

INTERPLAY OF SYNTAX AND METRICS IN GARCILASO'S SONNETS

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“. . . the variation is beautiful
because we hear it against the
background of the imagined norm . . .”

—C. S. Lewis

In the Western tradition, ancient Greek grammarians were the first to study syntax, analyzing the parts of speech and the structure of phrases, clauses, and sentences; they applied their analysis primarily to written prose. Ancient grammarians, both Greek and Latin, also analyzed metrical practice in verse: the line was divided into feet, with different combinations of long and short syllables; different types of lines in lyric poetry were given names, and combinations of lines were identified as making up stanzas, which were also given names. Renaissance grammarians, concerned primarily with Latin and Greek literature, studied and continued the work done by ancient grammarians on syntax and on metrics, but always separately; none of them, either ancient or modern, combined the systematic analysis of syntax with that of metrics. Nebrija, for example, in his *Gramática de la lengua castellana* of 1492, applies Latin models to Spanish versification in Book II and to Spanish syntax in Book IV, but he does not relate them to one another. Nevertheless, it seems obvious that the relation between syntax and versification is a fundamental aesthetic link between form and meaning in poetry.

1. *Run-on lines, or enjambment*

It is not a simple matter to analyze the different relations possible between metrical units and syntactic units in poetic texts. An important beginning has been made with the study of the special case of enjambment, or *encabalgamiento*, in which the end of a poetic line does not coincide with the end of a syntactic unit; enjambment is taken to be a deviation from the assumed classical rule, made explicit by neoclassical authorities such as Boileau, that such units should coincide¹. But enjambment alone, as narrowly defined, would not cover all the cases of such non-coincidence, for metrical units may be longer or shorter than the line, and syntactic units range from single morphemes to long, complex sentences. No one has yet attempted to correlate both full sets of variables in Span-

ish. Meter, like syntax, has language-specific surface structures; hence John Hollander's brilliant essay on enjambment in English, for example, although often suggestive, cannot be applied directly to Spanish.²

Consequently, the specialist in Spanish poetry would do well to begin with the running-on of lines, or enjambment, which has already received considerable attention, beginning in the sixteenth century, when Ronsard invented the French term *enjambement*, and when Herrera commented on the phenomenon in Garcilaso. In the twentieth century there have been at least three significant treatments written by Spanish philologists. The first of these treatments, which does not pretend to be systematic or exhaustive, is simply a series of remarks made by Dámaso Alonso, especially with regard to a passage taken from stanza 9 (lines 65-68) of Garcilaso's Third Eclogue, in his *Poesía española* of 1950 (65-75). Let us first read these four lines, with Alonso's one comma (as in the editions of Navarro Tomás and Morros; the editions of Rivers and Alcina have no comma), followed by his commentary:

Con tanta mansedumbre el cristalino
Tajo en aquella parte caminaba,
que pudieron los ojos el camino
determinar apenas que llevaba.

El secreto está en el encabalgamiento. El adjetivo "cristalino" termina un verso, y su sustantivo, "Tajo", comienza el siguiente; el verbo "determinar" empieza verso, pero su objeto, "el camino", acaba el anterior. En los cuatro versos no hay más que una pausa de sentido (tras "caminaba"). Quedan los cuatro versos divididos en dos largos brazos, cada uno de dos versos. Y para hacer las ligazones "cristalino-Tajo" y "el camino-determinar", es necesario disminuir la velocidad de los versos primero y tercero: prolongarlos, distenderlos dulcemente . . . (69-70)

After this commentary Alonso refers to a well-known Italian sonnet, with several enjambments, by Giovanni della Casa; it begins "O Sonno, o della queta, umida, ombrosa / Notte placido figlio . . ." Citing pertinent commentaries by Tasso and Foscolo, Alonso emphasizes the difference in expressive quality between Della Casa's enjambments and those of Garcilaso. He introduces an important distinction between Della Casa's "abrupt" enjambment and a gentle or smooth (*suave*) enjambment:

En el abrupto, el sentido se prolonga de un verso a otro, pero se quiebra súbitamente en el segundo: así en Giovanni della Casa, donde esa técnica sirve para destacar, acerar, violentar, recortar las sucesivas imágenes o metáforas del sueño. En el suave, el sentido prolongado también de un verso a otro, sigue fluyendo ligadamente en el segundo hasta la

terminación del endecasílabo. Este encabalgamiento suave es característico de la poesía de Garcilaso: le sirve para prolongar dulcemente un movimiento, una fluencia, ya material, ya espiritual. (71-72)

But, further on, in another ottava rima by Garcilaso, he finds an abrupt enjambment "cuando en medio del inactivo paisaje, cuando en medio del ambiente tierno, de un lento estado, se produce el brusco tironazo de un acto súbito: una muchacha, una ninfa del río ha sacado la cabeza fuera" (73). See Egloga III, lines 69-72, as punctuated by Rivers, Alcina, and Morros:³

Peinando sus cabellos de oro fino,
una ninfa del agua do moraba
la cabeza sacó, y el prado ameno
vido de flores y de sombras lleno.

