



PROJECT MUSE®

Imperial Lyric

Middlebrook, Leah

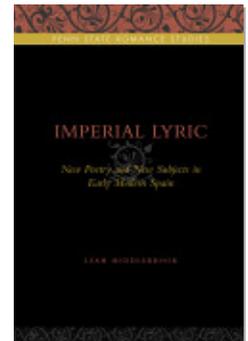
Published by Penn State University Press

Middlebrook, Leah.

Imperial Lyric: New Poetry and New Subjects in Early Modern Spain.

University Park: Penn State University Press, 2009.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/294>

3

IMPERIAL PASTORAL: GUTIERRE DE CETINA WRITES THE HOME EMPIRE

Un modo diverso me hallé . . .

THE LESSON OF CHAPTER 2 MIGHT BEST be summarized: song enables, even as it constrains. However, most of the chapter represented Boscán's attempts to condition the *Canzoniere* to the culture of modern life. Boscán's poetics, as we saw, involved the subordination of consonance to the dictates of reason, an intervention directed toward curbing what he perceived as the excesses of traditional Castilian poetry to Horatian ideals of self-constraint. He enacted this formally through the substitution of Italian hendecasyllables for both the twelve-syllable *arte mayor* and the shorter line forms of the Castilian *coplas*. At the level of content, Boscán's lyric sequence represented the interpellation of the autonomous Petrarchan universe into the norms and regimes of the contemporary social world. The ideal outcome of the subjective and poetic transformations recounted over the course of the sequence was the innovation of a type of lyric that corresponded to neither the laurel nor the palm, but rather to a middlebrow tree from which the modern Castilian version of the Petrarchan sparrow could sing his different song (*nuestro cantar es diferente*).

Judging from what we can piece together of the biography of the Sevillian fighter, adventurer, and poet Gutierre de Cetina (1514?–1557), and based on the 296 poems that have been attributed to him, this was a man who differed significantly from Boscán, both as a poet and as a courtier. And yet the two can be linked, because Cetina, born more than a generation after Boscán, in many ways represented his Catalan elder's ideals for the modern Spanish nobleman.¹ A member of the minor nobility in Seville, Cetina was born into

1. The most comprehensive discussion of Cetina's life and work is the monograph by Begoña López Bueno *Gutierre de Cetina, poeta del renacimiento español*. Her resume of the poems, grouped by

a family that took advantage of the new financial and social opportunities extended them by the culture of the empire. According to Begoña López Bueno, Cetina's principal biographer, the Cetina family's income was derived in great part from New World commerce, while *juros* (bonds for loans issued to the Crown) and rents from holdings in Spain also contributed to their fortune. Uncles and cousins lived in the New World, and Cetina himself traveled there at least twice, dying there in his early forties from wounds suffered in a cloak-and-dagger episode in New Spain in 1557. But primarily, Cetina earned his living as a captain and a courtier in Spain's European domains. Recognized by Charles V and familiar with members of important circles in the courts of Valladolid and Toledo, as well as in Seville, he seems to have received his principal patronage from Fernando de Gonzaga (1507–1557), viceroy of Sicily and a trusted commander of the emperor's forces. Gonzaga apparently respected Cetina's abilities, and the two fought together frequently, against the Turks in 1538–1539 and also against the French in the fourth installment of the Hapsburg-Valois wars.² During the 1530s and 1540s Cetina was based principally, it seems, in Italy (although not in 1541, when López Bueno speculates that he may have participated in the battle for Tunis, or in 1546, when he traveled to the New World). His sonnets also make reference to periods spent in Germany during his short and peripatetic life.

Cetina's life and career, divided between commerce and fighting, and marked by European and transatlantic travel, were representative of the trends that were taking hold among members of the new nobility in the first half of the sixteenth century. Furthermore, there is ample evidence to find that his poetic tastes were similarly modern. After his death he would be praised by Fernando de Herrera as one of Spain's best sonneteers, despite a tendency to be too "soft," in the manner of Italian writers:

En Cetina, quanto a los sonetos particularmente, se conoce la hermosura y gracia de Italia . . . ninguno le negará lugar con los primeros . . . fáltale el espíritu y vigor, que tan importante es a la poesía . . . aunque . . . o sea causa la imitación o otra cualquiera, es tan generoso y lleno que casi no cabe en sí.

form, appears on page 119. Her summary of the sources of each of the Italiante poems appears on page 120. For a briefer biographical sketch of Cetina, see the introduction to López Bueno's edition of the *Sonetos y madrigales completos*. On Cetina in the New World, see González Echevarría, "Colonial Lyric," in the *Cambridge History of Latin American Literature* (198–99). For Cetina's influence on the New World writer Diego Dávalos, see Colombí-Monguió, *Petrarquismo Peruano*.

2. López Bueno, *Gutierre de Cetina*, 48–54.

[In Cetina, one recognizes the beauty and the grace of Italy . . . no one will deny him a place among the best . . . he lacks spirit and vigor, which is so important to poetry . . . although . . . whether the cause is imitation or another one, he is so generous and full that he nearly exceeds his own capacity.]³

Judging from what was learned of Herrera's criteria for excellence in composition in the sonnet form in Chapter 1, we see why he might have held his fellow Andalusian in high regard.⁴ Cetina understood Italian aesthetics, and often foregrounded sensual imagery and the representation of emotional states over the argumentative structure favored by Boscán.⁵ Furthermore, unlike Boscán, Cetina chose single poems and compendia such as the *Rime diverse di molti eccellentissimi authori nuovamente raccolte* (1545) over the sequences of Bembo and Petrarch as textual models for his lyrics.⁶ His collected works are comprised almost entirely of loose poetry: songs, sonnets, madrigals, and epistles, many of them recognizable imitations of Italian poets such as Ariosto, Tansillo, and Sannazaro, and some of them modeled on Spanish poems by Boscán, by Hurtado de Mendoza, by Garcilaso, and by Ausiàs March. More significantly, perhaps, Cetina, like Herrera, understood the potential for correspondence between the sonnet and the modern courtly subject.⁷ The predominant persona in Cetina's lyric is that of the urbane dissembler whose utterance reveals a split between his graceful and pleasing exterior and a complex interiority. Cetina enhanced the conceit of this subjective interiority by manipulating the spaces internal

3. *Annotations*, 280–81. In the vein of practical influence, this success was demonstrated by Cetina's prominence in compendia such as the 1577 *Flores de varia poesía*. For New World poets, as for peninsular ones, he served as an important authority and model for lyrics composed in the Italianate style.

4. Regional loyalties may also have influenced Herrera's praise, since the north/south intellectual rivalry that pitted Salamanca against Sevilla was sparked into a fury by *Annotations*. See Montero, *La controversia*.

5. Actually, Herrera criticized Cetina on that point, observing that he had mastered the sweet style, but that his poetry lacked the appropriate Spanish vigor: "si acompañara la erudición y destreza de l'arte al ingenio y trabajo y pusiera intención en la fuerza como en la suavidad y pureza, ninguno le fuera aventajado" ("had he accompanied the erudition and finesse of his art with the ingenuity and the work and had he placed intention in force as he did in the suavity and purity, none would have bested him"); *Annotations*, 281.

6. López Bueno, *Gutiérrez de Cetina*, 88.

7. "Resplandecen en ella con maravillosa claridad y lumbre de figuras y exornaciones poéticas la cultura y propiedad, la festividad y agudeza, la magnificencia y espíritu, la dulcura y jocundidad, l'aspereza y vehemencia, la comiseración y afectos, y la eficacia y representación de todas . . . y la brevedad suya no sufre que sea ociosa o vana una palabra sola" ("In it shine forth with marvelous clarity

to the sonnet and playing on the rules that govern the form. As I discussed in Chapter 1, and as we will find again in Chapter 4, writers from Lorenzo to Herrera judged the successful deployment of this figure as the sign of a sonneteer's success.⁸

More recently, Cetina's reputation as a poet has declined. For example, Antonio Prieto has asserted that the absence of a consistent object of desire in Cetina's work bars its formal and semantic diversities from cohering into a consistent poetic voice.⁹ This criticism is representative of twentieth-century evaluations of Cetina and his lyrics. But in this chapter, I will argue that the characteristics that have been perceived as inconsistencies in his poetry in fact indicate its sophistication. The poems that relate the loves of the shepherd Vandalio, in particular, show that Cetina had mastered the Italian style and was exploring ways to adapt it to better represent *Spanish* lyric speakers, specifically, as they negotiated the divided loyalties they experienced as subjects in imperial Hapsburg Spain. In this series of works, Vandalio journeys from a self-contained lover's universe, a personal golden age in which he enjoys the pleasures of *Dórida* ("the golden lady") on the banks of the river Betis, to participation in the cosmopolitan life of the imperial court, as he takes up with *Amarílida* (Amaryllis, but also "the yellow lady"), by the shores of the Pisuerga. *Vandalio* means "the man from Andalucía," and the river Pisuerga was associated with Valladolid, an important city for the Hapsburgs, both symbolically and bureaucratically: it was the birthplace of Phillip II and the de facto seat of government until the construction of the Escorial.¹⁰ Furthermore, since the name "Amarílida" alludes to Amaryllis,

and illumination through figures and poetic adornments the culture and propriety, the festivity and wit, the magnificence and spirit, the sweetness and jocularity, the bitterness and the vehemence, the sympathy and the affects, and the efficacious representation of all . . . and its brevity does not suffer one single frivolous or vain word"; *Annotations*, 267. See my discussion of this passage in Chapter 1.

8. As discussed in Chapter 1, Lorenzo's *Comento de' miei sonetti* (1490?) served as an important model for Herrera as he composed the *Annotations*.

