

The Use of Negative Water Imagery in the *Rimas* of Juan de Moncayo y Gurrea

by

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Abstract

Juan de Moncayo y Gurrea's (1614-1657) collection of poems, *Rimas* (1652), is replete with imagery, water being one of the most prevalent images. In the appearance of water throughout the poems, Moncayo consistently uses it as a conduit to convey a negative meaning, which, when one looks at the collection as a whole, establishes an overarching negative concept. This thesis investigates the multiple planes on which water imagery functions to communicate specific messages, which then form part of a greater, multi-faceted definition of negativity. On one level, each image of water maintains its autonomy and purpose within the specific poem where it appears. On another, the individual examples of water imagery throughout the text indicate a larger, interrelated web of meaning, into which each image is woven.

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Table of Contents

Abstract	ii
Acknowledgments	iii
Chapter 1: Introduction	1
Chapter 2: The Life and Works of Juan de Moncayo	7
Chapter 3: Analytical Approach	14
Previous Studies	18
Chapter 4: Analysis of Negative Water Imagery in the <i>Rimas</i>	23
Death	24
Danger/Shipwreck	33
Sadness/Despair	44
Uncertainty	55
The Power of Water	58
Evil and its Consequences	64
Salvation	70
Positive Instances	83
Conclusion	86
Chapter 5: Conclusion and Possibilities for Further Research	88
Bibliography	92

Chapter 1: Introduction

Juan de Moncayo y Gurrea (1614-1657), Knight of the order of Saint James and Marquis of Saint Felices, may not be the most well-known poet of the Spanish Golden Age, but he is one who deserves attention. Moncayo published his *Rimas* (1636, 1652) and *El poema trágico de Atalanta y Hipomenes* (1656), marked by his use of Gongorist techniques and style, as well as several other poems and letters. The *Rimas* are a collection of poems with various verse forms, while the *Atalanta* is an epic poem consisting of twelve cantos that draws from and expands on the classical version of that myth in Ovid's *Metamorphoses*. Within these works, one encounters the treatment of many themes, as Aurora Egido outlines in the introduction to her edition of Moncayo's collection of poems: "Las *Rimas* contienen metros y temas típicos de la época en que fueron escritas: no faltan los poemas amorosos, los necrológicos, bíblicos, heróicos, laudatorios . . . y los inevitables poemas de circunstancias" (xxiii). Therefore, since Moncayo follows many of the Golden Age tendencies in his writing, one must delve deeper into his poetry in order to encounter his individual poetic identity. The influence of Góngora appears through Moncayo's treatment of certain topics and use of particular techniques as mentioned above, but the meaning conveyed within those common structures and content convey his own unique and vivid perspective of reality.

Moncayo's treatment of a specific image demonstrates his unique poetic identity through the recurring appearance of water in his work, which occurs in a great number of instances as a negatively portrayed image. While each example retains its distinctiveness within the poem in which it is found, one also sees an overarching negative quality assigned to water when looking

at the entire *Rimas*. The purpose of this study is to describe Moncayo's use of water imagery both specifically as it appears in certain poems, and its systematic nature on a more global level, looking at his work as a whole. The extent to which the following is a true statement thus becomes the research focus: the water imagery within Moncayo's poetry serves as a conduit for various negative meanings. Consequently, the analysis describes exactly what message Moncayo presents within these images and how he uses water as a means to communicate that message.

The term "negative" has many definitions and can be understood in numerous ways. As per the fourth entry (sub-entries b, c and d) for the word "negative" in the *Oxford English Dictionary*, the following connotations encapsulate the term's usage for the purposes of this study: "unfavorable, hostile, destructive, carping, antagonistic," "pessimistic, defeatist," "unhappy, unpleasant, discouraging, demoralizing, and uncomfortable" (online). While the above connotations do not achieve a complete understanding of the term "negative" as I apply it to water imagery in the poetry of Juan de Moncayo, they begin to demonstrate the sense in which it can be seen in relation to the images of water. Those meanings also serve to rule out other possible definitions that do not apply. For instance, "negative" can be seen to describe opposites, which is irrelevant to the current task. "Negative" is anything that is not good; conversely, it describes that which is bad or wrong. The above general description of the term begins to clarify the meaning of the word itself and its usage in the thesis.

In my task, I examine the *extent* to which the water imagery in the *Rimas* conveys negative meaning and in so doing one must consider the baroque tradition within which Moncayo composed them that may differ in some instances from the perspective of today. For example, whereas today death holds a negative value, at the time when Moncayo was writing

death marked the end of this life and the beginning of the next, which superseded this one. Therefore, death, at least within the baroque and early modern tradition in Spain, is not a completely negative idea; however, certain images that appear within the *Rimas*, when compared to that tradition, demonstrate a distinct perspective that highlights the negative aspects that go along with the idea such as sadness, pain and struggle, to name a few. Still, Moncayo cannot be examined without regard to the baroque tradition, which I consider while approaching his verses.

The second chapter treats the life and works of Juan de Moncayo, mentioning the details of his biography as a member of the Spanish nobility, but focusing on the pertinent aspects of his life that shed light on his identity as a poet. The brevity of this section is in part due to the paucity of biographical information that currently exists regarding the poet. Much of the information that does in fact pertain to Moncayo comes from letters, civil documents and a few references to his life and work by his better-known contemporaries with whom he had contact.

Chapter 3 presents a discussion of the theoretical validity of my approach to the primary texts. First, as with all analyses of older works, research entails understanding the period in which they appear. In this study, critical surveys of literature of the Spanish Golden Age such as Arthur Terry's *Seventeenth-Century Spanish Poetry: the Power of Artifice*, serve to place Moncayo in this period. That is, criticism that surveys seventeenth-century literature in Spain demonstrates how Moncayo is characteristic of the Golden Age. Additionally, as with Moncayo's biography, little theoretical or critical analysis exists related to the poet specifically, Aurora Egido standing out as Moncayo's most leading critic, although her critical research is not extensive and often focuses on his Gongorist tendencies. Therefore, much of the research considered in this study will serve to provide background knowledge of the time period and subject. At the same time, one literary critic from the twentieth century proves important to the

analysis itself. Helen Vendler's work, *Poets Thinking*, considers the development of ideas in the poetic corpuses of four poets.¹ Especially in her analysis of W.B. Yeats, Vendler discusses how images, in particular, convey meaning and the way that the same image can transform diachronically over the course of a poet's work. While our theories overlap in the general sense, I distinguish between the nuances of each of our approaches.

Chapter 4 consists of the analysis itself, which I divide into eight sections that thematically organize the different meanings that water conveys in Moncayo's *Rimas*. Before the body of the study, an introduction to the chapter outlines the parameters and limitations to the analysis portion of the thesis. The limitations exist because not every instance of water follows the pattern proposed in the thesis statement. One would not nor should not expect every example of water imagery that appears in a corpus as large as Moncayo's to follow this pattern perfectly; however, the great number of instances that do present water in a negative manner provides solid evidence for the validity of the argument I propose. In one of the later sections of the analysis chapter, I note and describe the positive and neutral water images in order to characterize their nature and consequently explain the reason for their positive valuation. The first sections within Chapter 4, however, treat the negative messages for which water serves as a conduit. In regards to organization, the goal is to categorize the different but specific ways water appears in the text. Although one may find many instances where overlap occurs in the differentiations that I make, the structure of chapter 4 functions practically and permits mention of such occurrences of coincidence. In fact, coincidence implies cohesion and solidifies the notion of an overarching negative water image that exists in the collection of poetry. At the same time, defining the

¹ The poets she selects for her critical survey are Alexander Pope, Walt Whitman, Emily Dickinson and W. B. Yeats.

distinctions serves as a means to be more specific in the analysis and for that reason each use will have its own section.