Dámaso Alonso is here concerned with explaining different expressive values enhanced by different types of enjambment functioning within different poetic contexts. But we should immediately put into question his simple binary opposition between enjambments that are either "abruptos" or "suaves": there is in fact, as we shall see, a wide range of more or less subtle enjambments, depending on the different types of syntactic units that are divided, as well as the metrical context.

Another twentieth-century Spanish study of enjambment, much lengthier and more systematic, was published over a decade later by the linguist Antonio Quilis: *Estructura del encabalgamiento en la métrica española* (1964). Quilis begins by providing a useful survey of comments on enjambment made by Spanish "preceptistas"; although he finds that the word "encabalgamiento" itself does not appear until the nineteenth century, the first relevant comments on the phenomenon were made in the Golden Age by Herrera in his 1580 *Anotaciones* on Garcilaso. Quilis did not limit himself historically to any one genre or period of poetry in Spanish; he drew his examples of enjambment from different centuries and types of poems. He assigned his examples to be read aloud by different people, and then, by measuring brief pauses experimentally with acoustical equipment, he attempted to identify, as empirically as possible, the syntactic criteria for defining the units that, when divided between lines, permit no pause and thus, by his definition, constitute enjambment. He defines as grammatical "sirremas" (77-78) the following syntactic units, which he by experiment found to be orally inseparable: an article or adjective and its noun; compound verb tenses; enclitic or proclitic pronoun objects and their verbs; an adverb and its verb, adjective or adverb; a conjunction or a preposition and what follows.⁴ If such a syntactic unit is divided between one line (or hemistich) and another, Quilis (p. 184) finds

that we have a basic type of "encabalgamiento sirremático." He also defines an "encabalgamiento léxico," occurring when a single word is divided between two lines,⁵ and an "encabalgamiento oracional," when a noun is separated from its restrictive adjective clause ("sustantivo-complemento determinativo"). Quilis is obviously right in thinking that, in order to define enjambment and its different types, one must take into account such syntactic distinctions (and there may be others); adequate punctuation would reflect these distinctions, at least to some degree. (Given the lack of authorial punctuation in most Golden Age poetry, the imposition of a minimal, adequate punctuation is one of the modern editor's more important tasks.) Quilis accepts Dámaso Alonso's distinction between two types of enjambment, either "suave" or "abrupt." But, as suggested above, we shall see that there is a wide array of junctures, ranging from what Hollander calls "soft" to "hard"; the only full stop, with no carry-over or run-on at all, comes, as he says, after the last word at the end of the poem.

A third significant study of enjambment, as found in Spanish Renaissance poetry, is that of Ricardo Senabre, published in 1982: "El encabalgamiento en la poesía de Fray Luis de León." (Senabre mentions the Quilis book, but not Dámaso Alonso's interpretive remarks, which are more akin to his own and occasionally [146, 147, 159] derive from the same lines of Fray Luis.) Senabre observes immediately that "la función y el valor de los encabalgamientos son siempre contextuales, y sólo una peligrosa simplificación podría atribuirles un significado único y permanente" (41). He points out the importance in Fray Luis's poetry of what we may call imitative form, the division of syntactic units as metaphorically suggestive of temporal, physical, or spiritual separation: "Un buen número de encabalgamientos luisianos tiene como función esencial la de marcar una distancia, real o subjetiva, cronológica o espacial, entre dos nociones" (44). Senabre also finds to be important the semantic ambiguity arising from enjambment, as for example in lines 6-8 of the ode beginning "¡Oh ya seguro puerto . . . !:

Techo pajizo, adonde
jamás hizo morada el enemigo
cuidado . . .

Here the reader at first takes "enemigo" to be a noun, and only in the following line realizes that it is an adjective modifying "cuidado"; as Senabre observes, "La detención del enunciado permite igualmente suscitar un significado equívoco e intencionado que, aun deshaciéndose al proseguir la lectura en el verso siguiente, deja flotando la huella de su primitiva interpretación" (45). A more attenuated ambiguity prevails even in those cases in which it is immediately obvious that the suspended

adjective must be an adjective: the suspense lends the prepositive adjective something of the semantic weight of a substantive. Senabre provides this example:

Quando, en la oda «¡Qué descansada vida...!», el sujeto lírico expone sus modestas aspiraciones, el adjetivo encabalgado adquiere un inusitado relieve:

A mí una pobrecilla
 mesa, de amable paz bien abastada,
 me baste...

