dios bendiga todo, nena;
rapaza, Dios te bendiga,
xa que te dou tan graçiosa,
xa que te dou tan feitaña,²³
.....

Again, there are such references as: "Dios vos garde miña vella;/gárdevos Santa Marina".²⁴ One of

the very old Galician sayings, passed down by word of mouth through the centuries, is:

Cantan os galos pr'ó día,
érguete, meu ben, e vaite.
-?Cómo m'ei d'ir, queridíña,
cómo m'ei d'ir e deixarte?

Rosalía took this old popular saying and placed it at the head of a long poem in which she reworked the thought contained in the above four lines. This resulted in a poem that would be instantly recognizable as belonging to the people.

Superstition is present in many of the popular poems. Rosalía was able to put into poetry much of the superstition. From the Cantares gallegos there is this poem:

Unha noite, noite negra,
com'os pesares qu'eu teño,
noite filla das sombrisas,
alas que extenden os medos;
hora en que cantan os galos,
hora en que xemen os ventos,
en qu'as "meigas" bailan, bailan,
xuntas có demo pírmeiro,
arrincando verdes robres,
portas e tellas fendendo,
todas de branco vestidas,
tendido-los brancos pelos
contra quen os cans oubean
agoirando triste enterro;
..... 25

Today the people of Galicia have many superstitions that are expressed in sayings or in actions. To live with the people, speak their language, write their

poetry is to share their superstitions. This Rosalía did. The theme of superstition is found more often in Cantares gallegos, for in those poems Rosalía wrote of the people. It is less prevalent in Follas novas and En las orillas del Sar. A poem from Cantares gallegos shows not only the theme of superstition, but the poem itself is interesting because of its format:

Noite escura
logo ven,
e moito dura
c'ó seu manto
de tristura,
con meigallos
e temores,
agoreira
de dolores,
agarimo
de pesares,
cubridora
en todo mal,
!sal!...26

The poem above comes from group XXXIV. This is one part of the two sections into which the poem is divided. Both sections are composed of a mixture of long and short lines, with some of the short lines having one-half of the last word carried over to the following line.

In the Follas novas there is this poem that shows the fear of night. Even today in many countries there is a feeling that night brings out many evil spirits and phantoms. In this poem the superstition connected with the night is intensified by the adjective alta and

by the sad and dying light of a lamp:

Alá, pol-a alta noite,
a luz d'a triste e moribunda lámpara,
ou antr'a negra escuridad medosa,
o vello ve pantasma.²⁷

There is often present in Rosalía's poetry a secondary motif that furnishes a background for the poems. That is the role played by nature. Seldom did Rosalía write a group of poems in which there is not some mention of trees, mountains, rivers, flowers, earth, sun, moon, or stars. The presence of nature is felt, not as a predominant motif, but rather as a background, often furnishing a mood for the poem.

Such a poem is number VII of Cantares gallegos. Since it is a long poem, only the first stanza is given:

Fun un domingo,
fun pó'la tarde,
có sol que baixa
tras dos pinares,
c'as nubes brancas
sombra de ánxeles,
c'as palomíñas
qu'as alas baten,
con un batido
manso e suave,
atravesando
vagos celaxes,
mundos extraños
qu'en rayos parten,
ricos tesouros
d'ouro e diamante.
Pasin os montes,
montes e valles,
pasin llanuras
e soedades;
pasin os regos,
pasin os mares,
con pés enxoiros
e sin cansarme.²⁸

In the above poem the feeling for nature is quite evident. The background is furnished by portraying a Sunday afternoon, with the sun going down behind pine trees. Overhead are white clouds that are compared to the shadows of angels. In reality the poem deals with two lovers who go out for a Sunday walk along well-known paths. All through the poem there is presented a picture of nature, not by saying that the trees are green, the flowers are beautiful, and the grass is soft, but rather by comparing the white clouds to angels' shadows, or by saying that one travelled over rivers and oceans with feet that never grew tired. One is aware of nature, but it does not portray a dominating role.

Not only are the rivers, mountains, trees, and clouds present in the motif of nature, but there is also the world of the insects and bichos as is shown in this poem:

Grilos e ralos, rans albariñas,
sapos e bichos de todas crás,
mentras ô lonxe cantan os carros,
!qué serenatas tan amorosas
n'os nosos campos sempre nos dan!
Tan so acordarme d'elas,
non sei o que me fai:
nin sei s'é ben,²⁹
nin sei s'é mal.

Another secondary motif in Rosalía's poetry is that of the romerías and fiestas. This motif appears more often in the Cantares gallegos than in the other books.

Since the Cantares gallegos represents the people and their customs, it is only natural that such a motif should be emphasized in that book. Some of the poems dealing with romerías are very reminiscent of the old cancioneiros. Such is this poem:

Cantan os galos pr'ó día,
 érgete, meu ben, e vaite.
 '¿Cómo m'ei d'ir, queridiña,
 cómo m'ei d'ir e deixarte?

-D'eses teus ollíños negros
 como doas relumbrantes,
 hastr'as nosas maus unidas
 as vagoas ardentes caen.
 ¿Cómo m'ei d'ir si te quero?
 ¿Cómo m'ei d'ir e deixarte,
 si cá lingua me desvotas
 e có coraçón me atraes? 30

Rosalía has captured the lilt of songs and the dances of the people out on a romería in the following poem:

!Cánta xente...,cánta xente
 por campiñas e por veigas!
 !Cánta pó-lo mar abaixo
 ven camiño da ribeira!
 !Qué lanchas tan ben portadas
 con aparellos de festa!

As de Muros, tan finiñas,
 qu'un coidara que se creban,
 c'aquelas caras de virxe,
 c'aqueles ollos de almendra,
 c'aqueles cabelos longos
 xuntados en longas trenzas,

As de Camariñas visten
cal rapaciñas gaiteras,
sayas de vivos colores
pó-lo pescozo de perna,
lucindo ó negro zapato
enriva de branca media.
.....31

Again in Cantares gallegos Rosalía has used the romería theme to show how familiar she was with the everyday life of the people:

Camino da romería,
debaixo d'unha figueira,
canta meniña solteira.
!Querote!, lle repetía...
y él c'á gaita respondía
por a todas envoucar,
pois ven rixeira en cantar,
aló pó-la mañanciña:
Con esta miña gaitiña
as nenas ei d'enganar.32

In studying the main thoughts contained in the primary motifs, one is aware that the land of Galicia is predominant. Rosalía is not only in love with the natural beauties of her land but she wants it to remain a wonderful place. For this reason, she is concerned with the emigration of the men. Here there is a contradiction that Rosalía could never see. Her land was so wonderful a place to live, yet the men were forced to go elsewhere to earn a living. Rosalía often lamented the fact that Galicia was losing her young men, yet she never gave one good solution to this problem.

Closely linked to the love for Galicia is the

feeling of saudade. This is an inherent quality of the gallego and it is natural that this motif be closely linked to the expressions of love for Galicia. Rosalía's own unhappy life, her disillusion, sadness, and despair form a fitting background for the motifs of pessimism and doubt which are so prevalent throughout her poems. Her untimely death is foreshadowed by her thoughts of suicide. Rosalía found it necessary to live in sueños mentirosos in order to live at all. In real life she knew her harsh world of reality and suffering. In her poetry she could not escape from these terrors.

In writing many poems a poet will often have secondary themes, which may reflect upon the major ones. For Rosalía, these secondary themes can be seen in her treatment of superstition, folk dances, romerías, nature, and even the very common church yards with their ever present cemeteries. These secondary motifs all blend in with the major ones. One complements the other. There is not one motif that seems artificial or out of place.

NOTES ON CHAPTER IV

1. For further amplification on this see Chapter I.
2. García Martí. Rosalía de Castro. Obras completas. Aguilar Edition. 1952. p. 272.
3. Ibid. p. 370
4. Follas novas. Rosalía de Castro. Colección Dorna. 1943, pp. 17-19. The book that Rosalía refers to is "Libro quinto" of the Follas novas.
5. Martí. op. cit. p. 528.
6. Follas novas. p. 209.
7. Martí. op. cit. p. 308. This is number XV of the Cantares gallegos. The entire poem has fifteen stanzas most of which contain some lament about leaving Galicia.
8. Follas novas. p. 35.
9. Ibid. p. 71.
10. En las orillas del Sar. Rosalía de Castro. Colección Dorna. 1941. p. 52.
11. Ibid. p. 105.
12. Ibid. p. 30.
13. Ibid. p. 124.
14. Sister Mary Pierre Tirrell. La mística de la saudade. Ediciones Jura. 1951. p. 293.
15. En las orillas del Sar. p. 101.
16. Follas novas. 28.
17. Ibid. p. 75.
18. En las orillas del Sar. p. 148.
19. Martí. op. cit. p. 298.

20. Follas novas. p. 54.
21. Ibid. p. 72. This is really stanza II of the poem that starts: "¡Padrón! ¡Padron!."
22. Martí. op. cit. p. 277.
23. Ibid. p. 275.
24. Ibid. p. 275.
25. Ibid. p. 310.
26. Ibid. p. 377.
27. Ibid. p. 423.
28. Ibid. p. 291.
29. Follas novas. p. 36.
30. Martí. op. cit. 279.
31. Ibid. p. 285.
32. Ibid. p. 294.

CHAPTER V

SENSORY PERCEPTION

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SENSORY PERCEPTION

Rosalía possessed a gift that was very valuable to a poet. She had a keen sense of perception. Her eyes were accustomed to see and recognize even the most ordinary sights. Her ears heard the slightest sounds and her mind interpreted them. Rosalía did not hear great crescendos; she did not "see" immense panoramas in her mind. She was unable to soar to great heights of eloquence. Instead, she saw the many wonderful sights of daily living. Sights that many take for granted were noticed down to their slightest detail. Sounds that people hear but pay no attention to were heard and stored away in her mind.

In the area of sight, Rosalía was very sensitive to colors. She showed this sensitivity by using certain adjectives of color more than others. Her moods often are reflected in her choice of colors. Closely connected with sight was her sensitivity to sound. Rosalía had the ability to awaken memories or recall experiences by using words that represented common everyday sounds. She was very skilled in the use of onomatopoeic words. These three sensory areas, color, sound, and onomatopoeia

are discussed in this chapter.

I

SENSITIVITY TO COLOR

Rosalía was very sensitive to color. In her youth she often arose early to see the sunrise. In her land of Galicia she saw the gold of the sunlight as it warmed the verdant hills. This feeling for the color of the sun and hills was undoubtedly intensified because it was her native land. Later when Rosalía travelled through La Mancha, she saw the same sun as a bright and glaring demon that shriveled one's soul and turned the country into a monotonous brown. When she returned to Galicia, once again she felt delight to be out in the sun. It is clear that her perception of color and her reaction to it were affected by her environment. She saw the grey skies of Galicia, that is true, but in Galicia, that seemed to oppress her less than when she saw these same leaden skies elsewhere. It seems that in her patria colors became more beautiful and less oppressive simply because they were a part of her native land which she loved, and it was difficult to hate or even dislike anything in it.

It is interesting to check the adjectives of color that Rosalía used most. In her first poem La Flor the

most common adjective of color was negro. It appeared five times. This idea of negro was offset, however, by the use of blanco which occurred four times. Thus these two extremes balance each other. The adjectives rojo, verde, and azul appear one time each and amarillo appears two times.

In her short poem "A mi madre", written in 1863, Rosalía used negro four times, blanco three times, azul twice, and verde only once. Rojo and amarillo are not used.

It is in her first major book of poems, Cantares gallegos, that Rosalía began to use color to set off her moods. This book of poems was a book of youth, gaiety, and happiness. It is full of hope and popular songs. She is not yet the mature, disillusioned Rosalía who wrote the Follas novas some ten years later. In these cantares the color negro appears twenty-nine times. To balance it, the color blanco appears twenty-eight times. Then the color verde appears twenty-five times which is far more often than in any other book of poems. Green represented "hope" for Rosalía. This was the color of the forest, the trees, the new grass, and it symbolized hope for the young people. When one realizes what this concept of "green" meant for Rosalía, it is not strange to find it used so often in Cantares gallegos. In Follas novas verde occurs only eight times; in En las orillas

del Sar, A mi madre, and La Flor it occurs only once in each book.

The color "blue", while not as common as "green", was used most often in Cantares gallegos. This color represented for Rosalía youth and gaiety, softness and love, as is shown by these lines from Cantares gallegos:

.....
Pensando nós seus ollos
Color do ceo.¹

This color appeared in Cantares gallegos seven times. Yet it was almost as common in En las orillas del Sar, where it occurred six times. In Follas novas and La Flor it occurred one time each and in A mi madre it is used twice.

Not only was Rosalía sensitive to colors, but they represented different concepts to her. "White" represented purity, and "black" was evil. There is nothing new in these concepts for they have meant the same thing for many people in many ages. Black was also the color of mourning. This represents sorrow, and no one better than Rosalía knew the meaning of sorrow. It is no wonder that negro was the most frequently used adjective of color. It was used a total of ninety-seven times in the poems written by Rosalía. In La Flor, written in 1857, and A mi madre, written in 1863, the adjective negro appears only four times in each poem.

However in the Cantares gallegos, written in 1863, the adjective appears twenty-nine times. In Follas novas, written in 1880, the figure is raised to forty-three. In En las orillas del Sar, written in 1884, it appears seventeen times. This is not strange since in these poems the word represents a mood, a feeling of despair and gloom. The Follas novas are the poems that reveal best the sad and introverted soul of Rosalía. There is no hope, no gaiety; all is somber and sad.

This adjective negro portrays not only the physical quality of color, but it also symbolizes the quality of being, the outlook on life that Rosalía, now a mature and disillusioned woman, felt. Although negro was used twenty-nine times in Cantares gallegos, the references were in general to the physical color "black" and did not represent moods or inner feelings as often as they did in Follas novas.

Rosalía often used negro to modify some noun that suggests a quality of somberness or a feeling of uneasiness:

Alá, pol-a alta noite,
â luz d'a triste e morimunda lâmpara,
ou antr'a negra escuridad medosa,
o vello ve pantasma.²

Here is the word negra, and used in the same stanza are other "black" words such as alta noite; escuridad

medosa; luz d'a triste. Even the word vello adds to the gloomy and dim, frightening picture that is conjured up by those adjectives.

Rosalía often used negro in a figurative sense as is shown by these lines:

-Tod'está negro, as sombras envolver a vereda.
e nin o ceu ten ollos, nin o pinar ten lingua.³

Here again there is a feeling of somberness, of hopelessness, an almost complete lack of communication.

However, Rosalía did use negro as a color rather than as a mood in Follas novas. This is shown in the following lines:

Cando volver, se volvo, tod'estará ond'estaba;
os mesmos montes negros y as mesmas alboradas
d'o Sar e d'o Sarela, mirándose n'as auguas.⁴

In this poem the montes negros referred to the actual dark color of the mountains and not to any forbidding aspect.

