Familial Relationships in Spanish Pastoral Romance

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Pastoral romances function as anatomies of love. Characters present the reader with different and concurrent *casos de amor*, and whenever possible, shepherds and shepherdesses rest in some *locus amoenus* to talk and sing about love.[1] The preciosity of nature and characters alike, together with the unbelievable coincidences and the extravagant and convoluted stories they feature, earned these novels notoriety in the last decades of the seventeenth century and to our day. Their open-endings allowed for sequels from different authors, usually inferior in quality,[2] a fact also conducive to their ill repute. Yet the genre enjoyed much popularity in Western Europe during Spain's Golden Age, its *naissance* and vogue largely attributable to the audience's saturation with romances of chivalry, and to its ingrained ludic component. As Hugo Rennert noted over a century ago, pastoral romances were "written originally for the amusement of courtiers" (16) and "the device … of introducing well-known poets or nobles as shepherds, doubtless added piquancy and color to the otherwise wearisome recitals of the *pastores*, especially in the eyes of those classes for whom they were chiefly written, and for whom it must have afforded no little amusement to discover–pictured beneath the thin veil of disguise, either their friends or themselves" (17).[3] Understandably, post-Golden Age readers, having lost the context and any clues leading to the referents encoded under pastoral garb, dismiss the genre as unrealistic, artificial, and utterly boring. However, if it is true that Spanish pastoral romances can be read as *romans* à clef, and that the authors were not simply following in Virgil's or Sannazaro's steps

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whenever they claim their rustics portray living persons, then they can fairly be viewed "as legitimate sources of information in the explaining and understanding of society" (Strother 1).

An aspect of society that finds its way into every pastoral novel is the family. In fact, time and again we find in pastoral narrative characters whose conduct and emotions are highly influenced by another family member. It is for this very reason that the study of these romances under the scope of family systems theory or Bowen's theory seems appropriate.

Psychoanalytic theory viewed the family "as a collection of relatively autonomous people" where "Each family member … was motivated by his or her own particular psychological mechanisms and conflicts" (Kerr and Bowen viii). By contrast, family systems theory, conceives the family "as a unit, as a network of interlocking relationships" (ix), which regulate the thinking, feelings, and behavior of each family member. According to Kerr and Bowen, families are emotional units, and any individual's functioning is deeply affected– consciously or not–by the "emotional atmosphere" (194) predominant in his family system. In a nuclear family, there are three main categories of dysfunction (marital conflict, spouse dysfunction, and child dysfunction) "that are chronically present in the family or that predictably emerge under stress" (165).

Donald Miller has used Bowen's ideas to look into familial relationships in *Don Quixote*. According to him, Cervantes exposed in his work and through the depiction of clinically and socially dysfunctional families (namely Don Quixote's, Anselmo's, Sancho's, or the Duke's), the unrealistic terms of coetaneous conjugal and familial conduct manuals such as Juan Luis Vives' *Instrucción de la mujer cristiana*, or Fray Luis de León's *La perfecta casada*. In his mindful exploration of families in *Don Quixote*, Miller also notes the influence kinsmen exert in an individual's comportment.

While the undermining of contemporary cultural and societal trends is in line with Cervantine practice, Cervantes' preference for depicting emotionally disturbed families over "perfect" ones in the *Quixote* (Miller 76),[4] is by no means exclusive to this particular author or work. Examples of dysfunctional kin groups abound in early-modern literature.[5]

Bartolomé Bennassar's study on endogamy in Spain's Old Regime (182-85) and Darci Strother's evaluation of marital portrayals in Spanish *comedia* (19-94) point to the coexistence of pre-arranged and love-based marriages. Pastoral romances seem to corroborate this idea. Diana's case in Montemayor's *La Diana*, whose father has arranged her union with Delio–"Moça me casó mi padre, / de su obediencia forçada," sings Diana (281)–despite her love for Sireno; Grisaldo's arranged marriage to Leopersia in Cervantes' *La Galatea*–"la voluntad de mi padre era que yo con Leopersia me casase" (13)–despite his love for Rosaura; Silveria's union to the rich Daranio, in spite of her love for Mireno, following her parents' design; Aurelio's decision, following the foreman's order, to marry his daughter Galatea to a Portuguese shepherd (130-31)–which has Galatea sing "Severo padre,

