

# THE GLOSA: A GENRE TO BE NOTICED FOR ITS CONSTRUCTIVE VALUES

Keith Ellis  
University of Toronto

## Abstract:

There are literary genres, the sonnet and the novel, for example, that have been noticed for their special ability to convey specific human and social experiences. Because of the emphasis in literary criticism on the formal aspects of the glosa, this genre has not been noticed for one of its salient characteristics: its reliable usefulness to poets as a vehicle for promoting human and social goodness. Originating in 15<sup>th</sup> century Spain, with the benefit of translation, in time it has spread internationally. An examination of its history, with analysis of some of its key moments, will reveal that inherent in its formal structure is the capacity to contribute to exposing ways of thinking and acting that are beneficial to people. This is so wherever the glosa is practised. The functioning of two minds, that of the creator of the *texto* and that of the composer of the glosa who selects the harmonious *texto* and thus publicizes it, establishes spontaneously an example and a symbol of conduct that is integrative and constructive. This, in practice, has caused the genre to tend to associate itself decisively with goodness, a value especially needed in our time, and therefore to deserve promotion.

**Keywords:** genre, glosa, goodness, history, integrative, Spanish America

---

At this stage in literary history there can be no surprise when a preference is expressed for one of the literary genres in relation to its efficacy in conveying a special reality. William Wordsworth, for instance, illustrating with a sonnet, spoke up for this genre's outstanding ability to convey an emotion, reminding us of how great poets have so used it.<sup>1</sup> And Mikhail Bakhtin showed the unique attributes enjoyed by the novel that equip it, in the hands of a novelist such as Fyodor Dostoyevsky, to convey an entire epoch. Their comments have garnered far more approbation than dissent throughout the years. It would perhaps be also useful to identify a literary genre that possesses a special capacity to represent consistently well, not an emotion or a social time and space, but rather a value, one such as social goodness. This task might well beckon the efforts of colleagues in the humanities who are attracted by the idea of goodness and its attainment as a constituent of the inspiration for human existence. To my knowledge no such genre has as yet been identified; and one that I believe may be advanced to occupy this position, the glosa, is only now, in the present study, undergoing the kind of honestly representative examination that would so qualify its candidacy.

The glosa, as it has been predominantly practised from the sixteenth century until today, is a work in which the poet takes from an earlier poet a *texto* consisting usually of four lines and invents a ten-line stanza from each of those lines, with each stanza ending successively with one of the borrowed lines until all four are used up and are fully integrated into the newly created glosa which demonstrates consistencies

of meter and rhyme. The conventional rhyme scheme is ABBAACCDDC. I illustrate the genre with one of my poems in which I approximate, in English, the salient features:

### Glosa

Cantemos, pues, querido,  
pisando el látigo caído  
del puño del amo vencido,  
una canción que nadie haya cantado.  
“Elegía a Jacques Roumain”  
*Elegías*  
Nicolás Guillén

[Let's sing, then, dear friend,  
trampling the whip now released  
from the fist of the conquered master,  
a song that no one has sung.]

Nicolás Guillén, the Cuban, paid his due,  
in verses profoundly felt, to his departed  
Jacques Roumain whose work had barely started  
with his transcendent *Masters of the Dew*.  
The noble Haitian like very few  
had shown the need to end  
the incessant and worsening trend  
to castigate Haiti in every way.  
The Cuban poet at last could say:  
*Let's sing, then, dear friend.*

For Cuba ended its own castigation,  
the principal one, others still persist;  
and it has known how to resist  
and shed its servile stagnation.  
A scientific and cultured nation,  
kind to those with pain increased  
and in oppression still unceasing,  
Cuba for such countries stands reliant,  
for good causes ever defiant,  
*trampling the whip now released.*

And so to Haiti Cuba hurried;  
infant mortality rates so atrocious  
gave no time for being cautious  
about bloodshed there that could be lurid.  
Canada, invited to help, worried  
about this and that, saw no disaster.  
Cuba now acted even faster;  
hundreds of doctors curing all kinds of rabies,  
giving joy and training, saving mothers and babies

*from the fist of the conquered master.*

The coup and kidnapping of Aristide  
brought greater dangers to the fore;  
and Canada, so dilatory before,  
helps now with all speed in the misdeed.  
They patrol and shoot from tank or steed,  
while Cubans bring light to places far flung;  
greening bare hills, they seem to belong.  
Scientists not soldiers, victory they're bringing.  
Jacques joins the people in hopefully singing  
*a song that no one has sung.*

In 1943 the German scholar Hans Janner produced his study, “La glosa española: estudio histórico de su métrica y de sus temas,” bringing to modern light through his careful scrutiny important aspects of this poetic genre which, because of its characteristically affable and gentle qualities, is salutary for humanity and merits the regard of the humanities. Although these traits could have been recognized as soon as the glosa appeared in the second half of the fifteenth century, it is its persistent moderating presence beyond 1943 and up to our time that may account for the difference in emphasis between Janner’s reading of the genre and mine. He made the focus of his study the stringent formal demands made by the glosa in the course of its evolution from the time of its unsteady inception to the polished and settled state it achieved in the Spanish Golden Age. Hence the prominence of the word and the idea of virtuosity in his essay, indicating the considerable formal accomplishment required of the genre’s practitioners. Janner, however, prepared the way for another aspect of the glosa to be brought to the fore: that is, its capacity to evoke, with very rare exceptions, positive, humane acts and emotions that seem to be a concomitant function of its specific poetic form.<sup>2</sup>

The glosa came into being in Spain at a time when poetry was bedeviled by widespread decadence, as was the society itself. Poets known widely to their contemporaries as Juan Poeta (Juan de Valladolid), El Ropero (Antón de Montero) and El Comendador Román were using verse to attack each other in the most scurrilous terms, some of it racially self-deprecating.<sup>3</sup> It was Román who, responding to a request from Juana de Portugal, the lonely Queen of Enrique IV of Castile, to interpret a poem sent to her by the Duque de Alba, comforted her with the first glosa<sup>4</sup> in which the texto is taken from another poet. But only one line of the original poem: “Nunca fue pena mayor” [Never was there greater pain], a line that has become famous in Spanish poetry, appears in Román’s glosa at this early stage of the development of a genre that still maintained much of the medieval limited exegetic identity contained in the idea of gloss as clarifying translation.

In the first half of the sixteenth century, the Spanish kingdom being united, its religion consecrated and its imperial appetite stimulated, the glosa began to attain the status of national patrimony as an integral part of the poetic heritage. The expanding usage of the glosa during the next century and a half led to Juan Díaz Rengifo’s standardization of the genre. The four-line texto, taken from fellow poets or from brief rhymed compositions (*coplas*) existing anonymously as testimonies to the wisdom and humanitarianism of the Spanish people, became the basis for the creation of four *décimas* (ten-line stanzas). The humanitarian trait emerged in the glosa as practised by the majority of the great poets of the Golden Age.