In the Cantares gallegos Rosalía used negro more than any other adjective of color, yet, as has been pointed out, it generally referred to physical qualities:

-D'eses teus ollíños negros
como coas relumbrantes,
.....⁵

There were times, however, in Cantares gallegos,

where Rosalía did use the idea of black in a figurative sense, as is found in these lines:

Qu'è mal compañeiro á noite
sí á compañeiro s'obriga.⁶

The adjective branco appears ninety times in her poems. This is only seven less than the color negro. While there is a considerable disproportion in the number of times that negro appears in the various books of poems, the color branco is used almost the same number of times in the three major books. It appears twenty-eight times each in Cantares gallegos and in Follas novas and twenty-seven times in En las orillas del Sar. In La Flor it is used four times and in A mi madre three times. This almost identical use in the three major books is undoubtedly due to the feeling that the word blanco conveys. No matter how much Rosalía matured, no matter how sorrowful or disillusioned she became in later life, the use of blanco would not necessarily vary in these stages as would negro, for blanco does not convey the feeling of sadness or sorrow.

Like negro, the word blanco was used in all the books, both in a figurative sense and a physical sense of color. There seems to be no preponderance of either usage in the different books. In Follas novas there is:

Brila rayo d'aurora
cal un sono de paz branco e purísimo.7

Here branco and purísimo are used to describe a sound. This is figurative. There is also the physical purity (whiteness) of a new daybreak. In another poem from Follas novas there is:

Cal as nubes n'ó espaço sin límites
errantes voltexan!
Un-has son brancas,
outras son negras,
.....8

In the lines above it is easy to see that "white" refers to the actual color of clouds.

A summarization of the use of color in the poetry of Rosalía reveals the following:

Negro....used ninety-seven times.

Follas novas...used forty-three times.

Cantares gallegos...used twenty-nine times.

Orillas del Sar...used seventeen times.

La Flor...used four times.

A mi madre...used four times.

Blanco...used ninety times.

Follas novas...used twenty-eight times.

Cantares gallegos...used twenty-eight times.

Orillas del Sar...used twenty-seven times.

La Flor...used four times.

A mi madre...used three times.

Verde....used thirty-seven times.

Cantares gallegos...used twenty-five times.

Follas novas...used eight times.

Orillas del Sar...used twice.

La Flor...used once.

A mi madre...used once.

Azul.....used seventeen times.

Cantares gallegos...used seven times.

Orillas del Sar...used six times.

A mi madre...used twice.

Follas novas...used once.

La Flor...used once.

Rajo....used a total of ten times.

Follas novas...used four times.

Cantares gallegos...used four times.

La Flor...used once.

Orillas del Sar...used once.

Amarillo..used six times.

Cantares gallegos...used twice.

La Flor...used twice.

Follas novas...used once.

Orillas del Sar...used once.

In one of her loveliest poems showing the use of color Rosalía wrote:

Rosina cal sol dourado,
Garrida cal fresca rosa,
Iba pó-lo monte hermosa
Có branco pé descalzado...
Copo de neve pousado,
Deslumbrando á luz do dia,
Tan branco pé parecia.⁹

In this poem can be seen the golden sun, the fresh red rose, the whiteness of the snow.

II

SENSITIVITY TO SOUND

For one to be so sensitive to color it would be natural that a sensitivity to sound would also be present. Such is the case in the poetry of Rosalía. If a person will but listen, he can hear a multitude of sounds, some of which are so common and ordinary as to go unnoticed. In a city or in the country there are sounds that are common to all. For some, the sound of the wind carries a special meaning whether blended in the turmoil of the busy city or whether sighing lonely in the country. Rosalía was one of those gifted with a sensitivity that enabled her to hear even the faintest of sounds and such sounds to awaken a memory or a feeling of nostalgia. Such a sensitivity enabled her to introduce into her poetry sounds that were continually present, yet went unnoticed by the majority of people. These common sounds were instantly recognized by the

people reading her poems. They blended perfectly with adjectives of color and the everyday, familiar speech. In this way, Rosalía had to use only simple words, ordinary sounds, and common adjectives. This kept her poetry free and unstilted, easy to read and understand. It was poetry written for the people.

Her range of sound went from the susurro monótono d'os pinos¹⁰ to the sharp creaking in the early dawn of the ungreased axles of the huge peasant carts. It extended from the phenomena of nature to the very elementary man-made objects; from the ephemeral wind to the lowly insects. This feeling for the ordinary things in life is well expressed in this poem from the group entitled "Do íntimo" in Book II of Follas novas:

Grilos e ralos, rans albariñas,
sapos e bichos de todas cras,
mentras ô lonxe cantan os carros,
!qué serenatas tan amorosas
n'os nosos campos sempre nos dan!
Tan só acordarme d'elas,
non sei o que me fai:
 nin sei s'é ben,
 nin sei s'é mal.¹¹

In this poem Rosalía shows an awareness for such lowly things as frogs, crickets, toads, and insects. One can assume that the chirping of the cricket is present, that the croaking of the frog is heard. Yet Rosalía does not actually mention the noises made by the insects. The thing that causes the reader to "hear"

these sounds is the line mentras ô lonxe cantan os
carros. Here likes one of the secrets of the use of
sound by Rosalía. Several familiar scenes are pictured,
then only one real sound, familiar to everyone, is
mentioned. That sound is recognized or "heard" and at
once the other "sounds" of the insects are recalled.
This transfer works well with Rosalía, for she is careful
to use combinations that are commonly associated.

As colors often had special meaning for Rosalía, so
did certain sounds. In Portugal and Galicia one of the
very common sounds, heard every day in every village, is
that of the church bells. Early morning and late at night
they toll their mournful sound over the land. If one is
in a joyous mood, their sound is not harsh but rather is
heard as silvery and melodious. If one is sad then the
sound is sorrowful. For Rosalía the church bells
awakened a feeling of nostalgia. She recalled her early
love and was saddened. The poem "Campanas de Bastabeles"
expresses her sensitivity to sound and shows how the
bells recall events which sadden her:

Campanas de Bastabeles
cando vos oyo tocar,
mórrome de soidades.

I

Cando vos oyo tocar,
campaniñas, campaniñas,
sin querer torno a chorar.

Cando de lonxe vos oyo,
penso que por min chamades,
e das entrañas me doyo.

Dóyome de dor ferida,
qu'antes tiña vida enteira
y oxe teño media vida.¹²

Four stanzas of this long poem are given so that one can see how sound affects Rosalía. On hearing the bells there comes over Rosalía a feeling of nostalgia. She recalls her native Galicia, her love for her patria, and she weeps. Even when hearing bells in the distance, Rosalía feels that they are calling to her. So closely tuned is she to the ringing of the bells that she feels they are talking directly to her, and she suffers das entrañas.

In the Follas novas there is another fine poem, "O toque d'alba," dealing with the sound of church bells. Although it is a rather long poem of six stanzas, it is given in its entirety, for to give excerpts would be only to mutilate and distort its theme:

O toque d'alba

D'a catedral campana
grave, triste e sonora,
cand'ó rayar d'o día
o toque d'alba tocas,
n'o espaço silencioso
soando malencólica,
as tuas bataladas
non sei qué despertares me recordan.

Foron algúns tan puros
coma o fulgor d'aurora,
outros cal a esperanza
qu'o namorado soña,
y a derradeira inquietos,
mitá luz, mitá sombras,
mitá un pracer sin nome,
e mitá un-ha sorpresa aterradora.

!Ay!, qu'os anos correron
e pasaron auroras,
e menguaron as dichas,
e medrano as congoxas.
E cand' hora, campana,
o toque d'alba tocas,
sinto que se desprenden
d'os meus ollos bagullas silenciosas.

!Qué xorda e tristemente,
qué pavorosa soás
no meu experto oído,
mensaxeira d'a aurora,
cand' o romper d'o día
pausadamente tocas!...
?En donde van aqueles
despertares de dichas e de gloria?

!Pasaron para sempre!
Mais ti, grave e sonora,
!Ay!, o romper d'o día,
c'a tua voz malencólica
ves de cote a lembrarmos
cada nacente aurora;
e parece qu'a morto
por eles e por min a un tempo dobras.

D'a catedral campana,
tan grave e tan sonora,
?por qué a tocar volveches
ayalba candorosa
des qu'eu houben d'oírte
en bagullas envolta?
Mais ben pronto...ben pronto os meus oídos
nin t'oírán n'a tarde nin n'a aurora.¹³

At the very start of this poem Rosalía sets the mood that is evident all the way through by using the words grave, triste, and sonora. The melancholic ringing of

the bells awakens in Rosalía not a feeling of gladness because another day shines forth, but rather a feeling of sadness that another day of her life has ended. This particular sound, the ringing of church bells, could have produced a happy effect upon a person less sad than Rosalía. Certainly the church, along with all that church bells represent, means a place of hope, of faith. Yet, for Rosalía, the church bells brought tears to her eyes. They recalled once happy days that were gone forever and reminded her that before long she would not hear the bells at all.

Rosalía's sensitivity to sound ranged from the actual realistic sounds that one could hear if he but listened, sounds of the crickets, church bells, to sounds that are more "felt" or sensed, sounds that really were confused with emotion as shown by the following:

.....
cando vos oyo partidesme
as cordas d'o corazón.¹⁴

In the lines above Rosalía can actually hear someone coming. This is a real sensory perception. This leads to the next line where the cordas d'o corazón part. It is very easy to feel that there is present a tearing or ripping sound as the heart breaks. Here Rosalía has evoked an imaginary sound through the use of a real sound.

One of the unusual sensations of sound, or a feeling for sound is shown in this line taken from Follas novas:

Xordo silencio qu'eu xa conoço,¹⁵
.....

Here Rosalia is in a cathedral where everything is cold, sad, and solemn. She seeks old friends but is met by xordo silencio. In reality there can be no sound if there is silence. But Rosalia feels or senses the silence. It is a "heavy silence", a real thing that weighs upon her. Rosalia often used the adjective xordo when speaking of sound. It is found in the following:

Co seu xordo e constante mormorio¹⁶

This particular adjective xordo appears to be a favorite. It expresses a feeling of heaviness and dullness which is associated with sound. This word is not so common in the earlier Cantares gallegos since Rosalia had not yet reached her depth of sorrow and disillusion. Xordo fits more readily into the Follas novas, a much heavier piece of work than the Cantares gallegos.

III

Onomatopoeia

Closely linked to the feeling for sound is the use of onomatopoeia. In the lyric poetry of the people there was an abundant use of onomatopoeic words. Rosalía knew the people, lived with them and recorded their sounds in her poetry. She was very skillful in using this device in her poems. Often it formed a complete phrase by itself as is shown in Follas novas:

!Tas-tis! !tas-tis!, n'a silenciosa noite
con siniestra compás repite a péndola,
 mentras a frecha aguda
marcand'un y outra instante outr'as tiniebras,
 d'o reloxo sempre inmóvil
recorre lentamente a limpa esfera.¹⁷

In the above stanza it is easy to hear and easy to see the old pendulum clock which is found in so many old homes. Once again Rosalía uses one sensory perception to evoke another.

The onomatopoeic words were never manufactured by Rosalía. They were words used by the people themselves to represent certain sounds. This marks Rosalía as a poet of the people. She never tried to make an artificial or strange sound. Rather she strove to use simple words that were well known to everyone. This trait was to be found almost a century later in the poets of the twentieth century.

The sounds of the people can be heard in such lines
as:

-Turra, turra,
!Xan pó-lo burra!
.....
.....
.....
.....
!Churrás!, !churrás!
!Churriñas, churrás!
Cas-qui-tó,
qu'escorrenta-las burras¹⁸

In the above poem the turra, turra and the churrás
churrás are sounds used to urge on a recalcitrant don-
key and can be heard in any Galician village. The
"cas-qui-tó" has the meaning of "!aparta, cerdo!".

The rustle that a large crowd makes is well ex-
pressed by:

.....
!Qué cariñas tan ben feitas!
Cando están coloradiñas
no ruxe-ruxe da festa,
.....¹⁹

Here one can hear a vague rustling noise that is
made by the clothes of the people as they brush against
each other. This sound causes the reader to get a
mental image of a festa and that is exactly what the
poet intended.

Another sound of the Galician people that is used
by Rosalía is the ala lala. This is the sound that

represents the Galician bagpipes. It is heard at every fiesta, at every wedding, and at all celebrations. It is not only the sound of the musical instrument, but it is often sung by the people. Rosalía was well aware of this when she wrote:

Alí, señora, contento
cantando ó doce "ala lala",
baixo á figueira frondosa
en baixo da verde parra,²⁰

The sound of the Galician bagpipe not only awakened gay memories, but it often revived the feeling of nostalgia ás shown in the poem "Tristes recordos" in Follas novas:

!Era a gallega cançon,
era ó "alalá"!...que fixo
bater ó meu corazón

con un estraño bater
doce com'ò ben amar,²¹
fero com'ò padecer.

Although Rosalía never used manufactured words to represent sounds, she was never at a loss for onomatopoeic words. Her range was extensive and varied. From man-made sounds:

!gachi, gachi,
qué dencho de gato!²²

!Jey!, ó d'os ovos
que vas de camiño,²³

...!miña xoya!, saltando da burra,
!pin!, !pan!, río arriba botouse a correr²⁴

to the sounds of nature:

Relouca d'arriba, relouca d'abaixa,
inamos, vñamos y ó bombo...!pon!...!pon!...²⁵

Aló enriba a "sun sun" d'os pinos bravos
en baixo a doce paz.²⁶

There are two fine poems where Rosalía used onomatopoeia very effectively. One is in Cantares gallegos where she described the musical effects of the instruments used in Galicia to accompany the "villancicos":

Años, que valás nos montes
pombas, qu'arrullás nas eiras,
mozos, qu'atruxás bailando,
redobre d'as castañetas,
xás-co-rras-chás d'as cunchiñas,
xurre-xurre d'as pandeiras,
tambor de tamborileiro,
gaitiña, gaita gallega.²⁷

In this lively dance of the people one can almost hear the xurre-xurre of the tambourines and the wail of the bagpipe. Again as one reads the stanza there is not only the sense of sound involved but one can "see" the gay swirling dancers.

The other poem is found in Follas novas where one can hear the enthusiastic shouts of the people on fiesta days. One can hear the ruxe-ruxe of the people crowded together for a festival:

!ju-ju-ru-ju! Y aturuxa
 hastra ensordecel-as pedras,
 y a cega dall'ô pandeira
 y o cego toca toca n'as tecras
 y ô compás d'o zongue, zongue,
 de nove bailan as nenas
 e din os probes, botando
 leña n'o lar: "¡este é festa!"²⁸

As can be seen, Rosalía possessed a remarkable sensitivity to color and sound. She had extremes in color, black and white, just as she had extremes in her moods. These two colors were used most and are almost equal in number. Perhaps one can say that black and white represented her low and her high moods, and Rosalía was often in high spirits or quite depressed. Green was the third most common adjective of color. As has been stated, this represented youth for Rosalía. Therefore it is much more in Cantares gallegos for these were her poems reflecting the gaiety of youth.

Rosalía was remarkably adept at introducing words that are either onomatopoeic or they recalled sounds by the mental image they evoked. She was especially fond of the many church bells and they figure in a number of her poems, stressing either a visual or audio perception. She always remained simple in her selection of sensory adjectives, using only those words that were well known to the common man. It is for this reason that Rosalía's poetry appeals so strongly to the Galician people.