¿qué haces? / Mira que es cosa sabida / que a mí me quitas la vida / con lo que a ti satisfaces" (134) and call Elicio to the rescue; the scheme to wed Belisarda to the rich but ignorant and presumptuous Salicio in Lope's *Arcadia* (69); or the plan, conceived by her uncle, to wed Cintia to don Juan de Toledo in Gabriel de Corral's *La Cintia de Aranjuez*; are all good examples of marriages devised, always by a paternal figure, without the consent of one of the parties. Indeed, there seems to be a criticism of greedy, meddling parents (or authoritarian figures in general) "who put their own purposes before their children's wellbeing" (Mujica 192). Moreover, those cases which involve marrying a woman to a man socioeconomically superior illustrate the practice of hypergyny, which was common at the time. Non-consensual relationships are likely to show symptoms of dysfunction from the outset. Indeed, Diana claims that her *casamiento*, "a mí me tiene cansada" (281) and that she finds herself "mal casada" (282).[6] Her husband Delio is compulsively jealous, and Diana is reacting to his impairment (certainly a disturbance in the relationship balance) with emotional distance.

Bowen's axiom, "Relationships, like unstable chemical elements, tend to deteriorate" (80), based on his evaluation of numerous two-person natural relationships during the 60s and 70s, is noticeable as well in pastoral literature, wherein it is common to find spontaneous relationships which become conflictual after a disturbance raises the anxiety level in the couple's life. This is indeed the case of Ysmenia and Montano, who get married in Montemayor's *Diana* despite Montano's attraction to Selvagia.[7] There is no trace of Montano's *enfriamiento* towards Ysmenia in Polo's continuation. Here, Ysmenia is courted by Montano and by his father, Fileno. When she and Montano wed secretly, a disgruntled Fileno is furious with both, and in turn marries Felisarda to disinherit Montano. Felisarda is in love with Montano and when she finds herself rejected by him, she concocts a wicked plan that results in Montano almost perpetrating parricide. Instigated by Felisarda, Fileno goes public about his son's cruelty and viciously accuses Ysmenia of infidelity. A despairing Montano leaves town fearing the townspeople's reaction and convinced that his wife is cheating on him with her old flame, Alanio, who is still very much interested in her. It is noteworthy that in the original *Diana*, Montano's coldness towards Ysmenia was precipitated, according to Selvagia, "por los sobrados favores que Ysmenia le hazía, que en algunos hombres de baxo espíritu causan fastidio, o porque también tenía celos de las diligencias de Alanio" (156). Polo eliminates Montano's penchant for Selvagia,[8] but he keeps the reference to Alanio as a potential source of tension between Ysmenia and Montano. Alanio posed a threat from the beginning, and when Fileno falsely denounces Ysmenia's unfaithfulness, Montano's dormant jealousy inevitably surfaces. As for the consensual union of Felisarda and Fileno, it is doomed from the beginning. Felisarda only marries Fileno in the hope of becoming closer to Montano, and Fileno simply marries to revenge. The hag's unhealthy love for her young *alnado* almost ends in tragedy. This tale shows how "Marriage is not an idealized state of idyllic bliss but a tool" (Mujica 158). Nothing else is said about Felisarda and

Fileno, but for the reader the forecast is certainly dark.

An important concept in family systems theory is that of triangles and the part they play in symptom development. As Kerr and Bowen explain, "Triangles have an important role in fomenting conflict. People who have contact with the marriage … can be a source of jealousy or other feelings that have a divisive influence on a marital relationship" (190). Triangles are plentiful in pastoral narrative. In fact, every plot in the very first Spanish narrative of the kind, Montemayor's *Diana*, is organized around a triangle: Sireno-Diana-Sylvano, Sireno-Diana-Delio, Ysmenia-Alanio-Selvagia, Ysmenia-Montano-Selvagia, Ysmenia-Montano-Alanio, Felismena-Don Felis-Celia, Belisa-Arsenio-Arsileo. In each case, some sort of tension between a twosome relationship starts to erode the relationship in such a way that the more uncomfortable person initiates a togetherness with an outsider. Thus, once Sireno's relationship with Diana deteriorates, Sireno can vent with Sylvano, who happens to be also in love with Diana. Or, to name another example, in Polo's continuation, when Diana becomes allergic to Delio, she goes in search of Sireno. Delio's death at the end of Polo's *Diana* is essential to restore the harmony between Sireno and Diana.[9] This case shows how the destabilization by triangling can be alleviated when a third person is removed. To be sure, this is the solution to most pastoral cases: Ysmenia is able to marry Montano only after Selvagia is taken away by her father, Felismena can only be with her beloved don Felis once Celia dies, and in Luis Gálvez de Montalvo's *El pastor de Fílida*, the enmity between Mendino and Padileo is ended when Elisa passes on.

