

VERBAL DISTORTIONS IN OLD SPANISH
BALLADS FOR METRICAL PURPOSES

by

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Introduction

Whenever a people has sufficiently developed its nationality, culture and language, it tends to seek self expression in literature. The earliest form of expression is usually poetic, and the more objective epic poetry commonly precedes the lyric, although the two have appeared almost simultaneously. However, it was natural that in Spain the earliest poetry should be epic, due to the situation of the country, which in her early history had been engaged in constant warfare. This gave rise to the old romances, which told of the glorious deeds of the Spanish heroes and of their victories on the field of battle. They were spontaneous outbursts from the hearts of the people, who gave voice to them as a means of expressing their individual personalities and their national feeling. They must have originated in the epoch dating from the tenth to the twelfth centuries,¹ and although they did not appear in printed form until about the middle of the fifteenth century,² they were sung and kept

1. Menéndez y Pelayo, Marcelino: Antología de poetas líricos castellanos, Vol.VIII, Madrid 1914, p.XIV.
2. Durán, Agustín: Romancero general, Vol.X and Vol.XVI of Biblioteca de autores españoles, Madrid 1877, Vol.X, p.XXV. Cejador y Franca, Julio: Historia de la lengua y literatura castellana, Vol.I, Madrid 1915, p.447.

alive for generations by popular tradition, changing in form, no doubt, from one epoch to another. Finally some unknown poet came to record them in one of their momentary forms. They were not set down earlier because they were held in contempt by the early professional poets, who wrote their lyrics in Galician and Latin, and scorned the use of the vernacular. Santillana, in a letter written about the middle of the fifteenth century, bears witness to this disdain and implies that the romances were well established in popular favor at that time. He says: "Inferior poets are those, who without any order, rule, or purpose, write these romances and songs in which the lowly and abject people take so much pleasure." But it was not long after this that the true worth of the ballads was recognized and they gained their rightful position in Spanish literature.

The romances form a valuable part of Spanish literature because they represent actual phases of the life of

3. Morley, S.Griswold: Spanish Ballads, New York 1911, p.XXI.

4. Idem p.XIX. The first collections devoted exclusively to romances were the Cancionero de romances "sin año", published at Antwerp shortly before 1550, the Cancionero de romances "de 1550" at Antwerp, and Silva de varios romances, Saragossa, 1550 and 1551.

the nation. Born in the hearts of the common people and kept popular by constant repetition, they are, in a sense, historical records of the customs, life, and souls of the people. They preserved the vices which they desired to punish, as well as the glories and virtues which they loved to recall.

Possessing all the elements necessary for a national epic, it is natural to expect that the romances would have produced one, but such is not the case. Instead, in the last third of the sixteenth century they contributed to the creation of a national theater in the hands of Juan de la Cueva, Lope de Vega and Cervantes. In the eighteenth century they were still cherished in literary circles, although they were not as popular as in the seventeenth; and at the beginning of the nineteenth they are a source of inspiration for the romanticists. Even today the ballad form flourishes and is popular, and it seems safe to predict that it will have a long life in Spanish literature. Not only have the ballads had a great influence on Spain, but they have affected the French theater of the seventeenth century as well.

5. Ducamin, Jean: Romances choisis, Paris, n.d.
Introduction.

Any detailed study of the ballads cannot fail to bring to the notice of the student a considerable number of grammatical peculiarities. To make a complete study of these peculiarities would require a wide acquaintance with early Spanish literature, and a detailed comparison in order to find which peculiarities of the ballads are common to other literary productions of the period, and which are characteristic of the ballads.

The following study is accordingly limited to one phase of this subject, namely: the use of verbal tenses and moods. In the earliest romances, of unknown authorship, the verbs are used with considerable disregard of grammatical rules. At once the question arises, are these verbal distortions used haphazardly, due to the carelessness of the unlearned juglares who sang the ballads, or are they intentional, used perhaps with poetic license for purposes of meter and assonance? Do they occur in the old romances alone, or are they common to the romance meter and used by all poets who write romance verse?

Some reference is made to this problem by Morley⁷ and Ducamin⁸ and their remarks and classifications have

6. Much of the orthography and many of the constructions are now obsolete but were grammatically correct when written.

7. Morley, op.cit. p.106

8. Ducamin, op.cit. pp.209-216

been used as a starting point for this study. Morley makes the following statement, "The use of tenses in the romances seems very loose, and the reader is almost forced to the conclusion that the exigencies of assonance and meter overcame all sense of exactitude." He refers the reader to Ducamin. Morley makes the following classification of verbal irregularities and cites one example of each.

1. Imperfect for present (most common).
 - a. In the indicative.
 - b. In the subjunctive.
2. Conditional for future.
3. Imperfect for preterite.
4. Perfect for preterite.
5. Pluperfect for preterite.
6. Perfect for present.
7. -ra subjunctive for preterite indicative.
8. Present subjunctive for imperative.

With regard to the use of the -ra subjunctive for the preterite indicative, he says that this tense is also used with all the modern shades of meaning, and that it is not uncommon as a substitute for the preterite in modern Spanish.

9. Morley, ubi supra.

Ducamin has taken up the matter in a little more
 10
 detail. He makes first a classification of the irregularities and gives a short commentary on each. He finds the following irregularities:

1. Imperfect indicative for present indicative.
2. Pluperfect indicative for preterite.
3. Pluperfect for present perfect.
4. Conditional for future.
5. -ra subjunctive for preterite.
6. Past subjunctive for present subjunctive.
7. Agreement of tenses.
 - a. Present subjunctive for past subjunctive
 - b. Future for conditional.
8. Use of Moods.
 - a. Indicative for subjunctive.

In commenting on the use of the imperfect indicative for the present Ducamin says that assonance with the imperfect tenses is very convenient, and much easier than with the present tenses where the endings vary and are nearly always atonic. He thinks this accounts for the frequent substitution of imperfect for present at the end of lines in romances which assonate in i-a or a-a. He remarks,

10. Ducamin, ubi supra.

however, that it is found also in the interior of the lines, and this may be for the meter. He accounts for the substitution of the conditional for the future because of the convenience of the conditional for the assonance in i-a. With regard to the use of the -ra subjunctive for the preterite indicative, he says that this tense of the subjunctive corresponds etymologically to the Latin Pluperfect indicative, and that the corresponding tenses in French and Provençal are employed in the oldest texts with their etymological force. This use occurs in Spanish in the written if not the spoken language, but only in subordinate clauses, according to him. In the romances it is found in both principal and dependent clauses, the former of which at the present time would be incorrect. He also mentions that this tense is used in the ballads with both its etymological and its modern value, and cites examples. In conclusion Ducamin says, "What astonishes us most with regard to the tenses is not that use of periphrastic forms with living or dead auxiliaries, since they are found in old French, Provençal and in the other romance languages. Neither is it the archaic use of the -ra form of the imperfect subjunctive, which is also found in the other romance languages and which is justified by the etymology ... This finds an explanation in the popular character of the ballads, which often give more im-

portance to the shades of thought than to the symmetries of form. We are most shocked by this strange substitution of the imperfect of the indicative or of the subjunctive for the present of the same mood, and by the substitution of the conditional for the future. Are these instances of poetic license taken for the purposes of assonance, and kept in the interior of the verses? We have already remarked on the fact that the usurping forms lent themselves more easily to assonance than did the correct forms. Is it a pure caprice of the popular language? Is it something else? Only a deeper and more understanding knowledge of the old Spanish literature would permit us to say."¹¹

While there is some difference in the classifications of Morley and Ducamin, both agree on the most important distortions. Ducamin dwells more on the use of wrong forms for the purpose of assonance, and only once intimates that they may have been used for metrical purposes. While Morley and Ducamin have done a great deal in opening this field for study they have not adduced any conclusive proofs concerning the use of the irregular forms. It seems reasonable to suppose that they would have been used as much

11. Idem pp. 214-215

to obtain the correct number of syllables, as for the proper assonance, and it is the purpose of this study to take both into account.

The romance verse which originated in Spain and is therefore truly national, is composed of a series of eight syllable lines with assonance of alternating verses. The assonance is the same throughout one romance. Metrical irregularities are sometimes found in the very oldest ballads, but these are not numerous. It does not seem improbable that the early poets had recourse to the simple device of using a convenient verb form rather than the correct one, in order to maintain the proper number of syllables and the same assonance throughout a long romance.

For convenience the ballads for this study are grouped into periods as follows:

1. Ballads of unknown authorship from the earliest ones up to the seventeenth century.
2. Ballads of the sixteenth and seventeenth centuries.
3. Ballads of the eighteenth century.
4. Ballads of the nineteenth century.
5. Ballads of the twentieth century.

The first group includes two classes: (a) the old historical and traditional ballads and (b) the ballads sung by the

troubadours, called romances juglarescos o caballerescos. The ballads of both of these groups are recognized as the oldest which we possess, having been first printed in the fifteenth century.¹³ The old historical ballads deal with the early epics and with actual historical events. They are short and concise and give only a bold outline of the story. The romances juglarescos y caballerescos also originated early. They deal with the cycle of Carolingian chivalry and are more romantic than historical. For each of the remaining groups two representative ballad poets have been taken. Their ballads will be examined in an effort to determine whether the verbal irregularities of the old romances exist in them and if so in what proportion. For the sixteenth century I have chosen Lorenzo de Sepúlveda; for the seventeenth, Lope de Vega; for the eighteenth, Juan Pablo Forner and Meléndez Valdés; for the nineteenth, Zorrilla and the Duque de Rivas; and for the twentieth Juan Ramón Jiménez and Francisco Villaespesa. In order to give dependable results from which to draw conclusions, it was necessary to take a definite number of lines from each group. I have taken some three

13. Morley, op.cit. pp. XVI-XVII. Hurtado y J. de la Serna, Juan, and Palencia, Angel González: Historia de la literatura española, Madrid 1921, p.161.

thousand lines from each poet, and from each of the classes under the first grouping, except that owing to lack of available material it was necessary to combine ballads of Jiménez and Villasespa to form a single group. This should give a fair representation on which to base conclusions.

This study is based on the following irregularities, all of which are found in the old ballads:

1. In the indicative.
 - a. Imperfect for present.
 - b. Imperfect for preterite.
 - c. Conditional for future.
 - d. Future for conditional.
 - e. Present perfect for present.
 - f. Present perfect for preterite.
 - g. Pluperfect for preterite.
 - h. Pluperfect for present perfect.
2. In the subjunctive.
 - a. Imperfect for present.
 - b. Present for imperfect.
3. Use of indicative for subjunctive.