NOTES ON CHAPTER V

1. García Martí. Rosalía de Castro. Obras Completas.
2. Follas novas. Colección Dorna. 1943, p. 25.
3. Ibid. p. 90.
4. Ibid. p. 35.
5. Martí. op. cit. p. 279
6. Ibid. p. 278.
7. Follas novas. p. 74.
8. Ibid. p. 37.
9. Martí. op. cit. p. 315.
10. Follas novas. op. cit. p. 22.
11. Ibid. p. 36.
12. Martí. op. cit. p. 298.
13. Follas novas. op. cit. p. 53.
14. Ibid. p. 139.
15. Ibid. p. 65.
16. Ibid. p. 32.
17. Ibid. p. 167.
18. Martí. op. cit. p. 363.
19. Ibid. p. 287.
20. Ibid. p. 332.
21. Ibid. p. 483.
22. Ibid. p. 364.
23. Ibid. p. 362.

24. Ibid. p. 367.
25. Ibid. p. 367.
26. Follas novas. op. cit. p. 207.
27. Martí. op. cit. p. 313.
28. Follas novas. op. cit. p. 166.

CHAPTER VI
LINGUISTIC USAGE

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Although Rosalía possessed a fair education, she was so much a poet of the people that she never used stilted or unusual words. She did not have to resort to archaic or foreign expressions. Her vocabulary was sufficient to fill her needs so that she never created or coined words. There are no shocking or jarring words or expressions in her poetry.

One of the notable features in the words that Rosalía used is their sound. As has been pointed out, Rosalía was very sensitive to sound and color. Thus it can be expected that her choice of words will show this sensitivity. The words are often sharp sounding as in: "pica, pica--suriña pica", or "Isca d'ahí". Here the use of the letter i produces a quick, sharp, lively sound. Sometimes Rosalía used words that produced a deep resonance as in "mayo longo...mayo longo", "busca en lo insondable", and "Torna, roble, árbol patrio, a dar sombra".

Not only did she seek words that had a particular sound, but once she had found such a combination she would often repeat it. This reiteration is very common in her poetry. It is not a new device, nor is it unusual.

It is ordinary and common just as is her poetry. In En las orillas del Sar there is this example:

Era apacible el día
y templado el ambiente,
y llovía, llovía
callada y mansamente;
.....¹

In the poem above there is a peaceful atmosphere set up by the expressions apacible and templado. This atmosphere is made real by the first llovía. That would have been sufficient, but when the second llovía is added, there is given now a feeling of incessant rain. In these two ordinary words, forming almost a complete verse, Rosalía has succeeded in creating a picture of unceasing rain.

In another poem, this time from the Cantares gallegos, Rosalía used reiteration to good effect:

Unha noite, noite negra,
com'os pesares qu'eu teño,
noite filla das sombrisas,
alas que extenden os medos;
.....²

Here the word noite is used three times. The reader is struck by the reiteration of the word. Yet in the third verse one again finds it. The full force of the double noite is recalled and reinforced by the presence of the third noite.

One of the best examples of such reiteration is

found in one of Rosalía's most touching poems. It is really an introduction to a long poem:

Airiños, airiños aires,
airiños, da miña terra;
airiños, airiños aires,
airiños, levaime a ela.³

Of the fourteen words in the above stanza, six of them are the one word "airiños" and two are the related word "aire". On reading the first line, one does not have any particular feeling of sadness or joy. The theme has not yet been established. The "airiños, airiños aires" could signal any feeling. However, with the second line, there is introduced a feeling of saudad and one just begins to realize the significance of the many airiños. Then line three repeats line one. The feeling is reinforced. With line four the full impact of the stanza is felt. The feeling of love for one's land, the saudad, the longing, all these factors are brought out in great strength by the reiteration of the airiños theme.

Another linguistic effect used by Rosalía is that of contrast. By contrast is meant the union of blanco and negro, of vida and muerte. Poetry has for centuries availed itself of this device.⁴ Yet this often goes undetected. In our world one perceives objects because they have shape, because there are units of them, and

because they are different, one from the other. Were this not so, were reality a compact homogeneity, our eyes would never be able to comprehend it. We would be aware of the mass but it would have little meaning. All our feelings, knowledge, intelligence are based on contrasts. Thus if there were only one color in this world, our eyes would be unable to discern it as a color, because the concept of "blue" is based on other colors which offer a contrast.

Contrast was used by Rosalía, as many other poets have used it. It is present in all her books and can be found in most of her poems. In En las orillas del Sar there is this example:

Ciudad extraña, hermosa y fea a un tiempo,
a un tiempo apetecida y detestada,
cual ser que nos atrae y nos desdenea₅
.....

In the above three lines there is abundant contrast. The city is extraña, yet that by itself would lead one to wonder just what was meant by extraña. It could mean anything according to one's interpretation or according to what followed. Then we learn that the city is hermosa. The contrast is half complete, for hermosa can have meaning only if the contrast is present or understood. This contrast is present, it is fea. In the second line the same city is apetecida. Yet again

the contrast is only half complete. The detestada completes it. In the third line there is the city that atrae and also desdeña. Again the contrast is complete.

Contrast is again shown in the following two lines from En las orillas del Sar:

Frío y calor, otoño y primavera,
¿dónde...dónde se encuentra la alegría?⁶

In these lines there is a typical example of contrast. The idea of frío is opposed by calor and otoño is opposed by primavera. This type of contrast, happy-sad, old-young, fall-spring, good-bad, is common in the poetry of Rosalía.

As a final example of contrast as used by Rosalía there are these stanzas taken from En las orillas del Sar:

En su cárcel de espinos y rosas
cantan y juegan mis pobres niños,
hermosos seres desde la cuna
por la desgracia ya perseguidos.

En su cárcel se duermen soñando
cuán bello es el mundo cruel que no vieron,
cuán ancha la tierra, cuán hondos los mares,
cuán grande el espacio, qué breve su huerto.⁷

The two stanzas above are the first two of a six stanza poem. In these two stanzas there is contrast expressed rather subtly. One is given a picture of a jail, but a jail that is made up of thorns and roses. It is

a perfectly natural combination, that of the thorns and roses. In fact, it is so common that it may even go unnoticed. In a jail there would normally be no playing or happiness. Yet the children sing and play. Here there is a contrast of gloominess and restriction, represented by the cárcel, and of happiness and light-heartedness, represented by the children. In line three one learns that these children were born happy; in line four there is the contrast. The children are pursued by misfortune. In line two of the second stanza there is more vivid contrast. The world is beautiful, and yet it is cruel. Those two adjectives form a definite contrast that attracts the attention of the reader. Finally in lines three and four one learns that the world is broad, the seas are deep, and space is limitless. Here there are three stages set to build up a feeling of immensity, and in the last part of line four all this immensity, which the poet took such great pains to build up, is brought into sharp contrast by the simple statement of "qué breve su huerto".

Such was the use of contrast which Rosalía employed so skillfully in her poetry. Some of the contrasts are very evident, such as black-white, good-bad, new-old; others are so commonplace as to be easily overlooked, such as thorns and roses. Still other contrasts are built up only to be scaled down to size by a very simple

direct statement such as "qué breve su huerto".

ADJECTIVES

It is Rosalía's adjectives that make her poetry so expressive. Often one can take a stanza of poetry and strip it bare of adjectives. What is left is simply a framework of words that state something. It is the adjective that lends depth, color, and feeling to lines of poetry.

Rosalía often used adjectives that one would expect to find with certain nouns. For example, when speaking of the moon she used la luna pálida; of stars one finds estrellas brillantes; of the night there is noche oscura or noche fría or noche solitaria. These are what one might call traditional adjectives.

a. Superlatives.

Surprisingly enough, Rosalía did not use superlatives to any great extent, especially in her Galician poetry. The following are the most common: sombra tristísima; aroma purísimo; rayos vivísimos; altísimas regiones; soplo levisimo; purísima atmósfera; imágenes bellísimas; sombra fresquísima; purísima limpieza; dulcísimo aliento; dolcísima calma; aires purísimos; tristísima queja; tristísimos suspiros; tristísimos adioses. The superlative tristísimo was by far her favorite.

b. Diminutives.

The use of the diminutive is one of the strong factors in the poetry of Rosalía. Here she was again close to the common speech of the people. Rosalía was able not only to show affection by using the diminutive ending -iño, but she was also able to form pleasing sounds, often putting a possessive adjective with its noun in the diminutive. Such expressions as miña almiña, minha vellina, and meu querediño are quite common. This enabled her to form such lines as miña madriña, miña madriña which has a pleasing sound as well as a powerful affectionate impact upon the reader, especially upon those who speak as well as read Galician. Yet, at no time does it sound artificial or stilted, for it was, and still is, the language of the people. One can go down the streets of Galicia or Portugal and hear the rhythmic minha santinha or miña queridiña. This use of such mellifluous words is one of the things that makes the poetry of Rosalía so striking.

One of the best uses of the diminutive is found in Cantares gallegos where Rosalía is praising the land of Galicia:

E las fóno as qu'alegríñas
me chamaban mainamente
nas douradas mañanciñas,
de mi máa c'as cantiguíñas
y os biquiños xuntamente.⁸

No number of adjectives could better convey the meaning or sound contained in the lines above than the -ñas. Rosalía was well aware of that and used the diminutive very much.

c. Redundancy.

Rosalía often used adjectives redundantly. This is a custom long in practice among Galicians and Spaniards. In using this form Rosalía kept close to the popular element of Galicia. One of the best examples of this redundancy is the expression marzo marzal.

d. Favorite Adjectives.

Since Rosalía knew the works of Bécquer and Espronceda, there is no doubt that she was influenced by the Romantics in her preference for certain adjectives. Her favorite was triste and this would not be unnatural since it fits perfectly with her great longing for Galicia and her saudad. In Follas novas she used this word seventy-one times, in En las orillas del Sar fifty-three times and in Cantares gallegos fifty-one times.

There is a great number of such adjectives as: tenebroso; oscuro; negro; sombrio; amargo; melancólico; solitario; pavoroso; moribundo; and fiero; examples of which can be found in most of the writers of the romantic period. A look at the above adjectives, their meaning and sound will do more than anything else to portray the

lonely despair and somberness of Rosalía.

e. Two or more Adjectives.

Sometimes Rosalía would use two adjectives in front of a noun, such as: "del agreste ignorado perfume". Then she would often vary this by placing one adjective in front and another behind, such as: "Los malos pensamientos homicidas". Rosalía like to experiment with the position of her adjectives without actually changing the adjective or distorting it. At times she would use three adjectives, all describing one noun: "los altos gigantescos castaños seculares".

VERBS

As the adjectives add body and color to the framework of Rosalía's poetry, so do the verbs lend their weight to show or suggest action, movement, and sound. Rosalía did not try to use unusual or rare verbs. Only those that were familiar to the people are found in her poems. Neither did she try any long or complicated subjunctive forms. Those would have been too difficult for her and would have appeared out of place.

In the use of tenses Rosalía preferred the simple tenses of the present, imperfect, and preterite. The future and conditional tenses are found, but they are not very common. There are some compound tenses also, but she never made great use of them. It was much

simpler for Rosalía to express her thoughts with just one verb form to manipulate instead of two. The speech of the people is fairly well limited to the three simple tenses. Therefore Rosalía was writing in the language of the common person when she used those three tenses.

In the Cantares gallegos the majority of the verbs express an awareness of life; they are used more in the present tense and often are in the imperative mood. One can get the feeling that the verses are alive; they are spontaneous, they cry out for action. The Cantares gallegos represent the people, their songs, life and loves. Therefore Rosalía used verbs in those poems that would convey these feelings. In the Follas novas there is still some of the quickness and vividness that carries over from the Cantares gallegos. Yet the verbs, complemented, of course, by the accompanying adverbs, nouns, and adjectives, seem to be more reserved. They do not cry out so forcefully. The tempo shown by the verbs, and in fact, the whole sentence, seems to have slowed down. There is lacking the feeling of youthful eagerness so evident in the Cantares gallegos. Often such verbs as descanso; botan; atopaba; afrixe; alume; marmuraba are used. These verbs do not have a feeling of haste when they are used in Rosalía's poems. In En las orillas del Sar all the hustle and bustle found in Cantares gallegos is lacking in the verbs. Rosalía

still uses many of the same verbs but there are others that appear and these seem to give a bitter flavor. There is apparent a feeling of hurt as is found in "Tras la lucha que rinde"; a feeling of exhaustion as in "Tras de inútil fátiga, que mis fuerzas agota"; a feeling of death as in "durmiendo se moría"; and a feeling that one would like to flee this world as in "Al huir de este mundo".

As has been pointed out, many of the verbs were onomatopoeic, bringing to mind images and related sounds by their own meaning and sound such as the "xás-co-rras-chás das cunchiñas, xurre xurre d'as pandeiras" in poem XVII of the Cantares gallegos.

Only rarely did Rosalía seem to go to extremes in her selection of words. There are found such expressions as llorar a mares or lágrimas de sangre. However this does not seem out of place considering the sadness that is prevalent in her poetry. Linked closely with this lágrimas de sangre theme is the bagullas de sangre or the chorar sangre as in:

Non e sufrir chorar sangue
ôs pes de quen un quer ben;⁹

Perhaps the most depressing and yet the most striking use of the "bloody tears" is shown by the following lines:

Máís negra que a morte,
que a terra máís baixa,
bagullas de sangue
chorando eu sangue.10

Here Rosalía proved herself a master at creating effect and emotion with simple words. The bagullas de sangue would have been sufficient, but it is reinforced by the following line chorando eu sangue which says the same thing but fits in perfectly with the theme. All of this weeping has as a background a black picture máís negra que a morte.

NOTES ON CHAPTER SIX

1. García Martí. Rosalía de Castro. Obras Completas.
2. Ibid. p. 310.
3. Ibid. p. 312.
4. Carlos Bousoño. Teoría de la expresión poética. Editorial Gredos. Spain. 1956. p. 200.
5. Martí. op. cit. p. 630.
6. Ibid. p. 586.
7. Ibid. p. 604.
8. Ibid. p. 371.
9. Follas novas. Rosalía de Castro. Colección Dorna. 1943. p. 148.
10. Ibid. p. 140.

CHAPTER VII

LITERARY EXPRESSION

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LITERARY EXPRESSION

Rosalía is not outstanding in her use of literary expressions. Writing after Romanticism had waned and before the arrival of modernismo, she lived between two great eras in poetry. She was acquainted with the works of the romantics and was aware of their flamboyancy. However, Rosalía was not of a romantic temperament. She avoided the extremes of any school, preferring to remain close to reality and close to the people of Galicia. Thus her literary expressions reflect only those themes associated with the common people.

Rosalía used metaphors, similes, images, repetition, and personification in abundance. Womanly beauty, the human soul, and mythology are other themes that Rosalía used in her literary expressions. It is to be expected that nature would play an important role. In nature, various areas, such as sun, night, moon, and the seasons play a noticeable part.

METAPHORS, IMAGES, SIMILES

In order to convey a picture, a feeling or an emotion, the poet must use some form of metaphor, imagery, or simile. While there are differences in the three forms, basically they all have the same things in common.¹ In this study the three forms will be treated as if they were one, for the real purpose of all of them is to evoke some picture.