Aun a riesgo de repetir observaciones anteriores, importa destacar que lo esencial de la «mesa» es que sea «pobrecilla», y no en vano el poeta ha utilizado el sufijo con indudable intención afectiva. (48-49)

Although Senabre limits his generalizations strictly to the poetry of Fray Luis, it seems that ambiguity of one sort or another is a frequent effect of enjambment in other poets as well.

In addition to enjambment, a term normally applied only to the relation between two lines of verse, we must also take into account a phenomenon closely related to enjambment: syntactic continuity between two different stanzas or stanzaic subdivisions. In Spanish, as in most early modern European poetry, stanzas are defined by rhyme schemes; rhymes, in addition to reinforcing line closures, lead the reader to anticipate additional pauses, even stronger pauses, at the ends of stanzas and stanzaic divisions. It is after the repetition of a rhyme (for the second, or third, or even fourth time) that we are led to expect some degree of syntactic closure.

2. The case of Garcilaso

Garcilaso's varied interplay of versification and syntax, as associated with different poetic genres, provided the most influential model for the writing of Spanish poetry during the sixteenth and seventeenth centuries; we may therefore take his works as our best point of departure. As is well known, he, with Boscán, introduced into Spanish the major type of Italian verse, the hendecasyllabic, or 11-syllable, line, with its variant the heptasyllabic, or 7-syllable, line. In Garcilaso's poetry the Italianate hendecasyllable ranges from a series of unrhymed lines (similar to English blank verse, which is made up of unrhymed iambic pentameters) to *rima al mezzo* (called "rima encadenada," or linked rhyme, by Navarro), that is, hendecasyllabic lines with internal rhymes that link the end of each heptasyllabic hemistich to the end of the preceding line. Neither of these two extremes of rhymelessness and of very frequent rhyme, how-

ever, were as influential as the terza rima stanza (Navarro's "tercetos") established in Italian by Dante's *Divine Comedy*, or the sonnet and the canzone stanza (Navarro's "estancia"), especially as these two forms were established by Petrarch, or the ottava rima ("octava real") stanza, established by Boccaccio and widely read throughout sixteenth-century Europe in Ariosto's *Orlando furioso*.

Except in the case of blank verse, in which each line is a metrically independent unit, we need to take into account rhymes and stanzaic groups, such as tercets, quatrains, octaves, and other forms that are longer than single lines; and these forms, in the classical Renaissance tradition, are correlated with specific poetic genres and their different levels of style and subject matter. Dámaso Alonso commented in 1950 on certain conventional norms associated with the ottava rima, the stanzaic form used in Garcilaso's Eclogue III; he says that it is "muy del gusto renacentista terminar una octava con un verso de simetría bilateral" (74), adding, as we have already seen, that an ottava rima stanza normally has a syntactic break after the fourth line, reinforcing a binary structure. Deviations from such norms may cause a tension comparable to that caused by different types of linear enjambment.

It would require a lengthy monograph to study in detail the expressive values of all the syntactic conventions associated with different genres and stanzaic forms in Garcilaso's poetry. The three eclogues are the most varied genre so far as stanzas are concerned: Eclogue III, as we have seen, uses the ottava rima; the lengthy Eclogue II uses three different stanzaic forms (terza rima, canzone stanzas, and *rima al mezzo*), repeated in symmetrical order, as Lapesa (99) has shown; and Eclogue I uses the canzone stanza. The discursive or epistolary genre consists of the two elegies, in terza rima (the tercet was often considered as corresponding to the classical elegiac couplet), as well as the one epistle in blank verse. The four *canciones* are composed of Petrarchan canzone stanzas.⁶ The Horatian ode uses the five-line lira stanza, then newly invented by Bernardo Tasso (Alonso 611-618) and, after Garcilaso, widely used in Spanish poetry, both Horatian and religious. And, finally, Garcilaso's sonnets provide us with a widely varied range of possibilities in the correlation of syntax with verse and stanzaic structure. In the following pages let us attempt to survey in some detail this aspect of his sonnets.