After the brief introduction to the chapter, I begin the body of the analysis focusing on images of water and describing how they are negative. The sections are loosely organized in order of degree, beginning with the most negative use of water images (or rather, the most negative meaning conveyed through an image of water) towards the less negative. Therefore, the first section treats water imagery and its connection to death² followed by the subsequent sections devoted to danger, despair, uncertainty, oppression and evil. Two final sections remain, which are distinct in nature and require separate explanation.

In the penultimate division of the chapter, under the heading "Salvation," I analyze a number of instances where heroic entities emerge to overcome the problems caused or propagated by water. While the danger or uncertainty seen in the water images often persist to the end of the poem, sometimes remedies appear in a number of forms, often either abstract or supernatural, to counteract the force of the water. Even when a human subject is successful in overcoming the power of water, the feature that almost always gives him or her the ability to enact such a feat has a supernatural quality. That is, he must be greater than a normal human being or otherwise the water would inevitably supersede his or her power. Therefore, through these examples, a message of hope exists to counteract the negative facet of reality that the chosen water image depicts. Then, as indicated above, the final section of the analysis discusses how water is used to communicate positive meanings in several instances throughout *Rimas*.

² Again, I consider the concepts of the baroque tradition and am careful by stating that death is the most negative meaning conveyed by water. In the instances that I examine, I note the manner that the text presents the ideas and how they follow or contrast with the Baroque.

Since such examples are few and form the opposite end of the spectrum from the first section devoted to death, the analysis reaches its terminus in their description.

Finally, in the fifth chapter I summarize the study in the conclusion. While the summary component of the conclusion is useful and necessary, even more important are the prospects for further research. Such possibilities are great in number due to the little research that currently exists regarding the poet. However, this particular study could function as the first step towards other related research that I outline in the conclusion. Aside from being a point of departure for other research, this project justifies itself on its own merits as well. As stated within this introduction, much work remains to be done to uncover and illuminate the work of Juan de Moncayo among other Golden Age writers towards which this thesis continues the process. In conclusion, the current study will focus solely on the use of water images in the *Rimas* of Juan de Moncayo y Gurrea, and the manner in which he presents such imagery.

Chapter 2: Life and Works

As noted in the introduction to this work, knowledge of the biography of Juan de Moncayo y Gurrea³ is by no means vast. However, recent findings by Ted E. McVay have uncovered the dates of his birth and death (1614-1657). Moncayo was baptized in Zaragoza in 1614, on October 2⁴ to don Miguel de Moncayo (1560-1623) and Francisca de Gurrea (c. 1585-1656). He married doña María Francisca Abarca de Bolea y Osorio and they had at least one child, Francisca, although one of the poems in the *Rimas* indicates that the poet may have had a second child, Beatriz, who died young⁵.

The first major event of this life of which we have notification is his entrance into the court of Felipe IV as a page on February 24, 1627.⁶ This post would have often put him in the presence of the king to whom he would remain loyal both in his laudatory poetry of the monarch, and also in reality, as we was later to accompany the king to Lérida during the Catalanian rebellion in 1644. The atmosphere of the court during his time as page was also advantageous for his literary upbringing, because he would have been in the same circles as some of the most influential poets of the day, most notably Lope de Vega. His stay in Madrid lasted probably until 1637 when he returned to Zaragoza.

³ He also carried the title Marquis of Saint Felices, and was a Knight of the Order of Saint James.

⁴ The information regarding the dates of his birth and death appear in the forthcoming article by Ted McVay, "Nuevos datos para la biografía de Juan de Moncayo y Gurrea."

⁵ The poem is entitled "El autor a una hija que se le murió niña" (72, according to the enumeration of the poems in the Egido edition of the *Rimas*).

⁶ Unless otherwise noted, the information for Moncayo's biography comes from Egido's introduction to the *Rimas*.

Moncayo participated actively in the literary academies in Zaragoza that were common during the Golden Age of Spanish literature, two of which are of particular note due to the fact that Moncayo officiated them as president. One of these occurred in 1641 at the house of the Count of Osera while the other, also in Zaragoza, occurred in the house of the Count of Lemos, don Francisco Fernandez de Castro, between the years 1652 and 1654. Moncayo attended a third academy, also at the house of the Count of Lemos (although it is referred to as the academy of the Count of Andrade, who was Lemos's son) in which Moncayo presided as master of ceremonies, along with other notable figures such as José Navarro⁷. In these academies, authors presented and shared their work in a relaxed academic setting while, on occasion, the academies would be topic-oriented, where the authors would write poems specifically for the gatherings (Egido, "academias" 105).

The academies are evidence that many authors during the time period knew each other personally. Although Moncayo would have met a number of the notable authors of the time at such events, it is evident that he and other literary figures had a friendship based on the letters that were sent between them. The most noteworthy example is Juan Francisco Andrés de Uztarroz with whom Moncayo appears to have had a close relationship. Andrés, although a poet, is better known for his work as a historian and editor, compiling collections of works by the writers of Aragon. Andrés also helped Moncayo edit and prepare the 1652 version of his *Rimas* as well as acting as official censor to the final published work. The letters between the two authors are what tell of Moncayo's whereabouts for parts of 1652 through 1654. At the end of each letter Moncayo gives mention to his geographical location, from which it is apparent that he spent much of 1652 in a secluded home outside of Zaragoza where he edited his *Rimas*.

⁷ Taken from Egido's chapter entitled "Las academias literarias de Zaragoza en el siglo XVII," found in *La literatura de Aragón*, pp. 109-115.

Moncayo sent drafts of his verses to Andrés in order for him to revise them, which was the primary purpose of their correspondence during Moncayo's communication. His influence on the work was so great that Moncayo wrote the following to him:

Mis *Rimas*, en que Vm., como tan dueño de lo que tengo, tiene tanta parte, remito a Vm. para que las ampare. Si antes que los diera a la estampa lo hice para que los corrigiera. Y ya estoi en el campo expuesto a todo golpe, cuyo arrojó, con el seguro de su consejo he hecho. Vm. debe favorecerme, como de su condicion y buena naturaleza lo espero; No temeré los golpes por mí, ni los sentiré, sino por Vm. por la mucha parte que en estas obras tiene por el lustre que con su corrección las ha dado. Vm. viva muchos años, y le guarde Dios como deseo. De la Torre a 12 de setiembre de 1652. (quoted from del Arco, *La erudición*, 780).

The above letter is the last correspondence between the two while Moncayo remained in that location. The next time that Moncayo wrote to Andrés occurred in Zaragoza where Moncayo stayed at least from October 9, 1652, until May 16, 1653. The first date pertains to the first letter from Moncayo after returning to Zaragoza and the second is taken from a correspondence from Andrés de Uztarroz to Francisco Diego de Sayas who was trying unsuccessfully to reach Moncayo⁸. Andrés informed him that he had recently left for Madrid due to the death of his brother-in-law, Pedro de Bolea, but would return soon. However, Moncayo would remain in Madrid at least until August 1653. This is the last date of correspondence of which there is evidence between him and Andrés who died later that year in Madrid⁹. In the Spanish capital, Moncayo lengthened his stay first out of necessity due to the plague that struck the eastern and

⁸ The letter appears in Ricardo del Arco's "El poeta aragonés Juan de Moncayo, marqués de San Felices," pp.44-5.