The metaphor is one of the easiest devices to recognize. It is the one that requires the least sensitivity in a reader. Other devices may require a high degree of receptivity or they will be passed over by the reader. Rosalía, writing for the common person, used metaphor constantly throughout her major works. In her Follas novas, one of the books is called "Vaguedás" and in the third poem she uses a metaphor to convey the picture that is set forth in the book:

Tal com'as nubes
 que leva o vento,
 y agora asombran, y agora alegran
 os espaços inmensos d'o ceo
 así as ideas
 loucas qu'eu teño,
 as imaxes de múltiples formas
 d'extrañas feiturás, de cores incertos,
 agora asombran,
 agora acrarán,
 o fondo sin fondo d'o meu pensamento.²

Here is one image superimposed on another. A person is familiar with the immensity of the sky and the clouds that go scudding by--clouds that may evoke a feeling of sadness if they are dull and grey, clouds that may awaken a feeling of happiness if they are light and gay. The fondo sin fondo d'o meu pensamento is the limitless sky. The ideas that come crowding into it are the clouds. Some are sad, some are gay, and some even have color.

Rosalía used a great variety of metaphors ranging from the flower to the sky. However, her greatest use is the common themes, such as flowers, night, trees, clouds, and the wind. When she used a flower, Rosalía generally chose the rose. This was perhaps due not only to its special meaning of love and tenderness, but to the use of color. In addition, the rose could be used to evoke the sense of smell. This is well shown in Cantares gallegos:

Olía a rosas de mayo,
seus ollos eran estrelas.³

In the lines above Rosalía has used the common reference rosas. However there are a few other factors involved. These are the roses of May, which are the first, the purest, the freshest. Closely connected with the visual concept of a fresh rose is the sense of smell: Olía a rosas de mayo. Rosalía has evoked not only a

vision, but she has also awakened the sense of smell. This dual awakening of the senses shows Rosalía to be a precursor of modernismo which was soon to make its presence felt. In these two lines there is in addition the use of the metaphor "his eyes were stars." It is by this heavy concentration of metaphors, coupled with the sensory perception, that Rosalía showed herself to be a skillful poet. Other times Rosalía contented herself with a simple metaphor where the rose is a child. This is a theme that Rosalía loved, for she was fond of children and often compared them to flowers:

.....
y mientras silenciosa
lloraba y yo gemía
mi niño, tierna rosa.⁴

Here love is shown as a rose. It is young and tender; not a rose in full bloom, but rather a young bud not yet unfolded:

!Y yo no quiero que llegue!...
ni que ames nunca, cual te amé, a ninguno:
antes que te abras de otro sol al rayo,
véate yo secar, fresco capullo.⁵

Here is shown the tender capullo, or rosebud, as representing love that is pure and not yet fully developed. Rosalía shows a surprising fierceness in this poem, for she says that she would rather see the bud wither than open its folds to another sun which simply means another

lover.

II

PERSONIFICATION

Rosalía was very fond of personification. There are few poems where one does not find living qualities given to inanimate things. This device is one that lends itself to poetry for it is easy to give lifelike qualities to those things that cause us wonderment or to those things that please us. Rosalía had no favorites nor did she use any special forms. She often would watch the gray clouds and note that they seemed to run through the sky. Rosalía could just as easily have said that the clouds flew or sailed along, but she made them more human, more lifelike by saying that they "run" as in this poem:

Nube corre pelegrina,
triste vay, qu'a terra toca
Xa c'os pes de branca neve,
Xa c'a fina fresca boca;
Triste vay, qu'os ceos invoca
y a bicar a chan s'atreve.⁶

In addition to the fact that the cloud runs, one can see it has the quality of being sad. This is a common picture, one that is often found in Rosalía's poetry. But one can also see that the cloud has white feet that touch the ground and a delicate white mouth that dares

to touch the ground. There are at least four uses of personification in these few lines. It is interesting again to note that Rosalía succeeds in establishing a clear picture of a somber cloud sailing along close to the ground and occasionally touching the earth. This is a picture that is quite common, yet on reading the poem above, one is struck by its vividness and reality.

Rosalía's skill in the personification of nature is shown in the following poem:

Pasa río, pasa río.
Co teu maino rebulir;
Pasa pas'antrás frolinas
Color d'ouro e de marfil,
A quen c'os teus doces labios
Tan doces cousas lles dis.⁷

Here one has the picture of a river that has gentle lips that say gentle things to one. Rosalía delighted to use rivers, the sky, the clouds to express her thoughts, and by showing the river as having doces labios, she sets a feeling of tenderness which is augmented by the tan doces cousas that the river says. Again Rosalía places the setting in an atmosphere filled with the gold and silver color of flowers. There is never any discordant or dissonant sounds or colors present. All seem to blend into a feeling of tenderness and nostalgia.

The range of personification was great in the poetry of Rosalía. From the realistic items such as clouds,

trees, and rivers, Rosalía ranged to the human heart and soul. In the presentation of the heart, Rosalía often gave it strong sterling qualities that show firmness such as tendes corazón de hierro, or as if the iron heart were not hard enough, tendes corazón d'aceiro. These references to "heart of iron" or "heart of steel" relate to situations that were harsh for Rosalía. She had been away from Galicia, and everything she saw or heard had a harsh aspect for her. It is clear that she gave these qualities to the heart according to the mood she wished to show. Whenever Rosalía was among children, she was tender to the point of speaking in a motherly fashion: "Apértame ben, corazón de manteiga."

III

MYTHOLOGY

Rosalía did not often refer to mythology in her poems. This may have been due to her lack of a formal education in the classics, but more likely it was due to her desire to communicate with the common people of Galicia. There are some references to mythology. One of the most common is the "Tantalus" theme. The fatality of passion is represented throughout literature by Tantalus. Horace used it in the first book of his Satires and Ovid in his Amor. However, when Rosalía

referred to Tantalus, she used a higher plane. She did not refer to avarice, as did Horace, nor to passion, as did Ovid, but she referred to the unquenchable thirst of the soul to unite itself with God and to slake its thirst:

Sedientes las arenas, en la playa
sienten del sol los besos abrasados,
y no lejos las ondas, siempre frescas,
ruedan pausadamente murmurando.

Pobres arenas de mi suerte imagen:
no sé lo que pasa al contemplaros:
pues como yo sufrís, secas y mudas,
el suplicio sin término de Tántalo.

Pero ¿quién sabe?...Acaso un día
en que, salvando misteriosos límites,
avance al mar y hasta vosotras llegue
a apagar vuestra sed inextinguible.

!Y quien sabe también si, tras de tantos
siglos de ansias y anhelos imposibles,
saciará al fin su sed el alma ardiente
donde beben su amor las serafines.⁸

Rosalía also referred to Narcissus but not in the sense of beauty. Narcissus fell in love with his reflection in the water. For Rosalía, the love of Narcissus was that of those who fall in love with an illusion created in one's own mind. This is really the myth of Pygmalion, but Rosalía makes no mention of him. In En las orillas del Sar she shows her feeling of the Narcissus theme:

Vosotros, que del cielo que forjasteis
vivís como Narciso enamorados,
lo lograréis cambiar de la criatura
en su esencia, a misma eternamente.⁹

Ulysses and Penelope are mentioned in En las orillas
del Sar:

.....
pero yo en el rincón más escondido
y también más hermoso de la tierra
sin esperar a Ulises
(que el nuestro ha naufragado en la tormenta),
 semejante a Penélope
tejo y destejo sin cesar mi tela,
pensando que ésta es del destino humano
 la incansable tarea:¹⁰

In the poem above, it is possible that Rosalía compares herself to Penelope, but her tela is really "hope".

There are some references to the Leteo, the river of forgetfulness and to the Eolian harp with its melodious sounds. However, Rosalía was not a classicist. She had only a scant knowledge of mythology and used only mythological references that are known by most school children.

IV

WOMANLY BEAUTY

Rosalía was very adept at describing the beauty of woman. She thought of such beauty as something comparable to the universe. It was almost ethereal in its

extent, yet it was common to woman. It is in the description of womanly beauty that Rosalía has some fine lines. In Cantares gallegos there is this description:

Ti a estrela da mañanciña
Qu'en puras tintas se baña;
Ti a frol d'as froridas cumbres,
Ti a ninfa d'as frescuas auguas,
Ti como folio de lirio
Branca, pura e contristida.¹¹

In another poem there are these sentiments:

Que para min eras lua,
Branca aurora e craro sol,
Agua limpa en fresca fonte,
Rosa do xardín de Díos,
Alentino do meu peito,
Vida do meu corazón.¹²

In these two poems can be seen the feeling of Rosalía as she describes feminine beauty. Only ordinary adjectives are used; there are no fancy constructions or unusual word order. Yet one gets an impression of freshness caused by the puras tintas in which she bathes. There is a feeling of purity expressed in the lines Branca, pura e contristada and Agua limpa en fresca fonte. The scope of Rosalía's descriptive powers ranges from the sky to the breath of life from one's breast. In the first poem, Rosalía compares a woman to a star. This is not unusual, in fact it is a very common statement, but the expression da mañanciña adds much. It becomes a morning star, the first light of a mañanciña,

a gentle early morning. All these sentiments give the reader a clear picture of womanly beauty as portrayed by the morning star. In the second poem, there is almost the same feeling but expressed in different words. The Branca aurora e craro sol give a picture of early, clear light, something lovely and glistening. Again in the first poem there is the frescuas auguas. Here one gets the idea of purity and cleanliness associated with a nymph which connotes womanly beauty. In the second poem there is a mention of agua limpa which denotes the purity of womanly beauty. This clear water is found in the fresca fonte. Here even the fountain, the source, is fresh, pure. In the first poem, womanly beauty is described as folio de lirio which would give a feeling of the color white, and Rosalía goes on to state that womanly beauty was branca, pura e contristada. This idea of whiteness is also contained in the second poem in eras lua, branca aurora. It is interesting to note that connected with this pure beauty of woman, there is added the note of contristada. Rosalía was well aware of the role of woman in this world and she knew there was present in life a certain amount of sadness. This adjective contristada offers just enough of a contrast to bring one's senses back to reality. This contrast sets off to a greater degree the beauty of woman.

Although Rosalía has many references to feminine

beauty, there are few references to manly beauty and in no case are they complimentary. She was generally in a humorous mood when she referred to man as:

"Cara de pote fendido,"
Ten d'alcume;
Mellor que descolorido:
Quero o tostado de lume.¹³

V

THE SOUL

Rosalía did not often refer to the soul in her poetry but in the cases where she did, it was represented as being imprisoned and seeking escape. This portrayed her personal feelings. All her life Rosalía had the feeling that she was trapped. She wanted to escape from this earth and to soar into the heavens, yet she knew she was forever imprisoned. In some of her poems there are references to suicide as a means of escape, although there is no indication that Rosalía in her real life actually attempted suicide. In En las orillas del Sar there is a poem that expresses well the feeling of imprisonment felt by Rosalía:

Ya no lloro...y no obstante, agobiado
y afligido mi espíritu, apenas
de su cárcel estrecha y sombría
osa dejar las tinieblas
para bañarse en las ondas
de luz que el espacio llenan.¹⁴

Here the soul appears to be enclosed by the body as in a narrow jail. This was certainly the feeling that Rosalía must often have experienced. The soul seeks to be freed or to bathe in the sunlight that might penetrate into the narrow confines. Here Rosalía gives a mental picture of the well known gloomy cell where a ray of sun might penetrate. The inmate would eagerly seek this patch of light. So it was in the soul of Rosalía. She sought solace and escape. Later in En las orillas del Sar one finds that if the body is the jail of the soul, it is also the desert of the soul:

.....
en su sepulcro el muerto, el triste en el olvido,
y mi alma en su desierto.¹⁵

VI

NATURE

Endowed with a sensitivity to color and sound, it is natural that Rosalía should be aware of nature. Some reference to it and its beauty can be found in almost all of her poems. Certain elements pertaining to nature stand out in her poetry more than others. One of these is the aurora. Rosalía loved the sun, not the blinding, searing heat of the Mancha region, but the warm rays of the sun as it heralded a new day. She saw the beauty of the early light, the rising sun. The new day offered

hope to those who were sad. It brought relief from solitude and loneliness. Daybreak offered a new life:

Fue ayer y es hoy y siempre:
al abrir me ventana
veo en Oriente amanecer la aurora,
después hundirse el sol en lontananza.¹⁶

In these few lines is best expressed the feeling that Rosalía had for the dawn. Here is contained the hope of yesterday, today, and tomorrow. All has been seen or will be seen through Rosalía's window, as she did, in fact, often arise early just in order to see the new dawn.

Rosalía was not aware of the aurora only from a philosophical point of view. She closely connected dawn with nature. These two concepts are inseparable to a lyric poet and Rosalía was no exception. She saw the glory and beauty of dawn in the verdant foliage of the tall oak forests:

Pero tú, sacra encina del celta,
y tú, roble de ramas añosas
sois más bellos con vuestro follaje
que si mayo las cumbres festona
salpicadas de fresco rocío
donde quiebra sus rayos la aurora,
y convierte los sotos profundos
en mansión de gloria.¹⁷

The great sensitivity of Rosalía to color is again shown in this poem. The rays of the sun are broken as they strike the fresh dew on the great oak branches.

There the now sparkling light converts the gloomy interior into a mansion of glory. In the poem above, one gets several pictorial images passing in sequence: the stately, ancient oaks; the fresh dew refracting the early sun's rays; the erstwhile gloomy caverns under the boughs being turned into bright sparkling wonderlands. Yet on close examination, one finds only simple ordinary words which cause this ecstatic transformation. It is in this that lies the secret of Rosalía's success as a poet.

Closely related to the aurora was the night and the moon, both symbols of nature. Rosalía was by nature a sad person, one full of nostalgia and longing. This, coupled with her great sensitivity, made her very susceptible to the night. The blackness of night was synonymous with the black of mourning. Rosalía saw the night as triste y larga, accompanied by evil and misfortune; and it was often fría:

qu'é mal compañeiro à noite
si á compañeiro s'obriga.
Mas ¡ay! qu'eu non teño todo
nin burata conocida,
nin tellado que me cruba
dos ventos da noite fría.¹⁸

The night brought on feelings of sorrow and reminded Rosalía of death. It did not cover up the unhappiness of the day, but rather seemed to magnify it. It was seldom

that Rosalía mentioned noite and did not qualify it in some way with sadness, sorrow, or death. She felt that the day was extinguished rather than finished. The following stanza shows how Rosalía felt toward the night:

Extinguióse la luz; llegó la noche,
como la muerte y el dolor sombría;
estalló el trueno, el río desbordóse
arrastrando en sus aguas a las víctimas.¹⁹

The first phrase sets up a feeling that all has ended. The day was extinguished. This gives one a feeling of something burned out or ruined. Night doesn't just "fall" or "descend"; for Rosalía, night arrives as if expected. It is a night that is not wanted, an unwelcome visitor like death, bringing with it a gloomy sorrow.