3.1. Garcilaso's sonnets: lines, stanzas, and syntax

Herrera, as noted by Quilis (3-4), had a significant commentary to make on enjambment in Sonnet X (see his general discourse on the sonnet in his edition of Garcilaso's poetry, 68-69). According to Herrera, a syntactic break such as that occurring between lines 5 and 6 ("¿Quien me dijera, cuando las pasadas / horas qu'en tanto bien por vos me vía") is

not a defect but rather a stylistic virtue. Declaring that "romper el verso es grandeza del modo de decir," Herrera argues against those who assert that it is always better for the syntactic unit to end with the rhyme; he, on the contrary, believes that continuous end-stop lines are a major fault in the sonnet. And yet, in the next breath, he condemns continuous run-on lines "porque engendra fastidio la perpetua semejanza." In both cases, then, he asserts the positive value of variation in the interplay between metrics and syntax. And, furthermore, he praises enjambment at the beginning of a quatrain or tercet, in particular.⁷

What is, in fact, the general syntactic practice of Garcilaso in his sonnets, and how is it related to the statistical, or imagined, norms against which we read the variations? As we all know, the major metrical components of the classical Spanish sonnet are always the same: 14 hendecasyllabic lines (with their varying internal stress-patterns) rhyming in two different groups, the octave (or *cuartetos*) and the sestet (or *tercetos*). The rhyme-schemes of the octave are also always the same: ABBAABBA. There are varying rhyme-schemes in the sestet: in the 38 sonnets that make up Garcilaso's corpus of authentic sonnets,⁸ we find three different rhymes in 33 cases (17 cases of CDECDE, 12 of CDEDCE, 3 of CDEDEC, 1 of CDECED) and two different rhymes, always alternating, in 5 cases (CDCDCD). Thus rhymed couplets appear, and may sometimes be linked syntactically, in the octaves, but never in the sestets. (The Shakespearean sonnet, beginning with three different sets of rhymes, and often of syntactic units, in three quatrains and ending in a sentential rhymed couplet, marked a revolutionary break with the Italian or Spanish sonnet's metrical and syntactic traditions.)

Enjambment, as narrowly defined, does not frequently divide a syntactic unit between two different lines in Garcilaso's sonnets; to use Herrera's words, it is by no means so frequent as to "engendrar fastidio." The separation of a preceding adjective and a following noun, such as was noted by Herrera at the beginning of the second quatrain of Sonnet X (5-6), is found again between the first two lines of Sonnet XIV (1-2): "Como la tierna madre qu'el doliente / hijo le está con lágrimas pidiendo," and at the beginning of the first tercet of Sonnet XV (9-10): "¿por qué no ablandará mi trabajosa / vida, en miseria y lágrimas pasada . . .?" The separation of a preceding noun and a following adjective (or adjectival phrase) is hardly more frequent, and this sort of enjambment also occurs at the beginning of a stanzaic unit: Sonnet XII (1-2) "Si para refrenar este deseo / loco, imposible, vano, temeroso," Sonnet XVII (9-10) "Del sueño, si hay alguno, aquella parte / sola qu'es ser imagen de la muerte," and Sonnet XXIII (5-6) "y en tanto que'l cabello, que'n la vena / del oro s'escogió, con vuelo presto." We may conclude, tentatively, that Herrera's perceptive observation is applicable to only a few cases of enjambment in Garcilaso's sonnets, but that, if we expand the Quilis definition to in-

clude other types of enjambment, such as those commented upon by Dámaso Alonso (65-73) and others involving more than two lines, we will find more cases.

Alonso considers as a case of enjambment the separation of verbs from subject or complement: "una ninfa del agua do moraba / la cabeza sacó, ..." (and in this case the syntax is further complicated by hyperbaton, which increases the gap between subject and verb). This type of enjambment is found, for example, in Garcilaso's Sonnet XIV (2-3): "hijo le está con lágrimas pidiendo / alguna cosa de la cual comiendo." There seems in fact to exist a wide range of different degrees of enjambment; at the end of any line, the absence of a syntactic break of the sort normally indicated by a comma may well constitute enjambment of some degree.

Moving now from single lines to stanzaic units (octaves, sestets, and their subdivisions), we are not surprised to find that there is always in Garcilaso's sonnet a syntactic break, at least a comma, at the end of the octave, and almost always at the end of the first quatrain and of the first tercet.⁹ In the absence of any such syntactic break, the first quatrain tends to merge with the second (in Sonnet XXI) and the first tercet with the second (in Sonnet XIX). And of the three of Garcilaso's octaves that end with syntactic pauses of the sort indicated by commas, two belong to sonnets (Sonnets XII and XVI) that consist of single continuous sentences. It is such unusual cases which, like the enjambment of lines, attract the reader's particular attention.