Although both Morley and Ducamin have included the use of the -ra subjunctive for the preterite, it has been omitted from this classification since examples of it are

still to be found in modern prose as well as poetry.¹⁴

Both of the aforementioned scholars discuss the use of the -ra subjunctive for the preterite in modern prose, but evidently regard it as an archaism. This is also the view taken by Bello.¹⁵ Ducamin regards the modern use of this form for the preterite as permissible only in dependent clauses, and he is supported in his belief by the grammarian, Hanssen.¹⁶ However, since there is so much contention over the matter, and since its use is admitted in modern prose, I do not feel justified in including it as a verbal distortion. I have also omitted the use of the present subjunctive for the imperative, as mentioned by Morley, (omitted by Ducamin) since this use is also permissible in modern Spanish.¹⁷

14. Real Academia Española: Gramática castellana, Madrid 1920, pp.295, 297. Lenz, Rodolfo: La oración y sus partes, Madrid 1920, pp.433-444.
15. Bello, Andrés and Cuervo, P.J.: Gramática castellana Paris 1916, pp.189-190
16. Hanssen, Federico: Gramática histórica de la lengua castellana, Halle 1903, pp.225, 228.
17. Bello y Cuervo: op.cit. p.177; Hanssen, op.cit. p.236.

- CHAPTER I -

The Anonymous Ballads

As stated in the introduction, the ballads for this study are divided into two classes, namely, those designated as old historical ballads based on tradition or historical facts in Spanish history, and those designated as chivalrous ballads, which are also old, but which are more romantic in tone, and deal with subjects taken chiefly from the cycle of Carolingian chivalry. The division is a more or less arbitrary one since there are undoubtedly many ballads which it would be hard to classify absolutely. However, it is a classification commonly used, and has been adopted for the sake of convenience.

A. Romances viejos

The following examples of verbal irregularities in ballads of the first class have been taken from the collections of Morley and Ducamin. Morley's romances viejos tradicionales include one thousand six hundred twenty-two lines of eight syllable romance verse, while Ducamin's romances históricos y fronterizos include one thousand six hundred fifty-two lines, making a total of three thousand two hundred seventy-four lines. In the indicative mood

we find examples of these irregularities: ¹⁸

a. Imperfect for present. ¹⁹

Cada día que amanece,
 por mí hacen oración;
 no la hacían por el rey
 que no la merece, non;

Morley, II, 18.

Huelgo a veros a todos,
 que ninguno no faltaba
 y más a vos Gonzalvico
 porque a vos mucho amaba.

Morley IV, 18 and 19.

18. Among the examples listed there is an occasional one which might conceivably be included in either of two classifications.

19. For additional examples see Morley, I, 20, meter; II, 3, meter; III, 4, meter; III, 10, meter; IV, 11, meter; IV, 32, meter; V, 2, meter; VI, 5, Assonance; VII, 15, meter; VII, 29, meter; X, 6, meter; X, 7, meter; X, 9, meter; X, 13, meter; XI, 13, assonance; XI, 14, assonance; XII, 4, meter; XII, 12, assonance; XII, 18, assonance; XII, 29, meter; XII, 29, assonance; XIII, 21, meter; XIII, 28, meter; XIV, 61, meter; XV, 12, assonance; XV, 13, meter; XV, 23, assonance; XVIII, 12, assonance; XX, 2, meter; XX, 11, assonance; XX, 20, meter; XX, 22, meter; XX, 37, meter; XX, 41, meter; XX, 42, meter; XXII, 2, meter; XXII, 2, meter; XXII, 4, meter; XXII, 5, meter; XXII, 54, meter; XXII, 65, meter; XXII, 68, meter; XXII, 69, meter; XXVI, 1, meter; XXVI, 8, meter; XXVIII, 6, meter; XXIX, 14, assonance; XXXI, 8, meter.

Ducamin, I, 6, assonance; I, 10, assonance; I, 14, assonance; I, 16, meter; I, 17, meter; I, 18, assonance; I, 20, meter; I, 30, meter; I, 36,

Ayer villas y castillos

Hoy ninguno poseía,

Ayer tenía criados

Hoy ninguno me servía.

Ducamin I, 46 and 48.

In the first example hacían is used for hacen in order to obtain the correct number of syllables in the verse. In the two remaining examples the tense distortion is made for the assonance, which would have been destroyed had the correct forms been used. The use of the imperfect tense for the present is very frequent.

20

b. Imperfect for preterite.

Dióle sobre su cabeza

y a sus pies muerta caía.

Ducamin, XXVI, 60.

quien no tenía más de un buey,

dabale otro, que eran dos.

Morley, II, 15.

assonance; I, 38, assonance; III, 4, meter; IV, 16 no effect; V, 6, meter; V, 7, meter; V, 8, meter; VII 8, meter; XI, 11, meter; XI, 13, meter; XI, 17, meter; XI, 19, meter; XI, 26, meter; XII, 5, meter; XII, 60, meter; XII, 62, meter; XV, 38, meter; XV, 41, meter; XV, 44, meter; XVI, 32, meter; XVI, 33, meter; XVI, 34, meter; XVII, 55, meter; XX, 30, assonance; XXI, 5, meter; XXI, 16, assonance; XXI, 24, assonance; XXI, 38, assonance; XXI, 51, meter; XXI, 62, assonance; XXI, 76, meter; XXIII, 21, meter; XXIII, 55, meter; XXV, 7, assonance; XXV, 12, assonance; XXVI, 22, assonance; XXVI, 32, assonance; XXVI, 38, assonance.

20. For additional examples see Morley, II, 1, meter;

El rey moro que lo supo
a recibirle salia,
dijo: - Bien vengas el Cid,
buena sea tu venida,

Morley XI, 3.

In the first example as in the last we find the imperfect used to give the proper assonance. The imperfect endings are very convenient for assonance in a-a and i-a. The second example shows the use of the imperfect for the meter. The proper form di would have made the line one syllable short.

II, 16, meter; V, 34, assonance; V, 39, assonance;
V, 43, meter; XII, 33, assonance; XII, 38, assonance;
XII, 39, assonance; XIII, 31, meter; XIV, 42, meter;
XV, 5, assonance; XV, 8, assonance; XVI, 12, meter;
XVII, 3, meter; XVII, 4, assonance; XXIII, 20, meter;
XXIX, 22, assonance; XXXII, 15, meter.

Ducamin, I, 4, assonance; I, 28, assonance; I,
40, assonance; I, 42, assonance; I, 43, meter; II,
18, assonance; II, 22, assonance; XVI, 35, meter;
XVII, 41, meter; XIX, 7, no effect; XIX, 17, assonance;
XX, 48, assonance; XX, 100, assonance; XX, 120 as-
sonance; XX, 134, assonance; XXI, 64, assonance;
XXI, 106, meter; XXI, 128, assonance; XXI, 148, as-
sonance; XXII, 65, meter; XXIII, 16, assonance;
XXIII, 60, assonance; XXV, 20, assonance; XXVI, 4,
assonance; XXVI, 6, assonance; XXVI, 14, assonance;
XXVI, 34, assonance; XXVI, 58, assonance; XXVI, 62,
assonance; XXVI, 70, meter; XXVI, 70, assonance.

21

c. Conditional for future.

Buen conde, si allá no ides,
daros hían por traidor.

Morley, II, 7.

Y aunque éstos estén en España
 allá muy bien se sabría.

Ducamin, XXVI, 46.

No los lloréis más Duquesa,
 Que yo me los criaría.

Ducamin XXVI, 56.

The conditional is used in the first example to give an added syllable for the meter. In the last two examples it is used to keep the assonance in i-a. Most of the distortions of this type are for the assonance, and occur in very few ballads.

d. Future for conditional.

Llevaronle a los maestros
 por ver si será guarido.

Morley XVI, 18.

Si os pareciese buen conde
 Por mi será demandado.

Ducamin XIII, 15.

21. For additional examples see Morley, XI, 5, assonance; XI, 10, assonance; XI, 12, assonance; XI, 17, assonance; XIV, 18, meter; XV, 10, assonance. Ducamin, XXVI, 44, assonance; XXVI, 48, assonance; XXVI, 76, assonance; XXVI, 78, assonance; XXVI, 18, assonance.

In both of these examples the irregularity occurs for the purpose of meter. Ducamin cites the last example and questions whether it is a real distortion, or whether the future is justified in this instance.

22

e. Present perfect for present.

Ya le llevan a la reina,
Ya se lo van a llevar:
desnúdandle una esclavina
que no valía un real;
ya le desnudaban otra
que valía una ciudad:
halládole han al infante,
halládole han la señal.

Morley, XXII, 70.

Mientras los condes se arman,
el padre al hijo ha hablado:

Morley, VII, 17.

Vase a la del rey de Francia,
Con el pie la ha derrocado.

Ducamin VIII, 58.

In the first example the tense irregularity is for the meter, and in the last two, it is used to keep the assonance in a-o.

22. For additional examples see Morley, I, 30, meter; I, 30, assonance; VII, 15, meter; VII, 25, assonance; VII, 27, assonance; VII, 29, assonance; IX, 14, assonance; XIII, 10, assonance; XIII, 43, assonance.

Ducamin, VIII, 60, meter; IX, 22, assonance;

f. Present perfect for preterite. ²³

y mandó llamar a Cortes,
por los grandes ha enviado.

Morley, III, 41.

Asíola por los cabellos,
echado se la ha a un alano;

Morley, XIV, 46.

Tomble el dedo en la boca,
Fuertemente le ha apretado.

Ducamin, V, 26.

In the first and last examples, the incorrect tense appears for the assonance. The perfect tenses are very convenient for assonance in a-o, as was seen in the preceding examples. The second illustrates a distortion used for meter.

XIII, 48, assonance; XIII, 52, assonance.

23. For additional examples see Morley, III, 12; meter; III, 42, assonance; III, 42, meter; III, 44, assonance; XIV, 19, assonance; XIV, 28, assonance; XIV, 40, assonance; XIV, 50, assonance; XIV, 50, assonance; XIV, 53, assonance; XIV, 56, assonance; XVI, 15, meter; XX, 10, meter; XX, 16, meter; XXII, 11, assonance; XXII, 59, meter; XXIII, 15, meter; XXIII, 16, meter.

Ducamin, V, 44, assonance; V, 52, assonance; V, 54, assonance; V, 66, assonance; V, 68, assonance; VIII, 42, assonance; VIII, 43, meter; VIII, 50, assonance; VIII, 70, assonance; VIII, 76, assonance; IX, 8, assonance; IX, 24, meter; IX, 40, assonance; IX, 44, assonance; IX, 46, assonance; XIII, 38, assonance; XIII, 62, assonance; XIII, 64, assonance; XIII, 66, assonance; XIII, 72, assonance; XV, 36, assonance; XVII, 18, assonance; XVII, 82, assonance; XIX, 29, meter; XX, 97, meter.

g. Pluperfect (either form) for preterite. ²⁴

Allí habló Arias Gonzalo,
bien oiréis lo que hubo dicho:

Morley IX, 10.

Don Rodrigo que lo supo
Tal respuesta le hubo dado.

Ducamin VIII, 82.

Con la gran artillería
hecho te había un portillo.

Morley, XVI, 4.

