

A STUDY OF THE SONNET AS USED BY SELECTED WOMEN WRITERS
OF SOUTH AMERICA

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CHAPTER I

INTRODUCTION

The purpose of this thesis is to study the sonnet as used by selected women writers of South America and to attempt to establish a definitive form and technique from them. These women writers are María Eugenia Vez Ferreira, Delmira Agustini, and Juana de Ibarbourou from Uruguay, Gabriela Mistral of Chile, and Alfonsina Storni of Argentina. The sonnets analyzed for this thesis may be used as a representative picture of the feminine side of the post-modernist school in Latin America in its relation to the total development of the sonnet.

After the close of the Modernist period in Latin American literature, women writers emerged from the various countries in Latin America and achieved heights that only a small group of ladies had done heretofore through the ages. These women writers, whose works were used in this paper, were the first of the women to rise up from seclusion and express a new point of view. Thus they form a school unified in time, thought, and sex. They were used in this thesis to gain the conspectus of modern use of the sonnet in Latin America.

Definition. According to English usage, a sonnet is a short poem of fourteen lines, using iambic pentameter lines with a prescribed rhyme scheme. Structurally, it is composed of two quatrains and two tercets or three quatrains and a rhyming couplet.

The Spanish form of the sonnet is prescribed as follows:

Composición poética de cuetos endecasílabos, distribuidos en dos cuartetos y dos tercetos. Los dos cuartetos, y riman, primero con cuarto, quinto y octavo y segundo con tercero, sexto y séptimo. Los tercetos riman según el capricio del versificador. La forma predilecta de nuestros clásicos es la de tres rimas a distancias iguales . . ."

Contrary to English, the length of the line is counted in syllables instead of metric feet and is hendecasyllabic. It can be seen, also, that the Spanish form calls for an octave, rhyming abba abba, and a sestet, rhyming caaded or caacda but avoiding the rhyming couplet at the end.

In the following chapter, the earlier forms of the sonnet will be shown in order to furnish a comparison for the modern forms which will appear in Chapter IV. Also, as many of the earlier sonneteers in various countries as possible will be given.

¹"Soneto," Enciclopedia Universal Ilustrada (Madrid: Espasa-Calpe, S.A., 1917 edition), LVIII, p. 394.

CHAPTER III

ORIGIN AND DIFFUSION OF THE SONNET

Various scholars have presented their ideas on the origin of the sonnet, but there is no one theory to which all will ascribe. There is little question that the sonnet first appeared in recognizable form in Sicily around the year 1230 A.D. among the courtiers of Frederick II, Holy Roman Emperor and King of Sicily, a celebrated patron of arts and letters.² But there is a question as to the first person of that court who initiated this form of poetry and from where he gained his inspiration and ideas as to that form.

A. ORIGIN

Earliest authors. Brewer states that of the many poets who surrounded this illustrious patron, the foremost was Giacomo de Lentino who invented a new and very important kind of poetry. This new type of poem was the sonnet, and it came about as follows:

The circumstances appear to have been as follows: In medieval Sicily a common form of popular verse was the strambotto. Poetry of this kind never was set down in writing but was learned by heart and was sung or recited by professional minstrels for the enjoyment of the common people. The poems usually were about love. They were eight lines in length and were divided into groups of two lines each. Divisions of thought frequently occurred at the end of the fourth line. The strambotto had two

²Wilson Brewer, Sonnets and Sestinas (Boston: Cornhill Publishing Company, 1937), p. 93.

rhymes, which kept alternating throughout the poem. He may represent their patterns by the letters ab, ab, ab, ab. Often a few extra lines were added as a sequel.

Giacomo da Lentino made the popular sunamboute a basis for his new artistic form of poetry.³

Brewer further states that Giacomo da Lentino wrote twenty-five poems using this new form and that Piero delle Vigne also tried this new form as did others of the court. However, they did not use the form as much as da Lentino, but they extended its range by adding new variations.⁴

Wood⁵ asserts: "The first sonnet that emerged from the long prior period of Italian experimentation is ascribed to Piero delle Vigne, chancellor of Frederick II of Sicily, who died in 1249." But quite in contrast is a further statement by Wood on the same page claiming, "Most authorities regard the founder of the form as Guittone of Arezzo, who died forty-five years later [1294]." He states that the latter poet firmly laid down the laws of the construction of the sonnet. It must be in two parts, an octave and a sestet, permitting certain variations in rhyming but vigorously excluding a final couplet. He further divided the octet into two quatrains and the sestet into two tercets. Furthermore, Guittone asserted that the thought content should consist

³Ibid.

⁴Ibid.

⁵Clement Wood, Poets' Handbook (Cleveland: The World Publishing Company, 1946), p. 331.

of one idea or emotion continuously elaborated throughout, and complete in itself. He also ruled that the four portions of a sonnet should progress in this manner: (1) the first quatrain should state the principal idea; (2) the second quatrain should illustrate and elaborate it; (3) the first tercet, after intervening pause, should treat it differently and (4) the final tercet should treat it still differently and must have at least the dignity of the opening, with some epigrammatic force.

At least, Brewer bears out the importance of Fra Guittone d'Arezzo to the early development of the sonnet by giving him credit for introducing the closed quatrain with an abba abca rhyme in the manner of Provençal poetry.⁶

Possible sources. Although most scholars agree that the source for these early attempts by Giacomo da Lentino, Piero delle Vigne, and Fra Guittone d'Arezzo was the strambotto, there have been other ideas presented. Perhaps the most contrasting is Tomlinson's when he said that it was supposed by some that the Greek choral ode was the parent of the regular Italian sonnet.⁷ This particular idea seems more logical by virtue of the thought content similarity and the manner of presentation than by its form. Since the early sonnet was sung or chanted, this comparison does not seem too implausible. Also, this

⁶Brewer, op. cit., p.

⁷Charles Tomlinson, The Sonnet (London: John Murray, Albermarle Street, 1874), p. 9.

idea has some justification in the derivation of the word, sonnet. Coming from the Italian sonetto, it was probably derived from the Old French and Provençal sonet, a diminutive of son, which was in turn obtained from the Latin sonus, meaning a sound or musical air.⁶

However, Tomlinson further states that the great masters of the sonnet, Dante and Petrarch, affirm that Italian poetry had its birth in Sicily.⁹ This being so, from what source did the sonnet derive its form? D'Ancona in his Poesia Popolare of 1678 agrees that the octave had its parent in the strambotto but the sestet derived from the rispetto, a stanza of six to ten verses with alternating rhymes in the first six verses and then rhyming couplets from there on if additional lines were added. Cesario, eighteen years later, in La Poesia Siciliana modified this idea by saying that the sonnet came from surambotti.¹⁰

Still another idea as to the origin of the sonnet is presented by Professor Sanders as follows:¹¹

The origin of the sonnet has not been traced. Some believe it to have originated with the Provençal poets; others insist that it was in Italy before it was in Provence; still others think it was an Arabic form and entered Italy through Sicily as a result of the latter's contact with Saracen culture.

⁶Lavinia P. Dudley, editor, The Encyclopedia Americana (New York: Americana Corporation, 1963 edition), XXV, p. 257.

⁹Tomlinson, op. cit., p. 19.

¹⁰Cited by Dudley, loc. cit.

¹¹Cerald Sanders, A Poetry Primer (New York: Farrar and Rinehart, Inc., 1935), p. 56.

Whatever its ultimate source, it appears as a recognized form in Italy by the middle of the thirteenth century.

In his discussion of the court of Frederick II, Brewer agrees that this court was under the influence of Saracen culture and that there is possibly a source in the Arabic poetry of that time but there is nothing definite.¹² History concurs with this influence since the Saracens ruled Sicily from the eighth century until the time of the Normans which would be a period of about three hundred years. And with Spain serving as an example, the Saracens left their culture deeply imbedded in the countries they ruled.

Some insist that the sonnet can be traced to the canzone strophe, or some other Italian or French formal stanza and still others see in it an extended ottava rima, which would entail an entire rearrangement of the octave rhyme and the addition of a formalized sestet, changes so extreme that it seems implausible.¹³

Brewer said that in the middle of the thirteenth century that the strambotto was often extended several lines or verses from its normal eight and often these extensions were of six verses so that it would appear that the most plausible source for the sonnet lies in the strambotti, a combination of a regular strambotto with a shortened one added. Although there still remains doubt after the foregoing assertion as to the source and the initial authorship of the sonnet, it would seem

¹²Brewer, loc. cit.

¹³Wood, loc. cit.

to be the opinion shared by the majority of the scholars cited above and the opinion most prevalent today.

B. DIFFUSION OF THE SONNET

This particular form of poetry gained popularity rapidly in the fourteenth and fifteenth centuries, moving from its original habitat to the various other countries around the Mediterranean Sea and then on to the rest of the continent and elsewhere, varying in form according to the prevailing schools of thought in different ages and countries. It gained its most widespread diffusion during the Renaissance.

Italy. After the initial authors of Sicily had laid down the rules, Dante Alighieri (1265-1321) brought the sonnet into greater popularity but did not change its form nor polish it as did Francesco Petrarca (1304-74). However, Dante did introduce one important item into the Italian poetry and into the writing of sonnets and that was the hendecasyllabic line. This he borrowed from the Provençals. They borrowed it from the Latins who in turn learned their usage of it from the Greeks.¹⁴ Dante also made famous the idea of grouping a number of sonnets into a narrative sequence. In the sequence, Vita Nuova, Dante tells the story of his love for Beatrice.¹⁵

¹⁴Joseph Guerin Fucilla, A Study of Petrarchism in Spain during the Sixteenth Century (Chicago: The University of Chicago, 1928), pp. 15-16.