9. "Ninguno de esos amores creó en el poeta un lenguaje propio, personal, que lo definiría" ("not one of these loves created for the poet a personal language of his own which would define him"); A. Prieto, *La poesía española del siglo XVI*, 121. The point of view is echoed in scholarship as recent as the critical guide to Cetina's work prepared by Víctor Montolí Bernadas (*Introducción*, 1993), which quotes Prieto and endorses his opinion (69.) See similar discussions in R. Lapesa, "La poesía de Gutierre de Cetina," and in López Bueno, *Gutierre de Cetina*, 33–45. In addition to mentions in González Echevarría ("Colonial Lyric") and Colombí Monguió (*Petrarquismo Peruano*), Cetina's work is included in Roland Greene's discussion of love poetry in the New World. See *Unrequited Conquests*, 135–70.

10. Kamen mentions the importance of Valladolid (*Spain 1469–1714*, 90). Among the privileges granted the city, the archive at Simancas was established on its outskirts in 1543.

the second love of the shepherd Tityrus in Vergil's overtly political First Eclogue, her introduction as the second beloved in the *Vandalio* poems establishes a subtext of empire for his story. Thus, despite the incomplete nature of the *Vandalio* poems, and despite the fact that Cetina's contemporaries did not describe him as having worked on an extended poetic text, there is evidence to read the poetry of *Vandalio*, *Dórida*, and *Amarílida* as a rudimentary, perhaps abandoned, sequence. Indeed, Cetina may have been experimenting with the important emergent sixteenth-century genre of the pastoral, perhaps with reference to the 1503 *Arcadia* of Jacopo Sannazaro (1458–1530). Sannazaro exercised tremendous influence on Spanish writers, and the *Arcadia* inspired the interest of Cetina's peers, most notably Jorge de Montemayor, with whom Cetina maintained a poetic correspondence in the 1540s.¹¹ Sannazaro's *Arcadia*, a text comprised of alternating sections of poetry and prose that draws contemporary politics into the bucolic locus amoenus inhabited by a group of courtly shepherds, may well have served as an inspiration to Cetina, who recounted the loves of *Vandalio* in a combination of lyrics and epistolary poems, and who linked the transformation of the shepherd's desire to the awakening of a provincial Andalusian to the cosmopolitan attractions of the life of an imperial courtier.

The *Vandalio* poems are consistent with Cetina's single lyrics, as they represent the complex and overdetermined lyric speakers he fashioned in many of his sonnets moving through an imperial landscape that extends across Europe. For this reason, before embarking on a reading of the *Vandalio* poems, we will first examine how Cetina fashioned a version of Petrarchan discourse in which desire is conditioned by history and politics. In the second part of the chapter, I will demonstrate how the *Vandalio* poems address the limitations of the new lyric as a discourse adopted to represent the subjectivity of the imperial Spanish courtier who desired political, as well as amorous, success.¹²

11. Montemayor's 1559 *La Diana* was both the first pastoral written in Spain and a tremendous success, maintaining an avid public from the time of its publication well through the seventeenth century.

12. In her 1990 edition of the complete sonnets and madrigals, López Bueno argued for a canzoniere-style sequence in Cetina's work, one again based on *Vandalio*, but organized as a trajectory from a bucolic innocence modeled on Italian lyrics to a violent, fearful experience of love that is keyed to the imagery of Ausiàs March. As I have argued elsewhere ("En *Arcadia Betis*," 2001), presenting the text in this way leaves out a good deal of relevant poetry that does not correspond to Petrarchan models, in particular, the epistolary poems that supply additional details of *Vandalio*'s story. Equally problematic is the fact that emphasis on a Petrarchan sequence causes López Bueno to overlook a crucial aspect of Cetina's pastoral plot, namely, the link it fashions to Vergil's First Eclogue. My reading

Conditioning Desire

Cetina stands out among his fellow sixteenth-century poets for the consistency of his embrace of the identity of the modern imperial courtier. His poetry does not contain bitter and ingenious statements of resistance on the order of Garcilaso's Sonnet 33 or Francisco de Aldana's Sonnet 45, although there are several poems structured through the topos of the vanity of life at court. Rather, Sonnet 27 is representative of Cetina's most typical lyric subject. The poem is also an example of his dexterity with the sonnet form.

Sonnet 27

Entre armas, guerra, fuego, ira y furores,
 que al soberbio francés tienen opreso,
 cuando el aire es más turbio y más espeso,
 allí me aprieta el fiero ardor de amores.
 Miro el cielo, los árboles, las flores,
 y en ellos hallo mi dolor expreso,
 que en el tiempo más frío y más avieso
 nacen y reverdecen mis temores.
 Digo llorando: "¡Oh dulce primavera,
 cuándo será que a mi esperanza vea
 ver de prestar al alma algún sosiego!"
 Mas temo que mi fin mi suerte fiera
 tan lejos de mi bien quiere que sea
 entre guerra y furor, ira, armas y fuego.¹³

[Amid arms, war, fire, rage, and fury, / which have oppressed
 the proud Frenchman, / where the air is most churning and at its
 thickest, / there the fierce ardor of love presses me. / I gaze at the
 sky, the trees, the flowers, / and in them I find my pain expressed, /
 such that in the coldest, most contrary time / my fears are born and

here draws on the lyrics and the epistles, based on my sense that the Vandalio poetry constitutes neither a sequence nor a proper pastoral, but rather represents Cetina's experimentation with the different modes of poetry through which he could best represent the subjectivity of the imperial courtier.

13. For the text and numeration of Cetina's Sonnet 27, I have followed the order established by López Bueno, *Sonetos y madrigales completos*. Her edition modifies the order established by Hazañas in his edition of the *Obras*. See note 21.

renewed. / I say, weeping: “O, sweet spring, / when will it be that I finally see my hope / lend solace to my soul!” / But I fear that my fierce fortune desires that my end / take place far from my joy / amid war and fury, rage, arms, and fire.]

This sonnet opens with the image of a battle in spring. In lines 1 through 3, the speaker recounts the chaos and smoke of battle. In line 5, the air clears and falls still as he turns inward and to a Petrarchan landscape of sky, trees, and flowers. In similarly conventional fashion, this landscape overtakes the external scene, remaking it as the image of the speaker’s longing for his beloved, and from line 7 the poem speaks to both types of rigor, war and desire, until the end of the poem, where the possibility of violent death is deflected into a mood—call it elegant woe. The speaker’s view of his indefinite future is phrased in the subjunctive: “temo que mi fin mi suerte fiera . . . sea” (“sea” in line 13 is the subjunctive form of the verb *ser* or “to be”). The shift into a bucolic Petrarchan register has displaced the historical scene into an aesthetic one. The substitution of the internal lover’s landscape for the battlefield permits the resolution of a real world problem (the threat of death in war) through the inflections of tone that are drawn in by the shift into pastoralism and by the formal operations of the sonnet’s mandate of closure.

As a second point, however, Cetina’s aesthetic resolution depends on an ingenious manipulation of poetic discourse. This manipulation creates a conceit of internal subjective process: by placing the bucolic Petrarchan landscape at the physical center of the poem, Cetina enhances its association with a private interiority. The conceit is strengthened by his use of the word *expreso* in line 6, since the word suggests that the speaker’s feelings are emerging from some hidden interior zone of his self. But the internal zone in fact serves a pragmatic purpose by overwriting the speaker’s experience as it is initially presented, which is as chaotic and frightening, as is signaled by the jumbled list with which the poem begins, “entre armas, guerra, fuego, ira y furoros.” By line 14, these elements have been organized “internally” by the speaker, such that they reappear as elegant hemistichs: “entre guerra y furor, ira, armas y fuego” (because *y* is read as a vowel when it appears next to a vowel, line 14 breaks into two halves: *en / tre / guer / ra-y / fu / ror // i-ra-ar / mas / y / fue / go*). This transformation of the experience of war from a disorderly and dangerous field of action to a phenomenon that corresponds to the dictates of moderate courtly presentation reveals the ideological aspect of Boscán’s assimilatory vision, the new lyric’s “disposición muy capaz para

recibir cualquier materia” (“disposition capable of receiving any material whatsoever”) (*Obra completa*, 119). In this case, the “materia” received is the historical reality of contemporary warfare (a battle with the French, line 2), an event that is transferred, via its integration with the poem’s form (the sonnet), and its accommodation to the Petrarchan tropes and utterances conventional to this form, into something quite different, namely, the enabling pretext for a lament about amorous longing.

In this way, the conceit of interiority crafted in Sonnet 27 inscribes a version of the phenomenon John Beverley has referred to as the “ideology of the lyrical,” the tendency of lyric poetry to create the appearance of private experience “distinct from but not in contradiction with the public sphere and public identity of the subject as a social agent” (*Against Literature*, 38). The conceit of private subjectivity crafted in Sonnet 27 certainly appears to consist of an ideologically neutral bucolic fantasy, one whose relationship to more obviously coercive types of discourse is further disguised by the triteness of the convention of the internal landscape of the unrequited lover. However, what we see after engaging in even a brief analysis of the poem is that it actually serves an ideological purpose by making light of the possibility of death by war. Cetina’s poem is therefore consistent with the broader cultural shift that was taking place within the social imaginary of early modern Spain: the lightening, even trivializing, of the figure of the aristocratic Castilian fighter, discussed in Chapter 1. However, whereas poets such as Hernando de Acuña associated the sonnet, specifically, with processes of courtierization and the interpellation of the modern Spanish subject, Cetina established something slightly different, associating Petrarchan discourse with the interiority of the new imperial man. This is important to notice because it bears on Cetina’s treatment of Petrarchan desire in his pastoral text, but before moving into that discussion, it is worthwhile to spend a bit more time with Sonnet 27. Both its ingenuity and its rhetorical complexity come into relief when we compare it to Sonnet 20 by Diego Hurtado de Mendoza:

Sonnet 20

Vuelve el cielo y el tiempo huye y calla
y callando despierta tu tardanza;
crece el deseo y mengua la esperanza
y tanto cuanto más lejos te halla.
Mi alma es hecha campo de batalla,
combátenla recelo y confianza;

asegura la fe toda mudanza,
 aunque sospechas anden por trocalla.
 Yo sufro y callo y dígote, “Señora,
 ¿cuándo será aquel día que estaré
 libre de esta contienda en tu presencia?”
 Respóndeme tu saña matadora:
 “Si juzgas que ha de ser por lo que fue,
 menores son tus males en ausencia.”