From Cervantes’s early *Poesías sueltas* (1569-86) to *El viaje del Parnaso* (1614), his last book of poetry, and from the first book of his first novel, *La Galatea*, to the second part of *Don Quijote*, he produces glosas like a congenial Spaniard of his time, with consummate mastery, employing them in heartening and positive ways, with sympathy for the common people, as he also does with the one recited by the young don Lorenzo that brought such fulsome praise from Don Quijote (*Oc* 1334). With superb skill he attuned his verses to the gentle and dulcet tones of Garcilaso de la Vega, when in the first book of *La Galatea* he presents a shepherd-

ess who, “después que por algún espacio hubo sosegado el afligido pecho, al son del agua que mansamente corría, acomodando a su propósito una copla antigua, con suave y delicada voz cantó esta glosa” (*Oc* 625) [after having calmed her grieving bosom for a while, accompanied by the sweet sound of the water that gently flowed by, suiting to her purpose some ancient verses, with smooth and delicate voice she sang this glosa]. He proceeds to build his glosa on the following texto, in a spirit of deep consolation, and not caring precisely whether he used crossed or embraced rhyme in his *redondillas* (four-line rhymed stanzas):

Ya la esperanza es perdida,  
y un solo bien me consuela:  
que el tiempo, que pasa y vuela,  
llevará presto la vida.  
[All hope is already gone,  
and to console me but this I find:  
time being fleeting and kind,  
will soon with my life have flown.]

The most prolific of the Golden Age poets in the production of glosas is Lope de Vega (1562-1635), who scattered these poems throughout his literary work, intercalating them into it so that they play harmonious roles in a variety of circumstances. Always sensitive to the tastes of his people, he showed that the genre is capable of projecting a great range of uplifting personal and national sentiments and situations. He makes it accompany the central themes of his theatre: religion and honor, history and political unity. Like his Golden Age contemporaries, he lived at a time when war after war was being waged by Spain, producing riches for foreign and local financiers and austerity, misery and sacrifice for the general populace, including poets. The wealth extracted from the Spanish-American colonies was being misspent; and divisiveness rather than desired social harmony made interpersonal relations unstable. In such circumstances, with his pronounced nationalist orientation, and as a champion of ideas that strengthen unity to the extent of being precociously democratic, Lope pays explicit tribute to the glosa as a genre that exemplified conviviality and that was born and flourished among the Spanish people. In his time there were frequent contests involving broad-based participation among creators of glosas: and, on witnessing one of these, on the occasion of the beatification of San Isidro, the farm laborer and patron saint of Madrid, in 1620, he declared, with evident great pride: “Deseosos estaban los oyentes de oír glosas, propia y antiquísima composición de España, no usada jamás de otra nación ninguna” (Janer 232) [The people wanted to hear glosas, a true and ancient Spanish genre, not practised ever in any other nation whatsoever].

Lope’s acts of poetic piety seem to have more than made up for his failures to obey the sacred decrees regarding intimate amorous relations, earning him the title of Frey from the Pope. Among his numerous glosas are several—sixteen of them in volume 13 of the collection of his *Obras sueltas* [Separate Works]—that are classified as “Rimas sacras” [Sacred Rhymes] and that have the clear mission of encouraging his fellow citizens to aspire to lives of wisdom and goodness. The superb artistry of his use of the glosa in this sense in his plays has been well observed.<sup>5</sup>

The people in general struggled to overcome the social handicaps caused by an authoritarian monarchical system whose leaders in the seventeenth century, Kings Philip III (1598-1621), Philip IV (1621-1665), Charles II (1665-1700), cared mainly that their subjects observed religious doctrine and supported war efforts.<sup>6</sup> The resulting chaotic greed and vastly unequal distribution of wealth engendered social difficulties that were a heavy burden for the available vehicles of popular culture, such as the glosa, to bear and so uphold the virtues of friendship, nobility and unity.

There were also unchallengeable handicaps. For example, the racism fostered and enforced by the Inquisition, precluded any real friendship between the Christian mainstream poets and the superbly inventive Luis de Góngora, a Jew whose stature was later to rise markedly. (Cervantes himself had revealed the cor-

ollary of the bias when he characterized Juan de Ochoa, one of his colleagues, as “amigo/ por poeta y cristiano verdadero” *Oc*, 70 [a friend/ for being a poet and a true Christian]). The predilection often shown by Lope and Cervantes for positive humanitarian values, which included a keen appreciation of the glosa, was not sufficient to keep their friendship from being sporadically tested by the hostile currents of their time.<sup>7</sup> From very early in Lope’s career, the two exchanged compliments. In 1585 Cervantes included Lope for strong praise in the “Canto de Calíope” (748); and, in Lope’s *La Arcadia* of 1598 (642), the pastoral genre and Cervantes as one of its skilled exponents (as we have seen by his framing of his glosa in *La Galatea*) receive an explicit compliment.

The cordiality suffered a blow in 1605 with the publication of Part I of *Don Quijote*, when Lope imagined that he was the target of certain negative allusions made in the novel’s prologue. Cervantes, in turn, suffered anxiety and resentment, including the suspicion that Lope, and not Jerónimo de Pasamonte, seemingly the real culprit, had written the fake preemptive second part of *Don Quijote*.<sup>8</sup> The plague of fakeries, dissimulation and desperate rivalries that was nurtured by hugely disproportionate personal ambition and the quest first for domination and then for survival that came to infect all levels of Spanish society within and without the Peninsula, and that was a cause of the country’s decline, ultimately enervated the spirit of cooperativeness on which the glosa thrives. The rewarding result of this notorious fakery is Cervantes’s masterful use of it in the second part of *Don Quijote*, a usage that illustrates this author’s extraordinary capacity for an ability about which Edward Bullough theorized brilliantly a hundred years ago in his essay “‘Psychical Distance’ as a Factor in Art and an Esthetic Principle.” Bullough reflected enduringly well on the process by which artists make for themselves the psychological space to create pleasant works, even from troubling realities, such as Cervantes does with this fakery. Cervantes demonstrated this gift in surmounting artistically not only personal matters of this sort but also in his seminal contribution to creating the literary Golden Age out of a very dreary reality.

Reconciliation was achieved between Cervantes and Lope. In his *El viaje del Parnaso* Cervantes selects Lope for his team of good poets, distinguishing him in one of the splendid tercets that comprise the strophic basis of that book:

Llovió otra nube al gran Lope de Vega,  
 poeta insigne, a cuyo verso o prosa  
 ninguno le aventaja, ni aun le llega. (74)  
 [Another cloud rained on the great Lope de Vega,  
 distinguished poet, whose verse or prose  
 no one surpasses, or even equals.]

Lope made a conciliatory gesture toward Cervantes, one in which the glosa genre would be centrally involved, although with a subtlety that demands scrutiny, since the precise way in which the glosa functions here has not been clearly perceived.