The first two examples show a tense irregularity for assonance. The last one shows an irregularity for the meter.

h. Pluperfect (either form) for present perfect. ²⁵

que hoy era venido el día
que honra habemos de ganar.

Morley, I, 28.

Los perros lleva cansados
el falcón perdido había

Ducamin, XXIX, 2.

24. For additional examples see Morley, II, 14, assonance; XIV, 22, assonance; XIV, 59, assonance; XVI, 10 meter; XVI, 12, assonance; XXII, 63, meter. Ducamin, VIII, 87, assonance; IX, 34, assonance; XIII, 78, assonance; XV, 64, assonance.

25. For additional examples see Ducamin, VI, 22, meter; XIX, 14, meter.

Hijos! Cuál quedáis sin madre
 A la cual yo muerto había!

Ducamin, XXVI, 72

The first example illustrates the use of the pluperfect for the meter. The remaining two make use of it to keep the assonance in i-a.

In the subjunctive:

26

a. Imperfect for present.

Grandes gritos da al barquero
 que le allegase la barca:

Morley, XII, 34.

Don Rodrigo de Padilla
 aquel que Dios perdonase

Ducamin, XVII, 2.

a morir tenéis, Duquesa,
 antes que viniese el día.

Ducamin, XXVI, 40.

In all three of these examples the sequence of tense demands that the present subjunctive be used instead of the past. The first and last examples show tense distortions for the meter and the second is an attempt to approach the correct assonance for the ballad, which is tonic a.

26. For additional examples see Morley, XIII, 19, assonance; Ducamin, XIII, 59, meter.

27

b. Present for imperfect.

Ya Jimena le rogó

Que en casa le dé un abrazo.

Ducamin, VII, 48.

Al mismo punto mandaba

Que se toquen sus trompetas.

Ducamin XIX, 18.

Y que las cajas de guerra

Aprieta toquen al arma,

Ducamin XIX, 22.

In all three of these examples the tense distortions occurs for the meter, as it does in all the examples found. The verb toquen in the third example depends on mandaba of the preceding example and therefore should be a past tense.

Use of the indicative for subjunctive:

Mas quienquiera que lo ha dicho,

Ducamin II, 31.

This is a case of the substitution of a present indicative for a present subjunctive, haya dicho. The substitution was made to keep the proper number of syllables in the line.

27. For additional examples see Ducamin VIII, 17, no effect; VIII, 21, meter; VIII, 23, meter; XIX, 23, meter.

B. Romances caballerescos

The examples of the tense irregularities in the romances caballerescos o juglarescos are taken from those of that classification by Morley, Ducamin, and Durán (in part), a total of three thousand, eleven lines. In the indicative mood the following distortions occur:

28

a. Imperfect for present.

Que siete años había, siete,

¡Que no me desarmo, no!

Durán, 298, 5.

28. For additional examples see Ducamin, XXVIII, 18, meter; XXVIII, 87, meter; XXVIII, 96, meter; XXVIII, 97, meter; XXVIII, 109, meter; XXVIII, 113, meter; XXIX, 1, meter; XXIX, 21, meter; XXXI, 18, meter; XXXII, 6, meter; XXXIV, 14, meter; XXXVIII, 2, assonance; XXXVIII, 4, assonance; XXXVIII, 5, meter; XXXVIII, 7, meter; XXXVIII, 8, assonance; XXXVIII, 34, assonance; XXXVIII, 36, assonance; XXXVIII, 38, assonance; XXXVIII, 42, meter; XXXVIII, 48, assonance; XXXVIII, 50, assonance; XXXVIII, 52, assonance; XXXVIII, 92, assonance; XXXVIII, 110, assonance; XXXVIII, 116, assonance; XXXVIII, 130, assonance; XXXVIII, 153, assonance; XXXVIII, 170, assonance; XXXVIII, 186, assonance; XXXVIII, 194, assonance; XXXVIII, 204, assonance; XXXVIII, 206, assonance; XXXVIII, 214, assonance; XXXVIII, 282, assonance; XXXVIII, 284, assonance; XXXVIII, 290, assonance; XXXVIII, 344, assonance; XXXVIII, 352, assonance; XXXVIII, 354, assonance; XXXVIII, 358, assonance; XXXVIII, 360, assonance; XXXVIII, 370, assonance; XXXVIII, 374, assonance; XXXVIII, 384, assonance; XXXVIII, 388, assonance; XXXIX, 45, meter; XXXIX, 60, meter; XL, 5, meter; XL, 11, meter; XL, 15, meter; XLI, 58, meter; XLI, 59, meter; XLI, 60, meter; XLIV, 7, meter; XLIV, 21, meter; XLVII, 45, meter.
 Morley, XXXIX, 6, assonance; XXXIX, 7, meter; XXXIV, 10, assonance; XXXIV, 19, meter; XXXIV, 34, assonance; XXXVI, 1, meter; XXXVI, 15, meter; XXXVI, 28, meter; XXXVI, 36, meter; XXXVII, 2, meter;

Agamenon los guiaba

Todos van a su mandar.

Ducamin, XVIII, 85.

no me pesa de mi muerte
aunque temprano me llama;
mas pésame que de verte
y de servirte dejaba.

Morley, XLII, 5.

The first example shows a distortion for the meter; the last two are for the assonance. This distortion proves to be the most common in these ballads, as it was also in the romances viejos.

29

b. Imperfect for preterite.

XXXVII, 3, meter; XXXIX, 4, meter; XXXIX, 5, meter; XXXIX, 6, meter; XXXIX, 28, XL, 4, meter; XL, 25, meter; XLI, 37, meter; XLI, 40, meter; XLII, 2, meter; XLII, 6, assonance; XLII, 8, assonance; XLII, 9, assonance; XLII, 12, assonance; XLII, 21, assonance; XLII, 24, meter; XLII, 27, meter; Duran, 290, 1, meter; 290, 5, assonance; 298, 26, meter.

29. For additional examples see Ducamin, XXXVI, 17, meter; XXXVIII, 40, assonance; XXXVIII, 71, meter; XXXVIII, 74, assonance; XXXVIII, 101, meter; XXXVIII, 106, assonance; XXXVIII, 136, assonance; XXXVIII, 138, assonance; XXXVIII, 173, assonance; XXXVIII, 266, meter; XXXVIII, 266, assonance; XXXVIII, 272, assonance; XXXVIII, 273, meter; XXXVIII, 273, meter; XXXVIII, 275, meter; XXXVIII, 276, assonance; XXXVIII, 322, assonance; XXXVIII, 366, assonance; XXXVIII, 396, assonance; XXXVIII, 398, assonance; XXXVIII, 400, assonance; XXXVIII, 422, assonance; XXXIX, 107, meter; XXXIX, 143, meter; XLIV, 13, meter; XLV, 11, no effect; XLV, 1, no effect; XXXVIII, 101, meter; XXXVIII, 106, assonance; XXXVIII, 122, assonance.

En el medio del camino
De amores la requería.

Durán, 284, 22.

No quisistes escuchar
La embajada que os venía

Ducamin, XXXVIII, 46. ³⁰

Así como oyó Gaiferos
Comenzó de sospirar;
Mandábales dardel vino
Mandábales dar del pan.

Morley, XLI, 25.

The first two examples show verb distortions to keep the assonance in i-a. The distortions in the last example are for the meter.

Morley, XXXIV, 3, meter; XXXIV, 3, assonance; XXXVII, 31, meter; XXXVII, 41, meter; XLI, 11, assonance. Durán, 284, 12, assonance; 284, 32, assonance; 284, 42, assonance; 293, 42, meter.

30. This particular ballad, which is a long one of four hundred twenty eight lines, is an excellent example of the use of tense distortions for the purpose of assonance. The assonance is in i-a, and there are twenty two examples of the imperfect used for the preterite, thirty-six of the imperfect of the imperfect for the present, and ten of the conditional for the future, all of which tenses ending in ia keep the assonance the same.

31

c. Conditional for future.

Dadme vos, hijo, consejo

Que el mío no baataría.

Ducamin, XXXVIII, 88.

Mate el Conde a la Condesa,

Que nadie no lo sabría.

Ducamin, XXXVIII, 94.

La niña como discreta

Dijo: - yo no volvería.

Durán, 284, 460.

All of the examples quoted show a tense distortion for the assonance in i-a.

d. Future for conditional. (no examples)

32

e. Present perfect for present.

Viendo sus reinos perdidos

sale a la campal batalla,

el cual en grave dolor

ensaña su fuerza brava;

mas tantos eran los meros,

que han vencido la batalla.

Morley, XXXIV, 19.

31. For additional examples see Ducamin, XXXVIII, 28, assonance; XXXVIII, 101, assonance; XXXVIII, 162, assonance; XXXVIII, 184, assonance; XXXVIII, 208, assonance; XXXVIII, 256, assonance; XXXVIII, 258, assonance; XXXVIII, 326, assonance; XXXVIII, 330, assonance. Morley, XLI, 3, meter.

32. For additional examples see Morley, XXXVII, 37, assonance; XXXVII, 12, assonance; XLI, 9, assonance.

sino es Jimena Gómez
 hija del conde Lozano,
 que puesta delante el rey,
 de esta manera ha hablado:

Morley, XXXVI, 4.

las ciento tañen instrumentos
 para doña Alda holgar.
 Al son de los instrumentos
 doña Alda adormido se ha:

The first example shows a distortion for the meter,
 while the last two are for the assonance.

f. Present perfect for preterite. ³³

Oliveros no tenía armas,
 Dos saltos atrás ha dado.

Ducamin, XLI, 28.

Metióse la gente en medio;
 Otra cosa no ha pasado.

Ducamin, XLI, 30.

En diciendo estas palabras
salido se ha del palacio:

Morley, XXXVII, 40.

33. For additional examples see Ducamin, XXVIII, 16, assonance; XXVIII, 34, assonance; XXVIII, 36, assonance; XXXV, 14, assonance; XXXV, 16, assonance; XXXV, 83, assonance; XXXV, 84, assonance; XXXVI, 106, meter; XXXVI, 119, meter; XXXIX, 99, meter; XLI, 20, assonance; XLV, 14, assonance.
 Morley, XXXVII, 16, assonance; XXXVII, 17, assonance; XXXVII, 24, assonance; XXXVII, 32, assonance; XL, 11, assonance; XLI, 26, assonance.

In the first two examples the irregularities occur for the assonance, and in the last example the irregularity is for the meter. Most of the distortions of this type occur for the assonance.

34

g. Pluperfect for preterite.

Tiró un golpe a Oliveros;
Mas no le había acertado.

Ducamin, XLI, 36.

Metióse la gente en medio;

Otra cosa no ha pasado.

Ellos en aquesto estando

Don Roldán había llegado.

Ducamin, XLI, 32.

Sin poner pie en el estribo

En el caballo había saltado.

Ducamin, XLI, 55.

All of the distortions cited occur in the same ballad, and are for the assonance which is in a-o.

h. Pluperfect for present perfect.