The way in which an individual's problem can be rooted in familial tension is masterly captured in the story of Felismena, wherein the parents' heated argument over Paris' decision to give the apple to Venus–"en esta porfía estuvieron gran rato de la noche cada uno alegando las razones más a su propósito que podía" (189)–is what determines the children's ill-fated amorous life. But the parents' quarrel that night is only the result of years of distress over the couple's infertility: "Acaeció, pues, que como mi madre, aviendo muchos años que era casada, no tuviese hijos (y a causa desto viviesse tan descontenta que no tuviesse un día de descanso), con lágrimas y sospiros cada hora importunava el cielo y, haziendo mil offrendas y sacrificios, suplicava a Dios le diesse lo que tanto desseava" (189). The dysfunctionality of this marriage is double: there is, on the one hand, an illness in one or perhaps in both spouses (who are unable to conceive), but there is also the marital conflict that emerges out of this problem. According to Miller "Dysfunction within the family system, especially in interpersonal relationships, leads frequently to conflict and verbal or physical aggression" (64). When the couple becomes pregnant "ya passada la mayor parte de su edad" (189), the anxiety level temporarily lessens, but does not disappear. The night of the discussion is special because a very pregnant Delia is feeling "mal dispuesta," and thus "rogó a mi padre que le leyesse alguna cosa para que occupando en ella el pensamiento no sintiesse el mal que la fatigava" (189). A difference of opinion quickly escalates to a *porfía* that

lasts for hours. Therefore, the discussion is part of a long-standing divisive process.

When trying to assess the Spanish early modern nuclear family through the study of pastorals, one is confronted by a problem. Consistently, like in other literary genres of the time, mothers are absent from the family unit.[10] They either die, like Delia (Felismena's mother) or Florinda (Arsileo's mother) in Montemayor's *Diana*, or are not mentioned at all. Most fathers are widowers, like Arsenio (Arsileo's father), Fileno (Montano's father), or Eugerio (the father of Polidoro, Alcida, and Clenarda in Polo's *Diana*). As a result, the mother's role in child-rearing is not adequately reflected and anything pertaining to the children becomes the husband's purview, contrary to the recommendations of post-Tridentine treatises on women's role within the family.[11] Another consequence is that father-child relationships abound in pastoral literature.

As we have seen, a father may antagonize a child (usually a daughter) after betrothing him/her to someone of his choice.[12] In addition, a father may become his son's rival suitor, and as a result of this triangling, harm his own offspring. In Montemayor's *Diana*, Arsenio and his son Arsileo fall in love with Belisa. While Belisa feels flattered by the double wooing, she is more inclined towards Arsileo. One night, Arsenio kills a man outside Belisa's window. Upon realizing it is his own son, Arsenio kills himself. Although later on Belisa will find out that it was all a magic trick devised by Alfeo the necromancer, and that both father and son are safe, this story reveals what could have truly been an outcome of such a rivalry. As we have seen, Polo uses a similar plot in the story of Ysmenia. Courted by a persistent Fileno, when she picks his son Montano for a husband instead, Fileno is blinded by jealousy and becomes his son and daughter-in-law's worst enemy. While both stories end with the young lovers being reunited, the father-son rivalries are left unresolved. According to Kerr and Bowen, "Rather than dissolve, triangles become more or less active with fluctuations in the level of anxiety" (135). They are less active when anxiety decreases, but the emotional circuitry of a triangle can be reactivated at any moment. In these stories, the reader can only imagine what will happen once Arsenio discovers Belisa and Arsileo are married, and once Ysmenia and Montano return to the same town where a vindictive Fileno awaits.

