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

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Noel Keith Wallace
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Approved for the Major Department

[Signature]

Approved for the Graduate Council

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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 Maria Eugenia Vaz Ferreira, Delmiro Agustini, and Juana de Duarbroux from Uruguay, Gabriela Mistral of Chile, and Alfonsoa 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 conceptus 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.
Contrary to English, the length of the line is counted in syllables instead of metric feet and is hemisyllabic. It can be seen, also, that the Spanish form calls for an octave, rhyming abba abba, and a secolt, rhyming abcd or abcc, but avoids 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 sonnets as various countries as possible will be given.
CHAPTER II

ORIGIN AND DEVELOPMENT 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 assent. There is little question that the sonnet first appeared in recognizable form in Sicily around the year 1250 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.

I. 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 stanzotto. 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 lower 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 stanzotto had two

Giacomo da Lentino made the popular trovatore a basis for his new artifices form of poems. 9

Brover further states what Giacomo da Lentino wrote twenty-five poems using this new form and that Piero della Vigna 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

Wood 5 asserts: "The first sonnet that emerged from the long prior period of Italian experimentation is ascribed to Piero della Vigna, chancellor of Frederick II of Sicily, who died in 1259" but quite in contrast is a further statement by Wood on the same page claiming, "Most authorities regard the founder of the form as Guitton 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, Guitton asserted that the thought content should consist

3 Ibid.
4 Ibid.
of the 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 quatrains should state the principal idea; (2) the second quatrains 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 quatrains with an abaaba 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

6 Brewer, op. cit., p.

had some justification in the derivation of the word, sonnet. Coming from the Italian sonnetto, it was probably derived from the Old French and Provençal sonnet, 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, assert 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 Siciliana of 1878 agrees that the octave had its parent in the strophes, but the sestet derived from the nonetto, 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. Cosenza, eighteen years later, in his Poesia Siciliana modified this idea by saying that the sonnet came from sestetotti.\(^10\)

Still another idea as to the origin of the sonnet is presented by Professor Sandoro 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.

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\(^9\) Tomlinson, op. cit., p. 19.

\(^10\) Cited by Dudley, loc. cit.

However it is clear that, as appears to be recognized, the 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.\(^\text{12}\) 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 sarzana strophes, or some other Italian or French formal stanza and still others see in it an extended \textit{poema rimato}, which would entail an entire rearrangement of the octave rhyme and the addition of a formalized sestet, changes so extreme that it seems implausible.\(^\text{13}\)

Brewer said that in the middle of the thirteenth century that the \textit{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 \textit{strambotti}, a combination of a regular \textit{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

\(^{12}\)Brewer, loc. cit.

\(^{13}\)Wood, 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.¹¹ 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.¹²

¹² Brewer, op. cit., p. 93.
To Petrarch goes the credit for finally establishing the sonnet with a rhyme scheme of ABBA CDCDEFE F in the octave and AABBCC 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 Gino da Pistoia (1270-1336), Bonifazio degli Uberti (1309-1362), Giovanni Boccaccio (1313-1375). 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 (1378-1432), usually called "The Magnificent", Jacopo Sannazaro (1450-1530), Ludovico Ariosto (1474-1553), Guanarotti Michaelangelo (1475-1564), Bernardo Tasso (1498-1569). 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
(1747-1837), Giosefo Carducci (1835-1907) who won the Nobel Prize for literature in 1906, and Eleonora Diamantina (1861-1936).

England. It was not until the early part of the sixteenth century that England had her first exposure to the sonnet. Sir Thomas Wyatt (1503-12), 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 sonnets were usually oddae or godae, 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 dobb dobb aded aded which is closely related to his Faerie Queen stanza and who wrote a sequence called Amoretti; and William Shakespeare (1564-1616), whose unnamed sequence

\(^{16}\) Cf. ante, p. 4 et seq.
of the 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 "abbabba caabba". 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 (1603-1674) 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 "Ode to the West Wind" is ranked as one of the masterpieces of English poetry; 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.

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17Wood, op. cit., p. 312.
Only three English writers of the modern era have written sonnets worthy of mention and these are J. R. Chesterman (1874-1936), John Aubriola (1875-1967), and Rupert Brooke (1887-1915), author of the sequence, LAICA.