Con Dios vades, los romeros,
que no os puedo nada dar,
que el conde me había mandado
a romeros no albergar.

Morley, XLI, 21.

34. For additional examples see Ducamin, XXVIII, 30; assonance; Morley, XXXIX, 9, meter.

This example, the only one for this group, shows the tense distortion for the meter.

In the subjunctive:

35

a. Imperfect for present.

Llevásemne estas cartas

A Francia la bien guarnida.

Ducamin, XL, 29.

Cient azotes dan al Conde

y otros tantos al rocín;

al rocín porque anduviese

y al Conde por lo rendir.

Ducamin, XLVII, 19.

Días ha que os he regado,

que de amores de Alvareda

no tuviédeses cuidado.

Ducamin, XLI, 14.

These distortions all occur for the meter.

b. Present for imperfect.

Mandó llamar escuderos,

criados son de su padre,

para que lleven al niño,

que lo lleven a matar.

Morley, XL, 19.

Here the distortion occurs for the meter.

35. For additional examples see Ducamin, XXXVIII, 66, meter.

The only example found of an indicative mood used for subjunctive is a doubtful one:

Yo vos lo diré, Condesa,
 Cuando la hora sería.

Ducamin, XXXVIII, 256.

The conditional may be a substitution for either the present subjunctive, sea, or the future indicative, será. In any case the distortion occurs for the sake of the assonance which is in fa

From the data examined it appears that examples of tense distortions occur more frequently in the romances viejos than in the romances caballerescos. The table on page 63 shows the statistics collected in this study. It shows that there is, roughly, one distortion to every ten and one-half lines in the romances viejos, while in the romances caballerescos the proportion is one to every sixteen and one-third lines. More irregularities are introduced for the sake of the assonance than for the meter, in both groups. About fifty-two percent are for the assonance in the romances viejos, while about fifty-eight percent are for the same purpose in the romances caballerescos. Except in the use of the imperfect indicative for the present, which shows over twice as many distortions for the meter as for the assonance in the romances viejos, and about an equal number for each in the romances caballerescos, the proportions

for the remaining examples are about the same in both groups, with a slight decrease in number in the latter classification. This may show a tendency toward a decrease in the use of the distortions, but the difference is not great enough to admit of a positive statement to this effect. Examination of a larger amount of material might modify this conclusion.

- CHAPTER II -

The Sixteenth and Seventeenth Centuries

A. Lorenzo de Sepúlveda

The collection and publication of the ballads in the Cancioneros and Romanceros in the course of the sixteenth century helped to bring them into public notice and favor as they had never been while they were but a part of the oral tradition of the common people. They became popular with the more cultured and aristocratic classes of society. As a natural consequence, they were imitated by the poets of the time, some of whom wrote only occasionally in this form of verse, while others composed ballads in large numbers and published them in collections. To this class belongs Lorenzo de Sepúlveda, a popular poet of Sevilla, who lived and wrote in the sixteenth century. He was among the first of the imitators of the old ballads. He professes to reproduce the "rusticity" as well as the "tone and meter" of the ancient romances. In the prologue

36. See note 4, Introduction, for dates of earliest publications.

37. Ticknor, George: History of Spanish Literature, Boston and New York, 1872 ?, Vol.III, p.79.

38. Fitzmaurice Kelly, James: Spanish Literature, New York and London, 1922, p.33.

39

of his collection published in 1551 he says that his ballads "ought to be more savory than many others, because not only are they true and drawn from the truest histories he could find, but written in the castilian meter and in the tone of the old ballads, which is now in fashion."⁴⁰

Since Sepúlveda drew his inspiration from the same source as did many of the anonymous ballad writers, namely the Crónica general of Alfonso the Wise, and wrote contemporaneously with some of them, it is not surprising to find him writing on the same subjects and in the same vein. In such a close imitator of subject and spirit, it is to be expected that there would be an imitation of language as well, and upon examination this proves to be the case. Verbal distortions are found in great profusion as in the ballads of unknown authorship. Most of the ballads by Sepúlveda were included by Durán in his Romancero general,⁴¹ and it is from this source that the

39. Ticknor ubi supra. The collection was called "Romances nuevamente sacados de historias antiguas de la Crónica de España", etc. and was published at Amberes.

40. Ibidem.

41. Cejador y Frauca, op.cit, Vol.II, p.186.

42. Durán, Agustín: op.cit.

ballads for this study have been taken. Thirty ballads with a total of three thousand twelve lines made up the material from which the following examples of verbal irregularities were taken.

1. In the indicative:

43

a. Imperfect for present.

Muchos matan en el campo

Veinte mil eran los muertos;

Durán, V.I, 607, 129.

Con él está Don Julian,

Ese alevoso malvado;

Padre era de la Cava,

Que todo el mal ha causado.

Durán, V.I, 609, 7

43. For additional examples see Durán, Vol.I, 601, 16, assonance; 601, 30, assonance; 601, 32, assonance; 601, 34, assonance; 601, 36, assonance; 601, 38, assonance; 607, 2, meter; 607, 19, meter; 607, 21, meter; 607, 108, meter; 607, 133, meter; 607, 139, meter; VOL.II, 918, 80, assonance; 918, 102, assonance; 920, 72, meter; 920, 84, no effect; 923, 8, assonance; 923, 9, meter; 923, 10, assonance; 923, 9, meter; 923, 42, assonance; 923, 66, assonance; 924, 10, assonance; 924, 20, assonance; 924, 46, assonance; 925, 2, assonance; 925, 4, assonance; 925, 16, assonance; 925, 22, assonance; 926, 14, assonance; 926, 16, assonance; 926, 17, meter; 926, 18, assonance; 926, 42, assonance; 926, 46, assonance; 926, 47, meter; 926, 48, assonance; 926, 50, assonance; 926, 56, meter; 926, 78, assonance; 926, 91, meter; 926, 94, assonance; 926, 112, assonance; 926, 114, assonance; 926, 117, meter; 926, 119, meter; 926, 120, assonance; 926, 135, me-

En Castilla reina Alfonso

Que el Octavo se decía

Hijo es del rey don Sancho

Deseado a maravilla.

Durán, V.II, 923, 2.

In the first two examples the tense irregularities occur for the meter, and in the last example it is for the assonance.

ter; 926, 136, assonance; 926, 138, assonance; 926, 140, assonance; 926, 155, assonance; 926, 189, meter; 926, 192, assonance; 926, 214, assonance; 926, 216, assonance; 926, 218, assonance; 926, 220, assonance; 926, 224, assonance; 926, 228, assonance; 926, 230, assonance; 926, 234, assonance; 926, 236, assonance; 926, 270, assonance; 926, 276, assonance; 926, 278, assonance; 931, 16, assonance; 931, 32, assonance; 931, 50, assonance; 931, 51, meter; 931, 66, assonance; 931, 76, assonance; 931, 78, assonance; 931, 94, assonance; 932, 10, assonance; 932, 54, assonance; 932, 60, assonance; 932, 68, assonance; 932, 70, assonance; 932, 72, assonance; 932, 78, assonance; 932, 136, assonance; 936, 88, assonance; 936, 128, assonance; 942, 52, meter; 944, 4, assonance; 944, 6, assonance; 944, 10, assonance; 944, 14, meter; 944, 16, assonance; 944, 18, assonance; 944, 20, assonance; 944, 21, meter; 944, 22, assonance; 944, 26, assonance; 944, 28, assonance; 944, 58, assonance; 944, 62, assonance; 946, 69, meter; 947, 4, meter; 947, 36, meter; 947, 73, meter; 947, 81, meter; 947, 105, meter; 947, 107, meter; 950, 34, assonance; 950, 64, assonance; 950, 74, assonance; 950, 78, assonance; 955, 2, meter; 955, 14, meter; 959, 70, meter; 961, 4, meter; 1053, 24, assonance; 1053, 26, assonance; 1053, 27, meter; 1053, 28, meter; 1053, 30, assonance; 1053, 36, assonance; 1053, 38, assonance; 1053, 40, assonance; 1053, 44, assonance; 1053, 50, assonance; 1053, 58, assonance; 1053, 62, assonance; 1053, 66, assonance; 1053, 72, assonance; 1082, 5, meter; 1213, 1, meter; 1213, 61, meter; 1216, 2, assonance; 1216, 4, assonance; 1216, 6, assonance; 1216, 10, assonance; 1216, 14, assonance; 1216, 92, assonance.

44

b. Imperfect for preterite.

Y con gemidos crecidos,

Sus ojos tornados agua,

Entrara por un jural

Sus vestidos desnudaba.

Durán, Vol.I, 601,60.

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44. For additional examples see Durán, Vol.I, 601, 24, assonance; Vol.II, 918, 10, assonance; 918, 12, assonance; 918, 20, assonance; 918, 24, assonance; 918, 26, assonance; 918, 28, assonance; 918, 32, assonance; 918, 34, assonance; 918, 40, assonance; 918, 42, assonance; 918, 44, assonance; 918, 46, assonance; 918, 48, assonance; 918, 52, assonance; 918, 56, assonance; 918, 60, assonance; 918, 64, assonance; 918, 66, assonance; 918, 68, assonance; 918, 70, assonance; 918, 72, assonance; 918, 78, assonance; 918, 92, assonance; 918, 94, assonance; 923, 18, assonance; 923, assonance; 923, 32, assonance; 923, 48, assonance; 923, 50, assonance; 923, 56, assonance; 923, 78, assonance; 923, 94, assonance; 923, 102, assonance; 923, 106, assonance; 923, 108, assonance; 923, 112, assonance; 923, 114, assonance; 923, 121, meter; 923, 124, assonance; 923, 126, assonance; 923, 128, assonance; 923, 132, assonance; 923, 136, assonance; 924, 30, assonance; 924, 36, assonance; 924, 42, assonance; 924, 54, assonance; 924, 58, assonance; 924, 74, assonance; 924, 78, assonance; 924, 86, assonance; 924, 98, assonance; 924, 102, assonance; 925, 52, assonance; 925, 56, assonance; 925, 58, assonance; 926, 6, assonance; 926, 32, assonance; 926, 34, assonance; 926, 36, assonance; 926, 38, assonance; 926, 40, assonance; 926, 68, assonance; 926, 70, assonance; 926, 72, assonance; 926, 73, meter; 926, 74, assonance; 926, 102, assonance; 926, 128, assonance; 926, 130, assonance; 926, 144, assonance; 926, 180, assonance; 926, 198, assonance; 926, 206, assonance; 926, 208, assonance; 926, 258, assonance; 926, 266, assonance; 926, 280, assonance; 926, 284, assonance; 926, 286, assonance; 926, 290, assonance; 931, 64, assonance; 931, 108, assonance; 931, 112, assonance;

El emperador Alfonso

En Toledo residía;

Un labrador pareció

Ante él, y así decía:

Durán, Vol.II. 918, 4.

Gran saña cobró García,

D'ella cobraba gran saña.

Durán, Vol.II, 1216, 36.

