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José Domínguez Caparrós. *Métrica de Cervantes*. Alcalá de Henares: Centro de Estudios Cervantinos, 2002. 168 pp. ISBN: 84-88333-62-5.

Following two general books on Spanish metrics (*Contribución a la historia de las teorías métricas en los siglos XVIII y XIX*, 1975; *Diccionario de métrica española*, 1999), José Domínguez Caparrós dedicates himself to the particular study of the *Métrica de Cervantes*. Noting that such a study was undertaken by Schevill y Bonilla for Cervantes' theater (1922), the author affirms that such a study is needed for the poetry in Cervantes' other works, narrative and *poesía sueltas*. Is such a study needed? As he notes: "La descripción de la forma en que se ha comprendido el verso de Cervantes está íntimamente unida a la cuestión, ya tópica, de si fue buen poeta o no" (15). The positive and negative estimations of Cervantes' poetry are reviewed, and left at that, but mostly with the assessment, citing Gerardo Diego, that "En verso se quedó...a apresar [algunas] luces en unas pocas poesías afortunadas y en variados, intermitentes, fugaces pasajes de sus habitualmente fracasados poemas" (17). Despite this reputation, the author affirms "falta...el análisis sistemático de la prosodia y la rítmica de los más de cuarenta mil versos considerados auténticos de Cervantes" (17). And this reader asks: *¿y vale la pena?*

Following a schemata of the verse forms, corresponding number of verses, total number of verses in Cervantes' complete works (using the edition of Sevilla Arroyo and Rey Hazas), Domínguez organizes the chapters of his study as follows: II. La rima; III. Formas castellanas; IV. Formas italianas; V. Formas métricas artificiosas. One of the merits of this study is that it serves as a primer of Spanish metrics, with frequent references to the works of Gonzalo Correas (*Arte de la lengua española*, 1626), Juan Díaz Rengifo (*Arte poética española*, 1592), Alonso López Pinciano (*Filosofía antigua poética*, 1596),

Fernando de Herrera (*Anotaciones*, 1580), and to the works of modern specialists such as Tomás Navarro Tomás and Rudolph Baehr. Each verse form is discussed with regard to origin and metrics, followed by examples from Cervantes. For example, with regard to the *copla de arte mayor*, Domínguez notes Cervantes' predilection for the "modelo antiguo," and that the only rhyme scheme that Cervantes employs is ABBAACCA. Cervantes also uses the *copla de arte menor* (2 redondillas, 3 rhymes) on four occasions, particularly to jocose effect in the epitaph "Del Cachidiablo... en la sepultura de don Quijote":

Aquí yace el caballero,
bien molido y mal andante,
a quien llevó Rocinante
por uno y otro sendero.
Sancho Panza el majadero
yace también junto a él,
escudero el más fiel
que vio el trato de escudero.

With regard to quintessential Castilian verse forms, the most interesting studies are those on the *romance* and *villancicos*. It is notable that Cervantes does not employ the *romance* in *La Galatea*, *Persiles*, *El trato de Argel*, *La Numancia*, but definitely—*de rigueur*—in his theater ("las relaciones piden los romances," Lope), but some are songs: *Los baños de Argel*—with hendecasyllabic *estribillo* (vv. 1395–1420); *El rufián dichoso* (vv. 1760–1815); two *romancillos* in *Pedro de Urdemalas* (vv. 958–98, 2980–95). Also always sung are the *romances* in Cervantes' *entremeses*, as well as the *romances* in his *Novelas ejemplares*—three in "La gitanilla," and two in "La ilustre fregona"—with the exception of Preciosa's recited one, "Hermosita, hermosa." With regard to the author's *poesías sueltas*, there is only one *romance*: the 60-line poem titled "Los celos," which begins "Yace donde el sol se pone" (e–a assonance).

