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By

Linda Marie Sariego

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Spatial Frameworks in *Los siete libros de La Diana* by Jorge de Montemayor

Linda Marie Sariego, Ph.D.

Director: Bruno M. Damiani, Ph.D.

Pastoral novels like *Los siete libros de La Diana* (1559) flourished in Renaissance Spain as expressions of a literary tradition which sought to represent the relationship of love, nature and art. Jorge de Montemayor's work, considered the first example of this genre, has been the subject of scholarly studies that have dealt primarily with the novel's literary and cultural considerations, but have not analyzed the spatial frameworks in the novel. This investigation proposes an approach to *La Diana* that considers sixteenth-century cultural realities, and offers access to new insights on the theme of human transformation through a consideration of the active functionality of space. This research studies the urban, bucolic, and preternatural spaces in *La Diana* as cultural and dramatic settings. Urban space is discussed in its ability to create a relationship with its inhabitants. The tendency of Renaissance literature to portray court life as both opulent and corrupt motivates an analysis of the extent to which Montemayor reflects this conflictive attitude in his portrayal of this environment, with its propensity to unsettle its inhabitants, often resulting in their displacement to the bucolic scene. Bucolic space is explored as a totality that exceeds the individual significances of its components; the disruptive reflexivity of events is scrutinized as an element which reinforces the spatial dynamism of this framework. The chapter on preternatural space includes a discussion of allegory and supernatural intervention in daily life. The investigation of the preternatural space derives from the hypothesis that the extraordinary elements in this framework activate within the protagonists an embryonic process of self-transformation. Ultimately, the three environments are integrated by

analyzing the interaction generated as a result of the dynamic reciprocity of each environment with its inhabitants.

The study concludes that by his dramatic portrayal of Renaissance humanistic philosophy and through his literary style of deliberately alternating prose and verse and skillfully employing rhetorical devices, Montemayor has created a novel in which the three settings or spaces have protagonic roles that influence characterization, advance the plot, and support the representation of social and ideological philosophies.

This dissertation by Linda Marie Sariego fulfills the dissertation requirement for the doctoral degree in Spanish approved by Bruno M. Damiani, Ph.D., as Director and by Lourdes M. Álvarez, Ph.D., and Mario Ortiz, Ph.D. as Readers.

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Bruno M. Damiani, Ph.D., Director

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Lourdes M. Álvarez, Ph.D., Reader

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Mario Ortiz, Ph.D., Reader

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## Introduction

The nature and function of space has intrigued thinkers for centuries. Plato described space as eternal, something which provides a position for everything and which is perceived by the senses (Grosz 116). Although he could not see space, Plato recognized that there was a presence of an invisible entity had a purpose or function, even if that basic function were to provide a place that would enable the instrumentality of other things. Years later, Aristotle theorized about the movement of beings. It became obvious to him that most things move because some other moving object impels them. Aristotle intuited that space was an invisible entity that sustained action. In the evolution from Platonic to Aristotelian thought, the concept of space was characterized as an entity that provided a base for position or locality, and allowed for the possibility that space could facilitate the motion of another object or being. By deduction, then, space became relational. The existence of a space implied the existence of objects within a designated space. As Le Poidevin explains, “[s]pace is not a thing, but rather a system of relations – spatial relations – between objects” (38).

In the sixteenth century, Renaissance literature was often influenced by humanistic and Neo-platonic thought that considered space in terms of its functionality. The space of nature as a concept, for example, was no longer restricted to mean the world of substantial forms; rather it became the arena for the “universal regularity of movement which no particular being can escape” (Domandi 182). For thinkers like Marsilio Ficino, space became equated with a dynamic venue whose potential for nurturing or permitting action attested to its functionality. Ficino, for one, postulated a Neo-platonic philosophy which connected man with his environment. His anthropology was a type of psychology which involved the

attempt of man to reconcile his inward or spiritual world with the outward or cosmic world.

For Ficino, the soul had a special function, that of mediating between the divine and the material sphere of the cosmos (Kristeller 106). The proof of his principle of mediation, however, depended on the unity and continuity of the whole cosmos. There was, for him, some force which united all things in the cosmos. Physical man was lifted to the sphere of the intellectual being by the intellect, and in this way the mind could overcome the gulf between the sensible world and the intelligible world and in a new dynamic sense realize the unity of the universe (111). This principle illustrated an essential Renaissance thought – that what is divine is observed by observing what is human because the divine is innately present within the human being.

For Ficino, and for other Neo-Platonists, this irrevocable connection of the cosmos had consequences in human feelings and emotions. The “space” of the cosmos, or a particular locale of the cosmos, was indelibly connected and, therefore, empathic to the people who inhabited it. The Renaissance quest for harmony on a local level as well as on a cosmic level continued to dominate the works of Renaissance literature. “Space” became the locus of connections while in every space, its constitutive components continue in motion. Human beings were engaged in simultaneous quests for the divine in the physical image of the human person, in human thinking and in social interaction. According to this perspective, then, individual interior “space” strives to be in balance with the outer space of nature, because all are instances of a universal image. This thinking, expressed in the humanistic literature of the Renaissance, continued to resonate years later in writings of the theoretician Worringer who would note “... that it is precisely space which links things to one another,

which imparts to them their relativity in the world picture, because space is the one thing it is impossible to individualise” (22). The platonic notion of space as the potential unifying force for eternal values and created nature continued to underscore some of the spatial metaphors which prevailed in literature.

Spatial metaphors in literature often speak to the connection of space to the formation of identity, both conceptually and materially. Rural and bucolic landscapes, as particular forms of space, have frequently been personified, with the ability to evoke emotion, predict doom, celebrate good fortune, console misery and reflect the ideal of beauty. These geographic locales were also areas of activity, of occurrences, of the ongoing movement of human interaction. Because the specific component of a particular landscape can provide an appropriate background of support for certain actions, the landscape might be considered a causative force for the actions which occur in its environs. This literary expression of space has clear connection to the Neo-platonic thinking expressed in the Renaissance literature in which the person and the environment are interrelated in an energetic dynamic of reciprocal effect.

The space of the landscape may be rural or more urban in appearance. When a landscape takes on a more urban appearance, the urbanity of the spatial framework, with a more intense proximity of buildings and people, a higher intensification of social interaction and the greater possibility of structural and bureaucratic activity, also compels a consideration of the social aspect of space. Urban environments, too, speak to the spatiality of human life as settings in which collective histories are intertwined and actions are engaged, juxtaposed and redefined. Urban settings are often identified by particular names

as cities and towns. With the attribution of a name, the urban space is given toponymic specificity. Thus, the space now also becomes a “place,” and with the particular nomenclature, it is endowed with a particular group history. Thus a particular place now becomes a space capable of evoking a common history and memory. In the potential evocation of history lies the probability of the repetition of actions that are common to that people or to that location. Human beings are a vital component of a spatial consideration for the space or the name of the space/city/town defines the people, while at the same time, the presence of individuals in the space in turn determines the nature of the space. In this way people, too, define space. A space without objects, whether animate or inanimate, has no perceivable features, while the identity of a space with people and/or objects reflects the characteristics of those objects. The presence of an object within a particular space gives the object a sense of orientation and coherency and an ability to establish itself in relation to other objects in the same space. The space also allows for the movement of the object. But the movement permitted within a spatial framework is a product of more than a physical repositioning of a person or object within the space. The resulting movement can be a product of intention, cause, will, ability, obstructions, facilitations, environment, etc. These forces act to advance or impede a proposed action in a space; yet, these powers can also act in a space when there is no real perceivable movement. Space, as a field of potential powers that are in a constant interplay, at times results in some actions or movements which may or may not be noticeable.

In a narrative text, space becomes a composite entity that can be understood in context with its constitutive elements, as Elizabeth Grosz explains:

Space is not simply an empty receptacle, independent of its contents; rather, the ways in which space is perceived and represented depend on the kinds of objects positioned within it, and more particularly, the kinds of relations the subject has to those objects. Space makes possible different kinds of relations but in turn is transformed according to the subjects' affective and instrumental relations with it. (92)

It would appear that Grosz has reinterpreted the human-cosmic affinity of the spatial environment proposed centuries before by Renaissance thinkers like Ficino. If the Neoplatonic concept of this affinity is to be accepted, then a study of spatiality within a Renaissance literary work must be considered within a larger scope of the other elements of the work. The quest in the Renaissance to resolve such dichotomies as universal and temporal, corporal and spiritual, and animate and inanimate needs to be explored in conjunction with the spatiality in works of that period. A particular literary work could be looked upon as an attempt to portray a minute fraction of cosmic reality, since within a work the universal concepts of humanity are particularized in a specific plot within a defined time and region. Spatiality then becomes dependent on the logic of the narrative text: the distinct spatial existence of the characters in the text. Gabriel Zoran comments that the plot plays a particular role to the structure and function of space in a particular text. According to Zoran, the plot includes "routes, movement, directions, volume, simultaneity, etc. and thus is an active partner in the structuring of space in the text" (314).

A consideration of spatiality is particularly pertinent in a study of pastoral literature of the Renaissance. First of all, pastoral literature exemplifies the Neoplatonic quest of trying to comprehend in a single formula the dualism of delighting in the humanity of what one can see and of seeing the divine ideal in that humanity. Richard Cody captures the essence of pastoral literature as conveying transcendence in observable phenomena when he

commented: "... what pastoralism always seeks to do is predicate its longing as a vision of natural landscape" (156). Cody also says that the shepherd's life "is the inner life. It is on this equation that the virtues of pastoral in a Platonizing age are founded. What should we think of a shepherd's life, says Thoreau, if his sheep always pastured higher than his thoughts?" (46). There is some affinity between the inner thoughts and emotions of the pastoral protagonists and the spatial, pastoral environments portrayed. In pastoral works, the shepherd/ess seeks a bucolic environment in which to find respite from the anxieties of his/her history and memory because their present milieu repels him/her and the tranquility of the bucolic environment draws him/her. Hence, in the pastoral, spatiality functions as a means to an effect. The landscape, be it a natural setting, an urban dwelling or mythical place, initiates a response in the lover's soul. The mutually affective response between people and their environment points to a basic theme in Renaissance pastoral literature: the human need to strive for reconciliation between the temporal and transcendental aspects of nature. Thus a study of the function of space in a pastoral work involves a juxtaposed consideration of the exterior environment in all its aspects – descriptive elements, events and dialogue – with the interior environment of each pastoral character. It is in the imbrication of all those spatial spheres that a comprehensive understanding of spatiality in the pastoral romance can be achieved. The symphonious quality of space in the pastoral romance can be extrapolated from Richard Cody's comment that the shepherd in a pastoral work listens for "a kind of music in the very nature of things" (47). Cody stresses the complex nature of the pastoral when he advises: "It is when viewed collectively, in the perspective of a mental landscape, that the pastoral motifs assume their proper order and expression" (56).

It has been said that “by far the most important contribution made by the peninsula to pastoral literature was the work of an hispaniolized Portuguese, who composed in Castilian dialect the famous *Diana*” (Greg 58). In his work, *Los siete libros de “La Diana”*, the Portuguese writer Jorge de Montemayor created what is often acclaimed as a masterpiece of pastoral novel genre. Montemayor’s work, which is the topic of this study, demonstrates the classical features of the pastoral eclogues of Theocritus and Virgil, and later of Garcilaso, revitalized by an infusion of innovative literary techniques which ennoble the work as a bridge between a classically structured pastoral romance and a novelistic and complex pastoral fiction. Spanish pastoral novels comprise a genre that quickly became popular from classical times well into the sixteenth century. The literature is characterized by tales of forlorn lovers who sought a reprieve from their sadness in bucolic environments that seemed to offer them an escape from the everyday world and unexpected opportunities for commiserating with other persons who have similar misfortunes. Within environments that seemed to exude bucolic serenity, the protagonists often erupted in improvisations of poetry and song as the cathartic remedies for their emotional pain. The provenance of the protagonists could be varied: some came from modest and rustic village settings; others came from academic environments; still others came from the conflictive comfort of the court. In the pastoral novel, both noble and rustic sought the life of the shepherd as a way to forget emotional pain. The quest toward bucolic tranquility involved a journey. The journey was often temporary, fragmented and repeated, and at times involved unexpected circumstances that guided the protagonists through different types of spatial environments.

In *La Diana*, Montemayor offers insight into the various social classes of sixteenth-century Spain and Portugal. The vivid imagery of the work is accentuated by Montemayor's inclusion of a metrical polyphony of poetic lamentations, numerous and varied musical citations, sartorial descriptions, mythological references and allusions to metaphysical and theological treatises of that time. This profuse and encyclopedic array of cultural information has made *La Diana* the subject of study as a portrayal of the cultural mores of Renaissance Iberian society.

Scholarly studies of *La Diana* have concentrated on investigations of this pastoral novel directed toward analyses of its literary figures, recurring metaphors, cultural motifs, symbolism, the integration of artistic and musical information, mythological and allegorical allusions and sociological and historical significances. These approaches have contributed to a profound understanding of the complexity of this work. Yet an understanding of the totality of *La Diana* can be more comprehensively achieved by an investigative approach which synthesizes the discussion of the aforementioned areas of analysis with a consideration of the ways in which the relationship among those elements contributes to the creation of a pastoral romance with novelistic dynamism. This type of investigation of *La Diana* derives from a consideration of the spatiality of the frameworks in this novel. Given the complexion of Spanish pastoral romances during the Renaissance and the influence of Neo-platonic philosophy, it would seem that an investigation of the spatiality of a work like *La Diana* could reveal an overarching motif that would manifest the underlying unity in the aforementioned areas of study. Because the pastoral novel deals with romantic woes, a study of this pastoral novel based on spatial considerations portrays the Neo-platonic themes

suggested in Montemayor's work as representations of universal human society. The consideration of the reciprocal impact of intangible but perceivable space and its inhabitants continues to be a topic of discussion in more recent times. Thus the theme of the spatiality of human life that was evident in classical works and in Renaissance writings continues to be a topic of consideration for the modern writer as well.

Edward Soja perceptively explains the mutual relationship between people and their environment:

[w]e are ... intrinsically spatial beings, continuously engaged in the collective activity of producing spaces and places, territories and regions, environment and habitats. This process of producing spatiality or "making geographies" begins with the body, with the construction and performance of the self, the human subject, as a distinctively spatial entity involved in a complex relation with our surroundings. On the one hand, our actions and thoughts shape the space around us, but at the same time, the larger collectively or socially produced spaces and places within which we live also shape our actions and thoughts in ways that we are only beginning to understand. (*Postmetropolis* 6)

The conviction that human beings are spatial is reiterated by Shirley Ardener in her affirmation of the reciprocally defining act that occurs between people and their environment<sup>1</sup>. Within a particular space or environment, there exists a number of elements, each of which has its own characteristics, its own purpose and particularly for the human elements of an environment, its own history. The actual "spatiality" of an environment exists precisely due to the existence of the elements within it. Therefore, the spatial and social aspects of a phenomenon are inseparable. Grosz comments that space becomes space through the movement within and around it and it acquires specific properties from the subject's interaction with it (92). Although a particular environment may be described in

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<sup>1</sup> According to Ardener, "space defines the people. At the same time, however (reflexively), the presence of individuals in space, in turn, determines its nature." See "Ground Rules and Social Maps for Women: An Introduction." 3.

terms of its buildings in the urban setting, elements of creation in the bucolic ambience or fantasia in the preternatural world, each environment is neutral until defined by its inhabitants and the events which occur within it. Thus a particular spatial framework can be described as in the words of Zoran as “all potential” (318). Within each environment a dynamic coexistence of personalities, histories, events, causes, repercussions, dialogue and movements interact in the creation of an indefatigable dynamism which promotes an energy which could be equated with spatiality. Space makes possible different kinds of relations but in turn is transformed by those relations. In other words, “nothing about the ‘spatiality’ of space can be theorized without using objects as indices” (Grosz 92).

In *La Diana*, the spaces are often actual places. Within the pastoral novel, the reference to an identifiable location adds another degree of dynamic potentiality to that environment, since the particularizing by a name, a particular building within it, or its vicinity to a particular Iberian river, attributes to that space a defining character or spirit. The place becomes a “locus where memory, history, and collective experience intertwine (Kagan 17). Accordingly, the spatial frameworks in a pastoral text, and more particularly in *La Diana*, are more than idle bystanders or backgrounds of description. They are the loci which participate with and respond to the elements within them in a type of kinesthesia of life. But “pastoral” always points to something that is elsewhere or not now or at hand (Garber 445). In the basic essence of pastoral literature, the concepts of spatiality exercise a significant influence, for the “elsewhere” be it in the past or the future, implies a relationship which spans the central narration and which influences or has been influenced by another locus of the narrative activity. What can be attributed to the notion of space in general, can also be

appropriated to the functionality of spaces in the pastoral novel: “not one piece, nor one space or shape, functions on its own. Each connects with the other, and each works cooperatively with the other in an intrinsic pattern” (Szatek 173).

In *La Diana*, Montemayor creates the plot within three principal spatial frameworks: the urban space, the bucolic space and the preternatural space. Each of these spaces, operating with the functional nature of space as discussed above, stimulates the actions which occur in it, and moves the novelistic action on to another spatial framework. This effect in turn engages the subsequent spatial framework. The primary participants in the elements of each space are the human protagonists who are responsible for the dramatic actions of each space, and yet are recipients of the dynamic interplay that results from those actions. While the protagonists in *La Diana* search for personal peace and harmony, the continuation of their quest is sustained in the novel by the inclusion of disruption in the episodic events. In each case, as their quest remains unfulfilled, their history continues, the plot develops and the characters are transformed. There are three general elements that are evident in all the spatial frameworks of *La Diana*: description, dialogue and the disruption of events. In each chapter of this study, the spatial framework’s kinetic and transformative agency will be discussed in terms of the more specific ways in which these constitutive elements interact with that spatial framework and result in a gradual episodic and character development.

Chapter One will consider the urban framework distinguished in *La Diana*. The urban spaces are associated with the places of origin of the protagonists. In *La Diana*, the urban space is potentially conflictive, and abets the expulsion of the protagonists. The agency of the urban space will be explored by studying the significance of the historical details of the

protagonists' pasts; the language used to describe the characters; the events, or dramatic energies expelled in the space; the dialogue and music which fill the space; and other forces for which the urban world serves as an empowering medium.

In Chapter Two, the bucolic framework, those spaces of seeming utopian nature, will be the theme. The bucolic space is the sought-after ambience of refuge. The plot of *La Diana* begins as a *mise-en-scene* in which the first protagonists encountered are two shepherds, Sireno and Sylvano, who share the misfortune of being in love and recently rejected by the same woman, Diana. These shepherds lament their fate, and find companionship in their shared misery. Soon the two shepherds come upon a shepherdess who has a similar love affliction. Sympathetic to her cause, they encourage her to journey with them. The trio meets three supernatural nymphs, who though already aware of the shepherds' problems, listen to them and invite them to seek the resolution of their distress in the temple of the wise Felicia. The bucolic space in *La Diana*, however, soon proves to be only superficially serene. Visual and auditory components point at the presence of discord in this environment which seems to promote the episodic development. The juxtaposition of music and poetry with the sudden eruption of violence and death disrupts the anticipated calm of the framework. Because of the presence of these antithetical components, the agency of this framework will be explored as the possible result of the prosaic and deliberate style of description used; the dialogue employed by the pastoral characters; the particular frequency and alternation of prose and verse; the employment of memory; and the role of music. The power of love and fortune; and the intrusion of the anti-utopian forces of violence and death will be discussed to determine the catalytic role of disharmony in the bucolic world.

Chapter Three will consist in a discussion of the more fantastic spaces in *La Diana*: the preternatural space. The exasperating experiences of the urban worlds impel the protagonists to seek refuge in the bucolic. Then the novel continues with the goal of arrival in an extraordinary realm, the palace of the wise Felicia. Chapter Three will test the concept that the presence of the supernatural infuses a power into this milieu that can empower the pastoral characters to change and improve by their own contemplation of the extraordinary architecture, sculptures, and inscriptions. The company and conversation of mythical and celestial beings leads to the protagonists' participation in perplexing rituals which signal an external manifestation of their interior transformation. In this chapter, the discussion will center on the ability of these unusual elements and activities to promote both the dramatic development and the protagonists' transformation.

The bucolic environment is the first spatial framework encountered in the narrative of *La Diana*; however, it is not the first spatial framework to which the pastoral characters were associated. Each shepherd or shepherdess claimed an origin in another milieu outside of the bucolic environment which, for the purposes of this study will be generalized as the urban environment. It is in the context of the urban spatial frameworks that the first aspects of the functionality of space in *La Diana* will be considered.

## Chapter I – Urban Space

This first chapter will offer a consideration of the various urban spaces which the protagonists identify as their places of origin. It will examine the human consequences arising from the conflictive relationship between the urban place and people who inhabit it. Significant attention will be the meticulous detail and the symbolic meaning with which Montemayor develops the places, clothing, music, actions and background of the characters.

To begin a study of spatial frameworks in *La Diana* with a discussion of the previous or earlier living spaces of the protagonists seems warranted in light of the concept of narrative space as explained by Sabine Buchholz<sup>2</sup>. There seems to be an inextricable link between urban space and people. As Heidegger would explain, spaces are “always provided for within the stay of mortals. The relationship between man and space is externalized in none other than dwelling...” (Klassen 168). It appears reasonable to begin a consideration of the functionality of space by analyzing the first narrative “spaces” which have relevance to the plot of *La Diana* – namely, the urban spaces in which the irreconcilable situations occurred that caused the protagonists to relocate to locations of the central narration. These Spanish and Portuguese urban spaces which include cities, villages, monasteries, academic institutions and the courts were not only the places of origin of the protagonists but also the ambiances from which they began a quest for happiness.

The consideration of urban space has an additional significance because of the purported social dimension of the spatiality of an urban environment. Edward W. Soja notes

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<sup>2</sup> Narrative space, according to Buchholz, is the environment in which the story characters move about and live. It has certain determinant characteristics: the boundaries that separate it from another “space,” the objects that it contains, the living conditions which it provides and the temporal dimensions to which it is bound. See page 552.

that urban spatial specificity refers to the particular configurations of social relations, built forms and human activity in a city and its geographical sphere of influence (*Postmetropolis* 8). The spatial function of a particular environment is in close relation to its inhabitants, complete with their individual and collective histories. The space remains in an eternal process of creation, continually altered by the incessant activity of the human life within it. There is dynamism between the space and the elements it encompasses that results in a process of reciprocal and continual change. Space, and in this instance, urban space, is neither a passive nor an inert milieu. Urban space is often characterized by specific spatiality, such as, an association with a particular geographic location. The spatial quality of an urban environment is not identified only by its specific toponym, but also by the people and activity, the individual and collective experiences it contains. In the urban space, the proximity of people and buildings facilitates reciprocity of activity. In the constant movement of the urban context, the inhabitants are continually redefined and in their progressive changes, the cumulative quality of the urban space is altered.

Soja would assert that a specific spatiality of an urban environment is “not a simple matter of being coincidentally mapped into specific and fixed geographies, but is filled with movement and change, tensions and conflict, politics and ideology, passion and desires” (9). Grosz expands this concept of urban space by commenting on the city’s propensity for synchronization or at least, for creating a type of social colloid. Grosz explains that “the city provides the order and organization that automatically links otherwise unrelated bodies .... It is the condition and milieu in which corporeality is socially, sexually, and discursively produced” (243). By immediate association with a particular people and a particular history

urban space evokes a particular memory that has been created, in part, by some of the factors that are inherent to it.<sup>3</sup> As a repository of memories, the urban spatial framework goes from being a nebulous “space” to a “place” and in that closer identification of a space with a particular historical or cultural environment the place exerts, at the least, the power to evoke a common memory. Urban spaces are lived spaces, and the presence of inhabitants, each of whom has a particular spatiality contributes to the aggregate spatiality of the environment.

The city environment does not perfunctorily gather all the specific characteristics of its components into a social conglomerate. Rather, as William Mitchell clarifies, “[o]ur sense that a city functions as collective memory and as a crucial site of shared cultural reference depends upon its power to provide virtual as well as physical setting for interchanges among its inhabitants” (9). The environment assumes the characteristics, the joys, sadness, tragedies, values, virtues and vices that are operative within it through the agency of its inhabitants, while simultaneously exerting a responsive/reactive force on them. Kort asserts, furthermore, that “there is a fittingness and adaptability of persons and places to one another.” He calls this concept the “accommodating” quality of the urban environment (199), or the inescapable phenomenon of city and body interaction. The environment instinctively imposes conditions that move the inhabitants into action. Consequently, the inhabitants are changed, thus changing the complexity of the environment, which continues to exert influence, etc. The dynamism is perceived through the actions and interaction of the inhabitants with the spatial framework. As Kort would comment: “...as places evoke something from persons and persons evoke something from the places, both are altered” (199).

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<sup>3</sup> Wesley Kort comments: “memories ... have a spatial more than a temporal quality.” See page 167.

The notion that a specific place might have a particular effect or function, however, is not a contemporary revelation. Mario Domandi notes that Aristotle had spoken of this relationship of body and place:

The body is by no means indifferent to the place in which it is located and by which it is enclosed; rather it stands in a real and causal relation to it. Every physical element seeks 'its' place, the place that belongs and corresponds to it, and it flees from another opposed to it. Thus with relation to specific elements, place itself seems to be endowed with powers – but they are not definable powers, like those, say, of attraction or repulsion in modern mechanics. The powers of place are not concerned with mathematics and physical sizes which could be graduated in relations to each other according to a principle of 'more' or 'less.' Instead of such a relative scale of size values, we have before us absolute values of being. (175)

A consideration of an irrevocable relationship between the urban setting and its inhabitants was also a prevalent concept during the Renaissance as well. The noted Florentine humanist Leon Battista Alberti understood that *urbs* – the city as an architectural entity – was actually the manifestation of *civitas* – human association (Kagan 10).

The Spaniards of the Renaissance also spoke of the city or urban environment in terms of its relationship to its inhabitants. Dámaso de Frias, a sixteenth-century lawyer from Valladolid, expressed a notion of the city that accorded precedence to people, not to bricks (10). Thus *civitas* (city) came to imply the people and not the buildings, and the sense of *urbs* became synonymous with *civitas*, embodying the human qualities of the inhabitants which occupied the designated area. Whether it was the *Descriptio Cordoba* of 1485 or Jeroni Pau's *Barcino*, a treatise written on behalf of Barcelona in 1493, *civitas* took precedence over *urbs*, the description of which was generally limited to those elements of the city – palaces, squares, hospitals, churches, convents – thought to embody the nobility and virtue of the urban community (25). The urban space not only exerted an influence on the people within

it, but clearly became increasingly characterized in terms of the presence or lack of human virtues it contained.

One can, therefore, address urban spatial specificity by referring to the particular configurations of built forms, human activity and social relations of a city in terms of its geographical sphere of influence. The city's form and structure provide the context in which social rules and expectations are internalized or habituated in order to ensure social conformity, or position social marginality at a safe, insulated and bounded distance. The city is an active force in constituting bodies and always leaves its traces on the subject's corporeality (Grosz 250). Grosz equates the urban environment with the conditions in which corporeality is "socially, sexually and discursively produced" (243). It was seen logical, then, that the functionality of each urban environment was directly affected by the discourse and actions of its inhabitants, both of which have resulted from aspects of the environment which have served as their catalysts. Some writers have focused on the particular influence of the "home" as urban space.<sup>4</sup>

The validity of determining the urban space as always potentially operative is discussed by Daphne Spain in her references to the work of David Harvey. Harvey, she says, identifies the city as a crucible in which the sociological and geographical imagination become most compatible. "The tendency to compartmentalize the shape of the city from the activities that constitute it should be avoided, since space and actions are different ways of thinking about the same thing" (Harvey 1973. 26, qtd in Spain 5). From literary as well as

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<sup>4</sup> Gaston Bachelard attributed a dynamic essence to the home or urban space. Maria Crochetti, in turn, comments on Bachelard's ideas of the propensity of the urban space of origin to generate action: "In *The Poetics of Space*, Gaston Bachelard conceives of the space/house as our first universe, a real cosmos [...] and he specifies that space calls for action, and before action, the imagination is at work..." See Crochetti, 51.

sociological writings, there is a tendency to consider the urban space as a relentlessly dynamic environment that constantly defines itself as it effects subsequent actions because of its interaction with often disparate or, at times, discordant forces. Therefore, it is necessary to investigate the changing temporal/spatial relations between diverse determinate social entities, which are themselves temporally/spatially structured and which possess causal powers which may or may not be realized (Urry 27).

In *La Diana*, the discussion of the urban spaces will begin by an exploration of the association of the urban environment with the protagonists who inhabit that particular urban space, and in the order of the overall prominence of that character in the *La Diana*. José Siles Artes categorizes the characters in *La Diana* by grouping them in descending order according to their prominence in the narrative past as well as the present, and according to the amount of personal change they have experienced in the novel. In one group, he mentions the characters of Silvano, Selvagia, Don Felix, Felismena, Arsileo, Belisa, Diana, and Sireno as those involved in the main episodes of the novel in “el desenlace de los hilos más importantes (108). Siles Artes calls them “personajes de primer rango” because they are involved in the narrative past and in the narrative present stipulated by the novel’s initial *mise-en-scène*; in that sense, they are immersed in the total meaning of the work (109). Of all the main characters, Montemayor ironically singles out the shepherdess Diana for the title of his work, therefore leading one to assume that she will be the main protagonist. The plot, however, actually develops from the series of events that stem from the love dilemmas of three female characters: Selvagia, Felismena and Belisa. To these three women, Montemayor gives such importance that he devotes an entire book to each of their respective background

narratives. Yet these three characters include other characters in their telling of their stories who play crucial roles in these narrations of the past, and who continue to play a role in their lives and in the plot in the present. These lesser important characters who only appear in the present plane of the novel include Filemón, Amarílida, Danteo and Duarda. Siles Artes also gives mention to those novelistic characters that appear only in the past, in the narrations of the memory of another person. Those characters include Ysmenia, Montano, Alanio, Sylvia, Celia, Arsenio, Fabio and Argasto (108-9). It is those environments dealing with the narrative past of *La Diana* with which the first part of the discussion of the urban spaces will be concerned.

Siles Artes' categorizing of the protagonists according to novelistic prominence in the past and present will provide a way to sequence the various urban spaces in that part of the discussion. First, focus will be given to the environmental spaces and the accompanying histories of the protagonists of the three referenced love dilemmas. Then, the discussion will offer consideration to the urban spaces of Amarílida and Filemón. Finally, some attention will be rendered to the environment of the Portuguese shepherdesses Duarda and Armia, the protagonists who become associated with the three primary characters but who come from different backgrounds. Finally, explanation will be given to the other urban spaces, such as the courts, academic institutions, convents and villages in their relation to their respective characters. Although not centrally significant urban ambiances in *La Diana*, these secondary urban spaces will be explored as the potential forces and motivations that contribute to the protagonic action of the novel and as subtle and suspended stimuli in the overall "spatial" interactions with more central characters.

Urban spaces are often thought of as potentially conflictive environments. Although Ricardo Gullón was inclined to call the city and country “espacios complementarios” (49), pastoral tradition has frequently depicted rural life as more pure or more virtuous than city life. Raymond Williams cites the negative perception that Juvenal had toward the city of as he wrote in his *Satires*: “[t]his teeming life of flattery and bribery, of organized seduction, of noise and traffic, with the streets unsafe because of robbers, with the crowded rickety houses and the constant dangers of fire, is the city as itself-going its own way” (Williams 46). From classical antiquity to the Renaissance, literature often commented on the corruption of the court or the city (Cooper 173). The question of urban corruption notwithstanding, the intrinsic essence of the urban space as antagonistic to its inhabitants is found even with reference to the urban spaces that are clearly imagined. Françoise Lavocat implies this conflictive relationship between city and country in a comparison between Arcadia and Utopia. She writes that “[l]es relations entre l’Arcadie et l’Utopie, espaces imagines à la même époque historique, semblent d’abord avoir été régies par un rapport d’exclusion réciproque. L’une est par définition située à la campagne; l’autre est urbaine”(478).

In *La Diana*, the court, the city, or another urban ambience is often portrayed as the negative environment which makes the person’s life intolerable. These types of spaces inherently seem to emit the power to expel the characters from their environs, if simply by being the receptacle or vehicle within which the intolerable actions of history occur. Grosz says: “the city can have a negative feedback relation with the bodies that produce it, thereby alienating them” (246). In the case of the court environments the disruptive nature seems unavoidable as the outward effect of an irrevocably paradoxical existence. This notion of

court life was indicated in medieval writings and the connotation of court life as problematic continued into Renaissance literature. For example, Alain Chartier in *Curial* (1484) wrote that court life is “but a tissue of lamentable paradoxes: it is ‘a poor richness; an abundance miserable; a highness that falleth; an estate not stable; a surety trembling; and an evil life.’”(qtd in Anglo 33). Peter Marinelli, however, seemed to proffer a more optimistic perspective on the city-body relationship when he wrote “[T]here is nothing intrinsically good about the country, or intrinsically evil about the town. It is only human waywardness that makes the latter evil. Evil, however, is capable of being turned into good and the motives which led to it are susceptible of redirection” (62). What is significant to acknowledge is that the various aforementioned commentaries seem to concur that the human character cannot act unilaterally in the particular spatial context; rather, the space also acts upon the character(s) by proposing conditions and by hosting various human events. The character then acts or reacts to what is happening in the environment. The result is a reciprocal relationship between the place and the people that continues to produce change in the environment and change in the person(s). In this dynamic exchange, the spatiality of the environment becomes defined and redefined because of the people and of the events that occur. Andrew Sayers, in affirming both the reciprocity of effect and the continuity of change in the urban space, contends that “people can come to be influenced by their contexts (which always have particular spatial forms) in new ways, so that the difference that space makes is never entirely constant and the principle of spatial indifference has less scope” (57).

Do the ways that Montemayor portrays the urban spatial frameworks of *La Diana* attest to a deliberate functionality of that space? This study will examine whether an active

agency of the urban space can be identified in the histories of the protagonists and the positioning of those histories in the plot, in the language used to describe the space; in the particular ways in which the characters are documented and described; in the events, or dramatic energies expelled in the space; in the dialogue and music which fill the space; and in other types of forces for which the space serves as an empowering medium of influence. By considering the individual histories of the characters, these factors may be analyzed and tested to see how they cumulatively attribute to each specific urban environment a kinetic quality which physically propels the characters on to another spatial milieu.

*La Diana* begins by introducing the failed love relationships of Sireno and Sylvano, each of whom had fallen in love with Diana. This problematic love triangle quickly moves into the background of the novel, however, and the trajectory of the plot shifts to follow the histories of three main female protagonists, Selvagia, Felismena and Belisa, and the incentives which move them to enter the central (or present) dramatic action. Montemayor dedicates one section or “book” to each of the female protagonists, respectively. In this way, the author reinforces the literary spatiality of the particular protagonist’s urban environment with a physical demarcation of that space through the structure of a chapter designated for her. Each of the three protagonists initially occupies her own literary space (book), yet as the story progresses, events mandate that the spaces, once separate, begin to intertwine and become interdependent for the protagonists’ resolution and happiness. Each of these protagonists enters the scenario with Sireno and Sylvano because of different motives and by abrupt, unexpected occurrences. As each woman enters the initial space of the central narration (the bucolic space), she shares her background and the reasons for her presence in

the bucolic area. But the actions of these three narrations are not actually happening; they are part of the episodes of the past. They are part of the memories of the three respective women.

The narrations of the recalled memories in past lives of the female protagonists may aptly be designated as “feminine space.” Feminine space is the area for which a woman can claim undisputable domain. Jacques Derrida developed this concept of female sovereignty as referring to a woman’s interior world or her thoughts. Accordingly, he commented that: “in order to keep the choice [of space] for themselves, women should turn inward toward their own private place” (Champagne 88). The double common denominators of the predominance of female protagonists in *La Diana* and the use of memory as the basis of the narrations of the first three books of the work provide significant support for a Derridan ascription for the function of the urban space as a gathering place for women’s memories. Kort authorizes the presence of narrated memories as components of urban spatiality when he asserts that “...memories ... have a spatial more than a temporal quality” (Kort 167). The very re-telling of the histories by the three protagonists contributes to the spatial quality of the urban place of origin. By reciting from memory the details of her past, each female protagonist draws the spatial framework of that past into the present in such an abrupt way that the memory seems to intrude the central narration of the plot with almost physical force. By interrupting the central narration, Montemayor declares the spatiality of each urban ambience of origin, and inserts it, through the words of the protagonist as a virtual concentric circle of action within the central narration. Thus the urban environment takes on a potential for action, since it unseats the existing equilibrium in the setting in which it is narrated. In this sense, the urban environment presents itself as a catalytic force whose presence in the central (and bucolic)

environment will continue to change the people and elements with which it comes in contact.

Pilar Fernandez-Cañadas de Greenwood addresses the stylistic techniques that Montemayor employs to express this particular spatial function of the urban framework when she writes that the “retreat to those privileged moments (memory) and spaces is achieved, in these romances, by a structural segmentation that, at times, is accomplished by shifts from prose to verse, or just as frequently by the interjection of new characters...” (192). What is important in the triple narration of origin, however, is not only the specificity of the details, but the potential for three unrelated histories to intersect with another. Because the histories are parts of tragic memories and removed from what is accepted as the center of the novel’s narration, in the self-introduction,

when turned into the stuff of figural speech or consciousness, the represented space (like everything else) leads not just a double but an ambiguous life within the world of the work. Distanced from authorial authority, its representation may reflect little more than the fallibility and fantasies of the mediating perspective... and it always suggests (without necessarily resolving) tensions between the objective state of being and the subjective state of mind... (Sternberg 86)

The creation of the tension between what is objective and subjective is precisely that which stimulates the disharmony that continues to propel the character into action, thus resulting in the advancement of the novelistic action as well. Montemayor’s design for the three protagonists to recount their own background promotes the spatial relationship between novelistic past and present, unsettles the central narration by inserting new information, and advances the plot to further development and ultimate resolution.

The particular sequence of the autobiographical tales of these three characters in the novel displays Montemayor’s predilection for creating a spatially-oriented relationship among the urban backgrounds of these three protagonists. Selvagia introduces herself to

Sireno and Sylvano as originating from the sites of “el valeroso e inexpugnable reyno de los Lusitanos” (Montemayor 40-41).<sup>5</sup> Later on, Felismena narrates the circuitous route of her origins, from Vandalia (Andalucia) and in particular, from the town of Soldina, to the convent, and then to the house of her grandmother. The third protagonist, Belisa, tells of her background with associations closer to vicinities of the village and to the court. The introductions of their respective urban backgrounds by the three protagonists seem arranged in a sequential order of decreasing geographic distance from what has been accepted (by the reader) as the environment of the central narration (the bucolic space). The first setting is near Portugal, the second, a bit closer in southern Spain, while the third is near the location of the central narration, or “no muy lexos desta valle” (136). The urban spaces of origins are historical segments of the story, events which are outside the dramatic action but which are essential to the dramatic development of the plot. When seen in reference to their distances from the central narration, the sequential narrating of these respective locales of origin seem to gather the three protagonists inward in a virtual, centripetal fashion. One spatial aspect of the three histories lies in their descriptions of past events within a present narrative location. Yet there appears to be another type of spatiality in the relationship among the three backgrounds. By merely considering the background stories of these three women, it can be noted that as the narration moves to the second and third histories, the location of the subsequent urban space of origin moves in closer to the setting of the central narration.

The relationship among these three urban spaces also functions to draw the women

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<sup>5</sup> All quotes from *La Diana* are taken from Jorge Montemayor, *Los siete libros de "La Diana."* Ed. Prologue and notes. Francisco López Estrada (Madrid: Espasa-Calpe, 1967) unless otherwise stated.

together. Selvagia's background, for example, as implied, though not specifically stated from a town associated with Portugal, distant though not far from the "river Duero" encircles Felismena's background as specified from within a circumferential historical milieu in locations that are a bit closer. Finally, Belisa follows with a description of a background that draws the circle in yet closer to the more central environment in which the three women eventually meet. Although Selvagia's origins are the most distant, Felismena's itinerant history is the most geographically encompassing. The positioning of Felismena's story between those of Selvagia and Belisa serves to widen the space of the narrative action (from Selvagia to Felismena), and then to draw it back in again (from Felismena to Belisa).

Through the creation and sequencing of the prehistories of the three main female protagonists, Montemayor develops a technique in which the locations of origin display a kind of energizing quality. The geographic sequencing of the women's biographies does not draw the protagonists as well as the reader into closer proximity with the central dramatic action in a linear fashion, as can be seen in the case of Felismena, who goes from Andalusia to the convent to her grandmother's house. The absence of a determinable geographic sequential pattern among the locations of the three histories of origin endows the three urban narratives with a spatial interconnection that seems to suggest that the possibility of a future intersection of the lives of the three women may proceed in a way that will be neither linear nor orderly.

One may also view Montemayor's development of these three backgrounds as a set of concentric circles, with the history of Selvagia representing the widest circle. At the point of the respective protagonist's introduction in the story, however, there appears to be no

relationship of one background with another. Furthermore, the three urban spaces of origin are inserted in the story as interruptions of other ongoing dramatic actions that, at the time, seem more essential to the plot's main trajectory. Selvagia, for example, enters the scene after the Sireno and Sylvano sing about their betrayal by Diana. Sylvano prepares the way for Selvagia's self introduction, though not with any attitude of welcome or sympathy. From afar, he looks upon Selvagia as "una hermosa pastora que de poco días acá apacienta por estos prados, muy quexosa de amor y según dizen, con mucha razón, aunque otros quieren dezir que a mucho tiempo que se burla con el desengaño" (Montemayor 34). As the plot continues with the philosophical bantering between Sireno and Sylvano, Sylvano at last concedes: "Pero dexemos eso y oyamos esta pastora que es gran amiga de Diana y según lo que de su gracia y discreción me dizen, bien merece ser oída" (35). The reason for Selvagia's introduction into the plot with her subsequent narration of her background (that is, her urban space of origin) seems tenuous and legitimized mainly because of her association as a friend of Diana, "gran amiga de Diana." This connection "gives her permission to enter the pastoral circle and there narrate the description of her urban space. Later on in the novel, the episode in which Felismena narrates her urban origins emerges suddenly and irrationally. Sireno, Sylvano and their newly acquainted Selvagia are journeying when they come upon three nymphs. Without provocation, there appears "... a mano derecha del bosque, tres salvages, de estraña grandeza y fealdad. Venían armadas de coseletes y celadas de cuero de tigre... y sacando el cordel al arco que al cuello traya, le tomó sus hermosas manos y muy descomedidamente se las ató" (88-9). With this abrupt intrusion into the calm though melancholy pastoral plot, Felismena makes her entry and in that intrusion, is allowed the

opportunity to narrate her urban origins. Up to this point, however, there seems to be no relationship between Selvagia and Felismena, except that they both join the core group of shepherds (and nymphs) suddenly and without warning.

Belisa's entrance into the central plot differs from that of Selvagia and Felismena for she does not emerge into the scene of action, but rather is entered upon by the other protagonists. In the third book of *La Diana*, the nymphs and the four companions who have already agreed to journey to the temple of Felicia are on their way. Since it was near evening, the nymphs found a little islet on which was a small hut that they considered good to spend the night ("lugar aparejado para passar la noche ya muy cerca venía") (131). Upon entering the hut, Polydora finds a sleeping shepherdess. The four companions continue to watch her and see that in her restlessness she calls out in dismay: "¡Ay, desdichada de ti, Belisa que no está tu mal en otra cosa sino en valer tan poco tu vida que con ella no puedes pagar las que por causa tuya son perdidas" (133). Intrigued by her sighing and exclamations, the traveling companions ask her why she is distressed. With this unexpected turn of events, unprovoked by any previous action or scene in the novel, Belisa becomes involved in the dramatic action and then recounts the story of her urban environment of origin and the source of her sadness. Although the histories of the three protagonists are unrelated and appear at different times and under different circumstances, their lives incrementally become intertwined later on in the plot. Selvagia's life will encompass Felismena's and Felismena's history will include Belisa's. The arrangement and the specific details of the three protagonists' past lives begin a type of spatial relationship that will connect the protagonists' otherwise unrelated backgrounds.

The presence and elaboration of the three aforementioned histories may seem contrived and artificial and their appearance in the plot, fragmented. Wesley Kort, however, would look to the details of the urban environment as the catalyst for the flight of each protagonist into the pastoral plot, and Joseph Frank would see the fragmentation as a “spatializing technique (qtd in Rabkin 267). Eric Rabkin further refines the use of this technique of fragmentation as attenuation, or “the effect of narrative technique in creating diachronically a synchronic suspension” (267). Although Zenón Luis-Martínez asserts that each of these narrations proceeds without interruption,<sup>6</sup> it appears that the development and insertion of the three histories of these main female protagonists are fragmented, and are interrupted by expressions of emotions and other actions in the novel. The protagonists’ appearances in the novel come at unexpected times; they seem unrelated in character and the one thing that they have in common is that each one has been hurt in a love relationship. Their unrelated nature is precisely the characteristic which heightens a sense of synchronic suspension (to use Rabkin’s term) and in that suspense and suspension, a spatial relationship eventually emerges from the seeds of the three disparate urban backgrounds. Siles Artes attests to this use of interruptions and disjunctive episodes as a spatial technique and an ingenious novelistic device that Montemayor employs to advance the novelistic plot by creating and sustaining a level of suspension. He says:

*La Diana* por su parte, hace uso repetido de la suspensión. Pero notemos bien, el procedimiento se aplica doblemente... Cuando aparece un personaje desdichado, se interrumpe el curso de sus cuitas para relatarnos los antecedentes; acabada la

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<sup>6</sup> Zenón Luis Martínez states: “En cada uno de los tres primeros libros, una sola historia se extiende a lo largo de un solo libro y se cuenta sin interrupciones.” See *Entre Cervantes y Shakespeare* (Newark: Juan de la Cuesta, 2006) 237.

incursión al pasado parece que habría que desarrollar el conflicto interrumpido, pero no, se vuelve a suspender éste para introducir otro caso ... Montemayor supera el relato de un héroe o pareja de héroes, para presentarnos un panorama de experiencias humanas. (161-62)

Asunción Rallo concurs with Siles Artes as to the novelistic efficacy of juxtaposed, seemingly unrelated events. Rallo claims, in fact, that it is precisely in the interweaving of the various histories that a relationship is built which contributes to the maturation and change of the characters while at the same time advances the plot. Rallo articulates it this way:

los personajes relatores que aportan junto a su historia, distintos tiempos. Pero la novela se constituye precisamente en la imbricación dialéctica de todas estas acciones y juegos temporales, que responden a una interrelación de personajes, y que convergen en presentar una compleja casuística del amor. (91)

In order to speak of a “background” of someone, it is necessary to employ a spatial metaphor to express a past time, a segment of a person’s life that is from a different narrative space. The background in and of itself is extremely significant, for it helps to define the protagonist that is associated with it. Maria Carrión refers to Edward Hall’s phrase “the hidden dimension” when she writes about the importance of “ese espacio no sólo cultural sino también individual que necesita todo ser humano para desarrollarse” (Carrión 200).

Montemayor develops three distinct backgrounds for each of the primary female protagonists in such a way as to enable the information of each woman to encircle the respective character with a point of orientation and with the potential for both centrifugal and centripetal movements: centrifugal in the sense that the respective protagonist experiences subsequent actions which move her on to another adventure, another acquaintance and another location; and centripetal in that the cumulative reflection on the backgrounds of the

three main female protagonists helps to gradually restrict parameters, guiding each one's action closer to the actions of the dramatic development of the plot. This narrative sequencing in paratactic disjunction has a similar effect on the reader. When considered together, these autobiographies provide information that draws the reader inward from a wider circle of orientation to a place closer to the main location of the novel's central plot.

The abrupt first appearance of each of the three female protagonists supports the spatial functionality of their urban settings of origin as compared to the central narrative setting with their shepherd audience. By paraphrasing Paul Connerton, one could conversely deduce that the startling apparition of a chief protagonist is the ultimate anomaly in a setting because the space between what is generally known about the person and what is unknown about them is too vast.<sup>7</sup> In their initial unfamiliarity with their shepherd audience, the appearance and narration of the protagonists takes on a spatial quality such that, through the narration, they transport the spatial framework of their origin to the novelistic "present" or center, of the plot. In the retelling of their stories and in the developments in the plot, the gap between the unknown and known lessen. In this sense, the narratives exert a spatial force and continue to change the spatial characteristics of the environment in which they are told.