⁹ "Uztarroz, Juan Francisco Andrés de." *Gran enciclopedia aragonesa*. Online.

southern regions of Spain during that time,¹⁰ but also due to the applause that his work received in the capital in contrast to the lack of warmth in its reception in his hometown. Andrés, in the above mentioned letter referring to Moncayo's departure states that there are many òïmanesö that draw him to the capital, which, according to Egido, refers to the readers of his *Rimas* that were more prevalent there. The lapse in correspondence points to a probable return of Moncayo to Zaragoza during which the two writers would have been in close enough geographical proximity to see each other rather than write.

Two works either written or prepared by Andrés deserve mention as well. The first was a collection of poetry by poets of Aragon written upon the death of Prince Baltasar Carlos, which proves interesting due to Moncayo's omission from it. His absence from the work is of particular note because of his relationship with Andrés *and* with Baltasar Carlos whom he knew personally from his time in the royal court as page to the king. However, the poet does appear in Andrés's silva *Aganipe de los cisnes aragoneses celebrados en el clarín de la fama* where he mentions and describes the poets of Aragon past and present. In fact, this work gives us a good amount of information regarding Moncayo including confirmation of the existence of a number of unpublished works such as *Eco y Narciso*, *La primera semana* y *El mayor teatro*, which Moncayo had also named in the prologue to the reader in his *Rimas*.

It is also evident that Moncayo had a relationship with other members of the society of Aragon related to literature such as Francisco de la Torre (who dedicated one of his works to Moncayo), Juan de Lastanosa, Baltasar Gracián and Josef de Pellicer. He was not as close with the writers in the list above, but letters of correspondence demonstrate that the poet was at least acquainted with them. In regards to Lastanosa specifically, he and Moncayo suffered a falling

¹⁰ For more on the outbreak, see Benássar, Bartolomé. *La España de los Austrias: (1516-1700)*, p. 160.

out when Lastanosa acquired a number of Moncayo's mother's letters from Andrés that he would not return upon the behest of the poet.

Soon after the publication of his second major work, *El poema trágico de Atalanta y Hipomenes* (1656), Moncayo died on March 12, 1657, according to the letter of death written by his notary the day after he made his will¹¹.

Juan de Moncayo has two primary publications although some verses of his appear in works by other authors. His work, as previously mentioned, follows an overtly gongorist style and often alludes to noteworthy people and places of Zaragoza. For instance, the river Ebro, La Virgen del Pilar and a number of figures past and present appear in the *Rimas* while a canto of his other major work, *El poema trágico de Atalanta y Hipomenes*, treats the history of the nobility of Aragon. The *Rimas*, his collection of poetry, appeared for the first time in 1636, published in Lérida. No copies of this edition are known to exist, but a second edition of the *Rimas* went through the final stages of publishing in June 1652 in Zaragoza on the press of Diego Dormer and was completed and available for purchase by July or August of the same year. Although the differences between the two versions are currently uncertain, some events mentioned in the second edition occurred after 1636; therefore, the editions are certainly distinct. Moncayo dedicated the 1652 edition to Pedro Fernández de Castro, the Conde de Andrade, who was a friend of the poet, while the Conde de Lemos, the father of Andrade and Viceroy of Aragón wrote the *privilegio* on behalf of King Philip IV. Andrés de Uztarroz served as the censor of the *Rimas*. Included at the beginning of the collection are a number of laudatory poems of the work by other authors including: Francisco Diego de Sayas, Silvestre Cabrera, Francisco de

¹¹ Also found in the forthcoming article by Ted E. McVay, "Nuevos datos para la biografía de Juan de Moncayo y Gurrea."

Bustamente, Gaspar Augustín y Reus, Alberto Díez, Manuel de Salinas y Lizana, Juan Francisco de Agreda, Jorge Laborda, José Navarro, Juan Antonio Rodríguez y Martel, Juan Orencio de Lastanosa, Antonio de Funes y Villalpando and Luis Abarca de Bolea. A number of notable figures received copies of the work directly from Moncayo such as Andrés de Uztarroz and Nicolás Antonio.

Organizationally, Moncayo divides the *Rimas* into sections based on verse form first, then thematic content. Three longer mythological fables break this pattern as they are placed at the beginning, middle and end of the book. The first poem of the collection is the *“Fábula de Júpiter y Leda”* followed by five sections of sonnets divided thematically into the following categories: religious, funereal, heroic, amorous and various. After a section of various *canciones* appears the second mythological fable, *“Fábula de Venus y Adonis.”* Then there are six sections divided into various *liras*, various *octavas*, amorous *décimas*, religious *romances*, amorous *romances* and lyrical *romances*, until the final poem and fable *“La fábula de Júpiter y Calixto.”* In all, 108 poems pertain to the *Rimas* (not including the three preliminary sonnets written to Don Francisco Fernández de Castro, his son the Count of Lemos and grandson the Count of Andrade).¹²

In content, Moncayo does not stray from common topics of the time period either. As noted in the introduction to the thesis, Aurora Egido describes this facet of Moncayo’s work in which he treats such subjects as religion, love, death, myth, and has a number of poems based on actual events (xxiii). Such themes are seen in the above-mentioned sectional divisions of the

¹² According to Egido’s enumeration, there are 107, but she does not amend her edition in light of *“erratas”* at the end of the Dormer edition of the *Rimas*, where there is a note that indicates a missing title to one of the poems; therefore, two poems appear as one in both the Dormer and Egido editions. The poems in question appear under the title *“Otro romance lírico”* in both editions, but line 49 should begin a new poem entitled *“Romance.”*

sonnets and appear throughout. In terms of style, Moncayo applies many of Góngora's techniques including the use of baroque language, deviations from normal syntax, the use of conceits and neologisms (many of which Góngora initially penned).

Then in 1656, Moncayo published the narrative poem *El poema trágico de Atalanta y Hipomenes*. Twelve cantos totaling more than 8,000 verses comprise the work that recounts the Ovidian mythological fable of Atalanta in verse form. Moncayo again emulates Góngora in his extension of a myth in verse, *La fábula de Polifemo y Galatea* being the exemplar. Egido describes the *Atalanta* as "típico producto barroco en el que se agotan todas las posibilidades del tema y en el que entrelazan nombres, anécdotas, festejos y lugares de su época con el mito clásico" (*Poesía aragonesa* 264). Again, Moncayo follows many of the pervasive techniques of the day.

In summary, Juan de Moncayo y Gurrea was a noble from Aragon who followed in the literary tradition of Spain during the Golden Age, emulating some of the greater writers of the period while leaving his own mark as well, one facet of which I uncover in the following pages.

Chapter 3: Analytical Approach

The thesis analysis takes both a specific and general approach to the collection of poetry, *Rimas*, by Juan de Moncayo y Gurrea. The primary emphasis focuses on the specific; that is, I examine the many instances within the collection where water imagery appears and describe the extent and nature of the example in order to prove how the image conveys negativity and to what degree it pertains to the analysis. Also important is the manner in which the poetic voice (or in some instances the poet himself¹³) conveys a negative meaning through the vehicle of the water image in which there are sections devoted to water as an image that conveys death, danger and shipwreck, sadness or despair, evil, and oppressive power. Then, within each section, the specific images communicate particular meanings that demonstrate facets of negativity. For instance, in the section devoted to death, one example illustrates the sometimes-unexpected nature of death,¹⁴ while another stresses its ugliness¹⁵. Therefore, my exposition of each individual example of water imagery reveals the specific meanings conveyed, of which there are many.