931, 120, assonance; 931, 122, assonance; 931, 130, assonance; 931, 134, assonance; 931, 140, assonance; 932, 28, assonance; 932, 36, assonance; 932, 38, assonance; 932, 42, assonance; 932, 110, assonance; 932, 132, assonance; 936, 28, assonance; 936, 48, assonance; 936, 54, assonance; 936, 56, assonance; 936, 58, assonance; 936, 36, assonance; 936, 68, assonance; 936, 70, assonance; 936, 90, assonance, 936, 104, assonance; 936, 108, assonance; 936, 124, assonance; 936, 130, assonance; 944, 54, assonance; 944, 78, assonance; 944, 80, assonance; 950, 16, assonance; 950, 22, assonance; 950, 24, assonance; 950, 26, assonance; 950, 38, assonance; 950, 46, assonance; 950, 49, meter; 950, 62, assonance; 950 72, assonance; 950, 82, assonance; 947, 109, meter; 1053, 6, assonance; 1213, 42, meter; 1215, 4, assonance, 1215, 12, assonance; 1215, 14, assonance; 1215, 16, assonance; 1215, 17, meter; 1215, 19, meter; 1215, 22, assonance; 1215, 26, assonance; 1216, 8, assonance; 1216, 16, assonance; 1216, 26, assonance; 1216, 34, assonance; 1216, 38, assonance; 1216, 42, assonance; 1216, 44, assonance; 1216, 46, assonance; 1216, 48, assonance; 1216, 70, assonance; 1216, 72, assonance; 1216, 78, assonance; 1216, 80, assonance; 1216, 86, assonance; 1216, 88, assonance; 1216, 90, assonance; 1216, 96 assonance.

The first two distortions are for the assonance;
the last is for the meter.

45

c. Conditional for future.

¿Hay aquí algún hidalgo
Que se vista con mis armas?
Yo se las daré de grado,
Yo tomaría las tuyas;

Durán, Vol.II, 920, 35.

Con esto habré tal priozano,
Que él de mí se fiaría.

Durán, Vol.II, 923, 74.

Y llamado a la batalla
De hoy en un año sería.

Durán, Vol.II, 926, 26.

The first distortion is for the meter and the
meter and the last two are for the assonance.

d. Future for conditional. (no examples)

e. Present perfect for present.

Muy bien sirve Don Enrique
Al rey moro ya nombrado,
En las guerras que ha tenido
Con los moros comarcanos.

Durán, Vol.II, 947, 57.

45. For additional examples see: Durán, Vol.II, 923,
62, assonance; 923, 58, assonance; 923, 68, as-

This distortion occurs for the purpose of meter,
and was the only example found of this type of irregularity.

f. Present perfect for preterite.⁴⁶

Olvidó el Rey a la Reina,
Con aquélla se ha encerrado.

Durán, Vol.II, 928, 30.

El Rey que todo lo vido
A los suyos ha mandado

Durán, Vob. II, 934, 52.

De Cádiz partió a Valencia
Luego a Aragon ha llegado.

Durán, Vol. II, 947, 42.

All of these distortions occur to keep the assonance
in a-o.

sonance; 926, 28, assonance; 931, 58, assonance;
931, 60, assonance; 934, 72, meter; 944, 15, assonance;
955, 27, meter; 1053, 46, assonance.

46. For additional examples see Durán, Vol.I, 607, 68
assonance; 607, 70, assonance; Vol.II, 946, 48,
assonance; 946, 50, assonance; 947, 20, assonance;
947, 22, assonance; 947, 28, assonance; 947, 118,
assonance; 947, 120, assonance; 947, 126, assonance;
961, 46, assonance; 1082, 65, assonance; 1213, 46,
meter; 1213, 48, assonance; 1213, 52, assonance;
1213, 72, assonance.

47

g. Pluperfect for preterite.

El Conde lo conoció
 En las voces que va dando;
 Díjole: - artero, artero
 eres, pero no hidalgo
 y diciendo estas palabras
 sin el alma había quedado.

Durán, Vol.II, 920, 110.

Lo mismo sus caballeros,
 Los que detras d'él venían,
 Quebrantaron el corral;
 Muchos moros muerto había.

Durán, Vol.II, 926, 204.

Dejó solo a Garci Pérez
 Y al real se había tornado.

Durán, Vol.II, 934, 50.

All of the examples cited show distortions for
 the assonance.

48

h. Pluperfect for present perfect.

47. For additional examples see Durán, Vol.I, 609, 24, meter; Vol.II, 918, 50, assonance; 918, 53, meter; 924, 80, assonance; 924, 90, assonance; 928, 62, assonance; 932, 34, assonance; 932, 150, assonance; 944, 52, assonance; 946, 46, assonance; 947, 50, assonance; 980, 14, assonance; 1213, 30, assonance; 1213, 32, assonance; 1213, 34, assonance.

48. For additional examples see Durán, Vol.I, 607, 126,

Los moros ganan a España,
 Toda la habían conquistado

Durán, Vol.I, 607, 8.

Perdidas son las Españas
 Tarif las había ganado.

Durán, Vol.I, 609, 2.

Sabido lo ha Garcí Pérez;
Disimulado lo había,
 Y combatiendo el castillo,
 Muy más recio que otro día,
 Vargas con el infanzón
 A las barreras venían.

Durán, Vol.II, 936, 44.

The first two distortions occur for the meter, and
 the last one for the assonance.

2. In the subjunctive:

a. Imperfect for present.

En ver que de tantos moros
Todos ellos son cercados;

meter; 918, 9, assonance; Vol.II, 920, 85, meter;
 925, 11, meter; 926, 152, assonance; 926, 244, asso-
 nance; 928, 58, meter; 933, 33, meter; 933, 36, meter;
 934, 30, meter; 942, 10, meter; 947, 15, meter; 955,
 58, meter; 955, 84, meter; 959, 68, meter; 959, 88,
 meter; 959, 90, meter; 961, 32, meter; 961, 38, meter;
 955, 90, assonance; 980, 107, meter; 1053, 63, meter;
 1213, 6, meter; 1213, 63, meter.

Todos de un corazon
 A Dios estaban rogando
 Que les ayudase y libre
 Y no mire a sus pecados.

Durán, Vol.I, 607, 109.

In this quotation the verb estaban rogando should be in the present tense in order to agree with the preceding tenses. This change in tense would require a change from the past subjunctive to the present, ayude. This was evidently a conscious distortion on the part of Sepúlveda for the meter, for he puts the two following verbs in the present tense of the subjunctive. This was the only example found of this distortion.

49

b. Present for imperfect.

Mandó a todos los merces,
 Que combatan los cristianos.

Durán, Vol.I, 607, 114.

En que mandado le había
Satisfaga al labrador
 De aquello que le pedía.

Durán, Vol.II, 918, 23.

En secreto había enviado

49. For additional examples see Durán, Vol.I, 607, 117, meter; 607, 118, meter; 609, 15, meter; Vol.II, 942, 17, meter; 947, 92, no effect; 947, 94, meter; 955, 52, meter; 959, 15, meter; 959, 49, meter; 1215, 18, meter; 1216, 18, meter.

Qu'él con los vasallos suyos,
 En un día señalado
 Se levanten contra Alfonso
 Y mataran sus cristianos.

Durán, Vol.II, 942, 13.

All of these examples show distortions for the meter. In the last example we find a correct and an incorrect subjunctive tense depending on the same verb as in 2a.

3. Indicative for subjunctive. (no examples)

B. Lope de Vega

Besides the poets who wrote ballads in imitation of the old ones in great numbers, and published them in collections, there were many others who wrote occasionally in the romance meter. Their ballads were published in a separate division of their collected works. For a century and a half, from 1550 to 1700, the period when the popularity of the old romances was at its height, hardly a poet could be found in Spain, who did not write in this form of verse. The literature of that period bears witness to their popularity. They appear in the

plays of Lope de Vega, and Cervantes puts them into the mouth of Sancho Panza in Don Quijote; of Preciosa in La Gitanilla, and makes use of them in others of his works.

The great Lope de Vega, like all the other poets of the seventeenth century, was given to writing in the romance meter. His ballads are numerous and often excellent. Although he wrote only about a half century later than Lorenzo de Sepúlveda,⁵¹ his romances are in a different style. They are more refined and polished in language and often the subject matter is not historical or traditional. In a poet of Lope's facility we would not expect to find so many grammatical irregularities as are found in the anonymous ballads, or in those of Sepúlveda. In the three thousand lines⁵² examined of Lope's romances very few examples of verbal distortions are found.

The following irregularities occur:

1. In the indicative

53

a. Imperfect for present.

51. Lope de Vega's first published work appeared in 1598. See Cejador y Frauca, op.cit. Vol.Iv, p.71

52. The ballads for this study were taken from Durán, op.cit. Vol.II, and from Obras no dramáticas de Lope de Vega B.A.E. Vol.XXXVIII, Madrid, 1856.

53. For additional examples see Durán, Vol.II, 1505, 13, meter; B.A.E., Vol.XXXVIII, 38,17, no effect; 19,19 meter; 19, 29, meter.

Sete anos había, sete anos
que las novas no le tray
ni la fama ni los tempos,
Que nunca saben calar.

54

B.A.E., Vol.XXXVIII, 19, 9.

Salve, tercero monarca
Del segundo, que en Dios reina,
Porque para dos tan grandes
Era la tierra pequena.

B.A.E., Vol.XXXVIII, 38, 192.

Mirando está de Sagunto
Las reliquias asoladas
El pastor de Galatea,
Nuevo ejemplo de desgracias;
Y contemplando las torres
Que un tiempo soberbia y altas
Dieron asalto a las nubes,
Así llorando cantaba:

Durán, Vol.II, 1504, 9.

The first two distortions are for the meter and
the last is for the assonance.

54. This ballad is entitled Romance en gallego y Castellano, imitando a los caballeroscos, and it is likely that Lope made use of verbal distortions intentionally here, in direct imitation of the old ballads. Only nine irregularities occur in the three thousand lines and four of them are in this ballad.

b. Imperfect for preterite.

Esto Celindo escribía

En el tronco de una haya

Do recibe el sacro Tajo

En los brazos a Jerama.

Durán, Vol.II, 1503, 33.

The only distortion found of this type occurs for the meter.

c. Conditional for future: no examples.

d. Future for conditional: no examples.

e. Present perfect for present: no examples.

f. Present perfect for preterite:

Yo soy, dijo, y no podía

La esposaña de Roldán;

Que le quitaba la fala

La memoria de seu mal.

De razones en razones

Los dos conocido se han;

B.A.E., Vol.XXXVIII, 19, 105.

In this example the present perfect is substituted for the preterite to keep the assonance in a. This is the only example of this type of distortion.

g. Pluperfect for preterite: no examples.

h. Pluperfect for present perfect: no examples.