¹⁵Brewer, op. cit., p. 93.

To Petrarch goes the credit for firmly establishing the sonnet with a rhyme scheme of abba abba in the octet and cdcdcd or cdc edc in the sestet. Since that time, this form has continued to be popular and is still known as the Petrarchan sonnet.

Contemporaries of Petrarch and users of this type of verse were Cino da Pistoia (1270-1336), Bonifazio degli Uberti (1309?-68?), Giovanni Boccaccio (1313-75). Then there came a lapse of about one hundred years before there were poets who excelled in the sonnet. Among this next group were Lorenzo de Medici (1449-92), usually called "The Magnificent", Jacopo Sannazaro (1458-1530), Ludovico Ariosto (1474-1533), Buonarrotti Michaelangelo (1475-1564), Bernardo Tasso (1493-1569). Also of this period and of particular interest to this paper is the celebrated noblewoman, Vittoria Colonna, Marchesa di Pescara (1490-1547) who became the first woman of import to use this verse and preceded a host of women who emulated her or at least followed in her footsteps. To her contemporaries, she was known as la divina Vittoria.

After this great advancement of the sonnet, there was a lapse of two hundred fifty years before the sonnet again became an important form of versification in Italy. Many insignificant writers tried to emulate Petrarch during this period; and the sonnet became unpopular due to their unsuccessful attempts.

During the nineteenth century, there arose another group of sonneteers whose work has stood the test of criticism and merit special mention. These are Ugo Foscolo (1778-1827), Giacomo Leopardi

(1897-1937), Giosue Carducci (1835-1907) who won the Nobel Prize for Literature in 1906, and Gabriele D'Annunzio (1864-1938).

England. It was not until the early part of the sixteenth century that England had her first exposure to the sonnet. Sir Thomas Wyatt (1503?-42), who had come in contact with Italian poetry while on ambassadorial duties for Henry VIII, introduced the sonnet to England. He did not follow the Petrarchan form too closely. His greatest departure was that he used a rhyming couplet to conclude the sonnet contrary to the rule established two hundred years before by Guittone d'Arezzo.¹⁶ He retained the Italian octave rhyme, but his sestets were usually cddcee or coddse, the latter of which is now called the Wyattian sonnet. His friend, Henry Howard, the Earl of Surrey, (1517?-47) excelled Wyatt in the rhythmic flow of his sonnets and followed the Italian form more closely. Although the two writers above died before the Elizabethan era had its beginning in 1550, they are associated with the era in spirit.

Among the many writers of this great era in the history of English literature, the most notable ones who employed the sonnet form were Sir Philip Sidney (1554-86), who is best known for his sonnet sequence, Astrophel and Stella; Edmund Spenser (1552-99), whose sonnets usually had a rhyme scheme of abab bebc cded ee which is closely related to his Faerie Queen stanza and who wrote a sequence called Amoretti; and William Shakespeare (1564-1616), whose unnamed sequence

¹⁶Cf. ante, p. 4 et seq.

of one hundred thirty-four sonnets is one of the longest in any language. For his sonnets, Shakespeare employed a form first used by the Earl of Surrey which had a rhyme scheme of abab cdcd efef gg. Since that time, this form has been known as the Shakespearean or English sonnet as it is by far the most used form in English writings.

John Milton (1608-1674) was the first sonneteer after the Elizabethan era ended in 1625. His total collection of sonnets numbers twenty-three of which number nineteen follow the English form.

There was a lapse of about one hundred fifty years before the next great writer of sonnets in England. This was William Wordsworth (1770-1850) who wrote five hundred sonnets to become one of the most prolific sonneteers in the world with the possible exception of Lope de Vega of Spain. Among Wordsworth's contemporaries were Percy Bysshe Shelley (1792-1822) whose Ozymandias is ranked as one of the masterpieces of English poetry;¹⁷ and John Keats (1795-1821), for whom the sonnet was a perfect vehicle for his lyric expression.

In the Victorian era of literary history (1840-90), three writers stand out as the principal makers of sonnets. These are Elizabeth Barrett Browning (1806-61), whose Sonnets from the Portuguese, a sequence of forty-four, is one of the greatest sequences on the subject of love; Matthew Arnold (1822-88); and Dante Gabriel Rossetti (1828-82), who is known for his famous sequence, House of Life, of one hundred one sonnets.

¹⁷Wood, op. cit., p. 342.

Only three English writers of the modern era have written sonnets worthy of mention and these are G. K. Chesterton (1874-1936), John Masfield (1875-1967), and Rupert Brooke (1887-1915), author of the sequence, 1914.

France. Similar to the Sicilian origin, the origin in France is doubtful. Michell and Bradley say that Clément Marot (1495-1544) "is a medieval poet touched with the spirit of the Renaissance . . . and is credited by some with having introduced the sonnet."¹⁸ The other school of thought is offered by Nitze and Dargan when they say:¹⁹

Thus Mellin de saint-Gelais (1481-1556) is the only notable standard-bearer of the group École marotique. A natural son of Octovien, he was highly cultured, quite a student of Italian and a rival of Marot for the credit of having introduced the sonnet into French.

Regardless of the initial sonnet in France, Marot was the first great maker of sonnets, followed closely by Joachim du Bellay (1525-60) and Pierre de Ronsard (1524-85), who wrote over two hundred sonnets. Louise Labé (1526-66) was of this period and the first woman writer of sonnets in the French language. She wrote twenty-four sonnets.

Antoine de Baif (1532-89), although only a minor writer, is important in the history of the sonnet in France for he has

¹⁸Robert Bell Michell and Robert Foster Bradley, French Literature before 1800 (New York: F. S. Crofts & Co., 1947), p. 17.

¹⁹William A. Nitze and E. Preston Dargan, A History of French Literature (New York: Henry Holt and Company, 1922), p. 144.

the credit of introducing the use of the Alexandrine line²⁰ in the writing of sonnets in the year 1555. This line of twelve syllables was first used in French poetry in 1177 by three writers near Paris²¹ but the vers alexandrin which had a late start in the sonnet has never ceased having its exponents, as shall be seen in Chapter IV. Only one poet of the Classical era contributed to the growth of the sonnet in France and that was Vincent Voiture (1598-1648) who is not principally known for his sonnets.

As in the case of Italy and England, the sonnet faded in use in France during the seventeenth and eighteenth centuries and did not reappear until the Romantic movement of the nineteenth century. In this era, there were six who can be considered of import in the history of the sonnet. These are Charles Augustin Sainte-Beuve (1804-69), who is more known as a critic; Charles Marie Rene Leconte de Lisle (1818-94), the leader of the Parnassian movement and who has a sequence of six sonnets called, Le Conseil du Fakir; Charles Pierre Baudelaire (1821-67); René François Armand Sully Prudhomme (1839-1907), who won the first Nobel Prize for Literature (1901); José-María de Heredia (1842-1906), who had a Spanish father and a French mother but who wrote in French; and Paul Verlaine (1844-96).

Of the contemporary period there is one feminine writer who deserves mention and that is the Comtesse Mathieu de Noailles

²⁰Ibid., p. 187.

²¹Witze and Dargan, op. cit., p. 38.

(1470-1933), who had a strong influence on the writers whose works were analyzed for this paper.

Spain. The introduction of the sonnet into Spanish literature is attributed to Íñigo López de Mendoza, Marqués de Santillana (1398-1458). He was an admirer of the poetry of Dante, Petrarch and Boccaccio and used their poetry as models for his forty-two sonnets "fechos al itálico modo."²² Nevertheless, James Fitzmaurice-Kelly said that his attempt was premature; he failed to naturalize the sonnet and his early efforts passed almost unnoticed.²³ Almost a hundred years later, the sonnet came into its real being in Spain by a chance meeting in Granada in 1526 between a Venetian ambassador, Andrea Navagero, and the Barcelonian, Juan Boscán (1493-1542). This fateful meeting produced a great influence on Spanish poetry henceforth. Navagero persuaded Boscán to naturalize various Italian verse forms in Spain and one of these forms was the sonnet.²⁴

Thus, Boscán and his friend, Garcilaso de la Vega (1501-36), succeeded in naturalizing the sonnet in Spanish poetry and it was the latter who "consagró la popularidad del soneto en España".²⁵

²²James Fitzmaurice-Kelly, Historia de la literatura española (Buenos Aires: Ediciones Anaconda, 1942), p. 103.

²³James Fitzmaurice-Kelly, The Oxford Book of Spanish Verse (Oxford: Oxford University Press, 1920), p. xiv.

²⁴E. Allison Peers, A Critical Anthology of Spanish Verse, (Berkeley and Los Angeles: University of California Press, 1949), pp. 166-75.

²⁵Nicholson B. Adams, España (Chapel Hill, North Carolina: Henry Holt and Company, 1947), p. 135.

boseda wrote over eighty sonnets but never surpassed in perfection Garcilaso who wrote only thirty-eight sonnets. Similar to Wyatt and Surrey in England, they were both of the nobility, and their works were not published until after their deaths.

During the Golden Age of Spanish literature which comprised most of the sixteenth and seventeenth centuries, a great number of writers utilized the sonnet form for their endeavors. The greatest of these were Fernando de Herrera (1534-97) who wrote seventy-two sonnets; Luis de Argote y Góngora (1561-1627); Lope Félix de Vega Carpio (1562-1635), whose total production is unknown but is believed to be around five hundred; Francisco de Quevedo (1580-1645); and Pedro Calderón de la Barca (1600-81). Both Lope de Vega and Calderón used sonnets in their dramas as did others of the Golden Age. Góngora made one contribution to the sonnet and to Spanish poetry in general and that was to make all writing highly ornamental through figures of speech which were elaborate and sometimes ambiguous. Miguel de Cervantes Saavedra (1547-1616), although more known for his prose works, including Don Quijote, and several dramas, did write sonnets of merit.