While the sheer number of examples of water images within the *Rimas* demonstrates Moncayo's evident overall usage of such images to convey a negative meaning, a secondary

¹³ There are a number of poems within *Rimas* that either Moncayo presented at academies as the master of ceremonies or poems that reference specific events in the poet's life that lead to an interpretation that blurs the lines between poetic voice and poet.

¹⁴ *õA un sediento que desahogõ* (30) depicts a thirsty protagonist who chokes on the water that he drinks to quench his thirst. His death comes unexpectedly by the very entity that he needs to give him life. See p. 25.

¹⁵ *õA la trágica muerte de Don Pedro Jiménez de Murillo, maestro racional de la regia corte de Aragón* (76) describes in detail the physical remains of Don Pedro, who drowned in order to emphasize the grotesque reality of human decomposition.

purpose to the analysis is to propose and describe the systematic nature of the water imagery in the collection as well. The images maintain their autonomy in the same way that each poem also does. However, just as the single poems form parts of sections (religious sonnets, funereal sonnets, heroic sonnets, etc.) that constitute larger designations within the entire collection, I suggest that the water images are structured in a similar fashion. The result is a three-tiered structure in which each particular water image describes a facet of a larger thematic meaning (death, despair, danger, etc.), which in turn form part of the greater, comprehensive description of negativity that the water imagery communicates. Authorial intent, of course, is unknown, but the individual water images in the text, when considered as part of a whole rather than solely stand-alone entities, display a more complex and interrelated web of meanings that suggests a systematic message of water imagery throughout the *Rimas*. Such a proposition does not rob the individual water images of their autonomy, but, just as the individual poems form part of larger divisions of the entire collection, the particular instances of water imagery form part of a greater thematic structure as well.

The critical theory proposed by Helen Vendler, although distinct to my approach, coincides markedly with that of this thesis. In her book, *Poets Thinking*, she posits the notion that the meanings proposed by certain images in poems by a single author can develop and build on each other when the entire corpus of work is considered. In her own words, she states the following regarding the poetry of William Butler Yeats:

Finally, in the case of Yeats, I look at the way a poet can pursue the process of thinking by substituting for a second-order philosophical argument a montage of first-order images which supplement, or in some cases replaces altogether, discursive statement. The mistrust of propositional statement as the sole means of

intellectual accuracy reaches its height in some late poems of Yeats, in which identity itself is conceived as process, and a succession of images becomes the only way to disclose the truths, temporary and permanent alike, of identity. (8)

Her approach emphasizes the way that a single poet can treat the same idea and change in the way that he or she thinks about it over the corpus of his or her work. I do not focus on change like Vendler, but rather the multiplicity of images that illustrates different facets of the same overall meaning. The portion of her theory that I highlight is her proposition that an idea can develop over the span of multiple poems or even an entire body of work. We both propose that a single idea exists not just within a poem, but can transform and augment over the course of several or many poems. I select her analysis of Yeats due to her focus on the succession of images in his work. While she looks at succession in a diachronic manner (that is, succession of images based on when the poems were written), I consider the images synchronically, approaching the text as a whole and investigating the entire collection thematically rather than chronologically. Each image composes a part of a greater theme, which then forms a facet of the comprehensive meaning conveyed by the water imagery in the entire text. Vendler further illustrates her theory by stating that the images in Yeats etch upon their predecessors, overlying one on top of the other until they form a single dense palimpsest (Vendler 93). I distinguish my approach because I do not have the insight into the chronological order in which Moncayo composed his poems, so the illustration of a spider-web functions better to describe my method. My job as reader of the text is to discover the web of images that are woven within it, each of which forms a point that is integral to the make-up of the whole and appears upon a thorough analysis of the collection.

There remains one point to clarify regarding the approach to the analysis. I wish to temper the thought of an implied narration on the part of the author regarding the creation of an overarching usage of water imagery in the *Rimas*. While the development of such an image occurs throughout the course of the collection of poetry, stating that Moncayo created an aquatic meta-structure to his work would be fanciful and contrived on the part of this analysis¹⁶. However, while approaching the imagery globally, a multi-faceted greater negative entity emerges from the number of instances where water conveys a specific message. Therefore, while Moncayo does use water imagery to convey negative messages, the text presents more than an amalgamation of particular images (although it is that as well), and a cohesive image that contains all the meanings communicated by water throughout the collection.

I limit my study to the *Rimas* for a number of reasons. First, this study grew from a previous one focused solely on water imagery in the religious sonnets in the *Rimas*. I have expanded the examination of water image to the entirety of the collection because, upon further scrutiny, there exists a continuity of function and nature of water images throughout the text. Also, the *Rimas* have a certain autonomy, given that they were compiled and published together. I admit, however, that other poems, most notably *El poema trágico de Atalanta y Hipomenes*, could prove relevant to a later study to which I refer later on.¹⁷

Previous Studies

¹⁶ In an attempt to avoid falling into the intentional fallacy, I choose the "middle ground" proposed by Guerin in *A Handbook of Critical Approaches to Literature*: "For us a proper middle ground would be to take note of external evidence when it seems worthy, but to accept the caution that the work itself must first and always be seen as a work unto itself, having now left the author's care" (89). Some poems overtly mention episodes in the poet's life, which must be taken into account, but implying that Moncayo composed his *Rimas* with the intention of creating a systematic web of negative meaning through water images is beyond the capacity of my argument and not my intention; however, that does not mean that the web does not exist.

¹⁷ See p. 90.

A scarcity exists in the critical analysis to date that attempts the same endeavor as the current study on the concept of water as an image in Spanish Golden Age literature. Some work on the four elements devotes attention to the image of water in other authors such as Luis de Góngora and Pedro Calderón de la Barca. The landmark articles are "La sustancia poética del mundo: de los cuatro elementos a las *Soledades*" and "The Four Elements in the Imagery of Calderón" by Joaquín Roses and Edward Wilson, respectively. The scope of the approach of both articles is similar as they note a tendency in the two authors to emphasize the interplay between the four elements. That is, in the instances where earth, wind, fire or water appear together, the author often plays on their characteristics to blend the concepts entailed by each.¹⁸ In regards to his treatment of the four elements, Wilson notes that Calderón "probably derived it from a study of the works of Góngora" (11), who influenced many authors of the time period of which Juan de Moncayo is an example (Egido xxvi-xxxvii). However, the current analysis of the *Rimas* fulfills a different purpose of looking solely at images of water in the Moncayan text and the meanings that they convey throughout, rather than all four of the elements and their interrelation. Whereas Góngora and Calderón usually present the four elements together in their work, Moncayo's usage of water in his poetry deserves its own treatment due to the overarching negative meaning that it presents on its own.