[The sky revolves and the time flees and is silent / and, in its silence
 it awakens your delay; / my desire grows and my hope diminishes /
 and all the more so the further off you are found. / My soul is made
 a battlefield, / dread and confidence battle there; / my faith assures
 against all change, / although suspicions wander forth to turn it. /
 I suffer and am silent and I say to you, “My lady, / when will that
 day come that I am / free of this struggle in your presence?” / Your
 deathly anger answers me: / “If you judge what is to be by what
 was, / your woes are fewer in my absence.”]¹⁴

Here the theme actually is “love is a battlefield.” In lines 5 and 6, the speaker refers to war in order to illustrate the painful struggle between himself and the lady who has withdrawn her favors from him. But while love and war are drawn together at the level of the theme, the two are not subsequently elaborated in a way that figures the complex interiority that emerges within Sonnet 27. Therefore, despite the considerable artistry that has gone into the composition of Sonnet 20 (artistry evident, for example, in the elegant composition of lines such as 1 and 2, which bring the lover’s vigil to life through their combinations of repetition and pause, “huye y calla . . . callando,” or in the neat opposition *crece/mengua*, line 3), it does not work the complex imbrication of discourses that produce the effect of interiority in Cetina’s poem. Perhaps the best way to frame the difference between the two is that in Sonnet 27, Petrarchism serves a purpose: the detour through the amorous landscape serves as a sort of furlough from which the fighter is delivered back to the battlefield, his courtly posture restored and fortified. Sonnet 20 is less complex. Despite the ostensibly topical nature of the battlefield metaphor, the poem emphasizes the familiar and ahistorical scene

14. Hurtado de Mendoza, *Poesía*, 275.

of the Petrarchan lover eternally turning, world without end, under the shadow of his lady. In fact, it more closely resembles Petrarch's Poem 30 than it does Cetina's Sonnet 27:

. . . vola il tempo et fuggon gli anni
 sì ch'a la morte in un punto s'arriva
 o colle brune o colle bianche chiome,
 seguirò l'ombra de quel dolce lauro
 per lo più ardente sole et per la neve,
 fin che l'ultimo dì chiuda quest'occhi.
 Non fur giamai veduti sì begli occhi
 o ne la nostra etade o ne'prim'anni
 che mi struggon così come'l sol neve
 onde procede lagrimosa riva
 ch'Amor conduce a pie'del duro lauro

(Petrarch 30, 13–23)

[. . . time flies and the years flee / and one arrives quickly at death / either with dark or with white locks, / I shall follow the shadow of that sweet laurel / in the most ardent sun or through the snow, / until the last day closes these eyes. / There never have been seen such lovely eyes, / either in our age or in the first years; / they melt me as the sun does the snow: / whence there comes forth a river of tears / that Love leads to the foot of the harsh laurel]¹⁵

Readers of Petrarch have demonstrated that the Tuscan's principal legacy to poetics is the construction of a lyric speaker who coalesces as a subject through the sequence of "dimensionless lyric moments" (Freccero, "The Fig Tree and the Laurel," 20–21). As Freccero and Durling, among others, have observed, Petrarchan subjectivity is animated, not by Christian doctrine, but by engaging the reader in the work of constituting the poetic speaker's identity.¹⁶ Hurtado de Mendoza participates in the spirit of the *Canzoniere* as he strands his speaker in the isolated, atemporal cycle of longing in Sonnet 20. In contrast, Cetina's Sonnet 27 draws on Petrarchan timelessness to achieve worldly and, it can be argued, imperial ends by

15. Original and translation appear in Durling, *Petrarch's Lyric Poems*, 86–87.

16. On Petrarchan fragmented subjectivity, see *ibid.*, 1–33, as well as Freccero.

mobilizing Petrarchism to distract attention from the historical reality that wars kill. By creating an equivalence between love and the power of arms to injure and destroy (an equivalence whose way was prepared, obviously, by a long tradition of poetry composed before this lyric), Cetina recasts war-making as highly suitable courtly activity, another area in which to exercise sprezzatura. His skills in courtierizing the martial situation are on display in the genteel and balanced phrasing of the poem's last line, whose elegance belies its message of despair.¹⁷

The Pastoral Love Plot: Vandalio, Dórida, Amarílida

Sonnet 27 is a skillful representation of a modern man's desire. The poem's speaker responds to the promptings of a private, interior world that comes into being through the operations of his own wishes and fears, as these wishes and fears are reorganized and transformed by the political and social forces around him. These forces require his participation in wars that are just as deadly as epic medieval struggles; however, modern warfare extended the promise of far less honor or individual glory. The sonnet form lent itself to the representation of the complex, dissembling, and self-reflexive persona that the empire required Spain's noblemen, especially, to inhabit, but its scope of representation was necessarily brief. For this reason, Spain's principal poets of the first half of the sixteenth century conducted experiments with various emergent genres as vehicles for the representation of the imperial courtier as he made his way out across the expanded terrains of the Spanish map.¹⁸ Among these experiments were innovations in the pastoral. Sannazaro's *Arcadia* was opening the way for writers across Europe to create highly erudite and cultivated textual hybrids, poetry and prose drawn together in the service of elaborating complex narratives set in an

17. It is interesting to compare this poem to Sonnet 45, the poetic anamorphosis constructed by Francisco de Aldana. Like that poem, which was studied earlier in these pages (see Introduction), but which was most likely composed later, chronologically, than Sonnet 27, the present lyric unfolds within the two terrains conventional to courtly poetry, the battlefield and the locus amoenus. But whereas in Aldana's poem these two spheres represent warring discourses that cannot be contained within a single interpretive field, with the result that Petrarchan discourse is figured as an agent of violent exclusion, Cetina's Sonnet 27 represents the capacities of the new lyric to accommodate modern courtiers to the dangers and contingencies of battle.

18. On the discourse of the map in early modern Spanish literature, see Padrón, *The Spacious Word*.

alternate universe from the modern political world, notably by substituting the natural temporal cycle of night and day for the sophisticated and artificial patterns of activity at court. As “literary fiction grounded in historical fact,” the pastoral maintained an ambiguous and mobile relationship to poetry.¹⁹ It appealed to Cetina as a poetic discourse suitable to the cosmopolitan courtier of the most important nation on the global stage. In the text I am arguing for as an incomplete pastoral centered on the figure of Vandalio, a shepherd who leaves behind his beloved lady and his beloved Betis river to pursue his fortunes as an agent of empire in the Spanish domains in Italy and Germany, we find traces of Sannazaro’s formal innovations, as well as a recasting of the notion that even the shepherd desires the political and politicized world.

The plot is based on two love affairs. The first is a “golden” idyll in which the shepherd Vandalio is immersed in his passion for the lady Dórida. This part of the story takes place on the banks of the Sevillian river Betis, and is dominated by the complete absorption of the lovers in an intensely dyadic experience of one another, to the exclusion of all else. This story is interrupted at its climax by a series of poems that represent the triangulation of the two lovers’ desire by the intrusion of the classical love god Amor. His arrival brings a register of literary self-consciousness into their interaction, and thus awakens Vandalio’s desires for the world beyond the bower. As Vandalio prepares to abandon the Betis for the imperial courtly world represented by the river Pisuerga, he and Dórida find themselves endowed with new knowledge of literary and historical contexts. These make it impossible for their affair to proceed, and Vandalio finds that his desire has been transformed and that he now loves Amarílida. Like her Latin model, Vergil’s Amaryllis, Amarílida represents a compromise: Vandalio loves her in a manner similar to the way in which Tityrus loves his second shepherdess in the First Eclogue. She fits into the pattern of his life as it is carried on under the aegis of an empire that wields the ultimate power of deciding how and

19. Quint, *Origin and Originality*, 45. In his discussion of the *Arcadia* in *Origin and Originality*, Quint observes the relationship of the pastoral space to the historical and political world: “From the vantage point of the bower, history is an external force beyond the pastoralist’s control or understanding. The outside political world may be the guarantor of the contentment and security of a shepherd like Tityrus in Vergil’s First Eclogue . . . But the very powerlessness of the shepherd—of the unlucky Meliboeus who in the same eclogue is driven out of his home in Arcady—generally darkens his view of history, whether it is seen as a capricious political order or, in larger terms, as the plague of time and death, the charnel house of Florence from whose contagion the young people of the *Decameron* retreat to Fiesole. To these ills the pastoral offers no solution but evasion and absorption into its bucolic routine. The pastoralist is too busy setting his own house in order to ponder the dissolution of history or his own mortality” (46).

where its subjects will graze their flocks. Far from distracting her lover from his worldly obligations, Amarílida helps accommodate him to them. However, in contrast to Vergil's text, the final resolution of the Spanish love is a compromise. After an initial rupture, Vandalio continues on in his love for Dórida, albeit in a manner that does not disrupt his contentment with Amarílida. In this way, the sequence elaborates on the virtues of internal complexity in a manner that resembles Sonnet 27. As I will demonstrate momentarily, the heart that contains two loves is Cetina's figure for the divided loyalties of the imperial Spanish courtier.