The minor sonneteers of the Golden Age were Gutierrez de Cetina (c. 1518-54) who possibly introduced the sonnet to Latin America when he travelled to Mexico;²⁶ Hernando de Acuña (c. 1520-85); Francisco

²⁶Arturo Torres-Rioseco, The Epic of Latin American Literature (New York: Oxford University Press, 1942), p. 14.

de Figueroa (1530-c. 1617); Imperio Leonardo de Argensola (1559-1613) and his brother, Bartolomé Leonardo de Argensola (1562-1631); Juan de Arguijo (1567-1623); Pedro Espinosa (1573-1650) who probably used the Alexandrine line for the first time in a Spanish sonnet in his "Como el triste piloto que por el mar incierto"; Juan de Tarsis, Conde de Villamediana (1580-1622); and Juan de Jauregui (1593-1641). There is one anonymous sonnet from the sixteenth century that remains among the masterpieces of Spanish sonnets, "No me mueve, mi Dios" but is sometimes entitled, Soneto a Cristo crucificado and is cited below.

No me mueve, mi Dios, para quererte
 el cielo que me tienes prometido
 ni me mueve el infierno tan temido
 para dejar por eso de ofenderte.

Tú me muevas, Señor; muéveme el verte
 clavado en esa cruz y escarnecido;
 muéveme el ver tu cuerpo tan herido;
 muéveme tus afrentas y tu muerte.

Muévesme al tu amor en tal manera
 que, aunque no hubiera cielo, yo te amara,
 y, aunque no hubiera infierno, te temiera.

No me tienes que dar porque te quiera
 que, aunque cuanto espero no esperara,
 lo mismo que te quiero te quisiera.²⁷

As in the case of all the countries preceding Spain in this paper, the sonnet declined in usage for about one hundred fifty years. It was not until the Romantic era that the sonnet was again utilized. The writers of this era were Angel de Saavedra, Duque de Rivas (1791-1865);

²⁷Amelia A. and Angel del Río, Antología General de la Literatura Española (New York: The Dryden Press, 1954), p. 474.

Jose de Espronceda (1808-1842); Ramón de Campoamor (1817-1902); Adolfo López de Ayala (1820-??), and Federico Balart (1831-1905).

In the contemporary period, the sonnet has found its masters in Salvador Rueda (1857-1933), Miguel de Unamuno (1864-1936), Ramón María del Valle-Inclán (1869-1953), Antonio Machado (1875-1939), Juan Ramón Jiménez (1881-1958), Tomás Morales (1886-1921) of the Canary Islands, Gerardo Diego (1890-), Rafael Alberti (1902-) and José García Nieto (1911-).

Other countries. The sonnet spread to Portugal about the time of Boscán and Garcilaso. Sá de Miranda (1485-1558) tried the form as early as 1526. Shortly to follow was Luis Vas de Camões (1524 or 1525-1579) who was destined to become Portugal's greatest lyric poet.²⁸ The Portuguese language is not without further exponents of the sonnet since Brazil has furnished many more writers of prominence who will appear in the next section of this chapter.

Also in the sixteenth century, the sonnet was accidentally introduced into German literature by Wirsung. Martin Opitz (1597-1639) tried to create interest in the form among his contemporaries but was mainly unsuccessful. It was not until the latter part of the eighteenth century that the sonnet really came into its own in Germany.²⁹ Among the exponents of this era and the modern era are Johann Wolfgang von Goethe (1749-1832); August Wilhelm von Schlegel (1767-1845);

²⁸Brewer, op. cit., p. 150.

²⁹Brewer, op. cit., p. 154.

Joseph Baron von Eichendorff (1780-1857); Friedrich Schlegel (1786-1866); August, Graf von Platen-Hallensande (1796-1835); Heinrich Heine (1797-1856); Emanuel Geibel (1815-81); Cokar von Redwitz (1823-91); and Paul von Heyse (1830-1914) who won the Nobel Prize for Literature in 1911.

During the nineteenth century, the sonnet travelled also to the Slavic countries. Among the most notable writers were Jan Kollar (1795-1852) and Charles Ignace Mächa (1810-36) of Czechoslovakia; Adam Bernard Mickiewicz (1798-1855) of Poland; Alexander Pushkin (1799-1837) of Russia; and Michael Eminescu (1819-89) of Rumania.³⁰

By 1776, the sonnet had travelled to America with David Humphreys (1752-1818) trying the new form. But the sonnet did not gain much popularity until the first National period of American literature when Henry Wadsworth Longfellow (1807-82), Edgar Allen Poe (1809-49), and James Russell Lowell (1819-91) began their literary careers. Later sonneteers were Thomas Bailey Aldrich (1836-1907), Edward Arlington Robinson (1869-1935), Arthur Davidson Ficke (1883-1946) who is known for his sequence, Sonnets of a Portuguese Painter, and Edna St. Vincent Millay (1890-1950).

Latin America. Although it is known that during the Golden Age many people at court used the sonnet to address each other or eulogize the royalty and other nobles, not much remains in the literature of South and Central America to see how much this was employed in the New World at that time. However, in the seventeenth century, transcending

³⁰Ibid., p. 160.

above the literary chaos that preceded, came the "tenth Muse", Juana de Ascaje Ramírez de Cantillana better known as the nun, Sor Juana Inés de la Cruz (1651-95) of Mexico. She was a creole and, in her day, the only American feminine example of encyclopedic learning not unknown in the Europe of the Renaissance.³¹ Her sonnets, among her other verse, are still cherished today. Contemporaries of her were Gregório de Mattos (1633-96), the first great lyric poet of Brazil, and Jacinto de Eivia (1620-?) of Ecuador.

During the eighteenth century only two writers of the sonnet stand out and these are Cláudio Manoel da Costa (1729-1789) and Ignácio José de Alvarenga Peixoto (1744-93), both of Brazil.

With the publication of Antul in 1888, the Modernist movement had its official beginning. However, modernist tendencies had appeared before in other poets. Among these were Gertrudis Gómez de Avellaneda y Arteaga (1814-73) who lived most of her life in Spain but still retained her Cuban zest in literature; Bishop Joaquín Arcadio Pagaza (1839-1910) of Mexico; Joaquim Maria Machado de Assis (1839-1908) and Luís Guimaraes Filho, Jr. (1847-1898) of Brazil; Manuel Gonzales Prada (1848-1927) of Perú; Raymundo Correia (1860-1911) of Brazil, and Julián del Casal (1863-93) of Cuba.

Ruben Darío (1867-1916) of Nicaragua was the poet who started this Modernist movement with his Antul. He has become the most

³¹ Sidonia Carmen Rosenbaum, Modern Women Poets of Spanish America (New York: Hispanic Institute in the United States, 1945), p. 27.

illustrious name in Spanish American letters.³² Professor Torres-Ríoaseco says:

Without Darío, modernism might never have become a world force. It was his amazing genius that carried the new expression to its greatest heights; it was Darío personally, rather than the trend as a whole, who won followers in the Peninsula, and whose influence is still strongly felt today.³³

Darío claimed that with his Campoliano,³⁴ the Alexandrine sonnet "a la Francesca" was introduced to the Spanish language.

Among his immediate followers were such illustrious men of letters as Enrique González Marín (1871-1950) of Mexico; Ricardo Jaimes Freyre (1872-1933) of Bolivia; Leopoldo Lugones (1874-1936) of Argentina; José Santos Chocano (1875-1934) of Perú; and Julio Herrera y Reissig (1875-1910) of Uruguay.

Post-modernists include María Enriqueta Camarillo y Roa de Percyra (1872-) of Mexico who sometimes used the pseudonym of Ivan Moskowski and who has been living in Spain for many years; María Eugenia Vaz Ferreira (1875-1924) of Uruguay; Juana Borrero (1878-1896) of Cuba; Luis Carlos López (1883-1950) of Colombia; Delmira Agustini (1886-1914) of Uruguay; Enrique Banchs (1888-) of Argentina, who has a sequence of four sonnets entitled La estatua; Gabriela Mistral (1889-1958) of Chile; Rafael Alberto Arrieta (1889-) of Argentina;

³²Torres-Ríoaseco, op. cit., p. 86.

³³Cf. ante, p. 15.

³⁴E. Herman Hespelt, An Anthology of Spanish American Literature (New York: F. S. Crofts & Company, 1946), p. 407.

José Justo Rivera (1809-1880) of Colombia and known for his sonnet "Tierra de promisión"; Alfonsina Storni (1892-1938) of Argentina; Juana de Ibarborena (1895-) of Uruguay; Andrés Bloy Blanco (1897-1955) of Venezuela, and Gilka Machado (1897-) of Brazil. Professor Torres-Rioseco says that Machado de Assis' sonnet "Círculo vicioso" is generally acknowledged to be one of the most beautiful sonnets ever written in the Portuguese language.³⁵

³⁵Torres-Rioseco, op. cit., p. 232.

CHAPTER III

LIVES AND WORKS OF AUTHORS STUDIED

There have been a number of women poets throughout the literary history of Latin America and to discuss all of them would deviate too far from the purpose of this thesis. However, before entering into a discussion of the lives and works of the ladies whose works were analyzed for this paper, it is necessary to name two other ladies who fit into twentieth century poetry by virtue of being grouped in the feminine school although their dates fit more into the Modernist School of 1888-1905. This feminine school is divided into two parts: the first part is from 1905 to 1925 and the second part is from 1925 to the present.