The night, then, was a thing to shun, to avoid, yet that was impossible. It was bound to arrive and bring with it sorrows, witches, demons, and all sorts of evil:

Noite escura
Logo ven,
E moito dura
C'ó seu manto
De tristura,
Con meigallos
E temores,
Agoreira
De dolores,
Agarimo
De pesares,
Cubridora
En todo mal
!Sal!....²⁰

Although the night might be ominous, the gloom was often dissipated when the moon appeared. In Cantares gallegos there is one of the very few places where the night is not a somber one. Here, however, the moon is prominent and gives forth sufficient light to make things brighter:

Noite brillante,
C'unha lunina
Feita de xaspes.²¹

One of the very fine treatments of the moon is found in En las orillas del Sar where Rosalía says that, like a rain of gold, the pure light falls down on the verdant fields:

De su pálido rayo la luz pura,
como lluvia de oro cae
sobre las largas cintas de verdura,
que la brisa lleva y trae.²²

Here again one can see the delicate feeling for color that Rosalía had. This is shown in the "rain of gold" instead of the ordinary "silver moonbeams". The presence of the moon is worth gold instead of silver. However, it should be noted that Rosalía used an old romantic term in referring to the pálido rayo of the moon, but this does not detract from the poem. Not only was the moon pallid and pure, but it was also an eternal beacon of hope, a beckoning light in the world of darkness:

Lámpara hermosa, eternamente hermosa,
consolo d'os mortals.²³

All the seasons are represented in Rosalía's poetry, but there is nothing unusual or out of the ordinary in her treatment of them. She was aware of the coldness of winter, the heat of summer. It would be only natural that she should prefer the spring and summer with their gay colors. Rosalía preferred the month of May calling it o alegre mayo, o mes d'amor, mes de amor, plantas y flores. That was a time to be gay and cheerful, happy that one was alive. It was a time for children to play, plants to flower. It was an aromatic month:

.....
en vano llega mayo de sol y aromas lleno,
con su frente de niño de rosas coronada
y con su luz serena.²⁴

April was also a favorite month for in it as prantas nasen. Although Rosalía liked the summer it was described at times as insoportable y triste.

III

REPETITION

Repetition has always been a popular device in Spanish poetry. It is an excellent means of giving emphasis and creating emotion. As early as the Poema de

mio Cid one finds repetition:

Plogo a mio Cid...
Plogo a los homes.²⁵

Rosalía used repetition constantly throughout her poetry. Used to create emotion, this was a very effective device:

Corre, corre
A qu'Antona te peite;
Corre, daráche
Una cunca de leite.²⁶

Often repetition consisted simply of an interjection !Ay!. This simple word can express emotion so effectively in Spanish:

!Ay, que profunda tristeza!
!Ay, que terrible dolor! ²⁷

Only two simple words, yet there is set up immediately a feeling of despair and hopelessness. It is true that other words give the final determination but !Ay! introduces those words. !Ay! is one of the most common and can be one of the most plaintive sounds in popular speech.

The greatest use of repetition in syntax was that of the adverb. It was used often as an adverb of comparison:

Como un eco perdido, como un amigo acento
que suena cariñoso.28

Sometimes the adverb may refer to time:

Ya no mana la fuente, se agotó el manantial;
ya al viajero allí nunca va su sed a apagar.

Ya no brota la hierba, ni florece al narciso,
ni en los aires esparcen su fragancia los lirios.29

However, this repetition is used most as an adverb of quantity. This constant repetition sets up a feeling that intensifies the emotion awakened:

.....
Mitá luz, mitá sombras,
mitá un pracer sin nome,
e mitá un-ha sorpresa aterradora.30

The following will best illustrate how a simple repetition of a verb will create an impression:

Era apacible el día
y templado el ambiente
y llovía, llovía
callada y mansamente
.....31

Here one is placed in a certain atmosphere by the description of the day. However, the one line y llovía, llovía carries with it a feeling of eternity. There were many days of constant rain, days in which the chovinho fell quietly and gently. Just two simple words serve to create the impression of a ceaseless rain.

Where a continuity could not be achieved by one simple repetition, Rosalía would use a word as often as necessary to create an effect. In the poem below the word era is used five times in four short lines:

Era delor y era cólera
era medo y aversión,
era un amor sin medida,
!Era un castigo de Dios!³²

The negative adverbs are often repeated but this negation has no great value in itself other than to act as an intensifier. The most commonly used negatives are ni and sin.

Rosalía also used adjectives as repeating words but they were not as common as adverbs. More will be said later in a section dealing with the use of adjectives. However, there is one poem that shows how Rosalía used an adjective as a repetitious device:

Aquelas risas sin fin,
aquele brincar sin delor,
aquela louca alegría,
?por qué acabou?

Aqueles doces cantares,
aquelas falas d'amor,
aquelas noites serenas,
?por qué no son?³³

Here the adjective is used to point out some well known events such as laughter, happiness, songs. The constant introduction of each line by the word aquele

intensifies the reader's awareness of the event until a considerable suspense is built up to be suddenly let down by the simple little query of ?por qué...?

Rosalía's primary use of repetition was to create an emotion or suspense. She hammered away at a word, usually at the start of a sentence, for effect, until the reader reached a high pitch of tension knowing that some climax was about to be presented. In using repetition, Rosalía generally employed verbs, since they are action words, and adverbs modifying those verbs.

VIII

EPISTROPHE

This form of poetry was not very popular with Rosalía. It was too rhetorical for her lyric poetry. In her Spanish poems she did not use epistrophe at all. In Follas novas there is only one occasion where Rosalía used this device:

-Un xa caíu...Foi un home...
!Ela venceu!...!Venceu ela!³⁴

This one example is found in the long poem "A probina, qu'esta xorda" which is in a more popular vein like Cantares gallegos.

It was only in Cantares gallegos that Rosalía used epistrophe to any great extent. Even in this book it

is not too common. Whenever epistrophe was used, there seemed to be no definite pattern. It was used primarily for effect and for sound as in:

Vente, Minguíño,
Minguíño, vente,
.....35

Here the expression is repeated more as a rhythmic form than for emphasis. In the poem from which this example was taken, the expression vente was used often, such as Vente, rapasa followed by vente, meníña. The vente furnished the emphasis. Again in Cantares gallegos Rosalía wrote:

!Non che teño medo, moucho,
moucho, non che teño medo!36

And again:

Miña Santa Margarida,
miña Margarida santa,37

These uses are purely for effect and for rhythm. There is little emphasis or emotion in them. There is one place where Rosalía used epistrophe with some emotion:

!Ay!, uns amores toliños,
!Ay!, uns toliños amores.38

Here Rosalía is emotional. The above two lines come

from the very well known poem dealing with the bells of Bastabeles and Rosalía morre de soidades.

In another poem Rosalía used epistrophe to create a picture when she wrote:

Corre o vento, ó río pasa,
corren nubes, nubes corren
camino de miña casa.³⁹

Here the corren nubes, nubes corren add a graphic picture to accompany the line corre o vento, ó río pasa. This adds balance as well as reinforcement to the rushing wind and the scudding clouds. However, such usages of epistrophe are rare. There was one other time where Rosalía used this device in almost a double form:

Cómo chove mihudiño,
cómo mihudiño chove;
cómo chove mihudiño;⁴⁰

This is found as the introductory and closing stanzas of poem XXXII. Here the reader can recognize and almost feel the fine rain as expressed in the first two lines. That would have been sufficient, but the addition of the third line, which is really a repetition of the first line, makes the picture very striking.

SPECIAL USE OF ALAS

For Rosalía, the word alas had a special meaning. She used the word in many poems ranging from the realistic to the spiritual sense. She saw the birds in flight and noted how their wings bore them aloft. It is quite possible that she often wishes for wings to escape from this world, although she never directly so expressed herself.

In using alas, Rosalía often used the word viento to form the old expression "on the wings of wind." Often these "wings of wind" would bring along other sensory perceptions so that there was more than one image or sound present in the stanza or verse of poetry. As an example, there is this stanza taken from En las orillas del Sar:

Como un eco perdido, como un amigo acento
 que suena cariñoso,
 el familiar chirrido del carro perezoso
 corre en alas del viento, y llega hasta mi oído
 cual en aquellos días hermosos y brillantes
 en que las ansias mías eran quejas amantes,
 eran dorados sueños y santas alegrías.⁴¹

In the stanza above, one can see how the breeze is wafted along as if it were on wings, gentle and unhurried. Yet this breeze brings with it a sound that is very familiar--the creaking of the huge slow-moving

carts. Thus the alas del viento bring out another sensory perception, that of sound, and to these is linked a third, that of sight, as expressed in the días hermosos y brillantes.

Other uses of alas range from where the sad winds come to refresh one and bring pra tí n'as alas cariñosas queixas to where the air itself has wings as doces galleguños aires...lévaine nas vosas alas.

Passing from the more material things that have wings one finds alas used in an abstract form where thoughts have wings as in:

!Pensamientos de alas negras!, huid...
.....
!Pensamientos de alas blancas!, ni gimamos...⁴²

Misfortune can have wings n'as alas d'a desgracia, o teu destino vai. Fear can also have wings, especially on dark nights una noite, noite negra...alas que extienden os medos. Even silence was not overlooked as in En las orillas del Sar:

No lejos, en solo profundo de robles,
en donde el silencio sus alas extiende...⁴³

NOTES ON CHAPTER VII

1. For an excellent treatment of the metaphor see Teoría de la expresión poética by Carlos Bousoño, p. 86. He states that the traditional differences among metaphor, imagery, and simile are really empirical, and basically they are synonymous.
2. Follas novas. Colección Dorna. 1943. p. 22.
3. Ibid. p. 82.
4. En las orillas del Sar. Colección Dorna. 1941. p. 25.
5. Ibid. p. 77.
6. García Martí. Rosalía de Castro. Obras completas. Aguilar Edition. 1952. p. 369.
7. Ibid. p. 318.
8. En las orillas del Sar. p. 38.
9. Ibid. p. 117.
10. Follas novas. p. 140.
11. Martí. op. cit. p. 347.
12. Ibid. p. 298.
13. Ibid. p. 296.
14. En las orillas del Sar. p. 18.
15. Ibid. p. 23.
16. Ibid. p. 137.
17. Ibid. p. 47.
18. Martí. op. cit. p. 278.
19. En las orillas del Sar. p. 33.

20. Martí. op. cit. p. 377. This is taken from a long poem entitled "Alborada" which Rosalia wrote to be set to music. In order to do this she had to carry over some of the endings of lines to the start of the following lines. The whole poem praises the arrival of dawn and shuns night. Dawn is welcomed to the sound of the typical "ala...la."
21. Ibid. p. 291.
22. En las orillas del Sar. p. 118.
23. Follas novas. p. 207.
24. En las orillas del Sar. p. 23.
25. Poema de mio Cid. Clásicos Castellanos. Edition of Ramón Menéndez Pidal. Espasa Calpe. Madrid. Fifth Edition. 1946. p. 123.
26. Martí. op. cit. p. 362.
27. Ibid. p. 246.
28. En las orillas del Sar. p. 21.
29. Ibid. p. 61
30. Follas novas. p. 54. In the Cantares gallegos, p. 286, Rosalia used an adverb of quantity five times in eight lines.
31. En las orillas del Sar. p. 25.
32. Follas novas. p. 47. It is interesting to note that this poem contains only ten lines. Five start with era and these are followed by four lines all of which start with que. However, it is the repetition of the verb that strikes the attention rather than the que.
33. Ibid. p. 71.
34. Ibid. p. 167.
35. Martí. op. cit. p. 361.
36. Ibid. p. 310.
37. Ibid. p. 376.

38. Ibid. p. 299.
39. Ibid. p. 301.
40. Ibid. p. 368.
41. En las orillas del Sar. p. 21.
42. Ibid. p. 111.
43. Ibid. p. 51.

CHAPTER VIII

VERSIFICATION

CHAPTER VIII

VERSIFICATION

In order to understand the work and the intent of a poet, it is necessary to examine the elements that make up the verses. This will include the rhythm, the number of syllables in a line, the number of lines in a stanza, and the rhyme scheme, if any. These elements are discussed in this chapter. In the section dealing with verse and rhythm, much use was made of the books Métrica española by Navarro Tomás, and La versificación española irregular by Pedro Enríquez Ureña.

Variety of form is one of the distinctive characteristics of the poetry of Rosalía. Her poems range from two line stanzas to ten line ones, from two syllable, (one word) lines to lines that contain eighteen syllables. She used both assonance and consonantal rhyme, but often Rosalía felt that rhyme was not necessary. It did not appear to make any difference whether she wrote in Galician or Spanish. There is such a lyric quality about the lines that one is aware only of the musicality and the stress and never notices whether there is any rhyme.

In her early book La Flor, published in 1857, Rosalía used an almost perfect consonantal rhyme. The

verses are of regular length and the stanzas are of a uniform number of lines. These early poems showed great attention to detail. Only rarely is there a break in the rhyme and even then it is only the consonant that is altered, the vowels still rhyme. Yet there is one poem that is worthy of note. This is the poem "El otoño de la vida" which has forty-eight stanzas ranging from three lines to eleven. One section of this poem reminds one of the carreras written by Espronceda and Zorrilla. This section has seven line stanzas of six syllables each. The fifth stanza, however, is as follows:

Luego un eco
en el espacio
muy despacio
se perdió
y en los valles
extendido,
escondido,
murmuró,
con raro
vago
son:1

Rosalía was yet too young and immature to experiment with form in poetry. However, her metrical variations did attract the attention of her future husband, Manuel Murguía. Experimentation with long and short lines, new rhyme schemes and even irregular lines was to come later.

VERSE AND RHYTHM

It is with the verse that one should start in order to examine the metrics of Rosalía. Although one line of verse will not show the content or harmony of a stanza, it will give an idea of the rhythm. In the verse are contained the elements that make up stress, pauses, and syllable combinations. It is really the verses that make the difference between poetry and prose. For that reason the verses of Rosalía will be examined first.

Spanish verses with a definite rhythm must have at least four or more syllables. Verses of two or three syllables, as far as an accentual rhythm is concerned, possess only an apparent individuality. They are really supported by the verses which precede or follow them.² Rosalía wrote no complete poems with less than five syllables to a line. There are, however, many poems that have lines which contain two, three, and four syllables.

1. The Pentasyllabic Line.

Although Rosalía used the five syllable line in her poetry, she very seldom used it to form an entire poem. Only two such poems are found and both are in Cantares gallegos. A five syllable line lightens poetry, and it is perhaps for that reason such a line is found only in

Cantares gallegos, for these are in a much lighter vein than the other two books. Both of these poems are well known. One is "Fun un Domingo":

Fun un Domingo,
fun pó-la tarde,
c'ó sol que baixa
tras dos pinares,
c'as nubes brancas
sombra de ánxeles,
c'as palomiñas
qu'as alas baten,
con un batido
manso e suave,
atravesando
vagos celaxes,
mundos extraños
qu'en rayos parten,
ricos tesouros
d'ouro e diamante.
.....³

The other pentasyllabic poem is "Miña Santiña":

Miña Santiña,
miña Santasa,
miña cariña,
de calabasa.
Ei de emprestarbos
os meus pendentes,
Ei d'emprestarbos
o meu collar;
ei d'emprestarcho,
cara bonita,
si de dependes
a puntear.⁴

The stress on the fourth syllable should also be noted. Other five syllable lines are found, but they are generally a pie quebrado.

The five syllable line has never been very popular

in Spanish poetry. During the Middle Ages it was used only occasionally as a pie quebrado and in the Golden Age it was ignored. It was in the Neoclassic period that any great use was made of the pentasyllabic line. Nicolás Fernández Moratín, Alfonso de Moratín, and Iriarte used this line in some of their poems. This usage was continued to a certain extent by some of the Romantic poets such as Duque de Rivas and Echevarría. However, later writers have used it but little. Thus Rosalía was continuing the trend of the century when she used the pentasyllabic line only rarely.