In sifting the pastoral from the larger body of Cetina's work, I have chosen to be conservative. I have included only poems that make reference to one or more of the main characters or to the pastoral loci of the Betis and Pisuerga. Reading for references to Vandalio, to the ladies Dórida and Amarílida, to pastoral treatments of the Betis, the Pisuerga, the Ticino, the Po, and the Rhine, or for pastoral details such as flocks and the rustic lyre, we can assemble five songs, thirty-six sonnets, and a number of loose poems in various meters including a sestina and four epistles that recount Vandalio's story. These groups can in turn be separated into an introductory poem (an imitation of Giraldo Cinthio's closing lyrics to the pastoral *Egle*),²⁰ followed by five groups of poems that narrate the movement of the plot. In cases where it is possible to establish a degree of narrative order, I have done so; however, because of the incomplete nature of the text, this ordering is necessarily approximate.²¹

The Dórida Relation (Sonnets 37, 38, 76, 85, 132, 105, 27, 28, 7 [LB],
71, 99, 101, 162, 173, 200, the Sestina, Anacretonic Song 6)

The poems to Dórida are tender, sweet, and suffused with the youthful erotic enthusiasm of two innocents entirely absorbed in their passion. They are marked by Petrarchan conventions such as poems to golden locks, "De tus rubios cabellos, / Dórida, ingrata mía, / hizo el amor la cuerda / para el arco homicida" (Song, 1-4) ("From your blond locks, / Dórida, my

20. On Sonnet 105, see H. Iventosch, "The Renaissance Pastoral and the Golden Age."

21. I use two sources for the poems discussed below. Generally, my numbering follows the Hazañas edition of all of Cetina's known works to 1895. Sonnets 7, 9, and 10 were identified by Lapesa in 1939, as discussed by López Bueno in her introduction to the *Sonetos y madrigales completos*. When discussing those poems I refer to the *Sonetos y madrigales completos* and place (LB) after the poem number.

ungrateful lady, / love made the string / for the murderous bow”; *Dórida, tus rubios cabellos*) and to eyes, “Ojos, cuya beldad entre mortales / hace inmortal la hermosura mía” (162.5–6) (“Eyes, whose beauty / makes my own beauty immortal among mortals”). The most important characteristics of the series for this argument are the continuous association of *Dórida* with the Betis and the situation of the idyll in a supremely idealized pastoral locus amoenus. The poetry is rife with mentions of shepherds, flocks, green fields, and cool shade, for example, Song 6:

Guardando su ganado
cerca el Bético río,
Vandalio al pié de un álamo sombroso,
en la yerba sentado,
que llena de rocío
mostraba el verde prado más hermoso

(1–6)

[Guarding his flock / by the Betis river / was Vandalio, at the foot
of a shady elm, / seated in the grass, / which, full of dew / showed
the green field at its most beautiful]

The rich pastoral imagery of the series establishes the valley of the Betis as a space apart from the social and political world, a timeless, ahistorical bower in which the lovers perceive each other and the landscape that surrounds them in terms of sensual contact unmediated by rational perspective. In a similar fashion, the bucolic innocence of loves enjoyed on the Betis is figured in terms of erotic sensation that engulfs the world, subsuming all notions of difference between bodies, between the moments and hours of passing time, between subjects and objects of desire. A limited number of poems in this series inscribe a distance between lover and beloved; some treat unrequited love. Sonnet 173, for example, depicts Vandalio inquiring of a nightingale, “¿Qué haremos los dos, pues que, llorando, / nuestro triste cantar tan poco agrada? / ¿Qué—dijo el ruiseñor—Morir amando” (12–14) (“What will we do, the two of us, since, for weeping, / our sad song gives such little pleasure? / What, said the nightingale, but die weeping”). But the dominant perceptual framework in these poems is the lover’s dyad as it is enjoyed in a bower that exists apart from the most basic codes by which social existence is organized: time and history, the difference between selves, the difference between desiring subjects and their passive objects. In Sonnet 162 *Dórida*

assumes the position of the desiring shepherd, in order to gaze upon herself and see what her suitors see:

Sonnet 162

Para ver si sus ojos eran cuales
 la fama entre pastores extendía,
 en una fuente los miraba un día
 Dórida, y dice así, viéndolos tales:
 “Ojos, cuya beldad entre mortales,
 hace inmortal la hermosura mía,
 ¿cuáles bienes el mundo perdería
 que a los males que dais fuesen iguales?
 Tenía, antes de os ver, por atrevidos,
 por locos temerarios los pastores
 que se osaban llamar vuestros vencidos;
 mas hora viendo en vos tantos primores,
 por más locos los tengo y más perdidos
 los que os vieron si no mueren de amores.”

[To see if her eyes were those / whose fame extended out among the shepherds, / she gazed on them in a fountain one day, / did Dórida, and she says this, seeing them thus: / “Eyes, whose beauty among mortals, / makes my own beauty immortal, / what pleasures might the world lose / that would be equal to the wounds you deal? / I took them, before seeing you, as adventurers, / as madmen, those shepherds / who dared to call themselves your vanquished; / but now, seeing such charms in you, / I take as madder still, and more lost / those who looked upon you and do not die of love.”]

Here, Dórida does not only *assume* the conventionally masculine position of the gaze; she *appropriates* it, identifying with that position, since, gazing on herself, she finds that the hyperbolic praise that would-be Petrarchans have lavished on their ladies for centuries, in songs that have provoked memorable retorts from a host of well-spoken ladies (one thinks of Cervantes’s Marcela) is merited: men should find themselves lost once they have gazed on her. In fact, it is those who are immune to the beauty of her eyes who are truly mad.

Other poems in the series portray the relation between Vandalio and Dórida in terms of ecstatic erasure of self. Sonnet 28, for example, builds

tension through an extended simile: “Como el pastor que, en la ardiente hora estiva, / la verde sombra, el fresco aire agrada, / y como a la sedienta su manada / alegre alguna fuente de agua viva (1-4) (“Just as the shepherd who, in the burning hour of the summer’s day, / is pleased by the green shade, the cool air, / just as his thirsty flock is made / happy by a lively spring of water”). The release of tension that comes with the completion of the rhetorical structure intensifies the image of release figured by the melting snow and Dórida’s melting rigor as it encounters Vandalio’s ardor: “Ni menos se deshace el hielo mío, / Vandalio, ante tu ardor, cual suele nieve / a la esfera del sol ser derretida” (9-11) (“No less is my ice undone, / Vandalio, before your ardor, than is the snow / melted before the sphere of the sun”).²²

The apogee of the erotic scenes with Dórida is Sonnet 9 (LB). The poem opens with Vandalio fixed on the sensation of Dórida’s foot as it presses on his heart:

Sonnet 9

Debajo de un pie blanco y pequeñuelo
 tenía el corazón enamorado,
 Vandalio tan úfano en tal cuidado,
 que tiene en poco el mayor bien del suelo
 Cuando movido Amor de un nuevo celo,
 envidioso de ver tan dulce estado,
 mirando el pie hermoso y delicado,
 el fuego del pastor muestra de hielo.
 En tanto, el corazón que contemplaba
 el pie debajo el cual ledo se vía,
 con lágrimas de gozo lo bañaba.
 Y el alma, que mirando se sentía,
 con fogosos suspiros enjugaba
 las mancillas que el llanto en él ponía.

22. Cetina’s ingenuity is evident in the final twist with the water imagery. Dórida is again speaking to the reflection of her image, this time in a river, not in a fountain: “Así decía Dórida en el río, / mirando su beldad, y el viento leve / llevó la voz que apenas fué entendida” (12-14) (“Thus spoke Dórida, / gazing at her beauty in the river, and the light breeze / stole away her voice, which could barely be heard”). Because Dórida speaks here as she looks upon her aqueous self, the water metaphors she employs create an image of her own thought and her own capacities to create figurative language out of experience. This polished manipulation of rhetoric is only one example of Cetina’s talents as a poet.

[Beneath a tiny white foot / the heart of enamored Vandalio lay, / so content was it in its suffering, / that the greatest boons of this world were as nothing to him; / when Love, moved by a new whim, / and envious of his sweet state, / gazing upon the beautiful and delicate foot, / revealed the shepherd's fire as ice. / With that, the heart that contemplated / the foot, and its weight, / bathed it with tears of pleasure. / And the soul, which looked on, / dried with fiery sighs / the tears that sorrow had shed.]

This is another poem dedicated to the figuration of sensual tension and release, opening in a moment of extreme sensual delight that is followed by its rupture into an explosion of tears and sighs. The scene represents the climax of the Dórida poems: the close focus on the precise point of physical contact between the tiny white foot and Vandalio's heart presents an intense vision of masochistic delight. The poem also marks the pinnacle of Vandalio and Dórida's love, which begins to falter when the god of love disrupts the scene in the second quatrain. Once the god descends, the timeless stasis established in the first quatrain is broken. In lines 1 through 4, the shift from the narrative imperfect tense in the second line (*tenía*) to the present tense in the fourth (*tiene*) has permitted the poem to move seamlessly from past to present without affecting the lovers' experience. The foot stays on the heart, and Vandalio remains in ecstasy. When Amor enters the idyll, time resumes ("En tanto," line 9). The subsequent reinstatement of the imperfect tense sets the scene in motion again. However, with the resumption of time, Vandalio falls out of love ("el fuego del pastor muestra de hielo"; 8 ["reveals the shepherd's fire as ice"]).