The first of these writers is Maria Enriqueta Camarillo y Roa de Pereyra of Mexico, who has written four volumes of verse plus a great many novels, short stories and tales and who was also an established concert pianist before her marriage. She was born in 1875 in Coatepec, state of Veracruz. Having lived through the remaining quarter of the nineteenth century, her styles and themes are more allied to that period than to the present one.³⁶ She writes of simple things, seeing inspiration in daily life and elevating them to a high level by her poetic talent. Gabriela Mistral once said that her poetry had much in

³⁶Rosenbaum, op. cit., p. 42.

common with the Dutch painting of interiors.³⁷ The following is an example of her sonnets, illustrating her style, content and technique:

Justo es que cupieron al laurel divino
 Los que al vaciar su estrofa en molde puro,
 Cifrense a él, como a la copa el vino.
 Ganar ese laurel yo no pretendo,
 Porque es oro, y humilde, mi camino.
 ¡Siga el hábil, con ánimo seguro,
 Buscando honor para su verso e trino!
 Yo me conformo con el nombre oscuro
 Del que entona, sin tiras, su querrela.
 Bajo naves acorata con la acústica,
 No pretende mi canto dejar huellas.
 Quiero, alumbrada por alguna estrella,
 Tocar, como el pastor, mi flauta rústica,
 ¡Solo para alegrarme yo con ella! . . .³⁸

This sonnet appeared in her third volume of poetry, called Album Sentimental, published in 1923.

The second one is the Cuban, Juana Borrero, whose life span only covered eighteen years, eighteen years of sad and melancholy thoughts and sad friendships. She was born in Havana in 1878 and died in the United States in 1896. She met Julián del Casal, the great Cuban poet, when only twelve years of age. Their platonic friendship lacked nothing in profundity and when Casal died three years later, Juana was heart-broken. Later, she met another poet, Carlos Pío Uhrbach, who like Juana was a disciple and admirer of Casal. Soon after this friendship developed, her family was forced to emigrate to Key West, Florida, because of her father's active part in the movement to liberate Cuba. Here she died as sad and lonely as ever without being able again to see

³⁷Rosenbaum, op. cit., p. 43.

³⁸Cited by Rosenbaum, loc. cit.

her beloved. Carlos Pío himself died on the battle field a few months later. Juana is principally known for her sonnets which are, according to Rubén Darío, "most strange" and filled with a "myotic sensualism" reminiscent of Casal.³⁹ She is sometimes called "la virgen triste". The following sonnet is one of her best sonnets, "Las hijas de Ran", which was published in her only book, called "Rimas", in 1895:

Envueltas entre espumas diamantinas
 Que salpican sus cuerpos sonrosados,
 Por los rayos del sol iluminados,
 Surgen del mar en grupo los ondinas.
 Cubriendo sus espaldas peregrinas
 Descienden los cabellos destrenzados,
 Y al rumor de las olas van mezclados
 Los ecos de sus risas argentinas.
 Así viven contentas y dichosas
 Entre el cielo y el mar, regocijadas,
 Ignorando tal vez que son hermosas,
 Y que las olas, entre sí rivales,
 Se entrechocan, de espumas coronadas,
 Por estrechar sus formas virginales.⁴⁰

Her poetry, although limited by her untimely early death, shows more than a promise of poetic genius.

A. María Eugenia Vaz Ferreira

The first of the three great Uruguayan poetesses of the post-modernist group was María Eugenia Vaz Ferreira who was born in 1875 in Montevideo. Not much is known of her childhood but at an early age,

³⁹Rosenbaum, *op. cit.*, p. 48.

⁴⁰Cited by Rosenbaum, *op. cit.*

she began to write poetry and soon became the spoiled darling of the social set of Montevideo. However, Maria Eugenia did not conform to the rules and traditions of the society at that time. She did things to disconcert people, being self-willed and highly individualistic. She was often called strange and bizarre but held an exalted position in the field of literature nevertheless. Soon, she saw another poetess ascend to the throne of popular acclaim and this was Dolmire Agustinini. Since this was her first defeat in society and in popularity, it made her deeply despondent, it crushed her pride. And before her death, when she saw still another Uruguayan poetess, Juana de Ibarbourou, acclaimed even more greatly, she suffered as never before.

Miss Rosenbaum in her discussion of Maria Eugenia Vaz Ferreira says:

In the last few years of her life, with no regard for personal appearance, she was a lonely wanderer in the streets of Montevideo; a familiar and tragic figure--no longer the proud girl whose black, velvety eyes seemed to sound, inner depths; nor she who could charm listeners with her melodious contralto voice as she recited newly-coined verses, confident of ever-ready applause and admiration.

Thus, embittered, and chained to a life of spiritual and emotional sterility, devoid of warmth, this poetess was to die very shortly after her reason--that capricious reason that made her so exigent of things human--had totally left her.⁴¹

She died in 1924. Her contribution to the new literature by women in Latin America was important only in the sense of being first

⁴¹Rosenbaum, op. cit., p. 50.

of the new era. She was not fully emancipated as were her followers but through her artistic and spiritual initiation, they profited. She, undoubtedly, heralded this new epoch of full literary freedom for women in Latin America.

In her life-time, her poems were mostly published in periodicals. Near her death, she finally entrusted to her philosopher brother, Carlos Vaz Ferreira (1873-1956), the proofs of her only book, La isla de los cánticos, published posthumously. In this book are forty-one poems, carefully selected by her and of these forty-one poems, six are sonnets. Since this was the only book published, these six sonnets were the only ones available for analysis.

Her influences in the early period were the current ones of Musset of France, Bécquer of Spain, and Heine of Germany. But these were replaced later by the more sonorous and reverberating styles of Salvador Díaz Mirón (1853-1928) of Mexico and Armando Vasseur (1878-) of Uruguay. Most of the poems of the book are of her latest period when she had reached the peak of her creative and artistic power, crystallizing her own style. Illustrating her search for her destiny, for domination by an unknown force or person, is her sonnet

"La estrella misteriosa" which is cited below:

Yo no sé dónde está, pero su luz me llama,
 ;Oh misteriosa estrella de un inmutable sino! . . .
 Me nombra con el eco de un silencio divino
 y el lumínar oculto de una invisible llama.
 Si alguna vez acaso me aparte del camino,
 con una fuerza ignota de nuevo me reclama:
 Gloria, quimera, fénix, fantástico oriflama
 o un imposible amor exurmo y peregrino . . .

Y sigo caminando por la desierta vía
 tras la señal oscura cuya dirección no guía,
 más nunca, nunca, nunca a revelarse llega.
 Pero en luz me llamo, en silencio me nombra,
 mientras mis torpes brazos rastrear en la sombra
 con la desolación de una esperanza ciega.⁴²

B. Dolmira Agustini

Second of the trio of Uruguayan poetesses is Dolmira Agustini who was born October 24, 1885, in Montevideo. Her father, Santiago Agustini, was Uruguayan although his father was French and his mother was Argentinian. Dolmira's mother, Maria Murtfeldt, was Argentinian with a German father and an Uruguayan mother. Her name is evidently Italian in origin and through these mixed blood lines, she is typical of her country.

Vicente A. Salaverri⁴³ said of Dolmira Agustini in his introduction to her Obras completas of 1924 that she began to read at the age of two and to write at four. However, none of the poems extant were written before she reached ten years of age. She was precocious and sensitive and showed marked aptitude for painting and for the piano in addition to her writing. Her schooling was entirely at home, first taught by her mother and later by specialized tutors. Her friendships were few and she continually withdrew from associations with people. Later, she did have acquaintanceships with some of the

⁴² Maria Eugenia Vaz Ferreira, La isla de los cánticos (Montevideo: Casa A. Barreiro y Ramos, s. a. impresores, 1924), p. 67.

⁴³ Cited by Rosenbaum, loc. cit., p. 58.

leading writers of the day, in all, Manuel Ugarte (1874-1951), Juan Ferrill de San Martín (1855-1931), Julio Herrera y Reissig of Uruguay, Amado Nervo (1870-1919) of Mexico and Rubén Darío of Nicaragua.

By 1902, at the age of sixteen, she forsook her other accomplishments to devote her entire time to writing. This she continued to do until her untimely death in 1914. One brief interlude was the event of her marriage on August 14, 1913, when she sought to find that ideal, superhuman love that obsessed her. Her husband was Enrique Job Reyes, who was born in the province of La Florida in 1885. He loved her with a full human passion but with her search for a consuming love of a different nature, after three months of marriage, she sued for separation. Their meetings after this time were occasional until July 6, 1914. At this meeting, both died. It is believed that he shot her and then shot himself so that they might be united once again, if only in death.

Her works fall into four periods. The first one is from 1896 to 1904 when she was ten to eighteen years old. Of this period, she published a few poems in periodicals, poems which were almost entirely left out of her books except in her Obras completas, over which she had no control. The second one comprises the publications of two books, El libro blanco in 1907 and Canções de la mañana in 1910. The third phase is represented by Los últimos versos in 1913. The fourth and final period, cut short by her death, is the most obscure, the most baroque, the most tortuous, but also the most original. Ten years after her death, her complete works were published in two volumes.

She wrote a total of thirty-three sonnets, thirty four of which were analyzed for this paper. Partly because of the influence of Leopoldo Lugones of Argentina and her compatriot, Herrera y Reissig, whose work in the sonnet she admired, the sonnet was her favorite medium of expression.