On the nineteenth of April, 1616, three days before he died of poverty, loneliness and weariness, Cervantes, the writer who had raised to new heights the prose fiction of his literary age, dedicated his last work, the novel *Persiles y Sigismunda*, to Don Pedro Fernández de Castro. The dedication is swamped in pathos. Cervantes, the great artist, in his weakened state, takes the trouble to include, following Fernández de Castro’s name, the aristocrat’s titles, announced in thirty-six words, while taking his final leave as simply “Criado de vuesa excelencia, Miguel de Cervantes” [Servant of your excellency, Miguel de Cervantes]. He begins the dedication itself by referring to a traditional source of textos for glosas:

Aquellas coplas antiguas, que fueron en su tiempo celebradas, que comienzan:  
 Puesto ya el pie en el estribo,  
 [Those ancient verses, which were famous in their time, and begin:

With one foot already in the stirrup,  
 and he continues:  
 quisiera yo no vinieran tan a pelo en esta mi epístola, porque casi con las mismas palabras  
 las puedo comenzar, diciendo:  
 Puesto ya el pie en el estribo,  
 con las ansias de la muerte,  
 gran señor, ésta te escribo. (1527)  
 [I would wish that they not fit so appropriately in this letter of mine, because with almost the  
 same words I can begin, saying:  
 With one foot already in the stirrup,  
 with worries about death,  
 great gentleman, I write this to you.]

To the original lines of the copla, more adopted than adapted by Cervantes (“gran señor” is substituted for “Señora, aquesta” as the only change), Lope adds the two that continue the sentiment:

pues partir no puedo vivo,  
 cuanto más volver a verte.  
 [since I cannot leave alive,  
 or worse ever see you again.]

and makes this five-line stanza the text of a glosa that prepares the denouement of one of his most accomplished and popular plays, *El caballero de Olmedo*.

The public that listens to a glosa in the course of a play is inclined to do so with the custom of judging its compliance with the norms of the genre. In that process, because of the virtuosity involved in absorbing seamlessly the text into the new work, the glosa tends to attract attention to itself, to be a “show-piece” or even a “show-stopper,” as Victor Dixon observed (74) in the course of his study of the use of the glosa in Lope’s play *El castigo sin venganza*. How does Lope integrate this glosa into *El caballero de Olmedo* so that it intensifies and moves forward the emotion of the play and in so doing not allow the five *décimas* to be conspicuously autonomous? He gives it a role in a tense parting dialogue between Alonso and his beloved Inés, with the protagonist’s words conveying precipitous antitheses—“parto y quedo” [I leave and stay], “muerto y vivo” [dead and alive], “triste en mis alegrías” [sad in my happiness], “amor y miedo” [love and fear], with the predominance of “morir,” “muerto,” “muerte,” in the dialogue—all elaborating on the idea of “Puesto ya el pie en el estribo” [With one foot already in the stirrup], integrating it into the pathos of the moment of the play. Lope is so successful at the artistry of making the glosa effective and unobtrusive at the same time that in an introduction to the play, Amando Isasi Angulo, with no mention of the word glosa, in writing of the verses it occupies, merely states: “Don Alonso (2142-2256) se entrevista con doña Inés en una de las escenas más emotivas de la obra”<sup>9</sup> [Don Alonso (2142-2256) dialogues with Doña Inés in one of the play’s most emotional scenes]. Lope’s other achievement here is to suggest, through this re-use of the copla, so sadly used some four years earlier by Cervantes,<sup>10</sup> the uniting of the pathos of Alonso with that of the author of *Don Quijote de la Mancha*, and so give to the glosa in this case the additional noble role of being a statement of Lope’s definitive reconciliation with Cervantes, his friend.<sup>11</sup>

In the course of research on the glosa, one will find several of them attributed to Francisco Quevedo. José Manuel Blecua, in his carefully compiled edition of Quevedo’s poetry, withholds, with good reason, credence from these attributions.<sup>12</sup> He does include in his collection the well-known poem “Padre nuestro (glosado)” [Our Father (glossed)] (I, 336-39), a poem in which Quevedo makes room for the application of a prestigious core of Christian liturgy to the condition of economic misery being faced by Spain, one that, as he showed too in the novel genre, was crying out for change. His poem is of such brilliance that it

may be seen as an archetype for twentieth-century poems such as Pablo Neruda's "La United Fruit Co.," Nicolás Guillén's "A la Virgen de la Caridad" and several of Ernesto Cardinal's poems in which religious trope is invoked in the quest for intercession. Quevedo's use of "glosado" in the title has misled some critics into classifying the poem as a glosa. One critic has been so intent on giving the poem recognition as an orthodox glosa that he has seen it to be written in *décimas* (Trapero 105). The poem, in fact, is an orthodox *silva*, composed of endecasylabic and heptasyllabic lines, in stanzas of irregular lengths, but with strategic marginal attachments of quotations from "The Lord's Prayer," that give the poem the function of a gloss.

Quevedo's irascible temperament did not predispose him to the congeniality that would make him amenable to the predominant spirit of the glosa. He employed with great skill other poetic genres to revel in his persistent bullying of Góngora, and he could not refrain from hurling darts at Lope with whom he had the best relationship among his great peers.<sup>13</sup> His preferred conversation was, as he said in his sonnet "Desde la torre" (1, 253-54) [From the tower], with the dead poets, and so the warm feeling of comradeship that ignites the glosa did not radiate in him.

The glosa as a genre would not continue to flourish in Spain beyond a few decades after 1680. The baroque wave, with Góngora on its crest, that Lope and Quevedo had tried to calm, later had Calderón de la Barca (1600-1681) to contend with. He chose a moderate approach, achieving traditional technical excellence while incorporating some gongoristic mannerisms in daring ways: for instance, when relying on elliptical phrases he gives recognition to the Spanish capital as a place of fruitful labour in the poem "A Madrid, por la dicha de ser su patrono San Isidro Labrador: Glosa" [To Madrid, because of the happiness brought about by Saint Isidro Labrador being your patron saint: Glosa]. After the innovative contributions to the genre by Calderón, in which there is no hint of the cruelty to be found in some of his plays, *El médico de su honra* [The surgeon of his honour], for example, the glosa in Spain lost its glow, as did other literary genres.

The fall in the production of glosas in Spain was compensated for by the pleasure that other countries had in adding the genre to their national repertoires. Lope would very likely have been pleased to know that, when the glosa began to be cultivated in other countries and languages, it displayed the same wholesome, beneficent manners it had consistently shown at home. Glosas by Vincent Voiture and Jean-François Sarasin became famous by making their calming appearance in the tempestuous atmosphere of Parisian literary salons during the early years of the reign of Louis XIV, based on issues that few outside of France would have understood. One by Sarasin, "Glose à Monsieur Esprit: sur le sonnet de Monsieur Benserade" [Glosa for Mr. Spirit: on the sonnet by Mr. Benserade] served to heal the deep rift caused by hostile and partisan-provoking sonnets by Voiture ("Sonnet d'Uranie" [Sonnet on Uranie]) and Benserade ("Sur Job" [On Job]).