Sibling relationship is also widely explored in pastoral narrative. In Polo's *Diana enamorada*, Alcida has a brother, Polidoro, and a younger sister, Clenarda. During a trip to Portugal, where Alcida and Marcelio are to be wed, a storm forces Marcelio, Alcida, Clenarda, the ship's pilot and a sailor to abandon ship aboard a skiff that takes them to the island of Formentera. While Alcida sleeps, the rest of the group goes to Ibiza in search of food.[13] But Alcida wakes up before they return, and quickly suspects Marcelio has betrayed her with her sister: "lleuó mi hermana, a mi puso en oluido" (44). Bereaved, she pledges not to love a man again, thus becoming a *mujer esquiva*. In fact, it is her rejection of a love-stricken Delio that brings upon his death: "Yo cierto me doli del por hauer sido causa de su muerte" (196). Sibling positioning is important in personality development. Thus, an older sister of a younger sister tends to be more decisive than her younger sibling. This is

true in Alcida's case. She makes decisions and carries them out, and she is capable of defending herself against the fastidious Delio. By contrast, Clenarda is extremely passive and allows others to act for her. She first depends on her father, then on Marcelio (to accompany her to Ibiza), then is at the sailors' mercy, and finally asks some fishermen to save her from the treacherous men. Moreover, Clenarda's voice is consistently silenced while her sister's voice is heard. Indeed, her speech is always reported and synthesized by another narrator ("Començo entonces Clenarda a contar el caso como hauia passado, desculpando a Marcelio y a si, recitando largamente la grande traycion, y maldad de Bartofano, y todo lo de mas que esta contado," 170),[14] and when her brother and her are given the opportunity to speak, it is Polidoro who takes the floor: "Razon sera hermanos que yo sepa algo de lo que os ha succedido, despues que no me vistes …. A lo qual respondio Polydoro" (118).

In Cervantes' *Galatea*, Nísida and Blanca have the same sibling positions as Alcida and Clenarda. Nísida, the older and prettier sister, exhibits daring and determination. She is the speaker and active one of the pair. In fact, it is Nísida that decides to go in search of Timbrio, that safes him from a certain death when she tells the captain of the Turks that Timbrio is an important person and that he can get a good ransom for him, that looks after her sister when she tells Darinto to stop deluding himself about the possibility of marrying Blanca. Interestingly, when Darinto falls in love with Blanca, "la pidió por esposa a su hermana Nísida" (2: 122). Most of the time, Blanca just sits and waits while others play her cards for her.

Avalle-Arce comments regarding Cervantes' art of interpolating stories in his *Galatea* that "Por lo demás, historias como la de Leonarda, que introduce el viejo tema de los gemelos–Teolinda y Leonarda, por un lado; Artidoro y Galercio, por el otro–producen, con sus embrollos, en la historia medular de *La Galatea*, una densidad argumental que no se daría de otra suerte en el mundo de las relaciones estereotipadas de la novela pastoril" (12-13).[15] While it is true that Teolinda and Leonarda resemble each other a lot–"esta hermana mía … me parece tanto en el rostro, estatura, donaire y brío … que no sólo los de nuestro lugar, sino nuestros mismos padres muchas veces nos han desconocido, y a la una por la otra hablado" (94)–they are not twins. Their resemblance is key to develop the theme of sister rivalry, but Teolinda clearly states that her sister is "de poco menos edad que yo" (94).[16] This is interesting because here we have again an older sister, Teolinda, who is confident enough to express her feelings to Artidoro in order to prevent him from leaving or getting bored with her–"y aunque yo quisiera entonces hacer de la retirada y melindrosa, porque temía … que él se partiese, no quise ni desdeZarle ni despedirle, y también por parecerme que los sinsabores que se dan y sienten en el principio de los amores son causa de que abandonen y dejen la comenzada empresa los que en sus succesos no son muy experimentados. Y por esto le di respuesta tal cual yo deseaba dársela" (1: 93)–and to "desamparar la cara patria, amados padres y queridos hermanos, y dejar con la guardia de sí mesmo al simple ganado mío" (1:

101) in order to go in search of Artidoro. However, Leonarda is not a passive younger sibling. She is capricious and selfish. When Teolinda's beloved Artidoro runs into Leonarda, whom he takes for Teolinda, and starts paying amorous compliments to her, she repels him with harsh words, and refuses to reveal her true identity: "Y es lo bueno que nunca le quise decir el engaño en que estaba, sino que así creyó él que yo era Teolinda, como si con vos mesma estuviera hablando" (1: 96). Because of this, Teolinda calls her "la turbadora de mi reposo" (2: 16) or "la turbadora de mi descanso" (1: 96). But the worse is still to come. Leonarda falls in love with Artidoro's identical brother, Galercio and, when she finds out that he is in love with Gelasia, she finds Artidoro, tells him she is Teolinda, and marries him (2: 254-55). For the older sister, Leonarda has now become "la enemiga de mi gloria" (255).

La Galatea still offers one more story involving siblings. I am referring to Leonida's murder at the hands of her own brother Crisalvo. Carino deceives Crisalvo by telling him that his beloved Silvia is getting secretly married to Lisandro, when it is indeed Leonida who has agreed to a secret wedding with Lisandro. Crisalvo intercepts Leonida on her way to the village where the nuptials are to take place and stabs her six times, leaving her a dying woman. The fact that he has been duped by Carino does not exonerate Crisalvo from the blame. As he tells the story of his loss to Elicio, Lisandro introduces Crisalvo in the following manner: "Tenía Silvia un pariente que se llamaba Carino, compaZero familiar de Crisalvo, hermano de la hermosa Leonida, cuya bizarría y aspereza de costumbres le habían dado renombre de cruel, y así de todos los que le conocían el cruel Crisalvo era llamado" (1: 39). As the story progresses, Lisandro underscores repeatedly Crisalvo's dysfunction: "Mientras estas cosas entre nosotros pasaban, no se descuidaba Crisalvo de solicitar a Silvia con infinitos mensajes, presentes y servicios; *mas era tan fuerte y desabrida la condición de Crisalvo* que jamás pudo mover a la de Silvia a que un pequeño favor le diese, de lo cual estaba tan desesperado e impaciente como un agarrochado y vencido toro" (1: 43, my emphasis). That Crisalvo is prone to acting negatively as a result of his bad temper and of his poor judgment is clear in this remark:

> Y esto le acrecentaba la cólera y enojo de manera que le sacaba de juicio, aunque él tenía tan poco, que poco era menester para acabárselo. Y pudo tanto en él este mal pensamiento que vino a aborrecer a Silvia …. Y así, en cualesquier corrillos y juntas que se hallaba, decía mal de Silvia, dándole títulos y renombres deshonestos; pero como todos conocían su terrible condición … daban poco o ningún crédito a sus palabras (1: 45).[17]

Hence, it is not surprising that, given the opportunity to kill, an emotionally disturbed individual like Crisalvo, who has tried to kill Lisandro many times, embraces it. In concluding, we must return once again to the idea that some pastorals were intended as *romans* à clef. Montemayor claims in his *argumento deste libro* that the readers will find "muy diversas hystorias de casos que verdaderamente an sucedido, aunque van disfraçados debaxo de nombres y estilo pas-

toril" (125). Similarly, Cervantes, Luis Gálvez de Montalvo, Cristóbal Suárez de Figueroa, Lope de Vega, Gabriel de Corral and others conceal real people and real situations behind pastoral disguise. Still, pastoral romances present a great deal of borrowing from their predecessors, which makes them predictable and conventional. As we have seen, when it comes to family pictures, certainly pastorals do not offer a very flattering or even complete image of family life. Almost every family[18] is tainted by an anomaly, wherefrom emotions run high and spouses are at odds with each other or with their children. And in many cases, family members, such as the mother, are excluded from the picture thus distorting reality. While it is difficult to assess the degree of literary influence and the degree of societal influence, pastorals are reflective of the emotional processes inescapably governing family systems of all times.

NOTES:

[1] For a traditional definition of pastoral narrative, see Amadeu Solé-Leris (17-18).