Because the blissful scene is interrupted by the classical love god, we can say that one reason for the demise of Vandalio's passion is tied to the dawning of his awareness that his relationship with Dórida is not unique and self-invented, as the pinpoint specificity of the first quatrain suggests. Rather, it exists as one episode in a long tradition of poetry. This means that his ecstasies with Dórida are not private. They have been organized in terms by the conventions of amorous discourse and now-stale tropes such as fire and ice. As Vandalio moves into his second love affair, the relationship with Amarílida, he will maintain a self-conscious stance toward his desire, and we can take this as a legacy of the awakening to literary tradition that happens in Sonnet 9 (LB). But if Sonnet 9 represents a literary awakening, the poem resembles Sonnet 27 in representing the initiation of a socially and historically conditioned desire. The question regarding what motivates the crisis in

Vandalio's desire can be answered to some extent by considering the various conventions of Renaissance poetry—for example, by reading the sonnet as a sexual allegory, and/or by observing how it engages the Renaissance topos of mutability (that fate intervenes suddenly and inexorably and that the only constant is change). To read the poem as entirely literary in its scope, however, is to ignore the larger narrative of Vandalio's journey from idyll to world. The world, specifically, enters Sonnet 9 to take its own back after Vandalio, absorbed in Dórida, has vainly dismissed its attractions (“tiene en poco el mayor bien del suelo”). With a rapidity that imitates the punishments dealt out by the gods in the *Metamorphoses*, Amor intervenes to draw Vandalio from the bower and toward the worldly benefits that become available to shepherds willing to make their way out of their home provinces to the imperial center. In subsequent poems Vandalio departs from the Betis and makes his way towards Castile, and the Pisuerga river, where he will engage with peers at court and travel out into the empire to graze his flocks by the Rhine, the Ticino, and the Po. Poems such as Epistle 2, “Alma del alma mía, ya es llegada” (“Soul of my soul, it has come”) and Song 4, “Betis, río famoso” (“Betis, famous river”) attribute Vandalio's departure from the Betis to his newly discovered desire for, precisely, “el mayor bien del suelo,” the success that awaits him in Valladolid. These poems indicate that Amor's interruption in Sonnet 9 (LB) is more than a titillating play of words conventional to Renaissance love lyric. It also is an allegory of imperial summons, when the nobleman, contented at home, is called to attend to imperial business at court or abroad. Again, politics and eros are shown as intertwined in Cetina's poetic imagination.

When we set Sonnet 9 (LB) into context within the range of poems that describe Vandalio's life and loves, it becomes an important key to the nature of the text Cetina was experimenting with. The poem represents, in sonnet form, the limitations of the kind of desire that is conventionally framed within courtly Petrarchan lyrics. It also posits the need for a new type of poetic discourse that can accommodate both erotic passion and worldly success. Both registers of interpretation, the literary and the historical, are important to an understanding of Cetina's ambitions for the pastoral text. On the one hand, Vandalio finds that he and Dórida have been playing at love in a borrowed language that is limited in its abilities to secure their idyllic space. This insight exposes the shortcomings of Petrarchism as a lyric discourse that is suited to represent all that there is of the modern imperial courtier's experience. On the other hand, Vandalio's desire for a successful military career leads him to accept the constraints imposed on his

freedom and his desire by the empire. The compromise is represented by his departure from the shores of the Betis and his entry into a courtly world in which Petrarchan conventions are both called into question and expanded through recourse to supplementary poetic sources.²³

The Poems of Exile from Dórida (Sonnet 45, Sonnet 191, Epistle 2, Epistle 4, Epistle 5, Song 8)

The poems of exile from Dórida express Vandalio's growing consciousness of the untenable nature of the union by the Betis. His relation with Dórida deteriorates through exposure to the social and political world that lies beyond Seville on the imperial map. Most of the poems are epistolary and thus inscribe references to an experience of physical separation breached only unsatisfactorily by means of a letter. Vandalio thus becomes aware of the gulf between self and other that exists even between lovers.

Differences between Dórida and himself first appear in the ways that they address their separation. While Vandalio, thinking as a poet, views absence as the motive to write and sing of his love in the tradition of the modern Petrarchan, Dórida invokes her reputation and imposes a vow of silence:

Mandásteme, poco antes que partiese,
que cuando más la ausencia me apretase
no dijese mi mal ni lo escribiese.

23. Cetina's attitude toward the *Canzoniere* is best reflected in Epistle 6, written to the Princess of Molfeta, in which he describes himself as having been contented with his "antiguo fuego," or old flame, "Cuando por ocupar la fantasía / en ejercicio honesto y virtuoso / y para divertir el alma mía, / propuse, de atrevido y de curioso, / un lauro cultivar que había plantado, / casi a la par cruel cuanto hermoso (25–30) ("When, in order to occupy my imagination / in an honest and virtuous exercise / and to amuse my soul, / I proposed, in daring and curiosity, / to cultivate a laurel I had planted, / one nearly as cruel as it was beautiful"). The laurel here is just one more kind of tree; it has no priority over the elm it is about to supplant, nor is it associated with the senses of belatedness and anxiety about cultural inferiority that commonly follow on references to the laurel in most Renaissance poetry. Moreover, Cetina attributes falling in love with the (here) nameless lady represented by the laurel tree to his own hubris and his intellectual curiosity, and not to the machinations of Amor or the influence of his unlucky or lucky stars: "No me forzó el destino, el cielo, el hado: / antes fué arbitrio libre y voluntario, / . . . / quise probar así si con un vario / cuidado, otro del alma aflojaría" (31–35) ("Destiny did not force me, nor did the heavens or fate: / it was free will, and voluntary, / . . . / I wished to test if with a different care, I could weaken / another within my soul"). This view of the laurel as one tree among many in the forest shows Cetina's view of Petrarchism to have been informed by various miscellanies and the *Diverse* volumes, and not by the full *Canzoniere*, with its rich intratextual networks and densely interwoven subjective, religious, and worldly registers of significance.

Decías que era mal que se mostrase
 manifiesto mi ardor entre las gentes,
 y que por él tu fama se manchase.

.
 Cuando más mi tormento me apretaba,
 mordiéndome los labios, padecía
 doblado mi dolor mientras callaba.

(Epistle 4, 13–18; 31–33)

[You ordered me, just before I departed, / that when absence
 pressed me most / I speak not of my love, nor should I write of it. /
 You said that it was wrong / to show my ardor openly among the
 people, / thus staining your reputation / . . . / When my torment
 pressed me most, / biting my lips, I suffered / my pain doubled
 while I remained silent.]

The reference to *fama* signals the radical transformation of the terms of the relationship. Dórida no longer acts as the free and sensual shepherdess of the idyll. Rather, she plays the role of the circumspect lady of court who is watchful of her reputation. Having identified with the behavioral codes of gender and rank, she is no longer able to assume Vandalio's point of view, as she could in Sonnet 162, for example. For his part, Vandalio adopts the posture of the courtly lover and pleads,

Consíenteme quejar la pena mía:
 de Dórida me quejo; a ella escribo;
 nadie sabe quién es, ni lo sabría.
 Dórida . . . el dolor rabioso, esquivo,
 que en mis entrañas tu beldad enciende
 de úfano me hace ir soberbio, altivo . . .

(Epistle 4; 55–60)

[Permit me to complain of my suffering: / of Dórida I complain;
 to her I write; / no one knows who she is, nor will they know. /
 Dórida . . . the raging, wretched pain, / that your loveliness sets afire
 in my entrails / makes me walk proud, noble in my satisfaction . . .]

The exile poems depart from the conventions of courtly love. The separation and the unrequited desire that fuel amorous lyric erode the lovers' mutual

faith. As the affair winds to a close, Vandalio's complaints become increasingly divided between pledges of his eternal love, "Y crea de mí que durará este fuego, / cuanto en tal fuego durará mi vida" (Epistle 2; 105–6) ("And believe me that this fire will last, / so long as my life, in such a fire, may last"), and detailed descriptions of how erotic musings, soured by exile and Dórida's strictures of secrecy, devolve into suspicion and jealousy:

Júntanse al nuevo mal viejos cuidados;
 va la imaginación buscando cosas
 con que los hace al fin sentir doblados.
 Ponéñeme delante mil celosas
 sombras, que me amenazan y maltratan;
 mil miedos, mil locuras sospechosas.

(Epistle 4, 91–96)

[My old fears join with this new woe; / my imagination wanders
 looking for things / with which to make them seem, finally,
 doubled. / A thousand jealous shadows appear before me, / they
 threaten me and treat me ill; / a thousand fears, a thousand suspi-
 cious follies.]

When Vandalio voices his increasing despair in Sonnet 191 (addressed to the Duke of Sessa), the realistic note that sets him apart from other lovers is sounded once again. The inscription of "Sesenio" brings Vandalio's political and social circumstances, his world of diplomats and soldiers, to bear on an otherwise conventional lyric dilemma:

Sesenio, pues que vas do vengo ahora,
 antes do siempre estoy, do ir quisiera,
 cuando a ver llegarás la gran ribera
 del Betis, que por tí tanto se honora

 A Dórida dirás que desespera
 la mía ya de verse alegre un hora.

(1–4; 7–8)

[Sesenio, since you now go to where I arrive from, / where I
 always am, where I always wish to go, / when you arrive and see
 the great banks / of the Betis, which because of you is so honored /

. . . / To Dórida say that my [soul] now despairs / of even seeing
itself joyful for one single hour]

The poem continues with an assertion that Vandalio's passion will outlast a trip across the river Lethe itself ("Pero si aquel antiguo nuestro río / fuera el otro do suelen los mortales / el peso descargar de sus cuidados, / no por eso dejara el ardor mío"; 9–12 ["But if that ancient river of ours / were that other one, where mortals / tend to unburden themselves of their woes, / not for that would I leave behind my ardor"]). But the encroachment of the real world on the lovers that began at Sonnet 9 (LB) challenges the discourse of all-powerful bliss upon which such superhuman statements are founded. The oaths of constancy to Dórida prove hollow as the poems of transition begin.