Much more ubiquitous was the presence of the glosa in Germany, principally because it attracted the attention of leading theorists, poets and anthologists of the Romantic period in that country. Strongly representative of this group is Friedrich Christian Rassmann (1772-1831) who, in three anthologies of works by German poets of the first three decades of the nineteenth century, revealed the lasting zeal that dozens of these poets, Rassmann himself included, demonstrated for the glosa, looking back to the peak of its Golden Age popularity.<sup>14</sup>

The eighteenth century brought a heightened degree of restlessness, which manifested itself in experiments with new forms and applications of the glosa in its diminished usage in Spain. The poem "Décima y glosa" (1782) (Aguilar 165-68) by Tomás de Iriarte (1750-1791) may be taken to represent the mood of expansionist Enlightenment and desire for change in Spain. The formal novelty, announced in the title, is the use of a *décima* and not a *redondilla* as the *texto*, which is glossed with ten, not four, *décimas*. This expansion allows for a glosa of wide coverage, reflected in the breadth of the vocabulary to convey contemporary awareness of a surging miscellany of customs, foods, occupations, countries and place names.

After the versatile, extensive and magisterial use to which the *décima* was put during the *Siglo de Oro*, it went on to enjoy great popularity in Latin America and the Caribbean, particularly in the form of

the *espinela*, with its enduring rhyme scheme ABBAACCDDC. Not only have the poets who are generally recognized as being learned, beginning notably with Sor Juana Inés de la Cruz, embraced it, but so too has the vast public that appreciates poetry and treasures the rhythm, the music, the sense and the eloquence of verse. It may be said that the glosa is the *décima* with the added capacity to reach out and make a connection; it is the *décima* with arms whose function is to embrace. The obligatorily tight relationship between texto and glosa, a relationship absent in the standard *décima*, affords the poet scope for demonstrating, beyond the formal prowess, a quality that is fundamental for poetry and an indispensable requirement for the glosa: the gift for parallel or analogical vision. Judging the quality of this vision is one of the well-founded tasks of the readers of glosas. The merger and harmonizing of plural voices—that or those of the texto in addition to that of the later poet—broadens the coverage and strengthens the cogency and impact of the presented perspective.

The widespread use of the glosa in the Americas coincided with tempestuous political times, times marked by the resolve and the passions of the Independence movement. If a “Décima y glosa” that evidenced baroque characteristics appeared in Spain in 1782, in the same year there appeared in Peru another “Décima y glosa” (Santa Cruz 142-44), anonymously written. In this case the glosa in ten *décimas* addresses a momentous issue arising from the resistance to Spanish colonial control, specifically the rebellion led by Túpac Amaru Condorcanqui (1738-1781). José Antonio de Arecha, the Spanish administrator who responded brutally to this development, is reprimanded in this glosa for doing grave and violent harm to Peru. Yet the poem does not show unconditional partisanship to Túpac Amaru; and, as is clear in several contemporary orthodox four-*décima* forms of the glosa, the indigenous leader is censured for the violence that he too had been seen to perpetrate.

But this genre in Spanish America adjusts flexibly to historical developments; and by 1810 the glosa “Arequipa ha dado el sí” [Arequipa has given its approval] (Santa Cruz 151-52) welcomes the Andean independence struggle begun in Arequipa and Potosí and ridicules those among the Creole population who, because they are counterrevolutionaries, Hispanophiles or opportunists, hesitate between allying themselves with Simón Bolívar or with the Spanish viceroy. In the course of his book, *La décima en el Perú*, Santa Cruz illustrates the expansion of themes for which the glosa in his country serves as vehicle; and there we find humorous, picaresque, love, historical and sacred glosas, including those that derive from the experience of the black communities.<sup>15</sup> All of these come to form the anticolonial glosas that in turn are linked to the grand *silvas* of Andrés Bello and José Joaquín de Olmedo in those times of the resuscitation of autochthonous values. Among the glosas produced in Ecuador at that time is one inspired to formal novelty by the dream of unity, equality and cultural integration among the Andean people. In this case, the texto is a *redondilla*, rhyming ABCB, the first line being in Quechua, the next one in Spanish, with this alternation and rhyme scheme continuing throughout the four *redondillas* of the glosa.<sup>16</sup>

By taking the textos of his glosas from core poems by José Martí and Nicolás Guillén, respectively, the Cuban poet Waldo Leyva anchors his quest for nation-building on firm foundations. Guillén himself, master of several poetic forms, had dedicated his only glosa, written in 1946, to cementing relations with the leading Venezuelan poet Andrés Eloy Blanco, a relationship that would have prophetic cordial national dimensions.<sup>17</sup>

In the last several decades there have been some fertile incursions into the glosa genre in the English-speaking world, above all in North America; but it hasn't been taken up with the rigor shown by the Germans in the early nineteenth century. The use of the glosa in English has revealed two distinct patterns concerning prosody. One is in keeping with the Spanish norm that is firmly established in the sixteenth century and used by the great poets of the *Siglo de Oro*. The proponents of the other pattern of the glosa, initially and principally Page and then others such as Anderson and Dawn, hold that it proceeds from fourteenth-century Spain and that only three lines of a ten-line stanza—the sixth, ninth and tenth, the last taken from the glossed texto—must rhyme. I have searched the likely sources—the *Cancionero general de Castilla, 1511*, the *Cancionero de Stúñiga*, the *Cancionero de Baena*, and the *Cancionero castellano del siglo*



XV, and have not been able to find any glosa that fits this description. Nor do Janner, José Montero Reguera and Adolfo Jiménez Benítez in their studies of the early glosa vindicate this account of the provenance and description of the glosa.

The person who has used this form most extensively is the Canadian poet P. K. Page (1915-2013). She has produced a book of fourteen glosas with textos from North American and European poets, except for her inclusion of the Chilean Pablo Neruda, and belonging to the twentieth century, except for Sappho. It is true that her history of the genre is questionable and the prosody, with its diminished end rhymes, lacks the full musicality of the *espinela*. Nevertheless, there is in her glosas the always fruitful four-line texto, which her ten-line stanzas exhaust successively and seamlessly, caressing them. There is also the pleasing gentle rhythm of her improvised and approximated *décimas*. All these features cause a reader to overlook the limited rhyme and marvel at the flexibility achieved by Page within this suavely centripetal genre. It is clear from her use of the glosa that she understood and remained true to the spirit of its origins, to that association with positive pleasantness and genuine humaneness that has marked it from the time of its birth.