France. Similar to the Italian origin, the origin in France is doubtful. Michell and Bradley say that Clément Marot (1496-1523) "is a medieval poet touched with the spirit of the Renaissance ... and is credited by some with having introduced the sonnet." The other school of thought is offered by Kitze and Dargan when they say:

Thus Kollin de saint-Gelais (1481-1558) is the only notable standard-bearer of the group École narolique. A natural son of Octavian, 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 Baffi (1533-59), although only a minor writer, is important in the history of the sonnet in France for he has

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the credit of introducing the use of the Alexandrine line \textsuperscript{20} in the writing of sonnets in the year 1557. This line of twelve syllables was first used in French poetry in 1277 by three writers near Paris \textsuperscript{21} but the true 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 (1593-1645) 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 (1801-69), 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, \textit{Le Conseil du Jakir}; Charles Pierre Baudelaire (1821-67); René François Armand Sully Prudhomme (1839-1907), who won the first Nobel Prize for Literature (1901); José-Maria 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

\textsuperscript{20} ibid., p. 147.

\textsuperscript{21} Hitze and Bargan, \textit{op. cit.}, p. 38.
(1870-1933), 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 Níigo López de Ayala, Marqués de Santillana (1593-1656). He was an admirer of the poetry of Dante, Petrarch and Boccaccio and used their poetry as models for his forty-two sonnets "Teemos al italiano modo." Nevertheless, James Fitzmaurice-Kelly said that his attempt was premature; he failed to naturalize the sonnet and his early efforts passed almost unnoticed. Almost a hundred years later, the sonnet came into its real being in Spain by a chance meeting in Granada in 1586 between a Venetian ambassador, Andrea Navagero, and the Barcelona, Juan Boscin (1593-1542). This fateful meeting produced a great influence on Spanish poetry henceforth. Navagero persuaded Boscin to naturalize various Italian verse forms in Spain and one of these forms was the sonnet.

Thus, Boscin 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".


Boccain wrote over eighty sonnets but never surpassed in perfection Carllace who wrote only thirty-eight sonnets. Similar to Lydôt 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 Cutierre de Catina (c. 1518-34) who possibly introduced the sonnet to Latin America when he travelled to Mexico; Hernando de Acoña (c. 1520-85); Francisco

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26Arturo Torres-Ríosco, The Epic of Latin American Literature (New York: Oxford University Press, 1912), p. 44.
de Figueroa (1536-1617); Enrique Leonardo de Argensola (1555-1628)
and his brother, Bartolomé Leonardo de Argensola (1562-1631); Juan de
Argüijo (1597-1621); Pedro Darpina (1576-1650) 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 Tarsois, Conde de
Villanueva (1590-1622); and Juan de Jauregui (1580-1641). There is
one anonymous sonnet from the sixteenth century that remains among the
masterpieces of Spanish sonnets, "No me mueva, ni Dios" but is some-
times entitled, Soneto a Cristo crucificado and is cited below.

No me mueva, ni Dios, para quererte
el cielo que me tiene prometido
ni me mueva al infierno tan temido
para dejar por ese de ofenderte.

Tú me mueves, Sabore; muévanse el viento
clavado en esa cruz y escarnecido;
muévanse el ver tu cuerpo tan herido;
muévanse tus afrontas y tu muerte.
Muévanse 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 por que quiera
que, aunque cuanto aprés, no esperaría,
lo mismo que te quiso 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);

27. María A. and Angel del Río, Antología General de la Literatura
Jose de Reporznacq (1626-1682); Manuel de Campomanes (1717-1801);
Adelard de Ipes de Aza (1626-1679); and Benito de Salazar (1631-1705).

In the contemporary period, the sonnet has found its masters in
Salvador Aueda (1897-1956), Miguel de Unamuno (1864-1936), Ramón
María del Valle-Inclán (1869-1936), Antonio Machado (1875-1939),
Juan Ramón Jiménez (1881-1950), Tomás Moradas (1864-1922) of the
Canary Islands, Gerardo Diego (1890- ), Rafael Alberti (1902- )
and José Garcia Nieto (1911- ).

Other countries. The sonnet spread to Portugal about the time
of Boscal and Garcilaso. Di de Miranda (1489-1559) tried the form as
early as 1526. Shortly to follow was Luis Vas de Cebena (1526 or
1525-1579) who was destined to become Portugal's greatest lyric poet.26
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 are Johann Wolfgang
von Goethe (1749-1832); August Wilhelm von Schlegel (1767-1845);

Joseph Baron von Eichendorff (1788-1857); Friedrich Schiller (1759-1805); August, Graf von Platen-Hallermund (1796-1835); Heinrich Heine (1797-1856); Emanuel Geibel (1827-51); Giskar von Recuitz (1823-91); and Paul von Hayek (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 Kollár (1795-1852) and Charles Ignace Kucha (1810-36) of Czechoslovakia; Adam Bernard Mickiewicz (1798-1855) of Poland; Alexander Pushkin (1799-1837) of Russia; and Michael Eminescu (1850-89) of Romania.\(^{30}\)