While the two above articles are relevant thematically, a number of works also exist that investigate Moncayo's work specifically, although none treat his use of water imagery. In fact, the majority of the articles in existence treat one of two themes (or both): Góngora's influence on Moncayo's work or his utilization of classical myth in his poems. Egido outlines in great detail

¹⁸ Both Roses and Wilson note the following example from Góngora's *Soledad primera*, which best illustrates the interplay of elements that I note: "montes de agua y piélagos de montes" (l. 44).

his penchant to emulate Góngora in her introduction to the *Rimas* in which she notes his similar use of *cultismos*, hyperbaton, *bimembración*, vocabulary and expression of metaphor (xxix-xxxvi). She highlights the same facet of Moncayo's poetry when she speaks of him in *La poesía aragonesa del siglo XVII (raíces culteranas)*, while José María de Cossío also notes his Gongoran tendencies throughout his exposition of Moncayo's poems that involve classical myth. Cossío's entry for Moncayo¹⁹ in his encyclopedic *Fábulas mitológicas en España* describes the poet pejoratively for imitating Góngora excessively, but concedes that his verses "tienen un tono personal que les distingue entre la escuela gongorina" (598). The thrust of his analysis is to mention the poems that include classical myth in Moncayo's entire corpus and provide excerpts of the most Gongoran lines within them. Similarly, Carmen Giral Viu's "La fábula mitológica en Juan de Moncayo" cites Egidio's introduction on the topic of classical myth and confirms that Moncayo's poems treat the subject.

The other scholarly articles that examine the work on the Zaragoza poet address a wider range of topics. McVay issued two of the most recent articles, the earlier of which considers the way that rape functions in Moncayo's corpus entitled "Exploring the Aesthetics of Rape in the Works of Juan de Moncayo y Gurrea." His more recent article examines three texts of different mediums (one series of paintings and two poems) and considers the relationship between image and text to "achieve [a] rhetorical purpose" (online). In "The Kings of Aragon in Oil and Ink: Iconotextual Representation, Pseudo-Ekphrastic Visualization and Political Re-visioning," McVay distinguishes the extent to which certain texts employ ekphrasis, treating Moncayo's epic *El poema trágico de Atalanta y Hipomenes* within which the poetic voice enumerates and lauds the lineage of the kings of Aragon to display his (and consequently prove the entirety of the

¹⁹ Although he appears in Cossío's text under his title "Marqués de San Felices"

nobility of Aragon's) loyalty to the throne. McVay notes that Moncayo's poem is the least visual of the texts he analyzes, but its ekphrastic qualities are indisputable.

Two other publications by Egido place the Marqués de San Felices under her critical eye. The first of the articles is brief and uses two *romances* within the *Rimas*²⁰ to place Moncayo in the city of Lérida in 1646. In the other work, she focuses on the nature and prevalence of the literary academies in Zaragoza in her book chapter entitled "Las academias literarias de Zaragoza en el siglo XVII,"²¹ noting Moncayo's integral participation in them and presiding as president on three occasions. Ricardo del Arco also investigates Moncayo's participation in the academies that can be found in his article "El poeta aragonés Juan de Moncayo, Marqués de San Felices," which outlines the processes of the publications of his two major work and his relationships with other literary figures of Aragon. His article proves particularly important due to its inclusion of excerpts of a number of letters of correspondence between those figures and Moncayo.

One aspect of the academies was that their meetings often were topic based (Egido. "academias" 105). Eugenio Asensio credits Quevedo with popularizing one such topic in his article "Reloj de arena y amor en una poesía de Quevedo (fuentes italianas derivaciones españolas)." Within the poems to which he refers that address the topic, the poetic voice remarks on the ashes of a dead lover, which are kept in an hourglass. Moncayo follows in the Quevedean tradition in the *Rimas* with his poem "A un reloj de arena que supone haberse compuesto de las cenizas de un amante." While the messages conveyed through the hourglass poems developed in

²⁰ The two poems are "Romance que superior sujeto le mandó al autor que escribiese, estando en el sitio de Lérida. Y se advierte que la primera copla le dieron para que escribiese las demás, siguiendo el asunto en la primera" (93) and "Otro el mismo sujeto le mandó al autor que escribiera estando en el mismo sitio, y también le dieron la primera copla" (94).

²¹ Found in *La literatura en Aragon*, 1984. p. 101-128.

Spain after their implementation by Quevedo, Asensio notes Moncayo's adherence to the example of Quevedo who equates love to death, following in the Petrarchan tradition.

Because they treat different themes and take different approaches, the above studies do not form part of my analytical investigation of the Moncayo's collection of poetry; however, they certainly serve as a foundation to my understanding of his work and also as resources from which I cite on occasion where appropriate (i.e. a letter or a biographical note).

Finally, there exist a number of possibilities for further research for the current study, regarding which related research would be necessary. Two of those possibilities include first an investigation of the reason why Moncayo treats water the way that he does and second, a consideration of the field of eco-criticism and its implications on a study of water in Moncayo's work. The first of those possibilities expands the scope of the current current study and entails a focus the literary tradition and analysis of other conditions that may have affected the poet. One critic who has offered the field a number of publications on water during the sixteenth and seventeenth centuries is Elizabeth B. Davis, who focuses more on transatlantic literature, but offers insight into the Spanish collective conscious regarding water and therefore would prove important if the study were expanded to investigate the reason for Moncayo's negative valuation of water.

Eco-criticism is a field that also naturally lends itself to consideration in a work that focuses on water. In the introduction to *The Ecocriticism Reader: Landmarks in Literary Ecology* defines the field as "the study of the relationship between literature and the physical environment," so, in a broad sense, my work could be considered eco-critical for treating the poet's use of a part of the natural world as an element of his work; however, the scope of my study is to describe the way that Moncayo use a particular image throughout his collection of

Rimas rather than consider the manner in which man interacts with his environment (Glotfelty xviii). Again, the emphasis of a study that more overtly works within an eco-critical framework explores reasons and answers the question, why? Such a focus shifts the scope of this work that more emphasizes the response to the interrogative, how? Therefore, the studies that explore the reasons why Moncayo uses water as a conduit for negative meaning in his work do not pertain to this work, but certainly serve as evidence of possibilities for new or further studies on Moncayo's poetry.

Chapter 4: Analysis

Water is an image that appears often throughout the *Rimas* of Juan de Moncayo, and the following portion of the thesis devotes a section to each of the messages that water communicates. All of the individual examples within each of the eight sections fit appropriately, but some instances, as expected, better demonstrate the meaning that I lay out in the title of the respective section. In each section, the images individually present a specific message within the particular poem where they appear. However, the thematic organization of the chapter serves to prove the three-tiered structure of the water imagery within the collection that I propose. As noted in the analytical approach chapter of the thesis, the three tiers consist of specific images that convey a facet of a larger thematic message, which then pertains to a comprehensive description of negativity through water imagery in the entire collection.

As stated in the introduction, every instance of water does not have a negative connotation; therefore, there are some limitations to the study. I treat the water images that communicate a positive message in their place at the end of this chapter. In comparison to the negative images, they are few in number and less metaphorically rich, which points to the validity of the thrust of the thesis to indicate and describe the negative nature that the poet ascribes to water in his collection. I begin with water as an image that communicates a facet related to death.

Death

Moncayo presents water as a negative image in numerous ways throughout his work, one of which is as an image that conveys death. Generally, whenever water appears in this manner, the image is either the location where death occurs or the active agent that causes death. I begin with water and its metaphorical connection to death because it is the most extreme and clear-cut manner in which Moncayo uses the image. As a point of departure, the first poem that I explore, appropriately, is one of Moncayo's funeral sonnets that specifically address the topic of death.