One of her glosas, “Planet Earth,” in which she uses a texto from Pablo Neruda, and which deals with care for the earth, was selected to be part of a United Nations reading series titled “Dialogue Among Civilizations Through Poetry.” The poem was read at places around the world that were seen as “international ground,” including the United Nations Building in New York, a spot on Mount Everest, and a site in Antarctica.<sup>18</sup>

A legacy left to us by P. K. Page that is to be appreciated is her use of the Spanish word “glosa” instead of “gloss” to denote the poetic form in an English-language context. This usage merges two powerful language groups while it shows faithfulness to the source. It will also have a unifying effect that encourages translation among people who are interested in the genre. Researching the word “glosa” through such instruments as the Internet will no doubt lead them to her work as well as to glosas in either language, such as two recent regional and eminently notable ones that I have come upon in that medium. One is in English by Darren Anderson, with the texto from W. H. Auden, advocating peace in Northern Ireland. It is in the literary tradition of Rubén Darío’s “Pax” (1253-54) which, with its first line “Io vo gridando pace, pace, pace!” [I go shouting peace, peace, peace!], deepens to Petrarch the humanist and humanitarian ties. The other, of one year later (June, 2013), is by the Venezuelan poet Freddy Enrique González Castillo. It is a tribute to the Liberator Simón Bolívar that has evoked many positive responses, testifying to the current lively appreciation of the genre.<sup>19</sup>

Finally, we return to the glosa in Spain where we find an achievement that almost compensates for the lengthy period of apathy that might have made Lope anxious about the very survival of the genre in the place where it was born and for a long time flourished unrivalled by any other country. The poet responsible for the effort to revive the genre was perhaps driven by a mixture of conservative and revolutionary instincts, because the task involved going back to a tradition but with the mission of transforming it in a way that produced a new accomplishment and revealed new possibilities for the genre. In this case, the Spanish poet Gerardo Diego (1896-1987) composed his wondrous *Glosa a Villamediana* (1961), in which he created a glosa of fourteen endecasyllabic sonnets, using as their texto a sonnet by the Conde de Villamediana (1582-1622), and ending each sonnet of the substantial glosa successively with a line from Villamediana’s sonnet. But this creation should not be seen as one that stands isolatedly in Diego’s poetic production, for he has produced four other remarkable glosas. Two of them, in particular, because they refer explicitly to literary history, are to be noticed as precursors of his *Glosa a Villamediana*.<sup>20</sup> Together the three systematically evoke various periods in the development of the glosa in Spain. The first of these is his “Glosa a Manrique” (*Oc* 1 382-83), in which he goes back to fifteenth-century Spanish poetry, the time of the first glosas, to associate this glosa with glosas of those times. The three-line texto from Jorge Manrique appears only as the closing lines of the eighth and final stanza of the glosa, which is written in *versos de pie quebrado*, a mixture of octosyllabic and tetrasyllabic lines, a pattern that Manrique and several other poets of those times were wont to employ in poems which, like this one, express the yearning for fulfillment in love.

From a later period of his poetry (1938-1968) comes his “Glosa de la purificación” (*Oc* 3 91-92). Fittingly employing a texto from the poet-priest Calderón, it exhibits the epochal religiosity manifested in all these Golden Age poets—Lope, Cervantes, Quevedo—, a religiosity that was always at least latent in Spain, and had reappeared as a concomitant of the Civil War, mainly among the Nationalists. In this glosa, representing the peak of orthodoxy in the Golden Age, the four lines of Calderón’s *redondilla* close successively four pairs of *redondillas*, rather than *décimas*, allowing the composition to combine traditional and novel elements.<sup>21</sup>

Diego’s choice of the specific sonnet for the texto of his fourteen-stanza *Glosa a Villamediana* illustrates several of the special uplifting qualities that characterize the glosa. (His fine gift of discernment is also in evidence in the role he played in bringing the exceptional merits of Góngora to the attention of his compatriots and to the world.)<sup>22</sup> The 200 sonnets by Villamediana that might have been available to Diego show the seventeenth-century poet displaying, as Quevedo does in his sonnets, remarkable volatility in his range of moods and attitudes. With regard to women, in particular, he can be venomous, as in his comprehensively misogynist “Definición de la mujer” (219). Diego, notwithstanding the fact that his choice of associates has sometimes troubled many of his compatriots,<sup>23</sup> would have none of that hostility; he selects for his prodigious *Glosa a Villamediana* the sonnet that begins “Milagros en quien sólo están de asiento/ alta deidad y ser esclarecido” [Miracles in whom only high divinity and distinguished beings find their fitting place] (106). This is a sonnet of pure Petrarchan expression of devotion and surrender to beauty, the kind that led Diego to call this Golden Age poet “uno de los más altos poetas de España y quizá el más ardiente y profundo de nuestros poetas del amor” [one of Spain’s greatest poets and perhaps the most ardent and profound of our love poets] (*Oc* 6 861). It is as if the glosa genre determined this choice of texto, and helps us to believe that, if there were an established typology of literary genres based on their capacity to inspire goodness, the character traits of the glosa, its tendency to lead the way to cooperative well-being, would earn for it a commanding place.<sup>24</sup> In this humanitarian sense there are devices such as intertextuality, heteronymy and “translation,” that are not sufficiently autonomous or consistent in their positive associations to attain the generic status of the glosa.<sup>25</sup>

This genre, with its confirming, reaffirming, two-visions-melded-into-one nature, is a reliable and effective helper in building the character of a nation. Looking back at the discussion carried out in this essay, it will be seen that, from the perspective of nationalities, the glosa has told us a great deal about the instructive, edifying, unifying role it has played in Spain, its calming of the mystical passions of the French, its profitable appropriation by the Germans to nurture their spirituality,<sup>26</sup> its service in elegantly linking Canada with the top echelons of world poetry, its encouragement of the initially liberating and integrative steps in Latin America and the Caribbean. The role of the glosa in the quest for human happiness and social cohesion has become more pronounced since 1943 and in turn has enabled us to see more clearly this constructive trait even in the earliest glosas. For example, when we perceive, among the proliferation of glosas that accompanied the independence movement in Spanish America, the yearning for unity that included the use of Spanish and Quechua in alternating lines of a glosa, we may think back to the early times: to a glosa in five octaves in Castilian by the fifteenth-century Valencian poet, Mossen Crespí de Valldaura, whose texto is a poem in three quatrains in Valencian by Mossen Jordi de Sant Jordi. (d. 1425) (*Cancionero general* 2, 144). This ancient translinguistic example was no doubt promotive of the desired unity of Spain. A similar translinguistic role may well be reserved for writers in Spanish, Quechua, English, French, Dutch, Papiamentu, Creole, Jamaican and other languages in the course of the natural trend to Latin American and Caribbean integration, making the languages and their speakers more intimate with each other. This function of the glosa may come to be increasingly practised where there are people of different language groups who aspire to know each other better. Lope de Vega would then have had even greater reason to extol the glosa, “propia y antiquísima composición de España,” now at the unifying service of diverse countries in different parts of the New World and beyond.

A principle that may be deduced from the extensive practice of the glosa in different epochs and lati-

tudes is that poetry in which a poet necessarily aligns himself or herself explicitly with the consciousness of another tends to assume a salutary role on behalf of human existence. The public exposure of coinciding intimate visions, which is the essence of the glosa, seems to impel the poet in this creative form toward representing positive, decent values. The demanding and attractive formal aspects of the glosa have throughout the history of the genre been suited to an identifiable and predominant humanitarian, unifying, and uplifting Weltanschauung. The glosa is as linked to these qualities as the sonnet is to the conveyance of emotion or the novel is to the representation of an epoch.