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 Allan 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 (1833-1916) who is known for his sequence, _Sonnets of a Portuguese Painter_, and Edna St. Vincent Milley (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 eulogise the royalty and other nobles, not much remains in the literature of South and Central America to show how much this was employed in the New World at that time. However, in the seventeenth century, transcending

above the literary chaos that preceded, came the "Poeta Muse", Juana de Assis by Lope de Gutiérrez de Cevallos. Later known as the nun, doña Juana de la Cruz (1631-95) of Mexico. She was a creative mind, in her day, the only American female example of encyclopedic learning not unknown in the Europe of the Renaissance. Her sonnets, among her other verse, are still cherished today. Contemporaries of her were Gregorio de Mattos (1633-96), the first great lyric poet of Brazil, and Joaquin de Livi (1620-37) of Leonor.

During the eighteenth century only two writers of the sonnet stand out and these are Claudio Manuel da Costa (1789-1759) and Ignacio José de Alvarado Peixoto (1711-93), both of Brazil.

With the publication of *Aful* in 1868, 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 asset in literature; Bishop Joaquín Araujo Peña (1639-1910) of Mexico; Joaquín Maria Machado de Assis (1839-1908) and Luís Guimarães Filho, Jr. (1817-1898) of Brazil; Manuel Gonzales Prada (1848-1927) of Peru; Raymundo Correia (1860-1911) of Brazil, and Julián del Casal (1863-93) of Cuba.

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

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illustrious name in Spanish American Letters.\textsuperscript{32} Professor Torres-Ríos says:

Without Bario, modernism might never have become a world force. It was the modernism which continued the new expression to its greatest heights; it was Dario personally, rather than the trend as a whole, who was the influence in the Peninsula, and whose influence is still strongly felt today.\textsuperscript{33}

Dario claimed that with his \textit{Canzoneta}, the \textit{la Francesca} was introduced to the Spanish language.

Among his immediate followers were such illustrious men of letters as Enrique Camilo Martínez (1871-1950) of Mexico; Ricardo Jaimes Freyre (1872-1935) of Bolivia; Leopoldo Lugones (1872-1938) of Argentina; José Santos Chocano (1875-1935) of Peru; and Julio Herrera y Reissig (1875-1910) of Uruguay.

Post-modernists include María Enriqueta Camarillo y Roa de Persyra (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 (1873-1924) of Uruguay; Juana Borrero (1878-1896) of Cuba; Luis Carlos López (1885-1950) of Colombia; Delmira Agustini (1885-1911) of Uruguay; Enrique Stanch (1886- ) of Argentina, who has a sequence of four sonnets entitled \textit{La estatua}; Gabriela Mistral (1889-1955) of Chile; Rafael Alberto Arristá (1889- ) of Argentina;

\textsuperscript{32}Torres-Ríosco, op. cit., p. 36.

\textsuperscript{33}op. ante, p. 15.

José Asunción Irisarri (1909-1980) of Colombia is known for his sonnet collection "Tres acordes poéticos," Delia de León (1892-1928) of Argentina; Juana de León (1892-1928) of Uruguay, and Simón Bolívar (1997-1955) of Venezuela, and Silvia Machado (1997-1955) of Brazil. Professor Torres-Ríos says that Machado de Assis' sonnet "Círculo vislumbrado" is generally acknowledged to be one of the most beautiful sonnets ever written in the Portuguese language.35
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 note two other ladies who fit into twentieth-century poetry by virtue of being grouped in the feministic school although their dates fit more into the Modernist school of 1930-1965. This feministic 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 María Enriqueta Cárdenas 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. 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

Rosenbaum, op. cit., p. 42.
The following is an example of her sonnets, illustrating her style, content and techniques:

Cuando es que reaparece Alucre el divino
De cuando en cuando en销售 en molto puro,
Oculta en el agua, la copa al vino.
Porque no habla, yo no puedo,
Porque se ve, y hablaba, mi camino.
Dijo el habla, con ánimo seguro,
Busca el honor para el verso y trino;
No me conformo con el nombre escrito
Habiendo visto, mirando en sueña;
Bajo nunca mostré mi en añoración,
No pretendo ni tanto alzar mañana.
Ahora, alumbra por alguna estrella,
Tocan, como el pastor, ad ritmica, a
Sólo para aliviar yo con ella! 

This sonnet appeared in her third volume of poetry, called Album Sentimental, published in 1906.