In the poem *Å la muerte del padre maestro Hortensio Félix Paravicino y Artiaga, insigne orador evangélico* (18)²², Moncayo writes a sonnet about the death of the orator and priest. Overall, the poem laments the death of the figure while praising his life and fame, depicted by the poetic voice²³, who is particularly troubled by the death of the poem's object as seen in lines 5-8:

El eco más heroico te aclama,
por justa obligación o por decoro,
te previene en las lágrimas que lloro,
sepulcro de agua que tu luz inflama. (ll. 5-8)

Within the quatrain, two distinct references to water exist. First, the tears that he cries immediately attach the sentiment of sadness and despair to the above lines of the poem. Sadness due to the death of Paravicino causes the tears shed by the poetic voice. In this instance, the verses of Moncayo do not differ from those of any poet in their use of the common manifestation of sadness through tears. However, the tears that he cries turn into a *sepulcro de agua* (l. 8) and the location of the priest's metaphorical entombment for the poetic voice. The actual death

²² The numbers assigned to the poems in the parenthetical citations refer to the numeration of the poems as they appear in the edition of Aurora Egido.

²³ For the purposes of the study, unless the poem implies a feminine poetic voice, I hereafter refer to the poetic voice with masculine pronouns.

of the Hortensio Paravicino causes the poetic voice such pain that he hyperbolically cries a deluge of tears that construct a deadly space around him—a metaphorical tomb of tears. In regards to the substance of the sepulcher of tears, the poetic voice assigns a relationship of equivalency between the nature of existence in death and the state of being submerged in water. Human life cannot be sustained in water; therefore, aqueous encapsulation makes sense as a location for one's entombment, albeit metaphorical in the sonnet.

However, water is the actual cause of actual death in a number of Moncayo's poems. The clearest example occurs in *¿A un sediento, que bebiendo se ahogó?* (30). As the title indicates, the protagonist drowns while trying to satisfy his thirst, which creates the ironic dimension of the poem: the very thing that the thirsty character needs to quench his thirst and maintain his life is what kills him. Here, Moncayo plays with the traditional notion of water's being that which gives and sustains life, but in the poem is also the executor of the death of the poem's protagonist. As this analysis unfolds, it will become clear that Moncayo's corpus of verses in its totality presents the same idea where the poet develops a metaphorical usage of water in which he assigns negative connotations to the element. That is, he takes an image traditionally seen as life-giving and converts it into the entity that takes life away. Therefore, this specific poem is metonymic to the entirety of the *Rimas* because it describes the nature of the whole text, or at least the way that this particular facet functions in the entire work.

On a more particular level, *¿A un sediento?* offers a specific message that helps continue to develop a description of the nature in which Moncayo displays water in his verses. In the opening lines of the sonnet, the poetic voice recounts the event: *¿Sed fue la primer²⁴ causa de tu muerte; / sed en cristales te negó el aliento;* (ll.1-2). The initial cause of the protagonist's death

²⁴ The poet uses *¿primer?* in lieu of *¿primera?* for purposes of meter.

was his thirst (ll. 6-7: *õpues que violento / llegó a estrechante en ansias de sediento*), but water also takes on an active, nearly personified characterization in regards to the inflictor of his death. In a grammatical sense, water is the subject of a clause of which the verb is one of action (implying volition) where water is the entity that denies the protagonist breath; therefore, the poem presents water as an active, death-causing agent. A balanced reading, however, takes into account the emphasis on the human behavior within the poem in which the unmitigated fervor of the protagonist causes his death, giving the poem possible allegorical meaning in which thirst signifies greed that causes overindulgence and death. Both readings are not mutually exclusive, however, and both take into account the overall negative tone that the poem exudes regarding the event that it describes. That tone is amplified later in the sonnet, when the poetic voice further personifies water by giving the reason for its actions. Water is cruel, as seen in line 7, because it takes away the protagonist's *õvida amada* (l. 9). The *õsediento* came to the fount eager and anxious in thirst. Water has the capacity to quench his need, but in its cruelty instead increases his desperation rather than alleviating it. He would have died of thirst, but instead that which he needs most to sustain his life kills him.

The poem also attributes a cunning and deceitful quality to water due to its ability to murder *õsin formar herida* (l. 10). Therefore, in this case water is dangerous because it deceives and can accomplish much that defies what one expects (another layer of irony that exists in the poem) it can cause death without even leaving a mark. Water uses the thirst of its victims to lure them into its snare in order to silently murder them without leaving a trace, which again may allude to the allegorical implications mentioned above for which the action of drinking water in excess serves as a symbol for greed that neither manifests itself physically. Most importantly to

the current study is the role that water plays in *õA un sediento*,õ where it is expressly connected to death as its enactor, as a crafty murderer.

Aquatic death appears in other Moncayo poems as well. Whereas *õA un sediento*õ does not give clear reference to a specific figure, the *lira õA la trágica muerte de Don Pedro Jiménez de Murillo, maestro racional de la regia de Aragón*õ (76) recounts the actual death of the figure noted in the poem's title. Known to be a friend of Moncayo (they were participants in two Academies in Zaragoza and both were members of the knightly Order of Santiago), this poem presents the despair and sadness that his untimely death causes the poetic voice, which shall be treated in its place, but here I maintain focus on the facet of the poem that treats death itself. Knowledge of the actual history proves important here, as Jiménez is known to have drowned²⁵. Moncayo then presents an aquatic motif throughout the *lira* to depict the death and its consequences in verse.

The opening stanza of the poem alludes to the location of Jiménez's physical remains that reside in the *õGállego*²⁶ undoso [donde] en los raudales / alternar quejas, inquirir cristalesõ (ll. 5-6). There he lies in the violent and torrential waves. Unable to escape, he dies. Similarly to *õA un sediento*,õ this poem presents water as the cause *and* location of the protagonist's death in the poem; therefore, it is unique because it has the capacity to fulfill a double role in the death of its victim, succeeding in this instance by killing Jiménez. In lines 123-126, the poetic voice provides an illustration of his physical remains:

horrible imagen fea

²⁵McVay cites Sarah Cunchillos in his forthcoming edition of Moncayo's complete works who states: *õ[Murillo] pereció ahogado al atravesar el río Gállego, según comunicado oficial de Luis Egea y Talayero*õ (164).

²⁶The Gállego is a river that flows through upper Aragón and empties into the larger Ebro River across from Zaragoza.

te consideró tanto,
de las aguas y peces corcomidos
tus miembros mal tratados y comidos.

These four lines describe a number of facets of water's effect on the poem's object. First, the thought of Jiménez's destroyed body in the water is horrid for the poet to bear because of the way the water and the fish that it contains will have affected his body upon re-emerging to the surface. Also, the thought of his friend's remains constitutes an "ugly image" to the poetic voice, which straightforwardly asserts Moncayo's use of water as a negative, destructive image. Here, he describes it as an image, and an ugly one at that. Another element of these three lines is the description of the way water treats the physical remains of Jiménez because his body, consumed by the waves and his members eaten by the fish, reduces to mere matter. He receives an unworthy and grotesque wake given to him by the river, until it finally returns him, compounding the repulsive effect of the imagery: "Las aguas a su margen cristalina / después de días tantos te volvieron" (ll. 115-116).

While water often carries out its murderous abilities on its subjects in the verses of Moncayo, "A la trágica muerte de don Pedro Jiménez de Murillo" offers a second option for a person trapped in its currents in line 42: "errabas vivo o naufragabas muerto." Therefore, one does not *necessarily* have to die in water. He or she may be fortunate enough to ceaselessly and aimlessly float in an unending journey without a destination. However, both options offered by the poetic voice are undesirable and consequently negative.