[2] In spite of promising a second part, Montemayor's death in 1561 cut him short of finishing his *Diana.* This allowed Alonso Pérez and Gaspar Gil Polo to publish second parts of the work in 1564. Both Pérez and Polo promised a continuation to their book–Polo says "que antes de muchos dias (plaziendo a Dios) sera impressa" (264) and Pérez mentions that he did not include the third part of the work to avoid making the volume too long–but the third part was penned by Jerónimo de Texeda and published in 1627. It is well known that Cervantes left his *Galatea* unfinished, although he promises the reader in the prologue to the second part of *Don Quixote* to await the publication of the second part of the work. Whether he truly completed the second part or not is still unknown.

[3] For *La Diana* as a *roman à clef*, see Francisco López Estrada (16-17) and Rennert (34-36). For the covert reality behind Cervantes' pastoral fiction, see Juan Bautista Avalle-Arce (30-31); for the same issue concerning Lope de Vega's *Arcadia*, see Rennert (145-46) and Edwin Morby's introduction (9-13). On Montalvo's romance as a *roman à clef* see Rennert (106-08) and Rodríguez Marín. On Gaspar Mercader's *El Prado de Valencia*, see Rennert (158). On the persons behind Cristóbal Suárez de Figueroa's characters in *La constante Amarilis*, see Rennert (177). Of Jacinto de Espinel Adorno, Rennert comments that "his book [that is, *El premio de la constancia y pastores de Sierra Bermeia*], moreover, is the only source of our scanty knowledge of his life, for it is believed that one or two facts put by the author into the mouth of Arsindo, are to be referred to himself" (181). Rennert indicates as well that Miguel Botello's *Prosas y versos del pastor de Clenarda* is a "historia disfrazada, si bien verdadera" (187), and, in reference to Gabriel de Corral's *La Cintia de Aranjuez,* that "It is very probable that some real personage is concealed under the name Cynthia" (196).

[4] I disagree with Miller's observation about Marcela's "exemplary family" (76). If it is true that Marcela's mother seems "charitable," and that her father, judging by the fact that he dies over his wife's death, seems like a loving spouse, it is also true that, for this very reason, they could very well illustrate marital conflict. As Kerr and Bowen explain, the emotional fit of a relationship is always complementary (168-87), so "one organism tends to be dominant" (172) while the other is subordinate. It seems probable that one parent was the dominant one while the other was in a subordinate position. Logically, when the mother dies (a disturbance or stressor that leads to an increase in the anxiety level), the father feels lost without someone to direct him or to be directed by, and as a result, also dies: "While a dominant-subordinate or overfunctioning-underfunctioning reciprocity in a relationship is an important mechanism for binding anxiety and for stabilizing the

functioning of both people, an increase in the levels of chronic anxiety can exaggerate this pattern to the point that one person's functioning is so impaired that symptoms develop" (Kerr and Bowen 172). In addition, after her parent's demise, Marcela lives with her uncle, whose reasons for preventing his niece's possible engagement are put into question by the narrator.

[5] See, for instance, Hannah Bergman's study of marriage in Calderón's plays.

[6] Diana reiterates her anxiety over her husband's sickness in Gil Polo's *Diana enamorada*: "Mas la fortuna que peruierte los humanos intentos, quiso que obedesciendo mas a mi padre, que a mi voluntad, dexasse de casarme con el [i.e., Sireno], y a mi pesar me hiziesse esclaua de vn marido, que quando otro mal no tuuiera con el, sino el que causan sus continos e importunos celos, bastaua para matarme" (70-72).

[7] Selvagia explains to Sireno and Sylvano how Montano fell fervently in love with her: "Pues estando yo perdida por Alanio, Alanio por Ysmenia, Ysmenia por Montano, sucedió que a mi padre se le ofreciessen ciertos negocios sobre las dehesas del Estremo con Phileno, padre del pastor Montano, para lo qual los dos vinieron muchas vezes a mi aldea, y en tiempo que Montano, o por los sobrados favores que Ysmenia le hazía, que en algunos hombres de baxo espíritu causan fastidio, o porque también tenía celos de las diligencias de Alanio, andava ya un poco frío en sus amores. Finalmente, que él me vio traer mis ovejas a la majada y, en viéndome, començó a quererme de manera, según lo que cada día iva mostrando, que ni yo a Alanio, ni Alanio a Ysmenia, ni Ysmenia a él no era possible tener mayor afición" (156).