The second one is the Cuban, Juana Borrero, whose life span only covered eighteen years, eighteen years of sad and melancholy thoughts and sad friendship. 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 heartbroken. Later, she met another poet, Carlos Pío Uhnbach, 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

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37 Rosenbaum, op. cit., p. 42.
38 Cited by Rosenbaum, loc. cit.
her beloved. Carlos Flo 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 "lyric sensuality" 
reminiscent of Casal. She is sometimes called "La virgen trípica".
The following sonnet is one of her best sonnets, "Las hijas de Han", 
which was published in her only book, called "Ninas", in 1895:

Envueltos entre capullos de estrella
Que salían del sol iluminado,
Surgía del mar un grupo leñoso,
Cubriéndoles sus capullos peregrinos.
Descubrieron los cubículos oscuros,
Y al rumor de las olas ven neblinosas
Las alas de sus alas neblinosas.

Eran viven santos y dichosos
Entre el sol y el mar, regocijában,
Negando el vino que son horribles,
Y que las olas, entre el mar,
Se entrelazaban de capullos corrompidos,
Por encontrar sus formas virginales.

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

4. María Eugenia Vas Ferreira

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

39Rosenbaum, op. cit., p. 49.
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 nonetheless. Soon, she saw another
poetess ascend to the throne of popular acclaim and this was Dolores
Andrade. 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 Ercibarreu,
acclaimed even more greatly, she suffered as never before.

Miss Rosenbaum in her discussion of Maria Eugenia Van 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 ordained 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.42

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

42 Rosenbaum, op. cit., p. 56.
of the new era. She was not solely anticipated as were her followers but through her artistic and spiritual inspiration, 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 Vas Ferreira (1875-1956), the proofs of her only book, _La luz de las almas_, 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, Escoeur of Spain, and Heine of Germany. But these were replaced later by the more sensuous and reverberating styles of Salvador Díaz Mirón (1853-1926) of Mexico and Armando Vasseur (1876- ) 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, her domination by an unknown force or person, is her sonnet "La estrella misteriosa" which is cited below:

No te o. linda estrella, pase su luz no llama,
¡Oh misteriosa estrella de un inmutable sino! . . .

He nombre con el eco de un silencio divino
y el humar oculto de un invisible llama.

Si alguna vez tuvo mis oídos el ocelo,
con la fuerza ignota de nuevo me reclama:
Gloria, quema, Dénix, misterioso Columna
o un imposible amor eximio y peregrino . . .
Second of the trio of Uruguayan poets born in Belmira Agustini who was born October 21, 1866, in Montevideo. Her father, Santiago Agustini, was Uruguayan although his father was French and his mother was Argentinean. Belmira's mother, María Hartfelder, was Argentinean 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. Salaverry² said of Belmira Agustini in his introduction to her Cumbres polvorientas of 1923 that she began to read at the age of two and to write at four. However, none of the poems excerpted 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

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²María Eugenia Vaz Ferreira, La Isla de los片icos (Montevideo: Casa K. Barreiro y Hano, s. a. impresora, 1923), p. 67.

³Cited by Rosenbaum, loc. cit., p. 53.
writing writers of the day, in v. Manuel Ugarte (1871-1951), Juan
Serrilla de San Martin (1655-1701), Julio Herrera y Reissig of Uruguay;
Eduardo Nervo (1870-1919) of Mexico and Rubén Darío of Nicaragua.

By 1901, 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 interval was the event of her marriage on August 14, 1913, when she sought to find that blissful, 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 Corpus complete, over which she had no control. The second one comprises the publications of two books, El paso blanco in 1907 and Embleas de la infancia in 1910. The third phase is represented by Los océanos vastos 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 forty-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 vehicle of expression.

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

Cuando deriva en los hielos puros
De tu mano la caída de nieve,
Yo contemplo mi polvo desvanecido
Y soy el lirio de abastreo lúcido.
Para tu mano en rosa, no ser en rosa;
Mi corazón es azul, perfume y fuego,
Y vivo y muero de una y una risa.

Cuando vuela por un tull de luna
Bebé calma y amor en la laguna,
Yo soy el alma que pidiendo vuelo
Y si en luz magnífica la visuas.
Para vagar por los senderos tristes,
Soy la luz o la sombra de una estela.

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 Llóquen, 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

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\[|\text{Dehaz Agustini, } \text{Poesía } \text{(Montevideo: C. García y Cía, 1940), p. 28.} |\]
voice. 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 Blasina Helene Montoya, who became a rural school-teacher 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 Itatafagasta. For the next six years, she was an inspector and a professor of Castilian in the Liceo de los Andes. In the fall of 1916, 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 Rosalio Ureta. He 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 crystallised the depth and breadth of her expression.

By 1911, she had become known throughout Chile by her "Sueños de la montaña" 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 1943, she had become the cultural attaché 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 science, named in this paper, to receive this coveted international award. The others were Sully Prudhomme of France, Cicero Carducci of Italy,
Paul von Heyde 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

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
an all that she touches she leaves a deep impress. She moves
with an air of age-old repose and serenity; her voice sounds
plaintive, nonchalance, and fervent, with shades of severity
and sweetness difficult to imagine; the sorrowful droop of
her mouth can become a smile of infinite gentleness. A fun-
taneously 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 land, 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
yearning for eternity.