---

## Notes

---

1 William Wordsworth, "Scorn not the sonnet; Critic you have frowned, [...]"

2 Very few are the exceptions to this function of the glosa compared, for example, to the sonnet. Without much thought, and if Dante, Petrarch, Garcilaso de la Vega, Ronsard, Shakespeare and Pablo Neruda come to mind, we may consider the sonnet to be a characteristically affable and gentle genre. But Lope de Vega, Quevedo, Villamediana and Nicolás Guillén, for example, disturb that picture considerably.

3 See Marithelma Costa.

4 See Scoles and Ravatini.

5 See the fine observations by Victor Dixon (73-76), N.D. Shergold, (278) and Diego Marín (38).

6 Robyn Quijano in 'Erasmian Humanism and Ferdinand of Aragón', *The Campaigner*, 11, 3-4 (1975), 2, 78, describes well how international bankers encouraged, with their loans to Spain, wars that the country could not afford. In time, hopelessly indebted to these bankers, Spain was forced to surrender to them significant parts of its national assets, including fertile lands. In order to gain quick returns, the bankers introduced sheep on these lands, which ruined them for agriculture, turning them into dust bowls and leading to much poverty, two images that are recurrent in Spain's literature of the Golden Age. 'Pecunius nervus bellorum' [Money is the nerve centre of wars] was the advertised credo of Anton Fugger, who was the most important banker during the reigns of the Emperors Charles V and Ferdinand I and King Philip II.

7 Several books have been devoted to the rifts in relations between Cervantes and Lope, most notable among them are those by José Montero Reguera, Helena Percas de Ponseti and Felipe B. Pedraza Jiménez. These authors have gone to great, sometimes excessive, pains to adduce evidence of the literary feud between Cervantes and Lope. Percas de Ponseti is the least temperate of them, Pedraza the most so; and he is certainly not to be blamed for anyone thinking that Lope directed "brutal glosas" at Cervantes, as another German critic, Henning Krauss, in a letter to me has erroneously stated, citing Pedraza as his source. Krauss would have been correct had he said "brutal sonnets." In fact, Pedraza makes no mention of the glosa in his book dealing with the feud. He writes discerningly of the prominent searchers for evidence of the feud: "Los cervantistas, siempre fértiles en ver o imaginar alusiones satíricas en el *Quijote*, han señalado otras varias referencias a Lope, que yo no logro vislumbrar. A título de ejemplo, citaré las páginas que dedica Helena Percas de Ponseti (*Cervantes y su concepto del arte. Estudio crítico de algunos aspectos y episodios del Quijote*. Madrid: Gredos, 1975, 332-382) a persuadirnos de que tras el Caballero del Verde Gabán, don Diego de Miranda, se oculta en realidad el padre de la comedia española [Lope de Vega]. Creo que Lope tampoco llegó a darse cuenta del paralelismo. Ni el mismo Cervantes" [The Cervantes specialists, always fertile in detecting or imagining satirical allusions in the *Quijote*, have pointed to several other references to Lope, that I do not manage to perceive. As an example, I will cite the pages that Helena Percas de Ponseti devotes to persuading us that behind el Caballero del Verde Gabán, don Diego de Miranda, hides the father of Spanish drama [Lope de Vega]. I believe that Lope was not aware of the parallelism. Nor was Cervantes himself]. It may well be that an undervaluing of the distinctiveness of the glosa leads to a failure to appreciate its consistent constructive and therefore unifying function between people

and across different cultures. The other prominent peril is, as I will show, the lax reading that confuses it with other poetic forms such as the sonnet or the *décima*.

8 Daniel Eisenberg carries out a carefully reasoned study, one of the most useful of those so often attempted sleuth studies dealing with the Golden Age, in which he seeks to identify a primary cause of the Cervantes–Lope feud, the presumptive and fraudulent author of the fake preemptive Part 2 of *Don Quijote* (119-41).

9 Lope de Vega, *Teatro selecto*, Ed. Amando Isasi Angulo, 442. Another case of insensitivity to the glosa is the fact that Morley and Bruerton, who, in their study of the chronology of Lope de Vega's plays, refer to the verse forms used by him and mention every one except the glosa. Diego Marín, in his very useful *Uso y función de la versificación dramática en Lope de Vega*, also overlooks this fine example of Lope's employment of the "lyrical glosa" with an "emotive tone;" but he does provide examples of this usage of the glosa in two other Lope plays: *El mayor imposible* and *El desprecio agradecido* (38).

10 Isasi, (Lope de Vega, *Teatro selecto*, 456), naming also Morley and Bruerton, give the date of its launching as between 1620, the year of Lope's paean to the glosa as national patrimony, quoted above, and 1625 (600).

11 Helena Percas de Ponseti and José Montero Reguera, in their close examinations of the literary feud between Cervantes and Lope de Vega, give little heed to the times of reconciliation. Instead, particularly with Percas de Ponseti, passages of Cervantes's prose, in all their magisterial use of irony, and not ignoring his poetry, are scrutinized for snipes at Lope. Lope's poetry, in turn, his sonnets especially, is sometimes so openly hostile, even scurrilous, in its treatment of Cervantes, that when he makes a soothing gesture, such as I discover here, one that involves the use of the glosa, neither the gesture nor this generic vehicle are recognized. However, whereas Percas de Ponseti stresses the continuing manifestation of the umbrage felt by Lope long beyond Cervantes's death, an umbrage arising from Cervantes's parodying of him in the *Quijote* of 1615, Montero notices the favorable shift in Lope's regard for Cervantes, beginning with his *Las fortunas de Diana* of 1621, a date that coincides with the period of his writing *El caballero de Olmedo*.

12 In addition to Blecua's relevant notes in his "Índice de poemas atribuidos" (I, 63-80), see his essay "Atribuciones" (I, 81-84).

13 See, with just one of many possible examples from each of the other genres of which he was prolific master, how Quevedo aimed devastating maliciousness at Góngora: in the *décima* (not ever employed by him in a glosa) (III: 231-233), in the *romance* (III: 234-237), in the *soneto* (III: 238) and in the *silva* (III: 246-249). For his attacks on other contemporaries of his, such as Juan Ruiz de Alarcón and Juan Pérez de Montalbán, see Quevedo (III: 250-256) and Jack Parker (*Juan Pérez de Montalbán*, Boston: Twayne, 1975, 23), respectively.

14 Hans Janner, "Friedrich Christian Rassmann y la lírica del Siglo de Oro." Three of Rassmann's anthologies, those of 1817, 1818 and 1824, include glosas. Goethe and Calderón figure strongly among the contributors of textos for these glosas that tend to nurture spirituality.