Because the urban elements are components of the narration, the composite urban environment provides the force behind the narratives. Furthermore, in this paratactic sequencing of urban backgrounds, the spatial quality of the urban environments intensify.

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<sup>7</sup> In addressing the smallness of village life and the force of gossip, Connerton states: "The startling apparition of the chief protagonists, who can do no more than pretend to belong, is the ultimate anomaly in a setting where deceit is rare and never on a large scale because the space between what is generally known about a person and what is unknown about them is too slight for self-interest and guile." See *How societies remember* 17.

By the time the shepherd audience hears the third autobiography, both the location and the information is more familiar to them. In this geographic narrowing of the “circles” of origin, the third background (that of Belisa) is able to enclose the other two and draw the action (and the attention of the reader) closer to the focus of the scenes in which the novelistic drama will be proceeding. By their composition, their position and their juxtaposition, these three backgrounds orient the characters, guide the readers as well as the dramatic action, and prefigure what later happens in the work, which is the intertwining of those three lives as the plot develops. Furthermore, the fact that each of these protagonists provides her own narration gives a spatial quality to the urban narrative, a spatiality which proceeds from a first-person point of view – the central core of orientation -- and which then widens to include the ever-growing circle of the shepherd/nymph travelers, and then expands more widely to include the circle of the reader, and possibly any listeners to whom the readers may be addressing a recitation of the novel.

By means of the background of the protagonists within respective urban environments, Montemayor releases energy into the spatial framework through the action in the novel and in the relational dynamics generated by those actions. This kinetic effect can be explored more specifically in the individual lives of the three protagonists that will demonstrate the inherently antagonistic nature of the urban space and its catalytic potential toward the expulsion of its inhabitants. In the personal narration of her history, each protagonist facilitates a visualization of that urban setting or frame. The spatiality of the

location is inherent in the setting.<sup>8</sup> Spatiality is also a product of “another set of properties attributed to place [that] are those defining the relationship between frames and characters or objects located in them” (Ronen 430). The relationships of the three female protagonists with their places of origin and what they encountered in those areas of origin will initiate the following considerations of the instrumentality of urban space in *La Diana*.

The first shepherdess to introduce herself is Selvagia. Selvagia speaks of herself in relation to “dos caudalosos ríos que cansados de regar la mayor parte de nuestra España, no muy lexos el uno del otro entran en el mar Oceano” (Montemayor 40). Selvagia tells that she lived in a village near the river Duero, where there was also the sumptuous temple of Minerva (40). The details of Selvagia’s origin as from a distant village setting impose a spatial distancing. Selvagia has come from an environment of very limited space – the smallness of the village. The spatial quality of her self-introduction seems to include details which are of little relevance or importance, namely the temple of Minerva. Yet, Montemayor utilizes the background of Selvagia and the reference to the temple of the goddess in order to present the reason for Selvagia’s unhappiness, the loss of her love Alanio. By including the temple of Minerva in the spatial description of her background, Selvagia offers a prophetic clue to her shepherd audience and to her readers that her love problems will be solved in a similar type of “space,” one which both audiences later identify as the temple of Felicia.

The conflictive nature of Selvagia’s background is made obvious. She has been deceived and disappointed in love. She recounts the love for Alanio, the attraction with Ysmenia, Ysmenia’s betrayal and deceit, Montano’s participation and the complications of

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<sup>8</sup> According to Ruth Ronen, “the textual manifestations of settings, [these] are by definition, spatial locations capable of extending over a sequence of actions, events and situations ...” See “Space in Fiction,” 423.

the relationships. When Selvagia eventually believes that she will regain the love of Alanio, her father takes her without explanation from her home and sends her to live with her aunts: “... y al otro día mi padre, sin dezirme la causa, me sacó de nuestra aldea y me a traydo a la vuestra en casa de Albania, mi tía y su hermana, que vosotros muy bien conocéis, donde estoy algunos días a sin saber qué aya sido la causa de mi destierro” (59). She is tortured by hearing that Ysmenia and Montano got married and that her beloved Alanio was to marry Ysmenia’s sister Sylvia.

The diminutive nature of Selvagia’s space of origin is compounded by the trivial way in which events unfold in that environment – by word of mouth. Ysmenia’s deceit, the misunderstandings among Montano, Alanio, Ysmenia and herself, and ultimately her father’s actions may have been precipitated by comments brought to him. Even her information about the supposed marriage of Alanio to Sylvia was something that she “heard” (59). In Selvagia’s home village, local gossip plays an important role. Despite its deleterious effect, gossip effectively helps to construct the space of that environment. Paul Connerton would address the phenomenon of village life by explaining that

what holds this space together is gossip. Most of what happens in a village during the course of a day will be recounted by somebody before the day ends and these reports will be based on observation or on first-hand accounts. Village gossip is composed of this daily recounting combined with lifelong mutual familiarities. By this means a village informally constructs a continuous communal history of itself; a history in which everybody portrays, in which everybody is portrayed, and in which the act of portrayal never stops. This leaves little if any space for the presentation of the self in everyday life because, to such a large degree, individuals remember in common. (Connerton 17)

Exasperated by events which are repeatedly incompatible with her quest for happiness, Selvagia removes herself from the realm and power of that particular spatial environment.

The second female protagonist, Felismena, recites an autobiography with similarly conflictive elements. Although she eventually completes a more expansive geographic trajectory of travel, Felismena claims as her birthplace an area closer to the central narration: “mi naturaleza es la gran Vandalia, provincia no muy remota de ésta a donde estamos, nacida en una ciudad llamada Soldina...” (Montemayor 94-96). The details of her birth have ominous overtones. Her parents had been married for a while with no children. Felismena’s mother Delia prayed for children and her prayers were answered. One night, she was restless and being a lover of old histories and myths, asked her husband to read her something to relax her, Andronio her husband read her the story of Paris. When it came to the part about the apple being given to the most beautiful, they disagreed as to the definition of beauty and to whom the fruit should have been offered. During the night, the goddess Palas rewarded Delia for defending her by announcing that she would have twins, a boy and a girl who would be famous and courageous in arms “los más venturosos en armas que hasta su tiempo aya avido” (98). After that, Felismena’s mother died, and after a few days, so did her father. Felismena says that forces in her environment compelled her to leave her familiar surroundings: “...mi desventura me a forçado que dexe mi hábito natural y mi libertad y el débito que a mi honra devo...” (99). Felismena and her brother are then sent to a monastery of nuns where her aunt was the abbess. They remain there until they are twelve years of age, at which time other decisions cause their separation. Her brother is sent to Portugal to “la corte del magnánimo e invencible Rey de los Lusitanos, cuya fama y increíble bondad tan esparzida está por el universo” (99). Felismena is sent to the house of her grandmother.

Felismena’s recount of these events assumes a spatial orientation. She does not say

that she went to the house of her grandmother, but rather that she was “taken there”, to which she adds that should not have been, since that move caused the worst sadness that any woman could suffer: “La desdichada de mi... fuy llevada en casa de una agüela mía, que no deviera pues fué causa de vivir con tan gran tristeza, qual nunca muger padeció” (100).

Felismena proceeds to tell of her love for Don Felix, and then her story begins to resemble Selvagia’s with amorous entanglements, and ultimately, the separation of the lovers by the forces of fate directed through the actions of the parents:

... su padre lo supiese y quien se lo dixo, se lo supo encarecer de manera que, temiendo no se casasse conmigo, lo embió a la corte de la gran princessa Augusta Cesarina, diziendo que no era justo que un cavallero moço y de linaje tan principal, gastasse la mocedad en casa de su padre, donde no se podían aprender sino los vicios de que la ociosidad es maestra. (104)

In her story, Felismena describes herself as having lived in multiple urban spaces, from the house of her parents, to the convent, to the house of her grandmother. Then moved by the pursuit of her love Don Felix, she goes to the court of the princess Augusta Cesarina. In that last urban space, Felismena dresses as a page and takes the name Valerio. The problems of her love relationship resemble those of Selvagia with the confusion due to cross-gender dressing and misdirected romantic attractions. The history of Felismena, however, complicates further in that the mistaken love identities end in death.

In the narrative of Felismena, death is introduced as an additional operative force in the urban space: first in the unexpected deaths of her parents which provide the cause for her move to the monastery, and then the death of Celia, who is deceived as a participant in the complications of the love triangle of Don Felix-Felismena/Valerio-Celia. The death of Celia was the force that causes Don Felix to leave “... sin que criado suyo ni otra persona supiese

dél” (124). The culmination of the events is what motivates Felismena to dress in the habit of a shepherd for two years, looking for her lost love. Although Helen Cooper argues that “the civilization that Montemayor’s love-knights have abandoned are kept far in the distance, never allowed to enter into any significant relationship with the pastoral world” (173), it could be countered that in Felismena’s recount of her past, the exposition of her memories recited to her shepherd companions creates a spatial connection which actualizes her past and establishes a relationship between her urban world and the pastoral one, an intriguing relationship which is held in suspension until the plot advances to the point at which its resolution is plausible.

The third major protagonist to introduce herself is Belisa. Her background draws the circle of origin closer to the novel’s central narration in the bucolic environment. Belisa herself acknowledges that she comes from an area nearby as she says

No muy lexos deste valle, hazia la parte donde el sol se pone, está un aldea en medio de una floresta, cerca de dos ríos que con sus aguas riegan los árboles amenos, cuya espessura es tanta que, desde una casa, la otra no se parece. Cada una dellas tiene su término redondo, adonde los jardines, en verano, se visten de olorosas flores ... En este lugar nació la desdichada Belisa. (Montemayor 136)

Belisa proceeds to narrate the story of her love for Arsileo, who is the son of Arsenio. This third narrative of origin becomes more complicated than those of both Selvagia and Felismena because the mistaken love triangle that forms is between Belisa and a father and his son. An added imbroglio ensues when death plays a more active and violent role in disturbing the urban space. Belisa recounts the argument and jealousy between Arsileo and Arsenio, and the seeming murder of Arsileo by his father. Death assumes a greater forcefulness by pointing more directly at culpability in this third narration. Although in the

second story Felismena blamed herself for the actions which eventually brought about the death of Celia, Belisa, on the other hand, is blatantly accused by Arsenio: “¡O cruel Belisa, pues que el sin ventura hija, por tu causa a mis manos a sido muerto...” (158-59). The cumulative effects of all these antagonistic elements in the environment force Belisa to move to another type of space. She seems practically compelled by the overwhelming events which have annihilated her tranquility in that urban milieu. Belisa herself admits that she left without any more thought of it “sin más pensar”, and came to the current area where for six months she has shunned any contact with people.

One can see in the progression of these three urban spaces that Montemayor utilizes his literary language as a kind of written zoom lens. With the subsequent protagonist, he moves closer to the central narration. As he moves closer to the central narration in the second and third tales of background, he begins to complicate the history with more details, more descriptions and more outside forces which operate in the space, since with a closer perspective, more details become distinguishable. In Selvagia’s space, he provided the basic details with a bit of intrigue and sets the stage for the subsequent introductions. Felismena then moved closer to the core of the dramatic narration, so Montemayor took the opportunity to expound on the details of the court. Finally, in the case of Belisa, Montemayor included the preceding factors, and added the intrigue of apparent filicide motivated by jealousy. In the development of the background of the three female protagonists, Montemayor initially created a wide space then gradually drew it in closer, while at the same time attributing to the subsequent urban environment more complex and potentially intersecting elements. As the novel progresses, the forces which move the respective protagonist from her original home

are repeated in the story and serve as a constant underpinning for the ongoing action of the plot.

It seems that Montemayor employs the technique of increasing plot complexity with each subsequent environment in order to provide a connection between disparate entities, in the same way that spatiality is described by the presence of the disparate elements which comprise it. In his technique of plot advancement and complication of details, Montemayor designates for each urban environment a spatial condition which is unique, and which then progressively expands to encompass the spatial “sphere” of the subsequent environment. As Judith Haber observes, Montemayor employs a strategy of “connection through separation and separation through connection [that] are themselves interwoven and suspended” (42). Haber goes on to attribute to the spatiality of an environment a potential for causality. In descriptions of three main urban environments, with diminishing distances from the central narration of the story, and with incremental complexities, Montemayor initiates progressive disruptions in the urban localities which seek resolution by displacing the protagonist, and in her displacement, transfer the aspects of the urban environment to the central narration through the words of the protagonist. Separation and disjunction create a wider sense of spatiality; when juxtaposed with a subsequent, analogous situation, an attraction is created which seems to solidify a relationship between the two urban environments because of their affinity to the respective protagonist. In the seeming similarity, Montemayor inserts an element of suspense that looms until a later resolution. In this way, the composition of each urban environment generates an energy that in turn energizes the protagonist, moves the

action, and eventually intersects with other characters, contexts and actions in the novel.

Ultimately, the environment promotes the advancement of the plot.

Haber seems to support the thesis that the motivating potential of the urban environments of origin (and their respective narration by the protagonist) advances the plot when she writes:

Montemayor has been credited with the introduction of plot into the Renaissance pastoral romance ... [h]is romance translates the principle of unity in diversity into narrative terms. The *Diana* is structured around a series of analogous tales, all of which are concerned with problems of separation and connection in love. As Montemayor's characters journey, Wizard-of-Oz style, to Felicia's magic palace, their stories provide us with progressively darker examples of separation and disjunction; they move from absence and inconstancy to deception and death. ... Montemayor creates a coherent (if somewhat static) narrative by rationalizing, the logical discontinuities that had marked Sannazaro's work; suspension moves closer to union. (56-57)

The kinetic potential of the urban environment is escalated by three elements which figure prominently to activate these urban spaces and cause consequences and displacement of the three aforementioned protagonists. The elements which will be discussed are: the effects of human contact, the impact of the epistolary forms, and the various elements characteristic of the court environments.

The story of Selvagia is situated in the urbanity of her village life. The description of her urban space predominates in the description of physical actions. The vicissitudes of her life begin with the touch of the hand of another shepherdess (Ysmenia) who could not keep her eyes off Selvagia:

...la pastora no quitava los ojos de mí y tanto que mil vezes estuve por hablalla, enamorada de unos hermosos ojos que solamente tenía descubiertos. Pues estando yo con toda la atención possible, sacó la más hermosa y delicada mano que yo después acá he visto y tomándome la mía, me la estuvo mirando un poco. (Montemayor 42)

This hand touch is an initial action which disrupts the harmony of the environment, helps define the space and begins a spiraling confusion of identities. Selvagia recounts her many embraces of this shepherdess – “... los abrazos fueron tantos, los amores que la una a la otra nos dezíamos...” (43). Tactile gestures, seemingly incongruent to the plot, are powerful conveyors of the spatiality of this framework. William Mitchell confirms this perspective when he writes: “... we also construct space through other senses, such as touch” (547).

Ysmenia establishes a distinct spatial connection with Selvagia through human touch, yet she deceives Selvagia by saying that she was her cousin Alanio, disguised. Ysmenia later attempts to right the wrong of deceit she has inflicted on Selvagia through a letter to her. The sending of the letter brings greater disharmony rather than reconciliation, for Ysmenia uses the form of a letter to convey her love for Alanio. Her confession of love intensifies the discord already active in the environment. Selvagia responds out of courtesy and in the response, draws the space in closer by her imposition of an obligation on Ysmenia to explain the truth of her love to Alanio: “Si vieres allá el mi Alanio, dile la razón que tiene de quererme, que ya él sabe la que tiene de olvidarte. Y Dios te dé el contentamiento que desseas...” (Montemayor 49). The love triangles complicate even further with Montano’s falling in love with Selvagia, and Ysmenia’s falling in love with Montano. The final disruption in her life, however, occurs again from a human touch, that of the hand of her father who suddenly takes her from her own village and brings her to Sireno’s and Sylvano’s village to the house of her aunts.

This vivid narration of a physical displacement happens unexpectedly. In this unanticipated turn of events, the harmony of the urban environment of Selvagia is destroyed

even more, and this disruption moves her on to another space. Selvagia feels that she is the victim of the forces of others: “...me sacó de nuestra aldea y me a traydo a la vuestra en casa de Albania, mi tía y su hermana, que vosotros muy bien conocéis, donde estoy algunos días a, sin saber a que aya sido la causa de mi destierro” (59).

In Selvagia’s story, the urban contender is not a large courtly city but rather two small villages. Selvagia’s journey of displacement from her familiar environments has an overall paradoxical effect: Selvagia moves further from her remote past to another location (her aunt’s house), yet in that relocation farther from her original context, she moves closer to the central narration of the novel. The narration in past time culminates with a negative action which spatially transfers the protagonist to a realm of the central narration so that an imbrication with the lives of the others is now possible. Disruption (disharmony) now makes resolution possible. Her narration in the past has spanned the spatiality of place and she has emerged from the space of anonymity into the realm of the central novelistic action.

The pastoral novel usually recounts events and small-scale dramas of city and country with “the center of gravity resting in the court” (Finello 28). In Selvagia’s story, in contrast, the court does not play a role as an urban contender; the contention of the urban scene is within two small village contexts. Felismena’s narrative, however, embodies this urban drama as a series of conflictive experiences in her village and courtly residences that resulted in her displacement to the central scene of the narration. The conflictive nature of the court is evident in the details of the courtly descriptions.

Felismena’s vicissitudes begin in Soldina (Seville) a city abounding in tournaments, music by night, lofty song and lovers’ letters. There she learns social graces and arts befitting

nobility (Damiani “*The Diana*” of Montemayor as *Social and Religious Teaching* 28). When she learns that Don Felix had gone to the court of the princess Augusta Cesarina, Felismena goes there in pursuit of him. Upon arriving, Felismena finds many gentlemen richly dressed and on beautiful horses. Among them is Felix, whose clothing and that of his attendants, is minutely described (28). Solé Leris cites the fascination of Montemayor for clothing, commenting that “the description of the clothes worn by Don Felix (and of the new blue, white and gold livery he had adopted for his retinue in homage of Celia) is a riot of color, gorgeous stuff, pearls and gold” (45). The description of the clothing manifests the courtly knowledge of Montemayor; it provides verisimilitude to the narration, and for the courtly readers of Montemayor’s novel in the sixteenth century, provided a degree of familiarity with their courtly world. In the urban scene and particularly in the scene of the court, sartorial descriptions can convey another level of meaning. In addressing this concept, Gérard Genette wrote that “... descriptions of clothes ... tend to reveal and at the same time to justify the psychology of the characters of which they are at once the sign, the cause and the effect” (qtd in Frank, “Spatial Form” 287). Damiani, too, elaborates on the intricate detail of Montemayor’s description. He explains an excerpt from Montemayor’s carefully delineated account of Felix and his retinue:

His retinue wear “una librea de un paño de color de cielo y faxas de terciopelo amarillo, bordadas por encima de cordoncillo de plata, las plumas azules y blancas y amarillas” Felix is dressed in the same colors, with white velvet hose embroidered and lined with gold and blue, a doublet of white satin with tassels of gold and a jerkin of white satin. His hat is set with golden stars, with a pearl in the middle of each, and he also wears blue, yellow and white feathers. His horse is furnished in blue set with gold and seed pearls. His rapier and dagger, with engraved hilts and pommels of beaten gold, are in embroidered hangers. The only departure from this scheme is his short black velvet cloak, but that is edged with gold lace, hung with buttons of gold and pearl and lined with blue satin. (*Social and Religious Teaching* 28)

Despite the effusive description of such gallantry, it is in the minutely-detailed description of the courtly clothing that the potentially disruptive nature of the urban space is subtly operative. Jane Burns extrapolates by saying that

clothing in the courtly world is ... a kind of “social skin” that combines corporeal features of the physical body with adornment that significantly transforms and alters that body. From this perspective we can imagine not only how the material of courtly clothing might be deployed by its various users to different ends, to signal social rank or to convey gender differences but also how those material garments themselves might construct, maintain, control and transform social identities based on gender and class distinctions and how they might do so in unregulated, unexpected and disruptive ways. (25)

The court milieu acts as a force on the person, compelling a man to abandon his own manners and adopt those of others (Anglo 35). This ability of court life to cause the abandonment of a former life style is illustrated in Felismena’s dressing in male attire in order to see her lover. In the act of cross dressing, Felismena enters into a different space of interaction in the urban realm, protected by her masculine physical appearance. The disruptive nature of the clothing is effective, since Felismena’s disguise as a man becomes the vehicle by which the courtly environment is disrupted, resulting in romantic confusion, tragic death, and her ultimate self-expulsion from that scene. In *La Diana*, the inclusion of the description of clothing assists in the spatiality of the environment by complementing the potentially discordant nature of the ambience with the conflictive facade of elaborate and significantly symbolic dress.

The description of the court recalls for Felismena the memories of Soldina where she had met Felix and was courted by him with tourneys and jousts (*Social and Religious Teaching* 28), a reality of which she later reminds him toward the end of the novel. Her

repeated experience of this pageantry evokes recognition; the pageantry of the court creates the mental space which draws her past into the present. Her reaction to her experience of Don Felix' relationship with Celia in the court of the princess Augusta Cesarina is held in suspension, hidden from the reader, and in that suspension, stored spatially as part of her memory only to appear toward the end of the work in her recalling of the episode to Don Felix. In this example, Montemayor utilizes his technique of vivid, detailed description to elicit an emotional response in the character. Even with the expressed reaction, the total effect of the urban space on this protagonist is still deferred, for Felismena's memories compel her on a quest of reuniting with her love. At the point of reunion, the spatial circumference of this particular experience is completed when Felismena reminds Don Felix of the event, thus uniting her remote past with the more immediate past and ultimately with the current scene of re-encounter. Through disruptive effects and postponed resolution, the descriptive elements of the courtly environment cooperate in a spatial manner as connectors of disjunctive episodes in the plot.

The court usually served simultaneously as the "seed crystal of the loyalty of the populace and as the model for proper deportment" (Duindam 192). Part of proper deportment would be the appropriate tactile gestures associated with the courtly class. Human touch, which is often seen as the agent of unity, continues in this urban environment in a role of potential disruption. Montemayor is meticulous in his faithful portrayal of courtly appropriateness of gesture (Damiani, *Montemayor's "Diana", Music, and the Visual Arts* 36). Yet this sense of the propriety was not universally acknowledged. Courtiership was also considered as a performance and as an art which "seeks to counterfeit nature, as fashioning

with words unbound by referentiality, exploits the equivocity of the sign and plays on its instability” (Regosin 33). While the appropriateness of courtly gesture is paramount in *La Diana*, Montemayor depicts a more sinister connotation of human tactile gestures, such as in the delivery and reception of letters to suggest impending tragedy. The effects of human touch were also evident in the scene in which Felismena, disguised as Valerio, brings Felix’s letter to Celia. Felismena narrated: “le besé las manos y le puse en ellas la carta de don Felis” (Montemayor 118). This act galvanized Celia’s obsession with Valerio/Felismena. After that gesture, Celia increasingly refused communication from any other page, and her love obsession ultimately led to her death in desperation (124).

As gestures of human communication, letters and human touch are portrayed as inseparable. For Felismena, however, the conveyance of the letter also involved an oral recitation of the written words. It is important to note that, in courtly fashion, the words used either in a written epistolary form or in spoken language were never spontaneous, but rather were deliberate choices that responded to social norms. Damiani explains that “the word, spoken or sung, mirrors the characters’ awareness of the social demands placed on proper language. This awareness extends to the use of the written word” (*Social and Religious Teaching*, 20). Montemayor deliberately includes the epistolary form and practically unfurls it in the urban space by permitting that its contents be read aloud by the protagonists. In the first years of their acquaintance, when Felismena had first learned of Don Felix’s love for her, Don Felix had sent her a letter via her maid Rosina. After a bit of suspenseful dramatics, Rosina admits that the letter is from Don Felix. Felismena, in narrating her story, recites the contents of that letter from memory. Similarly, Felismena goes on to recite the contents of

her letter of response to Don Felix. This vivid recall of letters and their recitation from the past revives the messages and in the combination of written and verbal communication, the connection between the two protagonists is extended spatially in the referentially recalled episode, and then projected toward the present into the central narrative in which Felismena is retelling her story.

The recitation of a letter becomes a repeated event in the life of Felismena, and with it, a repeated omen of impending misfortune. In the court of the princess Augusta Cesarina, Don Felix writes a love letter to Celia. At this point in the narration, Felismena is disguised as the page Valerio. Before Don Felix asks that the letter be delivered, he first reads it to the page Valerio/Felismena. In the recitation of the letter, the actual message of a letter is again given an added dimension; what begins merely as a two-dimensional script is transmitted into the atmosphere in dialogue and helps constitute the space of that environment. The epistolary form continues to define and specify the urban space when the letter is passed along in the novelistic action and changes and intersects the lives of the protagonists who are involved in its creation and experience its reception. For Felismena, the association with the letters becomes complicated, for in her subsequent experience she, as Valerio, is a listener of what she herself had recited in an earlier episode of her life. The circularity of the experience, its repetition and the ultimate interconnection between the two episodes of epistolary form in Felismena's life is a literary maneuver which intensifies the spatial quality of this framework, linking the urban space of Felismena's more remote past with the urban environment of a more recent past. In both experiences involving love letters, the courtly environments also continue to be defined, thus specifying the space. Furthermore, Felismena's character

continues to be refined, and in that ongoing alteration, continues to apportion her own qualities to the specific space. By use of the epistolary form in these aforementioned experiences, the written word, once activated by speech, causes disruption to accelerate in an already conflictive environment. In this sense, the use of letters enhances the reactive potential of the urban environment.

The epistolary form at times repeats what was already known. In the episode between Felismena/Valerio and Celia, the reader already knows what Celia will later find out in the letter read to her by Valerio (Montemayor 116). Repeated within the same urban framework, the recitation of the letter, either by Felix or by Felismena/Valerio, is an echo of what had transpired earlier in the conversation between the two characters (115-18). The use of the epistolary form to repeat dramatic action acts as a type of mirror and gives the letter a reflective dimension that is apparent at times to the reader or to the shepherd listeners of the narrative. When used as an agent of repetition or anamnesis, the epistolary form assumes a circular quality affording it a spatial dimension that is then incorporated as an ingredient of the spatiality of that particular urban context.

The third urban environment under discussion is that of Belisa's village. The conflictive element of Belisa's ambience seems to develop when Arsileo comes back from the "academia Salmantina" (137). Belisa seems to imply that on his return, Arsileo brought with him the talents that eventually caused her heartache. Perhaps the interjection of customs unfamiliar to the village environment created in that familiar urban ambience a disruption which accelerated upon proximity with the potentially volatile situation of the love that Arsileo's father Arsenio had for Belisa.

Human touch conveys unfortunate results in the urban environment of Belisa as well. Belisa admits her avoidance and repulsion of certain human gestures. At first, she deliberately avoids the human touch of Arsenio. Later, when his son Arsileo finally returns from the university, Arsenio attempts to send a letter (sent in his name but written by his son) to Belisa, which she receives reluctantly: "...yo la recibí aunque contra mí voluntad..." (138). In the third protagonist's experience with epistolary communication, Montemayor again adds to the complication of the intrinsic antagonism of the environment. Upon suggestion from a friend Argasto, the love letter is written by Arsileo but sent as from Arsenio to Belisa. In the creation of the one letter, three characters are now connected as significant conspirators of the dramatic action. In the re-telling of her story, Belisa also recites the letter from memory. By a recitation of the letter, Belisa spatially transfers the actions of her past into the central narration. Typical of the ominous quality of the epistolary form in *La Diana*, the letter leads to a mutual admission of love, but then ultimately ends in tragedy. The epistolary form connects the lives of these aforementioned protagonists as a precursor of great misfortune. Even as a forbearer of impending misfortune, however, the use of the written word energizes the urban literary space so as to advance the plot and contribute to changes in the affected protagonists. The causal potential of the epistolary form is summarized by Belisa when she said that the letter was the beginning of her ills and the end of her rest: "Esta carta, o hermosas nimphas, fué principio de todo el mal del triste que la compuso y fin de todo el descanso de la desdichada a quien se escribió" (146).

The spatial function of the urban environment is disclosed in *La Diana* by the language and attention to detail with which Montemayor describes the elements of the

environment. The interjection of lengthy, (the dedication of a whole book) aforementioned historical narratives through the speech of the three major female protagonists at unexpected points in the dramatic action shifts the locus of attention to the past urban space while at the same time, brings that past location “forward” into the midst of the central narration. By the juxtaposition of two seemingly unrelated episodes, Montemayor constructs a spatial relation that continues to evolve and develop and reaches a point of congruence as the lives of the affected protagonists intertwine.

The historical narratives are replete with exclamations and exaggerations. Within the same descriptions, Montemayor employs spatial language not only to complement the spatial function of the urban scene, but also to externalize the chaotic internal emotions that seek catharsis. For example, in Selvagia’s narration, she exclaims: “Ved qué extraño embuste de amor”, then continues with a vertiginous description of the confusing origins of her sadness: “... si por ventura Yesmenia iba al campo, Alano tras ella; si Montano iba al ganado, Ysmania tras él; si yo andava al monte con mis ovejas, Montano tras mi y si yo sabía que Alanio estaba en un bosque donde solía repastar, allá me iba tras él” (52). The rhythmic and anaphoric repetition of phrases audibly conveys the turbulence of the environment and in the emotional recitation within that scene Selvagia draws that turbulence to the center of attention. Her narration, in effect, assumes spatiality and contributes to the spatiality of the environment in which it occurs and in which it is released through her oral rendition.

In Felismena’s tale of the courtly scene, she refers to the many tears that she wept. Felismena at times reverts to a third person point of view in her narration: “Palabras fueron éstas que a Felismena llegaron al alma...” (116). Felismena’s speech overflows in

superlatives particularly in the repeated use of “grandissima”. The narration of Felismena is intensified by her double identity as Felismena and as Valerio. In her dramatic speech accentuated by the confusion of identity, the way in which Felismena’s narration proceeds depicts the intrinsically hazardous quality of the environment. It gives that urban space a vitality which then promotes her initiation into another part of the novelistic action.

In Belisa’s urban space, Montemayor deftly reflects the dizzying effect of the confused interpersonal relations by the use of asyndeton and anaphora. The spatial language which describes Belisa’s actions externalizes the internal chaos of her spirit; the author allows the protagonist to verbalize her mutually effective relationship with her environment, and at the same time, permits the contents of her internal confusion to be dispersed as speech into the literary spatial framework, thus enhancing the potential discord of the environment. Belisa narrates her unsuccessful efforts to dissuade Arsenio: “Y eso me dió él a entender muchas vezes, que, aora en el campo yendo a llevar de comer a los pastores, aora yendo con mis paños al río, aora por agua a la fuente, se hazía encontradizo conmigo” (137). The repetition of “aora/ahora” accelerates the rhythm of the literary account as symptomatic of the acceleration of turbulence in the life of the protagonist.

The three female protagonists describe their pasts or have their stories retold several times in *La Diana*. This repetitive description is deliberately employed in the pastoral novel so as to allow the elements of that past environmental space to establish inchoate associations with the central narration and in that association, the lives and fates of the unrelated characters begin to intertwine. This deliberately spatial use of descriptive literary devices by Montemayor is asserted by Fernández-Cañadas de Greenwood when she writes:

the repetitions, multiple directions and associations manipulated in these all prose or verse compositions are obviously intentional ... In it, by means of analogies, hyperboles, similarities, parallels and studied contrasts, the audience (or reader) is persuasively taken into a field of contextual and inter-textual associations. (104)

Shadi Bartsch confirms the long-standing tradition of the evocative nature of description when he alludes to Quintilian's idiolect in that "... evidential encompasses all sorts of word pictures within the context of persuasive oratory" (111). Bartsch also refers to a study by Beaujour when he states that "description is meant to arouse emotions and carry the audience's judgment: it encodes horror and dismay, surprise or reassurance" (111).

In *La Diana*, Montemayor maximizes the emotive function of description in the meticulous detail he includes in the urban backgrounds of the three aforementioned female protagonists. In addition to his enumeration of particularities, Montemayor juxtaposes the details of description with antithetical descriptions; in this way, he sharpens the description and offers a depiction that is vivid and exact. Likewise, through his descriptive technique, Montemayor creates a type of literary distancing, a virtual 'standing-back' so that the picture, landscape, person, or event being described can be visualized in totality. The description intensifies the spatial potential and functionality of the urban environment by enabling views of juxtaposed and simultaneously co-existent elements. The coordinated description of the situation causes emotion, filling the disoriented describer with yearning.<sup>9</sup> The urban environment too, assists in the details of the description.<sup>10</sup>

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<sup>9</sup>Beaujour calls this effect a justification of *ekphrasis*. See Michel Beaujour, "Some Paradoxes of Description. 75.

<sup>10</sup> Elizabeth Grosz notes that the city "effects the way the subject sees others ... as well as the subject's understanding of, alignment with and positioning in space", See "Bodies-Cities." *Sexuality & Space*, 249.

Bruce Wardropper sees the spatially descriptive language in *La Diana* as a unique aspect of Montemayor's work, for he comments that "the great originality of *La Diana* was that ... men, for the first time, were able to see themselves as women saw them"(142). By promoting this recurring evidence of environmental and human reciprocity and potential for a continued relationship of mutuality, the description serves to corroborate the nascent spatial functioning in the setting.

Bartsch asserts that an attention to the manner, style and language of description is essential to a comprehensive appreciation of a work. He says that "the descriptions function as the key to the works, and to ignore them is to make misjudgment inevitable: to a greater or lesser degree almost all of them are relevant to the text, and in a number of ways" (171). Selvagia, for example, speaks of her origins from a province "tan remota y apartada de cosas que puedan inquietar el pensamiento" only to follow in her description that "[a]y muchas cosas entre las florestas sombrías y deleytosos valles" (Montemayor 40). In this description offered by Selvagia, the reader is offered disparate images: the remoteness of the province with the bustle of the urban life within it. At the same time, the character Selvagia is professing her own relationship with respect to those elements and in that way reiterates a spatial stance in her description. Her descriptive discourse is self-reflective as it pertains to her origins. In this regard, description contributes to referential quality of the narrative by recreating in the words of the protagonist the urban environment from a time that is past. In the inclusion of a second reference point, the spatiality of the urban environment is enhanced by juxtaposition with a remote point of reference.

Felismena introduces herself in a similarly referential fashion when she says: "...mi naturaleza es la gran Vandalia, provincial no muy remota de ésta..." (95), while Belisa provides the spatial detail of her narration in the succinct phrase: "No muy lexos deste valle, hazia la parte donde el sol se pone..." (136).

The three protagonists vacillate among first, second and third persons in their descriptive narrations. Selvagia spatially distances herself from herself when she says: "... y cómo la triste de Selvagia decía..." (52). Felismena similarly exclaims: "... la desdichada Felismena que este es el nombre de la triste que sus desventuras os está contando..." (100). Belisa, on the other hand, describes herself in second person when she cries: "Ay, desdichada de ti, Belisa..." (133).

Another technique of description seen in *La Diana* is the use of contrast, a seemingly characteristic technique of Montemayor and a literary style characteristic of writers in the Renaissance. By stating two counter-positional aspects in a particular description, Montemayor enhances the level of verisimilitude. The juxtaposed description not only provides detail, but also a second, and often opposing point of reference. This referential and descriptive language creates a mental image or a spatial rendering of the item or location. Employed in this way, description becomes another manner in which the spatiality of the environment is intensified. In Selvagia's introduction one encounters a pattern of paired descriptions when she speaks of "valeroso e inexpugnable reyno," "provincial tan remota y apartada" and "florestas sombrías y delytosos valles" (40). The change of location of Selvagia is also described by use of juxtapositions. Stating it succinctly, Selvagia says that "... me sacó de nuestra aldea y me a traydo a la vuestra..." (59). The proximal uses of "our"

(nuestra) and “your” (vuestra) in the same sentence is a subtle but clear example of the juxtaposition of location as a descriptive technique which provides a spatial transferal of location and reference.

Felismena similarly describes using dual, or multiple concepts when she offers in her narrative such details as her unawareness of her love as “por señales y por paseos y por música y torneos” (100). Further on, she recounts that she was in the midst “de mi desventura y de las ansias...” (105). The spatial effect of the descriptive language is clear in Felismena’s description of the pageantry of the entourage of the court, In her words, the sartorial depiction of Don Felix and his followers include phrases like “pañó de color de cielo y faxas de terciopelo amarillo”, “las plumas azules y blancas y amarillas”, “una ropilla suelta de terciopelo negro, bordada de oro y aforrada en raso azul raspado...” (111).

Belisa continues this pattern of binary entities when she refers to idleness as “maestra de vicios y enemiga de virtud” (137) and to Arsenio’s letter to her as “principio de todo el mal de triste que la compuso y fin de todo el descanso de la desdichada a quien se escribió” (146). As her love problems intensify, Belisa refers to “sus hados y mi fortuna” (154). And as she approaches the end of her monologue, Belisa alludes to “la hora del concierto y del fin de sus días” (158). In these and similar constructions, Montemayor utilizes dual or concatenated concepts to describe people or events by means of contrasting reference. In that pairing of images, the description contributes to the spatiality of the setting as it creates a type of mirror in which “the language can look at itself” (Miñana 459). By juxtaposing opposites, Montemayor, in a continuation of a principle employed by Sannazaro, emphasizes

the beauty of diverse qualities coexisting harmoniously (Haber 55), and in that multiplicity of perspectives, a sense of spatiality is intensified by the lexical terms of the description.

In addition to the visual constituents of a space, sound also effectively permeates a framework. In scientific terms, sound is a composite of various wavelengths, an invisible entity that is comprised of small and defining components, all of which unite to produce a unique effect and evoke response. The various waves are in motion, and in the movement to the projected destination, the sound waves declare their presence and in that declaration affect that which is within its proximity. In the urban space the presence and interaction of sound enhances the density of the spatial environment. At times, the actual sounds support the antagonistic development which stimulates the novelistic movement. Three types of sound that seem to exert a concerted power in the urban settings in *La Diana* are: dialogue, recited verse, and music.

Dialogue and monologue figure prominently in the urban spaces of this novel. Dialogue was a predilection of many Renaissance writers (Kushner 157). Yet, while Kushner may aver that dialogue is the least effective technique of narrative<sup>11</sup>, Tierno-Galván comments that dialogue is what gives visibility and personal references, a physical sense which is paramount to the depiction of the action.<sup>12</sup> Siles Artes poses that dialogue is significant to a consideration of the spatiality of the urban environment, and acknowledges

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<sup>11</sup> Kushner writes: “Entre los géneros literarios, el diálogo es sin duda el más pobre en narratividad.” “La Función Estructural del *Locus Amoenus* en los Diálogos del Renacimiento.” *Estudios Sobre el Diálogo Renacentista Español. Antología de la Crítica* (Málaga 2006) 157.

<sup>12</sup> “Las visualidad, las referencias personales y las respuestas dan a la presencia en el diálogo un sentido físico que es una de las raíces de su inmediatez respecto del lector que se atribuye inconscientemente la condición de estar también presenciado.” “Enrique Tierno-Galván,” *Inteligencia dialéctica y estructura social.*” 68.

that the voices of the protagonists are the very substances that occupy the spaces of the books of the *Diana*. Siles Artes even attributes to the voices of the characters the potential for dramatic action, commenting that the voices of the characters act the most, in song and conversation, especially the conversations which occupy practically the whole space of the three books.<sup>13</sup> As part of the insubstantial bodies that occupy the space of the urban environment, the words of the protagonists become another set of ingredients that constitute the over-all spatial essence of the urban framework.

In the three aforementioned stories, there are two levels of dialogues: the dialogues between the one of the three female protagonists and their audience/companions in the bucolic space, and the dialogues that form part of their background narratives. Dialogue is significant for it expresses not only thought but the social structure of thought (Tierno-Galván 52). While dialogue denotes a movement of sound waves, the actual dialogue supposes action or causes action (55). Both of these aspects can be seen in the narratives of the three main female protagonists. In the dialogue between Selvagia and Alanio, for example, (Montemayor 53-54), the social conditions of their relationships are implied. Furthermore, in Selvagia's narration of her background to the two shepherd listeners, the social conditions of deceit, ridicule, the social standards of honor and social restrictions of courting are stated or inferred. In the story of Felismena, social conditions are clearly enunciated in Felismena's recount of the dialogue between her parents (97-99), her conversations with her maid Rosina (101-102) and her numerous exchanges with Felix either

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<sup>13</sup> Siles Artes comments: "... las voces de los personajes son las que actúan más, ya en canciones, ya en conversaciones; principalmente estas últimas, que ocupan casi todo el espacio de los tres Libros." *El arte de la novela pastoril*, 93.

as Felismena or as Valerio (102-04). Felismena's dialogue also offers a second social perspective, when disguised as Valerio, she engages in conversation with Felix, with Celia and with Fabio (105-24).

Belisa's dialogues have social significance in their portrayal of a father-son relationship, and of the feeling of betrayal within a family or as a victim of love (146-59). The protagonists often erupt in impassioned monologues as response to the episodes associated with these dialogues. The very act of emitting words into an environment fills the space of that environment and enhances the total creation of the reality of the scene. Action ensues as a result of spoken words. Gullón attests to the importance of dialogue in a novel when he refers to "la creación total por la palabra – de la acción, del carácter y del espacio" (99).

Montemayor's use of dialogue assumes a greater spatiality through its repeated execution among three, rather than two speakers. Selvagia, for example, speaks with two, rather than with one shepherd. In Felismena's world, the dialogue involves Don Felix, Celia and Felismena either as herself or as her alter-ego Valerio. In Belisa's narration of her past, the dialogue reflects the interaction among Arsileo, Arsenio and herself.

Even in the urban episodes of lesser prominence, the use of triangular dialogue is seen. Felismena leaves the temple of Felicia and goes to a hut where she encounters Amarílida and Filemón. The dialogue that ensues involves all three characters and envelops this small, yet significant urban setting. This circle of dialogue appears disconnected; the abrupt insertion of the scene with its accompanying conversations is later seen (in retrospect) as a prolepsis for the resolution of part of the novel's intrigues. Thus the seemingly

insignificant triad of conversation creates a smaller concentric circle of dynamism that unleashes a verbal energy into the atmosphere that mobilizes the scene and that particular urban environment, while advancing the details of the plot. Once Felismena settles the disharmony of that scene, she travels on to a city in which “las casas y edificios de aquella ciudad insigne eran tan altos, y con tan gran artificio labrados”, and there were “muchas torres y pirámides” and “[l]os templos eran muchos y muy sumptuosos, las casas fuertes, los superbos muros, los bravos baluartes” (Montemayor 281). In this final urban setting in the city of Coimbra, Montemayor flaunts his repetitive and referential style of descriptive, complementing it with another three-way conversation among Felismena, Duarda and Armia. In this scene, however, Montemayor employs a diglossia to draw in the urban space closer. Felismena, Duarda and Armia, though in Portugal, converse in Castilian, yet once Danteo enters the scene, the conversation shifts to Portuguese between Duarda and Danteo with Felismena biding her time in order to offer assistance. The use of Portuguese in this instance creates the effect of a literary inner concentric circle within the larger dialogic space of the episode, producing a spatial effect of intensity and brief duration and which effectively distances Felismena and redirects her onto the next heroic quest.

In the aforementioned narratives of the origin of the protagonists, each protagonist recites her narrative in response to listeners who are disturbed by the distress of the protagonist. The use of question and answer is another way in which the sound in the environment contributes to a sense of spatiality, for the use of the question elicits a response, and in that response a type of relationship is established between at least two parties. Questions can connect two familiar things or introduce a new concept or person, as is seen in

the case of the three female protagonists. A question invites a subsequent, correlative comment or response; that evocation disturbs the inertia within a context, acting as a stimulus within the particular space; with that stimulus, movement is effected, and in the presence of that movement, the spatial quality of the environment is validated. The nature of the question as relational and spatial is affirmed by Tierno-Galván who comments that the question is the connector which supposes possibilities: "... el hilo conductor supone en cualquier caso ciertas posibilidades de eventualidad, no solo por la novedad de la pregunta, sino por las obligaciones de aceptación, negación o elusión que impone en la respuesta" (71).

By repeatedly creating conversation among more than two persons, Montemayor widens the parameters of the intimacy of the conversation to encompass a larger spatial medium. The use of triads as compared to dyads as participants in the conversation is analogous to the difference between a solid figure and a plane figure – the three dimensional figures encompass an additional quality which transforms them into spatial figures. In the same way, the more complicated nature of the three-way conversations establishes a type of spatial occupancy for the particular dialogue that offers to the urban space itself the potential to incubate amorous entanglements. In this dynamic of reciprocal antagonistic potential, the triadic conversation advances the specific spatial qualities of the urban environment, and at the same time, advances the plot.

Verse is alternated with prose in the urban frameworks discussed thus far. The use of poetry and the recitation of letters often repeat what has been narrated. Repetition by means of dialogue, or change from prose to verse, adds a spatial dimension as an element of reference. In poetry, the use of analogies, hyperboles, similarities, parallels and studied

contrasts permits the audience or listener to be “persuasively taken into a field of contextual and inter-textual associations” (Fernandez-Cañadas de Greenwood 104). In the case of Belisa, because of the Arsileo’s dexterity with the fine arts, poetry is the mode used in the letter to Belisa from Arsenio, but written by Arsileo. The letter cites past situations and conversations related to Arsenio’s feelings for Belisa. In addition to the rhythmic quality and emotional content of the poem/letter, the use of verse in this instance assumes a spatial quality as the medium which connects the private world of the sender’s emotions with the public world of its recitation. As a composition written by Arsileo, sent by Arsenio and received by Belisa, the transmission of this letter/poem draws a virtual circumference around the amorous web which predominates in this setting. Poetry, juxtaposed with prose enhances the narrative resonance in the urban setting, and provides an appropriate segue to the use of music within this framework.

In the urban spaces of *La Diana*, music is a recurrent and effective presence. As a natural component of a courtly scene, music was a fascination for Montemayor. Of the twenty-three instruments listed in the inventory of musical instruments used in the court of Charles V and Philip II, twelve are mentioned in *La Diana* (Damiani, *Montemayor’s “Diana”, Music and Visual Arts* 4). In the urban space, Montemayor is able to lavish the work with his knowledge of courtly music, incorporating into spatial composition the sounds of “cornets, viols, flageolets, sackbut, harp and virginal” (Solé-Leris 45). Damiani adds that in *La Diana*, in the serenade for Celia, there is an “opulent array of musical instruments” and that the serenade continues with a canción arrangement of “four vihuelas de arco” (probably “violas de gamba”) and a “clavicordio” (Damiani 11). The presence of music is expected in

*La Diana* as reflective of sixteenth-century booklets that deal with court entertainment. In *The Book of the Courtier*, for example, Castiglione notes that being a musician is equated with being a good noble, as long as one plays an instrument naturally and without ostentation.<sup>14</sup> Music by nature is spatial, and its presence within the environment adds layers of density to the spatial character of the environment. We may begin with the sensation experienced by all who listen to the music, that musical sounds possess a quality of volume or density. Such sounds seem to occupy - to "fill up" to a greater or lesser degree - some sort of "available space," so that one can distinguish, for example "thick" sound from "thin" sounds. Musical space, then, is a space of relationships (Morgan 261). These variations in texture are "unmistakably spatial in quality" (260).

Besides its contribution to the spatiality of the ambience, besides its purpose for entertainment and solace, music was deemed to have an evocative power, a medicinal power and a magical power. In a world like the Renaissance, music was a force "both concentrated and diffuse, active and passive" (Tomlinson 62). Castiglione likewise mentions the power of music to attract the love of women to the male courtier (Austern 227). Music permeated the urban scene in Montemayor's work, and its presence allowed for the release of an inescapable force which decried deceit or disharmony, evoked sympathy, and solicited the cooperation of the universal forces, like love and fortune. Music as a catalytic force was understood in Renaissance times in theories of such philosophers as Marsilio Ficino.