She used much imagery in her work and her sonnet, "Por tu musa", which is cited below, serves as an example:

 Cuando derrama en los hombres puros
De tu musa la tibia de nieve,
Yo concentro mis pesados oscuros
Y soy el lirio de alabastro leve.
 Para tu musa en rosa, me abro en rosa;
Mi corazón es miel, perfume y fuego,
Y vivo y muero de una sed mi riego.
 Cuando velada por un tul de luna
Bebe calma y asur en la laguna,
Yo soy el cisne que soñando vuela;
 Y si en luto magnifico la vistes
Para vagar por los senderos tristes,
Soy la luz o la sombra de una estela.⁴⁴

C. Gabriela Mistral

Lucila Godoy Alcayaga, who is better known by the self-chosen pseudonym of Gabriela Mistral, was born in the little town of Vicuña, valley of Elqui, April 7, 1889. She was the daughter of don Jerónimo Godoy Villanueva, a rural schoolmaster by profession who ran off when Gabriela was two years of age, and of doña Petronila Alcayaga. Her mother was a very handsome and delicate woman with a soft and pathetic

⁴⁴Delmira Agustini, Poesías (Montevideo: C. García y Cía, 1910), p. 28.

voices. It was to her that Gabriela Mistral dedicated many of her poems. She also had a step-sister, daughter of her mother by a former marriage. This was Emelina Molina Alcazaga, who became a rural schoolteacher about the time of Gabriela's birth. Her father was a poet of sorts and so from the immediate influences in her family, she drew the beginning of a pattern for her life.

She spent the first twelve years of her life among the peasants. In this time, she had no formal training. She began to fill her eager mind with random reading, some of which were poems written by her father. At the age of fifteen, she became a rural schoolteacher. She served in the primary schools in surrounding towns and provinces until 1911 when she was rewarded for her efforts at self-improvement by being permitted to teach on the secondary level. She was aided in attaining this position by her friend, don Pedro Aguirre Cerda, destined to become the future president of Chile. That first year she was professor of hygiene in the Liceo de Traiguén. The following year, she became the inspector general and professor of Castilian in the Liceo de Antofagasta. For the next six years, she was an inspector and a professor of Castilian in the Liceo de los Andes. In the fall of 1918, she became the director and professor of Castilian in the Liceo de Punta Arenas and served in that capacity two years. She held the same position in the Liceo de Temuco the following year and in 1921-22, the same position in the Liceo No. 6 of Santiago.

It was at the beginning of this rise in teaching, at the rural primary school of Coquimbo, that she met a handsome railroad employee

by the name of Romelio Ureta who produced a profound influence on the literary career of Gabriela Mistral. She had known him about five years when, unable to return some money which he had stolen before it could be detected that he had done so, he sought escape in suicide. This was the one and only love of Gabriela's life and it was his death that crystallized the depth and breadth of her expression.

By 1914, she had become known throughout Chile by her "sonetos de la muerte" which in that year won the top prize in a national contest sponsored by the Sociedad de Escritores y Artistas of Santiago. Because of her rise in literary fame and because of her efficiency in handling rural teaching problems so successfully, she was commissioned by Chile in 1922 to go to Mexico to collaborate with José Vasconcelos in the Rural Education Reform program. There she remained two years. In 1924, she made a trip to Spain, France and the United States. Later, she was Chile's representative to and secretary of the Committee of Intellectual Cooperation of the League of Nations.

In 1927, she was delegate of the Teachers' Association to the Congress of Educators at Locarno, Switzerland. In 1928, she was visiting professor at Columbia University and at Vassar and Middlebury colleges. She later held successively the Chilean consulship of Naples, Madrid, Lisbon and Nice. By 1945, she had become the cultural attachée of Chile's embassy in Rio de Janeiro. And it was in that year that she won the Nobel Prize for Literature. This is the fourth writer of sonnets, named in this paper, to receive this coveted international award. The others were Sully Prudhomme of France, Giosue Carducci of Italy,

Paul von Heyse of Germany. She thus became the first Latin American to win this award and the third among writers of Spanish origin, being preceded by José Echegaray (1904) and Jacinto Benavente (1922), both of Spain. Gabriela Mistral died in 1957.

Federico de Onís, Professor of Spanish Literature at Columbia University, has evaluated Gabriela Mistral as follows:

In whatever she does she shows a natural superiority and on all that she touches she leaves a deep impress. She moves with an air of age-old repose and serenity; her voice sounds plaintive, monotonous, and faraway, with shades of severity and sweetness difficult to imagine; the sorrowful droop of her mouth can become a smile of infinite gentleness. A tremendously impassioned soul, great in all its aspects. After pouring the grief of her personal tragedy into some of her best poems, she has filled this void in her life with concern for the care of children, the redemption of the lowly, and the destiny of the Hispanic peoples. All this is only another way of expressing the basic sentiment of her poetry, her unsatisfied maternal desire which is at once feminine instinct and religious longing for eternity. ⁴⁵

Her first book, Desolación, was published in 1922 in the United States upon insistence by followers who wished to have her poetry available. In 1923, she published Lecturas para mujeres, an anthology containing compositions in prose and verse by outstanding writers of the day, including some of her own. In 1924, she published Taraxaco, a volume of children's songs. Alma, another poetic collection, was published in 1938. In 1941, there appeared an anthology, called Antología, compiled by her of her own poetry.

A great deal of her poetry has appeared in various periodicals in Europe, United States, and Latin America and has not yet been

⁴⁵Erna Ferguson, Chile (New York: Alfred A. Knopf, 1945), p. 21.

published in book form. Her sonnets are not numerous but twelve were analysed for this paper. Her favorite form of poetry is the cradle song and she wrote some of the most beautiful ones in the Spanish language.

Typical of her suppressed maternal love is the following sonnet,

El niño solo:

Como escuchase un llanto, me paré en el repecho
y me acerqué a la puerta del rancho del camino.
Un niño de ojos dulces me miró desde el lecho
y una ternura inmensa me embriagó como un vino.
La madre se tardó, curvada en el barbecho;
el niño, al despertar, buscó el poso de rosa
y rompió en llanto . . . Yo lo estreché contra el pecho
y una canción de cuna me subió, tamborosa . . .
Por la ventana abierta la luna nos miraba.
El niño ya dormía, y la canción bñaba,
como otro resplandor, mi pecho enriquecido . . .
Y cuando la mujer, trémula, abrió la puerta,
me vería en el rostro tanta ventura cierta
que me dejó el infante en los brazos dormido.⁴⁶

D. Alfonsina Storni

Two years after the Sonetos de la muerte of Gabriela Mistral had won the national prize in Chile, there appeared a book of poetry in Argentina, La inquietud del rosal (1916), the author of which was Alfonsina Storni. She was to initiate in her country the fruitful period of modern feminine poetry as Gabriela Mistral and María Eugenia Vaz Ferreira had done in their countries.

⁴⁶Gabriela Mistral, Poemas Completos (Madrid: Aguilar, s.a. de Ediciones, 1958), p. 17.

Although Alfonsina Storni mirrors the spirit of the city of Buenos Aires better than any other Argentine poet, it comes somewhat as a surprise that she was actually born in Switzerland, May 29, 1892. Soon afterwards, her parents returned to the land of the pampas in the province of San Juan. At the early age of eleven, she was forced to go out and earn her living due to the family's low financial resources. At thirteen, she joined an itinerant theatrical company with which she remained three years. At sixteen, she started in a Normal school in the province of Santa Fé. Four years later, she found her way to Buenos Aires, armed with a teaching certificate and a child out of wedlock.

By 1921, she gained a position in an experimental children's theater for which she wrote several plays. Previously, she had published some poems in the local reviews in the city of Rosario before she arrived in Buenos Aires. Some of these poems were published under the pseudonym of Tao-Lao. She used this name also in some of her contributions to La Nación of Buenos Aires.

After several years of teaching and theater work, she became a professor in the National Conservatory of Music. She became fascinated by the seemingly quiet green sea and the peace therein and more and more unhappy with the rows upon rows of houses of the city until finally, in the autumn of 1938, she sought out that sea and walked to her death among its shadows and undulations.

Of the poetesses covered in this thesis, she is the most prolific writer of all. Besides the children's plays of Pedro y Padriño; Elanao,

blanco . . . blanco . . .; En ronda en el rincón; Los desarrollados de
antología (1932 in La Nación), and El día de los plácanos, she wrote a
great deal of poetry.

This poetry appeared as follows: La inquietud del rosal in 1916;
El dulce día (1918); Inconcebible (1919); Inquietud (1920); Surte
(1925); Poemas de amor (1926); Libro de siete poemas (1934); Mascanilla
y tallal (1936), and the very excellent Antología poética (1938) which
contained the best of all the books, carefully selected by Alfonsina
Storni.

In 1931, one additional book was published which contained two
plays. Its title was Los farcos platinológicos; Cándida en 1932 y pico,
en prosa, en ó actos breves, un monólogo y un epilogo; Polémica y lo
cocinerita, farca trágica en prosa y verso, en un acto y un epilogo.

In the first volume, La inquietud del rosal, the poetry is of
inexperience and youth and these poems were not included in any of the
later volumes, including the Antología poética. Of the indeterminate
number of sonnets that she wrote, seventy were analyzed for this paper.
She was a constant experimenter and produced infinite varieties of verse
forms and used many innovations. The last poem that she wrote and sent
to La Nación the day before she died was "Voy a dormir":

Bientos de flores, cofia de rocío,
Manos de hierbas, té, nodriza fina,
Tenme prestas las sábanas terrosas
Y el edredón de mangos escardados.

Voy a dormir, nodriza mía, acuéstame,
Ponme una lámpara a la cabecera;
Una constelación; la que te guste;
Todas son buenas; bájala un poquito.