15 Santa Cruz makes the point that their experience with the sense and rhythms of African poetry predisposed Blacks in these communities to appreciate and compose *décimas* and glosas. The point is certainly substantiated by such poems offered by Rogelio Martínez Furé as "¿Qué me hará el extranjero? [What can the foreigner do to me?]" (1: 259-60) by Benjanzin, King of Dahomey, in the Cuban scholar's two-volume anthology of African poets.

16 Juan León Mera, Ed., *Antología ecuatoriana: Cantares del pueblo ecuatoriano*, 348-49.

17 See Ellis, "El significado de los géneros poéticos empleados por Nicolás Guillén en su poesía escrita en Venezuela."

18 See Deborah Bowen, "How to Honour Dead Poets: P.K. Page and the *Glosa* Form: Recognizing the Influence of Others is Hardly Plagiarism."

19 The power of its attraction for young poets of our time is well demonstrated in the book of glosas, *Where the Words End and My Body Begins* (2015), by Amber Dawn, who is presently adjunct instructor of

creative writing at the University of British Columbia. Her passionate declaration of gratitude to P.K. Page for her *Hologram: A Book of Glosas*, the first book of poetry the young poet was moved to purchase, accompanies her own collection of warm, community-building glosas and speaks eloquently of the genre's tenacity.

20 The other two, perfect *espinelas*, are to be found in *Oc* I: 255-266.

21 When the genre is not about these customary sober tasks, its mission is sometimes to provide humor, as in the case of Cervantes's use of it in one of his *entremeses* (short comic plays), where a deformed glosa consisting solely of two *redondillas* and no texto, created by a soldier, is thought, by a shoemaker, to have been written by Lope (OC 567). In another of the appearances of the glosa, now in the *Quijote* itself, humor is combined with sober commentary in the episode where Don Quijote listens to and comments on an orthodox glosa composed by the young don Lorenzo. Here one might find humorous the hyperbolic praise heaped on the poet; but one should also notice the widespread interest that there was at this time in the glosa. The young poet is a participant in a competition that seems to be attracting widespread participation. Furthermore Don Quijote, in the midst of his extravagant praise of this specific glosa calls the poet "mancebo generoso" [generous young man], indicating that he is contributing to a social good (II, 18).

22 See Gabriele Morelli, Ed.: *Gerardo Diego y el III centenario de Góngora*. I had the pleasure of meeting Diego at a Tertulia in Madrid in 1964. On that occasion he was still being congratulated by his colleagues on his *Glosa a Villamediana* which had appeared three years earlier.

23 This is due mainly to his widely aired collaboration with the Franco regime on some projects.

24 We are not taking into account here such forms as the paean and the dithyramb that are specifically designed and preordained to laud and sing praises. We are thinking of the glosa, a genre that while being open to any possible thematic usage has managed to demonstrate an overwhelming affinity for the kinds of positive associations we have been observing here.

25 An elegant and penetrating study of the use of these devices may be found in María del Carmen Sillato's *Juan Gelman: las estrategias de la otredad*. See also Emma Scoles and Ines Travatini.

26 One should not overlook the significance of the year (1943) in which Jenner turned his attention to the glosa, a year of intense merciless warfare and other inhuman cruelties that cried out for human goodness. In these circumstances Jenner's focus on the formal aspects of the glosa may speak of escapism.

---

## WORKS CITED:

---

- Aguilar y Tejera, Agustín, ed. *Las poesías más extravagantes de la lengua castellana*. Madrid: V.H. Sanz Calleja, 1923.
- Anderson, Darren. "Irish Pride and Prejudice." Web November 5, 2013. <http://prismmagazine.ca/2013/11/05/prompt-glosa/>. June 3, 2016.
- Bakhtin, Mikhail. *Creation of a Prosaics*. Eds. Gary Saul Morson and Caryl Emerson. Stanford, California: Stanford U.P., 1992.
- Benserade, Isaac de. "Sur Job, sonnet." *Poésies*. "Préface" by Octave Uzanne. Geneva: Slatkine Reprints, 1967.
- Blanco, Andrés Eloy. *Obras selectas*. Caracas: Ediciones Edime: 1968.
- Bowen, Deborah. "How to Honour Dead Poets: P.K. Page and the *Glosa* Form: Recognizing the Influence of Others is Hardly Plagiarism." October 8, 2010. Web. May, 31, 2016. <https://www.cardus.ca/comment/article/2223/how-to-honour-dead-poets-pk-page-and-the-glosa-form/>.
- Bullough, Edward. "'Psychical distance' as a Factor in Art and an Esthetic Principle." *British Journal of Psychology*, 5 (1913): 87-117.
- Calderón de la Barca, Pedro. *Obras completas. Dramas*, 1. Ed. Ángel Valbuena Briones: Madrid: Aguilar, 1959.