Tomlinson writes that for Ficino, "song imitates and enacts everything so forcefully that it

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<sup>14</sup> Castiglione stated: "Therefore let the Courtier turn to music as to a pastime and as though forced ... and let him appear to esteem but little this accomplishment of his, yet by performing it excellently well, make others esteem it highly" See *The Book of the Courtier*, 104.

immediately provokes both the singer and hearers to imitate and enact the same things...musical imitation, as indeed imitation in general was a provocative force” (112). In the passage from the *Timaeus Commentary*, for example, Ficino spoke of music “reaching the body, the spirit, the soul and even the soul’s highest faculty, the mind by virtue of its motion, not its verbal meaning” (Tomlinson 114). According to Ficino, such powers are explicitly assigned to the musicians whether singing or playing (114). Music’s capacity “to open sympathetic channels, not only between people but also in productive alignment with cosmic forces, was central to its value as natural magic” (Brook 1229).

The theory of the sympathy of music with human beings also corroborated its popularity in Renaissance times for medicinal purposes. For Ficino, music was “a mind medicine, its healing effects on the spirit similar to those obtained by plant remedies for bodily ills” (1232). In the philosophy of Ficino, however, there seems to be a link among the evocative, medicinal and magical qualities of music, for Ficino was “concerned with the transformative effects experienced in the psyche of the individual” (Voss 168).

In the urban environment, the evocative, medicinal and transformational potentials of music are operative. In Selvagia’s story, musical terms are used to describe the persons of her autobiography. Selvagia refers to Ysmenia, Alanio, Montano and herself as “los quatro discordantes amadores” (Montemayor 53). Music is both evocative and causative in Selvagia’s case; Selvagia expresses her song, and the next day she is taken by her father to her live in her aunt’s house (59). Since no immediate cause is given, nor even understood by Selvagia herself, it could be assumed that the singing of her song had a powerful effect, or at

least had reached the ears of her father, who in response to the power of that music, acted in a dramatic way.

The evocative nature of music is more apparent in the background of Felismena, in which the music of the court exercised a prominent role. Music is an agent of happiness and awe for Felismena. She refers to Fabio's music as celestial, "música celestial" (106). Repeatedly, Felismena exclaims about the contentment that hearing the music brought her in phrases like: "...estuve suspensa" (106); "el contento que me dió" (107). The ability of music, whether sung or played, to evoke serenity and joy seems irrefutable to Felismena as she comments on the sustained joy that one would experience on hearing the music she heard: "Acabada esta canción, comenzaron a sonar muchas diversidades de instrumentos y voces muy excelentes, concertadas con ellos, con tanta suavidad que no dexaron de dar grandísimo contentamiento a quien no estuviera tan fuera dél como yo" (110). In this urban setting, however, music has both positive and negative potentials. While Felismena is overjoyed at the beautiful harmony, the sonorous presence of the musicians reminds her of the loss of her love Felix. The dichotomous effect of music is significant. Austern explains the Renaissance concept that

[t]he efficacy of music in matters of love gone wrong was based on therapeutic application of esoteric ideas that connected the art to universal order and harmony, and which also assigned it psychophysical affective capacities. Love and music were, in fact, accounted similar agents by numerous pre-modern thinkers. Both were paradoxically insubstantial forces that produced evident physical effects, both spanned the distance between metaphor and matter, and both served as agents of divine promise and perfection. (222)

Conversely, the absence of a totally harmonious response to the sound of music might suggest that a less favorable "divine promise" or future may be boding.

In Belisa's story, the power of music is depicted in Arsenio's praising of his son's music so that others would ask his son to play for them, and ultimately, win over Belisa for him: "... comenzó Arsenio a loar mucho el tañer y cantar de su hijo Arsileo, por dar ocasión a los que con el estaban le rogassen que embiasse por un harpa a casa y que allí tañesse y cantasse porque estava en parte que yo por fuerça avía de gozar de la música" (147).

Music's evocative, transformative nature is furthermore displayed in Belisa's admission that Arsileo's sonnet has enslaved her in love: "...començo a cantar esta canción con gracia tan estremedad que a todos los que la oyan, tenía suspensos y a la triste de mí, más presa de sus amores que nunca nadie lo estuvo" (148). The evocative nature of music is seen to support a spatial quality, since as the initiator of the process of imitation, music suspends and transforms hearts, softening them in reciprocal response to the melodious harmony: "...el mal logrado mancebo Arsilo suspendía y ablandava no solamente los coraçones de las que presentes estaban, mas aun a la desdichada Belisa..." (150). As testimony to music's potential to evoke imitation, Belisa admits that very soon afterwards, caught up in the force of the music, she, too, began to sing (151-54). Although music was said to have the capacity "to open sympathetic channels, not only between people but in productive alignment with cosmic forces" (Brook 1229), in the urban episode of Belisa, as had been in that of Felismena, music produces simultaneously amenable as well as disturbing effects, as it brings pleasure to the ear while bringing sorrow to the memory. This discordant effect of music foretells an impending deleterious effect; music's negative powers serve as an omen. The potential for disastrous disharmony soon becomes evident in the tragedy of apparent murders of father and son (159). Because music by its very nature "seizes and claims as its own man

in his entirety” (Tomlinson 111), the imitative potential of discordant music seems to bring about a discordant action or reality. The tragedies in the narratives of Felismena and Belisa are physical results foreshadowed in the cacophonous or discordant reception of the sonorous experiences. Yet, even in its ability to foresee future tragedy, music can demonstrate an ability to assimilate itself within the urban environment, exert an unavoidable power in it, cause change in the protagonists and advance movement in the dramatic plot development.

Music is consistent as an effective force in *La Diana*, even in the episodes of the secondary characters. In the short episode with Armia and Duarda, for example, is it Danteo’s song that moves Felismena because she could identify with his sentiments: “A la pastora Felismena supieron mejor las palabras del pastor, que el combite de las pastoras, porque más le parecía que la canción se había hecho para quejarse de su mal, que para lamentar el ageno” (289-90).

Music projects a powerful curative ability. With sung verse, Belisa pleads for a cure from her lovesickness:

Cessad mis versos ya, que amor se indigna,  
En ver quan presto dél, estoy quejando,  
Y pido ya en mis males medicina. (153)

Similarly for the Portuguese women Duarda and Armia, music functions as the medicinal antidote for a seemingly hopeless situation: “Y dexemos cosa tan escusada como gastar el tiempo en esto. Mejor será que se gaste en cantar una canción” (285).

Herbert Lindenberger wrote that “[p]astoral defines itself, one might say, through the forces with which it sets up tensions...” (345). Operative forces act and react invisibly in a particular space, leaving their perceivable mark on the conditions, events and people that

coexist in that space. In the urban milieu, the presence of invisible forces becomes a tangible promoter of episodic development and of character transformation. Because invisible forces can cause consequences with visible effects, the final considerations of the urban spaces of *La Diana* will probe the invincible forces of love, fortune, nature and death as direct contributors to the agency of that spatial framework.

It is difficult to entertain considerations of this aspect of the discussion through a dissection of the various forces in the urban milieu since, as is true in all spatial contexts, the coexistence of the various components presupposes a dynamic nature of each of the components and an inseparable, energizing kinesthesia among the components. In *La Diana*, certain rhetoric is deliberately employed to underscore the interrelatedness of certain incorporeal though palpably effective forces. Fernandez-Cañadas de Greenwood comments that

[t]he forces of love, fortune, time and nature acting here in artistic (fictional) societies, not only have to be presented through the idiom of conventional language and rhetorical forms, but those linguistic and rhetorical conventions have to be elaborated so that they interact among themselves and with the themes they express. (109)

The first operative force in the urban milieu that will be analyzed is love. In *La Diana*, Montemayor clearly presents the view of the love “as an independent actor proving its might and even operating at times as an antagonist to the character” (Fernandez-Cañadas de Greenwood 112). Love, like fortune, nature and death, appears for the protagonists “as an archetypical independent force or pattern, against which the unpredictable, fluid, and changeable course of human events (including the experiences of love) has to be measured” (112). In the cases of the three main female protagonists, disappointment in love is the

underlying antecedent which facilitated the recitation of their stories to their shepherd audience. Love acts as a force in each of their respective urban backgrounds. Selvagia epitomized the overpowering effect of love as a force when she sang:

El vivir para olvidar  
es vida tan afrentada  
que me está mejor amar  
hasta morir de olvidada. (Montemayor 58)

Love is not always considered a positive force, since Selvagia connects love with demonic power: “esta endiablada passion” (39).

For Felismena, love was such a powerful force, that it impelled her to travel distances in pursuit of it. Felismena personifies love as incompatible with the absence of the loved one, and has having traitorous eyes; she swears to defy love, by making it impossible for love to look at anyone but her. She relates to her shepherd audience that

...pareciéndome que mi mal era sin remedio... También de la ausencia que es capital enemiga del amor, yo avía de ser olvidada, yo determiné aventurarme a hazer lo que nunca muger pensó. Y fué vestirme en hábito de hombre, y yrme a la corte por ver aquel en cuya vista estaba toda mi esperanza y como lo pensé, assí lo puse por obra, no dándome el amor lugar a que mirasse lo que a mi propria devia. (Montemayor 105)

Belisa, too, recounts her inability to defend herself against the force of love when she sang:

Quexad, mas a de ser de quando en quando  
ahora callad vos, pues véis que callo,  
y quando véis que amor se va enfadando  
cessad, que no es remedio el enfadallo. (153-54)

As discussed earlier, in the three narratives of the female protagonists, love is repeatedly identified as the initial impetus which, as it becomes complicated with other reactive forces in the urban milieu, makes the life of the protagonist antagonistic to her

urban setting and mobilizes her to either regain her love or to seek a cure from love's devastation on her.

Love is also a prominent force in the episodes with Amarílida and Filemón and with the Portuguese shepherds Duarda, Armia and Danteo. In each of these secondary episodes, misunderstanding and the suspicion of love's betrayal guide the scene. Just as in the histories of the main female protagonists the betrayal in love was narrated in the past, so, too in the secondary episodes, the episodes of love betrayal occur at time prior to the narration. Whereas in the histories of the female protagonists, love remained a destructive force, in the secondary episodes, love becomes a positive force with the assistance of Felismena. By her wise intervention, Felismena proactively reinstates harmony in the lives of the two Portuguese shepherds by helping them clarify their perceptions of each others' love.

Fortune, too, exerts a potent force in the urban setting. Selvagia speaks of fortune as "enemiga de mi gloria" (65); Felismena looks disdainfully at fortune as: "...si la fortuna me començasse a satisfazer algún agravio de los muchos que me a hecho" (99); and Belisa says that fortune afflicts her and misdirects her: "Fortuna es quien me aflige y me desvía" (153). All three protagonists speak as if fortune were a person, implying that fortune exerts with a resoluteness that abrogates the free will of the protagonist. The active presence of fortune compounds with the active presence of love in the urban setting. In the aforementioned examples in *La Diana*, these two forces, although propelling the novelistic action, have a negative effect on the protagonists and contribute to the incompatible nature of the urban space.

Another subtle force which is operative in the urban environments is nature. In the respective milieus of the protagonists' origin in *La Diana*, nature is considered the antithesis of the urban setting. This perspective of nature enables it to be sympathetic to the protagonists, as the all-embracing framework that can absorb the distraught persons into its welcoming and compassionate space. Though this quality of nature is more apparent in the bucolic settings of *La Diana*, the correspondence between human beings and the flora of nature is apparent in the song of Belisa in which she exclaims that her sad cries shake the trees and disturb the tranquility of the air: "Quién pensáis que menean los arboles deste hermoso valle sino la vos de mis suspiros tristes que inflando el ayre, hazen aquello que él por si no haría?" (134). Even in this example, however, the urban protagonist receives the sympathy of nature only once she is displaced from her village environment.

Death has a pervasive role as a causal energy in the urban settings of *La Diana*. Though it may initially seem contradictory, tradition has linked the forces of death and love. Laurence Lerner, in referring to Proust, would offer explanation of this link in his comment that deprivation/loss leads to creation (Lerner 54) and that loves depends on separation and is destroyed when the possibility of fulfillment is offered. Lerner, however, amplifies that theory to encompass the human experience when he added: "It is a theory that covers all human experience" (55).

Death does not play a role in the original environment of Selvagia; however, death is strategic to the development of events in the respective narratives of Felismena and Belisa. Damiani and Mujica explain how death moves the plot in its relationship to the life of Felismena.

The plot is expanded as Felismena explains that the death of her parents Delia and Andronio, caused her and her twin to leave home at an early age. Felismena and her brother are sent to live in a convent. From there they are posted off, at age twelve, he to the court of Portugal and Felismena to live with her grandmother. At the grandmother's, the budding Felismena and the youthful Felix develop an interest in one another. (65)

Death, in the life of Felismena is a discordant force. Through her memory and recitation, Felismena “injects a further discordant element into the sylvan setting by giving the account of the death of her mother and father, and of her rival in love, Celia” (60). Death energizes the urban spatial frameworks in *La Diana* by moving the plot, rousing the characters into action or by contributing to a personal transformation and subsequent change of life for the protagonists.

Death is seen by Felismena as a deliberate force which was freely operative in the urban environment's experience and which prevented her from attaining what was her due: “...me a forçado que dexe mi hábito natural y mi libertad y el débito que a mi honra devo...” (Montemayor 99).

Damiani and Mujica also explain that death can have a catalytic effect such that through the death of a character, another character may be moved to action. Death can also instigate a change of character, as they explain:

The death or apparent death of a character is often the catalyst that propels another character into action, or else paralyzes him completely. Thus death is an operative force in the structure of the novel. In addition, awareness of death – their own or that of another person – is a factor in the psychological development of Montemayor's characters. (159)

The potential for a death to cause another's displacement is understood in the episode of the death of Celia. Damiani and Mujica observe that the impending death was suggested

by presence of the musician with a sackbut in the group serenading Celia (106). Death seems to accompany the music, distorting the pleasantness of apparent sonorous tonal quality with an ulterior purpose as a necromantic messenger. As a result of Celia's sudden death, Felix disappears ("desapareció de su casa") and Felismena is moved to don the shepherd attire and retreat to the solitude of nature (Montemayor 125). Death in this example also advances the plot, for Felix' disappearance and Felismena's retreat offer motives for a resolution of the incomplete love story. Death begins and continues in Felismena's urban life as a repeated force of impending misfortune. At the end of her narration, however, her story hangs in abeyance, thus evoking the potential for further plot development and the hope in a positive resolution.

Death assumes a major role in the urban milieu of Belisa as well. Damiani and Mujica cite examples in which death operates as a "mover." In one episode, Arsenio is so affected by the death of his Florinda that he feels that he is near to losing his own life. Because of the death of Florinda however, he now, as a widower, is allowed to court Belisa (66); thereupon, he begins to pursue her romantically. Death also moves Belisa. Upon seeing the apparent death of both Arsenio and Arsileo, she is jolted into action and retreats to the solitude of a hut to await her own death (66). It is clear in the preceding instances that the presence of death generates energy in the urban context, initiating a significant action or movement on the part of the person who witnesses it.

Death is also explained by Damiani and Mujica as a force which initiates sympathy, or the imitation of death. The authors comment: "The recognition of self-deception also produces the desire for death. The joy felt by Felismena on hearing Felix's love song turns

into despair and longing for death as she becomes aware that his words of love are not meant for her, but for Celia “(53). Felismena laments: “Cosa que a mí era otra muerte...” (Montemayor 121). Celia, feeling betrayed by Valerio/Felismena, exclaims a desire for death: “Valerio, el más que mis ojos pensaron ver, no me veas ni me hables, que no ay satisfacción para tan grande desamor ni quiero otro remedio para el mal tú me heziste, sino la muerte” (124).

In the secondary episodes, death shapes and moves the novelistic development as well. In the story of Danteo and Duarda, Danteo’s father had commanded him to marry Andressa. She soon dies and with her death “Danteo becomes free to devote his attention to Duarda again” (Damiani and Mujica 66). The outcomes of death’s actions on the characters connect the incident in the past with the central narrative plot by making an interlacing of the episodes in divergent time zones possible, and in that interweaving, move the plot forward toward episodic resolution.

In the consideration of urban space, particularly in the urban environments of Selvagia, Felismena and Belisa, a distinct pattern can be seen. As Raymond Williams states: “If what was seen in the town could not be approved because it made evident and repellent the decisive relations in which men actually lived, the remedy was never a visitor’s morality of plain living and high thinking or a babble of green fields. It was a change of social relationships...” (54). At the end of the catalytic experiences of their past, each of the three main protagonists decides to go out to a place of refuge or retreat from all her problems. In this seemingly simple act of starting out on a journey, the protagonist cooperates in the continual creation of space and imbues that space with a functionality that also continues to

change her life and to develop and advance the novelistic action. Each protagonist derived from an urban environment which was an aggregate of conditions, impulses, events and interaction. All the components of that urban space contribute to the spatiality of that urban environment. In its cumulative entity as a potential for change, the urban environment envelops potential energy which results in protagonic stimuli. In *La Diana*, the urban spaces are presented as areas of personal and social contention. This contention, both invisible and overt, collides irreconcilably with the protagonists. The antagonistic encounter elicits the need for recalibrated equilibrium in the protagonists' lives. In their struggle for balance, the protagonists flee their location. The effect is sequentially causative: in that displacement and movement, the novelistic plot advances, and as the plot advances to include new episodes, the protagonists mature and change.

The various changes in the urban space are not invariably ominous, since there are possibilities for transformation which are created by the vicissitudes of the conflictive situation. Jenny Robinson associates the potentially positive outcomes of disruption as characteristic of spaces in which female characters are the prime movers of the action. She notes the potential for circularity in the contentious environment, yet implies that even in the apparent circularity, some change is inevitable. For Robinson, "it involves a movement from a form or place we might recognize to something or somewhere else – or in some pessimistic accounts, quite simply straight back 'here' again, as if there had been no change at all" (286). This perspective of Robinson concurs with the explanation of the urban space as the nucleus for self-initiated change and personal transformation. This observation also concurs with the functionality of the urban spaces in *La Diana* as the original and

transformative environments of the protagonists. The urban environments sustain their transformative valor when revisited, because the perception (the second time) is based on the protagonists' information born of life's accumulated and ongoing experiences.

All the female protagonists of *La Diana* wanted to change their melancholy life by escaping the conflicts of their urban world. What M. Yvonne Jehenson once wrote referring to Don Quijote is also applicable to them: "To embark freely on an adventure, Don Quijote extends an ideal space into a world lived without temporal adventure; as Don Quijote does, is to create a new an ideal space, a compatible setting within which desire and fantasy can take shape ... that is, by transforming his entire life into spatial horizons" (4). Because of inimical events in their urban environments of origin, the aforementioned protagonists embarked on similar journeys in hope of transformation. Keeping in mind that quixotic spirit of the ideal and with the purpose of exploring the significances of the seemingly ideal space, we proceed to the next chapter of discussion -- bucolic space.

## Chapter 2: The Bucolic Space

This chapter will concentrate on the spatial framework of the central narration in *La Diana*: bucolic space. The bucolic space, the first space encountered in the novel, is the framework of the more rural areas, a framework at times revisited when the need arose.

The bucolic space can be equated with the “space” Ruth Salvaggio called the “place in which we might seek refuge from the ravaging effects of time and therefore became a way to survive meaningfully in time, to measure out places within an otherwise meaningless world of temporal flux” (263). Kort speaks of bucolic environment as “comprehensive space” He describes this space as

sharply contrasted to spaces constructed and controlled by humans; it lack specificity and predictability... comprehensive space can allow human beings, even when they may in many ways differ, to feel a degree of kinship with one another and even with all living creatures ... because cosmic or comprehensive space, unlike social space, is not perceived as structured by lines that include and exclude people (151-2).

S. K. Heninger, too, acknowledges the relationship between the bucolic framework, and pastoral literature: “Pastoral can present the mystery of man’s relation to this harmonious universe, the paradox of his simultaneous mortality and godlikeness... pastoral can place the immediate in a cosmic context” (261). As comprehensive space, the bucolic space activates and nurtures the relationship between the individual and the cosmos.

Bucolic space is often understood as a contrast to the urban world. Finello reminds that “initially, pastoral literature claimed the court as its predominant spatial reality”, but he adds that “since the growth of the pastoral in the Renaissance represents a sort of reaction to the ideal of courtesy of the chivalric romance and favoring of the virtues of country life, there is an attempt on the part of the aristocratic shepherd to shrug off courtly manners” (27). As Lerner has noted, “The wish to find in country life a relief from the problems of a

sophisticated society formed itself, in Renaissance times, into a set of poetic conventions.

These are the conventions of pastoral” (154). Lending credence to this view, Antonio Prieto asserts that for a pastoral novel, the bucolic space is fundamental as the environment in which shepherds and shepherdesses stay and dialogue in order to evade the reality of their world (321).<sup>15</sup>

In *La Diana*, bucolic space follows the pastoral tradition as a milieu that is different from the city or court. The word *bucolic* originates from the Greek *boukolikos* "rustic," *boukolos* "herdsman," or *bous* "cow" + *-kolos* "tending."<sup>16</sup> Over time, literature related to bucolic space came to connote shepherds and the tranquility of nature in its unfettered and pristine form. In *La Diana*, bucolic environment is the locale of the central part of the narrative. It is the first spatial framework represented in the novel. In Montemayor's work, as in other pastoral novels, the bucolic space is the space to which the novelistic characters go to escape their sadness. Throughout various periods in literature, the bucolic space has served as the welcoming environment for the forlorn and misfortunate. The vastness, multifarious nature of the bucolic space seems to demand its own description as a vital component of the novel. The essential quality of the bucolic realm is supported by Bourneuf and Ouellet, who claim that describing the bucolic space expounds the basic relationship of man and his environment. Humanity is involved in a creative antagonism with the cosmic

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<sup>15</sup> Antonio Prieto. *Morfología de la novela*. Barcelona: Editorial Planeta, 1975. "Como elemento fundamental, la novela pastoral va a tener un espacio, un escenario, que es una aspiración locativa que se describe como real. Este espacio, donde morarán y dialogarán pastores y pastoras, es un mundo ideal al que se aspira como evasión de la realidad." See page 321.

<sup>16</sup>See "Online Etymology Dictionary. © November 2001 Douglas Harper. <http://www.etymonline.com/index.php?term=bucolic>

world, the result of which causes man either to flee his world, substitute it for another milieu, or confront his world in order to change it, understand it, or understand himself (141).<sup>17</sup>

The bucolic framework of *La Diana*, as in other pastoral novels, is a more tranquil world, but is somewhat removed from the reality associated with the life of the shepherd. Although the term pastoral induces images of shepherds and their flocks, the bucolic setting in *La Diana* deals little with the actual life of the shepherd. In sixteenth century Spain, the sheep industry had been formalized by the Mesta, an organization whose jurisdiction covered virtually the whole of Castile, establishing pasturing routes and appointing a number of roving officials to see that its rights were respected and that no encroachments on the sheep walks took place (Lovett 240). Werner Krauss asserts from his studies that the allusions to the migrations and movement of the flocks in *La Diana* are frequent and realistically accurate (366-67). The bucolic space in *La Diana*, however, seems only to glimpse at the details which approximate the reality of the shepherds' lives as detailed in sociological writers like Klein (51). Rallo, in fact, comments that the references to watching the flocks in *La Diana* only serve as a unifying reason for enabling the interrelation of the characters who meet in order to spend the siesta time while the sheep graze: "Guardar los rebaños funciona así en *La Diana* como convención de implicación narrativa: es sólo el resorte de uniformidad para permitir la interrelación de los personajes que se reúnen para pasar la 'siesta' juntos mientras los rebaños pastan" (70).

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<sup>17</sup> In *La novela*, Roland Bourneuf and Réal Ouellet comment: "La descripción hace expresa la relación tan fundamental en la novela, del autor o personaje con el mundo que le rodea: 1) huye del el; 2) lo sustituye por otro; o 3) se sumerge en "el para explorarlo, comprenderlo, cambiarlo o conocerse a sí mismo." See page 141.

One element of realism is the mention of sheep tending by the shepherdess Selvagia. In Book II, the narrator noted that she first tended her sheep before going to the fountain: “trayendo delante de sí sus mansas ovejuelas ... y verlas ocupadas en alcanzar las más baxuelas ramas, satisfaciendo la hambre que trayan” (63). Cooper observes that “pastoral literature tends to concentrate on the hours when the shepherd is not directly concerned with his flock” (50). Heather Faulkner attenuates this comment by saying that “pastoral is usually concerned, however, not with a description of the minutiae of the shepherd’s duties, but with the representation of commendable attitudes toward work” (61). Jehenson, on the other hand, offers a reason for the lack of realistic detail when she writes that “the pastoral [writer] has a difficult task ... who writes, not for a rustic, but for an urban audience and for one not unaware of the coarseness and un-idyllic reality of actual agrarian life” (26).

It could be understood that the specific details in describing the bucolic environment are not meant to enumerate the daily routine of shepherd living, but rather serve to illustrate the Renaissance dichotomy of city/country. Terry Gifford asserts that the bucolic spaces of pastoral romances are neither spaces of evasion nor opportunities for isolation from reality, but are rather the spaces which lay bare the protean nature of “pastoral.” In fact, he notes: “it is this very versatility of the pastoral to both contain and appear to evade tensions and contradictions – between country and city, art and nature, the human and the non-human, our social and our inner selves, our masculine and our feminine selves – that made ... so durable and so fascinating” (11). The bucolic space in *La Diana*, as in other examples of pastoral literature, is a place to which the characters go to restore their inner equilibrium. “Unlike his ancient counterpart, the Renaissance shepherd [in pastoral literature] is not the innocent child

but instead a refined, courtly lover spending his time examining complex emotions” (Finello 23). Yet Gifford counters that this is “the essential paradox of the pastoral” that a retreat to a place apparently without the anxieties of the town, or the court, or the present, actually delivers insights into the culture from which it originates” (82). Though Montemayor does not appear to dwell on the minute details involved in the shepherd life, he does seem to care that the shepherd is portrayed as sensitive to caring for the needs of his flock before indulging in his own, as we see at the end of Book II, where the shepherds at least give the sheep to the care of others until they return: “... encomendado sus ganados a otros que no muy leños estaba de allí, hasta la buelta” (130).

Bucolic space in pastoral literature has traditionally been conventionalized through the symbol of the *locus amoenus*, as noted by Fernández Cañadas de Greenwood who stresses that “the myth of the *locus amoenus*, the pleasance, as an artistic representation of nature, is one of the many strategies – perhaps the most effective one – to explain the relationship of man to nature” (114). Her perspective on the bucolic environment includes insights that assert that the nature of the bucolic framework to be removed from the everyday world is part of the intrinsic spatiality of this environment. As she explains, the sense of distance from reality deliberately contributes to the functionality of the bucolic framework:

This sense of distance is accomplished not only through particular expressions and themes but also by the actual structuring of the narrative itself ... Another characteristic of pastoral narrative structure also emphasizes aesthetic distance. Though ordinary empirical time is generally perceived as a continuous line, the fictionalization of real experiences and real events is presented in pastoral as constant interruptions in the narrative. Through these discontinuous segments ... particular problems can be contrasted and analyzed. The same result is also achieved by moving events in space to “natural” retreats. (102)

In bucolic frameworks of pastoral literature, nature provides the landscape for the novelistic plot, but nature can also engage in a proactive role in the drama. The potentially dynamic force of nature has several traditional perceptions in pastoral literature as Empson so perceptively explained:

There are three main ideas about Nature, putting her above, equal to and below man. She is the work of God, or a god herself and therefore a source of revelation; or she fits man, sympathises with him, corresponds to his social order, has magical connections with him and so forth; or she is not morally responsible so that to contemplate her is a source of relief. (187)

Nature as a whole, “appears pantheistically as the nurse of all life,” adds Empson, “a sustaining rather than moral agent and one does not feel behind her a personal God who will punish sin” (188). “To pastoral characters,” opines Andrew Ettin, “nature is a friend (indeed occasionally a moody one) whose company and qualities, particularly generosity, they enjoy and with whom they feel an easy quality” (135). Ettin goes on to describe nature in terms of landscape as “emotionally comfortable or appropriate for its inhabitants. It surrounds them with an unchallenging setting that may actually be a relief from life’s troubles, or at least a reminder that such troubles as there are can be measured against the larger scale of nature” (129). Understandably, Bruce Wardropper calls Nature, the shepherd’s “mother” and says that she “plays an active part in his love” (129). In fact, when unhappy lovers weep “in the country, [they] have an advantage over sufferers in the city. Nature sympathizes” (134), observes Faulkner who concludes that “nature is attuned to the moods of humanity and attempts to lessen man’s grief by sharing in it” (135).

In the bucolic space, nature is protagonic; it exercises an ability to respond and communicate with the human beings who inhabit it. The bucolic space exudes a spatiality by encompassing characters and actions; at the same time, it energizes its own spatiality by

initiating a dynamism with its various components by a non-judgmental acceptance of their presence, an empathy with their experiences, or a gentle ability to encourage further action. José Uzquiza González insists that nature is a sacred receptacle in which the emotions and wishes of people are poured, for she is in loving communication with them.<sup>18</sup>

In *La Diana*, the bucolic space demonstrates its spatiality as the paradoxical environment which exerts centripetal and centrifugal forces simultaneously. As the constant framework of the central narration of the first three books of *La Diana*, the bucolic space is the milieu in which new characters are introduced upon their displacement from a previous, more urban environment. It is the spatial framework whose breadth can encompass the diversity of the characters. For example, in the aforementioned lives of the three main female protagonists, it is the bucolic space which offers an area for them to articulate their story, and without intention of homogenization, inures each female protagonist by incremental juxtapositions with unanticipated experiences of similarities. This bucolic space, in its continuity as the environment of the central narrative action throughout three initial books of *La Diana*, assumes the role of “nurse”, “friend”, “mother” or “sacred receptacle.” In this implicit role, the bucolic space illustrates its spatial function as the overarching entity which moves the novelistic plot as it draws more and more protagonists centripetally into its domain. In his introduction to *La Diana*, Asunción Rallo explains that

Los tres primeros libros presentan una unidad de concepción: tienen lugar en un mismo espacio que va de la fuente de los lisos (que aúna los dos principios de arte y naturaleza) a la isla en que se encuentra la choza de Belisa, escenario estereotipado que los agrupa en la coordenada especial de la égloga pastoral. Gradualmente se van sumando nuevos personajes... (86)

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<sup>18</sup> La naturaleza ... es el receptáculo sagrado en el que se derrama la emoción y los deseos del personaje. Se produce una especie de empatía de comunicación amorosa entre los paisajes de la naturaleza y los paisajes afectivos de los personajes. El pastor se hace uno con la naturaleza... See *Comedia pastoril española*, 23.

The bucolic space also exerts a centrifugal force as it repeatedly moves its human inhabitants onto other surroundings, and only permits itself to serve as a transient, and at times, revisited environment for the novelistic protagonists. The gently expulsive quality of the bucolic space is ironically amenable to the lives of the shepherds who are “usually in the act of movement toward something, in both a figurative and literal sense, symbolically they seek self-realization by means of an imaginary voyage” (Finello 25).

Frank Farrell argues that literary space is phenomenological “in the sequence and rhythms of words, in the descriptions of physical space [and] in the overall style of engagement with the objects brought into view for the narrator” (9). In similar fashion, Rallo attests to the phenomenological quality of the bucolic environment that supports action, dialogue and the transformation of the pastoral characters:

Así el ámbito que era lo fundamental del género bucólico, ámbito neutro como igualador de todos los personajes viviendo en un mundo ideal de amor, se transforma en soporte de una acción, que conlleva no solo diálogo sino movimiento abocados a una transformación. (82)

This view is consistent with the trend of Renaissance writers who employed space to project emotions or symbolic meanings (Carilla 88). The bucolic space as a representational space postulates a spatiality that “evokes the possibility and memory of other ways of living in spaces other than those dictated by the dominant order” (Robinson 297). Although nature in *La Diana* does not equal *locus amoenus* (Rhodes 104), nature is the deciding ambience of the bucolic space and manifests an aspect of its spatiality by nurturing events that are halted for exploration, exposure, or explanation (Spencer 156). This spatiality points to the functionality of the bucolic space: that instead of chronological continuum, “a discontinuous series of segments ... can be ‘revisited’ by imagination and by art” (Fernández-Canadas

118). Mitchell attributes the spatiality of a narration to this replacement of narrative sequence by simultaneity and disjunctive syntactic arrangements (541). In *La Diana*, the use of spatial narration is preeminently displayed in the bucolic space. The spatiality of the bucolic framework is deliberately functional: within the pseudo parameters of the bucolic space, the protagonist is extracted from his/her everyday life so that, removed from the normal rhythm of life, his/her emotions can be examined and the soul can be restored.

The bucolic space in *La Diana* follows the established pastoral tradition in which “pastoral” space and “bucolic” space are equated. But this framework is not a Utopia; though tranquil, it is not immune to disruption. Bucolic space, as in *La Diana*, is rather, an “Arden” or the world as it was intended to be at the Creation (Davis, “Masking in Arden: the Histrionics of Lodge’s *Rosalind*” 159). Bucolic, or pastoral space, therefore, exists for its emotional coloration. It demarcates a place out of life’s routine and indicates how human life is “integrated within nature, or how it sees in the natural world its proper field of reference” (Ettin 131). Thus, nature is not sought and represented for its own sake; rather, “its value lies in its service to modern man as a new means of expression for himself, for the liveliness and the infinite polymorphism of his inner life” (Domandi 143). This, too, signals another paradox of the bucolic space. Seemingly calm and simple, the bucolic space unfurls a complex, polyvalent spatiality exhibited in the observable relational movements of human beings with the environment, and in the internal effects it stimulates in the lives of the protagonists. As Marinelli points out,

An entrance into the pastoral world represents, then, not an end, but a beginning. If anything, the pastoral world is itself a microcosm of the greater world, and it magnifies as under a glass and for our better understanding, the very problems that press in upon us so confusingly there. (73)

Bucolic space contributes to the advancement of the novelistic plot by its transitory nature. The bucolic spatial framework is to be occupied temporarily. In the pastoral tradition, “[t]he temporary retirement to the interior landscape becomes a preparation for engagement with the world of reality, for it is necessary for knowledge to precede action” (45-46). The bucolic space is then, a “middle space”, an interim between the urban world of reality and the magical world of fantasy which is frequently associated with pastoral literature. In *La Diana*, the bucolic space serves as this link or fulcrum in which the protagonists stop, commiserate, support and move on in decisive solidarity of action. Referring to the bucolic space in literature, Wardropper has observed that “the natural world is a stage on the road from the subnatural urbanity to supernatural spirituality” (130). In the same manner, Robert Sack explains that “[M]an living in cities may lose contact with his origins, and man living in the wilderness may lose his humanity. Again, a synthesis is needed and can be attained in a ‘middle landscape’, a bucolic setting” (114). The inference in this last observation is that the bucolic space is always potentially linked to another entity, element, or spatial framework. The spatial quality of the bucolic space as a referential environment is fundamental to its essence as a literary framework.

Since “only through this environment and with its help does the human consciousness attain perception and mastery” (*Bakhtin Reader* 127), the bucolic space can become a projection of the soul. Lured by idyllic harmony of that space the pastoral character is drawn away from himself, yet, “paradoxically, in process of radical introversion which is escape only in the sense of being entry into a dimension where s/he can relieve her/his feelings and express a discontent” (Creel 35). Understandably Uzquiza underscores the fact that the shepherd can feel that nature is like a prolongation of himself (25).

Pursuant to the preceding discussion of the traditions regarding the bucolic or pastoral space in pastoral literature, there is evidence in *La Diana* that Montemayor creates a bucolic space which exerts an interactive spatiality primarily due to its representation of Nature as empathetically responsive to the plight of the protagonists who traverse it. In *La Diana*, the bucolic environment displays its functional and spatiality through the prosaic and deliberate style of description used in this space; in the dialogue employed by the pastoral characters; in the particular alternation and frequency of prose and verse, in the employment of memory as the source of the dialogue; in the cathartic and curative effect of music used in the bucolic space; in the presence of the forces of nature, love and fortune; and finally, in the intrusive appearances of the anti-utopian forces of violence and death, which unintentionally energize the novelistic action.

The description of the bucolic space in *La Diana* epitomizes the spatial form as articulated by Joseph Frank. Frank purports that spatial form involves “simultaneity of perception” in which “attention is fixed on the interplay of relationship within an immobilized time-area” (*The Idea of Spatial Form* 17). It is a “vision of reality refracted through an extemporal perspective” (23). In the bucolic space, references are continually made between and among the growing group of travelers, with nature and with repeated memories of the past. Through descriptions of images and the repetition of those descriptions, the totality of significance becomes more apparent.

The literary techniques used to convey description in the bucolic space of *La Diana* operate on two levels: literal and allegorical. The literal description is the attempt to visualize the environment in words; this level of description can convey the spatial function of the bucolic environment by the use of particular adjectives, and by the employment of

literary devices like asyndeton, concatenation of adjectives, and personification.

Allegorical descriptions of the bucolic space are involved in texts which “purport to conceal spiritual meanings within ‘visible’ earthly events and scenes.” (Beaujour 34). Description is particularly significant to the discussion of the spatiality of this framework because it supports what Joseph Frank speaks of as the “space-logic” (75). In the use of descriptive language, the author is able to “suspend the process of denotational reference temporarily until the entire pattern of internal patterns can be apprehended as a unity” (75). Description is independent of causal sequence, of episodic development. It remains unaffected by abrupt changes in plot. As Frank goes on to explain: “... the synchronic relations within the text take precedence over diachronic referentiality” (75). In descriptive images of the bucolic environment of *La Diana*, not only is the particular entity represented, but “attention is fixed on the interplay of relationships within the immobilized time-area” (17).

In the bucolic spaces of *La Diana*, both levels of description collaborate to promote the spatial functionality of this environment. Description is indispensable; its functions are ecphratic and allegorical. Bartsch discusses the importance of descriptions in this dual significance as the “key to the works, and to ignore them is to make misjudgment inevitable: to a greater or lesser degree almost all of them are relevant to the text, and in a number of ways” (171). He addresses description in a novel in conjunction with the providing of vivid visual images as the particular role of ecphrasis, but he also claims that description also “undertakes to make the reader believe that there looms a powerful nonverbal signifier behind the verbal text” (111). Bartsch seems to suggest another use for personification in description when he comments about “the proleptic function of pictorial description in the novel in general” (50).

In the bucolic space of *La Diana*, description according to this double consideration can be analyzed for its contribution to the spatial function of the framework because the periphery of the framework is the vast expanse of nature. Furthermore, as has been previously noted, the dual significance of nature as a physical as well as a symbolic entity has been a long standing tradition in pastoral literature. Nature is sometimes employed as background decoration and sometimes it occupies a central position (Finello 32). Because the bucolic space seems to draw the unhappy protagonists to it, nature can be seen as subjective; “the pastoralist seeks in nature that which comforts him” (32). Richard Cody recalls the neo-Platonic association of nature in pastoral literature. He comments that

the use of landscape with figures in pastoral is best understood as a conscious fiction. It comes of the readiness of refined poets and their audiences to accept a life very different from their own as symbolic. What it symbolizes is a virtuous inwardness which Plato and the Bible both prefer to any worldly life that courtiers or country people actually live. (49)

In pastoral literature, the personalized Nature is treated both as external to man and as created by an instinct of the mind (Empson 136). Concurring with this concept, Finello adds that “landscapes always play an important role in everyday experience, evoking fear, mystery, euphoria, awe, beauty and a sense of the infinite” (66). In the bucolic space, nature fosters action as well as contemplation. The sense of the landscape of nature as dynamic can be deduced from a definition of the word “nature” as “the power force, principal, etc. that seems to regulate the physical universe” (“Nature” def.8). Justifiably, Cody reminds us of the relevance of the contemplative potential of nature during the Renaissance, the time of the creation of *La Diana*. He comments that “the shepherd’s life is the inner life. It is on this equation that the virtues of pastoral in a Platonizing age are founded ... in pastoral, the

means to an effect of the lover's inner world is landscape" (46). In the bucolic space, the landscape of nature is the predominant environment.

In *La Diana*, the bucolic space, adorned by the flora and fauna of nature, has a complementary quality: active-contemplative, external-internal, dynamic-passive. Damiani borrows a term from Ludwig Klages to explain the bucolic space of *La Diana* as "the 'living' setting of Diana with all its wealth of flora and fauna and its choreographic beauty of time and space [that] provides the novel with ... a 'vibrant rhythm'" (130).<sup>19</sup> From the onset of *La Diana*, the description of nature repeatedly validates nature as an active force in this environment. Antonio Prieto goes so far as to remark that nature has created the shepherdess Diana. He alludes to the active voice used in the lines which tell of nature gathering in the person of Diana all the perfections which nature had distributed throughout many places: "... aquella en quien la naturaleza sumó todas las perfecciones que por muchas partes avía repartido" (Montemayor 10 qtd in Prieto 352). Nature is represented as collaborative. Montemayor's literary style of describing nature, seemingly prosaic at first glance, is deliberately effective as the label for the dynamic quality of Nature, as explained by Damiani who reminds the reader that "[t]he pastoral setting is "reduced to a contour, so that Montemayor may interweave it with action" (*Studies in Honor of Elias Rivers* 3).

Nature as a dynamic force contributes to the causative potential of the bucolic space. In order to explore this concept, it is judicious to analyze the descriptive treatment of nature on the literal and symbolic/allegoric levels. On the literal level, Montemayor employs devices and patterns which confer to the descriptive language a kinetic energy that animates and accelerates the narration. On the allegorical level, Montemayor includes in his

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<sup>19</sup> Bruno Damiani, in *Jorge de Montemayor*, makes the reference from Ludwig Klages' work *Der Geist als Widersacher der Seele*. Leipzig. Ambrosius Barth Verlag, (1929), I, 79.

description, certain entities, such as various trees and fountains, whose allegorical signification serve a proleptic function, and at times, create subtle undercurrents of suspense.

On the literal level of description, Montemayor depicts the bucolic scene by an orchestration of several literary devices. Gérard Genette advocates the use of description in a way that it “models in successiveness the representation of objects coexisting and juxtaposed in space” (qtd in Frank “Spatial Form: Some Further Reflections” 286). Genette adds that descriptive language, “irreparably deprived” of a temporal coincidence with its object (286), is free inherently spatial, for it is unconfined by the restrictions of chronological sequence or episodic development. Descriptive language can absorb the tempo of the plot without becoming involved in the novelistic drama. It can, like the bucolic framework, support the movement of the action, yet its employment within a supposedly idyllic setting enables it to surpass encumbrances that may arise from the human actions of the plot. Description in the bucolic space accompanies the action, testifies to the action and sustains the action through vivid portrayal.

Montemayor uses an erudite, somewhat florid literary language which accomplishes bucolic description by an effective use of redundancy and repetition. From the beginning of *La Diana*, Montemayor employs a readily discernible pattern of double and triple entities in his descriptive language. Damiani observes that the use of the number three represents Time in its triple component of past, present and future. Likewise, the number three can symbolize the three Graces of Castitas, Pulchritude and Amor, ‘chastity, beauty and love’ (“Journey to Felicia” 62). Yet even on a literal level, this use of double and triple descriptive entities supports the relational quality of nature in that it is immutably poised to relate, respond to or affect another entity within its spatial perimeter. Likewise the use of multiple descriptive

elements imparts a sense of movement to the narration. When used to describe the landscape of the bucolic space, this literary technique portrays the environment as dynamic and energetic. The double and triple entities sometimes intensify the description; at other times, the technique is employed to convey the same image with different words. This latter aspect was studied by Fernández Cañadas de Greenwood who comments on the use of pleonasm, ellipses and hypotyposis for intensificatory effects (74). These literary techniques maximize repetition or omission in order to sustain an underlying current of novelistic continuity within a plot that may seem to be suddenly detoured or interrupted.

In the Book I of *La Diana*, this multiple descriptive technique is frequently noted. In the first paragraph of the work, Montemayor's narrator speaks of the fields as "los verdes y deleitosos prados" 'green and delightful' (9). In Sylvano's song he describes the field as "florido y verde" 'flowery and green' (Montemayor 24) and the stream as "dulce y sonoro" 'sweet and melodic' (25). This same technique signals an intensified, kinetic potential when used to describe the protagonists and their actions. At the beginning of Book I, the reader meets Sireno who has been mistreated by love, fortune and time: "Amor, la fortuna, el tiempo" (9). The succession of three entities in asyndetic fashion accelerates the narration and injects a velocity which suggests an energy that is operative in that bucolic environment. A few lines later, Sireno's thoughts are described as attempting to evade the changes of time, "la mudança y variación de los tiempos", the diligence and selfishness of the courtier, "la diligencia y codicias", the confidence and presumption of the lady, "la confianza y presunción", the inflation and neglect of his interior pride, "la hinchazón y descuydo del orgulloso privado" (10). Further on, he forgets his flock, "el hato y rebaño" (18). Sylvano also addresses faces and eyes that are superior, "rostro y ojos soberanos" (22). Continuing the

strategy thus described, this repetition of dual entities quickens the tempo of the narration and tacitly suggests the relational restlessness characterized in the intense use of coupled phraseology. The double and triple describers culminate in a climactic expression of the emotions unleashed in this part of the story, for the narrator describes the response of nature to Sylano's song by enumerating the recipients of the song: "el valle, el monte, el río, las aves enamoradas y aun las fieras de aquel espeso bosque" (24).

Writing on the linguistic aspects of *La Diana*, Damiani notes that "Montemayor makes greater use of pronominal attributive adjectives than any other type of adjective, thus stressing the affective rather than a contrastive or distinguishing quality, as can be seen in such examples as "caudaloso río, olvidado Sireno, triste vida, verdes y deleitosos prados, clara fuente, altos y verdes alisos" (*Montemayor's "Diana", Music and the Visual Arts* 30). Damiani adds that "the profusion of pronominal adjectives suggests the ideal portrayed ... as well as the reality" (31). This latter observation appears to affirm the concept that the pronominal adjective functions as a spatial technique which bridges the gap between the real and the ideal, the external or obvious, and the potential, not yet realized. Its use within the bucolic environment intensifies the spatial quality of that framework. Furthermore, the repeated use of hendiadytic linking of adjectives with the conjunction "y/and" suggests an equality among the descriptive words, and conveys a simultaneity in the description that moves the reader to consider the image as a totality. In this way, too, the technique contributes to the spatial quality of the bucolic framework.

The dynamic quality of the bucolic environment is affirmed by the activity of otherwise passive or visibly inactive realities. Montemayor accomplishes this through the use of synesthesia and personification. He speaks of the inability to silence tears, "poner silencio

a las lágrimas” (11), and comments on the possibility that forgetfulness enter the heart, “entrar olvido en el corazón” (15). In Diana’s song, recited by Sylvano, Diana speaks of a picture that deceives her and of time that awakens her: “un retrato que mengaña ... el tiempo luego desengaña” (25). Further on, she speaks of simple love “amor tan llano y tan senzillo” (27). Shortly after this utterance, the two shepherds sing with much “gracia y suavidad” (30). And after recounting her personal history, Selvagia sings of her sad, bitter life: “triste y amarga” (60).

In Book II, the same aforementioned descriptive techniques continue. Selvagia brings her bagpipes to life with her personified words: “Venid voz acá, campoña y passaré con vos el tiempo...” (64). Her personified apostrophe is also directed at fortune: “¡o, fortuna, enemiga de mi gloria” (65). The exasperation of her psyche is reflected in the long series of various entities of the valley’s vegetation: “el prado, el bosque, el monte, el soto y sierra, el arboleda y fuentes de este valle” (65). Her speech of double adjectives and nouns abound: “tan ameno y fresco valle,” “contento o gloria,” “mi alma y estos ojos” (66). Sylvano responds with a similar use of linked expressions: “el valle y soto,” “invierno, primavera, otoño, estío” (66). Through personification, Sylvano invokes the responsiveness of the rivers and trees in describing their fatigue at hearing his laments when he cries: “cansado está de oírme el claro río,” and later on, “alisos, hayas, olmos ya cansados” (66). When the nymphs meet the pastoral travelers, one of them sings the history of the love problems thus far. Through her speech, too, the use of linked entities of nature propels the action and emphasizes the empathetic relationship of nature to the disillusioned protagonists. Dórida the nymph sings: “la passion lo combidava, la arboleda le movía, el río parar hazía, el ruiseñor ayudava...” (75). Felismena enters the scene in this book, and after her valiant act of

chivalry, is addressed by the nymphs in the same pattern of double terms: “persona de tanto valor y suerte en estos valles y bosques” (93).