Más le dolía cogerle rompiendo los brazos. . .
 Yo sé que un pie colicista desde arriba
 Y un pajaro te busca unos escapases
 Para que olvides. . . Gracias . . . Ah, un encargo:
 Si me llama nuevamente por teléfono
 Le díces que no insista, que he salido. . .⁴⁷

E. Juana de Ibarbourou

Third of the trio of great Uruguayan poetesses is Juana de Ibarbourou. She was born March 8, 1895, in Melo, department of Cerro Largo, Uruguay. Then she was known simply as Juanita Fernández. Señor Emilio Oribe describes her native city as a city of colonial houses in the middle of the fearful prairie and near Brazil.⁴⁸ She passed her childhood in this rustic surrounding which made such a deep impression on her that many of her poems are suffused with wild, turbulent nature.

When she was eighteen years of age, she married Lucas Ibarbourou, an army officer. Miguel de Unamuno⁴⁹ in a letter to Juana Ibarbourou, soon after she was married, told her that her new Basque name meant "head of the valley". Since her marriage, she has lived quietly in domesticity and motherhood. In 1929, she received the highest honor any poet of America had yet received. On the 10th of August, her name was entered in the annals of the Palacio Legislativo of Montevideo as Juana de Ibarbourou, a singular tribute to an outstanding poetess of all Latin America.

⁴⁷Alfoncina Storni, Cara poética completa (Buenos Aires, Ediciones Meridion, 1962), p. 440.

⁴⁸Cited by Rosenbaum, op. cit., p. 229

⁴⁹Icc. cit.

She has published five volumes of verse and three volumes of prose, which are equally popular. The poetry is found in Los momentos de momentos of 1919, Hay un mundo of 1920, La casa de los momentos of 1930, Pensada of 1930, and Una y momentos of 1936. However, it was from the earlier volumes of poetry that she gained recognition and is more typically Ibarbourcuan. In them, she sings only of the elemental things, which are for her eternal themes of love, life, death, and above all, nature.

Her prose was published in El editore fresco of 1920, Humana Señora of 1934, Estampas de la Biblia also in 1934. These were followed by a poem, San Francisco de Asis in 1935. It will be noted that the preceding three titles are of a religious nature. Sometime after 1930, she sought further fulfillment to her life by turning to religious contemplation and guidance. These works were a result of that period of study and religious inspiration.

She has also compiled two textbooks, El compendio and Frases de literatura contemporánea. She has contributed to outstanding periodicals not only her poems but numerous children's tales and lullabies which are called berceuses. Her works have been translated into English, French and Italian. The most notable and extensive translation is Alexandre's edition of most of the poems in the three earliest volumes of verse under the title, La touffe sauvage. One of her sonnets showing beautiful imagery will be cited in the next chapter. This is Milenarios.

In summation, this post-modernist group, according to time, class and sex, is divided into two distinct parts as to their lives. Three of them, including the forerunners, have led simple and austere lives while the other four have led tragic lives: María Enriqueta Camarillo y Roca de Percey, a tranquil life of domesticity and honor; Gabriela Mistral, a prominent and austere life touched by early tragedy; and Juana de Ibarbourou, the simple life of a home-loving mother. In contrast, there are: Juana Borrero, who died at eighteen, sad and separated from her native country; María Eugenia Van Furciro, who wandered about the streets of Montevideo, dishevelled and ruined; Belmira Agustini, whose marriage was a calamity and who was murdered at twenty-eight; and Alfonsina Storni, who gave birth to a child out of wedlock and who sought surcease from an incurable disease by suicide.

In spite of the personal tragedies and hardships, they wrote openly and strongly of love, the most pronounced theme of them all, unifying them still further.

CHAPTER IV

FORMS

Remembering the form of the sonnet as decreed by Guittone d'Arezzo,⁵⁰ the sonnet must be divided into two main divisions: the octet and the sestet. It must not have a terminal rhyming couplet and must have one central idea elaborated throughout. In what ways the modern sonnets investigated for this paper differ from the above rules will be the content of this chapter.

A. RHYMED SCHEMES

The rules for rhyming have been variable throughout the seven-hundred-year history of the sonnet with certain patterns more frequent than others. As was indicated above, d'Arezzo preferred closed quatrains and used a rhyme scheme of abba cdda frequently.

The above form of the octet is still being used by modern writers. Of the one hundred thirty-eight sonnets analyzed, one hundred twenty will be discussed in this chapter as the remaining eighteen are of blank verse or in assonance. Thirty-two sonnets used the abba cdda rhyme and eighteen used the alternating rhyme of abab cdcd. Forty two poems used a slight variation by dividing the octet into two quatrains with twenty-two using an abab cdcd scheme and twenty using an abba cdda. In other words ninety poems investigated used one of these four main patterns.

⁵⁰Supra, pp. 4-5.

The remaining thirty sonnets contain many variations too infrequent to gain much significance. They are, with the number of usages in parentheses, as follows: abab bab, (4); abba baab, (3); abba abba, (3); abba babb, (2); abba bab, (2); abba abba, (2); abba abba, (2); abba abba, (2); abba abba, (1); abba abba, (1); abab abba, (1); abab abba, (1); abab abba, (1); abba abba, (1). The only significant variation shows rhyming couplets throughout the octet. All others have a pattern too haphazard to merit attention.

In regard to the innovations used by the five ladies, it is significant to note the extent to which several of them went to achieve a desired pattern. Of the six sonnets analyzed from Maria Eugenia Vaz Ferreira, three show patterns which follow the standard abba abba or abab abab and three show variations. However, there are only four patterns in all, several poems using a duplicate pattern.

Delmira Agustini employed twelve variations in her thirty-four sonnets. Twenty-two of the sonnets can be grouped in the main patterns while twelve make use of unusual combinations. There is one sonnet which contains an unbalanced rhyme of abba bab, i.e. five lines against three, in contrast to the usual quatrain division. This is the only example of an unbalanced pattern found in the entire one hundred thirty-eight sonnets.

One other significant trend occurs in the sonnets of Delmira Agustini and Maria Eugenia Vaz Ferreira. Both conceived of the octet as a whole rather than break it into quatrains in regard to the rhyme.

This does not hold true for the thought content as practically all broke the octet into two quatrains for the development of the thought.

Gabriela Mistral utilized three patterns in her twelve sonnets. The lack of variations is understandable due to the fact that nine of these are grouped into three sonnet sequences, each of which uses a definite pattern throughout the sequence in regard to the octet with one exception. In Ruth, Gabriela Mistral used a variation in the second sonnet of three. To illustrate, the pattern for the octet of the sequence is: abab eded, abab eded, abab eded.

Five varying patterns were found in Juana de Ibarbouron's fifteen sonnets. Eight of her sonnets used an abab eded pattern. Thirteen employed one of the four main patterns⁵¹ and the remaining two used rhyming couplets throughout the octet. One sonnet not included in the aforesaid fifteen is a sonnet named Millonario which uses assonance in even-numbered lines rather than rhyme. Since it is the only example of this type found in the entire one hundred thirty-eight sonnets, it is cited below:

Téname de la mano. Vámonos a la lluvia,
Descalzos y ligeros de ropa, sin paraguas,
Con el cabello al viento y el cuerpo a la caricia
Oblique, refrescante y menuda del agua.

¡Qué rían los vecinos! Puesto que somos jóvenes
Y los dos nos amamos y nos gusta la lluvia,
Vamos a ser felices con el gozo sencillez
De un casal de gorrinas que en la vía se arrulla.

Más allá están los campos y el camino de acacias
Y la quinto suntuosa de aquel pobre señor
Millonario y obeso que con todos sus oros.

⁵¹Supra, p. 19.

No podría ser carnal ni un grano del tocayo
 Inefable y supremo que nos ha dado Dios:
 Ser flexibles, ser jóvenes, estar llenos de amor.⁵²

There is a tendency in Spanish poetry to employ blank verse although it has been infrequently employed in the more strophic forms such as the sonnet.⁵³ However, Alfonsina Storni used blank verse in seventeen of her seventy sonnets. Fourteen of these were written after 1934 and were her last sonnets. Of the remaining fifty-three, she adheres to the more standard patterns, employing the closed quatrain or the alternating rhyme in forty-five of them. Thus eight sonnets show other variations of which there are five. The only significant ones are two employing the rhyming couplet throughout in the same manner as did Juana de Ibarboureau.

As for the octet, Alfonsina Storni divided the octet into quatrains in twenty-six of the fifty-three and the balance, or twenty-seven, she used the octet as a whole.

It is necessary to treat the octet as a distinct and separate part of the sonnet. In many instances, the rhyme in Spanish links the octet and sestet but for this study, the octet will be treated as an entity. Again, one hundred twenty will be considered as the seventeen in blank verse and the one in assonance follow other forms.

⁵²Juana de Ibarboureau, Los mejores poemas (Santiago, Chile: Nascimento, 1930), p. 135.

⁵³cf. Tables I and II, pp. 44-45.

By far, the most common pattern of these sonnets was a abba rhyme, employed in ninety-one sonnets. There were four major variations; each of which were used frequently enough to merit special attention. The most interesting one, structurally, was abba abba which links the two tercets. This occurs nine times and complies with the rule forbidding terminating with a couplet. Three other patterns were abba abba (5); abba abba, (5); abba abba, (6). The latter group shows the recurring rhyming couplet. Two minor variations used only two rhymes in the sestet but treated them differently. These were abba abba and abba abba. The remaining two variations were abba abba and abba abba.