3.2. Norm-setting sonnets

Before examining these unusual cases, we will look more closely at two of the 29 (out of 38) sonnets in which syntactic breaks coincide with stanzaic breaks (at the ends of line 8, in the first place, and at the ends of line 4 and 11, in the second). Of these 29 sonnets, 11 have an over-all syntactic structure that coincides perfectly with sonnet structure: the octave is divided into two syntactically coordinate quatrains, and the sestet that follows into two coordinate tercets. To illustrate these norms, I have chosen Sonnet X ("¡Oh dulces prendas por mi mal halladas") and Sonnet XXXVIII ("Estoy continuo en lágrimas bañado"); in each of these two most normal of sonnets a complete syntactic unit occupies each of the four basic stanzaic units and is virtually autonomous, at the same time that the sonnet as a whole is articulated by a sequence of rational, rhetorical, and poetic connections. In them, sonnet form, syntax, and rhetoric or sense cannot ultimately be separated.

Soneto X

¡Oh dulces prendas por mi mal halladas,
 dulces y alegres cuando Dios quería,
 juntas estáis en la memoria mía
 y con ella en mi muerte conjuradas!

¿Quién me dijera, cuando las pasadas
 horas qu'en tanto bien por vos me vía,
 que me habiades de ser en algún día
 con tan grave dolor representadas?

Pues en una hora junto me llevastes
 todo el bien que por términos me distes,
 lleváme junto el mal que me dejastes;

si no, sospecharé que me pusistes
 en tantos bienes porque deseastes
 verme morir entre memorias tristes.

[An abbreviated paraphrase of the syntax or sense: "Oh sweet souvenirs, allied with my memory you cause suffering at the present time: / who could have predicted, in past joy, that you would some day bring such grief? // Since in one instant you have taken away the joy that you gave little by little, take away the grief you've brought; / otherwise I'll suspect that you gave me joy because you wanted to see me die among sad memories."]

The underlying idea is quite simply that present sadness is made more intense by the memory of past happiness. This idea is dramatized by the poet's voice, which apostrophizes some recently rediscovered souvenirs ("prendas") of joy and accuses them of an unforeseeable, yet deliberate, reversal of significance, a double meaning that is in itself ironic: they were formerly the witnesses of joy, and now they are the witnesses of grief, using the speaker's own memory to make him suffer more. The first quatrain is a vocative (lines 1-2), followed by a declarative accusation. The second quatrain is a rhetorical question: how could your change, from "bien" to "dolor," have been predicted? The sestet proposes a rational bargain: in the first tercet, the poet tells the souvenirs that, since they have taken away his joy, they are now under an obligation to take away his grief. In the second tercet, he tells them that if they do not do so, he will suspect them of deliberate cruelty: that they planned his former joy so as to make him suffer in the present. The final line of the sonnet, "verme morir entre memorias tristes," is a particularly ingenious way in which to end the whole sonnet: besides summing up the central theme, it shifts the rhyme from a repetitive series of alternating first- and second-conjugation verb-endings to a semantically charged adjective, whose five final phonemes are identical to those of a verb-ending.¹⁰

Again in the following sonnet the syntactic units fit neatly into the subdivisions of the sonnet form:

Soneto XXXVIII

Estoy contino en lágrimas bañado,
rompiendo siempre el aire con sospiros,
y más me duele el no osar deciros
que he llegado por vos a tal estado;
que viéndome do estoy y en lo que he andando
por el camino estrecho de seguiros,
si me quiero tornar para hüiros,
desmayo, viendo atrás lo que he dejado;
y si quiero subir a la alta cumbre,
a cada paso espántanme en la vía
ejemplos tristes de los que han caído;
sobre todo, me falta ya la lumbre
de la esperanza, con que andar solía
por la oscura región de vuestro olvido.

The grim landscape of a dark, narrow road wending its way through steep, stormy mountains is a veritable "locus horribilis," a nightmare that dominates the sonnet from beginning to end. This is obviously a psychological allegory, or sequence of metaphors: the rainfall merges with the poet-lover's tears, the wind with his sighs. The rules of the courtly game do not permit him to denounce the lady for having led him to his present situation, nor does the narrow road itself permit him to turn around and escape from her by going back; and the road ahead, lined by the bodies of those who have fallen, is equally forbidding, especially now that he has lost the light of hope. This final metaphor is a complex one, rounding off the sonnet with sentential perfection: hope at one time did provide, but no longer does, a light making it possible for him to find his way through the darkness caused by her ignoring of him, to walk "por la oscura región de vuestro olvido."

These two sonnets represent the majority of Garcilaso's norm-setting sonnets, in which syntax and stanzas are dove-tailed into one another. Against the background of this norm we will now read three syntactically exceptional sonnets.