The Transition Between Loves (Sonnet 10 [LB], Sonnet 21, Song 4)

The poems of exile from Dórida elaborate on the theme that the Betis idyll is untenable within the political and social world. The transition poems thematize and consolidate the breakdown of the "golden" relation while they simultaneously place increasing emphasis on Vandalio's engagement with his imperial career. His new identity is represented through his turn to Amarílida. But because the introduction of a second beloved is radically disruptive to a Petrarchan sequence, which turns around a lover's constancy to a single lady, the change of beloveds marks the dissolution of Vandalio's identity as a Petrarchan lover. Sonnets 10 (LB) and 21 represent successive crises of voice, reason, and self. Following on these poems, Vergil's First Eclogue is drawn into the text to serve, not only as a narrative device, but as the means by which poetic discourse can remain viable for the courtiers of a pan-European and transatlantic Spain.²⁴

This complex set of poetic transactions is developed systematically. In Sonnet 10 (LB), Vandalio interrogates a silent and perhaps absent Dórida, and then himself, regarding his change of desire:

Dórida, hermosísima pastora,
cortés, sabia, gentil, blanda y piadosa,

24. Again, the incomplete nature of the pastoral makes it difficult to tell how direct a correspondence Cetina intended between Amarílida and Amaryllis. Cetina was also an admirer of Ariosto. As Nathalie Hester graciously pointed out to me, aspects of Amarílida make her resemble the temptress Armida; this is particularly during the transition, as Vandalio forsakes Dórida for the second lady.

¿cuál suerte desigual, fiera, rabiosa,
 pone a mi libertad nueva señora?
 El corazón que te ama y que te adora,
 ¿quién lo puede forzar que ame otra cosa?
 ¿Amarílida es más sabia o más hermosa que tu?
 No sé. Contempla esta alma ahora
 ¿Fue jamás de Amarílida tratado
 tan bien como de ti, tan sin fiereza?
 ¿No me acordabas tú si yo te amaba?
 Pues sin mudarme yo, ¿quién me ha mudado?
 Respondió el eco: “Yo, que en tanta alteza
 mucho tiempo tan dulce ser duraba.”

[Dórida, most beautiful shepherdess, / courtly, wise, gentle, tender
 and pious, / what chance unjust, wild, raging, / sets a new mistress
 to my freedom? / That heart that loves you and adores you, / who
 can force it to love another? / Is Amarílida wiser or more beautiful
 than you? / I do not know. Let my soul contemplate that now. /
 Was I ever treated so well / by Amarílida as I am by you, so com-
 pletely without fierceness? / Did you not remember me when
 I loved you? / Thus, as I did not change myself, who is it who has
 changed me? / The echo responded, “I, for this sweet state of being
 lasted for a long time.”]

Formerly agile and inventive in their justification of love's logic, the lovers have nothing to say here. Dórida's silence in the face of Vandalio's questions, and Vandalio's inability to find his own answers indicate that the Betis idyll is spent. The poem thus concludes in the register of an agentless mandate of change, an echo with no discernible source.²⁵ Lines 13–14 correspond to a certain extent to the intervention of Amor in Sonnet 9 (LB). Vaguely Neo-Platonic, they invoke the same type of invisible but absolute authority that exists somewhere outside the poem and intervenes at whim. Sonnet 10 might also call to mind the “mudanza” sonnets of Juan Boscán, examined in the previous chapter.²⁶ However, whereas Boscán used the language of change to mask the social and political nature of the transformation

25. It seems possible that these lines are an imitation of an Italian text, poorly assimilated within Cetina's piece.

26. In Boscán's lyric sequence, discussed in Chapter 2, the mutability produced by the forces of the natural world and the cosmos was one of the principal motivating factors for the poetic

undergone by his Petrarchan lover—“mudanza” naturalized his shift from the unconstrained, maddening passions of his first affair to the moderate and contained love he shared with his eventual wife, aligning it with the movements of the seasons and the stars—Cetina uses the language of *mudanza* in a very different way. Just as inexorable as the laws of nature, *mudanza* for Cetina alludes to the experience of power. The word is not associated with a natural flow, but rather with violent and seemingly capricious disruptions to the natural state. Thus Sonnets 9 and 10 (LB) reveal Cetina’s interest in describing how desire is transformed when it is inserted into a world structured by modern regimes of power and knowledge. In other poems Vandalio’s change of heart is increasingly attributed to his having chosen the court over the idyll, the bureaucratic center of the empire over the home region of one’s birth. Song 4 and Sonnet 21 link the problem of changed beloveds firmly to a tension between Vandalio’s love of Seville and his desire for a career in Valladolid. Song 4, addressed to “Father Betis,” retells the crisis allegorized in terms of fickle Amor in Sonnet 9 (LB), but this time with emphasis on Vandalio’s decision to set forth from his home shores:

Contento de mi suerte tal cual era
 por no andar peregrino
 buscando mejor pasto a mi ganado,
 pasaba yo mi vida en tu ribera,
 cuando nuevo camino
 para nuevo pesar me mostró el hado.

(72–77)

[Contented with my luck such as it was / in order not to wander like a pilgrim / seeking better grass for my flock, / I passed my life on your banks, / when chance showed me a new path / for a new burden.]

As in Sonnet 9 (LB), Vandalio is moved here from a condition of stasis and contentment (line 72) to an opening toward a change; this time, the

speaker’s embrace of discourses of Stoicism and courtly self-restraint. In the poetic narrative of Vandalio, Cetina breaks from conventional treatments of the phenomenon of change and insists on the worldly causes for transformations of desire. This worldly, political view is in keeping with the view of desire we saw framed in Sonnet 27, namely, that it is conditioned by contexts in the social and political worlds.

motivating force is fate and not love. However, it is significant that in Song 4 Vandalio's change of heart is inscribed on the Spanish map. The new road leads to Valladolid and thence to a new life on the banks of the Pisuerga, with the new love, Amarílida. The shift in rivers and the shift in beloveds are also intertwined formally in Sonnet 21. The poem repeats the dilemma presented in Sonnet 10 (LB), namely, the inexplicable nature of Vandalio's change in desire; in Sonnet 21, however, there is elaboration of its subjective effects. This is evident from the first line, in which Vandalio addresses himself as a nameless *mísero pastor*. The decision to leave the shores of the Betis calls into question his identity as an Andalucían (Vandalio). As a symptom of this breakdown, Vandalio's mode of speaking shifts from the conventional sonnet patterns of narration or logical argumentation, and devolves into a series of anguished cries:

Sonnet 21

¡Ay, misero pastor! ¿dó voy, huyendo?
 ¿Curar pienso un ardor con otro fuego?
 ¡Cuitado! ¿Adónde voy? ¿Estoy ya ciego
 que ni veo mi bien ni el mal entiendo?
 ¿Dó me llevas, Amor? Si aquí me enciendo,
 ¿tendré do voy más paz o más sosiego?
 Si huyo de un peligro, ¿á dó voy luego?
 ¿Es menor el que voy hora siguiendo?
 ¿Fue más ventura el Betis, por ventura,
 que era ahora Pisuerga? ¿Aquél no ha sido
 tan triste para mí como ese ahora?
 Si falta en Amarílida medida,
 ¿Cómo la tendrá Dórida, sabido
 que llevo ya en el alma otra señora?

[Ay, miserable shepherd! Where do I run to as I flee? / Do I think to cure one passion with another fire? / Unhappy man! Where do I wander? Am I now blind / that I cannot see the good, nor understand what error is? / Where do you lead me, Love? If I burn here, / will I find more peace or more rest where I go next? / If I flee from one danger, where do I go? / Is the lady I now follow the lesser? / Was Betis more fortunate for me, perchance, / than Pisuerga was just now? Was that one not / as sad for me as this one

is now? / If Amarílida lacks restraint, / how will Dórida show it
when she learns / that I now carry a new woman in my heart?]

Vandalio's lack of a name here, added to his inability to answer the questions he poses both to love and to himself, show that the identity that was formed in terms of idyll and constancy has given way to a new mode of being on the banks of the Pisuerga. Over the course of the transition poems, the twin facts of Vandalio's ambition within the empire and his subjection to the mandates of an absolute authority variously troped as Amor and imperial command bar him permanently from participation in the idyllic space of the Betis, with all its overtones of naiveté, blissful self-absorption, and a historical golden age. However, they suit him perfectly to the pastoral space represented in Vergil's First Eclogue, where a shepherd's fields and his love are fashioned in correspondence to the imperial center.

Cetina and Vergil

To understand Vergil's usefulness to Cetina's text, it is helpful to recall the way in which themes of love and empire are worked in Vergil's Eclogue 1. The first point of contact between Vandalio's Amarílida and the shepherd Tityrus's Amaryllis is that both are second loves. In the Eclogue, Amaryllis steals Tityrus from Galatea: "After Amaryllis had us, and Galatea left" ("Postquam nos Amaryllis habet, Galatea reliquit"; Eclogue 1, 30).²⁷ Both women appear as solutions to the problems presented by the self-indulgent pleasures of both shepherds' youths—in the Dórida relation, the trope is sexual incontinence; in Vergil, it is Galatea's disastrous financial "spending" ("while Galatea held me / there was no hope of liberty or thought of thrift" ["dum me Galatea tenebat, / nec spes libertatis erat nec cura peculi"]; 31–32). As the Eclogue opens, Tityrus is depicted at rest, in a pastoral space, which we learn has recently been reorganized and redistributed by imperial mandate. Meliboeus, who has been forced to flee into exile by the new political order, salutes his friend: "Tityrus, lying back beneath wide beechen cover, / You meditate the woodland Muse on slender oat; / We leave the boundaries and sweet ploughlands of home. / We flee our

27. Vergil, *The Eclogues*, edited and translated by Guy Lee. Subsequent citations of Vergil are taken from this edition and will be referred to in the main text by line number. I have modernized the spelling.

homeland; you, Tityrus, cool in the shade, / Are teaching the woods to echo, *Lovely Amaryllis*" ("Tityre, tu patulae recubans sub tegmine fagi / silvestrem tenui Musam meditaris avena; / nos patriae finis et dulcia linquimus arva. / nos patriam fugimus; tu, Tityre, lentus in umbra / formosam resonare doces Amaryllida silvas"; 1–5). Tityrus responds, speaking of Augustus, "Oh, Meliboeus, a god has made this leisure ours. / Yes, he will always be a god for me" ("O, Meliboe, deus nobis haec otia fecit. / Namque erit ille semper deus"; 6–7).