The variations in the sestet were fewer than in the octet. Only nine variations occurred in the sestet versus eighteen for the octet. Maria Eugenia Vas Ferreira used only two variations while Delmira Agustini used five. Gabriela Mistral used only three and four patterns were used by Juana de Ibarboureou. Alfonsina Storni was the experimenter of the group in the sestet as to the number of variations used. However, she was second only to Delmira Agustini in the percentage of sonnets that adhere to the basic or normal pattern. Eighty-one per cent of her sonnets used the abba abba pattern while in the poetry of Delmira Agustini, eighty-eight point five per cent follow the above form. Gabriela Mistral had the lowest percentage with only forty-two per cent using the abba abba rhyme.

TABLE I

WORD SCHEMES

<u>SCHEME</u>	<u>F</u>	<u>A</u>	<u>M</u>	<u>I</u>	<u>S</u>	<u>TOTALS</u>
abba abba	2	5	0	3	22	32
abab abab	1	13	0	1	3	18
abba baab	1	1	0	0	0	2
abab baab	2	2	0	0	0	4
abab eded	0	3	9	8	2	22
abba edde	0	1	0	1	13	15
aabb abba	0	2	0	0	0	2
abab abba	0	1	0	0	0	1
abba eded	0	1	0	0	2	3
abba baba	0	1	0	0	0	1
abba babb	0	3	0	0	0	3
abab baba	0	1	0	0	0	1
abab bbeb	0	0	1	0	0	1
abab aeac	0	0	2	0	0	2
aabb eedd	0	0	0	2	2	4
abba abab	0	0	0	0	2	2
abab edde	0	0	0	0	1	1
abba eedd	0	0	0	0	1	1
<hr/> Sub Totals	6	34	12	15	53	120
assonance	0	0	0	1	0	1
blank verse	0	0	0	0	17	17
<hr/> Grand Totals	6	34	12	16	70	138

TABLE II

RIME SCHEMES

<u>SCHEME</u>	<u>F</u>	<u>A</u>	<u>M</u>	<u>I</u>	<u>S</u>	<u>TOTALS</u>
cedaad	4	30	5	9	43	91
cdceda	2	0	3	0	0	5
cedada	0	1	0	1	3	5
ceddae	0	1	0	2	3	6
cddece	0	1	0	0	0	1
aeacac	0	1	0	0	0	1
cdceda	0	0	4	3	2	9
cdceda	0	0	0	0	1	1
cededd	0	0	0	0	1	1
Sub Totals	6	34	12	15	53	120
assonance	0	0	0	1	0	1
blank verse	0	0	0	0	17	17
Grand Totals	6	34	12	16	70	138

Note: the legend for the abbreviations above are:
 F - Ferreira; A - Agustini; M - Mistral; I - Ibarbourou,
 and S - Storni.

B. METRIC DEVICES

In all kinds of poetry, regardless of the language used, there are many other necessary facets in the structure of poetry in addition to whether or not there is a rhyme scheme. For these facets, the term - metric devices - will be used as opposed to poetical devices which will appear in Chapter V.

Length of line. The length of the verse for the sonnet in Spanish is normally hendecasyllabic⁵⁴ although as has been cited above,⁵⁵ the Alexandrine verse is frequent in modern times. In examining the one hundred thirty-eight sonnets in this regard, there were sixty-one sonnets following the normal hendecasyllabic verse and sixty-nine employing the Alexandrine verse. Only five variations were found. The first variation, containing only eight syllables per verse throughout the length of the sonnets, was used in four sonnets as follows: the Invitación al abicho of María Eugenia Van Fornoira; Tu ojas, esclavas negras, La niña, and En silencio of Dolores Agostini. The latter writer also employed two other variations. In El alma de luna, she employed verses of sixteen syllables throughout and in El poeta y la ilusión, she wrote the first quatrain with sixteen syllables while the second quatrain contained a curious blend of three verses of eight syllables and one verse of sixteen syllables.

⁵⁴Cf. ante, p. 6.

⁵⁵Idem., p. 13 et seq.

There were two remaining variations. Alfonsina Storni used the following pattern of length in La p. libras 14-7-7-14, 14-7-7-14, 14-7-11-14-11-11. Maria Eugenia Vas Ferreira used a combination of 14-11-7-14, 14-14-14-14, 7-14-14-14-14-14 in her 4 horas.

Sonnet sequences. Sonnet sequences have been employed frequently throughout the seven-hundred year history of the sonnet as has been indicated in Chapter II. There has been no rule established as to how many sonnets should be grouped together in a sequence. Many of the authors consulted on the history of the sonnet indicated that the longer the sequence, the less likely the thought could be sustained throughout. For instance, the sequence of forty-four sonnets of Elizabeth Barrett Browning, Sonnets from the Portuguese, are connected by the general subject of love.

Gabriela Mistral was the only one of the five ladies to employ this technique more than once. Her sonnet sequences were: Earth, El cido del Cristo, and Los sonetos de la muerte. Each of these sequences contained three sonnets. Alfonsina Storni wrote one sequence under the title, Razones y paisajes de amor with subtitles for each of the three: I, Amor, II, Obra de amor, III, Paisaje del amor muerto.

In a sequence, each sonnet becomes a stanza in relation to the total poem. In each of the sonnet sequences of Gabriela Mistral and Alfonsina Storni, one principal idea was carried out. The thought was amplified by different approaches in each stanza.

Other metric devices. A verse or line of poetry of more than ten syllables contains two hemistiches separated by a caesura or pause.

Nowhere in the entire group of sonnets analyzed was it more evident than in the first verse of the sestet in Alfonsina Stornis Palabras a Delmira Agustini which reads "Pero sobre tu pecho, para siempre deshecho." This employed the additional technique of an internal rhyme. This example also contains a line of Spanish verse called the verso llano in that the accented syllable of each hemistich is on the next-to-the-last syllable. The verso llano is the most characteristic and by far the most predominant verse in Spanish. The others are: verso agudo, where the hemistich is one syllable shorter by virtue of an accented word like cerrará if the accented syllable would occur on the penult of the hemistich; verso esdrújulo, where the hemistich has one extra syllable which is not counted in versification. An example of verso esdrújulo was found in Delmira Agustini's Los ojos, esclavos moros wherein the first two lines of the sestet read:

"Ritnaban alas angélicas,
Ritnaban manos luzbéticas"⁵⁶

⁵⁶Agustini, op. cit., p. 43.

CHAPTER V

POETICAL DEVICES

Of all the forms of poetry, there is no form more lyrical nor more exacting than the sonnet. It has been shown in preceding chapters what the format of the sonnet should be. In this chapter, the tools to implement that format will be given. These tools are called poetical devices.

Since the objective of this research has been to determine the forms laid down by tradition and how these forms were observed and practiced by the five writers, the themes employed in the one hundred thirty-eight sonnets will not be dealt with. Let it be sufficient to say:

Como el soneto más bien que género de poesía es una forma, un molde especial, su argumento, lo mismo que su estilo, puede ser trágico o jocoso, descriptivo, filosófico, histórico, amoroso. . .⁵⁷

Whatever the subject or theme of the sonnet may be, it should be consistently pursued throughout. It should have but one emotion. This emotion is stated in the first quatrain and then subsequent verses should further develop the theme.

There are several tools normally used in expressing the emotion. These tools are of imagery. They are: simile, metaphor, alliteration, personification, onomatopoeia and repetitions of sounds or words for added effect. In short, these are poetical

⁵⁷ Enciclopedia Universal Ilustrada, op. cit., p. 394.

devices and will be treated individually. The amount of imagery to be used differs greatly with each author.

Simile. The simile is introduced by like or as in English and is a comparison of the realistic with the imaginative or hypothetical sameness. Some similes are simple. Maria Eugenia Vas Ferreira expressed one of this variety in Van dal retorno when she wrote "La flor de primavera pasa como una sombra por el jardín humano."⁵⁸

Delmira Agustini wrote many similes in her thirty-four sonnets. In her Tu amor, she used a simple simile when she wrote in verse 10 "Tu amor, esclavo, es como un cel muy fuerte."⁵⁹ Frequently, she employed a more figurative simile, as in El nido, when she wrote in verse 8, "Las horas deshojándose como flores de oro." (p. 124) She used a double simile in the sonnet, Entre las, which is the one most often cited in anthologies of the period. The second quatrain reads:

To no sé que volverás, que brillará otra aurora
 en mi horizonte, grave como un cielo sombrío
 revivirá en mis bosques tu gran risa sonora
 que los cruzaba alegre como el cristal de un río. (p. 169)

Another double simile was in her amor in verse 11, which reads, "Que, frágil como un idolo y eterno como Dios." (p. 167) One of her figurative similes was found in an unnamed sonnet, usually called by

⁵⁸Ferreira, op. cit., p. 85.

⁵⁹Agustini, op. cit., p. 26. All of her poems were taken from the same volume and the pages to be referred to are given within the parentheses following each quote.

the first three words, La noche cañal, when she wrote in verses 5-6,
 "Una palabra, insólita, caida como una hoja de Otoño . . ." (p. 5)

Juana de Ibarbourou, in employing the simile, was as graphic and poignant with them as Dolores Agustini. In her En caricias, verses 9-10 read "Y al cortar una rosa blanca y suave, que era como una palpitante ave."⁶⁰ Then she becomes more lyrical in Rebeldes when she says "Yo iré como una alondra cantando por el río."⁶¹

Alfoncina Storni used a simple but graphic simile in verses 7-8 of her Infantil soy, which reads "Pues, como algún insecto peregrino y bello, yo nací para el amor."⁶² She used a double simile in verses 9-11 of Subconciencia, which read:

Como el espacio soy, como el vacío
 Es una sombra todo el cuerpo mío,
 Y puedo como el humo levantarme.⁶³

In her first quatrain of Esclava, she became more involved when she wrote:

Yo te seguí en la sombra como una
 Sombra funesta de tu luz esclava.
 Y eras en mí como una espina brava,
 Y eras en mí como piedad de luna.⁶⁴

⁶⁰Ibarbourou, op. cit., p. 144.

