error for stolario or sudario. Might it not be for stolario, especially if the preceding est was written with the customary abbreviation (ē stolario)? Stolarium would be a new word. Or possibly olarium is an error, or another form for orarium = stola; v. Du Cange s. v.

I expected to find that this list of new words would remove the stars from some of the substrates in Köring’s Lateinisch-Romanisches Wörterbuch. But not one of them is affected. Is this fact significant? Is it possibly true that the Latin formations of the day have no influence on the vernacular, which drew from the Latin of either earlier or later periods, or have we merely to do with the bookish inventions of a scholar which would not have affected popular usage at any period? Questions like these increase our curiosity as to the general vocabulary of these commentators of the ninth century and confirm the desire for the publication of their works. We can only be grateful for Professor Burnam’s editions of the commentaries on Prudentius, and hope that he and others may make further investigations of this subject.

E. K. R. A. N.

LA SEGUIDILLA. POR FEDERICO HANSSEN. (Publicado en Los Anales de la Universidad de Chile.) Santiago de Chile, Imprenta Cervantes, 1909.

This publication embodies a most welcome contribution to the study of the poetic types of the Spanish Peninsula, which are still far from receiving the attention which they demand. This is especially true of the popular lyric of Spain which, as the artistic expression of an unlettered community, is of very great value for the historical and comparative treatment of poetry. Dr. Hanssen has divided his discussion of the Seguidilla into forty-five paragraphs dealing, in a sequence which is perhaps not as well adapted as one might wish to a clear exposition of the essential questions involved, with a brief bibliography of the subject of the name seguidilla, the various metrical forms affected by this type at the present as well as in former times, its geographical distribution, the popular and literary sources in which it is found (here we miss, among other references, one to the two specimens offered in the Picara Justina, i p. 1, c. 4; iii p. 1, c. 5, to which attention is called in Revue Hispanique, 1906, p. 93), the origin of the rhythms of popular poetry, the primitive rhythm of the folk-song of Castile, the classification of seguidillas according to the shifting of the final accent in the verses employed in them, and general observations regarding the rhythm and the origin of the Seguidilla.

In the list of authors who have discussed the metre of the Seguidilla, as well as in the body of the treatise itself, one misses, e. g., the following important works: (1) Apollon ou l’oracle de la poésie italienne et espagnole, par Bense-Dupuis. Paris, 1664 (see p. 351, ch. iv, Des seguidilles); (2) Rhythmes . . . Ioannis Caramueli. Campaniae . . . 1668 (special chapter: De strophis quas Hispanum Seguidillas, Latinus Secundinas aut etiam Consectarias appellat); (3) El Loysa de “El celeste extremero.” . . . Por Francisco Rodriguez Marin. Sevilla, 1901 (p. 275 ff.); (4) Rinconete y Cortadillo . . . edición crítica por F. Rodríguez Marin. Sevilla 1905 (p. 460 ff.) and (5) Chioldrinas. Cuentos, artículos y otras bagatelas. Sevilla, 1906 (p. 112 ff.). In discussing the origin of the name, Dr. Hanssen quotes Cejador, La Lengua de Cervantes, ii, 1002, and the well-known expression copilillas de la seguida in the CelosoExtremeño in favor of its scarcely contestable interpretation as a diminutive of the latter.
form, citing furthermore a few eighteenth-century texts in which the variant *seguidilla* occurs. This form, which we have already met with in the abovementioned *Rhetorica* of Juan Caro-Nieto, and which is familiar from the Andalusian *siguir, sigüiriga* (cf. El Loaya, p. 280), illustrates a substitution of *i* for atomic *e* of which numerous examples are found in the literary texts of earlier centuries, as e.g. in the Cancionero de Baena no. 287 *expriencia, 259 negligencia, 334yclisado, 342 ligereza, 380 priminencia, 522 seguiria*, etc. Regarding the more important question of the signification of the term *seguidilla*, the author states that it is generally applied to the well-known atrophic form, though occasionally it is also connected with songs composed in other metres, such as the *sigüiria* (Italian and Spanish terminology). This appears to be true for the period from Cervantes down to the present day, but does not hold form well for the fifteenth century. For in the poetic texts composed between 1400 and 1450 we find the term *seguida* used in two wholly different ways which have not been noticed by Dr. Hanssen and other writers on this subject, who, indeed, do not appear to have examined this period with much care. As I stated in an article on the *Versos de cabo roto* published in vol. xv (1906) of the *Revue Hispanique* (p. 93, note 3), the name *seguida* occurs not less than ten times in the *Cancionero de Baena*, but is applied, without regard to metrical form, to ephemeral verse on the emptiness of the poetic purse and didactic poems. Thus in no 93, a *respuesta* in versos de arte mayor (with *rimes singulares*), Alfonso Alvarez de Villasandino says in reference to a theological *pregunta* of the Bachiller de Salamanca: "Por ende, amigo, yo bien m' enamoro De vostros seguidas tan bien ordenadas"; in no. 131, a *pelición* composed in romance-verse (with *rimes unissons*) the same poet says: "El Rey de memoria sana con su noble discreción Examine la lección Desta seguida aldeana"; in no. 265, an *espara* in versos de arte mayor, Juan Alfonso de Baena, familiar with the Catalan lyric school as well as with the Castilian, opens his reply to Ferran Manuel de Lando, who attended the coronation of D. Fernando de Aragon at Saragossa in 1414 (cf. *Canc. Baena* no. 67) as follows:

Lyndo fidalgo, ley la seguida
que vos enbiastes de grant sotileza, etc.;

and in 510, a poem in ballad-verse (with *rimes singulares*) which in the rubric of the piece is characterized as *decir como a manera de discor, Fray Diego de Valencia de Juan* concludes his complaint addressed to Death as follows:

*Por feida de seguida*
*de ninguno non te dieles,*
*atraeida sin medida,*
*mas cruel que los crueldes.*

Cf. further, nos. 117, 166, 176, 202, 209, 511.

As far, then, as the evidence of the *Cancionero de Baena* goes—and the other Castilian *cancioneros* are silent in the matter—the term *seguida* appears to have been applied by the practitioners of the Castilian School to almost all of their poems with the important exception of those composed in the form of the *cancion* or *castiga*, consisting of a theme (later called *estribillo*), and a stanza of eight lines, the last four of which repeat either in the same or in an inverted order the rimes and sometimes the final words of the theme (see, for this type, among others, Savi-Lopez, in *Giornale Storico della Litteratura Italiana*, vol. 46, p. 1 ff.).
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It is very probable, however, that besides the more general meaning recorded in the texts cited, the term in question had another more special one, as was the case, e. g., with the name discor, which at this time had come to mean a composition in the form of the strophe cadente and also a lyric poem in general, whereas the discordo of the First Portuguese School was practically identical in import with the descort of Provence and France (see my article on The Descort in Old Portuguese and Spanish Poetry in Beiträge zur romanischen Philologie, 1899, p. 492 ff.). The name seguida may therefore, in the period under discussion, have denoted either lyric forms derived from the Old Portuguese seguir, a song which according to the metrical treatise (cap. ix) written about 1300 (see Revue Hispanique, xvi, p. 17) adopted the melody of another song, or, more likely, stanzas serving as conclusion of a composition, in the manner of the estribote of the Cancionero de Boema (e. g., nos. 2, 195, 219, 546). The latter conjecture receives no little support from Catalan verse, in which we find the word seguida applied to the second tornada usually called endecha or, less frequently, fi, and containing the name of the person to whom the poem is addressed. The printed copies of the works of the Valencian singer Ausias March, a contemporary of the literary court of John II of Castile, offer us three examples of this use (ed. Barcelona 1888). Page 137, at the end of no. lxxxvi of the Cants d'amor (ababcdd; tornada cece), there comes the following quatrain as seguida (cddc):

Dona, que vos aneu sovint davant,
satisfabent vostres senyes e raho,
yo la suplich que us suplich del falco,
e si 'u fara ja 'm veig ab ell caçant.

P. 166 the last resposta to the demanda of Ausias March, made by Rodrigo Díez (ababcde) ends with a stanza termed Seguida endecha (cddc):

Vos, molt discret e honest capellà,
del que 'us be dit, segons ma 'ntenció,
sumar podeu esta conclusió:
que zel d'amor es qui la brega fa.

P. 238, no. xii of the Cants morals (ababcde) the tornada is followed by a seguida (cddc):

Vos, mon senyor, haven scienza vera,
loe apetit mals a vos no contrasten,
mostrant a molts, qui saben e no tasten,
si 'l passionat ha la raho sancera.

Other instances may occur in the manuscript copies of the works of Ausias March, neither fully nor faithfully reproduced in the editions now available, or in other collections of contemporary Catalan poetry not accessible at present; but none are contained either in the Cancionero Catalán de la Universidad de Zaragoza (ed. Basegla y Ramírez, 1866) or in the extracts from the Cançoner d'obres enamorades (National Library of Paris, fonds espagnol no. 595) given by Ochoa in his Catálogo razonado de los manuscritos españoles de la Biblioteca Real de París, 1849, p. 286 ff.

In so far as the cases cited permit us to judge, we may say that in the Catalan lyric of the first half of the fifteenth century the seguida, like the tornada of the Provençals and the finida of the Castilians, was a stanzas serving as the conclusion and metrical echo of the last part of a song, and thus per-
formed a function closely akin to that of the theme and refrain, called estribillo, of Castilian poetry, which resumes the metre and often the rime-words of the last part of each stanza. Now, it is well-known—and Dr. Hanssen calls attention to this fact (p. 40 ff.)—that from the sixteenth century, when the name seguidilla is first met with in literature, down to the present day, the lyric type so designated is found employed as the estribillo of another song. Thus, to cite a classical case, Loayza, in Cervantes' novel El Celeste Estremedó, sings to his guitar "unas copilllas que entonces andaban muy validas en Sevilla":

Madre, la mi madre,  
Guardas me ponéis;  
Qui si yo no me guardo,  
No me guardareis.