Her first book, Bejani, 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 Temas, a
volume of children's songs. Also, another poetic collection, was pub-
lished in 1928. In 1941, there appeared an anthology, called Intelec-
nia, 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

published in book form. Her sonnets are not numerous but twelve were analyzed 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 surpassed maternal love is the following sonnet,

El niño solo:

Como escuchase un llanto, me puse en el repecho
y me acerqué a la puerta del rancho del campito.
La nieve en ojos brilló y mis ojos en el roce
y una ternura aumentó en mi corazón como un vino.
La madre se enderezó, curvada en el barbado;
la mudé al camarín, buscó el pecho de rosa
y recio en llanto . . . Yo lo escuché con el pecho
y una canción de ama en cubrió, embriagada . . .

Por la ventana abierta la luna nos miraba.
El niño ya dormía, y la canción bañaba,
si otro resplandor, mi pecho enriqueció . . .

Y cuando la mayor, trémula, acudió la puerta,
me veía en el rostro santa ventura cierta
que me dejó el infante en los brazos dormido. kó

D. Alfonseina 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 inquisición del maíz (1916), the author of which was
Alfonseina Storni. She was to initiate in her country the fruitful
period of modern feminine poetry as Gabriela Mistral and María Eugenia
Vas Ferreira had done in their countries.

kóGabriela Mistral, Poetas Contemporáneos (Madrid: Aguilar, s.a.,
Although Adriana Becali 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, 1898. 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 Fe. 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 1928, 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 Primita Blanca,
She wrote a great deal of poetry.

This poetry appeared as follows: *La incierta del ríoch* in 1916; *El último sol* (1918); *Intermitencia* (1929); *Irradiando* (1930); *Jueve* (1933); *Poemas de ven* (1936); *Viento en plata suave* (1934); *Mazorquin y trébol* (1936); and the very excellent *interior de poesía* (1938) which contained the best of all the books, carefully selected by Alfonso Sorni.

In 1951, one additional book was published which contained two plays. Its title was *De sombras estudiando*; *Selva en 1922 y toda*, *en noviembre en 6 losos breves*; *un milagro y un milagro*; *Polimnia y la oscuridad*, *Sirena suinora en bronce y verso*, *un gato y un soldado*.

In the first volume, *la incierta del ríoch*, the poetry is of inexperience and youth and these poems were not included in any of the later volumes, including the *interior de poesía*. 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 mación* the day before she died was "Voy a dormir":

élodies de flores, esía de rocío,
Roses et herbes, el, novedad fea,
Temes previses las silenciosos terrores
Y el edredón de mugeres escarmentados.

Voy a dormir, novedad mía, asustaste,
Forma una llámpara a la cabeza,
Una consolación; la que te guste;
Todas son buenas; bájala un poquito.
E. Juana de Barbourou

Third of the trio of great Uruguayan poetesses is Juana de Barbourou. She was born March 5, 1875, in Kule, Department of Concordia, Department of Cordova, Uruguay. She was known simply as Juana Barbourou. Later, Emilie Griege describes her native city as a city of colonial houses in the middle of the fruitful prairie and near Brazil.\(^4\) She passed her childhood in this rustic surroundings 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 Barbourou, an army officer. Miguel de Unanue\(^5\) in a letter to Juana Barbourou, 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 Barbourou, a singular tribute to an outstanding poetess of all Latin America.

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\(^5\) Cited by Rosenbaum, op. cit., p. 229

\(^6\) Iop. cit.
She has published five volumes of verse and three volumes of prose, which are equally poetical. The poetry is found in *El baluarte* in 1929, *Buen nombre* in 1929, *La voz de la tragedia* of 1930, *Pasion* of 1930, and *Son y sonatina* of 1932. However, it was from the earlier volumes of poetry that she gained recognition and is more typically Barbourian. 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 alma rescatada* of 1930, *Vida* of 1932, *Retomas de su sitio* also in 1932. These were followed by a poem, *San Hombre de los* in 1933. 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, *Hipolitico* and *Rincones de la literatura contemporanea*. She has contributed to outstanding periodicals not only her poems but numerous children's tales and lullabies which are called *hariosones*. 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, *In tenebris amparo*. One of her sonnets showing beautiful imagery will be cited in the next chapter. This is *Mili maria*. 
In summation, this post-colonial group, according to time, theme, and sex, is divided into two distinct parts as to their lives. Three of them, including the Sororesura, have led simple and austere lives while the other four have led tragic lives: María Enriquez de Soria, y Rosa de Persey, a tranquil life of domesticity and honor; Gabriela Mistral, a prominent and austere life touched by early tragedy; and Juana de Bauroueru, 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 Persey, who wandered about the streets of Montevideo, dishonored and ruined; Selma Agustini, whose marriage was a calamity and who was murdered at twenty-eight; and Ambrosina Storm, who gave birth to a child out of wedlock and who sought succor 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

SONNETS

Remembering the form of the sonnet as deemed by Giotto di
Firenze, 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 this way
the modern sonnets investigated for this paper differ from the above
rules will be the content of this chapter.