2. In the subjunctive: no examples.

3. Indicative for subjunctive: no examples.

The table on page 66 shows the results of the data collected in this chapter. In two poets, both writing in a period when the anonymous ballads were extremely popular and widely imitated, and within a half century of each other, two opposing tendencies appear. In Sepúlveda there is the tendency to imitate the structure and grammatical peculiarities of the old ballads and we find that the number of verbal distortions in his works even exceeds those in the romances viejos by more than a hundred, and those in the romances caballerescos by two hundred.

In Lope de Vega the verbal irregularities are strikingly few. Lope was sufficiently a master of metrical technique not to require frequent recourse to so obvious a device for lengthening or shortening the lines, or finding a correct assonance. It will be interesting to note the development in the verse of the eighteenth century ballad writers.

-CHAPTER III-

The Eighteenth Century

A. Meléndez Valdés

Toward the end of the seventeenth century in Spain there came a literary decline marked by a change in taste and a trend toward a more philosophical movement. Love for the old romances and for the old national literature was gradually dying out, and with the advent of Phillip V of Bourbon to the throne early in the eighteenth century, it disappeared almost entirely.⁵⁶ With the reign of the French king there was ushered in a period of French influence, and the literature of the eighteenth century is marked by adherence to the French classic rules and a consequent lack of anything original and national in character. Especially the field of poetry was a barren one, since there was little to inspire a poet in the prevailing imitative and artificial tastes. "The highly national poetry, essentially epic and dramatic, had passed with the Romanceros and with the opulent and magnificent Spanish theater of the Golden Age."⁵⁷

56. Ticknor, op.cit. Vol.III, p.482.

57. Cueto, Augusto de: Historia crítica de la poesía castellana en el siglo XVIII, Madrid, 1893, Vol.I, p.4

Although the ballad form was no longer as popular as it had been in the preceding century, it was still used frequently by eighteenth century writers in poems of a didactic nature and for the most part of little merit.

About the middle of the second half of the eighteenth century a new school of poetry was founded by Juan Meléndez Valdés, who avoided the excesses of both the pseudo-classicists and of the earlier poets of the seventeenth century. He recognized the merits of the latter, but also believed that the classic rules should be observed

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in some degree. Meléndez was not insensible to the beauties of the romance verse form, and in the prologue to the third edition of his works he says, "I have given attention to the romances, a class of poetry all our own, in which, albeit so rich and sounding so pleasing to the Spanish ear, we can find hardly one current one among a thousand without ugly blemishes. Why not give to this form of composition the same tone and richness as to those of hendecasyllable verse? Why not apply it to all subjects, even to those of the most spirit and daring? Why not revise it carefully and make all the glory and pomp of the language shine in it? I have attempted to do so, whether successfully I do not

know, but the way is as beautiful as it is varied and flower-strewn, and if the geniuses of my country wish to travel it, our romance will compete some day with the loftiest odes, the sweetest and most elegant idylls and anacreontic lyrics, the most severe and bitter satire,⁵⁹ and perhaps the most magnificent epics." Meléndez is generally conceded to be the outstanding poet of the eighteenth century, although he is hardly to be ranked as a poet of the first order.⁶⁰ His first volume of poetry was published in 1785.⁶¹ Juan Valera says of him, "Beauties abound in the verses of Meléndez, particularly in the short romancillos, the letrillas, and the romances. His descriptive talent deserves unqualified praise. For this he has no need of difficult rhymes or assonance, of violent transpositions, of sonorous vowels, or of artificial turns of phrase."⁶²

59. B.A.E. op. cit., Vol.LXIII, Madrid 1871, p.90.

60. Cejador y Frauca, op. cit., Vol.VI, 1917, p.215

61. Idem Vol.VI, p.214.

62. Valera, Juan: Florilegio de poesías castellanas del siglo XIX, Madrid, 1902, Vol.I, p.11

In a poet who shows such care in his style, and who has received such high praise we would not expect to find many examples of verbal distortions. In some three thousand lines of Meléndez's ballads ⁶³ only six tense irregularities occur, all of which are examples of the imperfect indicative substituted for either the present or preterite. They are as follows:

64
1a. Imperfect for present.

¡Como la paz la acompaña!
¡Como el contento la anima,
Y con su risa los cielos
Benévolos la acarician!

B.A.E., Vol.LXIII, V, 32.

Esto Plácido decía
A la puerta de su granja,
En medio sus segadores,
Que como a padre le acatan.

B.A.E., Vol.LXIII, XV, 153.

Alzando las corvas hoces
Con bulliciosa algazara,
Todos al anciano siguen,
Y él alegre les gritaba:

B.A.E., Vol.LXIII, XV, 164.

63. B.A.E. op.cit., Vol.LXIII, Romances I-XXVI inclusive p. 132-145.

64. For an additional example see B.A.E. Vol.LXIII, XIII, 93, meter.

The first and last examples show distortions for the assonance. The second one is for the meter.

b. Imperfect for preterite.

Feliz naciste a la orilla
De este arroyuela; tu planta
Besó humilde, y de su aljófar
Rico feudo te pagaba.

B.A.E., Vol.LXIII, III, 120.

¡Qué momento, Filis mía!
¡Qué abandono! con qué hechizo
Contemplándome exclamabas:
"Tuya soy, y tú eres mío!

B.A.E., Vol.LXIII, XXVI, 55.

The first distortion occurs for the assonance, and the last is for the meter.

B. Juan Pablo Forner y Piquer

A contemporary and friend of Meléndez Valdés was Juan Pablo Forner y Piquer, a writer whose chief ability lay in his satirical genius. He is more analytic than idealistic and his best work is polemical. Most of his poetry is in a satirical vein. His lyric poetry was first published by Rivadeneira in His Biblioteca de Autores

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Españoles in 1844. This includes about a dozen romances of a total of twenty-nine hundred lines, most of which contain pointed allusions to his contemporaries. Although Forner is inferior to Meléndez Valdés as an artist, he also is sparing in his use of tense irregularities to obtain the correct meter and assonance. The six tense distortions discovered are in the same classes as those found in Meléndez Valdés.

67

1a. Imperfect indicative for present.

Allí el lazo cariñoso,
 Armas y letras unidas,
 Al prudente caduceo
 Lustre y apoyo ministran.
 Y allí también al retozo
 De la discreta alegría,
Se desataban las gracias
 Con travesura festiva.

B.A.E. Vol. LXIII, II, 199.

El cabello suelto en hebras
 Que al oro desacreditan,
 La espalda majestuosa
 Gallardamente encubría;

B.A.E., Vol. LXIII, VIII, 48.

66. Salcedo Ruiz, Angel: La literatura española, Madrid Vol. II, 1916, p. 200.

67. For additional examples see B.A.E. Vol. LXIII, II, 203 meter; X, 378, meter.

Sordo sussuro, nacido
 De la expectación dudosa
 De la facción se escuchaba,
 Cuando hétele aquí que asoma
 En otro pollino Antioro,

B.A.E., Vol.LXIII, X, 644.

The first and last examples show distortions for the meter. The second one is for the assonance.

1b. Imperfect indicative for preterite.

Acompañado de poracio,
 De la habitación excelsa
Salía entonces, tratando
 Del mérito de un poema.

Asaltáronle a manadas,
 Luego que le vieron fuera,
 Pretendientes perdurables,
 Célebres en esta ciencia.

B.A.E. Vol. LXIII, I, 99

This distortion occurs for the meter.

Thus it appears that in the eighteenth century neither a great nor a minor poet found it necessary to have frequent recourse to the use of tense irregularities for metrical purposes. It is hardly to be expected that they would in a period when classical rules were so

closely adhered to, and when literary tastes seemed so severe. It will be noted that the irregularities found in Meléndez and Forner are the ones most common in the anonymous and artistic ballads.

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- CHAPTER IV -

The Nineteenth Century

The pseudo-classicism of the eighteenth century in Spain died early in the nineteenth, just as anything which is artificial and imitative in nature is destined to die. It was replaced by a movement founded on directly opposite principles, romanticism, which had already been formulated in Germany, France and England. In Spain romanticism took the form of returning to the national literatures and traditions, which were never entirely dead, for inspiration. Poetry, which had been so meagre and so little inspired in the preceding century, abandoned exotic sources and found its subject matter in the medieval history, and popular traditions of the nation. The people are the only true creators of poetry as witnessed by the fact that most of the great types and characters brought to literature by poets, are found in the legendary or historical background of the people, who truly created them. Romantic poets look to the people for their subjects, and the poetic vein which had seemed almost exhausted because of the constant repetition of the same themes by the classicists, was regenerated by the ro-

mances and leyendas of the Duque de Rivas and Zorrilla. Then, as always happens in a great literary epoch, the common people and the erudites became one in artistic tastes, and popular and artistic poetry embraced each other.⁷⁰ Romanticism found its best outlet in epic poetry which took the form of romances and leyendas that revived the national epics of the Romancero. The Duque de Rivas and Zorrilla were the two poets who excelled in this form of poetry.⁷¹

A. Duque de Rivas

Angel de Saavedra, Duque de Rivas, is one of the initiators of the movement. He was particularly successful in his epic poetry and this is perhaps the field in which he excelled, although he wrote in a great many other genres. His collection of Romances históricos was first published in Madrid in 1841. They are in the eight syllable romance meter and relate traditions, events and anecdotes of the period in the history of Spain from Don Pedro of Castile to the battle of Bailén.⁷⁵ They are divided into three classes, those which are founded on purely

70. Ibid.

71. Idem, p.86

72. Rivas Cherif, Cipriano de; Introduction of Clásicos Castellanos, Vol.IX, Madrid, 1911, p.14.

73. Piñeyro, Enrique: Romanticismo en España, Paris, n.d. p.82.

historical facts; those which have a historical basis but in which the author uses his own invention, and ⁷⁴ those which are founded entirely on the poet's invention. Rivas was a painter as well as a poet, and the qualities of the painter are easily discerned in his romances, which are nearly always a series of pictures from the different stages of the narrative. His description is always excellent. In it he presents marvellous tones and shades of light and color, until we can almost see a painted picture before us. He is particularly fond of contrasts; another characteristic of the painter. He presents his characters with vividness and exactness, and he uses a note of mystery which intrigues the reader's fancy. He succeeds in giving his romances a note of reality and he appropriates historical facts in such a way that they seem almost of his own creation. "The Romances históricos form a rich, extensive and varied panorama where the history of Spain is written on pages of gold." ⁷⁵ In a prologue to the first edition of the romances históricos, the Duque de Rivas set forth some ideas and theories regarding the romance meter, and a statement of his purpose in using it so extensively. ⁷⁶ He finds it strange.