3.3. Hypotaxis and parataxis

Any sonnet that consists in its entirety of one single sentence exemplifies an extreme possibility of hypotactic unity and epigrammatic condensation;¹¹ it impresses the reader as a witty tour de force. And Sonnet XVI, explicitly labeled as an epitaph, is literally an epigram, that is, an

inscription; in the classical tradition, epitaphs were associated with the dense brevity of epigrams and elegiac distichs. Here once again Herrera, with his poetic insight, defends and praises Garcilaso's departure from the norm; as quoted by Morros in his edition of Garcilaso (p. 393), Herrera observes: "El juntarse los tercetos con los cuartetos con oración continuada pudiera repararse; pero en los poetas griegos y latinos lo vemos varias veces, y si en alguna parte se puede permitir es en un epitafio..., en que la brevedad de las razones, la simplicidad del sujeto, la misma narración lo permite..."

Para la sepultura de Don Hernando de Guzmán

No las francesas armas odiosas,
 en contra puestas del airado pecho,
 ni en los guardados muros con pertrecho
 los tiros y saetas ponzoñosas;
 no las escaramuzas peligrosas,
 ni aquel fiero rüido contrahecho
 d'aquel que para Júpiter fue hecho
 por manos de Vulcano artificiosas,
 pudieron, aunque más yo me ofrecía
 a los peligros de la dura guerra,
 quitar una hora sola de mi hado;
 mas infición de aire en solo un día
 me quitó al mundo y m'ha en ti sepultado,
 Parténope, tan lejos de mi tierra.

[An abbreviated explanatory paraphrase: neither French swords nor arrows nor skirmishes nor gunpowder explosions / were able, despite my daring, to shorten my life by one hour; but the plague in a single day took my life and has buried me in Naples, far from Toledo.]

In this epitaph for the tomb of his younger brother, Garcilaso chose to have the entombed person be the speaker;¹² the other traditional rhetorical possibility was for the inscription itself to be personified and to invite the wayfarer to pause, read, and consider the pathos of death ("siste, viator"; "detente, caminante"). But in Garcilaso's epitaph the first-person speaker does not appear as a pronoun until the first line of the sestet; the octave, keeping the reader in suspense, is a paratactic list (virtually without enjambment) of four negated subjects in search of a verb, which finally appears as the first word of the sestet. And this auxiliary verb is only the first part of a compound verb, "pudieron . . . quitar"; the second part appears two lines later on. Thus the major enjambment of the whole sonnet, between lines 8 and 9, is the critical juncture that joins the octave firmly to the sestet, the suspended non-subjects to the beginning of their compound verb. But the separation of the parts of the compound verb by

two lines constitutes a further suspenseful enjambment; and the separation of subject and verb between lines 12 and 13 is the sort of enjambment recognized by Dámaso Alonso, although not by Quilis. The final tercet, though part of the same complex sentence, begins with the adversative conjunction "mas," marking what Italian theorists call the *volta* of the sonnet; it replaces, ironically, the more threatening, but negated, martial subjects of the octave with the subtle but actual cause of death, a mere "infición de aire."

A better-known example of hypotaxis is found in Sonnet XXIII ("En tanto que de rosa y d'azucena"), in which a single sentence does not continue for the whole length of the poem but ends with line 11 and is followed by a syntactically independent tercet (comparable to the Shakespearean sonnet's final couplet), condensing the lesson of lines 1-11 into an ironic *sententia*.

En tanto que de rosa y d'azucena
se muestra la color en vuestro gesto,
y que vuestro mirar ardiente, honesto,
con clara luz la tempestad serena;
y en tanto que'l cabello, que'n la vena
del oro s'escogió, con vuelo presto
por el hermoso cuello blanco, enhiesto,
el viento mueve, esparce y desordena:
coged de vuestra alegre primavera
el dulce fruto antes que'l tiempo airado
cubra de nieve la hermosa cumbre.

Marchitará la rosa el viento helado;
todo lo mudará la edad ligera
por no hacer mudanza en su costumbre.

[Another crude paraphrase: while your face is like a flower and your gaze calms the tempest, while your golden hair, floating about your lovely neck, is blown and scattered by the wind, / seize the sweet fruit of your springtime before blustery weather covers with snow the lovely peak. The icy wind will wilt the rose; everything will be changed by swift time, so as not to change its habits.]

In this sonnet the octave is a series of subordinate temporal clauses leading up to the first tercet, which again begins with the main verb, an imperative "carpe diem," followed by another temporal clause. The gentle enjambments (lines 1-2 and 3-4) of the first quatrain lead to the more violent enjambments of the second. The separation of noun from adjective (lines 5-6) has already been noted. But more important is the case of the noun "cabello," which seems in line 5 to be the subject of a verb and then, much later, in line 8, turns out to be the object; the actual long-delayed subject, "el viento," is followed by the verbs. In this quatrain the

poetic drama of Garcilaso's suspended syntactic ambiguity, heightened by enjambment and hyperbaton, approaches Góngora's syntactic teasing of the reader. But the tensions of this sonnet are gently resolved in the sestet; the second tercet is smoothly paratactic.