With regard to the *villancicos*, Domínguez notes that *La casa de los celos* contains the most, four (vv. 938–40, 957–66, 1530–46, and 1841–60), all sung but with irregular lines in the *cabeza* ("Derramastes el agua, la niña [10] / y ni dijistes: '¡Agua va!' [9] / La justicia os prenderá" [8]), and all in consonant rhyme instead of the traditional assonance. The longest *villancico* is found in *La Galatea*, Book 2, and is a "forma antigua con estribillo de tres versos" (120)—

<i>En los estados de amor,</i>	x
<i>nadie llega a ser perfecto,</i>	a
<i>sino el honesto y secreto.</i>	a
Para llegar al süave	b
gusto de amor, si se acierta,	c
es el secreto la puerta,	c
y la honestidad la llave.	b
Y esta entrada no la sabe	b–enlace
quien presume de discreto	a–vuelta
<i>sino el honesto y secreto.</i> (vv. 1–10)	a–estribillo

—in which Cervantes employs consonant rhyme. Allied with the *villancico* is the *zéjel* (*canción/baile*), which Cervantes employs only in *La casa de los celos* (“Corrido va el abad / por el cañaveral”) and in *Los baños de Argel* (“Aunque pensáis que me alegro, / conmigo traigo el dolor”).

Moving to the Italianate forms, Domínguez notes that Cervantes’ works contain only 78 sonnets, four with *estrambote*, with a total of 1,104 hendecasyllables, in comparison with the 16,650 in all of his works, leading Domínguez to affirm that “No es Cervantes uno de los más prolíficos sonetistas del siglo de oro” (138). The distribution of sonnets in his works is: 10 in the *comedias*, 21 in *La Galatea* (“casi siempre cantadas,” 141), 20 in *Don Quijote*, 2 in the *Novelas ejemplares*, 4 in the *Persiles*, 1 in the *Viaje del Parnaso*, and 20 in his *poesías sueltas* (many of which were written for the *preliminares* of other authors’ works). With regard to the rhyme scheme of the tercets, Cervantes employs in 68 of these sonnets the widely used scheme of the period: CDE/CDE.

Besides the discussion of Cervantes’ employment of the *canción* (with or without *commiato*) and whose rhyme scheme is typically abCabC:cdeeDff, of more interest to this reader is Domínguez’s discussion of the *soneto con estrambote*, which he discusses in detail, and which reached its peak of popularity in the seventeenth century. Cervantes wrote four such sonnets: “En el soberbio trono diamantino” (*Don Quijote* I, 52), “Pluguiera a Dios que nunca aquí viniera” (*La entretenida* II, 1168–96), “Por ti, virgen hermosa, esparce ufano” (*La entretenida* II, 1269–85), and the famous “Voto a Dios que me espanta esta grandeza,” which has been widely anthologized. Cervantes only employs the conventional three-line *estrambote*: e (enlace) FF. Attention should be brought—and studies done—with regard to the female poets who employ the *soneto con estrambote*, such as Leonor de la Cueva y Silva and María de Zayas.

Special attention is given to the *ovillejo*, which is generally considered to be Cervantes’ invention. This is a ten-line stanza, the first six lines of which are paired, and which alternate 8–3, 8–3, 8–3, 8–3 (or 8–4, as in “La ilustre fregona”: “¿Quién de amor venturas halla? / El que calla”). The final four

lines are octosyllabic, rhyming cddc; line seven links in rhyme with line six. The *ovillejo* generally takes the format of question-answer, and as such can be related to *enigmas* (clever combinations of question and answer). An example is the one sung by Cardenio (*Quijote* I, 27), which begins:

¿Quién menoscaba mis bienes?
 Desdenes.
 Y ¿quién aumenta mis duelos?
 Los celos.
 Y ¿quién prueba mi paciencia?
 Ausencia.
 De ese modo, en mi dolencia
 ningún remedio se alcanza,
 pues me matan la esperanza
 desdenes, celos y ausencia.

The *ovillejo* evolved in the seventeenth and eighteenth centuries, becoming essentially a *silva* of hendecasyllabic and heptasyllabic lines, and as such was used by Sor Juana Inés de la Cruz. In its original form, the *ovillejo* also came to be used later for political satire: “¿El Corso en qué finaliza? / En ceniza. / ¿Y qué vendrá a ser su gloria? / Escoria,” etc.¹

José Domínguez Caparrós’s *Métrica de Cervantes* is for the poetry specialist, and especially for *cervantistas* interested in this aspect of his *oeuvre*. As mentioned earlier, it also is also useful as a verse primer.

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¹ Ana M^a. Freire López, *Poesía popular durante la guerra de la independencia española* (London: Grant & Cutler, 1993), no. 275.