[8] This relationship is not necessary anymore since, at the end of Montemayor's work, Selvagia is married to Silvano. The fact that Montemayor suggests that Ysmenia's exaggerated affection might be what triggers Montano's emotional withdrawal is interesting because it illustrates how these two complement each other (at the outset, Montano is the subordinate member in the group and Ysmenia the dominant one, then their roles are reversed) and how the couple's functioning is reciprocal. The more dependant Ysmenia becomes, the more its mirror opposite characteristic intensifies in Montano. The concept of "reciprocal functioning" (Kerr and Bowen 8) is key in family systems theory.

[9] Alonso Pérez also "kills" Delio at the end of his *Diana*, but leaves her a widow to allow for a third part. In his prologue he informs the readers that Montemayor had told him he intended to finish his second part of the work with Diana marrying Sireno after Delio died.

[10] In *La Diana enamorada*, Delio's mother appears in a nurturing role. Delio has been rejected by Alcida and "de puro enojo adolescio" (194). His mother is by his side as his illness progresses and when he finally dies. However, she unknowingly contributes to aggravate his illness when she mentions Diana's flight to Felicia's palace, where Sireno is. Delio dies tormented by love and by jealousy.

[11] Fray Luis de León, for instance, enumerates the functions of the married woman in *La perfecta casada* thus: "Porque el servir al marido, y el gobernar la familia, y la crianza de los hijos, y la cuenta que juntamente con esto se debe al temor de Dios y a la guarda y limpieza de la consciencia, todo lo cual pertenece al estado y oficio de la mujer casada, obras son que cada una de por sí pide mucho cuidado" (4).

[12] According to Barbara Mujica, there is a difference between canonical pastoral romance and Bernardim Ribeiro's *Menina e moça* in terms of the relationship between parents and children: "Frequently, parents in pastoral romances are obstacles, even rivals. Here (that is, in the story of Arima and Avalor contained in Ribeiro's romance) the father is a spiritual guide and protector" (101). Despite the importance of family in *Menina e moça*, I do not include this romance in my study of pastoral fiction for as Mujica notes, it "is not just a romance with chivalric, sentimental and pastoral elements, but a cabalistic allegory with political overtones" (57).

[13] The plan to go to Ibiza is designed by the pilot, Bartofano, who has fallen in love with Clenarda and is hoping to take advantage of her. When Marcelio decides to join the group at Clenarda's request, Bartofano leaves him in Ibiza and takes Clenarda away.

[14] Other examples abound. In the first book, Marcelio tells what happened after they embarked for Portugal. While he uses direct speech to allow the treacherous sailor Bartofano to speak, he only uses indirect speech to report Clenarda's words ("Mas nunca quiso Clenarda passar a la isleta sin mi compaZia, porque no osaua fiar se en los marineros. Y aun que yo me escuse de yr con ella, diziendo que no era bien dexar Alcida sola … me respondio, que pues el espacio de mar era muy poco … podiamos yr, caçar y boluer, antes que Alcida … se despertase," 40). She is even described as speechless at some point: "Oyendo esto Clenarda, creyo muy de veras la mentira del traydor, y tuuo me vna yra mortal …. Mirauame con vn gesto ayrado, y de rauia no podia hablarme palabra" (42).

[15] The twin–Gemini–motive is present, but not developed, in Montemayor's *Diana*, where Felismena mentions she and her twin brother were separated at a young age. Polo's Marcelio in *La Diana enamorada* turns out to be Felismena's fraternal twin.

[16] Later on, Leonarda speaks thus to Teolinda: "No sé, hermana mía, lo que piense de tu honestidad, ni menos sé si calle lo que no puedo dejar de decirte, por ver si me das alguna disculpa de la culpa que imagino que tienes; y aunque yo, *como hermana menor*, estaba obligada a hablarte con más respecto, debes perdonarme …" (95, my emphasis).

[17] On the night of the ambush, Lisandro has an ominous dream wherein a white hind is torn to pieces by a lion (1: 48).

[18] Polo offers a scene of a seemingly functional family: the father is a kind fisherman whose wife and daughters tend to their chores singing (124). However, this family is not sufficiently developed and this exemplary group is atypical in the genre.

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