Tityrus is an early and influential example of the subject whose ostensible autonomy is enabled and secured by a primary submission to power, here, Augustus. Tityrus reports that it is by the emperor's orders that he now carries on his pastoral way of life: "It was he who ordered me to graze cattle as before . . . and yoke bulls" ("pascite ut ante boves, pueri; summittite tauros" 45). Tityrus's embrace of the identity of imperial subject makes him a useful model for Cetina. Unlike the single-minded lovers of Petrarchan tradition and the bower, the songs of Tityrus embrace two objects of desire without conflict: the woods are still echoing with his song to Amaryllis as he begins to sing the emperor's praises to Meliboeus, indicating that his passion for Amaryllis does not conflict with his embrace of the emperor and his position within the imperial state. For this reason, his love is able to exist within the historical and political world. But in exchange, it becomes subject to imperial mandate. Tityrus thus serves as the model for Cetina's Vandalio, who embraces ambitions for both love and the success that can be secured when a shepherd agrees to trade the autonomous bower for the productive and (it was hoped) fruitful existence of a life lived under imperial shade. Cetina indicates that Vergil's text reflects on his own plot both by fixing Amaryllis as Vandalio's second beloved and by making continuous associations between Amarílida and Valladolid: Vandalio's embrace of Amarílida signifies in the Spanish text, as it does in the Latin, an embrace of subjection, or of a mode of being that is founded first and foremost on submission to the structuring authority of the imperial state. But since the primary tropes for identity are locations (the Betis, the Pisuerga, Andalucía, Valladolid), the narrative also begins to inscribe a subtext about the political and administrative remapping of Spain under the institutions of early modern, imperial government. Vandalio's love for his home river is rewritten and revised into experiences of shifting identification with various sites of activity within the territories of the empire: the Po, the Tiber, the Rhine. As a consequence, the loves with Amarílida are pastoral in the generic sense, if not bucolic and self-enclosed in the idealized way that love was experienced by the Betis.

While they retain the references to flocks, pastures, rivers, and riverbanks, the bucolic fantasy is constantly mediated by Vandalio's subjection to the whims of his emperor and his captains, whose summons from place to place have a greater impact on the way he lives his life than do the moods and demands of his lady.

As an additional point, the Eclogue provides a poetics, as well as a narrative, through which to express the subjectivity of the new political order. In Vergil's poem, conflicting points of view regarding the rise of Augustus remain unresolved with the onset of evening:²⁸ Tityrus embraces the new order, while Meliboeus, forced into exile, laments it. But as night falls, Tityrus calls a halt to Meliboeus's lament by inviting him to set his cares aside and enjoy a rustic hospitality.²⁹ We have seen Cetina deploy a version of this strategy above, in Sonnet 27, where the looming threat of death is deflected into an aesthetic register in which suffering is no longer associated with the fear of actual pain and actual death. In the Vandalio poems, the association of evening with the suspension of conflict suggests that Cetina was thinking of Vergil as he arrived at his solution for how to represent the complex subject of Spanish Empire. Furthermore, since Dórida represents the life by the Betis and Amarílida life in Valladolid, Vandalio displays a change of attitude here that goes far beyond the conventional contradictions of amorous discourse ("I freeze/I burn"). When Cetina turns to emulate Vergil's text, the dialogic structure of the eclogue form, in which multiple singers voice discrete songs within the framework of a single poem, replaces the single-mindedness of the Petrarchan sequence. The fulfillment of the Amarílida series takes place when Vandalio expresses his heart as capable of holding both ladies and both constellations of desire, one centered on home, one centered on the empire, without conflict.

28. Alpers comments on the pastoral convention of suspending conflict, *What Is Pastoral?* 67–69.

29. [Meliboeus:] "'Look where strife has led / Rome's wretched citizens: we have sown fields for these! / Graft pear trees, Meliboeus, now, set vines in rows. / Go, little she-goats, go, once happy flock of mine. / Not I hereafter, stretched full length in some green cave, / Shall watch you far off hanging on a thorny crag; / I'll sing no songs; not in my keeping, little goats, / You'll crop the flowering Lucerne and bitter willow.' Tityrus: 'However, for tonight you could rest here with me / Upon green leafage: I can offer you ripe fruit / And mealy chestnuts'" ("en cuo discordia cuius / produxit miseros: his nos consequimur agros! / insere nunc, Meliboee, puros, pone ordine uitis. / ite meae, felix quondam pecus, ite capellae. / non ego uos posthac uiridi proiectus in antro / dumosa pendere procul de rupte uidebo; / carmina nulla canam; non me pascente, capellae, / florentem cytisum et salices carpetis amaras.' / Tityrus: 'Hic tamen hanc mecum poteras requiescere noctem / fronde super uiridi: sunt nobis mitia poma, / castaneae molles,'" 71–81).

The Amarílida Relation (Sonnets 35, 46, 72, 87, 88, 98, 109, 212, 4, 27,
120, Song 5, Epistle 10)

Both through its intertextual links to the First Eclogue and as the worldly second love that replaces the unbridled and unconstrained loves of Vandalio's youth, the relationship with Amarílida figures the young courtier's subjection to the Hapsburg regime. The experience is ambivalent. Vandalio's new life as an imperial subject extends him opportunities for travel and for interchange with other courtly shepherds, but his renunciation of autonomy also gives rise to the troubling symptom of impotence. Vandalio proceeds through various scenarios of frustration and self-induced restraint in this series. His reduced sexual powers are ascribed in some poems to jealousy and uncertainty about his new lady's love for him. In others, they are associated with the jaded views that both he and Amarílida hold of the lasting powers of love. In Sonnet 87, for example, Vandalio is about to possess his lady, "El dulce fruto en la cobarde mano / casi puesto en la hambrienta boca" (1-2) ("The sweet fruit in the cowardly hand, / almost set in his hungering mouth"), but he finds himself unable to complete the act: "de turbado lo suelta, y no lo toca, / vencido de un temor bajo, villano" (3-4) ("flustered, he lets it fall, and does not touch it, / defeated by a base and vile fear"). In Sonnet 35, details of the scene are changed, but the frustration is the same. Vandalio is nearly dead with amorous longing and laments to a grieving and compliant Amarílida, "Poca seguridad, menos firmeza, / no me dejan gozar vuestras favores; / que un recelo mortal me los desvía" (12-14) ("Uncertainty and, even more, a lack of will, / keep me from enjoying your favors; / for a mortal dread deflects me from them"). The word *recelo* (dread) also appears in Sonnet 98 ("Entre osar y temer, entre esperanza" ["Between daring and fear, between hope"]) and Sonnet 120 ("La nueva luz en nacer el día" ["The new light at the dawn of day"]). In each case, the emotion fulfills a self-sanctioning function, disciplining Vandalio from consummating his desire for an Amarílida who is nearly always represented as willing. The emphasis in these poems on the frustration of erotic passion stands in clear contrast with the Dórida series and underscores the association of Amarílida with subjection and with a life lived in conditions that depend on the caprices of the monarch and the state. Perhaps the strongest illustration of the trope appears in Sonnet 46, which describes a scene of lovers' communion that contrasts sharply with poems in the Dórida group, such as Sonnet 9 (LB). Where the Dórida poem represents the lovers engaged in an experience of erotic pleasure that overcomes the boundaries of difference that distinguish

body, time, and the world, the lovers in Sonnet 46 are pitifully bound by their separate mortal experiences. Vandalio lies in Amarílida's arms, but there is none of the mingling of selves that takes place in the Dórida poems:

Sonnet 46

Con aquel poco espíritu cansado
 que queda al que el vivir le va dejando,
 en brazos de Amarílida llorando
 Vandalio, de salud desconfiado
 “No me duele el morir desesperado
 —Dijo— pues con mi mal se va acabando;
 mas duéleme que parto y no sé cuando,
 Señora, ¿habrás dolor de mi cuidado?”
 La ninfa que con lágrimas el pecho
 del mísero pastor todo bañaba:
 “Sin premio no será tu amor,” decía.
 Mas él, puesto en el paso más estrecho,
 mucho más que el morir, pena le daba
 no poder ya gozar del bien que oía

[With that small and weary quantity of spirit / that remains to a man from whom life is departing, / weeping in the arms of Amarílida, / Vandalio, doubting his health, spoke; / “It is not the despair of death,” / he said, “since my suffering ends with me; / what hurts me is that I will depart, and I do not know when, / My lady, will you feel pain for my suffering?” / From the nymph who with tears / bathed the breast of the wretched shepherd: / “Your love will not go without reward,” she said. / But he was now entering the narrowest passage; / much more than by death he was pained / by not being able to take pleasure from the good news he heard.]