1. RHETA SCHEME

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, di Firenze preferred closed quatrains
and used a rhyme scheme of abba abba 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 sonnet form. Thirty-two sonnets
used the abba abba rhyme and eighteen used the alternating rhyme of
abba abba. Forty-two poems used a slight variation by dividing the
cetet into two quatrains with twenty-two using an abba abba scheme
and twenty using an abba abba. In other words ninety poems investi-
gated used one of these four main patterns.

\[\text{See pp. 4-5.}\]
The remaining thirty-three contain many variations too
infrequent to gain much significance. They are, with the number of
unique in parentheses, as follows: abab abab (4); abab abab (3);
abab abab (3); abab abab (2); abab abab (1); chab chab, (2);
chab chab, (1); chab chab, (1); chab chab, (1); chab chab, (1).
The only significant
variation shows rhyming complete 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 were to
achieve a desired pattern. Of the six sonnets analyzed from Maria
Bugenia Vas Ferreira, three show patterns which follow the standard
abab abab or chab chab 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 chab chab, i.e. five lines
against three, in contrast to the usual quatrains 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 Vas 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 scene 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 used a definite pattern throughout the sequence in regard to the order of the song of the sequence is: chab chab, chab chab, chab chab.

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

Témate de la mano. Vamos a la lluvia,
Balsáme y lígues de toda, sin parangón,
Con el cabello al viento y el cuerpo a la caricia
Obíques, refractando y afluente del agua.

¿Qué rica los vecinos! Fuente que eres jovenes
Y los de vos mismo y nos gusta la lluvia,
Vamos a ser felices con el gato encillado
De un cañal de gorrinos que en la via se curulla.

Más allá están los campos y el camino de amores
Y la quinta estación de aquel pobre solar
Millonario y cero que con todos sus cors.

\textsuperscript{2}Sayra, p. 19.
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 quatrains 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 Juan de Torcuato.

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.

\(^{52}\) Juan de Torcuato, *La mayor poesía* (Santiago, Chile: Nacimiento, 1930), p. 135.

\(^{53}\) cf. Tables I and II, pp. 64-65.
By far, the most common pattern of these sonnets was a **caged 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 the one which links the two sonnets. This occurs nine times and complies with the rule forbidding terminating with a couplet. Three other patterns were **ade ab (5); abab (3); ccb (6)**. The latter group shows the recurring rhyming couplet. Two minor variations used only two rhymes in the sonnet but treated them differently. These were **access and codice**. The remaining two variations were **adamo** and **addio**.

The variations in the sonnet were fewer than in the octave. Only nine variations occurred in the sonnet versus eighteen for the octave. Maria Eugenia Van Ferreira used only two variations while Dalinda Agustini used five. Gabriela Mistral used only three and four patterns were used by Juana de Ibarbourou. Alfonsina Storni was the experimenter of the group in the sonnet as to the number of variations used. However, she was second only to Dalinda Agustini in the percentage of sonnets that adhere to the basic or normal pattern. Eighty-one per cent of her sonnets used the caged pattern while in the poetry of Dalinda 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 caged rhyme.
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Note: the legend for the abbreviations above are:
F - Ferreira; A - Agustini; M - Millar; I - Tarbourou, and S - Storni.
B. LINGUISTIC 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 meter 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 hendecasyllabic although as has been noted above, 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 sonnet, was used in four sonnets as follows: the Invitación al silencio of María Eugenia Van Peteghem, the poema, cuales van en mi, and the Milagro del Señor Aguada. The latter writer also employed two other variations. In El senor la lima, she employed verses of sixteen syllables throughout and in El poeta y la lunasa, she wrote the first quatrains with sixteen syllables while the second quatrains contained a curious blend of three verses of eight syllables and one verse of sixteen syllables.

54cf. ante, p. 8.
55loc. cit., p. 12 et seq.
There were two remaining variations. Alfonsina Storni used the following pattern of length in her sonnets: 11-7-7-11, 11-7-7-11, 11-7-11-11-11. Maria Eugenia Van Perreira used a combination of 11-11-7-11, 11-14-14-11-11 in her sonnets.