Love is another theme within the *Rimas* that treats death through the symbol of water where death appears through the despair of love lost. The function of water varies in these poems, although in this section of the analysis I will maintain the focus on the image of water

and its connection to death specifically. In the untitled poem that begins the love sonnets (40), the poetic voice gives reference to the classical myth of Icarus.²⁷ In the myth, Icarus's father Daedalus uses feathers joined by wax to fabricate a set of wings for his son. In an attempt to flee the isle of Crete, Icarus uses the wings but soars too close to the sun, the wax melts, and he falls to his death in the ocean (Ovid, *Metamorphoses* 187-9). In Moncayo's poem, the poetic voice tells the story of the death of Icarus to parallel the death of his romantic relationship. The poem is addressed to his *thought* (*opensamiento*, l. 1), that, like Icarus's insatiable desire to fly to the sun, causes the poetic voice to suffer by idolizing the idea of his lover (ln. 2: *idolotró el cuidado*). Also like Icarus, if the idea desired came to pass it would be wonderful, but in the end it is that which causes his own destruction. Therefore, the poem links water to death by conveying the similarities between Icarus's death in the ocean and the real death/end of a romantic relationship for which is a symbol.

While ambition and carelessness lead to the death of Icarus, the death itself occurs in the ocean, to which the poetic voice assigns another negative quality, and is seen as Icarus pierces the surface of the water in line 9 when his thought *rompe las olas* *de engaños llenas*. Here, the poetic voice notes the deceptive nature of water (metonymically symbolized by the waves) in the poem, which parallels the deceptive nature of an amorous relationship. The death of that relationship to which the poetic voice refers, then, occurs due to deceit on account of the lovers who are like the deceitful waves of the ocean. This poem presents death in a more metaphorical sense rather than the literal death that occurs in *un sediento, que bebiendo se ahogó* because

²⁷ John Turner notes the popularity of the Icarus myth in the early modern Spanish literary tradition in *The myth of Icarus in Spanish Renaissance Poetry*, in which he states: "The flight of Icarus [was] a symbol for high endeavours doomed to spectacular failure" (123). He particularly notes its common usage in love poetry to describe the nature of pursuing love and the possibility of its failure. However, the metaphor seems to lose its efficacy by the seventeenth century, although Moncayo utilizes it the way that Turner describes.

its pertinence to death arises from the allegory in which Icarus dies in the sea that signifies the figurative death of romance.

Other poems within the love sonnets continue in the description of the metaphorical death of love. For instance, in *“A una dama, que deshojó una rosa en un arroyo”* (45), the poetic voice describes the destruction of a rose by a lady, causing its death that occurs in the river. First, she destroys the rose by plucking the red petals (*“destrozando tu mano sus corales,”* l. 6) and then tossing them into the river that serves as the location of its dead state. The waters become *“urnas, ya, [hechas] de un líquido arroyuelo”* (l. 10). Here the water is the location of the metaphorical death of love acting as the death urn for the rose petals, which killed love by *“destrozando tu mano sus corales”* (l. 6). *“Corales,”* in the literary tradition refers to the red color of blood that coincides with the color of the rose petals. So, the metaphorical death of love through the destruction of the rose is a bloody one where the slaughtered rose finds its sepulcher in the waters of the river.

Another layer to the meaning assigned to water in the poem is its deceit. The ripples caused by the rose deceive the eye into thinking that the petals remain alive, but really the re-animation simply hides the piercing arrows that the petals conceal (*“se ostenta flores y se oculta flechas”* l. 14). Alluding to the arrows of Cupid, the poetic voice draws on the traditional concept of love’s arrow, but inverts it. The arrow pierces to kill rather than initiate and foster love. As in the previous sonnet that connects the death of Icarus to the death of love, here the destruction and death of the rose achieves the same effect by also symbolizing the reality of love lost, i.e. the death of love.

As seen in the above sonnet, some instances where water appears as an image of death are more metaphorical or allegorical than literal. While metaphor and allegory remain

significant in the more straightforward examples such as *“A un sediento,“* in the above poem *“A una dama, que deshojó una rosa en un arroyo“* death parallels the ending of intangible objects such as love. In the poem, the rose actually dies, but it represents the unseen and intangible love. Therefore, the metaphor is multi-layered by the literal and figurative planes of the poem.

The final instance I examine where water and death are equated in Moncayo’s *Rimas* occurs in the *“Introducción del autor, siendo presidente en la academia que se tuvo en la casa del excelentísimo señor Conde de Lemos“* (68). The title gives reference to Moncayo’s participation in the literary academies that occurred throughout Spain in the seventeenth century, not excluding Zaragoza where this academy took place. Moncayo presided over the academy and gave the opening remarks for the gathering in verse, which included describing the other participants. Often the introductions were humorous, lauding the other authors while playfully criticizing them as well (Lacadena 97-101). In his praise of the Duke of Híjar, Moncayo portrays his descriptive ability: *“si informa al labio el plectro de oro, / retrata en él su claro pensamiento“* (ll. 103-4). The poet also compares him to Hyppolytus in the next stanza, which is an interesting classical allusion given that Hyppolytus’s horse dragged him to his death after being spooked by a sea monster sent by Neptune²⁸. Why he makes such an allusion in regards to el Duke of Híjar remains uncertain (although it likely referenced an actual event that coincided with the details of the Hyppolytus myth mentioned in the poem), but the latent fear of water penetrates his verses. The following excerpt from the poem describes Hyppolytus on his horse in the mountains:

También de un bruto alada ligereza
Hipólito galán doma valiente,
su furor reprimiendo su destreza,

²⁸ See Ovid, *Metamorphoses*, pp. 380-382.

la tierra halaga espíritu impaciente;
sola en él se vio hermosa la fiereza,
corre montañas cuando sacre miente,
con pie ferrado las arenas suma,
nadando golfos de su propia espuma. (ll. 109-116)

The stanza likely speaks of a specific event in the mountains that the Duke of Híjar experienced, but has similar details to the Ovidian myth where Hyppolytus, just before his death on the ocean shore, struggled with the reins, all smeared with foam (Ovid 381) like in the final line of the above excerpt from Moncayo's poem that seems to note the amount of saliva that spews from the mouth of the horse that is so voluminous that he swims in it. While the connection to death is loose, the "espuma" of Moncayo's poem at least references the Ovidian myth of Hyppolytus's death. If not, Moncayo at the minimum uses water (or foam, in this case) to depict the exhaustion of the horse. As in such a number of examples within Moncayo's verses, water and death are connected in some way.

Death is a concept that appears frequently in the *Rimas*, of which water imagery serves to describe the negative facets of its nature.²⁹ On one level, aqueous death points to an intrinsic danger in water itself because it can cause or be the location of one's demise and departure from this world. On another level, the image of water denotes certain qualities of death itself. For instance, just as the fountain unexpectedly kills the protagonist of "A un sediento," death also can be an unexpected event. Another facet that water conveys is the unavoidability of death. Therefore, water is a versatile image that can display multiple facets of the same idea, in this

²⁹ While the concept itself is not a completely negative one in baroque terms, water imagery specifically in Moncayo's *Rimas* nearly always functions to describe a negative quality that the poetic voice assigns to death.

case death, which serves to lay a foundation upon which the meanings conveyed by water can be augmented and developed through the other ways that Moncayo uses it as an image and continues to depict the negative facets of reality. In the terms of Vendler, water as an image of death is the first layer of a palimpsest on which more etchings can be placed to form a fuller, richer definition without losing the previous understanding and meanings. In the terms that I propose, water as an image for death weaves the first concentric circle of the larger web of meaning that describes negativity throughout the *Rimas*.