74. Rivas Cherif, op.cit., p.19

75. Blanco García, Francisco: La literatura española en el siglo XIX, Madrid, 1899, p.139.

76. Clásicos castellanos: op. cit., Vol.IX, p.23

that, in an epoch of poetic regeneration, when poetry was breaking away from arbitrary rules and looking for original models, the romance meter had not been looked upon more favorably. Nothing, he says, is more pure and original. He finds it even stranger that poets of recognized merit should outlaw it as a negligible meter. He says, "To decide so absolutely against a meter in which such excellent things have been written and which is, without dispute, the form in which our true national poetry appeared; a meter that has always lent itself advantageously to all classes, to all tones, to all shades, in the hands of our best poets, and which, now rude, vigorous and careless, now gay and beautiful, now tender and melancholy, now soft and harmonious, now jovial and satirical, always shows itself as the greatest richness of our Parnassus, is an incomprehensible daring founded on an isolated caprice which is opposed to general opinion." He does not contend that it is a good meter in which to write an entire epic, but he does consider it excellent for narrative and descriptive parts, and thinks that it lends itself to all classes and species of compositions as well as any other. "The romance, then" he says, "so fitting for narration and description, for expressing philosophical thoughts, and for dialogue, ought above all to excel in historical poetry, the relation of memorable events, for thus it began in the rude centuries of its birth.

To return it to its first object and to its primitive vigor and energetic simplicity without forgetting the progress of the language, tastes and philosophy, and taking advantage of all the improvements with which our good geniuses have enriched it, would be a worthy occupation for the notable poets who are never lacking in our privileged land. With weak forces I have attempted such a difficult and important enterprise, writing this collection of Romances históricos which I present to the public."⁷⁸

So, like Meléndez, we find the Duque de Rivas making the same efforts to restore the romance meter to favor, and with considerably more success in his own romances. He was particularly fortunate in finding inspiration in sources that lent themselves readily to this meter.

The following verbal distortions occurred in some three thousand lines of the Romances históricos.⁷⁹

1. In the indicative.

80

a. Imperfect for present.

Así en torno de Don Pedro

78. Idem. p.46-47

79. Rivas, Duque de: Obras Completas, Madrid 1898, Vol.IV, pp.3 - 141 inclusive.

80. For additional examples see Rivas, p.60, 381, meter; 71, 149, meter; 79, 359, meter; 79, 361, meter; 79, 362, no effect; 95, 156, meter; 106, 465, meter; 113, 654, assonance; 113, 658, assonance; 126, 1013, no effect; 134, 1224, meter.

Vuelan pensamientos varios,
 Cuyas sombras ofuscaban
 De su semblante los rasgos.
 Ya ocupa su airada mente
 El poder de sus hermanos,
 A los que mató la madre,
 Y a quienes llama bastardos;

Rivas, p.32, ;.275.

De mosén Beltrán Claquín
 Ante la tienda de pronto
 Páranse dos caballeros
 Ocultos en los embozos.

El rey don Pedro era el uno
 Rodríguez Sanabria el otro,
 Que en la fe de un enemigo
 Piensan encontrar socorro.

Rivas, 59, 353.

Devoto entra el mareante
 Cuando el són de la campana
 A las vísperas solemnes
 A las fieles convocaba.

Por las más obscuras naves,
 Y por las más solitarias
 Siempre huyendo del gentío
 Cruza con incierta planta.

Rivas, 112, 624.

The first two examples show distortions for the meter. The last one is for the assonance.

b. Imperfect for preterite

En tanto que así decía
 Reina tan ilustre, sobre
 Su cabeza colocaba,
 Con altas aclamaciones,
 Un ángel, corona eterna
 De luceros y de soles,
 Que mientras más siglos pasan
 Adquieren más resplandores.

Rivas, 135, 1251.

This example shows a distortion for the meter.

No examples of other distortions in the indicative were found.

2. In the subjunctive.

a. Present for imperfect.

Con grande bondad la Reina
 Que alce del suelo mandóle,
 Que a la mesa se aproxime
 Y que de su plan la informe.

Rivas, 133, 1174, 1175, 1176.

The first two distortions are for the meter.

The last is for the assonance.

B. José Zorrilla

The name of José Zorrilla is usually linked with that of the Duque de Rivas whenever the romantic revival of the romance meter is mentioned. He wrote contemporaneously with Rivas, and like him belonged to the Romantic School. His poetry was first published in Madrid in 1837-1840.⁸¹ He was most successful in the epic vein as was Rivas. Zorrilla cultivated the leyenda instead of the romance although a large part of his leyendas is written in the romance meter. The leyenda is a short epic which contains traditional matter and folklore with usually some historical deed as a basis.⁸² A second element is the superstitious of which Zorrilla made great use. He wrote his leyendas in a great variety of verse forms for he was a skillful versifier, but the romance is the one that predominated, and the one which he found most useful for the narrative and descriptive parts. He is a popular romancista in the sense that he took his inspiration from tradition and returned the legends to the people enriched by his art, invigorated by his style, and more musical and more Spanish than before. It has been predicted that his lyric and dramatic works may be forgotten with time, but that his romances

81. Cortés, Narciso Alonso: Prólogo to Clásicos castellanos, Vol. 63, Madrid 1925, p. XVII.

82. Cejañor y Frauca; op.cit. Vol. VII, p. 87.

will live forever, because they are such a vital part
of the life and tradition of the Spanish people. He
identified himself with the religious and idealistic
spirit of the chivalrous times, and knew how to inter-
pret that spirit with a sympathetic genius. He has de-
veloped a poetic cycle from the time of Rodrigo to that
of Isabel. ⁸⁴ "Zorrilla is not the prophet of future so-
ciety but the reflection of that which is gone, and his
poetry has the melancholy sweetness of memories. He
was motivated by a double inspiration, tradition, which
serves as a guide in the obscure paths of the future,
and faith, which comes from God and is immortal." ⁸⁵

It is to be admitted that his poetry has its defects;
his imaginative genius was so abundant that he wrote
too rapidly to give a production of even merit. However,
his brilliance more than compensates for his defects.
Cejador calls him rather extravagantly "a poet as great
as Lope, who converted into modern epics the same le-
gendary matter that Lope fixed in the drama." ⁸⁶

Zorrilla owes his greatest popularity to his legends,
the inspiration for which he found not in books or
chronicles, but in all the corners and villages of Spain

83. Fernández Flórez, J.: José Zorrilla, Madrid, n.d., p.25

84. Blanco García, op.cit., p.201

85. Idem, p.216

86. Cejador y Frauca, op.cit., Vol.III, p.218.

from the people themselves. It was as though he were but voicing the songs of all Spain as the jugglers did in the days of the romances viejos. In short Zorrilla was a troubadour, the last troubadour to sing in Spain. 87

The following distortions occur in some three thousand lines of Zorrilla's romances. 88

1. In the indicative.

a. Imperfect for present.

Con monótonos murmullos
Arrullaban esta escena
 El són de la escasa lluvia
 De un aguacero que empieza,
 El no interrumpico són
 Con que hierve la caldera,
 Y el tumultuoso chasquido
 Con que la luz chisporrea.

Zorrilla, p.231, 122.

Cerraba espesa la noche
 Fría, y emagando lluvia,
 Por lo que aprietan el paso
 Y los embozos se cruzan.
 Y entre el rumor de sus huellas,

87. Idem. p.222 and 223.

88. Zorrilla, José: Obras de José Zorrilla, Paris n.d. Vol.I, pp.21-22, 56-58, 220-224, 233-242; 245-253; 255-260; 282-284.

Entrecortada y confusa
 De los dos nobles a trozos
 La conversación se escucha.

Zorrilla, p.235, l.225.

Mas tiene presentimientos
 El corazon infalibles.
 Mirando estaba impaciente
 De la calle los confines
 Por ver si llega más pronto
 O más pronto le apercibe.

Zorrilla, p.237, l.472.

All three of these examples show distortions for the meter.

b. Imperfect for preterite.

"Padre, ¿quién fué?" preguntaba
 Sostiendo la cabeza
 Del anciano moribundo
 El hijo, que llora y tiembla.
 Echóle triste mirada
 Su padre, como quien lega
 Su razon y su justicia
 En quien se fijo con ella.

Zorrilla, p.221, l.161.

This distortion occurs for the meter. No other distortions occurred in the indicative.

2. In the subjunctive.

b. Present for past.

Dirigióse hacia la alcoba
 Sin dar aviso a sus damas
 Que la deseñan las ropas

Zorrilla, p.283, l.144.

This tense irregularity occurs for the meter.

Eighteen distortions occur in the romances of Rivas, while only five are found in those of Zorrilla. Although eighteen is not a large number, it is greater than the number found in any poet after Sepúlveda. Zorrilla has fewer than the pseudo-classicists, Meléndez and Forner. It is probable that the larger number used by Rivas can be accounted for by the fact that the romanticists believed in great freedom, and in the abolition of all classic rules, and moreover the subject and spirit of his romances is so similar to those of the old ballads, that he may have felt justified in using an occasional tense irregularity. However, one distortion to every one hundred fifty lines is a small enough percentage as to still be almost negligible. The distortions that occur in both Zorrilla and Rivas are the ones which occur most frequently in all the ballads.

- CHAPTER V -

The Twentieth Century

Romanticism was a short-lived movement in Spain, being almost exhausted by the middle of the nineteenth century. Its short duration was due to the extravagances and exaggerations of the many who sought to imitate the masters of the romantic school, and who only succeeded in producing mediocre compositions. With the passing of romanticism the epic vein in poetry seems to have died out, and we find but little of it in the modern poets. However the Spanish Romancero has not lost its popularity and significance although modern poets no longer find in it a source of inspiration. It still exists in every place where Spanish is spoken, although today it leads and obscure life, hidden for the most part, in the memory of the people of the lower social classes, who live in the villages and country. The cultured people have forgotten it just as they did in the seventeenth century. Thus, the poetry that once moved the heart of Isabel, the Catholic Sovereign, and inspired a genius like Lope de Vega, lives today almost entirely among the illiterate.