Dicen que está escrito,  
Y con gran razon,  
Ser la privacion  
Causa de apetito;  
Crece en infinito  
Encerrado amor,  
Por eso es mejor  
Que no me encerreis:  
Qui si yo no me guardo,  
No me guardareis... etc.

If, then, as would appear from what has been said, the seguida or seguidilla was originally not an independent poem using the melody and strophic form of a given model, but a stanza serving as sequence to another lyric song the metrical ending of which it partly or wholly reproduced, we may suppose that it was recognized by literature only in proportion as it assumed a certain individuality of its own, being employed, whether as a dance-song or not, as the vehicle of satirical as well as of amatory themes. Its development would thus in a measure form a parallel to that of the estribot of France, the strambotto of Italy (see Gaston Paris, Journal des Savants 1889, p. 533 ff., and the more recent, but far less satisfactory treatment of the subject by F. Novati in the Mélanges Wilmotte, Paris, 1910, vol. ii, pp. 417–441) and the estribote or estrombote of Spain, which latter I intend to discuss on another occasion.

We should go far beyond the proper limits of a review, were we to discuss in detail the very able examination which Dr. Hanssen, summarizing and in no small degree extending the results obtained by his predecessors, has made of the various metrical forms affected by the seguidilla since its appearance in the literature of the sixteenth century. Suffice it to give here, translating the author's own words, the very suggestive conclusions reached by him in regard to the original rhythm of this charming creation of the popular muse of Spain:

The rhythm of the seguidilla, in its simplest form, is trisyllable, three syllables corresponding as a rule to each rhythmic clausule. The distribution of time among these three syllables is a question of secondary importance, but it seems that the dactyl is the original foot. We thus come to the conclusion that the following song of the collection of Olmeda (Folclore de Castilla o Cancionero Popular de Burgos, 1903, ii, 16) preserves the primitive rhythm:

\[\text{oom} | \text{-oom} | \text{oom} | \text{oom} | \text{oom} |\]

A la | ruru a la | ruru, duér- | mete, ni- | fió
In the popular seguidilla, the discrepancy of accents at the end of the pentasyllables may be avoided by the introduction of a masculine hexasyllable, and in the old seguidilla a heptasyllable may be replaced by a feminine hexasyllable. Compare the seguidilla cited by Correas (Arte Grande de la Lengua Española, 1626) and Cervantes (Celoso Extremeño):

Madre, la mi madre,
Guardas me poneis;
Que si yo no me guardo,
Mal me guardareis.

The form
\[ \text{Madre, la mi madre,} \]
\[ \text{Guardas me poneis;} \]
\[ \text{Que si yo no me guardo,} \]
\[ \text{Mal me guardareis.} \]

is probably derived from
\[ \text{Madre, la mi madre,} \]
\[ \text{Guardas me poneis;} \]
\[ \text{Que si yo no me guardo,} \]
\[ \text{Mal me guardareis.} \]

the initial syllable having been duplicated in order to complete the first anapæst.

The fundamental form must therefore be the one preserved in Olmeda, viii, 21:

\[ \text{Ve- rás i ve- remos los | chapite- les} \]

This metrical combination is very common in medieval versification. It is met with in Latin and French poems. The Latin decasyllable (French terminology) may receive an additional syllable at the beginning, as may be seen in the following composition published by Du Méril, Poesies populaires latines, p. 237, and in Carmina Burana, p. 237:

\[ \text{Ve- rás i ve- remos los | chapite- les} \]

\[ \text{Sic mea fata canendo solor,} \]
\[ \text{Ut nece proxima facit olor.} \]
\[ \text{Rosaeis effugit ore color,} \]
\[ \text{Blandus inest meo corde dolor.} \]
\[ \text{Cura crescente,} \]
\[ \text{Labore vigente,} \]
\[ \text{Vigore labente, miser morior.} \]
\[ \text{Tarn male pectora multat amor!} \]

This form is also known in French poetry, as may be seen in Beck, p. 139:

\[ \text{Ve- rás i ve- remos los | chapite- les} \]

\[ \text{Je sui joli- été, sadete, plei- sans.} \]

It seems, therefore, that we may regard the following Latin, French and Castilian verses as identical:

\[ \text{Ve- rás i ve- remos los | chapite- les} \]

\[ \text{Vi gore la | bente mi | ser mori | or.} \]
\[ \text{Je sui joli- | ete, sa- | dete, plei- | sans.} \]

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