In Book III of *La Diana*, either the narrator or a protagonist continues to describe nature in pairs: “... salzes y alisos” (131), “los umbrosos y sylvestres árboles” (150). The travelling group at this point is identified repeatedly as “nimphas y pastores” (154), although toward the end of Book III, the pastoral travelers are enumerated as “Sireno, Sylvano, Selvagia y la hermosa Felismena y aun las tres nimphas” (160). In this latter example, the individual naming of the protagonists quickens again the rhythm of the central narration which had been paused by Belisa’s recounting of her personal tragedy. This last sequence of names, in roll call fashion, activates the narration and spatially reorients the attention of the reader/listener to the bucolic scene again to anticipate the next development in the plot. In the first three Books of *La Diana*, in which the bucolic space predominates, the use of uninterrupted successions of descriptive language maintains a forward moving cadence in the narration, which is at times, interrupted by abrupt and unexpected events. Description in the bucolic space provides the underlying cohesion in form that can complement events that appear to be juxtaposed and seemingly unrelated. As Fernández Cañadas de Greenwood summarizes about the use of exaggerated and repetitive descriptive language: “Depending as they do on their self-sufficient aesthetics, they are syntactically, semantically, thematically and generically self-reflective” (76), she also asserts that this type of description contributes to the inner coherence of the genre because of its “kind of self-sufficient aesthetic referentiality” (76).

Montemayor often employs literary devices which convey a circularity of meaning or action in the sense expressed by Fernandez Cañadas de Greenwood. In the use of chiasma,

for instance, Montemayor explains an action with a resounding effect which seems to draw a virtual circle around the instance, and in that spatial configuration, adds a level of complexity to the spatiality of the bucolic scene. Such literary spatial circling is encountered in examples like the following: In Book I, Sylvano sings of the many times he found Diana while losing her and lost her by finding her: “O cuántas vezes la hallé perdiéndola, y cuántas vezes la perdí hallándola...” (33). Selvagia asks rhetorically whether her love would imagine her to forget him more than knowing that she was forgotten: “Devías imaginar que no estaba en más olvidarte yo que en saber que era de ti olvidada” (64). And again when Sylvano blames Diana for wanting him a dead, though living, and alive though dead in the interior: “...quesíste hazer de muerto vivo, y allí de vivo muerto en continente ...” (67).

In the three initial Books of *La Diana*, a similar referentiality is created by the use of hyperbaton. By employing this literary device, Montemayor delays the completion of the concept or idea, which, in order to be resolved, directs the reader’s attention to a penultimate word, thus encircling the idea in a sense of virtual spatiality. Besides vivifying the description of the entity or action, the use of hyperbaton also supports the spatiality of the bucolic environment as a dynamic milieu which fosters the dramatic action. Such uses of hyperbaton are found in lines, such as “... a la fuente que cerca del lugar estava...” (47), and in Dórida’s song in which she references the name of the river Ezla: “... Cabe un río caudaloso, Ezla por nombre llamado...” (74).

At times, Montemayor expresses descriptions by exploiting the use of the superlative degree. Felismena is described as “the most beautiful woman in the novel, most chaste, most courageous, most discreet” (“Journey to Felicia” 66). Although an excessive use of the superlative may have given reason for Menéndez Pelayo to write of the “tono afeminado y

enervante de la narración” (278), the use of the superlative degree description tacitly suggests reference points of both positive and comparative images of the same entity. By implication with these unstated reference points, the superlative expression creates a spatial reference between the actual object and the epitomized pictorial representation. In *La Diana*, particularly in the first three Books in which the bucolic environment is the framework of the central narration, the use of the word “más” (most) and the superlative suffix “-ísimo” is ubiquitous. Some examples of this spatial technique are: “hermosura extremadísima” (Montemayor 7), “afición rarísima” (32), “amigo mío carísimo” (32), “sol ... embidiosísimo” (32), “ayradísimos ... hermosísimos (34) ... sabrosísimos” (34), “sutilísimamente” (42) and “grandísimo (59, 68).

In one of the most engaging studies on the pastoral, Bryant Creel sees the function of nature in the bucolic space as empathetic. He observes that the descriptive treatment of nature by Montemayor expresses this function: “Montemayor also does not evoke the bucolic setting, making the lack of natural beauty mirror the unfulfillment and disharmony experienced by the characters” (28).

The symbolic function of description has been considered essential to the novel. Description on a symbolic level accomplishes what Joseph Kestner considers the sculptural relationship of a protagonist to his milieu, or the “relation between ‘outward life’ and ‘inward existence’” (118). The use of personified nature is more than a literary technique; in Renaissance times, nature was not “sought and represented for its own sake; rather, its value lies in its service to modern man as a new means of expression for himself, for the liveliness and the infinite polymorphism of his inner life” (Domandi 143). Personification, then, animates and imbues nature with a voluntary mobility. Nature becomes capable of imitating

or supporting the action of the protagonists in contact with it; its presence provides the psychic force for the continued advancement of the episodic plot.

The symbolic aspect of description and its contribution to the spatial dynamism of the framework can be studied in the uses of personification, particularly with reference to nature and in the arboreal symbolism within the bucolic space. Sylvano, for example, speaks of the unfettered winter that bares the green field: "... el desabrido invierno desnude el verde prado ..." (28). The valley is pleasant or "ameno" (81, 93). Nature is said to be in awe: "... el valle, el monte, el río, la saves enamoradas y aun las fieras de aquel espeso bosque quedaron suspensas ..." (24). Sometimes, Nature is a teacher: "... si la naturaleza de mi estado me enseñara ..." (43). And nature is the donor of all that was denied to other human beings; "... la discreta Felicia, a la qual dió naturaleza lo que a nosotros a negado" (129). Dórida speaks of the impetuous stream or "impetuoso arroyo" (93). The same adjective is attributed to the stream later on in the novel (131). The repeated description of the river as "caudaloso" and the stream as "impetuoso" tends to solidify that quality with that entity. The adjective serves as a medium of personification, identifying the inanimate aspect of nature with an emotional characteristic. The personification adds breadth to the description by connecting human qualities with inanimate entities. The repetition lends reflexivity through the frequent, familiar reference. In this way, then, personification promotes the spatial function of the bucolic environment by animating the inanimate and, by repeated references, designs its own circularity which encompasses the virtual perimeters of the bucolic space.

Personification is applied to things other than nature. Sireno, for example, describes Diana's letter as capable of letting words out and forgetfulness into the heart: "¿Carta es ésta... para pensar que pudiera entrar olvido en el corazón donde tales palabras salieron?"

(15). Fortune is said to be capable of putting adversity in front of the protagonists: "... las adversidades que la fortuna delante nos pone?" (20). The personification is intensified by the synesthesia. Selvagia, for example, tells Sireno to put his worries in the hands of silence: "... en manos del silencio ..." (40). Dórida speaks for Diana, speaking about what could have happened if her beauty would have caused movement in her: "Y si agena hermosura causare en mi movimiento ..." (85). And the sad sighs of Belisa are able to move the air and shake the trees: "¿Quién pensáis que menea los árboles deste hermoso valle sino la vos de mis sospiros tristes que inflando el ayre, hazen aquello que él por sí no haría?" (134). These examples and similar instances illustrate the use of personification as a descriptive language that links two very dissimilar entities in the bucolic framework and imparts a potential other than what is readily associated with them. As seen in these aforementioned examples, Diana's letter, Diana's beauty and Belisa's sighs, respectively, assume the ability to promote action. In Selvagia's admonition to Sireno, worries and silence both becomes corporeal so that the former can be held in the latter. This type of language unleashes within the bucolic space a sense of movement within normally inert or inanimate beings. Through this descriptive animation, the bucolic space becomes charged with greater dynamism, and the description supports movement, even within unlikely entities, which continues to advance the novelistic action. Personification makes possible the mobility of the bucolic framework.

Some aspects of nature support the spatiality of the bucolic environment by their literal significance as well as their symbolic significance. Two entities that assume a curious ubiquity, particularly in the first three Books of *La Diana*, and merit further discussion are the various trees and the fountain or "fuente."

Among the diverse trees mentioned in *La Diana*, the alder tree seems to be an appropriate conductor of the spatial quality of the bucolic environment, for it connotes a relationship between a person's external and internal world, a view reinforced by Damiani and Kaplan who comment that "in a Christian context, the utilization of the alder as an element [that] inspires self-meditation ..." ("The Hermeneutics of *Los siete libros de 'La Diana'* 152). These authors also allude to Américo Castro in commenting that the alder is a "manifestation of Erasmian thought ... alder recalls 'la conciencia del valor de la intimidad de la persona'" (152). The actual word "alder" refers to the *Odyssey* and *Aeneid*, in which the sisters of Phaethon are converted into an alder thicket. The etymology of "alder" is from the Greek word *clethra* or *cleio* which signifies "I close or confine" (152). Thus the presence or proximity of an alder tree could be seen as symbolizing a withdrawal from the world. Its use in the bucolic space seems to validate a movement from the urban society as an emblematic landmark of that exile, and as a figurative representation, within the realm of nature, of that displacement from the everyday world. As a deceptive source of tranquility, the alder tree plunges the protagonists ever more deeply into reflection upon their anguish (Damiani and Kaplan 152). Ironically, however, this reflection often moves the protagonists on to a subsequent action. Its short-lived consolation unseats the harmony of the bucolic scene, and moves the novelistic figures onto a new development. By its symbolic significance, the alder tree contributes to the forward-moving rhythm of this pastoral drama.

The myrtle tree, similarly, transcends the purely decorative function, proclaims the basic fecundity of nature and represents the all-pervading power of love (Damiani and Kaplan 151). As symbolic features, the presence of the alder and myrtle trees expand the bucolic scene to a cosmic proportion, capable of containing the vastness of the framework.

As repeated and re-visited locales, these trees also represent the reflexivity apparent in the dynamic spatiality of the idyllic scene.

As wooded areas provide frequent settings in *La Diana*, so is the fountain a recurring locale in the bucolic milieu. In the first three Books of *La Diana*, in which the protagonists seem to traverse the bucolic world, the fountain is mentioned and visited twenty-one times. The fountain/fuente is the frequent meeting place for the growing group of shepherd travelers. Sylvano sees Sireno next to the fountain, or “junto a la fuente” (18), Selvagia is asked to join the group next to the clear fountain/”la clara fuente” (59, 63), and Polydora invites the group “a la fuente” in order to speak at great length (92), and Belisa comes out of her hut to the fountain to sit and tell her story (135). At times, the fountain becomes a mnemonic help for the distraught lover: Sireno remembers Diana’s oath of faithfulness him near the “clara fuente” (11); Sylvano speaks for Diana by asking the fountain the whereabouts of Sireno (25); Selvagia tells her sad love story, remembering the moments she spent at the fountain (47). The fountain readily empathizes with Selvagia, increasing its flow in concert with Selvagia’s tears: “la fuente, cuya agua con la de sus ojos acrecentava” (63). At other times, the fountain is a source of inspiration. For example, when Sylvano was near the fountain, he became very attentive to Selvagia’s song: “... Sylvano estava con su ganado entre uno myrthos que cerca de la fuente avía, metido en sus tristes imaginaciones y quando la voz de Selvagia oyó, despierta como de un sueño y muy atento estuvo a los versos que cantava” (66). In all these instances, the presence or proximity of the fountain had an effect on the human beings, fostering catharsis, camaraderie, empathy, remembrance or reorientation. The fountain created a common ground among the persons who were gathered around it. Its immediacy exerted the underlying power for causing cohesion among strangers.

Gathering around the clear fountain repeatedly empowered the protagonists with a sense of “clarity.” It gave them an orientation; it allowed them to vent their feelings, to find similarities in each other, to be disposed to help, and to take decisive actions that changed them and their futures. What is curious is that the fountain does not entice the protagonists to look for their own images in it; rather, in the bucolic space, it serves to draw the people together and in that congregating, is able to transmit the power to move the characters on to the next steps in their lives. As a literary image, the fountain was at first the idealizing mirror, reflecting perfect beauty (Goldin 51). Although the protagonists do not spend time gazing at themselves in the fountain in *La Diana*, the fountain does function like a mirror in that it serves as a

neutral object without a will to deceive or a soul to emulate the ideal. And yet, in passively reflecting the forms that move before it, it exempts their images from the unceasing flux in which it is itself implicated; insensate and unaspiring, it gives the appearance of permanence and ideality (52).

The fountain in the first three Books of *La Diana* may trace its functional origin to the *Romance of the Rose*. In that medieval work, “the Dreamer comes upon a fountain skillfully set by nature within a marble rock beneath a tree. It is the fountain of Love ... the Dreamer has learned to see not his own image, but other images ...” (52, 55). Following in this emblematic tradition, the fountain in *La Diana* functioned as the locale that enabled the pastoral protagonists to move away from their own misery and to see each other’s images as reflections of their own. These pastoral travelers, like the Dreamer in the *Romance of the Rose*, were then able to initiate actions that could change their lives or move them closer to the pursuit of happiness and love.

The fountain is a place to recall what has already transpired, such as the episode with Diana and Sireno (72); and to be informed of the next action, as when the nymph Polydora explains the imminent journey to the palace of Felicia (129). The fountain is the synecdoche of cosmic, bucolic nature. Because of its centripetal ability, people are drawn to it; because of its centrifugal potential, those who stay near it are inspired to move on to something better. The spatial function of the fountain reverts to its cosmological significance, “inherent in the theme of the fountain of life, like the tree of life, it may represent the endless renewal of the cosmos from a single center” (Miller 153).

The bucolic environment can be considered a tolerant gatekeeper which allows persons to enter and leave. From the beginning of *La Diana*, people suddenly enter the bucolic scene. Sireno comes down from the mountains “baxaba de las montañas de León” (9); Sylvano approaches, step by step: “...vió Sireno venir un pastor su passo a passo ...” (15-16); Selvagia is seen coming out of a grove of trees: “... vieron salir dentre el arboleda que junto al río estava...” (34); Felismena makes an entrance into the bucolic arena: “Más no tardó mucho que de entre la espessura del bosque, junto a la fuente donde cantavan, salió una pastora de tan grande hermosura...” (89); and Belisa leaves the hut: “... saliéndose de la choça ...” (135). Conversely, the three nymphs, already assimilated with the ideal nature of the bucolic, do not “enter” the bucolic scene, but rather are introduced as already operative within the bucolic scene: “... vieron sobre las doradas flores assentadas tres nimphas ... todas tres de concierto tañían ...” (71). At strategic times, the bucolic realm also graciously opens paths to the other frameworks.

The description of nature may have been intended by the author to support the spatial nature of the bucolic scene. The spatiality of the bucolic scene is congruent with certain

prevalent Renaissance philosophical concepts. Renaissance thinkers like Marsilio Ficino advocated a theory of correspondence between the macrocosm (nature) and the microcosm (human being). In describing nature, (either in general or a particular entity of nature) then, one would expect to find a cumulative depiction of a similar quality that would be apparent in a human person. The beauty of nature is reflected in the beauty of a woman; the actions of nature influence and are influenced by the actions of the human beings who experience it. The reciprocity of cosmic nature and human nature results in a choreographed cooperation which perpetuates the motion and activity in the bucolic space. A representation of nature as personified and empathetic is more than a literary device. The significance of its correlation is rooted in the philosophy that prevailed in the sixteenth century.

Even the descriptions of the smaller entities within the bucolic space can promote the functionality of that environment. The portrayal of the clothes of the pastoral characters, for example, is significant to the spatiality of the bucolic environment. Sartorial significances are affirmed by Gérard Genette who theorized: "... the descriptions of clothes ... reveal and at the same time justify the psychology of the characters, of which they are at once the sign, the cause and the effect" (qtd in Joseph Frank "Spatial Form: Further Reflections" 287). Detailed descriptions of clothing are not as evident in the bucolic space as they were in the courtly urban spaces. The terse descriptions demonstrate the parallel between the simple, natural, country environment and the clothing of some of the main characters. The shepherd Sireno, for example, comes to the setting dressed in a way that displays his sad fortune: "... vestido tan áspero como su ventura ..." (10). The use of the adjective "áspero" or rough, is used to describe rough fabric as well as uneven, rugged terrain. In the selection of this descriptive modifier, a link between the protagonist and the bucolic setting is also made. Felismena

describes her pastoral attire as “este hábito” (125), again creating a correlation between the ruggedness of her environment with the austerity of her clothing. Some studies have attributed a priestly significance to Felismena’s donning of pastoral clothing (Damiani and Kaplan 156); however, the specific use of the word “hábito” seems to connote a modest or penitential attire rather than one associated with a sacerdotal or authoritarian role. Finally, in describing Belisa’s clothing, Montemayor depicts her attire as reminiscent of the beauty, hues and order of cosmic nature. He describes her light blue, delicate petticoat, her loose dress of the same color, and her disheveled hair, more golden than the sun. In the colors and adjectives of this last description, each piece of clothing seems a reflection of a larger blue, a larger delicateness, a larger golden quality. In this sense, Montemayor again repeats what he had seemed to intend to do with description in the bucolic space -- establish a correspondence between the individual description and the bucolic cosmos. The result of this correspondence is a released synergy which aids in mobilizing the scene and advancing the novelistic action.

The bucolic space is a space to be revisited, a time “in between.” In *La Diana*, the bucolic space is revisited in Book V, when the pastoral characters are sent out to complete their transformation. This return to the same place seems to place a virtual connection between the bucolic and another environment. In the middle of Book V, Felismena is sent back to the bucolic milieu to fulfill the requirements of the wise Felicia. Only Belisa is kept from returning to the bucolic scene, for Felismena is sent to complete the mission instead of Belisa. In this way, there is an interconnection between the two characters which spans the two environments. Then, by her return to the bucolic space, Felismena transmits the presence of Belisa by acting on her behalf in the returned framework. On her return to the bucolic

space, however, the description of the environment has changed. This change is evident in the middle of Book V. The rural valley is now succinctly described as beautiful and darkening, a description which associates the environment as being more in concert with the lonely and downcast way that Felismena was feeling: "... en medio de un hermoso valle quando a la cayda del sol ..." (229). It is here that Felismena happens upon two more shepherds, Amarílida and Filemon. Her life intersects with theirs, and with that encounter, she discovers the missing component that can secure Belisa's happiness.

The spatial quality of the bucolic framework can also be determined from the verbal exchanges. Dialogue, the spaces of the conversations in *La Diana*, occupies the spatiality of the bucolic space with myriad, componential forms that, had dialogue been visibly perceptible, its presence would have crowded the bucolic space with a kaleidoscopic density. Indeed, verbal utterances in the bucolic environment of *La Diana* are preeminently in the form of dialogues. Dialogue can not be considered a device that was capriciously used by the author. Kushner, in addressing this point, comments that in Renaissance literature, dialogue was important because the Renaissance "sintió predilección por el diálogo" (157). Dialogue had a formal function in sixteenth-century literature which contributed to the vitality of the literary work. For instance, Morón Arroyo writes that "El texto de Valla nos documenta las dos funciones básicas del diálogo en el siglo XVI: primera, una función forma: el diálogo da vida y movimiento a la expresión de ideas..." (76).

In *La Diana*, even speech that seems designed to be monologic is positioned in ways that testify to an inherent spatiality that involves at least one speaker and some type of listener of the speech. In the monologues within the bucolic space, for example, Montemayor situates the monologue or apostrophic discourse within earshot of other pastoral characters.

“By staging solo utterances – overheard but not consciously in the presence of auditors – Montemayor paradoxically reduces their isolation and increases the sense of shared plight” (Alpers 350). Thus speech, including monologues, in the bucolic scene of *La Diana* are always relational, and, therefore, always spatial. Various types of discourse intensify the spatiality of the bucolic environment; through dialogue’s intentions and prodded responses, it sustains the dramatic momentum of the plot. The dialogue is complicated by the use of heteroglossia that also provides a realistic touch and adds to narrative animation. In a genre which often suffers the criticism of being static (Menéndez y Pelayo cdxiv),<sup>20</sup> or of lacking action, the dialogue articulates an underlying and essential source of incentive and movement in the novel. Nature encourages action. Since the action on the cosmic level of nature is sometimes imperceptibly slow, however, at times the actions of the protagonists seem to mirror that imperceptibility of motion so that “la verdadera acción novelesca viene evocada por la palabra, por el relato de los hechos, como ocurre en el género del diálogo” (Montemayor. *La Diana* ed. Asunción Rallo 82). Speech, then, becomes a promoter of action; its diversified nature, in turn, diversifies the actions in the bucolic space, so that what may appear as tranquil and serene, is in fact, a spatial framework stimulated with potential movement prodded by auditory encouragement. Prieto expresses that dialogue forms the virtual and spatial connection between the past to the present, and poses the present in the direction of the future, because the future is beginning to be made present in the company of the receptor of the dialogue. Prieto comments:

Este valor del diálogo será constante, por lo que la aparición de cada personaje será en sí mismo el enunciado (función) de una historia pasada que busca solución (acción narrativa). Hay así, realmente un *in media res*, por el que el presente del pastor (o

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<sup>20</sup> Menéndez y Pelayo asserts that “*La Diana* carece del poder afectivo...”, *Orígenes de la novela*, Tomo I, Madrid (1925), cdxiv.

pastora) es un centro desde el que se parte al pasado para ir hacia una acción narrativa (el futuro que va haciéndose presente en compañía del receptor). (n155, 351)

Dialogue is important for what it conveys, what it symbolizes and what it incites.

Tierno Galván comments that thoughts displayed by conversation are irrevocably social: “La conversación o el diálogo no expresa el pensamiento, sino la estructura social del pensamiento” (52). Dialogue authorizes the bucolic spatial framework; it announces and reiterates the purpose of the particular ambiance. In Book I of *La Diana*, for example, Sylvano interrupts his own conversation with Sireno in order to hear the approaching shepherdess. Prieto comments that this interrupted dialogue serves to ratify the space as a place for love problems and readies the scene for an action, at times by recall of the past (350).<sup>21</sup> Dialogue serves the spatial narrative function of the bucolic environment, which is to contain or host a spiritual state of feeling unloved, in order to encourage remedial action as a result of shared memory.

The introduction and progression of the spoken narrations in the bucolic space follow a definite pattern. In the first three Books of *La Diana*, identified mainly with the bucolic environment, the spoken word begins as a monologue that is overheard by others, and then prompts a response, often in song. At the end of the conversation, a decision for action occurs. In Book I, Sireno begins his soliloquy about his love problem by addressing memory as if it were human: “¡Ay, memoria mía ...!” (11). Sireno is distraught over finding Diana’s lock of hair and her letter. He personifies the tresses by addressing his song to them; he blames the hair for its heartlessness in his love situation: “¿No vistas vos que algún día mil lágrimas derramava...?” (13), and calls the hair deceitful: “... me avéis engañado...” (14).

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<sup>21</sup> “Se ratifica así el espacio que ocupan: lugar parar los contrariados de amor. Y se espera un nuevo retroceso narrativo: el contar el pasado amoroso...” See Prieto, *Morfología*, 350.

Sireno likewise animates Diana's letter by reciting it aloud. Sireno claims that the letter has an unavoidable attraction that makes it impossible for him not to read it: "¡Malaya quien aora te leyere! Mas, ¿quién podrá dexar de hazello?" (14). In both examples, Sireno enables both the lock of hair and the letter to energize the plot by imputing to them voluntary powers; they are blamed as the cause of his being in his current situation, lamenting his desperate state. Having completed his uttered assuagement, Sireno engages in an action. He becomes aware of the approach of Sylvano, and moves to meet him. In these opening scenes, the dialogue anticipates and prepares the pastoral character for action which continues to advance and complicate the novelistic plot. When Sireno comes near to Sylvano, he hears Sylvano speaking. Sylvano seems unable to speak in soliloquy; overcome with grief, he becomes intermittently distracted by the sky, the fields and the riverbanks. Sylvano, too, engages in poetic song.

A similar pattern of dialogue is apparent in Book II of *La Diana*. Selvagia engages in a soliloquy addressed to an absent Alanio at the end of which she culminates her lamenting in poetic song. The utterances move Sylvano to sing. Montemayor expresses that Selvagia's voice made Sylvano attentive to her verses: "... la voz de Selvagia oyó ... muy atento estuvo a los versos que cantava" (66). Again, the uttered speech is causative; it promotes action which, in this case, is a continuation of versified, articulated speech.

In Book III, the pastoral travelers come upon a sleeping Belisa. Upon awakening, Belisa immediately engages in a mournful soliloquy, decrying her misfortune in love, within the hearing distance of the travelers. When she notices the shepherds and the nymphs, however, Belisa does not break into poetic song, but rather continues in her impassioned soliloquy. Although this may seem a digression from the established pattern of dialogue

development, a closer reading of this referenced soliloquy of Belisa will reveal that there is little difference between her monologue and poetry. Belisa's rhetorical discourse is replete with poetic language: she exaggerates and personifies her tears, giving them power to make the grass grow and the river swell (133); she claims that her sad sighing can shake the trees (134); she even maintains that the ferocious beasts come out to the green fields just to hear her continuous complaints (135).<sup>22</sup> With Montemayor's utilization of poetic language, literary devices and even assonant rhyme in the words "lágrimas" and "haría" (134), Belisa's emotional monologue in prose seems to conform to an already established pattern of dialogue in the bucolic environment that proceeds from soliloquy to poetic expression.

In Book V, Felismena is sent back to the bucolic environment and the same progression of human conversation is evident. At first, she overhears a dialogue between two unfamiliar characters, after which the dialogue is followed by a poetic song. At the end of the song, Felismena is moved to action; she enters the scene, engages in conversation, and cooperates in the progressive coalescing of lives that the bucolic environment fosters.

As reflected in these aforementioned examples, Montemayor positions the characters so that they can overhear a monologue, interrupt that speech, immediately engage in conversation, and be incorporated into the scene. This use of sudden interruption (in this case, by means of dialogue) supports the concept of spatial form as explained by Frank and as evident in the verbal utterances associated within the bucolic milieu of *La Diana*. The interrupted discourse articulates the sense of equality and freedom that is supposed to be

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<sup>22</sup> See Montemayor, *La Diana*. "Mas ¿qué ventura a guiado tan hermosa compañía a do jamás se vió cosa que diese contento?" ¿Quién pensays que haze crecer la verde yerva desta isla y acrecentar las aguas que la cercan sino mis lágrimas? ¿Quién pensáis que menea los árboles deste hermoso valle sino la vos de mis suspiros tristes que inflando el ayre, hazen aquello que el por sí no haría? ¿Por qué pensáis que cantan los dulces páxaros por entre las matas quando el dorado Phebo está en toda su fuerça, sino para ayudar a llorar mis desventuras? ¿A qué pensáis que las temerosas fieras salen al verde prado, sino a oír mis continuas queexas?, 133-34.

inherent in the bucolic space. Tierno-Galván explains this idea: “Parece evidente que la sociedad que se expresa en el diálogo asciende hacia una mayor libertad e igualdad a través de grupos en los que es posible la interrupción ...” (48). Dialogue is spatial by nature because it demands a response from another; it draws another into a participation or a sharing of the dialogic space: “cada cual exige algo de los otros hasta cierto punto imprevisible o eventual ...” (48).

Among the forms of conversation encountered in the bucolic space of *La Diana* is the use of the question and answer format. This type of speech is intrinsically spatial. The assertion of a question calls for a response; the referential nature of the discourse contributes its spatial quality to overall spatiality of the environment. The conversation is repeatedly charged with suspense or with an uncompleted thought or request for information until an answer is given. The resolution through antiphony usually ensues in new questions. This ongoing progression of thought suggests the potential for ongoing progression of action, should the thoughts provoke externally corresponding decisions on the part of the speakers. Tierno-Galván explains that the question connects the asker to the responder and opens up possible further actions, even though those actions may simply be an acceptance or a negation of the question by the receptor. Accordingly, he adds that the question is clearly a spatial device,

por sí misma vinculante, exige respuesta. Si esta exigencia no se cumple, el diálogo queda roto. La respuesta encadena a su vez al preguntador ... y sirve al mismo tiempo de estímulo y discurso. También es el medio propio para introducir la novedad ... el hilo conductor, supone en cualquier caso ciertas posibilidades de eventualidad ... por las obligaciones aceptación, negación o elusión que impone en la respuesta. (71)

Seen from this perspective, dialogue seems to apportion energy to the spatiality of the bucolic environment.

At times in *La Diana*, the pastoral characters utilize this question and answer format to engage in philosophic conversations or to share musings. This type of conversation may seem irrelevant to the action of the novel; however, it can be considered an element which advances the transformation of the characters through a growth in self-knowledge. This inner enlightenment then provides an incentive for a subsequent action which, in turn, advances the novelistic plot. The utility of seemingly superfluous conversation is affirmed by Bartsch:

It should be noted, too, that paradoxographical and philosophical digressions may also be used in a self-conscious way by the characters themselves, with the result that these passages do not explain character motivation or replace patches of specific narrative time with parallel sequences of non-defined time, but instead serve to further the purposes of the characters who deliberately utter them. (154)

The significance of this view is underscored by Finello who observes that in the Spanish pastoral the posing of questions about diverse subjects “reflects people’s desire to expand their general awareness.” His observation attests to a spatial function of this literary technique for he adds that the questioning of these themes “carried along in the discussions among these disguised as shepherds reveal a cosmopolitan view of the world” (160). Because questions are relational, in *La Diana*, even the seeming rhetorical questions are said with proximity to interested listeners so that they, too, merit a reply.

In Book II, Selvagia and Sylvano are engaged in a question and answer conversation about love and about escaping the pains of lost love. Sylvano keeps posing the questions to Selvagia and she answers. Finally toward the end of the discussion, Selvagia asks a question. They each deliver a more lengthy response to each other, but the conversation is aborted, distracted by the approach of another shepherd who happens to be Sireno. The philosophical musing about love seems more elevated than the central narration. Dialogue in this example

creates a separate circle of discourse within the bucolic environment, complicating the bucolic scene by adding another realm of verbal spatial interaction within the larger spatial framework.

In Book III of *La Diana*, there is an episode in which the nymph Dórida poses six questions to Belisa (134-35). Some of the questions are rhetorical, but the sequence of multiple questions before a response seems to create a verbal eddy that spins faster and faster, eventually generating action, which is the emergence of Belisa from the hut. The questions seem to have power to cause movement; the aggregate considerations quicken the pace of the narration as it beckons some type of resolution.

Another frequent element of structure in *La Diana* is the hyperbaton. Mainly found in the poems and songs within the bucolic space, hyperbaton is also encountered in the narration within this environment. The use of hyperbaton is a considerable constituent in the spatiality of the bucolic framework. Frank offers that in literary spatial form, there can be a “juxtaposition of word groups syntactically unrelated to each other,” so that “the significance is no longer determined by linguistic sequence” (76). As a literary technique, then, hyperbaton complies with two basic elements of spatial form: it is unaffected by diachronic restrictions and it disregards conventional syntax. What hyperbaton seems to accomplish is the acceleration of the plot by sustaining an already existing undercurrent of movement through the deliberate positioning of words that express an image.

*La Diana* begins with the hyperbaton: “Baxaba de las montañas de León el olvidado Sireno...” (9). Since the novel begins with the verb, the story plunges immediately into action. The pattern of the verb preceding the subject continues in the first few pages, declaring that the sad shepherd did not cry: “ya no llorava el desventurado pastor” and,

arrived “llegando el pastor ... “(9). A few lines later, this syntactical device relates that the shepherd did not consider any unfortunate thought “... and no se metía el pastor en la consideración de los malos o buenos sucesos (10). At the end of the particular actions, the narration, by use of hyperbaton, concludes that the sad Sireno was coming with eyes like fountains: “Venía, pues el triste Sireno, los ojos hechos fuentes ...” (10). After Sireno sings his sad love song about Diana’s hairs, he takes his hand out of his knapsack. By reversing the syntactical order of this action, the narrator very briefly suspends divulging the identity of the object taken out of the knapsack: “... Y quando del çurrón sacó la mano...” (14).

The hyperbaton assists in extending suspense by delaying the identification of characters, if only until a later phrase in a sentence. After the ferocious attack on the nymphs, the narrator tells that between the thicknesses of the forest, next to the fountain where they sang, came out a shepherdess: “entre la espessura del bosque, junto a la fuente donde cantavan, salió una pastora ...” (89). The hyperbaton prolongs the introduction of the character, and in that prolongation, paradoxically heightens the curiosity (of the reader) in a way that accelerates the narration until the new character is revealed. At the end of Belisa’s story, she tells the nymphs and shepherd travelers that she considered the place where they had found her as very convenient for her to mourn her evil action: “Lugar me parecia éste harto conveniente para llorar mi mal” (161). The ordering of the word “place/lugar” first in the sentence is in direct response to the nymphs’ assertion to Belisa of a special place that will have the answer to her woes. In this last example, the hyperbaton not only illustrates spatial language, but also accentuates the responsive quality of the spoken word in the bucolic space.

Another significant component of the utterances in *La Diana* is poetry. Francisco López Estrada praises the profusion and variety of poetry found in the work as a determining factor of the uniqueness of Montemayor's creation: "Metros antiguo y moderno, cancioneril e italiano; popularidad del villancico y juego sutil de la sextina o el esdrújulo en la rima ... *la Diana* es como un cancionero organizado en un curso argumental" (Montemayor LXXXVI). Some discussion of these forms of literary expression is warranted to speculate on their possible functions in promoting the spatiality of the bucolic framework. Because of the number of poetic forms in the novel, the discussion of poetry will focus on an analysis of three types of verse, the canción, the sextina and the romance. Through these examples, I shall explore the hypothesis that conclusions achieved in this section of the investigation serve as reliable paradigms for the other poetic expressions in the work.

Among the poetic expressions in *La Diana* are the cánticos or traditional songs expressed or adapted by the shepherds. These songs often contain a repeated refrain. The use of the refrain is clearly a mimetic device and adds to the local color of the work. Refrains are also spatial in essence, for their microcosmic imitation of the macrocosm (nature) and for their suggestion of future resolution. Judith Haber expounds this concept, offering credence to this view:

... refrains are, of course, traditional pastoral means of assuaging and containing grief. Like the responsiveness of nature – of which they are the poetic equivalent – they express the paradoxical idea, central to classical pastoral, that the continuity of a problem is that problem's solution. (60)

The first poem to be discussed is a canción, the song that Sylvano sang as his rendition of the sentiments of Diana and as his part of a dialogue with Sireno in Book I of *La Diana* (Montemayor 24-27). The poem is a form of verse consisting in hepta- and

hendecasyllabic lines. This particular poem/ song has six stanzas of similar form with consonant rhyme in A-B-C-B-A-C C- d-d-E-e-F-f-G-G (302). Sylvano begins with an oxymoron, directly addressing the eyes that do not see whom they are watching: “Ojos que ya no veys quien os mirava ...” (24). The verses are replete with spatial language: they employ description in a referential manner by use of binary constructions: “prado florido y verde” ... “el soto y valle umbroso” (24) ... “dulce y sonoro” (25)... “assiento un poco y descuydada”... “de ovejas y corderos” (26)... tan llano y tan senzillo” ... “muestras y señales”(27). Because the canción does not have a definite number of verses, the poetic expression is free to progress with fluidity and energy. The verses develop the theme of the lost love of the shepherdess Diana, in repeated apostrophe, addressing the individual elements of nature in pursuit of her missing love Sireno. The thoughts are intermittently encircled at the end of each stanza by the repetition of the interrogative refrain that almost suggests that the shady river bank is collusive of what has happened to Sireno: “Ribera umbrosa, ¿qués del mi Sireno?” (24-27). In this poetic expression in which Sylvano (interpreting Diana’s words) personifies the river bank, the vocalized composition draws a type of perimeter around the immediacy of the protagonists and the river bank, and by animating an otherwise inert body of nature, unleashes a literary energy by its vocalization that adds an additional complexity to the spatial nature of the bucolic scene. This encirclement of imagery is overtly concretized by the repeated refrain at the end of each stanza. The last stanza deviates from the pattern and acts as a mirror of the poem itself. In the last verses, the speakers, Sylvano/Diana converse directly with the song/poem. The poem turns in on itself and reflects on the reflection which is the theme of the versified expression. Consummately spatial in nature, the poem serves as a mirror of the language it uses. This

effect is aptly expressed by Rogelio Miñana who comments that “el juego de palabras, el lirismo, la descripción morosa y tónica, el hipérbole suponen un espejo en el que el lenguaje se mira en/a sí mismo” (459).

The above-cited poem serves as the unifying element between two protagonists who are at odds: Sylvano and Diana. By Sylvano’s use of this verse to expose Diana’s motives and emotions, there results an amalgamation of two unlikely pastoral characters who are separated by misfortune but united in the shared emotions. Rachel Bromberg, in her extensive study of the pastoral, might recognize in this poem’s function as “leading toward narrative complications in which personalities become involved with one another ... the impact of personality on personality refracted through narration” (47). In this poetic song, Sylvano displays a degree of empathy for Diana by his ability to express her interior psyche in verse with reasonable credibility. The bucolic environment can enable the liberal emission of a cadence that connects the feelings of two otherwise separated characters and the milieu responds to a similar spatiality uttered in the verse. Even characters who are increasingly distanced by life situations are increasingly drawn into a relational perspective by their reciprocal sympathy. In this way, the poem adds to the spatial quality of the idyllic scene, and the idyllic scene, in turn, provides the optimum environment for the maximum effectiveness of the verse’s spatial imagery. Poetry, in this example, clearly expresses the referential character of spatial form. Uttered in the bucolic environment, poetry enhances the spatial quality of the framework by adding textures of rhythmic words and melodic phrasing.

The second example of poetry to be examined comes from Book II of *La Diana* in the song which Selvagia offers when she had agreed to meet Sireno and Sylvano the following day at the fountain (64-66). Selvagia sings the sestina, a verse form of six lines without

rhyme. There is a repeated pattern of the last words of the verses. In each stanza, the lines end with the words “sierra, valle, alma, ojos, tiempo, and gloria” in varying sequence. Like the first poetic example cited above, the final stanza of this poetic song summarizes the reflection on the six repeated entities and creates a closer relationship among them, by altering their order in traditional sestina fashion. By assigning a number to each word at the end of the verses in the first stanza as 1,2,3,4,5,6, then the pattern of last-word ordering is 1,2,3,4,5,6, then 6,1,5,2,4,3, then,3,6,4,1,2,5, then, 5,3,2,6,1,4, then 4,5,1,3,6,2, and then 2,4,6,5,3,1 (Preminger, Alex and Clive Scott, “Sestina” 1146). Because of this particular sequence of verses, the use of antistrophe adds another linkage between the stanzas.<sup>23</sup> The first verse of Selvagia’s sestina ends in the word “gloria”. The last word of the next verse also ends in the word “gloria” (65). In the sestina, the use of the same word at the end of the last verse of one stanza and in the first verse of the following stanza, sustains a continuity in the poem, and seems to syncopate the rhythm in the repetition of the word. The final stanza of the sestina is traditionally a tercet in which the above referenced words are coupled in the following order in the three verses of the tercet: 1,2 in the first verse, 3, 4 in the second and 5, 6 in the third verse. The sestina is an appropriate form for the bucolic environment for it supplements the images it portrays by its actual form: it displays the antithesis between order and disorder (reflected in the bucolic scene as well), and then ultimately resolves the disorder by a return in the final tercet to the original ordering of the words. By resuming the original sequence, the poetic structure exhibits a theme of nostalgic return to former times. As the culmination of the poem, the final stanza, too, serves as the mirror, refracting the anterior

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<sup>23</sup> For definition of antistrophe, see T. V. F. Brogan, *New Princeton Encyclopedia of Poetry and Poetics* 73.

images into a shorter stanza which returns the attention back to the protagonist who had originated its recitation. Poetry in this second example, illustrates its spatial quality.

The sestina is appropriate in the bucolic ambiance, for its poetic form disguises the intricacies of repetition under a mask of the seeming simplicity. The very form of the sestina can implicitly convey a hope that although disorder occurs within a more comprehensive framework, resolution of the chaotic activity is inevitable. The images it conveys personify the elements of nature that it addresses. As its spatiality is uttered in the bucolic environment, the similarities of poetry and environment respond to each other and the poetry contributes to the spatial function and animation of the bucolic environment. In this example, Selvagia's sestina supports and reflects the spatiality operative in the bucolic environment.

The third poetic example to be discussed is found in the bucolic discourse of Book V, in the final conversation between Diana and Sireno. At an early point in their conversation, Diana sings a romance, a poetic octosyllabic form in which rhyme is found in the even-numbered verses. Romances often contain assonant rhyme; this explicitly emotive song by Diana, exudes a mellifluous ululation through its consonant rhyme. By deliberately creating this poetic form with full rhyme, Montemayor effectively designs a hybrid form of poetry from the traditional form used for narrative (romance) and a verse form that uses consonant rhyme and expresses conversations about love (redondilla). Diana's poetic song supports the plot by its recap of the events. It externalizes her emotions by the use of rhyme that flows with uninterrupted tempo (241). The poem spatially transfers Diana's past actions into the present narration in her voiced sighs. Diana concludes with a play on the words "jealousy" or "zeal" ("celos") as her basic incentive. The poem then reflects on itself through an anaphoric expression of the phrase "with jealousy/zeal", to portray in physical imagery, the ravages of

that jealousy. The verses unfold with musical cadence: “Con celos voy al ganado, con celos a la majada y con celos me levanto ... Con celos como a su mesa” (241-42).

In this romance, the spatial quality of the poetic language is summed up in the final stanza by a change of focus. The significance, however, is not conclusive, for the play on words makes the listener/reader uncertain as to the true motive of the speaker. The long, extended stanza of the romance develops as a first-person soliloquy. The poem accomplishes (as did the first example above) to provide additional information that increases the pathos for Diana: Diana admits that she was young and complied with her father’s choice of whom she was to marry: “Moça me casó mi padre de su obediencia forçada” (241). By recounting her past actions, Diana takes responsibility for them by using first person verb forms (nací, quise, olvidé, voy, como, pido). The focalization of the poem shifts dramatically, however, in the final stanza. This stanza, only two verses in length, is a rhetorical question which Diana addresses to herself in the third person: “¿Cómo vivirá la triste que se vee tan mal casada?”(242).

The final stanza of this poetic song becomes the apex of spatial expression. It recaps all the sentiments previously stated and then, by its modification to a third-person perspective, allows Diana, the speaker, to remove herself from her own person in order to ponder her own reflection. This type of referential perspective exemplifies spatiality in a unique way. The final stanza does not conclude as the end of the discourse, but rather, by ending as a question, it commands a response, so following the customary pattern for the question and answer conversation that has been interspersed throughout the bucolic spaces of *La Diana*. Through its power of reflection, through its ability to elicit response, and through

its ability to unite past and present, this poetic song serves to enhance the spatial quality of the bucolic framework.

The recitation of poetry in the bucolic space offers opportunities for protagonists to vocalize memories. Memory is a noteworthy constituent of the bucolic ambiance of *La Diana*. It is aptly consistent with the repeated gatherings and sharing of songs among the pastoral travelers. Memory also draws attention to the spatial form of the bucolic scene as it allows a “continual juxtaposition between aspects of the past and the present so that both are fused in one comprehensive view” (*The Idea of Spatial Form* 63). Memory often galvanizes description and dialogue, since “any element of the surrounding scene may serve as a link to memories of past events and distant places, to narratives that you have heard, and to facts that you have learned ... they (these linkages) construct a virtual *mise-en-scène* on the substructure of the immediate physical one” (Mitchell 8). As a pastoral character remembers, he/she shares the memory, and in that interaction, others respond sympathetically. The individual memory gradually becomes a communally-felt memory. The participant group often responds with an action, not only in support of the one who initially shared the memory, but also because it reminds a listener of his/her own story. Memory’s potential to cause overt activity is asserted by Frederick Garber who states that

nostalgia is more than a feeling. Because it is pastoral form, it is also the creator of an act. It is an impulse, an energy, a force, and a thrust ... but in pastoral always the cause of a particular sort of performance. What nostalgia performs or causes to be performed is the action of return. (444)

Memory promotes spatial form by bringing the past into the present, by traversing the limits of ordinary time to vivify the actions of the past in the central narration of the novel. Although memories can be arbitrary and subject to the emotions and limitations of the person

who owns them, it is important that “at the moment of recalling the past, you are actually there – or rather that you and it have both taken on existence *affranchis de l’ordre de temps*” (Lerner 52). Memories can span different frameworks and coexist in more than one time zone. They are, by nature, spatial in their ability to make connections between disparate places, and unrelated people. Memories also contribute to the relational quality of the bucolic framework. Kort also addresses this point by commenting that “our relations to places and our relations to persons have much to do with one another ... if spatial theory charts the way toward a revitalization and enrichment of our relations to places, it will also carry a subtext about the role of personal relations in human identity” (205).

The first encounter of memory in the bucolic space of *La Diana* is in Sireno’s rhetorical address to memory (Montemayor 11-12). This discourse is replete with literary devices and meanings that intensify the spatial quality of the milieu in which it is recited. At first, memory is personified by Sireno, for he calls memory the enemy of his rest: “enemiga de mi descanso” (11). Memory has a feminine gender in Spanish, so that addressing memory as a feminine enemy may also symbolize his complaint (in apostrophe) of Diana whose memory has been for Sireno the enemy of his rest. Sireno then confronts memory directly, asking her what she will say to his plight: “¿Qué dezis, memoria?”(11) Without waiting for an answer, Sireno rushes into an anaphoric litany: “Que en este prado vi a mi señora Diana. Que en él comencé a sentir lo que no acabaré de llorar. Que junto a aquella clara fuente, ... y que quando esto dezía, salían por aquellos hermosos ojos unas lágrimas ...” (11-12). In this monologue, Sireno energizes his memories. As he recalls the misfortunes of his past, he blames memory for putting these basic elements of his sadness before him. This physical imagery of memory’s potential is clearly spatial. As speech released into the bucolic

framework, memory contributes to the spatial density of that environment. And so Sireno sighs as if he were carrying on a conversation with a personified memory: “Pues espera un poco, memoria, ya que me avéis puesto delante los fundamentos de mi desventura” (12).

Memories are also associative; often an initial memory evokes another or a series of related memories. The spatial ability of memory to be referential is evident in the next soliloquy of Sireno, provoked by his discovery of a lock of Diana’s hair at the end of his prosopopoeic conversation with memory, the discovery of which thrusts him into a lengthy vocalization about hair. In this recalled monologue of memory, Sireno speaks directly to the lock of hair as if it were a person. His discourse is filled with sighs and with rhetorical questions. Sireno recalls the past and places the lock of hair in the presence of all that has transpired between him and Diana. In his addressing of the hair, then, Sireno’s memory and monologue expands the spatial quality of the bucolic scene by extending the presence of the hair to a physical presence as an active participant in the past. Furthermore, the spatial imagery of this monologue is underscored by the use of a polyptoton<sup>24</sup> toward the end of the monologue. This rhetoric device using various forms of the verb “ver” (to see), accomplishes two things which support a spatial form. The different verb forms create a type of vortex, which coupled with the alliterated “v,” animates an otherwise inactive scene into a space of turbulent verbal energy. Within this polyptoton, the verbs are sequenced in the order of progressive form, preterite form, then back to the present form, thus imitating the causative action of the memory itself as something that is incited in the present, evoked the past, and transplanted back into the present. The result is a lyrical cadence that becomes noticeably

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<sup>24</sup> Class of figures which repeat a word or words by varying their word-class (part of speech) or by giving different forms of the same root or stem. See T.V.F. Brogan. “Polyptoton,” *The New Princeton Encyclopedia of Poetry and Poetics*, 967.

accelerated in an otherwise inactive episode. The alliterative nature of the polyptoton evolves in an erratically mellifluous manner so that, in the solitary scene of Sireno's grieving, one reads:

O cabellos, ¿no os corréis  
 Por venir a do venistes  
 Viéndome cómo me vistes  
 En verme cómo me véis? (13).