⁶¹Ibid., p. 181.

⁶²Storni, op. cit., p. 82.

⁶³Ibid., p. 33.

⁶⁴Ibid., p. 57.

Metaphor. A metaphor is a figure of speech in which a word or phrase, literally denoting one idea or kind of object, is used in place of another by means of a suggestion of likeness or analogy. Maria Eugenia Vas Ferreira employed a rather complicated one in her Emoción pantelota in the first quatrain, as follows:

Señor, te diré que la sobreza belleza
de esa tu carne pálida, me hace llorar de amor;
lloro por la magnolia de tu cara, por esa
cara que esta desnuda sobre su tallo en flor.⁶⁵

Delmira Agustini used the metaphor frequently. In verse 6 of her Por tu mesa, she wrote "El corazón es miel, perfume y fuego," (p. 28) and in her De claritas dulces, verse 10 reads "Las noches son caminos negros de las auroras." (p. 91) In El intruso, she used a verb to create the metaphor. In verses 1-2, she said "Amor, la noche estaba trágica y sollozante cuando tu llave de oro cantó en mi cerradura." (p. 168)

Gabriela Mistral used similes and metaphors sparingly. However, in her sonnet sequence, El cálido del Cristo, she wrote in verses 13 and 14 of the second stanza "¡Y como de fines de otoño, así, floja e impure, la poma de su corazón,"⁶⁶ which is a simile and a metaphor. Juana de Ibarbourou, in La pequeña blanca, created an excellent metaphor in verses 3 and 4 which read "¿No será cada lumbre un cáliz que recoge

⁶⁵Ferreira, op. cit., p. 35.

⁶⁶Mistral, op. cit., p. 5

el calor de las almas que pasan en su viaje?"⁶⁷ In Ignacio, she created a metaphor with great feeling when in verse 6, she wrote ". . . Rey es mi alma un nido de serpientes."⁶⁸

One of the most continuous metaphors found in all one hundred thirty-eight sonnets was in Delmira Agustini's En amor:

Tu amor, esclavo, es como un sol muy fuerte:
jardinero de oro de la vida,
jardinero de fuego de la muerte,
en el carmen fecundo de mi vida.

Pico de cuervo con olor de rosas,
aguijón envenenado de delicias
tu lengua es. Tus manos misteriosas
son garras enguantadas de caricias.

Tus ojos son mis medianoches crueles,
pañales negros de malditas nielas
que se desangran en mi acorbidad;

Cristálida de un vacío del futuro
es tu abrazo magnífico y oscuro
torre embrujada de mi soledad.⁶⁹

Alliteration. This poetical device consists of two or more words in close proximity which begin with the same consonant or vowel. There was a generous number of illustrations of this device in the entire group of sonnets. María Eugenia Van Ferreira created "guya

⁶⁷ Enrique Anderson Imbert and Eugenio Florit, Literatura hispanoamericana (New York: Holt, Rinehart and Winston, Inc., 1960), p. 502.

⁶⁸ Ibarbourou, op. cit., p. 162.

⁶⁹ Agustini, op. cit., p. 26.

complicidad el sacro combina" in A horas;⁷⁰ "mientras no miraba" in Invitación al olvido (p. 61), and "el cubo sor" in Holocausto (p. 71).

Gabriela Mistral, in her El sembrador de Rodin, created "asalto del destino desnuda".⁷¹ Delmira Agustini's sonnets furnished two examples. These are extended over a longer phrase than is customary. One was "asalto un aguijón de abeja" in En muros,⁷² and the other one was "Un falso rubí muy rojo y un falso rizo muy rubio" in her El yacón y la ilusión (p. 152). Juana de Ibarbourou wrote "choza corrada a cul y canto" in her Redención.⁷³

Alfonsina Storni provided seven examples. In her El viento,⁷⁴ she employed "sportar un sol sin sus farolitos"; "mas mi mano" in El hombre sombrío (p. 34); "visto volar vuelo" in Los alados (p. 168); "multiplicados mientras más" in Longostas (p. 163); "no lloro llantos a llorado" in Una lágrima (p. 167); and the final one, "A la orilla del mar, mientras movías" in A Dios.⁷⁵

Repetitions and other devices. Repetitions are useful to the writer in several ways. First, they may be used to accent the rhythm,

⁷⁰Ferreira, op. cit., p. 47.

⁷¹Mistral, op. cit., p. 3.

⁷²Agustini, op. cit., p. 137.

⁷³Ibarbourou, op. cit., p. 104.

⁷⁴Alfonsina Storni, Antología poética (Buenos Aires: Espasa-Calpe Argentina, s.a., 1943), p. 164.

⁷⁵Storni, Obras poéticas completas, op. cit., p. 385.

to create a staccato tempo, or even to pursue a sound effect. Besides, the repetitions may be involved in a paronomastic effect. Juana de Ibarbourou opened her sonnet, En consciente de cristal, with a combination of the two aspects listed above in developing the rhythm of the first quatrain:

Agua limpia, clara, clara, clara
Tan limpia y tan clara que parece cristal
Tan clara y tan limpia que yo la deseara
Convertida en la tela de un vestido nupcial.⁷⁶

Delmira Agustini terminated the first quatrain of her En dancón with a repetition to punctuate the rhythm: "yo la ideaba estuches, y presidaba luz a luz, sombra a sombra su belleza."⁷⁷ In Al claro de luna, she produced a paronomastic effect with the thirteenth verse when she wrote "Alumbran las cosas blancas, se ponen blancas las cosas." (p. 237)

Delmira Agustini also made use of personification in her El intruso when in verse 2, she wrote "cuando tu llave de oro cantó en mi cerradura."⁷⁸ Alfonsina Storni created one in her Río de la Plata en negro y cere when she opened the first quatrain with "La niebla había comido su horizonte y sus altas columnas agrisadas se echaba hacia el mar. . ."⁷⁹

Onomatopoeia consists of the use of words whose sound suggests the sense. Juana de Ibarbourou was obviously trying this approach

⁷⁶Ibarbourou, op. cit., p. 34.

⁷⁷Agustini, op. cit., p. 116

⁷⁸Cf. ante, p. 52.

⁷⁹Storni, op. cit., p. 161.

in verse 5 of her La pesca which reads "Rincón de la selva y resacas del agua."⁸⁰ Maria Eugenia Vas Ferreira employed this technique in verse 10 of her A horas when she wrote "mientras no susuraban las rogativas preces."⁸¹

Assonance is the repetition of the dominant vowel sound in a series of words. Dolmira Agustini's sonnets contained two examples of this. The first one is obvious in her Tu boca. It reads "Labor, labor de gloria, dolorosa y liviana;"⁸² and the second one is more subtle. It is found in her De olivias dulces in verse 8. It reads ". . .Almas hermanas mías, nunca miréis atrás."

It is with these tools of poetical devices that the imagery of a poem is enhanced, the lyricism is achieved. These poetical devices are not exclusively the property of sonnets but since the sonnet is such a short poem, they are of maximum importance.

⁸⁰Ibarbourou, op. cit., p. 203.

⁸¹Ferreira, op. cit., p. 47.

⁸²Agustini, op. cit., p. 52.

CHAPTER VIII

CONCLUSIONS

The purpose of this thesis was to study the sonnets of the five ladies and to attempt to establish a definitive form and technique from them. It may be said, after this study, that the structural form of the sonnet in Spanish is a poem of fourteen lines divided into an octet and a sestet. The octet may be divided into two quatrains or be left in one stanza. Likewise, the sestet may remain intact or be divided into two tercets.

The length of the verse should be either hendecasyllabic or Alexandrine with certain deviations permissive as was evidenced by the small number of departures from the norm. The verse may include a caesural pause at the end of the first hemistich or may flow smoothly to the end of the verse, especially if the verse has less than ten syllables.

The rhyme scheme, according to Tables I and II, should be one of the four main patterns of abba abba, abab cdcd, abba cddc or abab abab in the octet and cdcd in the sestet. This is departure from the original Italianate forms since it was in the sestet that the author was allowed more deviation with none in the octet.

The content within the verse made use of poetical devices to enhance the lyrical picture intended and to further the one theme or emotion. This theme may be of life, death, love, nature, humor, philosophy or sadness.

In summary, each of the five ladies discussed the intricacies of the sonnet in admirable fashion, but therein the similarity stops. Alfonsina Storni, although contributing over half of the total number studied, used much less imagery, deviated more structurally and was the only one to employ blank verse. Gabriela Mistral presented less deviation, made effective use of the sonnet sequence, used poetical devices sparingly, sang tenderly of children. Maria Eugenia Vas Ferreira, although contributing only six of the total of one hundred thirty-eight sonnets studied for this paper, contributed sonnets that were structurally good, pictorially sound but lacking greatness. That leaves Juana de Ibarbourou and Delmira Agustini. Juana de Ibarbourou contributed the only sonnet in assonance instead of rhyme, drew marvelous word pictures, singing joyfully, sadly, wryly, passionately. She was surpassed in the total picture only by one - Delmira Agustini. Delmira Agustini created word pictures so effectively that her sonnets, free of restraint as to form and content, rose to great heights of true lyricism which is the very essence of the sonnet.

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