Sonnet sequences. Sonnet sequences have been employed frequently throughout the seven-hundred year history of the sonnet as has been indicated in Chapter III. 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 Indies to employ this technique more than once. Her sonnet sequences were En el canto del Cristo, and Los anhelos de la mujer. Each of these sequences contained three sonnets. Alfonsina Storni wrote one sequence under the title, Racines y priores a amor with subtitles for each of the three: I, Amor, II, Cara de amor, III, Raices 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 poetic devices. A verse or line of poetry of more than ten syllables contains two hemistichs separated by a caesura or pause.
Numbers in the entire group of sonnets analyzed was it more evident than in the first verse of the sestet in Alfonso Stornis Floridas a Delmira Agustini which reads: "Pero sobre tu pecho, para siempre desecho." 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 serrad 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 as versification. An example of verso esdrújulo was found in Delmira Agustinis Los ojos, esclavos moros wherein the first two lines of the sestet read:

"Ritmaban alas angélicas,
Ritmaban manos lusibélicas."

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56 Agustini, 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 that 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 al soneto mis bien que género de poesía es una forma, un molde especial, su argumento, lo mismo que su estilo, puede ser trágica o jocoso, descriptivo, filosófico, histórico, amoroso.

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 quatrains 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, encaustatio and repetitions of sounds or words for added effect. In short, these are poetical

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Enciclopedia Universal Ilustrada, ed. cr., p. 394.
and will be treated individually. The amount of imagery to be used differs greatly with each author.

Similarly, the simile is introduced by him or en in English and is a comparison of the realistic with the imaginative or hypothetical sameness. Some similes are simple. María Eugenia Van Ferroíra expressed one of this variety in one of her poems when she wrote: "La flor de primavera pasa como una sombra por el jardín humano."

Belaíra Agustini wrote many similes in her thirty-four sonnets. In her "Tu amor," she used a simple simile when she wrote in verse 25: "Tu amor, esclavo, es como un sol muy fuerte." Frequently, she employed a more figurative simile, as in "El sol," when she wrote in verse 8: "Las horas desaparecen como flores de oro." (p. 166) She used a double simile in the sonnet, "El sol bajo," which is the one most often cited in anthologies of the period. The second quatrains reads:

"Yo no sé que volverás, que brillarás sobre
en mi horizonte, grave como un establo
revivirás en mis bosques en gran rica sombra
que los crujan alegra como el cristal de un río." (p. 169)

Another double simile was in her "Amor" in verse 11, which reads:

"Cue, frágil como un árbol y eterno como Dios." (p. 167) One of her figurative similes was found in an unnamed sonnet, usually called by

56Ferroíra, op. cit., p. 65.

59Agustini, op. cit., p. 20. 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 muchacha*, when she wrote in verses 5-6, "Una palabra, insolita, sale como una hoja de Ceibo." (p. 5.)

Juana de Barbourou, in employing the simile, was as graphic and poignant with them as Bolivar Agustina. In her La muchacha, verses 9-10 read: "Y al cortar una rosa blanca y curva, que era como una palpitante ave." Then she becomes more lyrical in Sabina when she says: "Yo iré como una almendra cantando por el río." 61

Refusina Storni used a single but graphic simile in verses 7-8 or her Inclined, which reads: "Pues, como algún insecto piercing y bello, yo naci para el amor." 62 She used a double simile in verses 9-11 of Subconciencta, which reads:

Corno el espíritu de, como el venado
Es una sombra todo el cuerpo mio,
Y puedo como el humo levantarme. 63

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

_Yo te siento en la sombra como una
Sombra funesta de tu luz esclava,
Y eras en mí como una espina brava,
Y eres en mí como piedra de luna._ 64

60Barbourou, op. cit., p. 214.
61 Ibid., p. 181.
62 Storni, op. cit., p. 82.
63 Ibid., p. 33.
64 Ibid., p. 57.
Metaphor: A metaphor is a figure of speech in which a word or phrase, literally denoting one idea or kind of thing, is used in place of another by means of a suggestion of likeness or analogy. Maria Eugenia Van Ferreira employed a rather complicated one in her Epístola pastoral in the first quatrain, as follows:

Selor, tu dió casi una sombra bellas
de esa tu carne pálida, no hace lloro de enor
lloró por la magnificia de tu cara, por esa
cara que está desnuda sobre su tallo en flor.