In Book II of *La Diana*, memory is communal in the poetic song offered by the nymph Dórida (73-87). In this poetic rendition, Dórida recalls for her pastoral listeners all that happened between Sireno and Diana. Dórida recites as the narrator of the past, as the voice of Sireno and as the voice of Diana. These different focalizations bestow various layers of depth of spatiality to the discourse. The poetic expression takes on the image of a verbal funnel which moves from the spatial expression of another's actions to expressions of another's words and interior motives. This recalled discourse also complicates the novelistic plot by adding detail that was otherwise omitted in the previous recall of the scene. In the verses that impersonate Diana's voice, Dórida speaks of a ring or "anillo" as a remembrance between the two ill-fated lovers (86). The addition of this detail adds poignancy to Sireno's situation. Since the poetic expression then alludes to the impossibility of separating souls that are united, ironic in light of the known reality of Sireno's situation, the mention of a previously omitted detail of the ring kindles a spark of curiosity or hope in a resolution. This communal expression of memory spatially recalls the past, advances it into the present, and promotes the possibility of a future resolution. As an expression of memory, Dórida condenses the bucolic scene into a recalled discourse which bonds the past to the present, and stimulates an initiative to strive for a better future. In this example, as in the previous

examples, memory animates the bucolic environment with a focus toward the future.

Memory is operative in the biographical details that are verbally transported from the previous urban spaces. In the bucolic space, the three main female protagonists tell their story. All their stories develop in a predominantly urban scene; the events are transported by memory into the bucolic scene. Elizabeth Rhodes affirms the ability of memory to “import non-pastoral activities to the locus amoenus” (128), as well as the active potential of the presence of memory in the bucolic environment, for according to Rhodes, the locus amoenus is the place for the characters to “recant their histories and move forward” (156).

The communal memory emitted into the bucolic environment culminates in Sireno’s final conversation with Diana in Book VI of the novel. Set in verse, prose and song, Sireno defies memory, asking memory if she wants to hear him: “Memoria: ¿queréis oyrme?” (270). The memory proceeds then as a song and into questions and answers. It collects more participants: it begins with Sireno and Diana, then involves Sylvano and includes the reactions of Selvagia. The memory in poetic song also become increasingly relational: Sireno’s song is followed by dialogue; the dialogue is then followed by a duet by Sylvano and Sireno. Finally, as the duet ensues, it separates into antiphonal verse, alternating between Sireno and Sylvano. As the last, accumulated memory of the pastoral companions, this discourse among the four pastoral characters exemplifies the spatial qualities of reflexivity and reference. Memory again promotes the spatial quality and function of the bucolic environment, for although it generally begins as an individual expression, it always seems to generate some type of reciprocity of response.

Memory may be particularly appropriate in *La Diana*, a novel in which most of the major protagonists are women, since memory corresponds closely to the category of

“feminine space”, the term attributed by Jacques Derrida to the private space that women should turn inward to in order to keep the choice of space for themselves (Champagne 88). This aspect of memory could be an underlying impetus of the first three Books of *La Diana*, each of which is saturated respectively with the personal memories of three women: Selvagia, Felismena and Belisa. In the retelling of her story, each female protagonist retreats to her private space from which she recreates for her listeners the story of her life and misfortune, according to her own judgment. Memory allows the female protagonist the power over her personal space. The listeners are subject to the version of the autobiography as shared by the speaker. Paradoxically, however, the protagonists relinquish sole propriety over their stories in order to give voice to their histories. Although the specifics of their stories are released by their own volition and oral recitation, they expose their memories to be assimilated into the larger bucolic scene. Even as “feminine space,” memory is incontrovertibly relational; as an expression of a personal space it cannot remain isolated, but rather serves to display its compatibility as an ingredient in the communal spatiality of the bucolic environment.

In addition to poetry musing, another expected auditory component of the idyllic world is music. Shepherds are generally depicted as interrupting conversation or daily activities to break out in song. Although music may be a traditional aspect of the bucolic space, music may also exercise an active function in the bucolic settings of *La Diana*, or may assist in the spatial functionality of the bucolic framework itself. Music’s inextricably connection to the bucolic space has been stressed by Solé Leris who notes that

in the pastoral world, it was of course essential to the genre that shepherds should spend their time giving vent to their feelings in song ... The shepherd’s traditional instruments, the rebeck and the pipes ... pervades ... the shepherd’s world as an

accompaniment to their songs and as a harmony which blends with and enhances that of creation. (45)

The image of the idyllic environment projects the anticipation of some type of music, and then, the presence of the music seems to validate the bucolic nature of the setting. Although Rhodes argues that the characters in *La Diana* consider their inner lives more significant than their perception of their environment (112), Damiani offers a differing view by alluding to Thomas Rosenmeyer's concept that music "characterizes the poetry as a non-private communication" (*Montemayor's "Diana," Music and the Visual Arts* 25).

Music and the environment seem to be mutually synchronic; this harmonic theory reflected the philosophy of Ficino who addressed the notion of sympathy as the interaction and affinity of different parts of the cosmos. As María Carrión observes: "el pasaje, qué duda cabe, alude a la relación que conecta las teorías arquitectónicas y literarias con la teoría musical para producir el concepto renacentista de la armonía" (247). The sympathy between music and the cosmos is "maintained by tonos or tension, a dynamic property of spirits ... thus, for example, invisible power of music to affect the passions and the souls can be explained in terms of universal sympathy" (Gouk 175). Attesting to this theory, Walker explains that

The effectiveness of music for capturing planetary or celestial *spiritus* rests on two principles ... the first is the ancient and persistent theory, deriving from Plato's *Timaeus* or Pythagoreans before him that both the universe and man, the macrocosm and microcosm, are constructed on the same harmony proportions: that there is music of the sphere (*musica mundana*); of man's body, spirit and soul (*musica humana*); of voices; and instruments (*musica instrumentalis*). (141)

In Renaissance thought, music was considered in such accord with nature that even the spaces of silence between musical tones were significant. Carrión explains that "la ausencia de ruido, pues, no es necesariamente un silencio literal, sino una ausencia de notas

discordantes, de disonancias” (247). In a world like the Renaissance, empowered by its own harmony, “music was a force both concentrated and diffuse, active and passive” (Tomlinson 62).

Renaissance thinking connected music to Ficino’s theory of sensation which spoke to an affinity between the sense organ and the substance it sensed. According to this theory, Ficino identified the air in the ear with the spirit (Walker 8). In his commentary on Plato’s *Timaeus*, Ficino added that “musical sound, more than anything else perceived by the senses, conveys, as if animated, the emotions and thoughts of the singer’s or player’s soul to the listeners’ soul” (Ficino, 1453 *Commentary on “Timaeus”* cxxviii qtd in Walker 9). Because of its auditory quality, music seems appropriately categorized within the spatial realm; its tones are released into the vacuous setting, dispersed in invisible paths for the purpose of a welcomed reception by a listening ear. Melodic sound waves move through the environment carried by the propulsion of space particles. The spatial quality of music is attested to by the fact that “two or more distinct musical events – whether individual tones, chord complexes, or entire phrases – can occur simultaneously without turning into a fundamentally new and different substance ... they produce an effect that is unmistakably spatial in quality” (Morgan 260). The spatial affinity between music and space (or the ambiance) is the basis of music’s power. Ficino had commented that “the peculiar power of music is due to a similarity between the material medium in which it is transmitted, air, and the *spiritus*” (Walker 134). Music, though insubstantial in form, is immediately recognized by the protagonists in *La Diana*, either passively as part of the background or actively as a part of the dramatic episode. In the Renaissance, the belief in the transformative potential of music may have motivated Golden Age writers to attempt to represent the invisible though audible

expressions in tandem with visibly observable results. Music in a sense, heralds the activity of the bucolic environment by giving it an audible expression. Musical harmony or dissonance may reflect corresponding invisible realities that are germinating in the idyllic scene.

Music, at times, is associated with the celestial or spiritual. It reflects the Renaissance traditions of music as possessing magic or medicinal capabilities.<sup>25</sup> In the bucolic environment of *La Diana*, instrumental music is always present as the accompaniment for vocalized music. Although the personal songs of the shepherds served to offer them cathartic relief, Renaissance philosophers like Ficino taught that music was truly effective because of the ability of sound to travel.<sup>26</sup> Ficino did admit, however, that because both music and *spiritus* are “living, feeling kinds of air, both, through the text of the song, can carry an intellectual content” (Walker 134). He then declares that in the harmonizing of the mind, the regulation of the body will follow (Voss 161). Tomlinson, too, writes of the perception of the potentiality of music in Renaissance times:

Musical sound, moreover, moves the body by the movement of the air, by purified air; it excites the airy spirit which is the bond of body and soul; by emotion it affects the senses and at the same time, the soul; by meaning it works on the mind; finally by the very movement of its subtle air it penetrates strongly; by its temperament, it flows smoothly; by its consonant quality ... by its nature, both spiritual and material, it at once seizes and claims as its own man in his entirety. These imitative motions gave song something approaching a life of its own. (111)

Music as an inseparable element of the bucolic world can also be traced to prevalent Renaissance traditions that linked love and music. Linda Austern explains that the

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<sup>25</sup> Music was believed to have thaumaturgic powers; stories were current in the fifteenth century about cures effected by playing to a sick man, see Burke, 121.

<sup>26</sup> In the passage from the *Timaeus Commentary*, for example, Ficino spoke of music reaching the body, the spirit, the soul, and even the soul’s highest faculty, the mind by virtue of its motion, not its verbal meaning. Moreover, he explicitly assigned such powers to the musician whether singing or playing. See Tomlinson, 114.

association of music with love seems to syncretize the responsive, spatial, sympathetic, synesthetic and transformative potentials of harmonic sound. She explains:

The efficacy of music in matters of love gone wrong was based on therapeutic applications of esoteric ideas that connected the art to universal order and harmony, and which also assigned it psychophysical affective capacities. Love and music were, in fact, accounted similar agents by numerous pre-modern thinkers. Both were paradoxically insubstantial forces that produced evident physical effects, both spanned the distance between metaphor and matter, and both served as agents of divine promise and perfection. (222)

Austern asserts that such traditions of music therapy had become an “indelible aspect of culture and the standard regiment for self-cure” by the early modern era (230). Because of the magnitude of these referenced significances and of the importance of music in the Renaissance world, the discussion of the bucolic environment in *La Diana* would be incomplete without some consideration of the proposed roles and functions of the musical expressions in this work.

In the bucolic spaces of *La Diana*, there are twenty-nine sung poetic expressions of varying lengths: twelve in Book I, nine in Book II, four in Book V and four in Book VI. Most are sung alone; one is a duet. Damiani comments that “in their pastoral solitude shepherds enjoy in blissful peace the pure and lofty delights of music and song, and the inspiration to play and sing is pervasive” (*Montemayor’s “Diana,” Music and the Visual Arts* 23). Music seems to be an active participant in the pastoral environment. It is as invisible as space, so its presence is not observable in the spatial framework, yet its presence is unmistakably noticeable. Through music, the auditory sense is incorporated into the spatial framework, endowing the environment with another medium for synchronic activity. Music and space are consummately compatible and have similar spatial qualities. The proposed spatial quality of music, then, leads to the question of the function of music within the bucolic environment of

*La Diana* as a mere decorative component or as a causative energy in the idyllic scenes of the central narration.

In order to speak about the function of music in *La Diana*, it may be useful to organize the discussion by exploring music's ability to be anamnestic, anesthetic and attractive. Music seems to vivify memory and heighten recall. At times, it serves as a catharsis, a stage in the shepherd's attempt to numb his heart pain. While these qualities are mostly individual, music also has a compelling nature; it attracts listeners out of curiosity and coincidence. In Book I of *La Diana*, this triple ability of music is evident. The first encounter with music in *La Diana* is in Book I when Sireno comes down from the mountains. The narrator profusely describes Sireno's distraught disposition. Overcome with memories, Sireno laments his lost love, and finds souvenirs of Diana. Then, overcome with feeling at finding a lock of her hair, Sireno picks up his rebec and attempts to unburden himself through song. Sireno ends his song not because he has run out of lyrics, but rather, because his playing of the accompaniment is deterred by the tears that have fallen to his hands: "No acabara tan presto Sireno el triste canto, si las lágrimas no le fueran a la mano" (14). Sireno sings of his forgotten love; he compares his love as fleeting. He compares his woman's words of love as ephemeral as things written in the sand, when he sings at the end of his song: "Mira el amor lo que ordena que os viene a hazer creer cosas dichas por mujer y escritas en el arena" (14). Music assists in the kenosis of the shepherd, transforming his interior anguish into an audible form of release. Through music, the shepherd tries to disencumber himself, clearing his psyche for the possibility of new relational interaction. Through the song, the shepherd tries to find logic or a reason for his misfortune. However, this release is paradoxical, for in the attempt to unburden his heart the memory of his love increases his anguish. At times, the

calming effect of music does not happen immediately, but rather occurs in conjunction with the encounter of another pastoral character. In this sense, music is magnetic; it seeks out sympathetic listeners who respond because they have undergone similar experiences. This effect seems to be represented in the aforementioned episode when Sireno notices the approach of another shepherd. His song appears to have sensitized him to the same misfortune in another shepherd. Yet, while these two pastoral characters share similar losses of love, the narrator of *La Diana* is careful to distinguish the causes of the sadness of each shepherd: Sireno is forgotten or “olvidado” (9) whereas Sylvano, the next shepherd is unloved or “desamado” (16).

As Sylvano approaches and is recognized by Sireno, Sylvano picks up his bagpipe, and after playing for a bit, he too, is moved to express his grief in song (16). This song amplifies the plot, since through the lyrics, the reader learns that Sylvano’s woman loved Sireno and left him for Sireno: “Amava mi señora al su Sireno dexava a mí ...” (17). This also heightens suspense since the reader has already learned that Sireno is forgotten by his love, so that Sylvano’s song expresses a contradictory situation which then points to a need for resolution. Sylvano’s song offers a type of catharsis, although by singing it, he relives the agony of his recent love misfortune. In this musical airing, though, the magnetic effect of song is again seen. The narrator explicitly mentions that during the time of Sylvano’s song, Sireno was not idle, but rather, that he responded with sighs to the last accents of Sylvano’s words and solemnized what he understood by them with tears: “No estava ocioso Sireno al tiempo que Sylvano estos versos cantava que con sospiros respondía a los “ultimos accentos de sus palabras y con lágrimas solemnizava lo que dellas entendía” (18). Music evokes

memory, releases emotion and attracts other persons with similar experiences. The ability of music to bring the past into the present exhibits its spatial quality.

Music at times vivifies memory. When Sireno and Sylvano discuss the recent events of their mutual love and loss of Diana, Sylvano relates that Diana took out her bagpipe and began to play so sweetly that even nature was in awe. As if this were not enough, however, Diana leaves her bagpipe and begins a song (24). The song itself concerns reflection, and its repetition creates a perfectly suspended moment, a “spatial” moment. It brings together “present and past, fulfillment and longing, rivalry and sharing; and these suspensions are intensified when Sylvanus goes on to repeat a song he heard Diana sing, in which she wishes the absent Syrenus were still ‘here’” (Haber 64).

The actual poetic forms of the musical expressions display spatial form. Seven poetic forms which comprise the musical repertoire heard in the bucolic environment are: the redondilla, the sonnet, the octava real, the canción, the tercet with verse ending proparoxytones, the glosa, and the sestina. An analysis of each form will demonstrate the correspondence of the spatial quality of the poetic, musical form to the spatial quality of the bucolic framework. The first song in Book I of *La Diana* is the redondilla sung by Sireno. The song continues the novelistic actions by its recall of the past, and links the memory of that past in the singing of the shepherd to the narrative present, while posing both the character and the actions toward the future. The redondilla’s consonant rhyme pattern of a-b-b-a, etc. shows a circularity of sound that folds in upon itself in each stanza. This pattern may be seen to anticipate the circularity of events that will unfold in the novel. The redondilla, spatial in form, contributes its spatiality in a correspondingly ethereal form to the spatial environment defined as bucolic.

Redondillas are sung by Sireno and Sylvano further on in Book I (60-62). In addition to the aforementioned circularity of form, the final stanza, the responding redondillas each display a pattern in which the first, third and fifth stanzas end with the same word. In Sireno's song, the first and third stanzas end with the words "y quiça descansaréis" (61). The uncertainty of the declaration ("quiça") is resolved in the fifth stanza by the more definitive "... y descansaréis" (61). The lexical and audible repetition forms a circularity and reference of image that portrays a spatial form. Even within the song, the theme develops around a polyptoton of the word "rest" or "descansar" so that the referential nature is not only at the end of the stanzas but is also incorporated into the body of the song. At the end of the song, one would expect a resolution of the idea. Immediately, however, the song elicits a response from Sylvano, who in similar fashion responds to the redondilla with his own considerations.

Sylvano's redondilla (61-62) then exhausts the forms and meanings of the word "lost" ("perdida"). As Sireno sang of the uncertainty of his musings, so too Sylvano culminates his thoughts in the third stanza by posing a rhetorical question: "¿qué aprovecha a un desdichado verla ganada o perdida?" (61). Then, again, faithful to the form of the redondilla, the final stanza decidedly resolves the question reflected on in the song by the continued employment of the polyptoton: "... perdella en siendo perdida" (62). Both redondillas support the spatial quality inherent in the bucolic environment by the circular development of their theme, the dynamic employment of words, and the reflexive responses that they elicit.

Selvagia makes her entrance in the bucolic scene by singing a sonnet. The specific and familiar format of the sonnet progresses toward an expected resolution. The song includes self-reflection of questions and answers, dynamically pushing Selvagia's thoughts

into the physical, bucolic sphere, reminding the listener that the referential nature of the poetic dialogue communicates implicitly the referential nature of the bucolic space. The spatial quality of this particular sonnet culminates in the final stanza which portrays the paradox that prevails in the pastoral work. In the final stanza, Selvagia looks to the future and states decidedly that she will trust hope. The paradox of termination/beginning of the future is succinctly expressed in the three verses which bring the sonnet to a close: “Entonce me fiaré yo en esperanças, quando los casos tenga sojuzgados y echado un clavo al exe de la rueda” (Montemayor 36). By singing this sonnet, Selvagia alludes to the past by referring to her sadness, and then animates the present created by the past with a determined action for the future.

Another poetic form is the octava real sung by Sylvano in Book I upon his entrance into the central narration. The form of the octava allows for indefinite number of stanzas, whereas the rhyming couplet at the end of each stanza announces a resolution of ideas. Sylvano’s song which begins: “Amador soy, mas nunca fuy amado” (16) is filled with verbs in the first person singular form of the present tense. The repetition of the sound of “o” is replicated throughout the octava in the even numbered verses, thus continuing the first person focus in the deliberate choice of rhymed vowels. The sound of the “o” conveys an openness of sound that is intermittently interrupted by the resolution at the end of each stanza, then the pattern repeats in the next stanza. The last two verses of the final stanza seem to offer final closure to the theme. In the first stanza of Sylvano’s song, for example, the final words are “amado,” “querido,” “dado,” “oydo,” “escuchado” and “corrido” (16). The openness of sound is quickly restricted by the endings of the two subsequent lines: “quexarme” and “dolvidarme” (16). Through the technique of the octava real, the song seems to swell in

volume in the repetition of an “o” sound, and then with the final two verses of each stanza, create a circumambience, that then opens up again in the next stanza. The repetition of the same sound of “o” also seems to evoke a response from Sireno for the narrator explains that Sireno immediately responded to the last accents of Sylvano’s words. The use of the octava real permits the narration of past events; creates the personification of love; tolerates abrupt and intermittent pauses of thought, and invites corresponding expressions from listeners. Seen from the perspective of these observations, Sylvano’s octava real appears to support a spatial form which contributes to the comprehensive spatial quality of the bucolic environment.

When retelling to Sireno his encounter with Diana, Sylvano sings Diana’s words. His canción which is her song begins with the words: “Ojos que ya no veys quien os mirava...” (24). A song in this form is not common – five stanzas of fifteen verses, and an ending quatrain with a rhyme scheme reminiscent of the redondilla. Within the unusual form, however, there is a definite sound pattern that appears to perform in deliberate ways. Each stanza demonstrates a rhyme pattern of A-B-C-B-A-C-C-d-d-E-e-F-f-G-G. In the first five verses, the repetition of sound seems to fold back on itself. The verses are followed by five pairs of rhymed verses. The rhymed couplet (C-C) offers segue from the initial group of verses to the second pattern of rhymed couples, and in that linkage, quickens the tempo of the sung verse. In the first stanza, for example, the final words “mirava,” “vía,” “contento,” “día,” and “esperava” carry the song in emphatic meter (1<sup>st</sup>, 6<sup>th</sup>, 10<sup>th</sup> accented) and return the sound to the beginning by the sonorous association of “mirava” and “esperava.” The verses that follow are rhymed in pairs. The rhyme scheme together with the shortened verses hastens the tempo of the song until the final verse of the stanza. At this point, the stanza,

longer than the immediately previous ones, slows the tempo of the verse, encouraging the nostalgia that is induced by the recalled event for which it serves as a reminder. The final verse of each stanza: “ribera umbrosa ¿qués del mi Sireno?” (24-26) helps to satisfy what Joseph Frank noted as a “vision of reality refracted through an extemporal perspective” (*Idea of Spatial Form* 23), confirming the spatial quality of the song in the idyllic framework. The final verse of each stanza is identical throughout the song, functioning as a type of refrain, and contributing to the cohesiveness of the sung expression, both in sound and in theme. That final verse – “ribera umbrosa ¿qués del mi Sireno?” (Montemayor 24-26) -- is an analeptic expression that repeatedly refers to the beginning of the novelistic plot when Sireno is encountered lamenting on the banks/ribera of the Ezla. Furthermore, because the referenced final verse is interrogative, its utterance seems to demand a rhetorical response, which, though only serving to pause the tempo of the song, allows also for possibility of a sympathetic or reactive response from other characters who may be the listening recipients of the song’s harmonious expression. The rhythm then repeats in the subsequent verses. The song reflects upon itself in its use of repeated final rhetorical question. As if that reference were not enough, the song ends with a quatrain in which the canción directly reflects and addresses the song itself as a separate entity. The message of the final four verses is paradoxical. Sylvano, voicing the words of Diana, directly addresses the song, telling it to go but also to stay with her, with the hope that fortune will change her unfortunate nature. The lyrics of this melody develop into a reflexive form which recoils upon itself and then, uncoils in the end to enclose all the previous referential aspects of the song in the bucolic scene. The lyrics link the song to the wider bucolic framework in the present narration and actualize a pivotal past event of the plot by the repetition of the final verse.

Through the antiphonal orchestration of tercets, Sireno and Sylvano recall their shared love and thoughts about Diana (30-34). The tercet consists of three-lined stanzas with ending proparoxytonic words (*esdrújulas*). The tercets proceed in interlocking rhyme pattern of a-b-a, b-c-b, c-d-c, etc. which moves the poetic expression forward and sets the cadence of the song. The iambic meter sets a congenial rhythm for such a doleful song, serving as another symbol of the inherent paradox of idyllic/tragic that pervades the bucolic environment. The tempo is accelerated by the repetition of proparoxytones, whose deliberate accents create an emphasis which seems to initiate a quickened rhythm, thus moving the reader/listener onto to the subsequent phrasing. Furthermore, the proparoxytonic verse demands the reduction of the antepenultimate foot. This elision reinforces the quickened movement within the metric lines. The expected rhythm continues throughout the melodic duet until the final verse. The final stanza is a quatrain with a rhyme pattern of a-b-a-b. By the addition of the extra verse, the potential enjambment of expression is concluded, not only terminating Sylvano's song, but also terminating as well the three-part music composition. Sylvano begins the song (30-32), Sireno responds (32-33), and then, as if completing the antiphonal ambit, Sylvano counters with a song and ends the conversation. Each part of the song is developed in the second person, again affirming the reflexive nature of the bucolic environment.

There are also several glosas in *La Diana* (127, 128, 129, 255-6) One of the glosas is sung by Arsileo and distinguished by the narrator as being original and extemporaneous: "... él mismo allí a su propósito hizo" (256). This glosa which begins "¡Qué tiempos, qué movimientos ..." (255) manifests circularity in its meaning and its form. The song addresses "happiness" or "ventura" and decries its elusive and beautiful though deceitful nature. The

last verse of each stanza is the same: “ven, ventura, ven y tura.” It expresses a retroversion that rebuts the aspirations of the stanza that precedes it. Arsileo has recently learned that Belisa was looking for him and he was awaiting their rendezvous (250). His song recounts his past sadness and feelings of betrayal. At the end of his reflections he asks happiness to come (ven) and stay (tura). The triple plea at the end of the stanza appears to exert a type of centripetal pull on the elusive nature of happiness, obliging it to return back to Arsileo. This constitutes a psychic or emotional spatiality that is repeated and defined in the triple utterance of the final verse. The actual verse: “ven, ventura, ven y tura” is an adnominative structure that expands the meanings of the words “ven” and “tura” in the utilization of their individual meanings “come” and “stay” respectively, and then enables them to metamorphose into the word “ventura” or “happiness” which is the central motif of the song. The use of the paronomasia with the word “ventura” suggests the hope for the singer Arsileo that the happiness or “ventura” may come (“ven”) and stay (“tura”) with him. By conveying this message using the lexical components of the word “ventura”, the poetic singer suggests a multiplicity of meaning, allowing him to bind the first word of the verse (ven) with the last (tura) in a circle of thought that summarizes the theme of the song. The basic theme of “ven, ventura, ven y tura” is accentuated by the prolific use of the words beginning with “v,” such as “ventura,” “vale,” “vas,” “venir,” “vano,” “venida,” “vivo,” and “vida.” The alliteration in “v” functions to recall the words of the refrain and provides emphasis and spatial resonance to the theme established by the song. In the glosa, music supports the theme and assimilates with the spatial quality of its environment.

Among the musical forms used in *La Diana*, the versified lyrics that are the most complicated compose what is called the *sestina*. This poetic form is found predominantly in

the songs which appear in two books of *La Diana*. Selvagia initiates the action of Book II with a sestina (64-66), followed with a song by Sylvano (66-68), and then in Book V, Arsileo sings of his misfortune (231 – 33) using this complicated verse form. The sestina manifests the dexterity and versatility of Montemayor as a poet. In its form,

there are six stanzas of six lines each, followed by an *envoi* or *tornada* of three lines. The function of rhyme is superseded by a recurrent pattern of end words. The same six end words occur in each stanza but in a shifting order which follows a fixed pattern. Each successive stanza takes its pattern from a reverse (bottom up) pairing of the lines of the preceding stanza (i.e. last and first, then next to last and second, then third form last and third). The envoy or tornado has as its end words, the fifth, third and first end words. The envoi is further complicated by the fact that the remaining three ends words, (2,4,6) must also occur in the course of its three lines so that it gathers up all six together. (Preminger, Alex and Clive Scott. "Sestina" 1146)

As discussed earlier, Selvagia takes up her bagpipes in Book II and sings a sestina. This song exudes spatial quality. It is a personification of nature, an apostrophe to all the elements of nature relating to Selvagia's deep sadness. The recurring six end words are: "sierra," "valle," "alma," "ojos," "tiempo," and "gloria." (64-66). By addressing the cosmos in the words of this song, Selvagia attempts to establish a relationship with nature, and she presumes that nature is sympathizing with her misfortune. The sentiments of the song find origin in the theory of corresponding sympathy between the macrocosm and microcosm as proposed in the Renaissance by philosophers like Ficino. The reflexive quality in the themes of the song displays a spatial quality. In the actual pattern of the sestina, the "folding up from the bottom" of each stanza to create the next pattern, creates a type of circularity or spatiality which encloses the subject of the song in a virtual circumference created by the repetition of the same words. The song is "enclosed" in the final stanza by the tight incorporation of the six end words. The sestina ends in a question, allowing for the possibility of a response. By its open-endedness, the song seems to energize the environment but attracting a similar type

of response. Sylvano, having heard the sweet song of Selvagia and heard her sad musings, almost immediately picked up his rebec and starts to sing a *sestina*.<sup>27</sup> Interestingly, Sylvano's song does not respond to Selvagia's but proceeds as an independent expression of the same theme of love misfortune. The emergence in the same scene of the two songs that are independent yet relevant may be explained by the innate spatial quality of music to be able to have two possibly discordant (or not directly responsive) expressions "exist almost simultaneously without fusing into a fundamentally new and different substance" (Morgan 260). Selvagia's musical articulation inspires Sylvano to sing. His song, however, is in the form of an *octava real*, which could continue for an indeterminate number of stanzas, but which he terminates in five. Sylvano's song initiates movement; the narration tells that when Selvagia heard him she went to him: "... se fué luego a él" (68). Music evokes verbal and physical response.

The other example of the *sestina* is in Book V in the song of Arsileo. The end words of the song (days, deceit, eye, valley, fortune, I complain) offer a glimpse into Arsileo's sadness: "días ... engaño ... ojos ... valle ... fortuna ... quexo" (231). Arsileo incorporates a number of rhetorical questions, and addresses a "pastora" who is not present. In this example, the *sestina* again creates a spatial circularity by its physical pattern of repeated words, and creates a circularity of theme by invoking an absent love from his past, thus linking his past and the present.

Music has the ability to create concentric spatial frameworks. The above example of Arsileo's song is overheard by a shepherdess who unbeknownst to the singer is hiding nearby. Thus there are at least three audiences to the song: "the shepherdess, the

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<sup>27</sup> "Pues aviendo oydo el dulce canto de Selvagia y salido de sus tristes imaginaciones, tomó su rabel y comenzó a cantar lo siguiente..." see *La Diana*, 66.

commentator who narrates the lines of the song and the reader of the text” (Fernández Cañadas de Greenwood 101-02). The music can draw in listeners at varying proximities from the central narration.

Music also regulates the plot development and aids in shifting the direction of the narrative. Selvagia’s song brings Sireno and Sylvano nearer to speak with her (Montemayor 36). The song of the nymphs attracts the three shepherds and draws them to advance near to the location of the music (71). “When the Portuguese shepherdesses are about to inquire into the reason for Felismena’s tears ... a shepherd’s voice is heard in the background and with it there is a change of scene” (Damiani, *Montemayor’s “Diana,” Music and the Visual Arts* 29). Diana sings a ballad (Montemayor 241- 42) that serves as the postponement of the reunion of Arsileo and Belisa, thus adding to the suspense of their story (Damiani, *Montemayor’s “Diana,” Music and the Visual Arts* 29).

Music, furthermore, has a medicinal purpose in *La Diana*. Ficino had commented that music “becomes a necessary vehicle for clarifying and harmonising the soul and leading it to participation in the great cosmic dance” (Voss 159). Sireno tells Sylvano that music cures ills: “... que no hay mal que con la música no passe ...” (Montemayor 30). Music usually offers cathartic relief. It accompanies a profusion of tears or laments: Sireno ends his song because he is inundated by tears (14); Sireno responds to Sylvano’s song with sighs (18).

At times in the bucolic environment, the music of another person is the therapeutic balm that soothes the melancholy heart of the distraught pastoral lover. Sylvano speaks about Diana’s crying as she sang (24); and Belisa’s heart fills with happiness upon hearing Arsileo’s song (255-56). The music of the nymphs was consoling (72) until the shepherds heard the nymph Dórida recount all the sad events between Sireno and Diana (73-87). At this

point, Sireno is inconsolable. Since this scene precedes the intrusion of the savages upon the nymphs, the inability of Sireno to be consoled in this instance may suggest that the space in which the music is being released is not tranquil but rather that impending anti-utopian forces will soon disrupt the bucolic nature of the environment. As the environment apart from the regular schedule of everyday life, the bucolic ambiance offered the shepherds time and space in which to vent their grief in song, isolated from familiar people, but surrounded by the empathetic elements and forces of nature.

In the bucolic framework of *La Diana*, there are also determinant forces that exercise critically operative roles. The interdependency between nature and human beings has been discussed earlier in this chapter as an underpinning of the descriptive language in Montemayor's work. Pastoral literature abounds in the association of nature and love and nature take part in the suffering or joy of the lover. Juan Manuel Escudero reinforces the fact that "el espacio rural se asimila en numerosos casos a las quejas amorosas del amante" (219). Incorporeal phenomena such as love, time and fortune pervade the bucolic environment in overt ways that seem to concede a substantial form to the powers as fundamental influences that propel the novelistic action. Avalle-Arce concurs with the importance of nature, love and fortune as "los conceptos rectores de la *Diana*" (84). Unpleasant or anti-utopian occurrences, such as death and violence also accomplish a progression of the dramatic action by the disruption of the prevailing episode. All these forces, both pleasant and unpleasant, can function in literature as ancillary qualities of reference for the dramatization of the characters; in *La Diana*, however, they seem to be essential to the development of the story and to share in the active roles of the protagonists. At times, these forces are singled out as

the prime mover of an episode or action; at other times, they collaborate with each other to multiply the intensity of their effect on the pastoral characters.

Second only to the omnipresence of nature, love is the most comprehensively compelling motive for action in *La Diana*. In the idealization of the bucolic world, it seems appropriate that love would have great potency. Avalle –Arce places the concept of love at the root of the natural world,<sup>28</sup> while José Antonio Maravall underscores the fact that “for the humanist, love is none other than the colossal energy which makes a man something other than what he was ... In the axiology of the pastoral world, love has a principal position conferred by its role of perfecting those who truly feel its power” (*Utopia and Counterutopia* 77-78). In the bucolic world of *La Diana*, the connotation of love as welcoming and comforting is not the usual depiction of this emotion. It is curious that the melancholic protagonist in *La Diana* does not blame his or her seemingly offensive lover for the heartbreak, but rather looks upon his/her languishment as an effect of some conspiracy involving love, fortune, and time. This concept of love is clearly seen at the beginning of the work with “the forgotten” Sireno coming down from the mountains of León, as one to whom love, fortune and time treated in such a way that he suffered badly in his sad life (Montemayor 9). Further on, Sireno admonishes Selvagia, telling her not to blame his competitor Sylvano, because she does not understand about love (38). To this Selvagia retorts that there are things that love does and undoes; things that times and places silence (38). In these preceding lines, love/Love is treated as an active entity. There is a paradox in the personification of love that it allows the protagonist to remove culpability from self or another in a failed relationship. Cruel most of the time in *La Diana*, Love is viewed as

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<sup>28</sup> “En la propia raíz de este mundo natural está colocado el concepto del amor.” See Avalle-Arce, 81.

inevitable, wanted though painful, unrelinquishable though not always achievable through personal effort. Sylvano summed up the perception of love both as a person and as a science that neither study nor experience reaches, when he sang: “Pues ¿quién es este Amor? Es una ciencia que no la alcanza estudio ni experiencia” (17). Selvagia, too, laments about Love that collaborated with time to give her hope then put her in the valley of tears when she sang:

Amor me dió esperanza de tal gloria  
que no ay pastora algunas en esta sierra  
que assí pensasse de alabar el tiempo  
pero después me puso en este valle  
de lágrimas, a do lloran mis ojos  
no ver lo que están viendo los del alma. (65)

Belisa maintains that love is possessive and relentlessly cruel; she comments that allowing her love misfortune to pass through her memory and recounting her story only increases her sorrow rather than alleviate it (135-36). Love affects the interior spirit of the protagonists as an external force that is not tamed by the unfettered elements in the pastoral setting. In the bucolic setting, Love coincides with the paradoxical nature of the bucolic environment as an entity that can simultaneously cause desire and hatred, pleasure and suffering, attraction and repulsion.

In *La Diana*, love is portrayed “as an independent actor proving its might and even operating at times as an antagonist to the character ...” (Fernandez Cañadas de Greenwood 112). Although manifested externally, love was understood in Renaissance times as deeply ingrained in the human spirit. The body/spirit or external/internal complementarity of love as a force emerges in *La Diana* from several sources. Pastoral literature in Renaissance times preserved some elements of courtly behavior and codes. Since the shepherd was often not

really a rustic character, but rather a nobleman in disguise, the pastoral characters in works like *La Diana* exhibited certain formalities of speech and action. Rhodes explains that in works like *La Diana*, there is a “codification of inner life which dictates not the rules of love in society, but the rules of love in itself ... Characters check not only their own and others’ behavior, but each other’s feelings as well” (120). Spanish pastoral narrations represent “ideologically-correct love in a formal way” (121). Neo-Platonic influences of the Golden Age era promoted the acceptance of observable phenomena as reflections of an ideal absolute. This philosophical notion inspired the belief in the inseparable duality of love as both an internal and external force. Although Bryant Creel proposes that the power of love is actually the internal will of the person,<sup>29</sup> the protagonists in *La Diana* believed that love would make them happy, better persons. Love’s attraction was unavoidable; its suffering was tolerated in the belief that love would make a person better, nobler, or more spiritual. Love is portrayed with the “notion of individual betterment via the process of love, compounded with the acquisition of specific knowledge to formalize that betterment” (Rhodes 97). The shepherds were not only wise in ways of love “as the consequence of experience but wise in love theory” (97). Love, however, does not always make persons content; its intensity is based on a longing, and when there is a separation between the lovers, their state, deprived of each other’s presence, leads to creation (Lerner 54). This effect seems to be operative in *La Diana*. Problems due to love motivated Sireno, Sylvano and Selvagia to bemoan their sadness; problems with love compelled Felismena to leave her home in search of her lover

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<sup>29</sup> Creel states: “Although it is true that the lovers in the *Diana* are absolutely determined, they are absolutely determined by themselves and from within. They are initially inspired or inflamed by the beauty (ideality) of the loved one, but just as their love takes on a life of its own that is independent of the presence, reciprocation or attainability of its object, the pain resulting from the unfulfillment of that love is itself determined not by the object but by the state of the subject.” See “Aesthetics of Change in a Renaissance Pastoral: New Ideals of Moral Culture in Montemayor’s *Diana*.” 18.

and eventually to the bucolic world; problematic love events moved Belisa to retreat in solitude in rural environment.

Once in the bucolic environment, the motivating power of love is kindled by the recurring memories of the love songs. Even among great sadness, the heart will not desist in its attraction to its love. The loss of love tormented the shepherd with vivid memories. Sireno waxes eloquently about his lost love Diana after he finds a lock of her hair and her letter (Montemayor 11-12). The song which ensues helps him express his grief yet offers little consolation because the memory stokes the fires of his longing heart. Sireno does not ask for a relief from love's pain, but accepts the suffering as part of the nature of love: "... los trabajos, los desasosigos, los temores, los recelos, las sospechas, los celos, las desconfianças que aún en el mayor estado no dexan al que verdaderamente ama" (12). Sireno admires the way in which Sylvano accepts his suffering: "Veo que estás tan conforme con tu suerte que no te prometiendo esperanza de remedio, no saber pedirle mas de lo que te da" (20).

Suffering is considered necessary with knowing the truth about a love relationship. After Selvagia tells her story, Sireno exhorts her (and his) sad eyes not to cry, but adds that maybe they could rest if they thought that they were not told the truth (60-61). Contrary to Sireno, Selvagia does want to be free from her passion of love (68). Selvagia's reasons do not include a repulsion of suffering, but a desire to be freed from her intense passion so that she could speak more freely about her love. Selvagia opines: "... nunca pasión bien sentida pudo ser bien manifestada con la lengua del que la padece" (69). Even Belisa, while believing that both Arsileo and Arsenio are dead, emotionally declares her love for both (159-60).

Love seems to captivate the lover. Here again, Creel explains that

love prevents the true lover from wanting to resist its power, so that loss of “freedom” becomes forfeiture of the absolute spiritual independence by which the individual’s practical reason secures individual well-being ... yet that loss is accepted for the sake of a higher value, that is, the value of growth stimulated by love’s vision of the ideal and by the increment of vitality that the ideal inspires. Thus the lover accepts pain and suffering ... in order to exercise a new, different form of self-dependent autonomy, that which accompanies an increase in vigor and vital value-being in the actual core of the person and an increase in life itself. (18)

Because of love, the lover cannot resist speaking about the loved one. Belisa, for example, tells her tongue to be quiet because she probably has said too much: “¡ay, lengua mía, callad que más avéis dicho de lo que os an preguntado!” (160).

This “suffering out of love” is one of the primary traits of human love represented in the *Diana* (Rhodes 87). Maravall insists that in bucolic literature, “love brings out the inner man. It enriches him within and brings his soul to its center; it enables him to penetrate himself” (78). Because of love’s function in the internal reform of man, a reform later to be reflected externally in his social intercourse, the pastoral world was incorporated into the chivalric, linking both forms of life together (77). Love, then, is a force that operates spatially; it links the physical with the spiritual; it draws the invisible emotions into observable actions; it incites the memories of the past and draws them as vivid recall into the verbal recitals of the lovers’ woes or their musical rendition of their sorrows. Maravall asserts that “there is no efficacy comparable to that of love for leading a man away from his mundane, defective self, because nothing else can inspire such unheard deeds” (78).

Love creates the paradoxical situation familiar in pastoral literature. The memory of a lost love anguishes the lover, although the lover feels compelled to think about his lost love with affection. Creel would assert that this paradox emerges because “the wretched state of

the lovers in the *Diana* is ‘wretchedness’ only on a peripheral stratum; beneath it lies a central joy and vitality” (10). Because he is freed from the physical attachments of a love relationship, the pastoral character moves on to the bucolic environment. In pastoral literature like *La Diana*, the “solitary, lovesick but rhapsodically devoted shepherd exactly and graphically personifies the new, morally autonomous human being” (Creel 18). As an impulsive, erratic, surprising and tenacious force, love compels urban characters to exile in a more amenable, bucolic environment and inspires pastoral characters to bemoan their misfortune. Love connects a person’s past with the present; functioning in tandem with memory, it behaves spatially to dispel temporal limitations, and to extend the episodes of the past into the central narration of the present. In this way, love’s influence causes deliberate decisions and moves the actions of the protagonists in *La Diana*.

For the shepherdesses of pastoral novels, Love, like Fortune and Time, appears as an archetypal, independent force or pattern, against which the unpredictable, fluid, and changeable course of human events (including experiences of love) has to be measured (Fernandez Cañadas de Greenwood 112). In *La Diana*, the force of Love is at times considered subject to that of Time and Fortune. Selvagia believes that philosophy when she responds to Sylvano that Love is “como la fortuna o el tiempo lo ordenasse” (69). Sylvano, though appearing to agree with Selvagia on the potential of Time and Fortune, asserts that Love can not be contained by those two forces: “Aora te digo ... que amor que está subjecto al tiempo y a la fortuna, no puede ser tanto que dé trabajo a quien lo padece” (69). Time is a foreign power or “poder ajeno” to Sylvano (26); an executioner or “verdugo” to Selvagia (65) though a possible cure or “el remedio” for Diana’s ills (87).

The nymph Dórida rhetorically speaks of Fortune, Time, and Love as cruel, physical forces with which one needs to contend:

¿Qué haremos ... a los golpes de la fortuna? ¿Qué casa fuerte avrá adonde la persona pueda estar segura de las mudanças del tiempo? ¿Qué arnés ay tan fuerte, de tan fino azero que pueda a nadie defender de las fuerças deste tyrano que tan injustamente llaman Amor? (125)

Heather Faulkner suggests that “fate or fortune is always in operation when a character enters the pastoral world from outside and begins a new life in this unfamiliar setting” (156). In *La Diana*, Fortune is personified by the nymph Polydora when she comments that Fortune brought Sireno first to a happy time, then to an unhappy time (130). Referring to Cervantes, Maravall offered that in bucolic or utopian literature, the individual was most important and that personal deeds were the cause of all merit. The inexhaustible possibilities of personal achievement, however, are subject to the workings of Fortune. The pastoral character, Maravall notes, “simply through his own personal merit, [he] can come to rule the world, it only being necessary that fortune favor him” (*Utopia and Counterutopia* 73). This same view of Fortune is found in *La Diana*. Selvagia sought happiness but reminded Sylvano that Love is “como la fortuna o el tiempo lo ordenasse” (Montemayor 69). Sireno submits his happiness to the dictates of time and fortune: “... buscar yo remedio a mi mal, hazello ya si el tiempo, la fortuna me lo permitiese...” (130). In Book V, Arsileo, distraught with the loss of Belisa, invokes either God or Alfeo so that Fortune would bring her to the same state of anguish that he was suffering: “Plega a Dios, o Alfeo, la fortuna te trayga al punto a que yo por tu causa e venido” (234). But because Felismena is certain that Arsileo’s happiness is attainable, she speaks positively of Fortune: “No sería razón que la fortuna diesse contento ninguno a la persona ...” (235). Fortune is seen as sometimes

benevolent, sometimes vindictive, often capricious. Because of the vagaries of Fortune, the pastoral world “becomes a source of irony [with] immense complications rising up in the very place which was sought for simplicity” (Marinelli 71). The spatiotemporal depiction of fortune affirms William Empson’s theory of pastoral literature as portraying “the complex within the simple” (Alpers 38).

Fortune was believed to wield the type of authority that sanctioned the innate potential of the human person. Its power circulated in the bucolic environment with the same mobility as a physical being. As an operative force in the bucolic environment, fortune in *La Diana* is represented as having tangibly felt power. The demonstrable activity of fortune confers upon it a spatial quality which contributes to the over composition of the spatial framework of the bucolic milieu. With their presence either as unilateral or as collaborative forces, love, time and fortune are revered and feared in *La Diana* as distinct and autarchic.

Love, Fortune and Time, though unpredictable, are occasionally represented in the bucolic milieu as congenial to the protagonists. There are, however, other forces that operate in the bucolic space that exude a immutably ominous quality: violence and death. Violence erupts suddenly in the serenity of the bucolic environment. Death either epitomizes the devastating quality of violence, or has occurred in a previous time and space, and has caused the action of the central narration. Violence and death are portrayed as antithetical to the bucolic environment. Their intrusion sidetracks the current progression of events; yet by doing so, they paradoxically seem to promote the advancement of the novelistic plot.

At first glance, the entrance of such negative elements in the perceptible serenity of the bucolic world may seem to be incongruous. Herbert Lindenberger, however comments that “pastoral defines itself, one might say, through the forces with which it sets up tensions,

be it the disorders of revolution and war, the disintegration of human bonds ...” (345).

Maravall, too, reinforces this view by proposing that “adversity, thus, can be at least as effective as success for a renewal of virtue” (80). Finello adds that

the image of a gentle man with a crook composing songs with his flute and purposefully guiding his flock recedes into the background of Renaissance pastorals because clashes of wills, sometimes violent, wedge their way into the plot and become the predominant focus of the action. (24)

These preceding comments validate the suggestion that the presence of violence and death has specific instrumentality in the bucolic environment.

The inclusion of a violent scene in the bucolic environment may be a literary attempt to authenticate the idealized milieu with interspersed episodes of plausible realism. The probability of violence in the Spanish bucolic surroundings, however, is verifiable. Historical writings note that the Mesta appointed roving officials to see that its rights were respected and that no encroachments on the sheep walks took place (Lovett 240). The need for such security indicates the likelihood of violent episodes in the pasture areas. Two violent episodes in *La Diana* that will encompass the following part of the discussion are the episode between the savages and the nymphs (Montemayor 87-91) and the battle between Don Felix and the three horsemen (294-95).

The episode narrating the attack on the three nymphs by the savages is situated after the extended song by Dórida that replays the preceding love events between Sireno and Diana and the introduction of Felismena as a new protagonist to the plot. The significance of this violent episode has been speculated in diverse ways. Solé –Leris explains that the episode “serves, in fact, to exemplify the disruptive effect of false love, that is, of the sensual desire which is at the opposite pole of the ennobling sentiment that moves the Neoplatonic

lover ... it shatters the universal harmony of nature postulated by Neoplatonism” (39).

Solé-Leris however, fails to hazard a guess on the functionality of the episode at this point in the plot. Though Paula Ann Kellar dismisses the significance of this episode,<sup>30</sup> Finello suggests its protagonic dimension by seeing the episode as an example of human greed that “invades the idyllic sanctuary, prohibiting the shepherd from reveling in the bucolic dream” (18). Damiani and Mujica comment that death is predicted, drawing attention to detail that the nymphs are attacked by the wild men in the field of laurels (57). They note that allusion to the laurel is significant for its reference to Greek mythology in which the Maenads, the orgiastic priestesses of Daphne “chewed laurel leaves as an intoxicant and periodically rushed out of the woods at the full moon and assaulted unwary travelers” (57). Damiani also amplifies this observation by noting that laurel leaves contain cyanide of potassium (“Journey to Felicia” 66). The scene interrupts the serenity of the bucolic environment by foretelling death (the laurel leaves) and then realizing the prediction through the violence of the episode.