90. Menéndez Pidal, Ramón: El Romancero Español, Hispanic Society of America 1910, p.103.

Modern tradition has lost all epic and historical romances.⁹¹

However in the twentieth century we find the romance meter still used in lyric poetry. Although it is easy to see that the epic vein has disappeared from modern poetry, it is not easy to define its present trend. Most of the modern poets have written or are writing under the influence of several different movements which have existed in the last quarter of a century. The most prominent are the Parnassian, the Symbolistic and the Modernist. It is not the purpose of the writer to enter into a discussion of these movements, all of which have some similarities. Suffice it to say that in all of them and in most of the present day poets, the chief characteristic seems to be a desire for individualism. Mas y Pi calls the modern poets "new romanticists" and says that they are all marked by the quality of unrest.⁹¹

A. Juan Ramón Jiménez

Juan Ramón Jiménez is counted as one of Spain's greatest living poets. He began writing under the influence of Rueda and Bécquer but soon came under the influence of the modernist poets.⁹³ However he soon reacted

91. Idem pp.104-105.

92. Mas y Pi, Juan: Letras españolas, Buenos Aires, 1911, p.203.

93. Northup, George Tyler: An Introduction to Spanish Literature, Chicago, n.d. p.420.

94. Cansinos Assens, A.: La nueva literatura, Madrid, n.d. Vol.I, p.167.

in the direction of simplicity and retained only the
 exquisite elegance of the school.⁹⁵ At his best he is
 characterized by an extremely delicate sensibility, and
 by unusual themes. He is more objective than Bécquer,
 but his poetry is characterized by the same melancholy
 sweetness. Jiménez is impressionistic. He gives us vague
 glimpses and suggestions by delicate turns of phrase. He
 is fond of unusual words, and especially of colors. The
 landscape is his favorite subject. He loves to describe
 the beauty of the country, the pale moon, the bright sun,
 the quiet and peace of a country evening. He is regarded
 as a true elegiac poet in Spain, and the greatest that
 she has ever known.⁹⁶ Jiménez does not give much attention
 to the form of his verses but concentrates on the thought.
 His most characteristic verse form is the romance and he
 seems more successful with it than with rhyme.⁹⁷

Jiménez has written extensively in the romance meter
 but the only available volume in this meter was his Pas-
 torales⁹⁸ which contains one thousand eight hundred twenty

95. Northup, op.cit, p.421

96. González Blanco, A.: Los contemporáneos, Paris, n.d.
 pp.153 and 219.

97. Idem. P.191.

98. Jiménez, Juan Ramón: Pastorales, Madrid, 1905.

eight lines. For this reason it was necessary to supplement this study of the twentieth century romance with another modern poet in order to complete the three thousand lines. Only four examples of distortions occur in the Pastorales, all of which are examples of the imperfect indicative substituted for the present. They are as follows:

Era el río? era la brisa?

La corriente tendrá pena ...

son las flores deshojadas,

la voz de la molinera ...

p. 20, l. 18.

Es un suspiro .. es un eco ...

no ... era el río, era el aire ...

el horizonte que sueña ...

la luna de oro que nace ...

p. 70, l. 121.

In the first example the first distortion has no effect on the meter other than the present tense would have, but the second adds a necessary syllable to the line. The first was probably used to correspond with the second. In the second example neither of the distortions produces any effect on the number of syllables nor the assonance; but the rhythm of the line is affected. Their use could possibly be explained by the theory that the poet objected to so many fricative sounds, and having used too

in the first verse, was unwilling to repeat them

B. Francisco Villaespesa

Francisco Villaespesa, the second poet chosen for this study, is not considered as great as Jiménez. He is an Andalusian and began to write as a purely regional poet.⁹⁹ He is the poet of Moorish Spain and follows the tradition invented by the authors of the romances moriscos in the sixteenth century. He is also influenced by Zorrilla although he shows less romanticism than he and more realism. He writes less in the epic vein and his poetry shows less freedom and spontaneity as does any poetry whose subject has passed from hand to hand.¹⁰⁰ "Zorrilla polished the strings (of the lyre) and made them shine with a more oriental light, and more fantastically false, but beautiful and enchanting. Villaespesa took this Arabic lyre of Zorrilla and sang to his land, Granada."¹⁰¹ He, too, was touched by the modernist movement, but its only influence on him was to give him more delicacy of feeling.¹⁰² In his subject matter and in his feeling Villaespesa shows himself to be a true national poet. His poems contain a soft and sweet rhythm that is

99. Cansinos Assens, op.cit., p.126,

100. Cejador y Frauca, op.cit. Vol.XI, 1919, p.199.

101. Ibid.

102. Idem. p.201.

entirely pleasing. He is at his best when he writes of his own Andalusia, and in these poems there is a vague note of melancholy and sentimentality. He is an indefatigable writer and his works number many volumes. Cansinos Assens, who is very generous in his treatment of him, says "On account of the volume of his complete work and the facility of his technique, he has influenced following generations more than the inimitable Machado, or the temperamental Juan Ramón Jiménez."¹⁰³

For this study all the compositions in the romance meter have been taken from Villaespesa's Andalucía,¹⁰⁴ and a few from his El espejo encantado,¹⁰⁵ making a total of one thousand one hundred eighty two lines. No examples of verbal distortions were found in these lines.

Thus in the twentieth century we find two poets who make extremely little or no use of verbal distortions. No doubt the modern poets, who seem to pride themselves on perfection of form, regard the use of tense irregularities as a cheap device for obtaining the desired meter and assonance.

103. Cansinos Assens, op.cit., p.136

104. Villaespesa, Francisco: Andalucía, Madrid 1913, pp.15-57, 71-72, 74-110, 145-170.

105. Villaespesa, Francisco: El Espejo Encantado, Madrid 1911, pp. 105-107, 111-114.

Conclusion

From the data collected in the foregoing chapters the writer will attempt to answer the questions asked in the introduction to this study. They are: (1) Are the verbal distortions used in the old ballads due to the carelessness of the unlearned poets who wrote them, or are they intentional distortions used perhaps for purposes of meter and assonance? and (2) Do they occur in the old romances alone or are they common to the romance meter, and used by all poets who write romance verse?

In regard to the tense distortions used in the old anonymous ballads, this data gives conclusive proof, for the actual material examined, that they are used intentionally for metrical purposes. From a total of four hundred forty-three irregularities in six thousand lines, only five have no effect on either the meter or assonance. If the tense irregularities had been due to the carelessness of the poet, and not used with a fixed purpose, more examples undoubtedly would have occurred with no effect on the metrical structure. The table on the following page shows the actual number and kind of distortions found in the two groups of anonymous ballads. Of the total number two hundred forty-two were for assonance and one hundred

	Romances viejos				Romances caballerescos			
	asson	meter	no ef	total	asson	meter	no ef	total
Imperfect for present	29	67	1	97	43	47		90
Imperfect for preterite	36	17	1	54	24	16	2	42
Conditional for future	12	2		14	12	1		13
Future for conditional		2		2				
Present perf. for present	12	4		16	5	1		6
Present perf. for preterite	32	13		45	17	4		21
Pluperfect for preterite	10	3		13	4	1		5
Pluperfect for present perf.	2	3		5		1		1
Pres. subj. for imperfect subj.		6	1	7		1		1
Imperfect subj. for pres. subj.	2	3		5		4		4
Indicative for subjunctive		1		1	1			1
	136	120	3	259	106	76	2	184

ninety-six for meter, thus showing that the anonymous poets made almost as much use of tense distortions for meter as for assonance, and that this phase cannot be neglected, as Ducamin seems inclined to do.

The imperfect tense of the indicative is the one that is most commonly used incorrectly. It is substituted frequently for both the present and preterite indicative. It lends itself readily as an assonating verb on account of the endings in ia or a-a, both of which are frequent vowel combinations for assonance. The conditional because of its ending in ia is also convenient as a substitute for the future. It is used chiefly for assonance and seldom for the meter. The imperfect, however, as a substitute for the present, is used more frequently for the meter than for the assonance, and is just as convenient for this purpose. Perhaps such frequent recourse to the use of tense distortions for meter and assonance on the part of the anonymous poets, can be explained by the fact that they were presumably uneducated men. Moreover, the original poet may have written more correctly, and the tense irregularities may be the result of the ballads having passed from hand to hand, since the juglares sang them and recast them according to their own caprices.

As to the second question, the data shows that tense distortions were used in varying proportions by the poets

who wrote in the romance meter. Only one poet, Villasespa, was found to be absolutely free from tense irregularities, but others were comparatively so. Even in the old ballads, in the group of romances caballerescos, which are generally supposed to have been written later than the romances históricos, there is a decrease in the number of distortions. (See table, p.63). Whether this decrease is enough to indicate a positive trend is doubtful, and would have to be substantiated by an examination of considerably more ballads in both groups. In the romances of Lorenzo de Sepúlveda, the poet of those examined who wrote nearest to the anonymous period, a peculiar phenomenon is noted. Far more examples of verbal distortions are found in three thousand lines of his poetry, than occur in either the romances históricos or the romances caballerescos. The table on the following page shows the data collected from his ballads. Most of the irregularities used by Sepúlveda are for the assonance, two hundred and ninety-six appearing for this purpose, while only ninety one are for the meter. The proportion was much more nearly equal in the old ballads although the number for the assonance was in the majority. As in the old ballads, the number of distortions in the imperfect for the present and preterite in the indicative, is much greater than any of the other types of irregularities, almost two thirds of the total number occurring in these two groups. Perhaps this

	Sepúlveda			Lope de Vega				
	assonimeter	no ef	total	assonimeter	no ef	total		
Imperfect for present	101	38	1	140	1	5	1	7
Imperfect for preterite	145	8		153		1		1
Conditional for future	12	3		15				
Future for conditional								
Present perfect for present		1		1				
Present perfect for preterite	19	1		20	1			1
Pluperfect for preterite	14	2		16				
Pluperfect for present perfect	5	24		29				
Present subj. for imperf. subj.		13	1	14				
Imperf. subj. for pres. subj.		1		1				
Indicative for subjunctive								
	296	91	2	389	2	6	1	9

tendency of Sepúlveda to make such extensive use of distortions, is due to the fact that he was not a first class poet, and might therefore need to resort to this device, and also to the fact that he consciously imitated the old ballads without endeavoring to add anything original. The preceding table also shows the results of a study of Lope's use of the romance meter. With Lope is initiated, so far as this study is concerned, a tendency to make little or no use of distortions. The only poet to follow Lope, who shows greater use of distortions is the Duque de Rivas, who perhaps felt himself justified in doing so, because he was trying to re-create the spirit of the old romances. The following data shows the type and number of distortions made by the poets after Lope de Vega, together with a table showing the total number of distortions which occur in each of the groups studied.

Meléndez Valdés

	assonimeter	no ef
Imperfect indicative for present	2	2
Imperfect indicative for preterite	1	1

Juan Pablo Forner

Imperfect indicative for present	1	4
Imperfect indicative for preterite		1

Duque de Rivas			
	assonimeter	no ef	
Imperfect indicative for present	3	9	2
Imperfect indicative for preterite		1	
Pres. subjunctive for imperfect	1	2	
José Zorrilla			
Imperfect indicative for present		3	
Imperfect indicative for preterite		1	
Pres. subjunctive for imperfect		1	
Juan Ramón Jiménez (1828 lines)			
Imperfect indicative for present		1	3

Total Distortions in Each Group

<u>Romances viejos</u>	259
<u>Romances caballerescos</u>	184
Lorenzo de Sepúlveda	539
Lope de Vega	9
Meléndez Valdés	6
Juan Pablo Forner	6
Duque de Rivas	18
José Zorrilla	5
Juan Ramón Jiménez (1828 lines)	4
Francisco Villaespesa (1182 lines)	0

It will be noted that the distortions occurring in the poets after Sepúlveda are the ones which occur most frequently in the old ballads. However, with no data whatsoever on which to base this assumption, it is the writer's opinion that the number of distortions found in the romances by these poets probably does not exceed those found in any other poets in any other type of verse form, and are not due to the influence of the old romances. However, whether or not this is true, it seems safe to say that the use of distortions by poets of the romance meter has become negligible, and compares in no way with their use in the anonymous ballads.

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