We find a radically different syntactic organization in Sonnet V ("Escrito 'stá en mi alma vuestro gesto"), which contains no fewer than twelve sentences within its fourteen predominantly end-stop lines. This is a love poem; the speaker addresses to the lady a series of assertions in which the first-person subject predominates throughout the poem.

Escrito 'stá en mi alma vuestro gesto
y cuanto yo escribir de vos deseo:
vos sola lo escribistes; yo lo leo
tan solo que aun de vos me guardo en esto.

En esto estoy y estaré siempre puesto,
que aunque no cabe en mí cuanto en vos veo,
de tanto bien lo que no entiendo creo,
tomando ya la fe por presupuesto.

Yo no nací sino para quereros;
mi alma os ha cortado a su medida;
por hábito del alma misma os quiero;
cuanto tengo confieso yo deberos;
por vos nací, por vos tengo la vida,
por vos he de morir, y por vos muero.

[Paraphrase: your face is written on my soul; you alone wrote it; I read it alone without you. I am always devoted to doing this, for, though you transcend my understanding, I take you on faith. I was born to love you; my soul has cut you to its measure; I want you to clothe my soul; all I have I owe to you; for you I was born, for you I live, for you I am to die, and for you I'm dying.]

The first line is a complete sentence, supplemented in an optional way by the following line. A second sentence occupies only part of line 3; the second part of this line seems at first also to be a complete sentence, but a gentle enjambment carries it on, unexpectedly, to the end of line 4. (But, as Morros remarks in his notes, the sense and punctuation of this quatrain is problematical.) The second quatrain, syntactically, is a complex sentence, more easily punctuated, but semantically sophisticated by a metaphorically religious hyperbole. The rapid rhythm of short sentences, only occasional in the octave, is intensified in the sestet: each of the first four lines is a complete sentence, and this rhythm reaches a crescendo in the final two lines, in which the parataxis of four complete sentences is emphasized by anaphora (the systematic repetition of "por vos"). In the final line there is an ambiguous play between the literal, perfective sense of "morir" and the metaphorical, imperfective sense. Nowhere else in

Garcilaso's sonnets do we find a syntactic pattern of this sort, or a more eloquent affirmation of a life devoted to suffering for love even unto death.

Notes

¹See the important article by T. V. F. Brogan. Antonio Quilis gives this definition of enjambment (Quilis 1994, 78): "El encabalgamiento es un desajuste que se produce en la estrofa cuando una pausa versal no coincide con una pausa morfosintáctica." The classical epigram, in elegiac distichs, is a prime example of an ancient metrical unit that normally coincided with a syntactic unit. We find a similar tradition in the closed couplets of French classical drama and the closed couplets of Augustan England.

²See his "'Sense Variouslly Drawn Out': On English Enjambment," Chapter V of his *Vision and Resonance: Two Senses of Poetic Form*. Given the radical difference between the phonology of the French language and that of most other European languages, the studies of enjambment in French poetry are less relevant to Spanish; conversely, the phonology and metrical conventions of Italian poetry are often directly relevant to Spanish.

³For the study of enjambment, and of syntax in poetry, the question of punctuation is of vital importance. Dámaso Alonso, apparently adapting the punctuation of Navarro Tomás's edition, quotes the lines as follows: "Peinando sus cabellos de oro fino / una ninfa, del agua, do moraba, / la cabeza sacó." I find preferable the minimal punctuation in later editions by Rivers, Alcina and Morros; this punctuation calls attention to the relative importance of the syntactic break after the word "sacó," without replacing Navarro's comma with a full stop.

⁴Quilis (184), on the basis of his acoustic experiments, specifically excludes from his definition of inseparable "sirremas" the combinations of verb and subject, or of verb and complement, which for Dámaso Alonso, in two of the three examples that he cites above, can be involved in an enjambment: "[Las sirremas] en cientos de veces que surgían en las lecturas no se fragmentaban nunca, permanecían perfectamente unidas a pesar de la longitud del grupo melódico en que se encontrasen; pero otras, como sujeto-verbo, verbo-complemento, etc., eran susceptibles de una fácil escisión." I think we may conclude from this divergence in the use of the term "encabalgamiento" that there are different degrees of violence in the separation of syntactic units, as there are in hyperbaton (the disruption of normal word order), depending on the conventions of a particular poetic style. As Dámaso Alonso points out, in the ottava rima stanza a syntactic unit is more likely to end with line 4 than elsewhere; an enjambment of any sort that joined lines 4 and 5 would thus be perceived as a relatively violent sort of enjambment.