Each of these observations helps to substantiate the function of violence in reinforcing the spatial quality inherent in the bucolic environment narration. The violent episode is, at first, an interruption. The inclusion of an unexpected, abrupt interruption of a sequence of events supports Franks’ theory of spatial form as a “unification of disparate ideas and emotions into a complex presented spatially in a moment of time” (*The Idea of Spatial Form* 74). In this episode, the idyllic scene accommodates violence by preparing for a new

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<sup>30</sup> Kellar comments that “since the episode revolves around mythological satyrs (“salvajes”) and nymphs, the resolution of the conflict through violence is expected, yet more cartoon-like than authentic ... Montemayor’s casual treatment of the clash between civilization and the barbaric suggests that the violence here is neither real nor profound, for it seriously affects no one.” See “From *La Galatea* Through the *Quijote*: The Historicization of the Pastoral in Cervantes.” Diss.U Pittsburgh, 1999, 32.

synchronic relation in the person of Felismena. On this last point, Frank's theory that "the selection of detail is ... to enhance the symbolic significance of the characters" (33) would justify this disruptive, grotesque scene in order to introduce the dynamic characterization of the next protagonist. This literary technique of a logical though interruptive episode exemplifies spatial form. Its inclusion intertwines with the spatial quality of the bucolic environment and reinforces its spatial nature by its accommodation within it as an unlikely but purposive component.

The episode with the savages also accelerates the action of the novel. Its inclusion at this particular point in the plot is critical; it energizes the scene. After the extended inertia of the protagonists who have been listening to Dórida's song for a length of over three hundred verses (Montemayor 73-87), the episode jolts the protagonists from their immobility. As a literary technique, the unprovoked, unsuspected event eliminates the possibility of the continued fixation on the past (by listening to Dórida's song) and advances the dramatic action. Seen from this perspective, this episode serves to liberate the scene from the inertia that Frank assesses as detrimental to novelistic action.<sup>31</sup> None of the proposed explanations of this scene focus on the detailed violence of the savages, but rather, on the proleptic symbolism of the laurel location and the ability of the scene to foretell the virtue of the upcoming character(s). The greatest value of the episode, which is more in its relationship to other episodes than in its causal determination, attests to the spatial form and purpose of its appearance in the bucolic framework. Prieto agrees with the importance of the episode as conjunctive, as motivational and as emblematic. He seems to offer a synthesized explanation

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<sup>31</sup> According to Frank's theory "habit is a universal soporific." See *The Idea of Spatial Form*, 25.

for the scene as the manifestation of the shepherds' bravery (they try, however unsuccessfully, to ward off the attackers) and to unseat the tendency toward inertia which the bucolic environment can nurture, thus directing the action forward toward the goal of arriving at the palace of Felicia. Prieto comments:

Los pastores han manifestado ya su condición cabarallesca y en función de ella se les anuncia una acción (un "ir"), con lo que el episodio (acción de un enunciado anterior) se hace función de una acción posterior, encadenándose en la narración como elemento básico de su sistema narrativo... Estamos, pues, en el camino (ir) de la sabia Felicia, no en el habitar arcádico de un espacio, y a ese ir se une inmediatamente la historia de Felismena. (354)

The other scene of similar violence, though somewhat shorter than the above referenced episode, is the battle of the horsemen with Don Felix (Montemayor 294-95). This episode, too, comes abruptly and it does not follow in the sequence of events prior to it. Felismena had been listening to the quarrel between the Portuguese shepherd and shepherdess, Danteo and Duarda, and she had wanted to intervene. Immediately, however, the sound of battle is heard. The scene brings the narration back to the central motif and prepares for the resolution of the love situation of Felismena. Since this episode parallels the type of action found in the episode between the savages and the nymphs, Montemayor truncates the details of the battle. The violence again pierces the bucolic environment in order to move the protagonist on to the next step of her journey. In this latter episode of violence as well as the former one, there is a quick resolution of the violence, and the grief of the protagonists is quickly resolved: in the former scene, the nymphs and pastoral travelers are awed by Felismena, and in that distraction, she is introduced into the central narration; and in the second scene, Don Felix and Felismena quickly recognize each other and are reunited. The quick resolution of grief is expected in the bucolic environment, since the

idealism of the bucolic ambiance seems to accommodate the unpleasant only as an interim toward something better. Maravall adds that the grief which may rise in the bucolic setting can even be palliated and actually become pleasant (131). One deduction that may be gleaned from the positioning of violent acts within the idyllic scene is that “not only is the pastoral world not a panacea for every ill, it is capable of providing the impulse to disaster very directly as well as restoring the vision that leads to renewal” (Marinelli 64). Each of the episodes involving violence shares a significant aspect – the violence invariably results in a death.

Death is another phenomenon that upsets nature’s sympathetic quality in the pastoral environment. As a disruptive factor, death is pre-eminently final. To discuss the negative forces operative within the bucolic framework, therefore, it is important to explore hypotheses on the function of death and the contribution of its representation as a spatial narrative technique. In Montemayor’s work, there are six instances of death that are significant. Three episodes involving death take place in the bucolic ambiance. They are: the attack of the nymphs by the savages in Book II (87-91); the reference to the death of the Portuguese shepherd Danteo’s wife Andressa in Book VII (292); and the battle between Don Felis and the horsemen, with the ultimate slaying of the attackers by Felismena, also in Book VII (294-95). The other three incidents of death occur in the urban framework, but are transported into the bucolic environment in the oral recounting by the female protagonists of their lives. Those occurrences include: the death of Felismena’s parents, Delia and Andronio in Book II (98-99); the death of Celia, Felismena’s rival, also in Book II (124-25); and the ostensible deaths of Arsenio and Arsileo, in Book III (158-59). Because all of these incidents

have some impact on the bucolic scene, all of them will be included in this discussion of the phenomenon of death in the bucolic framework.

Damiani and Kaplan invite a consideration of the diverse meanings of death in *La Diana*. They discuss the importance of the mulberry tree, noted in the scene with Alfeo, Arsileo and Arsenio, as a symbol of death since the story of Piramus and Thisbe (151). Because nature is humanized in pastoral literature (152), the presence of this tree is a foreboding of impending death. Curiously, death is the first phenomenon one meets in the beginning lines of *La Diana* when the protagonist expresses a dramatic wish to be released from life: “Baxaba de las montañas de León el olvidado Sireno a quien Amor, la fortuna, el tiempo, tratavan de manera que del menor mal que en tan triste vida padecía, no se esperaba menos que perdella” (Montemayor 9 qtd in Damiani and Mujica 52).

The death or the apparent death of a character is often the catalyst that propels another character into action, or else paralyzes him completely (Damiani and Mujica 159). Such was the case in the character of Felismena. As was previously discussed, the episode of violence resulting in the ultimate death of the savages was accomplished by Felismena. Through the insertion of the discordant element of death, the narration prepares the protagonists (and the readers) for the inclusion of a new pastoral figure. As Felismena introduces herself, she tells of the death of her parents. She “injects a discordant element into the sylvan setting by giving an account of the death of her mother and father ...” (60). Besides being essential to the background of the protagonist, death also becomes a Mover; it is the impetus that causes Felismena’s displacement from the urban scene eventually into the bucolic scene. As Felismena continues in her narration, she retells of the death of Celia, her rival in love. Death, at this juncture, had caused Felismena to abandon the urban environment

and to seek refuge in the bucolic world. Death exerts an energy that is capable of displacing the human beings who are affected by its proximity.

Death is motivational in the life of Belisa as well. Belisa describes the origin of her sorrow in retelling biographic events. She speaks of her lover Arsileo and of his father Arsenio. When Belisa recounts the death of Arsenio's wife Florinda, she describes Arsenio's sorrow as "so extreme that 'estuvo muy cerca de perder la vida'" (Montemayor 136 qtd in Damiani and Mujica 65). In addition to causing physical displacement, death can be an enabler. Because of the death of Florinda, for example, Arsenio becomes able to court Belisa (Damiani and Mujica 66), thus allowing for complication in the dramatic action. When Belisa believes that both Arsileo and Arsenio are dead, it propels her "into a state of anguish that sends her to the solitude of a hut on the river island to await death" (66). By her self-inflicted isolation, Belisa becomes a part of the bucolic scene.

Death in the secondary plot provides the underlying motive and energy for the protagonist's entry into the central narration of the plot. In Book VII of *La Diana*, death operates in the life of the Portuguese shepherd people. Danteo had married Andressa, who later died. With this death, Danteo is able to pursue again his love for Duarda (Montemayor 292). In the same Book, as had been noted previously, the battle of the horsemen with Don Felix prompts Felismena into valiant action, and subsequently to a reunion with her lover and the fulfillment of her quest. In both episodes of the final book, death continues to move the action of the plot in both the central narration and the interpolated episodes of the plot. It can reasonably be concluded, therefore, that "death is an operative force in the structure of the novel" (Damiani and Mujica 159).

The awareness of a character's own imminent death or that of another's death is "a factor in the psychological development of Montemayor's characters" (159). Belisa, for example, comes to discover the full extent of her love for Arsenio and Arsileo only when she believes both to be dead (66).

In *La Diana*, death and violence make entries that temporarily disrupt the calm of the bucolic scene. The tension between death and life has been seen as part of the fundamental restlessness in (the complexity of) the pastoral environment that is at times hidden under the mask of simplicity and tranquility. Regardless of the circumstances that lead up to its arrival, death in *La Diana* is never as solitary as it may appear, for a single act of death has ramifications that enhance the plot either by connecting otherwise unrelated characters, or by inducing an element of suspense that expects a resolution in the progression and complication of the novelistic plot. Death, as a force, operates almost as if a physical entity, gathering those within its immediacy into the circle of its disruptive outcomes. Ironically, it is in the bucolic landscape of *La Diana* that death finds its way in order to expend its energy. Mathieu-Castellani and Lydon have sought to explain the seeming paradox of the appearance of death in the bucolic world as another manifestation of the fundamental dichotomies that interact in ongoing dynamism in that framework. They articulate this phenomenon this way:

Thus governed by these antagonistic violence, the landscape is a psychosite where death drive and life drive are simultaneously at work, every object in it is the site of an indecisive combat, pitting an energy which seeks to reproduce life and become exalted in an activity of inflation, expansion and swelling, against a force which tends to return to the inorganic. (Mathieu-Castellani and Katherine Lydon 40)

The bucolic space accurately depicts what Lindenberger calls "the idyllic moment, a particular stage of reality which achieves its meaning through its relationship to and its tension with other stages" (343). Contrary to what is often believed, however, the bucolic

space is not static. In it, the various persons enter and unload the weariness of their love sadness. People who are otherwise unrelated become affiliated and support one another in the quest for justice and happiness. Nature empathizes and provides a reasonably safe haven for a time away from the more familiar world. Yet, the bucolic space always hints at the cosmic, the ideal and the better. It is the fulcrum between a reality that was not permanent and the good that is attainable. Walter Davis incorporates Franks' concept of juxtaposed images in his succinct rendition of the function of the bucolic realm in Renaissance pastoral literature:

The Renaissance pastoral romance formed a perfect vehicle for adjusting the actual and the ideal in life because it always placed the real and the ideal side by side ... It juxtaposed directly the actual world of human experience – whether stylized or naturalistically represented – to a kind of inner circle, a purified abstraction of that world or “Arcady”, often with a shrine or some supernatural place at its center to indicate its central purity (“Masking in Arden: the Histrionics of Lodge’s *Rosalynde*” 151).

After venting their emotions and relating to one another in increasing commonality of experiences, the pastoral characters are encouraged to look for their happiness in a superior and more remotely accessible environment. It is that inner spatial circle that the next chapter will explore – the preternatural space in *La Diana*.

### Chapter 3 – Preternatural Space

The third spatial framework of *La Diana* to be discussed is the ambiance identified as “preternatural space.” This space refers to the extraordinary palace of Felicia. It is the predominant framework of Books IV, part of Book V, and Book VI. Its aspects are similar to the urban and bucolic spaces, yet at the same time distinct to or beyond those more familiar counterparts. For this investigation, the term “preternatural” rather than “supernatural,” seems to convey a more accurate image of this framework, since the people and entities found within it are at the same time readily recognizable as natural, and yet impressionably different. The complexion of this spatial context invites a consideration of the theories of Benjamin in order to explore the significance of allegory and of divine intervention in nature. I shall study the possibility that the presence of the supernatural infuses into this milieu a power makes the protagonists willing to experience perplexing persons, phenomena and rituals, enabling them to change because of encounters with them.

In *La Diana*, the preternatural realm emerges from within the recesses of the bucolic world. The association between the natural world and a world “beyond” nature was articulated by Benjamin who commented that “there is no product of allegorical fantasy, however baroque, which is without a counterpart in this world” (221). This space can “accommodate both past and future, both memories and aspirations. It can grant ... both restfulness and exhilaration” (Kort 200). The preternatural space coincides with what Kort would call a site of “positive place relations.” It is a place that “hold gifts that we do not know we need and desire so much until we receive them ... the gifts ... are a sense of reality and an identity free from illusion” (201). Significantly, Asunción Rallo adds that “[E]l mundo sobrenatural se fusiona con el humano potenciado por el propio espacio arcádico, en

el cual resulta natural la presencia de ninfas y de Felicia” (Montemayor, *La Diana*. Ed. Asunción Rallo 75). In *La Diana*, the preternatural realm is paradoxical; it sharpens the insight of its visitors by offering external sights that are inconceivable to the observers’ experiences. The preternatural space also demonstrates its spatial qualities by its ability to gather past events into the present, by reactivating the idealized form of those actions in the present, and by positioning those experiences to function as incentives for similar actions in the present and future. As the interior setting of the palace of Felicia, this framework exhibits an exceptional ability to transport historical and legendary persons and events into the present by means of vivid, life-like art and monuments. It animates mythical figures (Orpheus) in a state that seems suspended in both life and death. This spatial framework has the least amount of novelistic action. What may appear as dramatic inertia, however, is actually an expression of the spatial quality of the framework which enables time to be suspended in order to emphasize another dimension of reality. This point is well taken by Rallo who, in his introductory remarks to *La Diana*, offers the following explanation: “[E]l libro cuarto representa otro nivel de realidad, el sobrenatural, y en él el estatismo domina toda la acción encerrada en el espacio del palacio, en el que el tiempo humano parece no existir” (84).

The purpose and dramatic color of the preternatural space resonated in a comment by Benjamin with regards to the function of allegory. Benjamin eschews the lack of action by accentuating the didactic function of this spatial framework. He corroborates that “even in its functional use allegory is not associated with the climax of the dramatic action, but it is an extended explanatory interlude. The acts do not follow rapidly from each other, but they are

built up in the manner of terraces” (192). This theory epitomizes the paradox of pastoral romance and, in particular, of *La Diana*, in that the preternatural space is the locale for the pivotal events of the novel, yet those events are not so much represented in the actions of the novel, as by the incremental personal changes that caused the protagonists to perceive and act differently. The incremental changes in personality are portrayed through the sequential, ambulatory tour of the pastoral companions deeper into the interior recesses of the palace of Felicia.

The preternatural space in Books IV and VII of *La Diana* contains extrasensory aspects that have borne the brunt of critics like Cervantes, who disdained the magical nature of these activities in Montemayor’s work.<sup>32</sup> Cervantes may have been too quick to vilify the so-called magical aspects of Montemayor’s novel as absurd or as demoralizing examples of Renaissance theurgy. Rather than subscribe to the cervantine opinion that Montemayor portrayed the preternatural space merely as a technique calculated for attracting attention through fantasy, this chapter will instead test the possibility that the preternatural space fosters the continuation of the plot in *La Diana* and the self-transformation of the protagonists by initiating critically reflexive relationships between its human visitors and the animate and inanimate paragons whose magnificent forms or virtues evoke similar qualities of excellence in the visiting observers. Rallo concurs with this perspective of the functionality of the preternatural space in *La Diana* when he asserts that

Los personajes pasan a ser meros espectadores que deben aprender de cuanto ven, formándose no por su propia vida (purgación) sino por el conocimiento obtenido de la vida ejemplificativa y por la audición de las palabras de seres superiores. El narrador

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<sup>32</sup> In *Don Quijote de la Mancha*, the priest advises that the parts that deal with the wise Felicia and the enchanted water in *La Diana* of Montemayor be removed. See *Don Quijote*, Chap. VI, 73.

objetivo e impersonal tiene que hacer gala de un lenguaje bastante retórico para la transcripción de ese espacio extranatural: el templo de Diana, palacio de la maga Felicia, que reúne, como básico paradigma arte y naturaleza, historia y mito, y en el que los sentimientos particulares se unifican en la exaltación épico-patriótica o en el homenaje a ciertas mujeres contemporáneas al autor. (84)

As Rallo includes, the preternatural space contains elements of the past natural world, but presents them in a way that the events and figures take on new meanings. The idealized ambiance becomes allegorical. It initiates introspection within the protagonists because

all of the things which are used to signify derive, from the very fact of their pointing to something else, a power which makes them appear no longer commensurable with profane things, which raises them unto a higher plane, and which can, indeed, sanctify them. Considered in allegorical terms, then, the profane world is both elevated and devalued. (Benjamin 175)

The personal transformation becomes a gradual process as the result of each person's response to the breathtaking, incessant and unusual experiences. The functionality of the preternatural space will be explored and amplified by examining the details of the architecture and monuments found this framework, the persons selected for particular homage there, the mythical creatures, and the actions of Felicia, the central protagonist.

As the reader comes to Book IV of *La Diana*, he/she encounters the group of pastoral travelers and nymphs leaving the islet where they met Belisa, and they journey on toward the palace of Felicia. Studies in pastoral literature have noted that the inclusion of an allegorical space is quite common, and that the journey toward the quest is significant to the genre. Chandler Rathfon Post, for instance, mentions that "of allegorical settings, the visionary journey to supernatural or imaginary realms was the most widely employed" (36). The first two pages describe the means of entrance into this new and wonderful zone. Ironically, the admittance to the preternatural space is not attained by any superhuman means; instead,

entrance is gained by ordinary steps through narrow and seemingly ominous apertures.

Montemayor seems to depart from the traditional concept of the supernatural by making the extraordinary residence accessible by a simple act of walking through a nearby, dense forest.

The passage is so filled with wild and thick trees that were it not for the guidance of the nymphs, the shepherd companions would be lost in it: “Mas no uvieron andado mucho quando llegaron a un espesso bosque y tan lleno de sylvestres y espessos árboles, que a no ser de las tres nimphas guiados, no pudieran dexar de perderse en él” (Montemayor 162).

The unlikely combination of proximity with the “real” world by means of a path that is not alluring may imply that preternatural reality is humanly attainable but must be pursued with proper vision, guidance and determination. The location of the preternatural milieu within the recesses of the bucolic world also infers that “ordinary” living is replete with potential that may be obfuscated by everyday circumstances. Walter Davis, who has studied pastoral works, synthesizes this concept: “[T]he inner pastoral circle represented, more or less concretely, a realization of more than usual possibilities in life, of the natural in accord with the ideal” (151).

The preternatural space in *La Diana* is a space in which magic seems to happen, but the magic that occurs also has familiar characteristics. This environment elevates the perception and sensitivity of its human visitors. Whereas the urban and bucolic spaces, the travelers were able to opt to exile themselves from further interaction with the elements of that environment, in the preternatural space, the components of the framework elicit a continual and intense response, and seem to preclude the option of the travelers’ leaving the environment. By a constant bombardment with a myriad of extraordinary and relentlessly

new sensory experiences, the preternatural environment makes the visitors disinterested in escape and engages them in an intensifying, reciprocal relationship which simultaneously enables the human travelers to advance in their own journey of personal transformation. The functionality of the preternatural space to cause internal change is plausible if one sees in the theory of C. S. Lewis the interpretation of this milieu as the human quest for the excellent degree of what is “natural”.<sup>33</sup>

The possibility of the preternatural space as an incentive for self-transformation is founded upon its composition of the new and imagined. Benjamin has advocated the positive relationship between context and transformation.<sup>34</sup> In a realm devoid of familiar phenomena, the accepted nature of things changes, and with it, so do the nature and perspective of the persons within it.

The preternatural space has aspects that appear to be magical. The affiliation of this particular framework in *La Diana* with magic needs to be explored in light of Renaissance understandings of the collaboration among spirit, magic and love within the human psyche.

During the Renaissance, the explanations regarding magic were part of the theories promulgated toward belief in the Golden Age myth, that is, the restoration of “a time and place in which selfish appetites, particularly lust and greed, had not yet corrupted the human will” (Mebane 12). In this world, men and women “acted out of spontaneous love and friendship” (12). According to philosophical thinkers like Plotinus and Ficino, natural

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<sup>33</sup> C.S. Lewis, in amplifying this theory, explains that: a Spirit and a Vision” are not, as the modern philosophy supposes, a cloudy vapour or a nothing; they are organized and minutely articulated beyond all that the mortal and perishing nature can produce. And if we call them ‘supernatural’ we must be clear what we mean. Their life is, in one sense, *more* ‘natural’ – stronger, more reckless, less inhibited, more triumphantly and impenitently passionate – than ours. (133)

<sup>34</sup> Benjamin had been seen to rely increasingly “on the idea that the nature of things can be transformed by their being located in new and unexpected verbal and other contexts.” See *Literary Theory and Criticism*, 192.

phenomena could be explained because of cosmic sympathy. This theory was also supported by a movement known as Hermeticism,<sup>35</sup> a movement which had significant followers in Renaissance times. Wouter J. Hanegraaff adds to this consideration in his comments about Renaissance philosophies concerning magic, and the centrality of love/eros as the power which moves the universe. He states that for Ficino, sympathy was

an obvious equivalent for *love* (amor). Love was the foundation of magic: 'But why do we consider love to be a magician? Because the whole power of magic reposes on love. The work of magic is the attraction of one thing by another' (Ficino 1561, II, 1348 [VI, 10]).<sup>36</sup> As we will see, this way of describing the dynamics of cosmic attraction was not "merely symbolic", but was intended with a realism. (11)

Ficino advocated the theory of spiritual magic which often negated the traditional delineations between natural and supernatural causations. He proposed that what happened in the macrocosm also happened in the microcosm. Within this neo-Platonic/hermetic context, any "outward" ritual or action could not possibly be effective unless it would be complemented by an appropriate "inward" state of mind: it is only by means of the *imaginatio* that it was considered possible to bridge the gap between the sensorial world - the observable realities of ritual practice - and the intellectual world. Ficino taught about an experience in which subjective sensitivity, encouraged by the imagination and will, could bring about visibly creative actions.<sup>37</sup> Furthermore, Ficino promoted the concept that "the

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<sup>35</sup> For popular Hellenistic astrology which propagated the correspondence between the planets and the astral information contained in the microcosm, see Couliano, 25.

<sup>36</sup> Sed cur magum putamus amorem? Quia tota vis magicæ in amore consistit. Magicæ opus est, attractio rei unius ab alia, see Wouter J. Hanegraaff "Sympathy or the devil: Renaissance magic and the ambivalence of idols."

<sup>37</sup> This theory is noted by Díaz Martín who stressed that the artistic nature of what Ficino proposed as magic was an empowering of the senses or the: "potenciación de la sensibilidad subjetiva para, a través de la imaginación y mediante la voluntad, realizar un ejercicio de procedimientos práctico-creativos." See 163-64.

lowest part of the human soul, the *Idolum*, consists of fantasy, sense and the nutritive power” (Mebane 23). Pico della Mirandola also promoted the concept of magic as integrally related to human nature. He defined magic as

the sum of natural wisdom and as the practical part of natural science ... in this view, magic is nothing but the active side of the knowledge of nature; what this knowledge theoretically recognized as related, as belonging together, magic actively connects and leads to a common goal. Thus magic itself does not work miracles, but simply supports, like an industrious servant, the operative forces in nature. (Domandi 149)

Díaz Martín writes that magical thought is a form of understanding nature and the relationship of man with the universe that translates into laws that can mediate real or virtual phenomena: “El pensamiento mágico a que me refiero es una forma de entender la naturaleza y la relación del hombre con el universo que se traduce en leyes asociativas que por consiguiente, pueden mediar tanto entre fenómenos reales como virtuales” (73). The “source and the seed of all magical powers, the attraction of like things and the repulsion of unlike things, takes place within nature” (Domandi 150). Magic and nature were inseparable in essence and in function. In Renaissance times in which man was the focus of interest, magic was the reason accepted for what was not yet understood about human nature. The famous sociologist and literary historian, Antonio Maravall, has commented on this Renaissance philosophical thinking and explains that the acceptance of magic among the humanists was to fill in the gaps of “yet unexplainable” aspects of humanity:

And the truth is that in the Renaissance the burning passion for the natural world had led to a considerable understanding of it, but in such a way that the discovery of new and formerly hidden natural phenomena, along with an inability to fathom the internal connections among them, produced a new flowering of belief in the control of natural occurrences by occult forces. (119)

Ficino's theories seem to widen the parameters set by Maravall's comment; he perceived that unexplainable phenomena confirmed the relationship between everyday experiences and a divine ideal for which those experiences are visible images. Even Cervantes who decried the use of magic in the episode of Felicia at times employed magic or enchantment in his works.<sup>38</sup>

The unusual quality of the preternatural framework in *La Diana* would then be, accordingly to the thinking of Ficino, not so much a fabricated fantasy world, but rather a visible manifestation of the inner potential of the human person. According to his theory, what is perceived as magic is actually the external realization of the empowerment of the subjective senses through the imagination and the will in such a way as to produce visible results. Díaz Martín defended Ficino's concept of magic as artistic. He asserted that, according to Ficino, such a phenomenon was actually the empowering of subjective sensitivity through the imagination and will in order to "realizar un ejercicio de procedimientos práctico-creativos" (163-64). This underscored the relationship between the visible and the invisible, and offered reasonable explanation for incomprehensible phenomena.

In the Renaissance humanistic world, it is plausible that the inclusion of such a preternatural space as in *La Diana* could promote the self-improvement of the human

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<sup>38</sup> Carolyn Nadeau addressed this point in referring to Bryant Creel who presents Cervantes' view of enchantment as a metaphor for epistemological realism. She notes that for Creel, it (magic) is a device that allows ... to explore the Neo-platonic theory of perception and the Aristotelian-Thomistic principle of *phantasmata*. According to Aristotelian theory, the spirit as *phantasia* or inner sense and it transforms messages from the five senses into phantasms perceptible to the soul. The soul cannot grasp anything that is not converted into a sequence of *phantasms*. In Neo-platonism, the ideal world of eternal essence, forms, or 'Ideas' – the intelligible world – is concealed by the empirical world of appearances and change, the phenomenal world that can be known by the senses. See "Aesthetics of Change in a Renaissance Pastoral: New Ideals of Moral Culture in Montemayor's *Diana*." 107.

protagonists because of the Renaissance beliefs in the sympathetic attraction of man and nature, and in the unlimited potential of the human being. As Ficino would have proposed, human beings are the “interpreters” of nature ... and finally, as magicians, it is the sacred privilege of humankind to unite the intelligible and the physical aspects of the cosmos and thus to play a role in perfecting the created world” (Mebane 22). As microcosm and as the living image of God, humanity contains, in principle, all things, and we participate in the knowledge and powers of the entire universal hierarchy (23).

As had been seen in the urban and bucolic spaces, description in the preternatural space heralds the ability of that framework to evoke transformation. In the Books of *La Diana* which feature the preternatural space, the environment is portrayed as a space of superlatives. Benjamin reminds us that “the impression of supernatural forces is supposed to be aroused in the powerfully projecting and apparently self-supporting structures” (234). Consistent with this concept, the architecture in the preternatural world is the most exquisite; the materials used are the most expensive. The persons to whom homage is offered by the buildings and monuments are considered the most valiant, the most virtuous, or the most loved. The people who function in the preternatural space bridge the gap between human and superhuman. They are either mythical beings with some human attributes, or human beings endowed with extraordinary abilities. They share human interests and talents, yet exhibit heightened perception, sensitivity, empathy and reason. Benjamin asserts that the hyperbolic description of the space is congruous with this type of environment, for it always carries an “element of spectacle” (207). If the bucolic space can also be better understood in terms of the neo-Platonic philosophy of sympathy, the preternatural space can be perceived as the

optimum setting for the reflexive relations between human visitors and the paragons of animate and inanimate entities which compose this space of supersensory activity.

In addition to its marvelous animate and inanimate objects, this space also hosts unworldly activities and ceremonies. These cryptic and ritualized activities performed mainly by the wise Felicia will also be incorporated as essential components of the preternatural environment. Considerations or proposed attempts at explanations of this space will explore the hypothesis that what appeared as simple acts of magic are, in effect, complex manifestations of the aforementioned neo-Platonic theories of correspondences between and among entities. According to this theory of correspondence, the centripetal pull between the cosmic or divine and the human, generates a similar pull among the entities that act on the earthly level. The result is a synergetic dynamism of interconnecting and overlapping imitative effects. In a milieu in which all the entities are depicted with unparalleled quality, the interaction of the pastoral travelers with both the monuments and with the people, generates within them an unavoidable response of self-transformation.

In pastoral literature, it is not pre-determined that the transformation of the human protagonists will result in something better. Harold Tolliver, in writing on the pastoral, offers the sobering reminder that “Romance pastoral and myth overlap in imagining such kinships as anamorphosis, metempsychosis, dream displacement, transmigration and pseudomorphosis, all of which illustrate a general pliancy in man’s nature but not necessarily a capacity to change for the better” (363). The dramatic movement in Book IV of *La Diana*, the site of the preternatural scene of Felicia’s palace, proceeds from an arrival at the entrance of the space, to an increasing penetration into the interior of that preternatural world. The

analysis of this spatial framework will follow the experiences of the group according to the itinerary they follow in this setting.

It had been noted that the entrance into the preternatural space was voluntarily pursued but not easy to accomplish. The narrator of *La Diana* observes that the path was not far away, implying that the terrain could be familiar to the protagonists. However, the pathway was so overgrown with wild trees that if it had not been for the guidance of the nymphs, the pastoral travelers would have been lost in its obscurity. The path linking the bucolic and the preternatural worlds is described as narrow and individual: “Ellas yvan delante por una muy angosta senda por donde no podían yr dos personas juntas” (162). This descriptive language is clearly spatial; the path is portrayed as allowing only a single passage. The protagonists’ space of mobility narrows abruptly, but the restriction does not deter them from advancing on their journey. Love (eros) seems to provide a type of magnetic draw that dissipates their fears so that the travelers accept the challenges of the more confined and wild area in the hope of arriving at a space that is clearly liberating.

It is important to recall that the pastoral travelers had voluntarily consented to go on the journey to the palace of Felicia with the expectation of being cured of their heartsickness. From the onset of their approach to this space, they already possessed an embryonic disposition to the experiences (and challenges) that they may encounter. Although their quest was for a solution to their romance problems, what they encountered in the preternatural world was opulent beauty and happy people. The narration clearly includes comment about the joy that the pastoral travelers felt even before entering the palace.

The environment is portrayed as a place that inspires a positive outlook and that expands expectations by astounding the onlooker with the unexpected. According to the narrator, the mere sight of the superlative grandeur would give contentment to whoever would see it: "... una gran casa de tan altos y sobervios edificios que ponían gran contentamiento a los que los miraban ..." (163). The buildings gave great contentment to those who saw them because the spires glistened like crystal: "... daban de sí tan gran resplandor que parecían hechos de un finísimo crystal" (163). The reference to crystal is significant in the Renaissance as a symbol of purity, virginity, innocence, the embodiment of life, of healing and of expanding the mind to touch the spirit world.<sup>39</sup> Crystal develops with facets that can refract and reflect the sun. It symbolizes the transparency of spirit and will that (the pastoral travelers will learn) is a requisite in this preternatural environment. As a mineral formed by great natural pressure, the presence of crystal provokes awe, yet foreshadows possible trials and pressures that accompany those who pursue its propinquity. Crystal has also symbolized the initiation of "a movement from simple self-love to the love of a living reflection", or at times, another person (Fleming 214). In addition to its crystal brilliance, the actual building in the preternatural space of *La Diana* has a particular significance. This notion is supported by William Mitchell who has commented that certain buildings often have deliberate purposes. Notwithstanding the marvel of the visitors, "some buildings are designed to function primarily as sites of evocation" (Mitchell 9). The ambiance exuded such beauty, serenity and contentment that the view of such an inspiring sight shocked the travelers into a sensory response. It would appear that from their first

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<sup>39</sup> There is a history of the symbolism of crystal and other minerals, see "Crystals & Gemstones Online." <http://crystal-cure.com>.

encounter with this environment, the guests are drawn into a deepening relationship with the elements that define the space in such a way that incrementally broadens their expectations, focuses their attention and changes their outlook on life.

As the traveling group approaches the palace, their nymph companions are greeted warmly by the other nymphs who live at Felicia's palace. The environment is consummately welcoming; the pastoral travelers will proceed as a group through the palace and temple, and although at times individuals are singled out for a particular conversation or action (as will be discussed in the conversation between Felicia and Sireno or the changing of the attire of Felismena), any individual action is intended for the group's instruction. Because the characters are always assembled as a group, the environment makes the visitors inescapably relational in a way that every experience elicits from them individual responses which immediately cause changes in the group interaction. The cumulative result is a cloverleaf of dynamics which intensifies dramatically as the series of experiences converge on the guests.

As the group approaches, Felicia comes out to greet the arriving guests. She directs herself first to Felismena, who had displayed compassion and bravery in the bucolic world. It may be recalled that Felismena, although having suffered from similar love tragedies as had Sireno, Sylvano and Selvagia, did not remain selfishly focused on her own misfortunes, but rather kept an attitude of awareness of the needs of others that prompted her to defend the nymphs from savage attackers. Although no reference to this action is noted in this part of the narration, the fact that Felismena is singled out to receive the first accolade from the wise Felicia could imply that her actions of selfless valor are esteemed as of eminent worth in this preternatural realm. By recognizing Felismena at her initial encounter with the group, Felicia

would certainly make an impression on the pastoral group and add to their deepening sense of admiration for the degree of perception operative in this environment.

Felicia is immediately drawn to Felismena's beauty and her courage. Her expression of appreciation for Felismena's beauty can be explained in light of the theory of Ficino for whom appreciating the beauty of a person meant appreciating the perfect, the ideal or divine concept of beauty as reflected in that person, or as bestowed on that person by nature. Felicia echoes this sentiment when she addresses Felismena, referring to "... tan extremada hermosura como naturaleza os a concedido" (Montemayor 164). The comment that Nature was responsible for Felismena's beauty that Felicia claimed and that (later on) the other companions echoed, traces a relationship between the macrocosm (nature) and the microcosm (humanity). This relationship plays out in the intensifying reciprocity of responses that progress between the preternatural environment and the pastoral travelers. The functionality of the preternatural space in Montemayor's work proceeds basically from the Renaissance principle assigning the human being a relationship with the cosmos.

Even in these preliminary acts of greeting, it becomes evident that the preternatural space in *La Diana* was beginning to evoke in the travelers a self-transformation whose potential was always seminal but had been stalemated by their experiences. As the pastoral group nears the preternatural environment, they begin to act differently. While the bucolic environment had allowed them to remain centered on their own love problems only to commiserate with someone with similarly troubles, this unfamiliar environment elicited from them a sense of admiration. Their inner spirits responded to the magnificence that they saw for they were so awestruck at the sight of the palace that they actually stopped to linger and

look at it. The beauty of the building reminded them of nature's beauty. Their response showed their respectful awareness of the striking reflection of the cosmic forces of nature in the beauty of a single entity. Montemayor narrates that "en llegando a la portada, se pararon a mirar su estraña hechura y las imágenes que en ella avía, que más parecía obra de naturaleza que de arte ni aun de industria humana..." (165). This deliberate appreciation of an unusual beauty that could lift the pastoral travelers out of their personal melancholy and could cause them to stop (however briefly) their approach to their quest marks a clear change in the temperament and interests of the visiting group.

In Book IV of Montemayor's novel, the ineffable nature of this sight is reflected in the repeated use of superlatives, or "-ísimos." The nymphs' clothing was "texidas con plata y oro sotilísimamente;" Felicia seems to be a woman of "grandísimo respecto;" and when she arrived, the nymphs greeted her with "grandísima humildad" (163). The sequence of hyperbolic expressions conveys the unusual nature of this realm. The extended use of superlatives also offers a voiceless exteriorizing of the perfect nature that the preternatural inhabitants will continue to demonstrate. It is as if "the descriptions of clothes and furniture tend ... to reveal and at the same time to justify the psychology of the characters of which they are at once the sign, the cause and the effect" (Genette, qtd in Frank, "Spatial Form: Some Further Reflections" 287).

The central figure of the preternatural space is the wise Felicia. The unusual, apotheosized character of Felicia has been a topic of study or literary theorists. Damiani, for example, exalts Felicia's omniscience ("Journey to Felicia" 76) while Rhodes says that Felicia "is not wiser than the characters, but she possesses a prescience that they do not"

(162). Regardless of the descriptive nomenclature, Felicia has exceptional qualities which astound the travelers, for she knew of Felismena's bravery before she was apprised of it. Because of her impressive abilities, Felicia's character seems to blur the delineations between human and divine. She refers to her own mortality when she promises to fulfill Felismena's wishes, provided that she/Felicia is alive: "Pues tened ánimo firme que si yo vivo, vos veréis lo que desseáis ..." (Montemayor 163). Immediately following this promise, Felicia tells the travelers that the resolution of their woes will really come from within themselves and she encourages them not to be afraid of persevering in their love ills (164). Felicia does not flaunt her power to dispel the group's sadness magically; instead, she cautiously assures them that she is certain of the cure, while still maintaining that the suffering they are enduring also has benefit for them in this quest. Felicia's wisdom is a critical quality for the happiness of the guests, for in Renaissance humanism, "erudition, literature, teaching and knowledge are all means to a moral end, to be better" (Maravall, *Utopia* 75). From Felicia's wisdom, people who are fundamentally wise learn how to become better.

Because of the startling nature of all the sights thus far, the shepherd visitors assume that Felicia is unusual as well. Felicia's unique character is essential to the allegorical quality of this environment, for she unsettles the conventional expectations of the shepherd visitors, thus enabling them to become more pliant to the restoration of their true nature of happiness. By exerting her authority, Felicia makes the familiarity of things arbitrary, a condition which, as understood by Benjamin, is the "origin of all allegorical contemplation" (233).

The pastoral guests arrive first at the plaza in front of Felicia's palace. Here, description becomes meticulously detailed. Menéndez y Pelayo harshly commented that "trajes y atavios es lo único que describe Montemayor, o a lo sumo las extravagantes magnificencias del palacio de la hechicera Felicia" (CDXXXV). It would seem more accurate to say that in *La Diana*, the description of the supernatural world is done with great specificity. Solé-Leris defends Montemayor's use of such descriptive assiduity when he states that

[d]escriptive detail is at its most realistic and specific in dealing with the supernatural world (it being a well-tryed literary device to add to the credibility of unlikely matters by describing them in circumstantial detail). A glance at the description of Felicia's palace and of the festivities taking place therein is enough to confirm this. (44)

Solé-Leris adds, however, that: "the ultimate reality resided in the world of ideas" (44).

Minute descriptive detail serves as the clever novelistic device that describes a spectacular, otherworldly ambiance and maintains the attention of listeners or readers. In Montemayor's attempt to portray the simultaneity of characteristic aspects of the building and sights of this unusual environment, the collection of details may, at times, interrupt the flow of the narration. The fragmentation is attenuated because of descriptive language's allegorical significance. Benjamin calls attention to the effectiveness of this type of fragmented narration. He states that "fragmentation in the graphic aspects is a principle of the allegorical approach" (186). In the description are details which point to allegorical significances or suggest influential factors which induce changes in the pastoral travelers. The fastidious, descriptive detail in this environment of *La Diana* is an example of "arte esencialmente dramático" (Carilla 71). The intensity of detail in this framework parallels the intense awareness which was growing within the pastoral guests.

In the preternatural environment, the descriptive portrayal of the architecture is so precise that it includes the numbers of sections and formations. In the plaza, for example, there is a repetition of items arranged in groups of four: a fountain on four very large bronze lions; in the middle of the fountain there was a jasper column on which four marble nymphs sat; and the house was in the shape of a square, with each of the four sides having a very high tower (Montemayor 164-65). The mention of the particular shapes is meaningful in Renaissance literature because “shapes and proportions have been connected with the Ideas in the World Soul or Divine Intellect” (“Journey to Felicia” 70). Likewise, shapes such as the square, the circle, the cube and the sphere were fundamental components of sacred architecture. The square was a symbol of the moral perfection of man and the unity of the Church (McClung 54).

The use of forms or objects in groups of four has been related to earthly perfection. Rudolf Wittkower observed that “Plato found this harmony in the squares and cubes of the double and triple proportion starting from unity ... the harmony of the world is expressed in ... numbers ... which embrace the secret rhythm in macrocosm and microcosm alike” (91). Architectural formations in tetrads subscribe to the humanist association of love and friendship with the cosmological harmonizing of the four elements. “As we try to understand architecture, or in the larger sense, the built environment, we will also better understand ourselves. As we relate to architecture, so will we relate to the world we live in” (Klassen 15). Reflective of Pythagorean and Platonic thinking, the number four suggests a striving for perfection or perfect fulfillment. Besides the awesome spectacle of the façade itself, the specific numberings of statues, towers and building dimensions with clear symbolisms ratify

with certainty the exceptional nature of the place into which the travelers are contemplating entrance.

The architecture and monuments in the preternatural environment in *La Diana* were built with various precious and semi-precious materials. The significance of certain precious materials in Renaissance times may elucidate the reason for their use in the composition of the preternatural framework of *La Diana*. The travelers (and readers) encounter the façade of the palace, whose marble is gilded with jasper and whose parapets were adorned with historical figures, emperors, Roman ladies and other figures of antiquity. The use of these materials certainly substantiates the opulence of the abode. However, the specific mention of marble, jasper and ivory may serve as symbolic predictions of the transformation that will happen to the pastoral visitors, since such precious materials like marble and jasper evolve into their semi-precious form because of the pressurized process of metamorphosis. By marveling at these elegant materials, the pastoral travelers are being drawn by the nature and quality of the materials; the travelers, too, are drawn to allow themselves to be subjected to nature and time's adversities in order to emerge with a greater beauty. Finally, the durability of these building materials attests to the permanence of their beauty and/or ultimate value that is the result of enduring the trial of the process that brought them to their final form. As another example of Ficino's aforementioned theory of sympathy, the visual enjoyment of the sight of these materials by the pastoral visitors continues within them a process of transformation that is analogous to the materials' metamorphosis at the hands of time and the pressure of fortune.

The façade of the palace also beckons the visitors to explore the interior which lies beyond it. Because of its alluring potential, the façade of the building was designed to be an essential part of Renaissance architecture. Like the *civitas*, that appropriated the quality of the life which inhabited it,<sup>40</sup> buildings exuded certain qualities. Regarding this point Charles Burroughs offers the view that “the Renaissance saw the development of a range of discourses and practices concerned with displaying and explaining the human interior in terms of exterior ... Through its façade, a building projects a certain ethos or quality” (108). Burroughs confirms the purposefulness of the façade within the general spatiality of this preternatural ambiance: “... any façade accommodates intensive interaction between interior and exterior space, allowing the passage of people and their possessions, as well as light, air, sound, glances from windows and so on. It can and to a degree must manifest interior spatial arrangements” (3).

All the doors of Felicia’s residence were of cedar wood, which must have cast an appealing fragrance at the entrance of the palace. The olfactory sense was considered in Renaissance times as one of the lower senses so it is only mentioned twice in *La Diana*. The use of cedar seems contradictory to the sublime personal characterization fostered by the preternatural environment since its distinct aromatic quality would awaken a lower sensory appetite. From ancient times, the aromatic quality of cedar made it a popular material for royal palaces and for royal burials. It belonged to a group of trees that were considered noble. For its “majesty and its life span, cedar became a symbol of eternity” (Musselman 5). The historical significance of cedar as a material for royal structures may justify its use in the preternatural space of *La Diana*. The invisible though permeating aroma from the cedar

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<sup>40</sup> See Chapter 1, page 17.

enhanced the preternatural space with a fragrance that beckoned the travelers to cross its threshold. As a symbol of eternity, the cedar also conveyed the message of a reality beyond what was immediately visible.

The arriving guests also marvel at the façade that seemed to be a work of nature, rather than of human industry: "... más parecía obra de naturaleza que de arte ni aun de industria humana" (Montemayor 165). This comment reflects a concept of Renaissance art, expressing a laudatory judgment of the building as a successful attempt to encapsulate the beauty of nature within a limited human endeavor. The façade was designed to evoke a response from the onlooker. In the time of the Golden Age, much attention was given by architects to the composition and positioning of a building's facade. Andrea Palladio, well known for Renaissance principles of architecture, had proposed that, particularly with regards to sacred buildings, the façades were to be positioned "that passengers may see them, and make their salutations and reverences before the front" (Placzek 81). The adulation of the natural-looking beauty of the building is a way to describe its ineffable beauty, and its comparison with the cosmos Nature underscores the relationship between macrocosm and microcosm that became repeatedly reinforced with each sight experienced in this spatial framework.

The palace of Felicia is an "allegorical castle" (Damiani, *Jorge de Montemayor* 151). This unusual world becomes for the travelers a "center of spiritual recollection and salvation" (239). At every step in the approach to the palace, the pastoral travelers were urged to make decisions. From their very approach to this spatial environment, the travelers were drawn into a relationship with the ambiance that constantly elicited multi-sensory responses. In the

encounter with Felicia and in her intimation that their long suffering may not yet be ended, the travelers must decide whether they want to persevere in suffering for love, and whether they can believe in Felicia's power to help. Neither a certainty nor a guarantee of a pleasant future is offered to them. The risk of relying on extraordinary resources, commonly included in seemingly utopian literature, is addressed by Maravall: "Once it is possible for our relation with the world to be affected by strange powers that can alter the normal course of events, we must necessarily take such changes into consideration, because they can either facilitate or hinder our actions" (*Utopia* 120). The travelers make an initial commitment to the journey in this sense of faith.

Having arrived at the front of Felicia's palace, the travelers are met with an inscription over the entranceway about the gift of chastity and fidelity to one's true love (Montemayor 165). The inscription functions as more than an adornment for the elaborate building; it is critical to the eventual amelioration of the pastoral travelers, for it initiates a type of examination of conscience in several of the entering guests. Damiani notes that "in defense of the virtue of the visual image, Marsilio Ficino expressed the view that the right image engraved on the right stone may have a potent effect on health" (*Et in Arcadio Ego* 63).<sup>41</sup> The inscription over the doorway is evocative and symbolic. It set four conditions for entrance which instantly cause the travelers to examine their own intentions: if one has kept the gift of chastity; if one has changed because of another; if one has not lost his/her first faith; and if one has preserved his/her first love (165). The inscription also extends a cryptic invitation because it sets the conditions not for admittance to the palace of Felicia, but rather,

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<sup>41</sup>From Marsilio Ficino. *De vita coelitas comparanda* in *Opera Omnia* (Basle, 1576, p 531 ff) cited in E. H. Gombrich, "Iconis Symbolicae: The Visual Image in Platonic Thought" in *Journal of the Warburg and Courtauld Institutes*, XI (1948) 176, qtd in Damiani, 63.

for admittance into the temple of Diana. From their initial encounter in the preternatural realm, the visitors are met with perplexing and incomprehensible, though ironically alluring phenomena. No one directly asks the travelers to ponder the challenges of the inscription, yet some are moved to respond to the words they read. The sincere desires in the heart of the each entering guest responded to the message of the inscription. The different reactions noted in the narration suggest that the travelers were at different points in their personal conversions. Felismena, for example, judges herself and her companions worthy to enter: “¡Bien seguras me parece que podemos entrar en este sumptuoso palacio de yr contra las leyes que aquel letrero nos pone!” (166). Sireno, however, is still focused on his lost love and rather than speak of himself, is moved to comment that Diana’s infractions of good love would disqualify her from entering (166).