Vandalio's cry in the second quatrain reflects his awareness that his will and his powers are not his own to enjoy; rather, they are subject to summons by an empire that requires soldiers and a governmental structure that needs viceroys, governors, and diplomats. Certain that he will have to abandon this embrace as he has been forced to leave others before it, he is unable to take pleasure in Amarílida's proffered favors. However, Vandalio's frustrations do not lead him to challenge the conditions of his new position. He is Tityrus,

not Meliboeus.³⁰ One of the elements that suggests that the Vandalio poems were conceived of as two parts of a longer text is the psychological and emotional logic that informs his loves. By the Betis, Vandalio was able to enjoy Dórida's favors, but he was insensible to the social, political, and imperial world around him. With Amarílida, what he has lost in prowess is compensated by the satisfactions of life lived in the circles of court.

In this regard, Song 5 serves an analogous function in the Amarílida series that Sonnet 9 (LB) serves within the Dórida one. The poem is a close imitation of Ariosto's "Quando'l sol parte, e l'ombra il mondo cuopre" ("When the sun departs, and the world is covered in shadow"). The Spanish poem takes on a significance that is not found in the Italian one, namely, the chastened pleasures of a second love when one has learned one's lessons in the first. The poem opens with Vandalio and Amarílida singing of their love for one other. Vandalio sings, "Amarílida mía, ¡oh tú, que sola / doquiera que yo sea / en el alma me estás!" (34–36) ("My Amarílida, oh you alone who, / no matter where I am / are in my soul!"). Subsequently, the two draw together in amorous bliss:

Amor, después que calla mi pastora,
desciende a confirmar tan dulce efeto.
Allí se asienta en los hermosos pechos;
ora en los ojos arde y se enamora,
ora entre los cabellos va secreto,
de tanto bien tan loco,
que el mundo tiene en poco;
mas, ¿quién lo tendrá en más, quien sea discreto?

(57–64)

[Love, after my shepherdess has fallen silent, / descends, confirming the sweet effect. / There he seats himself, between her beautiful breasts; / now he burns and lights her eyes with love, / now among her locks he wanders in secret, / mad with joy, / he holds the world in little regard; / but what man of judgment would hold it dearer?]

Whereas in Sonnet 9 (LB) Amor's entry precipitated a crisis, his arrival in lines 56–57 of the song *confirms* the love between Vandalio and his lady.

30. And not Garsilaso. See my discussion of Garcilaso's Sonnet 33 and Elegy 2 in Chapter 2.

The difference between the two scenes is the difference between the closed relationship that has taken place in the autonomous Petrarchan bower and the triangulated desire experienced by fully socialized subjects who identify with their positions within the networks of power that surround them. Such subjects understand that authority both constrains and enables. The anxieties Amor triggered in the Betis idyll do not interfere with these older, wiser lovers' bliss. They speak openly of possible rivals for each other's affections in a clear allusion to the rivalries and affairs that proliferate within the narrow society of court, and they accept Amor's subtle interventions as they consummate their love.

Ultimately, Song 5 is the most tender and erotic of the Amarílida poems, but it is also represented as a *scene*, that is, as an experience of love that is on the one hand deeply felt and on the other understood as a performance and a display for readers of poetry and for fellow courtiers. Thus the version of the moment of folly from Sonnet 9 (LB), Vandalio's disdain for "el mejor bien del suelo" appears in line 63 of Song 5, "el mundo tiene en poco" ("he holds the world as little"); but the significance of the statement is undermined as it is immediately opened outward when the speaker asks, "who wouldn't?" ("¿quién lo tendrá en más . . . ?" 64). The question limits the extent of the two lovers' self-absorption by reminding us that even in the moments of deepest intimacy the Amarílida relation takes place in the social world.³¹

It also takes place within the hearts of complex subjects. As I indicated earlier, the final resolution of conflict in the Vandalio poems takes place in this song, with its atmosphere of evening and register of pastoral suspension, as Vandalio finds room in his heart for both women, Dórida and Amarílida. Dórida appears on the scene unexpectedly, as one of the Hispanizations of Ariosto's three rival ladies in the Italian version of the poem:

Dórida renueva
 los antiguos ardores;
 Alba me ruega que me duela della;

31. Furthermore, this is overtly the world of court. The mention of *discreción*, the art of judgement, in line 64, suggests Vandalio's "quién" is addressed to an audience of courtiers. The list of rival shepherds Amarílida enumerates reinforces the sense of court, though it is peopled with the figures of pastoral: "Tirso y Fausto, pastores extremados, / mozos sueltos, ligeros, / y ambos a dos hermosos sin enmienda . . . / entre ambos en amor suelta la rienda / sin temor de fatiga . . . / Mas, ¿quién será él que de otro amor me encienda / Vandalio . . ." (67–78) ("Tirso and Fausto, shepherds of great skill, / free and casual youths / and both of them beautiful without flaw . . . / between the two, love lets loose his reins / without fear of the whip . . . / But who will be the one, Vandalio, who will inflame me with another love").

ambas mozas, hermosas como flores,
 una y otra de amor hacen gran prueba;
 Alba es sanguina, colorada y bella
 como las frescas rosas;
 de azucenas hermosas
 es color de Dórida; mas ella
 ni otra habrá jamás que a amor me estringa

(79–88)

[Dórida renews / the old ardor; / Alba begs me to pine for her; / both comely, beautiful like flowers, / one and the other give great shows of love; / Alba is sanguine, colorful, and lovely / like fresh roses; / Dórida is the color of beautiful lilies; / but neither she / nor another will ever have that which drives me to love]

In contrast to his wretchedness in Sonnets 10 (LB) and 21, Vandalio here speaks sweetly of his old and new loves, referring not only to Dórida and Amarílida, but also to “Alba.” His tone reflects the sprezzatura of the seasoned courtier, and Song 5 opens the way for the poems of exile from Amarílida as he is sent off on missions to pastures across Europe. This set of exile poems underscores the transformation of Vandalio’s identity, as he longs for the Pisuerga and not for the Betis. His notion of home has shifted from the local region to the seat of imperial power.

The Exile from Amarílida (Sonnets 3, 5, 97, 140, 193, Song 11)

The poems of exile from Amarílida show the emotional distance that Vandalio has traveled in his struggles to accommodate his life within the empire. In Song 5, he fears that he will be summoned to leave the banks of the Pisuerga. In Sonnet 97 he is at war; and Sonnets 3, 5, and 140 and Song 11 show him grazing his flocks by the Ticino, the Po, and the Rhine, respectively; these are foreign rivers that designate sites of imperial battles. Notably, these poems do not portray the inner conflict that was a theme in the poems written in exile from Dórida. Instead, Vandalio expresses uncomplicated longing for home, and “home” is by the Pisuerga: “Paced, mis ovejuelas, pues los hados, / la invidia ajena y la aspeza altiva / de la ribera de Piserga os priva” (Sonnet 5, 9–11) (“Graze, my lambs, for the fates, / foreign envy and bitter pride / keep you from the banks of the

Pisuerga”). Sonnet 140 expresses envy at another shepherd’s dispatch back to Spain:

Dichoso tú; tú sólo eres dichoso,
que vuelves do verás tan presto el Tago,
y el bien que te hace ir tan presuroso.
“Yo, misero, llorando me deshago,
de sólo ver Pisuerga deseoso:
¡Mira cuál es de Amor, Tirreno, el pago!”

(9–14)

[Fortunate you; you alone are fortunate, / for you return soon to the Tagus, / and that pleasure that makes you travel with speed. / “I, wretched, am undone by weeping, / desiring only to see the Pisuerga: / Look what is the reward, Tirreno, of Love!”]

In Sonnet 193, directed to Montemayor, Vandalio sighs: “Si como vas, Lusitano, yo fuese / do el alma dejé, que no debiera; / si como verás, presto la ribera / del hermoso Pisuerga así la viese” (1–4) (“If I traveled, Lusitano, as you do / to where I left my soul, which I should not have done; / if, just as you will see, close to the banks / of the beautiful Pisuerga, I saw her like that”).

Both in terms of tone and in the rich pastoral imagery they contain, these poems correspond to the lyrics directed to the Betis; but they mourn the loss of the Pisuerga. In this way they reflect Vandalio’s successful accommodation to the subjectivity of the courtier of the centralized Spanish Empire. Vandalio’s notion of home has been transformed from the local region of his birth to the bureaucratic center. The poems therefore testify to the success of Cetina’s experiment in fashioning a new poetic discourse for the modern courtier.

There are no subsequent developments that continue the adventures of Vandalio, Amarílida, and Dórida beyond Vandalio’s departure from Spain into the wider world of the empire.

As has been mentioned, Cetina’s contemporaries did not make reference to his having worked on an extended text. However, thematic and formal unities in the Vandalio poems distinguish the group of poems that treat the loves of Vandalio from other pastoral sonnets and mini-sequences composed by peers such as Hernando de Acuña and Jerónimo de Urrea as they traded

masked accounts of courtly dalliances and rivalries.³² Cetina's work can be seen as forming a bridge between the courtierizing aims of Boscán, in his new lyric, and the impulse to recuperate Spanish greatness within poetry, an impulse that gains momentum over the course of the century. Cetina's views on poetry draw close to those of Boscán in that he rejects traditions of epic and ballad. But while the question posed through much of Cetina's writing is the same one explored by Boscán—how does one shape a discourse proper to the modern Spanish subject?—the motivation for his poetic experiments was different. It was not the imperative to contain Spanish greatness that informed the crafting of his more extended text. Rather, it was his encounter with the limits of Petrarchism and bucolic escapism as he sought to represent the subjectivity of the contemporary imperial Spanish courtier.

32. The Damon-Silvia and Silviano-Silvia poems, which appear as brief groups within the collected poetry of Hernando de Acuña, are particularly appealing and reveal an unexpected tender and erotic tone for a poet who generally takes the stance of a man's man.