⁵An article by Quilis, anticipating his book, was published in 1963 with the title of "Los encabalgamientos léxicos en '-mente' de Fray Luis de León y sus comentaristas"; Stagg's independently written article on the same subject ("Tmesis in the Verse of Fray Luis de León: A Western Romance Mannerism") was published in 1964. But neither of these studies is fully satisfactory; they do not mention, for example, Garcilaso's separation of "donde- / quiera" between lines 19 and 20 of his *Elegía I*, commented upon by Herrera.

⁶The syntax of Garcilaso's four canciones and Eclogue I has been significantly studied by Sharon Ghertman; see the review in *Comparative Literature* 30 (1978): 77-78.

⁷As probably the most significant appreciation of enjambment published in the Golden Age, Herrera's comment on Garcilaso's Sonnet X deserves to be reproduced once more in full: "No dexaré de traer esta adversion, pues se ofrece lugar para ello: que cortar el verso en el soneto, como 'Quien me dixera, quando en las passadas / oras...', no es vicio sino virtud, i uno de los caminos principales para alcançar l'alteza i hermosura del estilo, como en el eroico latino, que romper el verso es grandeza del modo de dezir. Refiero esto porque se persuaden algunos que nunca dizen mejor que cuando siempre acaban la sentencia con la rima, i oso afirmar que ninguna mayor falta se puede casi hallar en el soneto que terminar los versos deste modo, porque aunque sean compuestos de letras sonantes i de silabas llenas casi todas, parecen de mui umilde estilo i simplicidad, no por flaqueza i desmayo de letras sino por sola esta igual manera de passo, no apartando algun verso, que iendo todo entero a acabarse en su fin, no puede tener alguna cumplida gravedad ni alteza ni hermosura de estilo, si bien concurriessen todas las otras partes. Pero quando quiere alguno acompañar el estilo conforme con la celsitud i belleza del pensamiento, procura desatar los versos, i muestra con este deslazamiento i particion cuanta grandeza tiene i hermosura en el sugeto, en las voces i en el estilo, porque lo haze levantado, compuesto i bellissimo en la forma i figura del dezir esta division i lo aparta de la vulgaridad del los otros. Mas este rompimiento no á de ser contino, porque engendra fastidio la perpetua semejança. Quieren algunos de los que siguen esta osservacion que en el primer verso de los cuarteles i de los tercetos no tenga lugar esta incision, que la juzgan por vicio indino de perdonar, i son ellos lo que no merecen desculpa en esto, porque antes se alcança hermosura i variedad i grandeza, i desta suerte lo vemos en todos los que an escrito con mas arte i cuidado."

⁸The first 29 sonnets are found in the first edition (1543), supervised by Boscán; 7 more were added by El Brocense in his edition of 1574 and 2 more in his edition of 1577. The remaining two, of doubtful authenticity, with irregular versification and rhymes, are found in one respectable manuscript; see the editions of Rivers, Alcina, and Morros.

⁹In 38 sonnets, the syntactic break at the end of line 8 is marked by a full stop (27 instances), a colon (4), a semi-colon (3), a question mark (1), or a comma (3). The first quatrain and the first tercet end more frequently with the semi-colon (14 and 16), followed by the full stop (8 and 10) and comparable punctuation (7 and 5); the comma (8 and 6) is more frequent than at the end of line 8, and 2 cases have no punctuated syntactic breaks at all. (For a similar analysis of Giacomo da Lentino's sonnets see the 1958 study by Rivers.)

¹⁰This witty sort of rhyme is also found in ecclesiastical hymns: in "Ave, sancta mater Christi, / quae per aurem concepisti," for example, the poet moves, with a similar shift of grammatical category but in the opposite direction, from substantive to verb-ending.

¹¹Herrera (66) and others equated such sonnets with the epigram. In the classical elegiac, or epigrammatic, couplet, with its tight unity and asymmetric juxtaposi-

tion of two different types of line, the hexameter is to the sonnet's octave as the pentameter is to the sestet. See for example the syntactic balance of Ausonius's distich: "Hanc volo quae non vult; illam quae vult ego nolo: / vincere vult animos, non satiare, Venus." But the sonnet, being longer than the distich, permits more numerous syntactic parallels and antitheses.

¹²Garcilaso was perhaps influenced in this by the well-known epitaph for Virgil's tomb: "Mantua me genuit, Calabri rapuere, tenet nunc / Parthenope; cecini pascua, rura, duces." And in Garcilaso's sonnet we have the same metonymic use of Parthenope for Naples.

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