The final two lines of the inscription say that by complying with the conditions, one could enter the temple of Diana, whose virtue and grace is superhuman: “... entrar puede en el templo de Diana cuya virtud y gracia es sobrehumana” (165). Entering the temple dedicated to the goddess Diana was a significant step for the pastoral guests; as they would witness to the superhuman virtues and beauty in Diana’s temple, they would gradually become more keenly aware of their misperceptions of those virtues as had been displayed in the goddess’ eponymous human counterpart. Gradually they would understand that it was the shepherdess’ deficiency of virtue that moved her to act traitorously with her shepherd lovers. Since all the pastoral travelers commiserated with Diana’s betrayal of love, all could learn from this experience as well. This new sense of enlightenment would open up in them the possibility to continue to change other ways of thinking and acting. Even before entering the

palace, the experience at the doorway offers the travelers options that could enable them to self-diagnose the cure for their love illness. The travelers encounter phenomena that are inherent to this space and those phenomena exert influences to which the travelers respond. The unusual and at times, jarring sights project by their impelling presence a type of analeptic energy which astounds the shepherds, making what they formerly knew as certainties (such as, their ideas about love and happiness), arbitrary notions that became irrelevant in the preternatural space.

The person of Felicia also elicited a sense of awe in the pastoral travelers. Felicia may be seen to embody Fortune; her actions parallel the bewildering and particular effects that Fortune seems to have on the human person. Though not specifically designated as such in *La Diana*, Fortune is often personified in other romances as having a courtly nature. Jane Burns, in writing about court romances, addresses this point: “Fortune ... is presented more specifically as a courtly queen whose sartorial elegance scintillates and beguiles” (20). This view of Felicia’s magnificence is substantiated by Montemayor’s description of her and her attendants through the use of superlatives: “... venía una dueña que, según la gravedad y arte de su persona, parecía muger de grandísimo respeto, vestida de raso negro, arrimada a una nimpha muy más hermosa que todas” (Montemayor 163). Although the verification of Felicia’s powers as supernatural is disputable, one may be more ready to agree with reasonable certainty that the mere contact or encounter of the pastoral travelers with someone like Felicia is fortuitous and can foster a personal regeneration.

The preternatural environment in *La Diana* is a “feminized” environment; it is run and ruled by women. It has been commented in studies of pastoral literature that

the transformative experience gleaned from intimate contact with a “feminized” landscape allows [the protagonists] to mature psychologically and arrive at a more integrated sense of self. He “comes of age,” like most pastoral heroes, through his contact with the feminine and emerges a more wholly developed heroic figure. (*Women in the Discourse of Early Modern Spain* 247)

The link between a feminized atmosphere and human transformation is epitomized in Felicia’s residence. Moreover, the sense of greater personal emotional integration also results in an increased state of the person’s happiness. Indeed, Finello adds, “Montemayor and Gil Polo symbolize this unifying impulse (friendship) in the person of Felicia, who possesses the magic that makes people live happily” (50). Nicole Pohl goes further by asserting that “the castle, the convent, ... and the country house are ambivalent domestic spheres, enclosing and confining on the one hand ... but emancipatory on the other, as they enclose female communities in the absence of a patriarch” (155). These aforementioned urban environments have exerted antagonistic influences in *La Diana*. In the preternatural environment, however, Felicia’s palace or castle is clearly different, perhaps because it is run “in the absence of a patriarch.” The exaltation of the feminine gender increases in this spatial framework, as further into the recesses of the palace, homage is particularly rendered to Spanish women. These examples seem to support evidence that the feminine nature of the preternatural abode appears to contribute to the evocation of courage in the visitors that liberates them from their self-centered sadness. The intensely feminized atmosphere of the preternatural environment also corroborates the relational quality of this realm. Again, Felicia emerges as the epitome of the preternatural milieu; she is a critical factor toward the protagonists’ happiness.

The first stop within the palace is in Felicia's chamber with the scene of the sumptuous supper. The travelers enter the room and almost immediately, a meal appears. The speed with which this happens seems to imply that this meal is necessary for the human body but not necessarily for the spiritual transformation of the psyche. By the use of asyndeton, the narrator describes the miraculous instantaneity with which the banquet appeared: "y luego que fueron entradas, la cena se aparejó, las mesas fueron puestas, y cada uno por su orden, se assentaron" (Montemayor 166). The guests are captivated by the rich materials of the furniture: "Las ricas mesas eran de fino cedro y los asientos de marfil" (166). Likewise, the glass and fine crystal instilled a sense of awe: "muchas taças ... de fino crystal ... otras, de plata" (166). The room was richly adorned in gold and silk; both the fabric and the dishes were of the greatest value "grandíssimo valor .... grandíssimo precio" (166). The description of this episode attests to the allegorical nature of the residence. This display of precious metals and furnishings reflects the thinking of Benjamin that "the allegorical is manifest in the figural and the scenic ... this suggests connections between spectacle proper and allegory" (191). Despite the pastoral travelers' penchant for the vivid recall of their observed experiences, the narration states that they were served types of foods so plentiful and diverse that it is impossible to describe it: "Fueron servidos de tanta diversidad y abundancia de manjares, que es imposible podello dezir" (Montemayor 166). There is no explicit mention of the food served ("Journey to Felicia" 72), perhaps because the neo-Platonic thinking of the times categorized the gustatory sense as a lower human faculty. The scene, however, includes a predetermined, almost ritualistic seating arrangement which seems to please the pastoral guests. The senses of taste, smell and touch are suppressed in order that the visual and

acoustic senses can be heightened and in order to prepare the characters for an understanding of the soul (73).

Immediately after dinner, music fills the space of the room, created by both the nymphs and the pastoral travelers. Having nourished their bodies, the pastoral companions were now more prepared to continue the nourishment of their spirits. Solé-Leris points out that “[I]t is in the palace of Felicia ... that Montemayor ... allows his professional knowledge to range more richly. In Felicia’s palace, a trio of nymphs plays a lute, a harp and a psaltery” (45). Damiani adds that these were the “so-called soft instruments most appropriate for song and dance in the ‘salas’ de las damas” (*Montemayor’s “Diana,” Music and the Visual Arts* 20). After some prompting, Sireno, Sylvano and Selvagia are moved to play and to respond in sung verse. The music elicits a response that, together with the urgings of Felicia and the other nymphs, causes the shepherds to go to the other part of the room and in a type of balanced musical dialogue, engage in conversation with their mythical musical counterparts. The meal in this scene offers the opportunity for continued relational dynamics, and the musical antiphony inhabits the preternatural space with an incorporeal substance that affects the emotions of the listeners. In this way, the preternatural space fosters the continuation of the process of the shepherd travelers’ retrieval of happiness.

In the antiphonal song, the nymphs and shepherds sing about love and fortune, about the sufferings of love and about the difference between good and bad love. The shepherds end the musical dialogue by conceding that the living, the dead, the loved and the unloved each speak according to their state in life (Montemayor 170). Music in this preternatural atmosphere exerts a causative potency that moves the pastoral travelers to act. This

consequence can find its justification in the Renaissance theory of Ficino, who had

advocated that

music can be designed so as to attract an influx of *spiritus* from specific planets in order to produce profound psychological effects ... In addition, music imprints itself on the air and consequently it can mingle freely with the *spiritus* which lives within the human ear. The harmoniously ordered forms are in motion ... and they communicate that patterned movement, through the *spiritus*, to the soul. (Mebane 31)

The song prompts some comments by Felicia to Felismena (who is neither playing nor singing). Their conversation about the nature of virtue draws Sylano's interest who asks Felicia what is the nature of the generous soul and sensitive understanding: "¿En qué consiste, señora, ser el ánimo generoso y el entendimiento delicado?" (Montemayor 170). Felicia's response is that it consists in the virtue that is born in the person, along with a lively judgment, thoughts inclined to the higher things and other virtues. The shepherd travelers' transformation is encouraged by the mention of this humanistic concept that virtue is innate in a person, and that a person's virtue is externalized in his/her actions. This theory, as Maravall points out, coincided with the pastoral conception. "As Jorge de Montemayor says, it is inadmissible to look for 'valor and virtue beyond the person himself,' and it is to be held that 'he is quite bereft of the goods of nature who looks for them in his ancestors'" (71). In this conversation with Felicia, the pastoral travelers are tacitly reminded that they have all that they need to pursue happiness, because their virtue or nobility is not a matter of ancestry but rather, an inherent quality of the human person. The explanation of this action as another example of Renaissance self-determination finds further credibility in the words of another Renaissance humanist, Pico della Mirandola who wrote that people "once created, possess the power to fulfill that potential or not to fulfill it, as we choose" (Mebane 43). The fellow

shepherds seem to have delighted in this reminder of their individual potential for the narrator says: “Todas las pastoras y pastores mostraron gran contentamiento” (Montemayor 171). A change in the shepherd travelers is noted in the repetition of the word contentment or “contentamiento,” an emotion that was not associated with them prior to their arrival at this supersensible and mysterious realm. They are jolted out of their emotional amaurosis by the unexpected sights, and in their new level of openness, gradually allow themselves to engage in the breadth of a hopeful countenance.

Felicia’s comment to Felismena about true virtue being given at birth carried with it the unspoken corollary that each person must be who he/she really is. As if to follow through with this mindset, Felicia next orders the nymphs to direct Felismena to dress in her “natural attire.” The importance of an attire that is appropriate with one’s true state in life coincides with the social thinking advocated by Castiglione that “gestures, actions and objects – the clothes you wear, for example are modes of language, ways of making statements, and that these languages are not substitutes for one another” (Mazzeo 147).

Solé-Leris marvels at Montemayor’s skillful portrayal of the minute details of this scene: “The description of Felismena’s clothes and jewels, when at Felicia’s bidding, she is attired as befits her rank and station in life, is remarkable for its richness and careful detail” (45). While contributing to the theatrical aspect of this framework, this episode may also indicate that Montemayor “is concerned with getting his protagonists to look beneath appearances to reality” (Turek 208). The dressing of Felismena in attire appropriate to her nature is a subtle way to maximize the force of self-determination and minimize the force of magic in this novel. Richard Turek expounds this hypothesis in referring to the works of

Frank Baum, but the conclusions can be validly applied to Montemayor's preternatural space: "This whole idea is connected with what he treats repeatedly as the worst kind of magic one can perform: transformation [which] ... makes things appear to be what they are not" (208). This scene follows the dialogue between Felicia and Sylvano in which Felicia explains that a generous soul and a sensitive understanding come from the natural virtue of the human person. Virtue, in turn, was associated with nobility. Felismena, dressed as a shepherd, was in disguise. In the preternatural palace, the primacy of authenticity and transparency demanded that Felismena manifest herself as she truly was. What began as a theoretical discourse on true virtue was soon enacted by the actual removal of personal disguise and the self-revelation of one of the pastoral travelers.

In this scene, Felismena's change of dress includes a temporary isolation from the group and a prerequisite bathing. The subsequent scene describes the nymphs and Felismena bathing in the recessed room (Montemayor 171). Although the detail of this episode may appear superfluous, it serves to illustrate part of the functionality of the environment as an expression of spatial form. Mircea Eliade affirms this purpose in the following comment: "Paradise implies the absence of garments, that is, the absence of attrition, wear. All ritual nudity implies an atemporal model, a paradisaic image" (135). The nudity symbolizes the absence of disguise; it precludes any possible attempts at pseudomorphosis. Once Felismena is devoid of any disguise (nude), the nymphs then help her dress in her natural attire.

Damiani particularizes on the elaborate clothing of Felismena:

In Felicia's palace Felismena is dressed with clothing of a materially rich civilization: "una ropa y basquiña de fina grana, recamada de oro de cañutillo de aljófar y una cuera y mangas de tela de lata emprensada. En la basquiña y ropa, avía sembrados a trechos unos plumajes de oro en las puntas de los cuales avía muy gruesas perlas"

(Montemayor 172). Even her hair is tied with an “escofión de redezilla de oro muy subtil, y en cada lazo de la red, assentado con gran artificio, un finísimo rubí.” (172) (*The “Diana” of Montemayor as Social and Religious Teaching* 29)

The Petrarchan description of Felismena (Montemayor 172) details her fine clothes and earrings of crystal, which symbolizes the purity of grace (*Social and Religious Teaching* 75) and of emerald, which symbolizes hope (76). “This array of opulent clothing,” notes Damiani, “provokes a distinct sensation of awe” (29). Montemayor, too, says that the sight of Felismena left her shepherd companions speechless: “... quedaron tan admirados que no sabían qué dezir” (Montemayor 172). What exactly prompts the feelings of awe in the other pastoral visitors is left unexplained by Montemayor. It may have been the drastic change in Felismena’s attire; it may have been the magnificence of the materials and jewels she wore; it may have been a sense of the perfect image of Beauty as portrayed in a human being; or it may have been a realization on the part of the pastoral travelers of the knowledge that Felicia had of them. It may be determined with reasonable credibility that in the exposing of Felismena’s true nature, the pastoral travelers may have sensed that each of them, too, have a true nature than can be uncovered. It may also be deduced that the sight of Felismena’s magnificence elicited within her traveling companions the realization that the unexpected is possible for those who are sincere and virtuous.

From Montemayor’s narration, it would seem that sincerity and a disposition open to appreciating others was required for passage into the interior of the palace/temple. It was only after the pastoral travelers began to respond more spontaneously to their surroundings and after Felismena was in appropriate attire that Felicia ordered her nymphs to take Felismena and the shepherd companions to see the rest of the house and the temple (of

Diana). This part of the novelistic action is spatially depicted, as if in a centripetal direction, pulling and whirling the protagonists more and more into the interior of the preternatural environment. As the characters delve deeper, they pass through various experiences before advancing to the next interior level. The dwelling of Felicia encompasses the widest spatial circumference in the preternatural realm. As the traveling group moves toward the inner spaces of the palace, the circle of activity contracts and in that restriction of space, the supersensory experiences intensify and, in turn, seem to elicit more intense responses from the traveling guests.

In the next segment of their walking itinerary, the group enters an interior patio. The descriptive details of this section of the residence are more particularized. The arches and columns are made of marble and jasper; there is ornamental and gilded foliage; all the walls are in mosaic; and the animal statues are so realistic that they seemed as if they would attack (Montemayor 173). In the center of the patio, the notable feature is an octagonal decorative pillar. The description of the pillar guides the companions (and the readers) in a spatial manner, facet by facet, over the surface of the column. As if to manifest the inherent referential nature of this preternatural milieu, the individual sides of the column are described referentially in pairs (173-76). For example, the Roman squadrons are depicted on one part, the Carthaginians on another (173). In front of the former was Hannibal; in front of the latter was Scipion the African (173). On another side were Marco Furio Camilo and Horace, Mucio Scevola and the consul Marco Varrón, Caesar, Pompey, and Alexander the Great; a little above them was El Cid (173-74). On another part there were Fernán González and with him, Bernardo del Carpio (174). On still another part were another Captain and with him,

Fonseca (175). On another part of the column, another hero, Don Luis of Vilanova, was sculpted (176-77). In the actual description of the decorative pillar, the figures are grouped in pairs, again attesting to the consummately spatial and relational qualities of the transmundane environment. The heroes depict various historical feats and would appear to serve as paragons of bravery. They also reflect back to a prior conversation in which Felicia advised that virtue was innate. The selection of historical figures is enigmatic; the array of statues may serve more as examples of exemplary virtue in the Spanish culture/ history than as examples of particular political victories. Maravall attempts to elucidate this selection of historical figures:

... vemos que particularmente describe un palacio en el que, junto a estatuas de héroes del mundo antiguo, figuran las de héroes españoles, en una mezcla un tanto inexplicable; el Cid, Fernán González, Bernardo el Carpio, el Gran Capitán, Fonseca y un no identificado Luís de Vilanova (un caballero de la nobleza valenciana). En todos estos casos predomina el sentimiento del vínculo político con la 'tierra' o 'patria' a la exaltación del linaje. (228)

The sight of the legendary figures portrayed in the column caused the traveling companions to give them more decided attention: “Después de aver particularmente mirado el Padrón ...” (177). In the wording of the narration, the use of the term “particularly/particularmente” illustrates that the shepherds had changed in their ability to offer attention on something beyond their troubles. The unusual sights of the preternatural space seemed to provide the incentive for their change of behavior; in its interaction with the traveling group, this environment displays the potential forcefulness of its spatial quality.

After gazing carefully upon the details of the decorative pillar, it appears that the companions have learned enough to venture more deeply into the palace and temple, for they next enter a rich hall, with a ceiling of marvelously sculptured ivory and with walls of

alabaster on which were sculptured many ancient histories. The action of “entering” suggests that the traveling group is moving toward the interior or center of the palace. The description of this room has allegorical significance and spatial quality. It is furnished by myriads of inanimate images of virtuous people and deeds of antiquity, yet their portrayal is done with such a vivid realness that it seemed to resurrect and animate the dead and enabled them to convey their instructive admonition by their silent presence. Of all the figures, only one is singled out: Doña María Coronel, a famed Castilian lady of the early Renaissance who took to the flames rather than submit to an illicit request” (Damiani and Mujica 51). This example provides an analeptic, spatial reference to the inscription on the door of the palace<sup>42</sup> and serves as a reminder of the ideal of pure love.

After each person had observed all the figures and histories, the group then enters a court or space located even more remotely within the interior of the palace. This court is in the core of the preternatural world, an almost indescribable space in which is situated the altar of Diana. In this part of the ambiance, all distinctions between the profane world and the preternatural world seem blurred. The statues are so faithfully rendered that they seem real; Orpheus is preserved from another time and space. The splendor of the room is described as beyond compare. In this area, the visitors are guided in a vertiginous tour of numerous paragons of beauty and virtue, the sequence and selection of which seems vague. This type of scene seems apropos to the allegorical nature of the preternatural space which enables the past to reoccur in the present by means of monumental representations. The specific arrangement of the monuments was necessarily significant, as Benjamin would explain:

“[T]he disorder of the allegorical scenery stands in contrast to the gallant boudoir. In the

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<sup>42</sup> The inscription referred to the importance of the virtue of chastity, see page 183 above.

dialectic of this form of expression, the fanaticism of the process of collection is balanced by the slackness with which the objects are arranged” (188). The descriptive spatial language portrays a place with walls covered in fine gold and with a pavement of precious stones. All around were figures of ladies of Spain and other nations, and on the highest point, the statue of Diana, of vividly realistic height and size. The statue was made of Corinthian metal, the most precious material available in Renaissance times. The sight and perfection of this ineffable sight left the pastoral travelers speechless, feeling that they had reached the experience of the Ideal:

En tan grande admiración puso a los pastores y pastoras las cosas que allí veyan, que no sabían qué dezir, porque la riqueza de la casa era tan grande; las figures que allí estaban, tan naturales; el artificio de la quadra, y la orden que las damas allí retratadas tenían, que no les parecía poderse imaginar en el mundo cosa más perfecta.  
(Montemayor 178)

The travelers then encounter the celebrated Orpheus (179). The episode of the travelers with Orpheus is one of two climactic scenarios in the preternatural world of *La Diana*. The presence of Orpheus is essential in a novel like *La Diana* that is based on the theme of love. As a quintessential figure of love and mythology, Orpheus declares the mythical nature of this preternatural space. Orpheus is “antiquity’s most celebrated lover” (Damiani and Kaplan 162). In this episode, the narrator recounts that Orpheus takes up his harp, an instrument which Damiani and Kaplan describe as “noble” (163). These scholars contend that the figure of Orpheus playing his harp in this spatial framework of *La Diana* is an ingenious way to personify the Renaissance theory of sympathy and correspondence, the unity of macrocosm and microcosm and the Golden Age myth.<sup>43</sup> They note that “the implication of the harp, in relation to *La Diana*’s pilgrimage, is that it connects Orpheus with a body of neo-Platonic

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<sup>43</sup> See page 167 above.

ideas concerning the harmony of the universe and the return of the soul to its celestial home” (163).

Orpheus personifies the spatial quality of this environment by linking the various invisible forces which radiate within it. The figure of Orpheus takes on a further authoritative significance when one reads that Ficino believed him “to have been seized by all four madnesses: as priest and prophet through his hymns and authority; as an ancient theologian; as a lover through his passion for Eurydice which led him to the underworld; and as a musician through the inspiration of his lyre-playing” (Voss 162). Orpheus’ role represents the thinking of neo-Platonists of that perennial wisdom known as “ancient theology” (163). Cody contends that “Orpheus, both as lover and theologian, is credited with finding a single voice for all the intimations of this world’s beauty and the other world’s that solicit a human mind” (29). Cody accentuates the magnitude of Orpheus’ presence by declaring that “of all the mythical figures in poetic theology, Orpheus is the one most important to pastoralism ... the invocation of his name in an appropriate context of love, landscape and poetry can be said to signalize the Renaissance pastoral mode” (14). Cody also illustrates the significance of the myth of Orpheus in the theories of Ficino when he states that according to Ficino, Orpheus “best illustrates the universal power of Eros” (28).

Orpheus spatially portrays the message that Felicia articulated at the beginning of the travelers’ visit: that trials, and perhaps death, can accompany those who pursue love. Orpheus seems to serve as a threshold between love and death. He is a “mythological symbol of death” (Damiani and Mujica 58) and he guides the love-worn travelers to various images of deceased legendary figures who have struggled in the cause of love. Orpheus “attains his

highest significance by serving as an inspirational force to the weary pilgrims, and as the messenger and “angel” who paves the way for Felicia’s imminent and miraculous intervention” (Damiani and Kaplan 164). In this section of Felicia’s palace, Orpheus is an amalgam of past and present, of deity and humanity, of life and death, of believable and chimerical. The narration delineates in Petrarchan style that Orpheus is dressed in silver leather, adorned with pearls; his sleeves are half-length; his lower arms are bare; his breeches are of silver, ancient in style, cut at the knees; his hair is long and golden and adorned with a wreath of laurel. It is clear from the sartorial description that Orpheus is from another time, and his headdress of laurel implies that he is somehow associated with death.

Orpheus is further characterized as strumming a harp he was holding in such a sweet way that those who heard it forgot what was happening: “En llegando a él las hermosas nimphas, comenzó a tañer en una harpa que en las manos tenía, muy dulcemente, de manera que los que le oyan, estaban tan ajenos de sí que a nadie se le acordava de cosa que por él uviesse passado” (Montemayor 179). This intense reaction to the music of Orpheus displays the power of Orpheus and may seem to prefigure the consequences that the imminent actions of Felicia will have on some of the pastoral pilgrims. The alluring effect of Orpheus’ music is clear; the pastoral guests stop to listen and they find the beauty of the music indescribable. The narrator comments that Orpheus played in the same way as when Cyparissus was changed into a cypress and Atis into a pine (Montemayor 179). This allusion to mythological transformations serve as a proleptic comment about the imminent transformation for which the music of Orpheus was preparing the pastoral travelers.

It is significant that the music of Orpheus would predict the travelers' personal conversion for Orpheus was a central figure in the musical theories proposed by Ficino. It has been studied that Ficino's theory of music as magical probably included words – the Orphic hymns (Walker, *Music, Spirit and Language in the Renaissance* IX). Furthermore, Ficino's "concern with the transformative effects experienced in the psyche of the individual" (Voss 168) would be of particular relevance in the considerations of this preternatural episode.

Directing his gaze first on Felismena, Orpheus begins a song. In so doing, Orpheus portrays supernatural knowledge for, without any introduction, he directs his singing to each of the pastoral travelers and nymphs, addressing the women by name and alluding to their particular tragedy: "Escucha, Felismena!... suspende tu dolor, Selvagia, ... Olvida, ya, Belisa... o Nimphas! ... y vos, pastores,..." (Montemayor 180). Orpheus' song evolves into a lengthy ode of virtuous women. As a metrical expression of over 280 verses, this octava real seems to exercise an influence in the dynamics of the preternatural spatial framework, suggesting that some discussion of its form and themes are critical to its purpose as an ingredient of the preternatural environment. Orpheus' song is a poetic expression in the form of an octava real, or "copla en arte mayor" (Clotelle-Clarke 102). It is composed of hendecasyllabic verses of heroic scansion<sup>44</sup> with rhyme scheme of a-b-a-b-a-b-c-c. The metric rhythm provides the cadence for accentuating many of the proper names, without interrupting the melodic flow. The pattern of a rhymed pair of verses at the end of each stanza allows for a pause or intermittent resolution of thought before proceeding onto to the next example. This poetic structure was commonly used for epic poems. In this example in *La Diana*, Orpheus sings an epic of beauty and virtue in many of the noble women. The song

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<sup>44</sup> Stressed syllables are the 2<sup>nd</sup>, the 6<sup>th</sup> and the 10<sup>th</sup>, see, A. Robert Lauer.

evolves into an expanded litany of praise for the virtues of Spanish and Portuguese women and includes not only those who were regents, but also women like Isabel de Borja y Centellas and Ana de Borja, who were abbesses of Oliva and Madrid, respectively. Despite the value of this epic song as an historic authentication of Montemayor's work, and a manifestation of the author's classical and historical wealth of knowledge, this musical tribute particularly sung by this mythical creature conveys messages that are central to *La Diana* as they relate to the topic of this research study: that each framework (preternatural, for example) creates a relationship with the elements which inhabit it, and that because of cosmic sympathy, people are moved to create relationships with one another. Furthermore, all that is necessary for happiness and advancement is within reach of the human person, provided that the person looks for it in the right places. The true import of Orpheus' song is not so much what it is about, but rather what it draws out of its attentive pastoral audience.

The central theme of Orpheus' song may be summarized in the words promulgated by the psychologist R. D. Laing and echoed by Goleman: "The range of what we think and do is limited by what we fail to notice. And because we fail to notice *that* we fail to notice, there is little we can do to change until we notice how failing to notice shapes our thoughts and deeds" (Goleman 24). Sight is the human faculty repeatedly exhorted in Orpheus' song. Orpheus reiterates directing the pastoral travelers to "look," to "see". This admonition is particularly meaningful in this context, since according to mythology, Orpheus personifies the paradox of looking when one should not have done so, and then of being punished to eternal melancholy by being denied forever the sight of one's love.

The myth of Orpheus also combines the virtue of trust with love. He tells the pastoral group that instead of singing about himself and his misfortune, he would instead sing about the virtues and beauty of those who imparted that beauty and virtue on Spain. Orpheus epitomizes myth. His presence in this ambiance is neither to propose himself nor his story as examples for the visiting group, nor does he engage in didactic discourse. Orpheus suspended time in order to exalt the ideals of beauty and virtue. In that manner, Orpheus exposed the shepherd visitors to an extended view of myth. For as Ernst Cassirer had explained:

Myth lacks any means of extending the moment beyond itself, of looking ahead of it or behind it, of relating it as a particular to the elements of reality as a whole. Instead of the dialectical movement of thought in which every given particular is linked with other particulars in a series and thus ultimately subordinated to the general law and process, we have here a mere subjection to the impression itself and its momentary presence. (35)

As part of his instruction, Orpheus calls the honored women the company of Diana, the ideal about which anyone could tell or write: “nuestra gran Diana y su compañia / que allí está el fin, allí veréis la suma / de lo que contra puede lengua y pluma” (180). The sense of observation, of appreciation of beauty and splendor, of opening the soul and spirit to respond to the higher senses reaches its culmination in this song of Orpheus. From the instant that the pastoral travelers approached the palace of Felicia, they were inundated with sensory experiences that made it difficult for them not to respond. In that process, they focused less and less on themselves and more on the appreciation of what and who was around them.

Orpheus now, through his music, expanded the circle of awareness of the pastoral travelers. Through music and through themes that span the history of Spain, the pastoral guests are repeatedly commanded to look, to notice, to see. The plethora of examples is

delineated in rapid sequence. With spatial language, the lyrics of the song direct the visiting group to look up (“los ojos levantad”), to raise your eyes and see (“alçad los ojos y veréis”) and to look (“mirad”) (Montemayor 180, 186, 184). Likewise, the spatial language transports the vivid historical examples from a time long ago, to the present experience of the pastoral travelers, thus animating the past within the present. Yet it is clear that the women are deceased; they are vivified only in the song of Orpheus: “en el espacio y en el tiempo concretos están viviendo sus personajes” (Siles Artes 90). Their image, however, remains in the monuments dedicated to their honor. Their beauty and virtue are remembered but the example of that virtue is conveyed in order to be continued in the lives of those who are experiencing their stories. Therein is found the allegory of the stories of the virtuous women: “[for] an appreciation of the transience of things and the concern to rescue them for eternity is one of the strongest impulses in allegory” (Benjamin 223). And therein is found another example of the spatial influence of the preternatural environment on the pilgrims who are traversing it.

Orpheus begins by preparing the pastoral guests for this awesome experience. In the first stanza, he tells Felismena to listen, Selvagia to put aside her grief and Belisa to forget her sad crying (180). The strategy employed by Orpheus alludes to the Renaissance acceptance of the magic of music and the magic that can be done by “no method other than the inductive observation and comparison of phenomena” (Domandi 151). The lesson of this versified expression also hinges on the theory of Walter Benjamin who held that “the past is what can transform the present ... redemption of the past by the overcoming of the effects of trauma in the present” (*Literary Theory and Criticism* 193). The poetic song of Orpheus

sought to communicate to the visitors the reality of the inexhaustible good that has been manifested in the past and that can still be manifested if one pursues it with the right vision and intention. By pointing out the many examples of esteemed women, he constructs an overarching image of the ideal of beauty. This song of Orpheus intones its own allegorical meaning, as Benjamin would assert: “every elemental utterance of the creature acquires significance from its allegorical existence, and everything allegorical acquires emphasis from the elemental aspect of the world of the senses” (228). From the visitors’ initial steps to enter the palace of Felicia, every experience has been for the purpose of instruction, and each experience has been a preparation for a subsequent one. Now, through the song of Orpheus, the pastoral group is directed on a torrential tour, poised to navigate a deluge of examples. They become inundated with variations of omnipresent beauty. They are being called on to redeem Orpheus’ past by their ability to be appreciative and vigilant about the beauty that surrounds them.

Orpheus begins his song by directing the group’s attention to the images of the noble women. By calling these respected women the “companions of Diana,” Orpheus’ song also reminds the pilgrims that the beauty of their fellow shepherdess Diana was deceiving because true beauty penetrates the spirit.

Sight, the faculty that was in Renaissance times, considered the highest of the five senses, is emphasized. In the song of Orpheus, there are over forty-three occurrences of verbs that refer to sight. Through anaphora and rhetorical questioning, Orpheus’ insistence that the

visitors look with their eyes also signifies the need for them to “look” with their souls. In

the ninth stanza, for example, Orpheus sings:

¿Véis un valor, no visto en otra alguna  
véis una perdición jamás oyda,  
véis una discreción qual fué ninguna  
de hermosura y gracia guarneçada?  
¿Véis la que está domando a la fortuna  
y a su pesar la tiene allí rendida? (182)

Two stanzas later, Orpheus continues to enumerate more details that need to be noticed:

“¿Véis una perdición tan acabada ... / ¿Véis una hermosura más fundada ...” (182).

Intensifying in emotion, Orpheus expresses his frustration in attempting to do justice to the ineffable beauty displayed. In stanza 38, he shifts to the use of future tense as a directive way of repeating his admonition to his listeners to be constant in their attention to the upcoming phenomena they experience as they continue to walk through the palace. He gives indication of what they should look for when he sings:

Veréis cabe ella doña Mariana  
que de yqualalle nadie está segura;  
miralda junto a la excelente hermana  
veréis en poca edad gran hermosura.  
Veréis con ella nuestra edad ufana  
veréis en poco años gran cordura  
veréis que son las dos el cabo y suma  
de quanto decir puede lengua y pluma. (189)

At the end of Orpheus’ singing, the narration indicates that the song was so pleasant that they felt emotionally suspended, as if nothing else had ever happened: “La canción del celebrado Orpheo fué tan agradable a los oydos de Felismena y de todos los que la oyan, que

así los tenía suspensos, como si por ninguno dellos uviera passado más de lo que presente tenían” (191). Again, what actually elates the pilgrims is left unexplained. Since Renaissance philosophy held that music had the potential to reach and activate the spirit, it could be that the visitors were responding to music’s effect in their psyche. The preternatural atmosphere amiably unleashes the music of Orpheus in such a way that a myriad of curative forces could be energized by means of melodic waves. Here, too, the preternatural space acts as a protagonist, by enabling motivations that spur the shepherd visitors on to a new level of understanding. The ambiguity regarding the intended response of the pilgrims is plausible since this represented space leads

an ambiguous life within the world of the work. Distanced from authorial authority, its representation may reflect little more than the fallibility and fantasies of the mediating perspective ... and it always suggests (without necessarily resolving) tensions between the objective state of being and the subjective state of mind. (Sternberg 86)

The above referenced comment typifies not only the preternatural realm in *La Diana* but the significance of the song of Orpheus as well. Placed at an appropriate sequence in the series of breathtaking experiences in the preternatural environment, the song demonstrates the unsurpassable spatial quality of this environment that is unlimited by the restrictions of time and that is able to impart an appreciation of eternal or atemporal values in those who willingly engage in the experience of the spectacles within its confines. By experiencing the Ideal, the human is able to absorb and empathize according to his/her own ability. The preternatural environment constantly evokes interaction, and as the pilgrims venture more into the interior of Felicia’s palace, the interaction demanded of them is magnified. The preternatural space of *La Diana* figuratively conveys the processes of personal reconciliation

and of reconciliation with the cosmos. Zenón Martínez corroborates this opinion when he write: “si en los tres primeros libros se aprecia la alienación progresiva del amante, el Libro IV podría entenderse como un intento de reconciliación entre el amante y el mundo” (*Entre Cervantes y Shakespeare* 237).

The last place in Felicia’s house which the pastoral travelers visit is a garden. The entrance to this garden is portrayed in spatial language; namely, through a door into a room, and out of another door into the garden: “por una puerta a la gran sala y por otra de la sala a un hermoso jardín” (Montemayor 191). The sense of movement or of passing through represented in this seemingly insignificant detail of going “in one door and out the other” physically prefigures the next experience. Beauty, the previous experience, is now deliberately coupled with death, the experience of a passing through to another state of life. This next space in the preternatural palace is enigmatic; it is beautiful yet ominous. Symbols of death are ubiquitous. There are

countless tombs of nymphs and famous ladies. Amidst fountains of alabaster, marble and metal and beneath arbors that extend their carefully trimmed branches among arches, the elaborate graves rest adorned with clinging ivy, a burial flower representing immortality and myrtle, a Christian symbol of purity and of life-in-death. (Damiani and Mujica 61)

Among the symbols of death noted, the narration includes that “elaborate candlesticks of bright silver (Montemayor 191) adorn the sarcophagus of a noble Castilian lady” (Damiani and Mujica 56). In this part of the preternatural space, death brings the guests to experience an emotion from their urban and bucolic worlds that they may have thought they had overcome – that of sadness. The recurrent sadness of the travelers may express the circularity

of the spatial framework. By luring the pastoral travelers into the palace in the hope of achieving happiness, the preternatural space transported them out of their ordinary setting and temperament to reveal the ideal and good that was attainable. In this garden, the space is reminding them of the disposition that they had brought with them to the palace. The travelers, it seems, have come full circle. They are not yet transformed by their experiences, but they have been given a glimpse of the beauty and delight that is potentially available to them, if they would approach it with an open mind and willing disposition. The travelers come to realize that the sadness on the part of the figures is not due to the actual troubles of those historical figures; rather, it is the sadness caused by their missing the one who epitomizes beauty and virtue, Doña Catalina. The site recalls for the visitors their previously unshakable state of melancholy; at the same time, however, “Lady Catalina’s tomb provides the shepherds and shepherdesses with a model in their pilgrimage toward “grace” (Damiani, *Montemayor’s “Diana,” Music and the Visual Arts* 66). This experience evokes an empathetic response from Belisa, recalling her sadness in the combined experience of love and death of Arsileo and his father Arsenio. Belisa’s response is the only one recounted in the narration. Very different from the pattern of the aposiopetic reaction of the pastoral travelers to the prior spectacles of the marvelous palace, Belisa engages in a detailed apostrophe about love and death (Montemayor 193). Unlike the bucolic space in which a voiced soliloquy would elicit an antiphonal response, in this preternatural scene, her lament does not evoke any reciprocal utterance from her traveling companions. The preternatural milieu had engaged only Belisa in this experience and she had responded sympathetically.

The pastoral travelers were being conditioned for the cure of their love afflictions and death had impacted Belisa in that regard more than the other pastoral travelers.

After Belisa's soliloquy is ended, the narration abruptly states that once she had finished speaking and the group had seen many other graves, they went out. The last experience of sadness seems to be only momentary since Felicia receives the pastoral guest warmly with no reference to any of their prior experiences. Montemayor writes it this way: "Después que Belisa uvo dicho estas palabras, después de aver visto otras muchas sepulturas, muy riquísimamente labradas, salieron por una puerta falsa que en el jardín estava, al verde prado, adonde hallaron a la sabia Felicia que sola se andava recreando, la qual los recibió con muy buen semblante" (193). The pilgrims then move through a false door to grassy meadow. This subtle detail of the "false" door seems to require further explanation. The identification of the door as "false" may signify the fantastic nature of the preternatural environment. The characterizing of the door as false may also be a figurative way to suggest that the tour of the palace was only a virtual one and that the real journey was in the mind of the pastoral travelers. Although a symbolic interpretation of the doorway is inconclusive, the travelers emerge, either from a protracted introspection or from an actual tour, with more knowledge and sense of awareness. The travelers then reunite with Felicia for the next phase of their visit.

The circularity of the pastoral travelers' experience is repeated in the next scene for the group encounters Felicia walking alone. They had left Felicia in the beginning of their tour of the palace, and although they seem to be walking more and more into the interior of

the domicile, in this last passage toward the meadow, they are again rejoined by Felicia.

This re-encounter with Felicia seems to demonstrate her supernatural ability of location; it may also symbolize that the pastoral travelers' sojourn of experience is complete. Having achieved a higher level of awareness, they are prepared for the more intense experience of personal transformation that awaits them at the hands of Felicia.

Reflection upon the sequence of episodes in the palace of Felicia demonstrates that the sensory responses of the traveling guests become more acute as the group penetrates more and more into the palace and temple. At first, the building façade and inanimate entities are described as evoking happiness in those who see them: "... ponían gran contentamiento a los que los miravan" (Montemayor 163). As the group enters the palace and sits at the table (166), the preternatural inhabitants begin to capture the attention of the travelers. Social interaction starts to please the travelers: "... entre sí a los pastores y pastoras, cuya conversación les era en extremo agradable" (166). This marks a drastic change in the temperament of the protagonists who, at this table, are able to find the company of others a pleasant experience. When the musicians enter the hall (167), those present, including the shepherds, respond ecstatically to the sound of the music: "los presentes estaban como fuera de sí" (167). Then when Sylvano engages in a colloquy with Felicia, all the shepherds and shepherdesses show great contentment: "Todas las pastoras y pastores mostraron gran contentamiento de lo que Sylvano avía respondido" (171). In this last example, not only do the pastoral travelers respond, but they are also able to direct their positive response to their own traveling companions. Each time a subsequent reaction from the pastoral guests is noted,

the narration makes certain to include the additional details of individuality (“cada uno”) or sharpened attention (“particularmente”).

In this preternatural world of Felicia’s domain, previously unrelated and/or overlooked details begin to fuse into a new solidarity. This reunification of otherwise unrelated incidents and persons can be explained through the prism of Benjamin’s theory:

His method of composition is intended to give rise to new ways of contextualizing and rendering significant what may appear to be insignificant phenomena. Another aspect of his approach involves seeing history not as a causal chain, but rather in terms of discontinuous links between the past and the present. (*Literary Theory and Criticism* 194)

All throughout the initial encounters and episodes in Felicia’s palace, the senses that are repeatedly induced are those of sight and hearing. The sense of touch (as in kissing Felicia’s hand) is controlled and specified, and the sense of taste is barely mentioned (as in the episode of the meal). Further on into the interior of Felicia’s palace, however, as the sensory acuity of the traveling group is revitalized, even their olfactory sense is awakened: “Estavan todos los sepulcros coronados de enredosa yedra; otros de olorosos arrayanes; otros de verde laurel” (Montemayor 191). External detail reflects internal sensitivity to that detail, as Solé-Leris notes,

the specificity of plant species and building materials in the palace cemetery, for example, stands in striking contrast to the generality observed in the ideal landscapes: in the space of only eight lines we have ivy, myrtle (mentioned both by its popular and its learned names: “arrayán” and “mhirto”), grapevine, jasmine, and honeysuckle, growing around and over fountains made of alabaster, veined marble and metal. (Solé-Leris 44)

As the pastoral group ventures further into the interior of Felicia's palace, the variety of marvelous sights multiplies. The profuse visual detail adds realism to a setting that has no familiar counterpart.

The presence of so many spectacular phenomena manifests the allegorical nature of the space. Benjamin remarked that "fragmentation in the graphic aspects is a principle of the allegorical approach" (186). In the next scene visited within the palace, there is a type of cemetery with numerous monuments offering homage to various Roman and Spanish historical figures. Part of the possible functionality of the preternatural space derives from the potential of the buildings and monuments to be protagonic. Charles Burroughs approaches this topic by commenting that

the idea of the building as protagonist, as a quasi-subject of source of utterance, immediately raises the issue of the relationship between architecture and ... statuary in Renaissance culture. The fifteenth century saw the emergence of the human body as a privileged carrier of expression and meaning, not least in works of sculpture liberated from the architectural frames of medieval statuary and occasionally of colossal dimensions. (127)

As protagonists, buildings (and monuments) assist in the allegorical representation of the preternatural framework. "It is not strange, therefore, to find a constant thread of allusion ... to myths of unhappy lovers who were also connected with the origins of poetry: to Orpheus, who by the power of his poetry communicated a sympathetic spirit to even inanimate nature" (Marinelli 49). Orpheus' role in the domicile of Felicia contributes poignantly to this allegorical significance. Damiani and Kaplan validate this consideration, offering that

the representation of Felicia as promoter of well-being finds an analogue in a tenth century drawing of Apollo Medicus and in a fifteenth century drawing representing Apollo the Healer. The Felicia-Apollo parallel is particularly revealing in terms of *La*

*Diana* as pilgrimage, for it is Orpheus, Apollo's son, who through his symbolic call for virtue prepares the shepherds for their redemption. (161)

The excellence of sculpture and architecture allegorize the reciprocal excellence inchoately demonstrative in the protagonists. Those who may be willing to accept the aforementioned proof for the self-determination of the protagonists' change of heart and temperament may nevertheless find it difficult to defend the magical actions of Felicia as motives for the pastoral travelers' process of self-initiated improvement. The scene in which the wise Felicia puts three of the pastoral visitors in a trance by giving them water to drink (Montemayor 224-25) and then touches them with a book, however, can be viewed through the lenses of the Renaissance concepts of magic and cosmic sympathy.

Ficino preached a doctrine of erotic magic. *Eros* was the most powerful force in nature. It certainly functioned as the underlying force in the various personal incidents of *La Diana*. Ficino describes the phenomenon of hypnosis that occurs spontaneously during the natural manifestation of the emotion of love (Couliano 105). This experience of hypnosis corresponds to the apparent trance or sleep that the shepherd visitors experienced after drinking the water offered them by Felicia (Montemayor 224). In this scene, it appears to the reader (and to the narrator) that the pastoral visitors were denied their own power, and placed under a spell by Felicia, after which they awaken, transformed because of the acts of Felicia's sorcery.

Ficino's theories, however, would nullify magic as an explanation for Felicia's action. *Eros*, according to Ficino, describes the relationship between two people in love. Ficino, however, explains that the hypnosis born of *eros* or love depends greatly on the awareness of the person undergoing hypnosis. The "success depends primarily not on the efficacy of

remedies but rather on the [person's] confidence in the healer (108). According to Platonic teachings, the soul contains intellectual marks of sensory objects. Objects are recognized by the soul through the preexistent information it contains (114). What is known as magic is the phenomenon that “makes use of the continuity between the individual *pneuma* or spirit and the cosmic one” (23). It is another example of the microcosm-macrocosm affinity; it is also an example of Ficino's perception of cosmic sympathy or correspondence. Ficino's thoughts on human behavior and cosmic sympathy were well-founded; they had, in fact, been corroborated many years earlier by Synesius, the Archbishop of Ptolemais, who taught that, at times, there can be a type of synthesizer that can foster the possibility of an encounter of the human person with a world peopled with divine powers (115).<sup>45</sup> Couliano explains this theory:

Before becoming aware of his own possibilities, man-microcosm finds himself in a universe in which the parties, both low and high, cooperate with each other without his knowledge. At the time he grasps the structure of that cooperation, the correspondences between the visible universe and its invisible prototype, he will be able to make use of them. (115)

Other understandings of magic contemporary to the Renaissance dismiss the sorcery of magic, noting that magic is only the dynamism that occurs in nature.<sup>46</sup> Interpreted within this line of reasoning, Felicia's actions merely demonstrate that she can ingeniously harness the power of nature. Her actions are the steps which facilitate for the distraught lovers the

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<sup>45</sup> Some of Ficino's theories of love and magic had already been proposed in the second century, see Couliano 114-16.

<sup>46</sup> Domandi adds to this consideration, commenting on Giambattista della Porta's concept of magic in that “the source and seed of all magical power is the attraction of like things and the repulsion of unlike things that takes place within nature.” He also refers to the Renaissance theories of Pico della Mirandola who defines magic as “the sum of all natural wisdom ... Thus, magic itself does not work miracles, but rather simply supports, like an industrious servant, the operative forces in nature” See *The Individual and the Cosmos in Renaissance Philosophy*, 149-50.

ability to “grasp the structure” of the various forces and energies that are operative in their reality, so that “[t]he[y] will be able to make use of them.”

In the preternatural space, the protagonists undergo a significant transformation, but there is no definitive completion to their transformation. Consistent with the reality of human nature, the final Book of *La Diana* promises completion for the unresolved issues of the various protagonists, a feat which was left undone by Montemayor, but a technique that affirms the fact that the transformation undergone by the protagonists in the environment of Felicia’s palace was not accomplished only by external forces, but rather was dependent on the incremental and gradual compliance to the forces emanated in this space. Jenny Robinson concurs with this position and alludes to Julia Kristeva’s comment that

the apparently ordered spaces of the symbolic are never securely achieved, and are always in danger of being re-shaped. They are ‘in-progress,’ partly as a result of the heterogeneity of our subjective experiences of them. ... [N]ature and the direction of transformation is inherently unpredictable. (298)

Within the idealism of the preternatural world of *La Diana*, there seems to be two rather blatant peculiarities: the concern for time specificity and the attention given to meals. These two details are particularly incongruous since neither time nor nutrition seem to be essential in an environment that is truly supernatural. In Book IV of *La Diana*, in which the preternatural milieu predominates, nevertheless, there are two instances in which time and meals are noted – at the beginning of the group’s sojourn to the palace, and after their tour of Felicia’s residence.

In the first few lines of Chapter IV one reads “Ya la estrella del alva comenzava a dar su acostumbrado resplandor...” (Montemayor 162). The group arrives at the palace, but the journey had not taken them far, for the narrator comments: “Mas no uvieron andado mucho”,

and seven lines later, adds “Y aviendo ydo quanto media legua...” (162). Because of the proximity of their destination from the islet from which they departed, one could reasonably assume that not much time had elapsed. Curiously, the group arrives and after some introductory pleasantries with Felicia, the narrator comments that it was time to have supper because “la cena se aparejó” (166). In this preliminary scene within the preternatural world, time begins to be recalculated according to the unusual rhythm and phenomena of that space. Then once the group settled at the meal, the account describes the setting and the dinnerware elaborately but only glosses over the description of the food. The entire scene is summed up succinctly by stating that the food was impossible to describe: “es imposible podello dezir” (166).