2. The Hexasyllabic Line.

The six syllable line was used rather frequently in the early galaico-portuguese poems. During the fifteenth century, it was second only to the arte mayor in popularity. This popularity continued into the Golden Age where it can be found in many villancicos, letrillas, endechas, and redondillas. Neoclassicists, such as Villaroel, Valdés, and Lista, used this hexasyllabic line. During the Romantic period it was not quite so popular as in the Neoclassic era. However, later writers, such as Valle-Inclán and Salvador Rueda have used it in their poetry.

Thus the six syllable line can be found in early Galician and Spanish poetry. It is present in the traditional Spanish verse forms all through the centuries up

to modern times. Yet in spite of its popularity, Rosalía did not use the six syllable at all in her Spanish poems. However, she did use it to some extent in her Galician poetry. For example, in Follas novas, it is used nine times. The poem "Dulce sôno" is shown so that one may get an idea of how Rosalía used the six syllable line:

Baixaron os ánxeles
a dond'ela estaba,
fixéronlle un leito
c'as pracidás alas,
e lonxe a levano
n'a noite calada.
Cando a alba d'o día
touco a campana,
e n'o alto d'a terra
cantou a calandria;
os ánxeles mesmos
pregada-las alas,
"?por qué, marmurano,
por qué desportala?"⁵

In this stanza the rhythm follows this pattern:

```

- | - - | -
- - | - | -
- | - - | -
- - | - | -
- | - - | -

```

The rhythm is constant throughout the poem except for lines two and four. Here Rosalía changed the stress pattern so that the first stress would fall on the third syllable instead of the second. This change in stress pattern is very common in Rosalía's poetry. However, such variations can be found in the poetry of the

Romantics and are quite common in the Modernista movement, so Rosalía was really not creating anything new.

3. The Heptasyllabic Line.

The seven syllable line has a long history in Spanish verse. It is found in the Auto de los Reyes Magos and the Disputa del alma y el cuerpo. During the Renaissance it appeared as an independent meter and it reached its height in the seventeenth century with Lope de Vega. This popularity did not diminish during the Neoclassic or the Romantic eras. Among the modernistas the seven syllable line became more polyrhythmic and, while the poets did use this line, it was relatively limited in its use.

Although the seven syllable line has a long history, it was seldom used by Rosalía. She used this line much less in her Spanish poems than in the Galician ones. In view of the long history of the line in Spanish literature, it is surprising that Rosalía used it so seldom. Whenever she did use it, the poem was generally written in four line stanzas:

!SOYA!

Eran dondal'as tardes,
risoña l'as mañáns,
y era a tristeza sua
negra com'a orfandá.

Iñase a amañecida,
tornaba c'o a serán...
Mais que fora ou viñera
ninguén ll'o iña a esculcar.

Tomó un día lene
 camiño d'o areal...
 como naide á esperaba
 ela non tornóu máis.

O cabo d'os tres días
 botouna fora á mar,
 y alí, ond'o corvo pousa,
 soya enterrad'está.⁶

In the first stanza can be seen a very irregular rhythmic pattern:

| - | - - | -
 - | - | - | -
 | - - | - | -
 | - | - - | -

None of the stanzas has the same stress pattern. Rosalia was experimenting by varying the stress patterns in her stanzas. Yet a closer examination will show that, although the rhythmic pattern is different in all the stanzas, the last three syllables of every verse have the same pattern of -|-. This causes the poem to sound more musical than would otherwise be the case.

4. The Octosyllabic Line.

The eight syllable line has been one of the most popular lines in Spanish and Galician poetry. It is also one of the oldest appearing in some of the jarchyas of the eleventh and twelfth centuries. During the Renaissance it gained an even greater popularity which remained throughout the Golden Age. It was in the Neoclassic period that the eight syllable line lost much

of its popularity. The redondilla and quintilla, formerly strong forms, were little used in lyric poetry. The Romantic period, however, restored its popularity. Zorrilla, Gutiérrez, Hartzenbusch, Avallaneda, Duque de Rivas, and Bécquer all helped to give the octosyllabic line the prestige it had enjoyed during the Golden Age. The Modernists also retained the eight syllable line.

It would be only natural that this line should be a favorite of Rosalía's. She used it thirty-six times in Cantares gallegos and six times in En las orillas del Sar. Even in her minor poems she used the eight syllable line predominantly. In La Flor it is used six times and in A mi madre it is used three times.

In the octosyllabic poem, Rosalía experimented with stress and often changed the rhythmic pattern. The poem "Peloura que Roda", taken from Follas novas, illustrates this change:

Peloura que Roda

Dou encomezo pensando
despois, gustoulle pensar,
e d'este gusto o deseyo
a toda prêsa se vai.

E decote descendendo,
descendendo sin parar,
desd'o deseyo o pecado
a toda prêsa se vai.⁷

In the first stanza there are two stress patterns. In line one the stress falls on the first, fourth, and

seventh syllables. In the other three lines the stress falls on the second, fourth, and seventh syllables. The stress pattern is almost identical, only the first stress is changed. In the second stanza, the first two lines have the same pattern, the stress falling on the third and seventh syllables. These two lines have only two stresses. In line three the stress pattern is the same as line one of the first stanza and in line four it is the same as the other three lines in stanza one. There is a total of three stress patterns in these two stanzas. This gives a rhythmic pattern as follows:

```

| - - | - - | -
- | - | - - | -
- | - | - - | -
- | - | - - | -
- - | - - - | -
- - | - - - | -
| - - | - - | -
- | - | - - | -

```

5. The Eneasyllabic Line.

The nine syllable line has a long history dating back to the galaico-portuguese. However, the early Spanish poesía de clerecía made little use of it. During the fifteenth century it was used more, especially in the Galician language. During the Golden Age, the nine syllable line was used some by Lope de Vega, but it was never very popular. The poets of the Neoclassic era used this line but they varied the rhythm of it. In the

Romantic period the line was used by such poets as Echeverría and Espronceda.

Even though the nine syllable line can be traced back to the early Galician origins, and even though it has a constant history, Rosalía did not use it to write complete poems. She used the eneasyllabic line only within a stanza.

6. The Decasyllabic Line.

The ten syllable line can also be traced back to medieval times in Spanish poetry. It survived through the various literary periods and is still in use. Yet Rosalía did not seem to like this line any more than she liked the nine syllable line. She did use the decasyllabic line to form combinations, but she wrote only one poem exclusively using this line. One portion of it is given to show the meter:

N'e de morte

Xa estás de volta, Rosa d'Anido?
!Eu non coidara verte tan cedo!
Y as meigas todas contigo, Rosa,
Aló n'a vila seica andiveron,
que de difunto tês a colore
y a vista brava, y o falar seco.
-É que de pena, d'a terra lonze
poquiño a pouco m'iba morrendo,
mais...colorosa me verás logo
que agora vivo porque te vexo. 8
.....

In the poem above the stress pattern is fairly regular. It is composed mostly of a series of weak and

strong stresses and has a caesura at the end of the fifth syllable. Yet Rosalía varied this pattern, as can be seen in lines three, six, seven, nine, and ten. In these lines the internal stress has been shifted some for variation. However, the last two syllables of each line all have the same stress pattern. This is the traditional llana syllabication:

```

- | - | - | - - | -
- / - | - | - - | -
- | - | - - | - | -
- | - | - | - - | -
- / - / - | - - | -
- | - | - | - | | -
- / - | - - | - | -
- | - | - | - | | -
- / - | - - | - / -

```

7. The Hendecasyllabic Line.

The eleven syllable line dates far back in the poetry of France and Provence. In Italy it was one of the oldest forms of lyric poetry.⁹ It made its appearance in Spain with the early Galician and Catalan troubadours. However, it was slow to catch on in Spain even though Alfonso X, Juan Manuel, and Juan Ruíz made use of it. However, in the Neoclassic period this line was used quite extensively and the Romantic school especially liked it. The Modernists used the eleven syllable line even more than did the Romanticists.

With such a background it would be only natural that Rosalía should favor the eleven syllable line. She used

it in nine poems in En las orillas del Sar, in three poems in Follas novas, and in one poem in Cantares gallegos. In La Flor she used it four times and once in A mí madre. The following poem from En las orillas del Sar is given to show how Rosalía used the eleven syllable line:

Un manso río, una vereda estrecha,
un campo solitario y un pinar,
y el viejo puente, rústico y sencillo,
completando tan grata soledad.

?Qué es soledad? Para llevar el mundo
basta a veces un solo pensamiento.
Por eso hoy, hartos de belleza encuentras
el puente, el río y el pinar desiertos.

No son nube ni flor los que enamoran;
eres tú, corazón, triste o dichoso,
ya del dolor y del placer el arbitro,
quien seca al mar hace habitable el polo.¹⁰

8. The Dodacasyllabic Line.

It was in the first half of the fifteenth century that the arte mayor became established. Generally it was composed of twelve syllables divided into two hemistiches of six syllables each. No one knows for sure just what was the origin of it. Carolina Michaëlis de Vasconcellos, Menéndez Pelayo, and Pedro Enríquez Ureña believed that it developed from the accented and fluctuating rhythm of the Galician muñeiras.¹¹ This arte mayor, so abundantly cultivated in the theater during the first half of the sixteenth century, rapidly gave way to the eleven syllable line. At the end of the sixteenth century it was

only a memory. During the Neoclassic period the arte mayor was continued to some degree using two hemistiches of six syllables each. This carried over into the Romantic and modernista periods where the seven-five meter was very popular.

In spite of the long history of the arte mayor and the twelve syllable line variations, Rosalía did not use this line very often. It occurs only three times in Follas novas, two times in En las orillas del Sar, once in Cantares gallegos, and once in La Flor. However, when she used this meter, Rosalía always divided the lines so that there were four stresses, one each on the second, fifth, eighth, and eleventh syllables. In the history of the arte mayor and the twelve syllable lines, there has always been a stress on these syllables. The poem below, from En las orillas del Sar is given so that one can see the rhythm:

Así como el lobo desciende a poblado,
si acaso en la sierra se ve perseguido,
huyendo del hombre que acosa a los tristes,
buscó entre las fieras el triste un asilo.

El sol calentaba su lóbrega cueva,
piadosa velaba su sueño la luna,
el árbol salvaje le daba sus frutos,
la fuente sus aguas de grata frescura.¹²

This poem has a very even rhythm with the stress falling on the second, fifth, eighth, and eleventh syllables:

- / - - / - - / - - / -
 - / - - / - - / - - / -
 - / - - / - - / - - / -
 - / - - / - - / - - / -

9. The Alexandrine Line.

The Alexandrine line is one of the oldest. However, in the sixteenth century variations began to appear and it dropped out of use and did not reappear until some years later. It never became popular and was little used during the Golden Age. In the Neoclassic period the Alexandrine was revived but even then did not conform strictly to the French meter. The Romantic period gave great impetus to the use of the Alexandrine, although there was more freedom of meter than in the Neoclassic period. It was Rosalía de Castro who used the dactylic Alexandrine as a complete unity in her famous:

Ya no mana la fuente, se agotó el manantial;
 ya el viajero allí nunca va su sed a apagar;
 Ya no brota la hierba ni florece el narciso;
 ni en los aires esparcen su fragancia los lirios.
 Sólo el cauce arenoso de la seca corriente
 le recuerda al sediento el horror de la muerte.
 13

The Alexandrine line was one of the most popular with Rosalía. This is not unusual considering its long history and the fact that it was quite popular with the Romanticists and post-Romanticists. Rosalía used the

Alexandrine eleven times in En las orillas del Sar and four times in Follas novas. However in Cantares gallegos she did not use it at all for entire poems.

Enrique Díez-Canedo said: "El verso Alejandrino triunfa en Rosalía de Castro, que siempre lo asonanta en toda su íntima y humana amplitud."¹⁴ He then cites the following poem from En las orillas del Sar:

De la vida entre el múltiple conjunto de los seres,
no, no busquéis la imagen de la eterna belleza:
ni en el contento y harto seno de los placeres,
ni el dolor acerbo en la dura aspereza.

Ya es átomo impalpable o inmensidad que asombra,
aspiración celeste, revelación callada;
la comprende el espíritu y el labio no la nombra,
y en sus hondos abismos la mente se anonada.¹⁵

10. Long Lines.

It is in the use of long lines that Rosalía shows her skill at innovations. In the early period of literature there were few lines of lyric poetry written that were longer than eight, ten or twelve syllables. The famous arte mayor contained only lines of twelve syllables. Although there have been poems written in long lines, it was not until the time of Rosalía that such long lines became rather common.

Rosalía did not hesitate to try her skill at writing long lines, but it is only in En las orillas del Sar that one finds them. These were written when Rosalía had only a short time left to live and when she was bitter and

disillusioned. The sixteen syllable lines are divided into two hemistiches of eight syllables each, such as can be seen in the poem below:

Dicen que no hablan las plantas, ni las fuentes ni los pájaros
ni el onda con sus rumores, no con su brillo los astros.
Lo dicen, pero no es cierto, pues siempre cuando yo paso
de mí murmuran y exclaman:

-Ahí va la loca, soñando
con la eterna primavera de la vida y de los campos,
y ya bien pronto, bien pronto, tendrá los cabellos canos,
y ve temblando, aterida, que cubre la escarcha el prado.

-Hay canas en mi cabeza; hay en los prados escarcha;
mas yo prosigo soñando, pobre, incurable sonámbula,
con la eterna primavera de la vida que se apaga
y la perenne frescura de los campos y las almas,
aunque los unos se agostan y aunque las otras se abrasan.
¡Astros y fuentes y flores!, no murmuréis de mis sueños:
sin ellos, ¿cómo admiraros, ni cómo vivir sin ellos?16

When Rosalía used the eighteen syllable line she had a hemistich after the ninth syllable. She often had a pie quebrado using a line of only nine syllables. This is well illustrated in the following poem:

Su ciega y loca fantasía corrió arrastrada por el vértigo,
tal como arrastra las arenas el huracán en el desierto.

Y cual halcón que cae herido en la laguna pestilente,
cayó en el cieno de la vida, rotas las alas para siempre.

Mas aun sin alas cree o sueña que cruza el aire, los espacios,
y aun entre el lodo se ve limpio, cual de la nieve el copo blanco.

No maldigáis del que, ya ebrío, corre a beber con nuevo afán;
su eterna sed es quien la lleva hacia la fuente abrasadora,
cuanto más bebe, a beber más.

No murmuréis del que rendido ya bajo el peso de la vida
quiere vivir y aun quiere amar;
la sed del beodo es insaciable, y la del alma lo es aún más.17

A study of the above poem will show that the lines are made of two nine syllable hemistiches. Each hemistich is accented on the fourth and eighth syllables. The poem is written in assonanting couplets.

In writing her lines of verse, Rosalía often followed the Galician-Spanish traditions. This is shown in her use of the eight and eleven syllable lines. These were most popular with Rosalía. She also liked the Alexandrine line. Yet Rosalía did not care much for the seven and the ten syllable lines which have a long tradition in lyric poetry. There is no apparent reason why Rosalía would prefer certain lines of verse over others. There is no apparent reason why Rosalía preferred to write most of her seven syllable lines in Galician rather than in Spanish. These poems are found mostly in the Cantares gallegos. By favoring the eight and the eleven syllable lines, Rosalía was showing the influence of the Romantic writers. Yet when Rosalía refused to use the nine syllable line she showed a break away from Romantic influence. There is no evidence to show that Rosalía disliked the nine syllable line. She just did not use it, preferring to use a line with a different number of syllables. Another break with the Romantic school is shown when Rosalía wrote only one poem, in Galician, using the ten syllable line. This line of verse was popular with the Romantics and has a long history. It is interesting

that, although Rosalía wrote only one poem in decasyllabic verse, that one poem has forty-six lines.