- \_\_\_\_\_. "A Madrid, por la dicha de ser su patrono San Isidro Labrador: Glosa." *Poesías inéditas*. Ed. Felipe Picatoste y Rodríguez. Madrid: Biblioteca Universal, 1881. 21-22.
- Cancionero castellano del siglo XV*. 2 vols. Ed. R. Foulché-Delbosc. Madrid: Bailly-Bailliére, 1915.
- Cancionero general de Hernando del Castillo, según la edición de 1511, con un apéndice de lo añadido en las de 1527, 1540 y 1557*. 2 Vols. Madrid: Miguel Ginesta, 1882.
- Cancionero de [Juan Alfonso de] Baena, siglo XV, con notas y comentarios*. Prologue by Eugenio de Ochoa. 2 vols. Buenos Aires: Anaconda, 1949.
- Cancionero de [Lope de] Estúñiga*. Edición, estudio y notas de Nicasio Salvador Miguel. Madrid: Alhambra, 1987.
- Cardenal, Ernesto. *Antología*. Managua: Editorial Nueva Nicaragua-Ediciones Monimbó, 1983.
- Cervantes Saavedra, Miguel de. *Obras completas*. Madrid: Aguilar, 1960.
- Costa, Marithelma. "La contienda poética entre Juan de Valladolid, el Comendador Román y Antón de Montoro." *Cahiers de linguistique médiévale*. 13 (2000): 27-50.
- Dario, Rubén. *Poesías completas*. Ed. Alfonso Méndez Plancarte. Madrid: Aguilar, 1961.
- Dawn, Amber. *Where the Words End and My Body Begins*. Vancouver: Arsenal Pulp Press, 2015.
- Díaz Rengifo, Juan. *Arte poética española*, Madrid: Ministerio de Educación y Ciencia, 1977. Facsimile of the 1604 edition. Madrid: Blas González Pantoja, 1604.
- Diego, Gerardo. *Glosa a Villamediana*. Madrid: Taurus, 1961.
- \_\_\_\_\_. *Obras completas. Poesía*. 3 vols. Madrid: Alfaguara, 1989.
- \_\_\_\_\_. *Obras completas. Prosa*. Vol. 6. Madrid: Alfaguara, 2000.
- Dixon, Victor. "'El castigo sin venganza': the artistry of Lope de Vega." *Studies in Spanish Literature of the Golden Age. Presented to Edward M. Wilson*. Ed. R.O. Jones, London: Tamesis, 1973. 63-81.
- Eisenberg, Daniel. *Estudios cervantinos*. Barcelona: Sirmio, 1991.
- Ellis, Keith. "El significado de los géneros poéticos empleados por Nicolás Guillén en su poesía escrita en Venezuela," *Casa de las Américas*, 276 (2014). 103-11
- González Castillo, Freddy Enrique. "Glosa a Bolívar." *Descubriendo la Poesía*, el 22 de junio, 2013. Web. <http://sociedadvenezolana.ning.com/group/descubriendo-la-poesia/forum/topics/glosa-a-bol-var>. June 3, 2016.
- Guillén, Nicolás. *Obra poética 1920-1958*. Ed. Ángel Augier. Havana: UNEAC, 1974.
- \_\_\_\_\_. *Obra poética 1958-1972*. Ed. Ángel Augier. Havana: UNEAC, 1974.
- Janner, Hans. "La glosa española: estudio histórico de su métrica y de sus temas," *Revista de Filología Española*. 27 (1943): 181-232.
- \_\_\_\_\_. "Friedrich Christian Rassmann y la lírica del Siglo de Oro." *Studia Áurea, Actas del III Congreso Internacional de la Asociación Internacional Siglo de Oro (AISO)*. Vol. 1. Ed. Ignacio Arellano, María del Carmen Pinillos, F. Serralta and Marc Vitse. Pamplona: U de Navarra, 1996. 373-76.
- Jiménez Benítez, Adolfo E.. *La primitiva poesía popular hispánica y la glosa cancioneril*. San Juan: ZOE, 1989.
- Krauss, Henning. Letter to author of this article, May 2016.
- Leyva, Waldo. *Agradezco la noche*. Oaxaca: Amigos de Editorial Calamus, 2006.
- Lope de Vega. *Arcadia, prosas y versos*. Ed. Antonio Sánchez Jiménez. Madrid: Cátedra, 2012.
- \_\_\_\_\_. *Colección de las obras sueltas, assi en prosa, como en verso*. Ed. Francisco Cerdá y Rico. Madrid: Antonio de Sancha, 1776-1779.
- \_\_\_\_\_. *Teatro selecto*, Ed. Amando Isasi Angulo, Barcelona: Bruquera, 1969.
- Marín, Diego. *Uso y función de la versificación dramática en Lope de Vega*. Valencia: Castalia, 1962.
- Martínez Furé, Rogelio. *Diwan: Poetas de lenguas africanas*. 2 vols. Havana: Arte y Literatura, 1996.
- Mera, Juan León. Ed. *Antología ecuatoriana: cantares del pueblo ecuatoriano*. Quito: U Central del Ecuador, 1892.

- Morelli, Gabriele, Ed. *Gerardo Diego y el III centenario de Góngora*. Valencia: Pre-textos, 2001.
- Morley, S. Griswold and Courtney Bruerton. *Cronología de las comedias de Lope de Vega*. Madrid: Gredos, 1968.
- Montero Reguera, José. *Miguel de Cervantes: una literatura para el entretenimiento*. Barcelona: Montesinos, 2007.
- Page, P. K. *Hologram: A Book of Glosas*. London, Ontario: Brick Books, 1995.
- Parker, Jack H. *Juan Pérez de Montalván*. Boston: Twayne, 1975.
- Pedraza Jiménez, Felipe B.. *Cervantes y Lope de Vega: Historia de una enemistad*. Barcelona: Octaedro, 2006.
- Percas de Ponseti, Helena. "Cervantes y Lope de Vega: Postrimerías de un duelo literario y una hipótesis." *Cervantes: Bulletin of the Cervantes Society of America*. 23, 1 (2003): 63-115.
- Quevedo, Francisco de. *Obra poética*. 4 vols. Ed. José Manuel Blecua. Madrid: Castalia, 1971.
- Rassmann, Friedrich Christian. *Blumenlese südlicher Spiele im Garten deutscher Poesie*, Berlin: Nicolaischen Buchhandlung, 1817.
- \_\_\_\_\_. *Hesperische Nachklänge in deutschen Weisen, eine Sammlung deutscher Glossen, Villancicos, Canciones, Sextinen, Canzonen, Balladen, Madrigale*, Köln: Comptoir Fur Kunst und Literatur, 1824.
- \_\_\_\_\_. *Poetisches Lustwäldchen*, Köln: K.G. Saur, 1818.
- Santa Cruz, Nicomedes. *La décima en el Perú*. Lima: Instituto de Estudios Peruanos, 1982.
- Sarasin, Jean-François. "Glose à M. Esprit sur le Sonnet de M. Benserade." *Oeuvres* 1. Ed. Paul Fes-tugière. Paris: Librairie Ancienne Édouard Champion, 1926. 291-93.
- Scoles, Emma and Ines Ravatini. "Intertextualità e interpretazione nel genere lirico della glosa." *Nunca fue pena mayor (Estudios de literatura española en homenaje a Brian Dutton)*. Eds. Ana Menéndez Collera y Victoriano Roncero López. Cuenca: U de Castilla-La Mancha, 1996. 615-631.
- Shergold, N.D. "Lope de Vega and the other *Caballero de Olmedo*." *Studies in Spanish Literature of the Golden Age. Presented to Edward M. Wilson*. Ed. R.O. Jones. London: Tamesis, 1973.
- Sillato, María del Carmen. *Juan Gelman: las estrategias de la otredad. Heteronimia. Intertextualidad. Traducción*. Rosario: Laprida, 1996.
- Tassis, Juan de, Conde de Villamediana. *Obra completa*. Illustrations by Munoa. Barcelona: Marte, 1967.
- Trapero, Maximiano, ed. *La décima: su historia, su geografía, sus manifestaciones*. Gran Canaria: Centro de La Cultura Popular Canaria, 2001.
- Voiture. Vincent. *Elégies. stances, sonnets, ... Biographie, bibliographie et pages choisies par Alphonse Séché*. Paris; L. Michaud, 1910. 29-30.
- Wordsworth, William. *Poetry and Prose*. Ed. David Nicol Smith. Oxford: Oxford U.P., 1948.

---

### Author Profile:

---

Keith Ellis (Jamaica 1935) is Professor Emeritus, Department of Spanish and Portuguese, of the University of Toronto, and Professor of Merit of the University of Havana. He taught Latin American Poetry until his retirement, publishing many books and articles in this area. His own poetry has appeared in several journals in the Caribbean and in North America. Among his awards are: the Dulce María Loynaz International Prize (Cuba), the Andrés Bello Medal (Venezuela), Doctor Honoris Causa from the University of Havana and the Order of Distinction (CD) from the government of Jamaica. He is a Fellow of the Royal Society of Canada.