Selma Agustini used the metaphor frequently. In verse 8 of her jar en mano, she wrote "En corona de nieve, perúnum y hongo," (p. 28) and in her En camino solano, verse 10 reads "Las noches con
caminos negros de las auroras." (p. 91) In El intruso, she used a
verbo 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. 166)

Gabriela Mistral used similes and metaphors sparingly. However,
in her sonnet sequence, La alba del Cristo, she wrote in verses 15 and
16 of the second stanza "Y oso de fines de otoño, así, odio e impuro,
la pura de su corazón,"65 which is a simile and a metaphor. Junia de
Lambourou, in La novia llorona, created an excellent metaphor in
verse 3 and 4 which read "Si no cierro cada lumbre un cilis que recoya

65 Ferreira, op. cit., p. 35.
66 Mistral, op. cit., p. 5.
el calor de las almas que pase en su viaje?" In lamento, she created a metaphor with great feeling when in verse 6, she wrote "... Hay en mi alma un nido de serpientes." 59

One of the most continuous metaphors found in all one hundred thirty-eight sonnets was in Blas de Agustini's "En amar..."

Cu amor, abrasado, es como un sol muy fuerte: jardínuro en ocho de la vida, jardínuro de fuego de la muerte, en el cenador seco de mi vida

Pico de cuervo con labios de roca, aguijón emplumado de celosías tu lengua es. Tus manos históricas con garras aguzadas de celosías

Tus ojos son mis melodiosos cruces, penachos negros de calidías rojos que se desangran en mi acidez;

Grisalda de un vuelo del futuro es tu abrazo magistral y cruel, 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 Derree created "gyve

58 D'Arboureu, op. cit., p. 162.
...Incide el sueño gandino in A labor, 70 "Mentiras en marras" in
Fvincia al olvido (p. 61), and "El laberinto" in Relaciones (p. 71).

Gabriela Mistral, in her El laberinto de Rocin, created "Salvador
del destino desnuda". 71 Dolores Agustini's donnees furnished the
eamples. These are extended over a longer phrase than in customary.
One was "asa uso un aguacén de abajo" in La mujer, 72 and the other one
was "Un falso rubi muy rojo y un falso riso muy rubio" in her La muerte
y la ilusión (p. 152). Juana de Barbourou wrote "cuesta correda a call
y canto" in her Fividada. 73

Alfonsoa Storni provided seven examples. In her La mujer, 74 she employed "reportar un sol sin sus luces"; "me ni nino" in El
hombre como (p. 51); "viento volar vislo" in Las hijas (p. 136);
multiplicados mientras mío" in La canción (p. 163); "no lloro
llantos a llovido" in Una historia (p. 167); and the final one, "la orilla del mar, mientras movian" in A Bras. 75

Repetitions and other devices. Repetitions are useful to the
writer in several ways. First, they may be used to accent the rhythm,
to create a staccato tempo, or even to pursue a sound effect. Locally, the repetitions may be involved in a paronomastic effect. Juana de Ibarbourou opened her sonnet, "Un amante en cristal," with a combination of the two aspects listed above in developing the rhythm of the first quatrains:

Agua limpia, clara, clara, clara  
Tan limpia y tan clara que parece cristal  
Tan clara y tan limpia que yo la deseaba  
Convertida en la sombra de un vestido t狱al."76

Delmira Agustini terminated the first quatrains of her "En amiga" with a repetition to punctuate the rhythm: "Yo la iluzo estrellas, y queda en luz, sombra en sombra y belleza."77 In "El claro de luna" she produced a paronomastic effect with the thirteenth verse when she wrote "Alumbra las cosas blancas, en pone blancas las cosas." (p. 237)

Delmira Agustini also made use of personification in her "En amiga" when in verse 2, she wrote "cruzo tu llave de oro en la cerradura."78 Alfonso Storni created one in her "En el Piso en Nuevo y Cera" when she opened the first quatrains with "la negra y la niebla había oculto el horizonte y sus altas columnas aguijónde 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.

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76Ibarbourou, op. cit., p. 34.  
77Agustini, op. cit., p. 116  
78Storni, op. cit., p. 52.  
in verse 5 of her *In poem* which reads "Amores de la silent y resonados del agua."  
Maria Eugenia Vas Queiroz employed this technique in verse 10 of her *A horca* when she wrote "mientras no somos bien las negativas veces."  

Assonance is the repetition of the dominant vowel sound in a series of words. Delmira Agustini's sonnets contained two examples of this. The first one is obvious in her *En bosque*. It reads "Labor, labor de gloria, dolorosa y lejana;" and the second one is more subtle. It is found in her *En alarma falsa* in verse 3. It reads "... Almas hembras más, numas misterio acido."

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.

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50Ibarbourou, op. cit., p. 203.
51Ibarbourou, op. cit., p. 17.
52Agustini, op. cit., p. 52.
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, abba abba, abba abba or abba abba in the octet and ababab 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 viewed the intricacies of the sonnet in admirable fashion, but therein the similarity stops. Alfonso I, 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 poetic 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 gracefulness. 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, weply, 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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