It was in the use of the long lines that Rosalía broke with the Romantic tradition. Few Romantic poets, like Zorrilla and Avellaneda, wrote lines over twelve syllables long. For Rosalía, these long lines seemed to offer a challenge as well as an opportunity for experimentation. These long lines were written after Rosalía had gained stature as a poet. She had matured and wanted to try something different. In writing the long lines of sixteen and eighteen syllables, Rosalía was able to express her feelings with more gravity than had she used a short quick verse of eight or ten syllables. When Rosalía wrote these long lines, they are in the Follas novas, she had experienced bitterness and disappointment. She was almost a poet turned novelist as she wrote the eighteen syllable lines. Only the pie quebrado brings the reader back to the fact that what he is reading is poetry instead of prose.

It is very probable that Rosalía gave a great impetus to long verses. She anticipated the long lines that were so common with the modernistas and later poets. Gertrudis de Avellaneda used lines of fifteen syllables in some of her poems. Díaz Mirón used twenty syllable lines in his sonnet "Gris de perla" taken from his book Lascos. In some of the poems written later by the Modernista school

there are lines of poetry that contain twenty, twenty-one, twenty-three, and even twenty-four syllables to a line.

II

THE STROPHE

An examination of the strophes in the poetry of Rosalía will show there is a great variation in them. It is seldom that she wrote a poem with an equal number of lines in each stanza. Because of this unequal strophic system, there is no pattern or form evident throughout her poems. Her poetry ranged from the two line strophe to the eighteen line one.

Rosalía did not attempt the two line stanza very often. There are only three complete poems of two line stanzas. One is in Follas novas and the other two are in En las orillas del Sar. These two books were written later in the life of Rosalía and at that time she was beginning to experiment, not only with syllable count, but with stanzas that had varying number of lines. Of the two poems in En las orillas del Sar, one has seven stanzas and the other has only three. The one poem in Follas novas has ten stanzas. Therefore, all the two line poems are relatively short. However, offsetting this small number of lines in each poem, is the length of those lines. Two of these poems have fourteen syllables to the

line and one has eighteen. All the lines are assonated.

Rosalía wrote only seven poems using a three line stanza, yet these seven poems contain a total of one hundred and four stanzas. Of these seven poems, two are in Follas novas, one each in Cantares gallegos and En las orillas del Sar and three in La Flor. The three line stanza ranks second in popularity with Rosalía, being outranked only by the four line stanza. It appears in all her major books of poems and is predominant in her early work La Flor.

As with the two line stanza, Rosalía used rather long lines. Most of these verses in La Flor have eleven syllables or more and some in En las orillas del Sar have lines of seventeen syllables. These long lines are rather unwieldy to handle so Rosalía varied them by using two long lines of seventeen syllables and having the third line contain only nine syllables. An illustration of the use of long lines combined with a short one is given so that the variations can be seen:

No maldigáis del que, ya ebrio, corre a beber con nuevo afán:
su eterna sed es quien le lleva hacia la fuente abrasadora,
cuanto más bebe, a beber más.

No murmuréis del que rendido ya bajo el peso de la vida
quiere vivir y aun quiere amar;
la sed del beodo es insaciable, y la del alma lo es aún más.¹⁸

One can see the experimentation that Rosalía did in her last book of poems. The poem contains three lines in

a stanza; two of these lines have seventeen syllables and one has nine. Yet the short line has been changed in location. In one stanza it is between the long lines and in the other it is at the end of the long lines. It is interesting to note also, that the first stanza has assonance in lines one and three, while the second stanza has the same assonance, but it is in lines two and three. This poem shows the freedom and experimentation that characterized the later books of Rosalía and presaged the modernista school.

The four line stanza was the most popular with Rosalía. In her early work La Flor, there are eight poems with four line stanzas. In this group there is a total of ninety stanzas. Even in the short work A mí madre, which contains only four poems, two of these are four line stanzas. It is En las orillas del Sar that one finds the greatest number of four line stanzas. There are forty-seven poems with a total of one hundred and eighty-six stanzas, all with four lines. Next in number is Follas novas, of which there are thirty-four poems, making a total of one hundred and forty-six stanzas. In Cantares gallegos there is a sharp drop in the number of four line poems, there being only seven, however, several are long. One poem, for example, has forty-three stanzas, and another has thirty-three. Even though Cantares gallegos has only seven poems of four

line stanzas, these seven poems give a total of one hundred and thirty-seven stanzas, which is only nine less than has Follas novas.

In the four line stanzas the number of syllables range from six up to fourteen. The long lines found in the three line strophes, and so common in En las orillas del Sar, are absent from the four line stanzas. It is rare that Rosalía strayed in the number of syllables in a line, yet on occasions, in the four line poems there are slips. In one poem "Sin Terra" from Follas novas, the regular number of syllables is eight, yet this four line stanza poem has one line that has six syllables, where it should have had only five.¹⁹ However, this does not mar the rhythm or beauty and is really not noticeable unless attention is called to it.

The five line stanza was not as popular as was the four line one. It appears only four times in Follas novas for a total of twenty-seven stanzas; four times in En las orillas del Sar for a total of nine stanzas; and only once in Cantares gallegos for a total of forty-five stanzas. Even though there are only nine poems, there is the remarkable number of eighty-one stanzas; over half of which, however, are in one long poem.

In her use of the five line stanza Rosalía again showed her versatility and desire for experimentation in Follas novas. There is a poem of five line stanzas that

is unique. It is given here so that one can see the use that Rosalía makes of different length lines:

ir ?Por qué, Dios piadoso,
 por qué chaman crime
 cando á un esta vida
 lle cansa e lle afrixe?

 Cargado de penas,
 ?Qué peito resiste?
?Cál rendido viaxeiro non quere
 buscal-ò descanso
 qu'ò corpo lle pide?

 ?Por qué s'un non rexe
 as dores qu'o oprimen
por qué din qu t'amostras airado
 de qu'un antr'as tombas
 a frente recrine?

 Inferno n'ò mundo,
 e inferno sin límites
máis alá d'esa coba sin fondo
 qu'a yalma cobiza
 qu'os ollos non miden.

 S'é qu'esto é verdade,
 !verdade terrible!,
ou deixad'un inferno tan soyo
 de tantos qu'eixisten,
ou si non, Dios santo, piedade d'os tristes.²⁰

In the poem above, the short lines are six syllables in length, with the third line in each stanza having ten syllables. However the last line in the last stanza contains twelve syllables.

There are eighteen poems that have six line stanzas. Of these, fifteen are found in En las orillas del Sar and three in Follas novas. There are none in Cantares gallegos, La Flor, and A mi madre. These eighteen poems have a

total, however, of eighty-one stanzas; this fact ranks the six line stanza fourth high as far as number of stanzas is concerned.

In general the poems of six line stanzas are rather short. Often the one stanza is the entire poem. In En las orillas del Sar there are five poems of one stanza each and five that contain only two stanzas. Yet there is one that has fourteen stanzas. In Follas novas, of the three poems, one has nineteen stanzas, one ten, and only one that has three stanzas. As can be seen, there is no pattern or mold into which Rosalía's poems can be placed.

The length of the line was generally eleven and seven syllable combinations, but the long poem in Follas novas has only six syllables. It is also in the six line stanza that are found some of the longest lines in the poetry of Rosalía. Again it is in En las orillas del Sar where these long lines are found. There are fourteen stanzas, six lines each, that contain sixteen syllables, and there are other six line stanzas that contain fourteen syllables. On reading the long line poems one gets a feeling of bulkiness or great weight that is in sharp contrast with the Cantares gallegos.

The stanza with seven lines is quite rare in the poetry of Rosalía. There are only two poems that are made of seven lines in each stanza. One is in Follas

novas and the other is in Cantares gallegos. Yet these two poems are rather long. The one in Cantares gallegos, number XVIII, has sixteen stanzas and the one in Follas novas has nine. In general these poems of seven line stanzas are quite regular and even. Most of them contain eight syllables and have the appearance of a romance. It is quite possible that Rosalía tried her hand at writing in the romance style, but soon abandoned the attempt since only two seven-line poems were written.

Rosalía wrote only fourteen poems using the eight line stanza, yet the number of stanzas totals one hundred. Thus the eight line stanza ranks third highest in the total number of stanzas, being outranked only by the four line and the three line stanzas. The Follas novas has seven poems for a total of thirty-two stanzas. Cantares gallegos has only one poem but it has thirty-nine stanzas. En las orillas del Sar has three poems for a total of only three stanzas. A mí madre has one poem and it contains six stanzas. The work La Flor has two poems for a total of twenty stanzas. In general the lines have eleven syllables, but there are some with six and eight syllables to a line. Rosalía also used the popular combination of seven and eleven syllable lines.

There are only two poems with nine lines and each of these has only one stanza. One is in Follas novas and the other is in En las orillas del Sar. The latter poem is

the popular combination of seven and eleven syllables. The poem in Follas novas is shown below for several reasons. It has a syllable count ranging from five syllables to ten. The wording is unique and the poem expresses the sensitivity of Rosalía and shows her ability to awaken mental images:

Grilos e ralos, rans albariñas,
sapos e bichos de todas crás,
mentras ô lonxe cantan os carros,
!qué serenatos tan amorosas
n'os nosos campos sempre nos dan!
 Tan so acordarme d'elas,
 non sei ô que me fai:
 nin sei s'é ben,
 nin sei s'é mal.²¹

The ten line stanza is found in all the three major books of poems, but it is not found in La Flor or A mi madre. In Cantares gallegos there are only two poems, but one has six stanzas and the other has twenty-one divided into sections of eleven and ten stanzas each. In Follas novas there are only three poems of one stanza each. In En las orillas del Sar there are also three poems with a total of four stanzas. There is a total of thirty-six ten line stanzas in all the poems by Rosalía.

In general the eight syllable line predominates but there are stanzas that contain the seven-eleven combination of syllables. There are no long line stanzas, the longest line being a fourteen syllable one, and this

stanza is intermixed with eight syllable lines in Follas novas. The combination of eight and fourteen syllable lines is not very common to Rosalía and shows her attempts to diversify her poetry.

The twelve line stanza is rare in Rosalía's poetry. There are only two poems and both are in Follas novas. One of these poems is just one stanza in length and the other poem has only two stanzas. The eight syllable line predominates in both poems.

There is only one poem that has fourteen lines. It is in Follas novas and has only one stanza. The poem, "Bos Amores", has a mixture of eight and fourteen syllable lines. In this poem Rosalía again slipped in her syllable count. Line ten has fifteen syllables instead of the expected fourteen. It is impossible to tell if Rosalía did this deliberately or if she was simply experimenting again with syllable count.

There is only one poem that has eighteen lines. It is also found in Follas novas and has but one stanza. It has a mixture of seven and eleven syllable lines with no particular pattern. There are eleven lines that have eleven syllables and seven lines that have seven syllables, but surely that must be coincidence.

The study of the strophic system shows that Rosalía favored the four line stanza. It led by far all the other stanzas. Most of the short stanzas are found in

Cantares gallegos. The greatest number of stanzas that have ten lines or over are in Follas novas. The third book is especially heavy with long stanzas, one of which has forty-six lines.

When Rosalía wrote poems of two, three, and four lines to a stanza, those lines were generally equal in length. However, when she used longer stanzas, the lines are more uneven in length. There is greater opportunity to experiment when a strophe has a number of lines in it. This is clearly shown by the example given showing the use of the five line stanza. However most of the poems by Rosalía are short ones. A recapitulation will show that there were three poems with two line stanzas; seven with three lines; ninety eight with four lines; nine with five lines; eighteen with six lines; two with seven lines; fourteen with eight lines; two with nine lines; eight with ten lines; none with eleven; two with twelve; one each with fourteen and eighteen lines.

The total number of stanzas runs as follows:

four line stanzas.....	591
three line stanzas.....	104
eight line stanzas.....	100
six line stanzas.....	87
five line stanzas.....	81
ten line stanzas.....	36
seven line stanzas.....	25

two line stanzas.....	20
twelve line stanzas.....	3
nine line stanzas.....	2
fourteen line stanzas.....	1
eighteen line stanzas.....	1

These are complete poems with complete full stanzas. There are many poems that have mixtures of stanzas with varying numbers of lines in them but they form no pattern, nor are they unique to any book of poems nor to any period in the life of Rosalía.

III

RHYME

(A) ASSONANCE

Assonance is the most common form of rhyme that Rosalía used. It is found in all her books of poems. Of the thirty possible combinations of assonance, Rosalía used nineteen in En las orillas del Sar, fifteen of which are llana and four are aguda. In Follas novas and Cantares gallegos she used fourteen combinations of the llana and four of the aguda. It is apparent that the full assonance, the llana or rhyme of the last stressed vowel and the last vowel in lines of verse, is the preferred one.

In the three major books, Rosalía had certain

preferences for assonance. She liked to use the assonance in "a" best of all. This is a sound that is perhaps more common than the other vowel sounds. It is a gentle and relaxed sound. Next in preference is assonance in "e", "i", and "o".

Many of the poems of Rosalía have a double assonance. She especially liked the "e-o" sound, using it more in Follas novas and in En las orillas del Sar than in her other books. In Cantares gallegos Rosalía preferred the "e-a" combination. In Follas novas and in En las orillas del Sar there is a considerable amount of assonance in "a-a". All these double assonances have a pleasing sound. There is no apparent reason why Rosalía would prefer one set over another in her books of poetry.

As Rosalía had her favorite assonance combinations, so did she have her dislikes. She used the combinations of "u-e", "i-e", and "u-o" least in En las orillas del Sar. In Follas novas the least used assonances were "i-e", "u-o", and "e-e". In Cantares gallegos the least used assonance was "o-a". It is difficult to determine why Rosalía would prefer one assonance combination over another. She cared least of all for the assonance "o-o", using it only six times in En las orillas del Sar, nine times in Follas novas, and four times in Cantares gallegos.

Rosalía often used assonance in the aguda form in both her Galician and Spanish poems. She used all the

vowels to form this assonance, except in Spanish where she avoided the "i". In En las orillas del Sar there is only one instance where the "i" assonance in aguda form is used. That is where the word fin assonates with mí. Just why Rosalía wanted to avoid this sound in Spanish is not clear. In her Galician poems there are many such assonances. In Cantares gallegos one finds: alí, aquí, sí, ti, mín, and fin. In one poem, "Terra a Nosa" in Follas novas, there are: país, vivir, fin, alí, abril, oír, cubrir, vir, rí, fuxir, and ti.²² It is clear that Rosalía liked the sound of the "i" in Galician, but it is not clear why she avoided it in her Spanish poems.

Assonance in the aguda form was easy to use because of the verb endings. The first person singular of the preterite of the first conjugation and the infinitives of the second conjugation furnish assonance for the "e". Assonance in "i" can be found in abundance in the infinitives of the third conjugation and the first person, singular, of the preterite tense.