During the walk through Felicia’s palace, there is no mention of time. The experience of walking through the unusual rooms of the palace is remarkably spatial. Attention is given exclusively to the experience and the sequence of sights while no concern is given to how long anyone spent surveying any particular sight. At the end of the walking tour, however, the group goes through a false door to a garden at which point it is noted that it was time again for supper, for the narrator provides the following orientation: “Y en quanto se hazía hora de cenar...” (193). Here, too, the group assembles as if to have something to eat, but what is narrated is not a meal but rather an interchange about love. That the meal was suspended until after the extended conversation and that only the beginning and end of the meal are part of the narration implies that the meal as repast is not the functional essence of this activity in the narration. The entire inclusion of this meal is summarized in seven words: “ya las mesas puestas” and two lines later, “acabando de cenar” (203). Because the

meal does not seem to be included for its gustatory aspects it would be noteworthy for the completeness of this study, to analyze the double inclusion of a time reference and of a meal as literary strategies and as allegorical elements.

The phrase “time to eat supper” is the first event and the last event before the pilgrims retire for the evening. The first time reference is dawn. While it is likely inserted in order to provide a realistic orientation at this point of the plot, the definition of dawn as the beginning of a new day may also signify the beginning of a new day/life for the pastoral travelers. The narration tends to suggest that chronology is not a concern in this space, since timeless mythical creatures intermingle with finite human beings, and a dead Orpheus vivifies to introduce the live human pastoral visitors to other dead, legendary figures.

The inclusion of a meal would be unnecessary only for the purposes of describing details of an elaborate repast. Therefore, it could be assumed that the inclusion of this activity in Book IV of *La Diana* might better fulfill the allegorical purpose of the meal as promulgated by Mikhail Bakhtin:

The popular festive banquet has nothing in common with static private life and individual well-being. The popular image of food and drink are active and triumphant for they conclude the process of labor and struggle of the social man against the world. They express the people as a whole because they are based on the inexhaustible ... They are universal and organically combined with the concept of the free and sober truth, ignoring fear and piety and therefore linked with wise speech. Finally, they are infused with gay time, moving toward a better future that changes and renews everything in its path. (302)

Each instance of the meal is important for the camaraderie and the philosophical exchange among those gathered. The meal helps to advance the transformation of the visiting pastoral group because it serves as an occasion to vent, to challenge and to refine their perspectives on life and love. Considered in this way, the two meals serve as complementary

spatial devices in a circular orientation of recurrent events – at the beginning and toward the end of the visit in the palace. By means of a meal, the pastoral pilgrims “return to the same place” in order to allow the narration to demonstrate that the so-called transformation hoped for from Felicia, had already been initiated by the time of the second noted meal. During the first meal time (Montemayor 166), the shepherds are enjoying the conversation with the nymphs, as the narrator observes that “... las nimphas tomaron entre sí a los pastores y pastoras, cuya conversación les era en extremo agradable” (166). It can be reasonably assumed that the opinions that were shared continued into the melodic antiphony that ensued in this scene: “y las nimphas començaron a cantar esta canción y los pastores a responderles de la manera que oyréis” (167). In the musical interlude, the nymphs and shepherds banter about love’s suffering, about fortune, and about the differences between good love and dishonest love. The shepherds sing in union; they express no individuation of concern or opinion. Instead, at the end of this musical sparring, the shepherds concede that each person speaks according to his/her own perspective. The song ends with the stanza

El libre y el cativo  
 hablar solo un lenguaje es escusado  
 veréis que el muerto, el vivo,  
 amado o desamado  
 cada uno habla, en fin, según su estado. (169-70)

The final stanza prefigures part of the maturing perception that will develop during the shepherds’ traversal of the palace. When the group had completed their guided sauntering through the palace, they settled in the garden. The narrator notes that it was the hour to eat, so they all assembled in a specific order. In this second incident of a mealtime, however, no meal is recorded as part of the narration. What is recounted, however, is the discussion of the

smaller groups of pastoral travelers with the preternatural inhabitants. This marks two clear differences from the first occurrence of a meal at the beginning of the visit. First, the group is deliberately separated for discussion purposes and second, each of the pastoral travelers engages in inquiries which pertain to aspects of love that had affected him/her personally. This individuation of concern may imply that the experiences of the palace of Felicia may have promoted introspection within each visitor and may have enabled each one to hone his/her sense of awareness and courage. At this new point of consciousness, each pastoral pilgrim pursues more information regarding his/her personal quest for love and happiness.

Once settled in the conversational groupings, for example, Sireno asks about true love, good love and the power of reason and passion (Montemayor 194-95). Felicia responds to him saying that with right love, one loves the person for himself/herself, as she explains: “todo el amor desta manera no tira a otro fin, sino a querer la persona por ella misma, sin esperar otro interesse ni galardón de sus amores” (198). Sireno’s heart resonates with Felicia’s comment. He concurs with her saying: “Yo estoy, discreta señora, satisfecho de lo que desseava entender y así creo que lo estaré” (198). Sireno also admits that he has changed; he alludes to the fact that he had thought otherwise previously when he asserts: “aunque otro entendimiento era menester más abundante que el mío para alcançar lo mucho que tus palabras comprehenden” (199). Sylvano, on the other hand, addresses the subject of the sad heart, obsessed with love, who loses his/her memory and senses and loses himself to the one he loves. Sylvano adds that any person whose sufferings end once he attains the object of his affection, actually possesses a base love, and not true love (201). Selvagia and

Belisa muse about why absence weakens love (202), to which the nymph Cynthia clarifies that this does not always occur because of the close connection among the memory, the understanding and the will. Cynthia explains that: “Esta memoria tiene cargo de representar al entendimiento lo que contiene en sí, del entenderse la persona que ama, viene la voluntad, que es la tercera potencia del anima, a engendrar el desseo, mediante el qual tiene el ausente pena por ver aquel que quiere bien” (202). It is noteworthy that in this scene, Felismena does not participate in the philosophical bantering. Perhaps Felismena had been deemed virtuous because of her brave acts and her comment at the entrance of the palace and with Felicia (166). It may not have been considered logical for her to voice opinions, since she had proven her worth and level of understanding; therefore, clarification of her perception was unnecessary.

As the narration continues it notes that after all had spoken, they went into the house where they found tables set: “Y así se fueron en casa de la gran sabia Felicia donde hallaron ya las mesas puestas” (203). As if to bring the episode to an abrupt end, the details of the meal are omitted, and only at the end of the meal is the event recalled to the narration: “Y acabando la cena ...” (203). The importance of the aforementioned conversation becomes clearer when each person’s comments are juxtaposed with the respective person’s imminent change at the hands of Felicia.

Another climactic scene in the preternatural realm draws attention to Felicia’s proposed transformative water. The episode of Felicia’s administering of the magical water, often analyzed as characteristic of the magic portrayed in Renaissance literature, could

appropriately be understood within the theoretical direction of this study as a constitutive manifestation of the spatiality of this environment.

The scene with the so-called magic philter happens in Book V of *La Diana*. Book V opens the morning after all of the previously referenced events, as the narrator states: “Otro día por la mañana...” (222). The pastoral travelers are nearing the end of their sojourn and Felicia has promised to cure them of their afflictions. Eventually, the novel leads to the episode in which Felicia offers the magical water which seems to cure the protagonists of their love woes. Although masters like Cervantes have decried the magical quality of this scene, other writers like Damiani and Kaplan attenuate the fantastic significance of this action. “The magic philter in addition to providing excitement and suspense, as is often the case in romances of chivalry, serves as a symbolic vehicle which signifies the passage of time; and it is time which, in turn, brings about a change in the lovers’ attitude towards love” (160). The authors continue that “with the aid of the magic philter, the wise Felicia reestablishes the law of nature and returns to the shepherds and shepherdesses ‘the power to see reality and to evaluate it correctly’” (162). As a tangible representation of the clarity of vision that Felicia’s rite will sanction, the goblets that she uses are of fine crystal, a spatial metaphor for the transparency of spirit and the enlightenment of sight and mind within the shepherds with which the translucent substance can sympathize.

On the last morning of the visit of the pastoral travelers in the palace, Felicia first speaks alone with Felismena. Because the subsequent events involving Felismena occur after the transformation of the other shepherds and outside of the preternatural framework, the

interaction between Felicia and Felismena will be discussed after the events regarding the magical water and book.

Perhaps the most recalled and analyzed scene of *La Diana* is that in which Felicia will administer magic water and will tap the shepherds on the head with the book (224-25). Felicia speaks to the shepherds in spatial terms; she tells the shepherds that by drinking the water, they will find the best remedy for the evil of the past and the beginning of contentment (224). With the possible ingesting of this simple water, their love tragedies will conclude. This act assumes the capability to bring forward all the unfortunate events and memories embodied in these persons and transform them as figments of the past; they can begin a new history toward a much better future. Felicia, speaking in her customarily superlative manner, offers them: “tomad este vaso en el que hallaréis grandísimo remedio para el mal pasado y principio para grandísimo contento” (224). Curiously, Felicia does not concoct some type of love potion but rather, defers to the purifying quality of nature to offer the appropriate cleansing. Water, the most abundant element on earth, is used to provide emotional equilibrium to the distraught shepherds. In this gesture of imbibing water, the scene presents another example of the mingling of the macrocosm (nature) with the microcosm (human beings), which, according to Renaissance philosophy, produces a healthy effect. The use of something as simple as water may signify that Felicia is not really performing magic. The administering of water under the semblance of magic is a familiar literary technique, evident in later work, like the analogous scene in a novel by Frank Baum:

[t]he Wizard provides courage “out of a square green bottle.” The Lion thus drinks his courage, a clear indication that the Wizard provides him with nothing of value... Moreover the Wizard knows full well that each of Dorothy’s three companions already has what he desires. (Turek 40)

Felicia's use of common water (like the drink in the novel by Baum) instead of a magic potion seems to argue that any magical transformation that may have transpired was actually the external realization of the sincere desires that the pastoral characters nurtured in their hearts.

It is important to note that Felicia does not force the shepherds to drink the water; but rather advises that each one do so. This point seems trivial but it is significant to the explanation of self-transformation. Each shepherd had to decide for him/herself to drink what was offered (Montemayor 224). What Felicia was able to conjure up within the shepherds was the reason for the incongruity they felt because of the divergence between what they had experienced in their personal lives and what they had observed as potential in the paragons of the preternatural milieu. If Felicia is to be divinized, however, it could also be reasonably deduced that a touch by the divine hand would require some personal preparation by the receiving parties. But in the preternatural world of *La Diana*, the message was clearly and repeatedly conveyed that "the only preparation to receive the divine touch was a humble heart and a disposition to delve into oneself, abandoning the world" (Rhodes 68). Together with the predisposition of the shepherds, the water seemed to symbolize the cleansing of impediments that impeded their clear vision of life; the touching with a book provided a spatial verification of the revelation of knowledge that now became apparent to them.

The aforementioned scene continues with the narration that "Sireno lo hizo luego y Selvagia y Sylvano bevieron ambos el otro" (Montemayor 224). Since what they drank was not a magical elixir but rather a common, natural element; it could be reasonably deduced that shepherds not only had to be willing to wager their own potential, but also had to have

enough confidence in Felicia that they would try to do whatever she had asked of them (even simply drinking water) as a potential cure. The fact that the characters made the decision to comply with Felicia's ritual provides another confirmation that the episode of Felicia's water and book is not an example of novelistic wizardry, but a figurative manifestation of internal human transformation.

The episode of Felicia's supposed magic has been studied as an example of Renaissance thought regarding magic. The episode displays spatial imagery because of its disregard for time. By reflecting on the incidents that occurred in the palace of Felicia, the preternatural framework can be seen as decidedly spatial; there is no importance placed on the conventional trajectory of human time. It seems that in the preternatural space of *La Diana*, time can be suspended so that the experiences of a life time (as in the view of lives portrayed in the spectacles of the monuments) can transpire within a day from the time "la cena se aparejó" (166) to the next "hora de cenar" (193). Conversely, time could be suspended as depicted in Orpheus who was said to be the same during the visit of the pastoral group as he was in the time "que su Eurídice fué del importune Aristeo requerida" (179). Finally, time can be truncated, elided, or accelerated. In all instances, the ravages and fury of time have no power in the preternatural framework.

Felicia has been characterized and criticized as either omniscient or magical, as a deity or a sorceress. Regardless of the attribution, it is indisputable that Felicia was in control of the one thing that her domain could render arbitrary – time. As sovereign of her residential palace, Felicia was able to modulate time in order to fulfill the goal of her environment,

which was the happiness of others. In a consummately spatial framework like the preternatural realm, time was impotent within the synergetic dynamism that prevailed.

By exercising her authority, Felicia simply acts in accord with the conditions which surround her. The pastoral visitors aspire to a personal change of heart and freely accept her invitation to comply with certain conditions (165), to enter and to endure the sequences of visual admonitions. As a reward, they are continually changed by the constant sensory bombardment of new and marvelous experiences. At the end of their visit, the conversation in the garden attested to the maturation that each one achieved, and to the depth of personal reflection in which each had engaged as a result of the stay in this ideal and idyllic environment. Felicia's cooperation in the change within the pastoral travelers is not so much about her ability to perform magic as it is about her authority within the limits of her palace to eliminate the passage of time which, in the ordinary world, would progress at a slower and more painful rate.

Felicia herself comments that time can cause changes and healing. In her concern for others, however, she does not want to subject their healing to the cruelty of human chronology: "No sería pequeña crueldad poner yo el remedio de quien tanto lo a menester, en manos de medio tan espacioso como es el tiempo" (203). Felicia adds that when no other recourse is available, time takes so long that persons often die before the effect can be accomplished: "Que puesto caso que algunas vezes no lo sea, en fin, las enfermedades grandes, si otro remedio no tiene sino el suyo, se an de gastar tan de espacio, que primero que se acaben, se acabe la vida de quien las tiene" (203). Judging the visitors ready to use their

recently acquired level of self-knowledge well, Felicia plays with time, so as to advance the shepherds more quickly along to their new level of appreciation of life and love.

When the shepherds drink the water, they fall into a deep sleep. Felismena and Belisa are invited to witness the event, but are they frightened by it (224). Felicia taps Sireno on the head with the book and he “becomes what he really is”, or as the narrator comments “con todo su juyzio” (225). Here is another example of the spatial language utilized in the narration, for in the conversation between Felicia and Sireno that follows this scene, Sireno repeats as his own opinions, the concerns of which he had inquired in the meal the evening before (196-98).<sup>47</sup> In order to test Sireno’s psychical metamorphosis, Felicia asks Sireno how he would feel if Diana would ridicule him. Sireno’s answer exemplified that he had integrated the lesson about good love for he answered that it would not affect him, since his love for Diana is as it would be for any person. This conversation spatially transfers the events from the beginning of the plot when Diana had betrayed Sireno, to the present. What was then the cause of great distress has become now for Sireno, the cause of his great virtue. In this conversation upon Sireno’s revival from sleep, the subplot of love comes full circle. Sireno, having benefited from the lessons learned in the lives of others, now says with conviction that he feels different now about his love for Diana: “el mismo bien ... que os quiero a voz y a otra qualquiera persona, que no me aya ofendido” (226). Sireno has arisen above the concepts of carnal love to purer sense of love.

Felicia next approaches and touches Sylvano with the book. During the conversation the evening before, Sylvano had asked about obsession of love and the fulfillment of love in

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<sup>47</sup> In that previous conversation, Sireno had asked for clarification about pure love and carnal love. He was led to appreciate that good love asks for nothing but to love the person for him or herself. See Montemayor 198.

the desired person. Now awakened, Sylvano finds the fulfillment of his love and the enlightenment of his mind in the person of Selvagia. Felicia prolongs the suspense of the moment, by enclosing Sylvano in a room while she awakens Selvagia with the same touch of the book. After testing Selvagia's love for Sylvano, Felicia allows Sylvano and Selvagia to meet. This happy love ending is another example of spatial resolution. The questions raised by Sylvano and Selvagia the evening before, as well as the sadness of their respective love misfortunes are brought together in the mutual love attraction that has come about from their cumulative experiences. The act of transformation was perhaps set into motion by Felicia; she made available the proper conditions and potentialities for the protagonists. But it was still left to each of the protagonists to avail himself/herself of the resources offered. In this regard, each protagonist became the director of his/her own metamorphosis. As each life became reassessed and intermingled with other lives that had experienced a similar transformation, the potential for happiness increased exponentially. Since, the "Renaissance pastoral romance formed a perfect vehicle for adjusting the actual and the ideal in life because it always placed the real and the ideal side by side" (Davis 151), it might then be concluded with assurance that the personal transformation of the shepherds resulted from their inner determination to change. Felicia's action contributed a way to draw out that potential, and to offer a spatial ritualizing of the shepherds' new-found sensations in order to impart to them a sense of stability and security in their feelings of happiness. Felicia was able to facilitate the restoration of right relationships by providing a plethora of stimuli to the shepherd travelers that disposed them to the possibility of changing their attitude about some vital human questions. By juxtaposing the views of each pastoral visitor from the evening

before with those of the transformed person after the seemingly magical rites of Felicia, it may be reasonable to infer that the changed attitudes were dormant within each person so as to be able to be evoked by external stimuli. In other words, Felicia summons from within each shepherd, the true core of values that he/she already held as sacred but were blinded from appreciating.

Of all the pastoral guests, Belisa, ironically, is neither given anything to drink nor ordered to perform any heroic deed. She is, instead, made to endure the test of waiting in order to find the happiness of her love afflictions. Felicia tells Belisa that until fortune gets tired of denying her happiness, she was to remain with Felicia: “Y hasta que la ventura se canse de negarte el remedio que para tan grave mal as menester, yo quiero que quedes en mi compañía” (224). Belisa, who is portrayed as delicate, is given to do what she seems to do best – wait. Although this action is perplexing, Prieto comments that all the actions of Felicia are credible within the confines of her preternatural environment, and he goes on to say that Belisa “permanecía aislada por la muerte dramática de sus enamorados” (357). Belisa’s unusual history warranted unusual remedial action.

In the group of pastoral travelers, there are the shepherds Sireno, Sylvano and Selvagia, and Belisa as well as the beautiful Felismena. Felismena has repeatedly been singled out in the preternatural environment. This may suggest that she is at a higher level of virtue, bravery, human understanding, and conversion than her companions so that she requires individual treatment from Felicia. She appears to personify the sentiments expressed by the admonition: “Much will be required of the person entrusted with much, and still more will be demanded of the person entrusted with more” (*The New American Bible*. Luke 12.

48). Because of her natural endowment of nobleness and virtue, Felismena will not receive any magical water, nor be touched by the book. She is, instead, destined to perform some additional acts of bravery that will interweave her life in an even more benevolent connection to Belisa. Felicia suggests to Felismena that it would be unfortunate to offer her a remedy with uncertain results: “Ninguna cosa ay hoy en la vida más aparejada para quitalla a quien quiere bien, que quitalle con esperanzas inciertas el remedio de su mal” (Montemayor 222). Felicia sees that Felismena is capable of greater heroism and is worthy of that honor. In the characterization of her admirable qualities, Felismena is portrayed as closer in nature than her traveling companions to the paragons of virtue and beauty that the group had seen and contemplated throughout the palace. Because of that, Felicia offers to Felismena the foretaste of happiness and rest (from love’s sufferings), but only after accomplishing some works or “algunos trabajos” (222). Felismena will bring to closure some of the gaps in several spatial narrative circles; she will involve new protagonists who will also populate the space of the overall narrative circumference by the interpolation of their personal love stories. The spatial effect of Felismena’s deeds will occur on two levels. First, Felismena will leave the palace and return as a shepherdess to the bucolic environment. It is interesting that Felismena will depart from the preternatural world in the shepherdess clothing that she had been ordered to remove while in Felicia’s palace. Though not appropriate to Felismena’s stature and nobility in the preternatural world, the shepherdess garb signified that Felismena would return to the pastoral/bucolic world to perform her heroic deeds. Felicia orders her “vos partireys desta vuestra casa en el mismo hábito en que veníades quando a mis nimphas defendistes de la fuerça que los fieros salvages les querían hazer” (222). Felicia tells Felismena that her palace

is also Felismena's house or "vuestra casa." As Felismena returns to the bucolic world, she will take the experiences of the preternatural world with her. In doing so, she concretizes more profoundly the link initiated between these two spaces that was established in the first encounter of the shepherds with the three nymphs in distress, in which Felismena ultimately intervenes.

After her departure from Felicia's palace, Felismena will subsequently become involved with two other love stories: that of Amarílida and Filemon, and that of Duarda and Danteo. In both instances, Felismena will exhibit her Solomonic wisdom. While helping these pairs of shepherdesses resolve their romantic problems, Felismena draws these shepherds into the dramatic action. Their lives also become agents which advance the resolution of the sadness of Belisa and Felismena, respectively. When Felismena returns to the bucolic world, she encounters Amarílida. At Amarílida's house, Felismena soon realizes that she has also found Arsileo. Felismena reveals to Arsileo that she had seen him in the academy at Salamanca. She painstakingly recounts to him her story from the time of the battle with the savages to her stay in the palace of Felicia (236-37). Ultimately, Felismena reveals to Arsileo that Belisa is alive and waiting for him. This narration offers a spatial transference in which Felismena unites the details of the urban space from the past, for she mentions that she had known Arsileo from the academy of Salamanca (Montemayor 236). Felismena then verbally unites the events to those of the bucolic space when she had encountered Belisa. Ultimately, Felismena unites all three spatial frameworks by retelling the episodes and then by directing Arsileo to the preternatural space (the location where Belisa awaits the resolution of this love situation). By leaving the preternatural world, Felismena is

able to unite the other two spaces (urban and bucolic). Because of Felismena's actions, Belisa and Arsileo reconnect in the bucolic environment (256). In their return to the preternatural environment, the happy couple, too, assists in uniting the spatial environments, for they bring with them their experiences of both urban and bucolic environments. In Book VI of *La Diana*, when Felismena stays with Amarílida, she also becomes an arbitrator in the marital misunderstandings between Amarílida and her husband Filemón. Felismena exerts her inner strength. She provides a forum for the spouses to vent their opinions and the love dispute is resolved.

This preceding episode about the love dispute between Amarílida and Filemón seems to have little to do with the overall plot of *La Diana* except to demonstrate Felismena's wisdom. It may be conceded, however, that this scene seeks to portray Felismena as a human counterpart of Felicia. Intimated in Felicia's offer of her house to Felismena (*vuestra casa*), Felismena becomes the extension of Felicia's preternatural persona in the urban and bucolic worlds. She acts as did Felicia, to bring out of people what they already had within them. As in the case of Amarílida and Filemón, Felismena is the third party that encouraged what was already germinating within them. This episode involving secondary protagonists reinforces the spatial relationship already operative among the three environments of *La Diana* and, in this instance, exemplifies the spatial connection between the preternatural realm and the bucolic realm that can be realized through the person of Felismena.

In the final book of *La Diana*, Book VII, Felismena goes to Portugal and meets the Portuguese shepherds Duarda and Danteo. Again interacting with her new acquaintances, Felismena tries to arbitrate in their romantic problems. This episode provides the repetition of

the familiar love misfortune: a person marries one other than their destined partner, a death ensues, and the relationship is open for resolution (292-93). In this episode, however, the problem is left unresolved, and serves as the springboard for the abrupt appearance of the battle among the men on horses. Felismena immediately acts out of compassion for the soldier in danger and when she saves him, realizes that he is Don Felix (294-98). She again manifests her bravery and goodness; in doing so, she concludes her quest and brings all the journeys of her past (and of Don Felix) from both the urban world and the bucolic environment to a resolution. This type of returning to an initial point of reference is another example of the spatial literary form that is evident in *La Diana*. This “return to an initial point” is consistent with Renaissance humanistic thought in that every component in the macrocosm has a rightful place. The ultimate resolution of individual love problems, therefore, is a microcosmic example of the intended cosmic restoration of love to its rightful place. As thinkers in the Renaissance era would have declared: “Certainly, everything returns to its own place rather than to that which belongs to another” (*Renaissance Philosophy of Man* 195).

In Book VII, Felismena sees that Don Felix had returned to his first attitude of love: “... tan buelto a su primero pensamiento ...” (Montemayor 298) and she was certain that the circle of her quest had been completed. Having recovered her fulfillment of happiness, Felismena goes with Felix back to the temple of Diana and palace of Felicia (299).

Felismena is the most active participant of the shepherd traveling group. She is also the unifier. Although clearly of a more sophisticated nature and nobility, Felismena repeatedly abandons any sense of privilege so that she can respond out of pure love for

another human being. As a person, Felismena characterizes the spatial quality that has been apparent in the three different spatial frameworks. She carried in her own person the characteristics of Felicia and utilizes those capacities outside the confines of Felicia's palace. After leaving the preternatural world, she moves through the bucolic world, recalls events from the urban world, and then, with Felix, returns and is received back into the consummately relational preternatural framework. As a unifier, Felismena solidifies a relationship with everyone with whom she has encountered. She is incomparably relational; she promotes right relations among her acquaintances. Felismena makes whatever environment she inhabits better for her presence, and in that sense, she exerts spatial influence, for she promotes unity without uniformity. In an environment of reflexivity and reference, Felismena has interlaced a network of connections by her display of virtue and beauty. She makes a response from her onlookers inevitable, for the narration states that, when Felismena returned to the palace of Felicia with Felix, the admiration for Felismena reverberated in the preternatural space: "Fueron recibidos con muy gran contento de todos, especialmente la hermosa Felismena, que por su bondad y hermosura de todos era tenida en gran posesión (299-300).

Renaissance vision as portrayed in the preternatural space of *La Diana* proceeded in two directions: it combined the "paradigm of antiquity with the aspiration to a program for the future (Maravall 173-74). Pursuant to this concept, it becomes apparent that the preternatural space was the environment that drew from the past: be it from classical times, historical times, or the more recent times of the personal lives of the shepherd travelers. Preternatural space also demonstrates its spatial quality by being the site of allegory. The

essentialness of allegory and myth in dramatic works of German Baroque theatre has been discussed by Walter Benjamin. His theories adequately identify with the preternatural environment of *La Diana*. Benjamin noted that “allegory established itself most permanently where transitoriness and eternity confronted each other most closely” (224). This is clearly evident in the palace of Felicia in which the distinctions between human and divine, living and dead, are redefined.

The preternatural world displays its true significance because of the urban and bucolic worlds whose experiences the visitors brought as part of their persons. The protagonists’ life experiences served as the prism through which this idealized world could be viewed. Robinson intimates that there is a relationship among the three spatial frameworks as she focuses on the social activity which characterized those spaces. Alluding to the initial lack of continuity in the sequence of episodes, she comments that, “the drive-related spacing and clumsy separations ... set the foundations for and enable the emergence of the more ordered space and social relations ...” (Robinson 292). In the preternatural realm, the pastoral travelers learned life’s lessons by observing. In their experiential observations of various paradigms of courage, virtue, beauty and sacrifice for the sake of love, they were able to penetrate their own hearts to find the resonance of those same values within themselves. It is as if they had learned the meaning of the saying: “It is only with the heart that one can see rightly, what is essential is invisible to the eye” (Saint-Exupéry 70).

It was common in the literature of the sixteenth century that novels had happy endings to personal conflicts. José Ignacio Uzquiza comments that the mystery of the conflict was between the person and Fortune: “En la literatura cortesana del siglo XVI, suele haber

una salida feliz al misterioso conflicto de los individuos con la fortuna” (42). Perhaps what the preternatural framework of *La Diana* points out is that the resolution of life’s problems is already latent within the individual, and that the human person carries with him/herself, the inexhaustible potential for self-fulfillment, a potential which can be released if shown the proper encouragement. In the preternatural world, the constant repetition of the examples of excellence served as the spatial and figurative incentives for the pastoral visitors to respond sympathetically because they had acknowledged those same potentials within themselves. The environment, in concert with all the elements and forces within it that comprise it, exerted the influence on the human visitors. In that tacit dialogue of presence, the preternatural space subliminally changed the shepherd travelers by giving them the courage to exercise their higher ideals. The preternatural world of Felicia could exert its best influence on a person after that person had traversed either the urban or bucolic world, for it demonstrated that superlative forms of beauty, valor, and love were worthy aims and possible goals for those who had already experienced lesser forms of those values in other environments. Conversely, no one was exempt from the troubles of those aforementioned environments, but rather was destined to bring those experiences to one’s own consciousness in order to transform him/herself into something better. The internal process of personal transformation is externalized spatially in *La Diana* and inserted in the dramatic action as a process of transferring events and experiences from the urban environments of the respective protagonists into the present for the purpose of enabling them to utilize those experiences toward their own happiness.

The preternatural framework in *La Diana* is not a panacea, nor is it infallible in restoring its visitors to happiness and fulfillment. This paradoxical limitation of the preternatural realm is evident in the final paragraphs of *La Diana* in which the traveling companions return to Felicia's palace to be joined in marriage. The narrator is explicit in noting that the preternatural sojourn did not help Sireno when he states "... a la qual no ayudó poco Sireno con su venida..." (Montemayor 300). Although it is an exceptional space, the preternatural realm did not guarantee omnipotence (either as a spatial framework or in the actions of Felicia), which may reinforce the opinion that neither magic nor supernatural power was the presiding operative force in this realm. If love/*eros* is the operative force, then the incompleteness of Sireno's quest may imply that the preternatural experience may have matured but not definitively resolved his situation; Sireno has not found his true love and cannot yet be restored to a right relationship. Although Sireno's situation at this expected denouement might abet an author's ploy to announce a novelistic sequel, the realistic quality of the final predicament of this pastoral character also serves to illustrate the spatial quality of the preternatural environment, and diminishes the potency of magic in that realm.

The preternatural world was not intended to be a permanent residence for the human visitors, but rather the place of exceptional archetypes, the locale of the relentless and awe-inspiring reminders that help humans strive to achieve Ideal goals. By its concerted, extraordinary presence, the preternatural world showed that happiness was not a reward of a magical sorceress, but the end result of living in a conscious perception of the mutually affective reciprocity between the vast macrocosm of nature and the specific realities of the microcosm of human person. As a consummately relational space, the preternatural

framework in *La Diana* cannot terminate in itself, but rather, directs back to the other frameworks. This spatial quality of the preternatural realm is tacitly accentuated at the end of the plot of *La Diana*. The narrator offers hope for the unresolved love concerns of both Sireno and the Portuguese shepherds Duarda and Danteo in a continuation to the present narration. Because the Portuguese shepherds are not at Felicia's palace, it would be concluded that the ending will take place out of the secure confines of Felicia's residence. This suggestion emphasizes the characterization of the preternatural world as a place of extreme transformation, but not as a world destined for permanency, for the narrator sends the travelers out, in the hope of resolving their troubles in their everyday environment.

The preternatural world of superlatives can be appreciated for its excellence in comparison to the ordinary urban and bucolic worlds of the prosaic and familiar. Because of its superlative nature, the preternatural space takes the lead in emanating metamorphic influences on the protagonists. As the protagonists were purified of intentions and elevated in their ideals, they became destined to return to the quotidian spaces of their everyday lives to disseminate their new level of enlightenment in those spaces, thus continuing the incessant process of reciprocity between the macrocosm/nature and the microcosm/human being.

The preternatural space is the most paradoxical of all three of the spatial frameworks because it is simultaneously an end and a beginning. Quickly identified in the initial Books of *La Diana* as the final destination of promise, the preternatural space immediately presented itself as the catalyst for the protagonists' change for it was the underlying motivation for the characters. As the shepherd companions changed in their attitudes, the preternatural environment accommodated their development by displaying correspondingly appropriate

stimuli. When their process of transformation within the preternatural space had been concluded, the environment facilitated the return of the protagonists to either the bucolic or urban world, to begin new lives guided by love-generated hopefulness. In this regard, the preternatural space is optimally spatial for it operates within a circularity of effect that transforms powerlessness into hope, sadness into happiness, finality into possibility. By hosting an activity of positive forces and by affording to human beings the sympathetically coordinated stimuli which stimulate their personal improvement, the preternatural space in *La Diana* epitomizes the reality of cosmic interdependence and reinforces the nature of human beings as the rightful heirs of inexhaustible potential.

## Conclusion

An analysis of the functionality of space is an appropriately correlative specialization within a study of Renaissance pastoral literature because space typifies characteristics that are readily identifiable within pastoral romances. Like pastoral novels, space is outwardly a simple entity; though itself invisible, it has a limitless capacity to contain diverse and reverberatory components. In this regard, space conforms to the animating principle promulgated by Empson of the pastoral as creating “the complex within the simple.” Space is amorphous, though it can accommodate a host of events and experiences. Space shares with pastoral literature the definition that was proposed by Empson of the “pastoral process” which views the pastoral “as an animating impulse rather than a set of literary conventions” (Lerner 21). Space is not discriminating with regards to sensory stimuli; while it encourages sight, taste and touch by its conveyance of corporeal cooperators, it also indulges smell and hearing by the easy miscibility of those sensory waves among its invisible activity. As the encompassing receptacle of nature itself, space, like the pastoral romance, is the quintessential locus for the consideration of Neo-platonic thought regarding man and nature “represented as taking part in one harmonious movement, acting and reacting with and against each other” (Darst 386). Since space accumulates the attributes of its constitutive entities, it is practically immune to inertia. The evidence of its kinesis is displayed through the perceivable substances that operate within it. Space is non-judgmental; it functions toward the harmonious interaction of the components within it and it can utilize disruption as a generator for positive energy.

The preceding chapters of this study have been a concerted attempt to investigate the concept of space in *La Diana*, and to explore the functionality of the space within the plot of

this novel. The aforementioned reflections on the concept of space, readily applicable to pastoral novels, are evident in the spatial frameworks of *La Diana*.

Space in *La Diana* was identified as three principal frameworks: the urban space, the bucolic space and the preternatural space. Each of these spaces was dynamic; its energy generated from the aggregate momentum of animate and inanimate bodies which functioned within it. The functional nature of each space derived from the actions which occur within it; it moved the novelistic action on to another spatial framework, thus engaging the current locus of action in an interaction with another spatial framework. Dynamism was inevitable in all of the spaces; each of the spatial frameworks exhibited its own uniqueness of potential and effect.

What is significant to acknowledge is that the various aforementioned commentaries seem to confirm that human characters cannot act unilaterally in the particular spatial context; rather, the space also acts upon the characters by proposing conditions and by hosting various human events. The characters then act or react to what is happening in the environment. The result is an ongoing dialogic relationship between the place and the people that continues to produce change in the environment and change in the person(s). In this dynamic exchange, the spatiality of the environment becomes defined and redefined because of the people and of the events that occur. Separation and disjunction create a wider sense of spatiality; when juxtaposed with a subsequent, analogous situation in a new spatial setting, an attraction is created which seems to solidify a relationship between the two environments because of their affinity to the respective protagonist. In the seeming similarity, Montemayor often created suspense that loomed and complicated until the final resolution. In this way, the composition of each environment generated an energy that in turn energized the protagonist,

moved the action, and eventually intersected with other characters, contexts and actions in the novel. Ultimately, the environment promoted the advancement of the plot.

In the first consideration, the urban space referred to those environments from which originated the respective protagonists. In the urban frameworks occurred situations that caused the love-worn protagonists to look for solace by relocating to the scenes dominated by the central narrator. In the urban space, it was observed that operative forces act and react invisibly, leaving their perceivable mark on the conditions, events and people that coexist in that space. The presence of invisible forces also became tangible promoters of episodic development and of character transformation. These consequences were ostensible in the environments of the autobiographical accounts of the female protagonists. While the specific details varied, Selvagia, Felismena, and Belisa all had abandoned their respective places of origin after suffering the forces of betrayal, calumny, abandonment, death and the loss of love. The disruptive nature of the space was further emphasized in *La Diana* by the author's skilled portrayal of clothing that abetted and reinforced the antagonistic spatiality of the environment by complementing the potentially discordant nature of the ambience with the conflictive facade of elaborate and symbolic dress. In the urban spaces, too, the forces of love, fortune, nature and death seemed to function as direct contributors to the agency of that spatial framework. In *La Diana*, the urban spaces were portrayed as areas of personal and social contention. Both the invisible and overt contentions collided with the protagonists and in those irreconcilable dynamisms, elicited the need for recalibrated equilibrium in the protagonists' lives. In their struggle for balance, the protagonists either deserted, or, as was in

the case of Selvagia,<sup>48</sup> were taken from their location. These actions had sequential effects: in that displacement and movement, the novelistic plot advanced, and as the plot assumed new episodes, the protagonists matured and changed. Although the various changes may have been considered menacing in the protagonists, there were possibilities for transformation which were created by the vicissitudes of the respective situation. In the cases of Selvagia, Felismena and Belisa, they initially sought out a life of solitude; however, in their encounters with one another and with the nymphs, they decided to be the agents of their own happiness and agreed to journey to strive for that goal. The urban spaces existed in the past times of the protagonists; they entered the narration through the protagonists' recitation of their histories. Their stories, as memories were spatially relocated into the central narration in the bucolic space. Both within the entities themselves and as the narrated totalities of the protagonists' memories, the urban space in *La Diana* demonstrated itself to have spatial and causative qualities.

The second chapter concentrated on the spatiality of the bucolic space. The bucolic space was the framework pervaded by nature in its more pristine forms. In this framework nature was viewed as protagonic because of its ability to respond to and communicate with the human beings who inhabit it. The bucolic space initially exuded spatiality by encompassing a wide array of characters and actions. This space likewise energized its own spatial quality by initiating a dynamic relationship with its various components by a non-judgmental acceptance of their presence, an empathy with their experiences, or a gentle ability to encourage further action. It was the spatial framework whose breadth could

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<sup>48</sup> In Book I of *La Diana*, Selvagia laments that her father had, without explanation, taken her to live with her aunts: "Y al otro día mi padre, sin dezirme la causa, me sacó de nuestra aldea y me a traydo a la vuestra en casa de Albania, mi tía y sus hermana, que vosotros muy bien conocéis, donde estoy algunos días a, sin saber qué aya sido la causa de mi destierro." See Montemayor, 59.

encompass the heterogeneity of its characters. For example, in the lives of the protagonists Selvagia, Felismena and Belisa, it was the bucolic space that offered a place for them to articulate their stories, and without intention of the homogenization of their experiences, inured each female protagonist by unanticipated and incremental juxtapositions with other persons who shared similar experiences.

The bucolic space, perhaps the most familiar environment associated with pastoral literature was, however, a “middle space,” an interim between the urban world of reality and the magical world of fantasy. In *La Diana*, the bucolic space served as the link or fulcrum in which the protagonists stopped, commiserated, supported and moved on in decisive solidarity of action. It is of the bucolic space in pastoral literature that Bruce Wardropper had commented: “the natural world is a stage on the road from the subnatural urbanity to supernatural spirituality” (130).

The bucolic space was also discussed as the area of enhanced sympathy. In *La Diana*, this was the framework in which the shepherds expressed their melancholy, and found refuge in the similar misfortunes of their companions. Nature empathized with the plight of the shepherds and responded with human-like emotions that echoed the interior movements of the protagonists’ psyches. In the bucolic framework, the Renaissance philosophical principles of cosmic sympathy were amplified in dramatic fashion. The bucolic framework portrayed the Renaissance concept of “nature as an active segment of the universal system” (Darst 385). In this environment, the pastoral author was able to “harmonize the inanimate scene with his animate characters to form a cohesive action” (386). This cosmic cooperation was notable in the prosaic and deliberate style of description used in this space; in the dialogue employed by the pastoral characters; in the particular interplay of prose and verse

and in the insertion of memory in the dialogue. The bucolic space was the generative medium for the cathartic and curative forces of music, for the active forces of nature, love and fortune, or for the anti-utopian forces of violence and death that exploited tragedy in catalyzing the novelistic action.

In the bucolic space, nature was often personified. With a depiction that negated the familiar image of the idyll, the bucolic space displayed the force of nature that could empathize with the sadness of the protagonists by its starkness and sobriety. Even the sheep are depicted as excelling in human acuity.<sup>49</sup> Description, though less specific in the bucolic space than in the urban and preternatural spaces, illustrated the referential quality of this environment by the language used in the descriptive expressions. There was a concerted use of binary and ternary descriptors that suggested a metaphysical choreography between nature and humanity by making repeated connections between otherwise polar characteristics, such as active-contemplative, external-internal, dynamic-passive. The use of coupled and tripled qualifiers was noted in such phrases of nature as “los verdes y deleitosos prados” (Montemayor 9), of the fields as “florido y verde” (24) and of the stream as “dulce y sonoro” (25). This same technique signaled in Book 1 the impending actions of the triple forces that mistreated Sireno: “Amor, la fortuna, el tiempo” (9). Likewise, human phenomena that transpired in the bucolic world were described as complementary. In Sireno’s thoughts, for example, were described the changes and variation of time, “la mudança y variación de los tiempos”; the diligence and selfishness of the courtier, “la diligencia y codicias”; and the confidence and presumption of the lady, “la confiança y presumpción.”(10).

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<sup>49</sup> “Y viendo que en los animales sobrava el conocimiento que en su señora avía faltado...” see Montemayor 270.

Frequently throughout *La Diana*, the use of the superlative degree in description tacitly suggested reference points of both a positive and comparative images of the same entity. This spatial technique was noted in such examples as: “hermosura extremadísima” (7), “affición rarísima” (32), “amigo mío carísimo” (32), “sol ... embidiosísimo” (32), “ayradísimos ... hermosísimos (34) ... sabrosísimos” (34), “sutilísimamente” (42), “grandísimo (59, 68).

The spatial quality of the bucolic environment was also discovered in the prevalence of conversation, particularly in the use of the question and answer format which invariably elicited response. The response, in turn, catalyzed action and in doing so, moved the novelistic plot. The recitation of poetry and vocalization of song added layers of a sonorous pattern that contributed to the spatial texture of the environment. Music and memory joined forces in the bucolic space to transfer events from the past into the narrative present. These forces bestowed on the emotions personifying qualities, empowering them with animating potential in the episodes of the bucolic realm. Memory assisted in creating connections between unrelated companions; memory articulated in song attracted a listener and continued the process of interconnection of histories. Music then released liberating powers that enabled the protagonists to take action for their own destinies. This was evident in the lives of Sireno and Sylvano, who after singing of their love misfortunes, found consolation in their shared misery, met Selvagia, and later followed the advice of the nymphs to journey to the palace of Felicia. Likewise, the humanistic theories as proposed by Marsilio Ficino regarding the preeminence of love as a force were dramatized in the bucolic space as providing the underlying incentive which enabled the troubled companions to put confidence in the advice of the mythical nymphs and to journey on to the preternatural world of the wise Felicia.

Love, like the forces of time and death, exerted antagonistic influences in the bucolic space that unsettled the protagonists and motivated them to change their location and circumstances.

The final consideration of space dealt with the preternatural setting located within the palace of Felicia. As had been noted, the preternatural space of *La Diana* was the place that can “accommodate both past and future, both memories and aspirations. It can grant ... both restfulness and exhilaration” (Kort 200). The preternatural space also demonstrated its spatial qualities by serving as a forum for the transference of past events into the present, by reactivating the idealized form of those actions in the present, and by positioning those experiences to function as incentives for similar actions in the present and future. It fostered the continuation of the plot in *La Diana* and the self-transformation of the protagonists by initiating critically reflexive relationships between its human visitors and the animate and inanimate paragons whose magnificence of form or virtue evoked imitative responses from the visiting observers.

The preternatural space was the site of the least observable action in *La Diana*, but it was the framework in which occurred the most dramatic internal transformation of the protagonists. The operational dynamic of the preternatural space could be seen clearly in the progression of the pastoral travelers from the urban to the bucolic to the preternatural space. The urban space effectively accomplished the unsettling of the protagonists through antagonistic conditions; the bucolic space provided the amplitude of nature in which they could acknowledge their situation and become more disposed to experience the intense lessons of personal knowledge that the preternatural space would offer. The preternatural space made sense of the experiences of the urban and bucolic spaces.

The preternatural framework is the framework that could reintegrate the dissonance of the urban and bucolic worlds. This point is taken up by Wylie Sypher as fundamental to themes found in Renaissance literature.<sup>50</sup> Sypher corroborates the conclusions of this study in his comments about the effects of the interaction of the human visitors with the preternatural realm. He notes that “technically, it expresses itself as a rationalizing of sight, which imposes upon our experience of reality a certain kind of unity ... the ‘optics of antiquity’ used a ‘natural’ perspective which is nothing more than a subjective impression caused by the eye.” (71). His comment supports the importance that observation had in the preternatural space toward the transformation in the observers. The preternatural space presented a relentless array of ideal examples whose number and variety caused the travelers to internalize the experience and reflect on themselves. In this way, by presenting the ideal to the travelers, they, in turn, would strive for the ideal in themselves. This phenomenon of environmental empathy as explained by Domandi found pertinence in discussing the functionality of the preternatural realm. He recalls the necessary response of the pastoral travelers when he asserts that “the body is by no means indifferent to the place in which it is located and by which it is enclosed; rather it stands in a real and causal relation to it. Every physical element seeks ‘its’ place; the place that belongs and corresponds to it” (175). In the preternatural space, because of the conditions it offered, each of the traveling visitors was able to find his/her rightful place.

It was also noted that in the preternatural space, by the time the pastoral visitors had undergone the supposed magical gesture of Felicia, they had already exhibited an interior change. Their ongoing conversion of heart was evident in the progressive conversations and

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<sup>50</sup> Wylie Sypher observed that “this reintegration of space is probably the most important aesthetic achievement of Renaissance humanism.” See *Four Stages of Renaissance Style* 70.

remarks that accompanied their sojourn within the preternatural palace. Felicia's water and the imposition of the book were then seen as external rituals that validated for the protagonists themselves, the change that had already taken place within them.

Despite the numerous examples of perfection, the preternatural space was portrayed as fallible. This seeming limitation, however, justified the need for the ongoing dynamism of this spatial framework. The inability of the preternatural space to "cure" Sireno suggested that either the preternatural space could only offer some of what Sireno needed, or that Sireno needed more personal transformation before he would be truly happy. Sireno's unachieved quest called attention to another quality of the framework; namely, its inescapable power to drive the human visitors back to their urban or bucolic worlds. The preternatural space ultimately manifested a positive perspective of challenge as essential to the pursuit of personal wisdom and insight.

The functionality of the preternatural space is appropriately asserted by Marinelli who reminded us that: "[p]astoral constantly strives to acclimatize and domesticate the distant vision; in so doing, it finds the universal in the particular and gives to the world of daily experience the luminosity of the ideal" (49). By its breathtaking architecture, its precious metals and glistening stones, by its cryptic and didactic inscriptions, by its deliberate selections of paragons of virtue, by the admonitions of its mythical creatures, the preternatural space in *La Diana* presented the possibility of the ideal to a group of visitors whose attitudes were stagnated by their self-centered melancholy. The incessantly surprising experiences that encompassed the preternatural realm were able to unbalance the shepherd companions and help them envision in "the world of daily experience the luminosity of the ideal." By doing so, they were able to change their lives.

In each of the spatial frameworks, the space actively engaged in a relationship with its components, among whom were the pastoral protagonists. The relationship formed between each space and its human constituents was different, but through experience of the three spatial frameworks, the protagonists underwent a progressive transformation.

This study makes no claim to be exhaustive and the conclusions that it proposes could probably be served well by further analysis. To the extent that the research of this study has delved sufficiently so as to provide the evidence from Montemayor's novel that validate these theories, it can be concluded that in *La Diana*, the three spatial frameworks were designed to be interactive entities that assumed their identity from their components and that utilized all phenomena without discrimination. The three frameworks interacted with one another, with one spatial framework serving as preparatory for the subsequent one. Finally, each spatial framework played a protagonic role by interacting with each of the shepherd companions, by actively encouraging their happiness and by providing appropriate stimuli (both negative and positive) that fostered a relationship with them. Each "space" evoked sensory responses, incited human introspection, and empowered the protagonists to make attitudinal adjustments that could enable them to externalize those changes in definitive actions that promoted their well-being.

The spaces in *La Diana* are more than mere settings of a pastoral novel; they are essential participants in the dramatic action. Montemayor's portrayal of spatial elements in narrative showed these frameworks as the causes, ongoing impetuses and solutions for the afflicted protagonists. Through the functionality of the three spatial frameworks as designed by Montemayor in *La Diana*, the author created a novel in which each dimension of space influenced characterization, plot development, and social and ideological intentions.

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