It was not unusual for Rosalía to change assonance within a stanza. In the poem "Nin as Escuras" from Follas novas there is this stanza that has four changes which really are pareados:

?Adónde irei conmigo? ?Dónde me esconderei,
 Que xa ninguén me vexa y eu non vexa a ninguén?
 A luz do día asómbrame, pásname a das estrelas,
 Y as olladas d'os homes n'a yalma me penetran.
 Y é qu'o que dentro levo de min, penso que ó rostro
 Me sai, cal sai d'o mare ó cabo un corpo morto.
 !Houbera, e que saíra!...mais non, dentro te levo,
 !fantasma pavoroso d'os meus remordementos!23

In the above example can be found "e" (aguda) and double assonances of "e-a", "o-o", and "e-o". Yet this variation of the assonance does not impair the rhythm or melody. In fact it is hardly noticed when one reads the poem aloud.

In the Portuguese and Galician languages a final "o" often is pronounced as if it were a "u". One would, therefore, expect to find the "o" often assonated with the "u". Yet this is not the case. In fact, that type of assonance occurred more often in the Spanish poems than in the Galician ones. There were three occasions where Rosalía assonated the "o" with the "u" in En las orillas del Sar and only once in the Galician poems. That was in Follas novas where meu and ceo were rhymed. These two words, meu and ceo, sound alike as far as the vowels are concerned and actually form an assonance of the ear but not of the eye. The same thing could have happened with the "i" and the "e". Often the "e" is raised to a higher pitch and sounds exactly like an "i". This is very common in words such as que and quería. However, there are no occasions where Rosalía assonated

these two sounds.

(B) CONSONANCE

In her early poems such as La Flor, Rosalía used consonantal rhyme rather than assonance. After she had matured and gained stature, she used assonance more and more in her major books of poems.

In using consonantal rhyme of the final syllable, the rima aguda, Rosalía had certain favorites. She liked to rhyme amor and dolor in Spanish and amor and delor in Galician. In the paroxytonic syllable in Spanish she preferred to rhyme serena with pena; ojo with antojo; cielo with vuelo, brilla with orilla; and bella with estrella. In Galician she used ceo with medo; sino with destino; ferida with vida; and tanto with encanto. There is nothing unusual or extraordinary in these words. They are regularly used in the language of the people and are found in nearly all of Rosalía's poems.

Very seldom did Rosalía use simple words to rhyme with compound ones. Only in her early work, La Flor, is there any sufficient number to attract attention. In this work Rosalía rhymed such words as pura and impura; nombre and renombre; tiene and contiene.

Rosalía did not hesitate to rhyme adjectives with adjectives. There are many examples such as pura and frescura; fermosura and escura. In addition to rhyming

adjective with adjective, Rosalía often rhymed past participles: herido with ferido and batido; amada with comparada; gemido with sonido; and ido with perdido.

When Rosalía chose to rhyme verbs, the imperfect tense, by its very nature, lent itself to frequent usage. One can often find dormía with sentía; extendían with escondían; llovía with gemía and moría; escuchaba with volaba; and caminaba with levaba, topaba, and adivinaba. In the other tenses there are such rhymes as ofende and sorprende; tomamos and luchamos; flotaron and robaron.

It was not often that Rosalía rhymed the same words. When that was done, it was for effect as in this stanza:

Al oír las canciones,
que en otro tiempo oía,
.....
.....
.....
.....
.....
!Por Dios, no me cantéis esas canciones
que en otro tiempo oía.²⁴

In the poem above one can see that not only is oía rhymed with oía, but actually the entire line is repeated, very probably more for effect than for the rhyme.

In her use of rhyme, Rosalía, in her early poems, used consonantal rhyme. She was generally careful in her selection of words for this rhyme, but she did use rhymes made from compound words. In her later books, Rosalía used assonance, so familiar to Spanish poetry.

She used all the forms of assonance and she had a definite preference of sounds. This is shown by her avoidance of the "u". Rosalía did not hesitate to change assonance. In this respect she would often change it within a stanza for variation.

One critic, Sister Mary Pierre Tirrell, has stated in her book La mística de la Saudade, that Rosalía sought to create an effect in her use of the aguda lines, and that such are not, like the greater portion of her poetry, the spontaneous expression of her thoughts. Sister Tirrell further states that these lines are more common in Rosalía's Galician verses than in the Spanish ones, perhaps because Rosalía felt herself more strongly attracted to her maternal tongue.²⁵ This does not seem to be accurate for there is no appreciable difference in the use either in Galician or Spanish. In fact, the use of the aguda line in Spanish is less frequent than the llana because of the very character of the Spanish language. The traditional ending of a line of poetry in Castilian, Galician, and Portuguese is paroxytonic rather than oxytonic. It is very doubtful that the use of such verse would have any more attraction in Galician than in Spanish. It is very probable, however, that Rosalía did seek to create a certain effect, at times, by using the aguda, but generally this effect was created by using it in conjunction with the llana.

NOTES TO CHAPTER VIII

1. García Martí. Obras completas. Rosalía de Castro. Aguilar Edition. 1951. p. 229. This is not a unique idea, for in the narrative poem El Estudiante de Salamanca by Espronceda, one finds a form of this escala métrica. Andrés Bello in his Los duendes used a similar theme. Note also that Line 2 is defective, having five syllables instead of four.
2. Navarro Tomás. Métrica española, New York, 1956. p. 9.
3. Martí. op. cit. p. 291.
4. Ibid. p. 281.
5. Fdlas novas. Colección Dorna. 1943. p. 107.
6. Martí. op. cit. p. 453.
7. Follas novas. p. 97.
8. Ibid. p. 220.
9. Navarro Tomás. op. cit. p. 74.
10. En las orillas del Sar. Colección Dorna. 1941. p. 32.
11. Navarro Tomás. op. cit. p. 97.
12. En las orillas del Sar. p. 42.
13. Ibid. p. 61.
14. Sister Mary Pierre Tirrell. La Mística de la Saudade. Ediciones Jura. 1951. p. 179.
15. En las orillas del Sar. p. 83.
16. Ibid. p. 105.
17. Ibid. p. 79.
18. Martí. op. cit. p. 615.

19. Ibid. p. 479. This poem has four stanzas, three of which end with a five syllable line. However, the last line of the second stanza is "O corazón d'ela". This has six syllables and does not appear to be poetic license.
20. Ibid. p. 452.
21. Ibid. p. 431.
22. Follas novas. p. 204.
23. Ibid. p. 90.
24. En las orillas del Sar. p. 116.
25. Tirrell. op. cit. p. 148.

CHAPTER IX

CONCLUSIONS

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CONCLUSIONS

As was pointed out in the Introduction, Rosalía lived in a period between Romanticism and Modernism. Her literary career started out slowly and was never really appreciated in her lifetime. This was partly due to the great competition for literary recognition at that time. The names of Zorrilla, Avellaneda, Campoamor, and others still were foremost in the ranks of the poets. Also Spain was absorbed in her internal politics. Yet this period offered a great opportunity for Rosalía. Romanticism had burned itself out, and there would be a few years before a strong school of poetry, modernismo, made its appearance. Thus, Rosalía did not fall completely under the influence of either Romanticism or Modernism. She formed a link between the two periods.

Rosalía shared with the Romantics a great awareness of nature and an emotional response to it. She was no painter of the grandiose in nature such as was Victor Hugo. Rather, she was responsive to the falling leaf. Instead of hearing a hurricane roar over the trees, Rosalía heard the gentle sighs of the breezes. For her the rain fell in drizzles rather than in torrents. This

does not mean that Rosalía rejected Romanticism. She was influenced by it, but not so much as if she had been more of an extrovert. She was too gentle, too fragile, to write such bombastic, loud, and strident poetry as is found in some of the Romantics. Yet Rosalía retained the subjectivity that is so common to the Romantics. She felt, as did Bécquer, that poetry should come from the heart and soul, not just from the vocal chords. She would have none of the inflamed declamations of Nuñez de Arce. Yet she wrote poems dealing with national topics such as the status of woman and the emigration from Galicia. Rosalía has captured the very essence of emotional experiences. Although these were bitter and disillusioned, they were real and were set down in a format of pathos. They were not the euphonious banalities which were so often employed by the Romantics.

Rosalía can be called a precursor of Modernism. More correctly, she stands between Romanticism and Modernism. She represents a new outlook, a new concept in poetry that was to lead to Modernism and to such writers as Unamuno and Juan Ramón Jiménez. Her personality was strong. In spirit and in form she echoes the Romantics, but in content, vision, and experimentation, she was a pre-modernista.

It was Rosalía who experimented with the eight

syllable line in combination with the eleven syllable one. Not only did she use the eight-eleven combinations, but she tried out the eight-ten syllable line:

A través del follaje perenne
Que oír deja rumores estraños,
Y entre un mar de ondulante verdura,
Amorosa mansión de los pájaros,
Desde mis ventanas veo
El templo que quise tanto.
El templo que tanto quise...
Pues no sé decir ya si le quiero,
Que en el rudo vaivén que sin tregua
Se agitan mis pensamientos,
Dudo si el rencor ajusto
Vive unido al amor en mi pecho.¹

This combining of eight syllable lines with ten syllable ones was new. Previously, the ten syllable line had been used only with six and twelve syllable lines. This combination produced new harmonies that were to be popularized later by Rubén Darío.

The acute sensitivity of Rosalía to sound and color and her extraordinary ability to portray these sounds and colors show that she was a forerunner of Modernism. She lacked the grandiose style of the Romantics, but she had the simple eloquence of Juan Ramón Jiménez.

The desire of Rosalía to experiment with unusual rhythms, irregular verse, and her use of certain combinations, such as eight and ten syllable lines, indicate that she had broken away from the Romantic tradition and that she sought for new forms to express her innermost thoughts.

This is what Rubén Darío did, also.

Rosalía did not write many long poems. She could best express herself with short intense ones. In this respect she was very similar to Bécquer. The poems of Bécquer are also short and intense. Both Bécquer and Rosalía stripped their poems of all excess verbiage; both were very sincere; both were aware of nature and responsive to it; both had been born at the height of Romanticism; both had first a sentimiento which led to a recuerdo and this led to a sueño which in turn led to a sugestión and then to a verso. In this respect, Rosalía and Bécquer were very similar. They were very subjective in their poetry. Perhaps Bécquer had a greater depth in his poems than did Rosalía. One can read the poems of Rosalía and understand them at a first reading. This is not necessarily true of Bécquer. One must read, reread, and then study the Rimas.

Rosalía and Bécquer also occupied unique positions; both came at a time when the world was dazzled by science and was occupied with materialistic philosophies. The public had little time for anything so tenuous and spiritual as their poems. This will explain, in part, why neither of these great poets was fully appreciated by ^{the} their own generation. In fact, the literary world is not yet fully aware of the greatness of Rosalía. It has been pointed out that Bécquer had in his verse a "mystic

exaltation, a divinely-illuminated 'interiorità' which is rare in any poetry."2 Rosalía also possessed a certain exaltation which at times seems to have been divinely inspired. Both she and Bécquer were sensitive and shy, both had suffered from an unrequited love, and both were afflicted with sorrow which caused them to live in an inner world.

In the poetry of Rosalía there is a definite lack of artificiality. She wrote from the depths of her own tortured soul. This has been shown throughout all her poems. She wrote what she felt, and she wrote it in a simple, direct verse avoiding any unusual words. There is a sadness mixed with a tenderness, a certain humility that is present. Whatever she felt, she felt with all her heart and soul.

One of the outstanding qualities of Rosalía was that she had a certain gift, an insight of the mysterious relationship that exists between the interior world of the human soul and the exterior world of reality, that mysterious bond between the spiritual and the natural universes. This bond is well explained by Emilio Castelar when he wrote in the prologue of Follas novas:

La esfera del horizonte y la esfera del cerebro,
la luz de los ojos y la luz de los astros, las
lluvias y las lágrimas, las tormentas y los dolores,
la electricidad que culebrea por las nubes y las

simpatías que despedimos de nuestro sér, forman como los asonantes un romance como los consonantes una oda, como los tonos graves y agudos una sinfonía...Hay entre la palabra y la idea, entre la forma y el fondo, entre el alma y el cuerpo la misma relación que entre la electricidad y el magnetismo, que entre la luz y el calor.³

Rosalía had a powerful gift of evocación. The landscape, the people, the village carts, the valleys, the pine trees, the streams, were more than just described. They were recalled, remembered. In order for her to write, time must have elapsed, a time that has brought about changes, sorrows, deaths. Rosalía does not write about things of this instant. The feelings, the thoughts, must have had time to mature, to be felt. Then she was ready to put into verse her innermost thoughts. When the period of maturity had arrived, these came suddenly:

Pechei os ollos e vin...
Vin fontes, prados e veigas
tendidos a o pé de mín.

Other times the remembrances were slow in coming forth and some stimulus was needed:

Aquel cantar tróuxome
non sei que lembranzas...
non mortas...dormentes
!Quen sabe en que campos!

Rare indeed were these remembrances happy ones. So sharp, so painful were her recollections that she often wished herself free of them: "Qu'a recordanza é un martirio" and she often found herself "anhelosa (de beber) las aguas del olvido que es de la muerte hermano". But Rosalía possessed an implacable memory.

Rosalía never tried to stretch her poetic wings to reach a grandiose style. She lacked any great originality. She used ordinary words, speaking from her own heart. She did take the common feelings of the people and express them with beauty and simplicity. Her poems could perhaps be divided into two parts: one dealing with the feeling of a melancholy arising from the universal misfortunes of the human race and the other dealing with the sadness stirred up by the misfortunes peculiar to the Galician people. It is the latter sadness, the sorrows of her beloved Galicia, that is so well expressed in Follas novas.

In the poetry of Rosalía is reflected the soul of the Galician people, not only of her generation, but also of the Middle Ages. One of her favorite procedures was to take a popular copla and develop it into a lyrical romance. This procedure is as old as the Spanish and Galician language. In the Middle Ages, the poets often took the estribillo of a villancico and converted it into a romance. Only Rosalía did it in a much looser and more

informal manner. Her poem "Airíños, airíños, aires" is a good example. It is a nostalgic poem recalling the Galician countryside with its trees, gentle rains, shady cemeteries. There are other poems by Rosalía that will recall the popular themes and folkloric poetry of Lorca. For example, one needs only to read Adiós ríos; adiós fontes with its farewell to her hometown, or Cantan os galos pr'o día, or Cómo chove un miudiño to see the popular coplas and folklore that was so wonderfully expressed by Lorca.

The poems of Rosalía are harmonious; like those of the poets of old, they could be put to music. Her language is simple and direct. Her diction that of daily speech. Her adjectives are ordinary and repeated with little variation. She spoke the language of a sensitive person. She was the singer of the humble way of life. Her poetry is pure and idiomatic. It is never condensed into a single epithet or phrase, but flows from one line to another in a musical sequence.

CONCLUSION NOTES

1. En las orillas del Sar. Colección Dorna. 1941. p. 11.
2. For an excellent article dealing with Bécquer see "A Reappraisal of Bécquer" by Donald F. Fogelquist in Hispania, Vol. XXXVIII, No. 1, dated March 1955. pp. 62-66.
3. Follas novas. From the Biblioteca de la Propaganda Literaria, Madrid. 1880. pp. XVIII-XIX.

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