Danger/Shipwreck

The previous section demonstrates the usage of water imagery taken to its negative extremity and therefore demonstrates negativity in its greatest form in the poetry of Juan de Moncayo y Gurrea. In the current section of the analysis, the meaning conveyed by water decreases slightly in severity, but maintains its negative valuation by indicating the examples in which water is an image of danger of death, often manifested in the appearance of a shipwreck. In certain occurrences, an actual shipwreck makes up the plot of the narrative within the poems, possibly functioning as a vehicle for some allegorical tenor. In other instances, the poetic voice uses shipwreck as an analogy for the topic that he addresses in the poem. Nevertheless, in the instances within this section of the analysis, water images in Moncayo's poetry signify danger.

I begin this section of the analysis with one of Moncayo's poems that more unmistakably uses water imagery to describe danger through the illustration of shipwreck: "A una dama corriendo tormenta en la cual se abrasó con el navío" (99). It is a narrative poem that recounts the story of Anarda, whom the reader finds in the opening lines of the poem to be in a boat weathering a fierce storm. From the very beginning, water is the entity that causes the plight of the poem's protagonist, regarding which the poetic voice describes Anarda's situation:

Del mar erizada espuma
en la inconstancia de un leño³⁰
surca Anarda y su belleza
fía al curso más incierto. (ll. 1-4)

Marked by uncertainty, that which is valued as *ōpositiveö* (Anarda and her beauty) must succumb to that which is *ōnegativeö* (the ocean) by confiding in the most uncertain course. Already, the ocean exerts its destructive and negative power that develops throughout the poem, which increases in line 13: *ōCrece el mar en sus iras.ö* The poetic voice describes the ocean's anger that grows to augment the peril of Anarda's current situation. She is helpless to the wiles of the ocean as she screams for help:

¡Oh infeliz! ódiceó, si a tantas
calamidades no puedo
dar vado, y sola mi estrella
es el imán de un tormento. (ll. 39-42)

Water, through the storm and the ocean, imposes on Anarda her unfortunate fate, and is the manifestation of that which cannot be controlled or stopped, and subjects all to its power. Anarda even calls out for rescue, but her prayers remain unanswered. Throughout the poem, therefore, water emerges as the most powerful entity. Anarda's situation is dire as she describes it in the following six lines:

Mar, espuma, curso, y ondas,

³⁰ *Leño* metonymically refers to a boat. For other examples see the use of *ōpinoö* (l. 7) in *ōAl primero naveganteö* (38), which appears on p. 37 of this thesis. Also, see *ōcuál frágil leñoö* in *ōIntroducción que dijo el autor en alabanza de los académicos, siendo presidente en casa el excelentísimo señor Conde de Lemosö* (73) on p. 38 and again *un òRomanceö* (99) on p. 55. The *ōtroncoö* of *ōFábula de Júpiter y Calixtoö* (107) is another example, on p. 43 of the analysis.

variedad, fortuna, leño,
horrores, plumas, fatigas,
furias, rigor, susto, estruendo:
templad, templad las olas, si en mi ruego
este alivio por último merezco. (ll. 21-26)

The amalgamation of all of the words she uses to describe her situation and water's role in her condition present one of the most comprehensive and multi-faceted definitions of the purpose of the water imagery found in one place in all of Moncayo's collection. In form, the above excerpt plucks words from the previous lines of the poem to recapitulate what has already been said. The result is a concise yet chaotic summary packed with meaning. Each word builds on the previous to improve the total description of the situation that is reached at the end. This stanza therefore serves as a micro-example of the way that water imagery functions in Moncayo's *Rimas* as a whole. Just as each word builds on the previous in the excerpt above, each instance where water appears in the *Rimas* develops the overall definition demonstrated by the collection in its entirety. All the words together in the stanza create a web of meanings that are complex. Without any grammatical linkage between them, each word maintains its autonomy while serving a purpose in the whole of the stanza as well. "Ocean," without the words that follow would leave a significantly different image in the mind of the reader. However, "ocean," followed by "horror," "fright" and "roar" together create a chaotic picture that becomes more nuanced and comprehensive as the stanza unfolds. So too do the water images presented in each individual poem project a comprehensive web of meaning that increases and develops over the collection of the Zaragozaan poet. Thanks to fate (l. 59) Anarda succumbs to the subjecting power of the ocean and announces her death: "yo muero, que en mis lástimas espero, / hasta el

deciros que, penando, mueroö (ll. 99-100). The poem takes the water/shipwreck metaphor to its limit, displaying an exhaustive and detailed example of Moncayo's negative use of water as an image throughout his *Rimas*. At the same time, this poem is a good example of one that blurs the boundaries of my thematic organization due to the considerable despair she experiences in the face of imminent peril, and her death at the end of the poem. It could appear in either section on those two themes, but I insert it here because it narrates a shipwreck episode.

In one of Moncayo's untitled poems within the heroic sonnets (36), the poetic voice describes the bleak state of the current age. The voice gives no reference to the specific event or period about which he speaks, but the mouse in line 11 references a popular fable where a mountain rumbled as if to prefigure an earthquake, but in the end only gives birth to a mouse, an image that plays on the main idea of the poem in which expectations of great magnitude are never realized and lesser outcomes occur. Subjection of images that exemplify the splendor of prosperity abounds in the sonnet in which darkness, shadows and enigmatic winged creatures nullify all of the notions that would promulgate the characteristics of a great age (i.e. ðel lauroö l. 7 and ðtrofeoö l. 14). Signs of chaos overcome those of victory and splendor. The best example appears in lines 5-6: ðLas negras alas de la edad tiranas / los faustos en sus vuelos oscurece.ö The wing-embodied age in its flight hides any glimmer of magnificence and projects an overarching negative tone to the poem. Its power is so oppressive that it suppresses hope, one of the most important elements to overcome life's hurdles, which the poetic voice illuminates in lines 12-14: ð¿Qué mando se promete en su grandeza / ósi en posesión naufraga la esperanza / la no lograda imagen del trofeo?ö Thus, the state of affairs in the poem reaches a point where reality has deteriorated to conditions in which hope no longer exists for improving the situation of which the poetic voice describes using a shipwreck image. In contrast, in the religious sonnet,

õA la esperanzaö (3), hope is the very entity that can save one from a shipwreck, but in the current heroic sonnet, hope finds itself on the metaphorical ship that wrecks, subject to the water and incapable of overcoming it. The state of reality is abject, and any sense that the situation could improve comes from hope. Unfortunately, hope is indisposed, shipwrecked.

In the heroic sonnet that appears immediately following the one previously analyzed, the poetic voice again uses the image of being lost at sea. Entitled õA un eclipse del solö (37), this instance does not explicitly mention a shipwreck, but rather correlates swimming in the liquid of the ocean with a liquid of a more disquieting substance: blood. The poem states:

Teme la tierra en términos fatales,
por uno y otro trágico accidente,
guerra, incendio, hambre, muerte pestilente,
nadar el Orbe en golfos de corales. (ll. 5-8)

õEl Orbeö refers to the earth, which swims in gulfs of coral-colored blood. In conjunction with the horrible events occurring in the world and the shipwreck image in the previous poem (and throughout Moncayo's corpus), swimming in blood presents a distinct but comprehensively negative image. The blood, which substitutes water, is an emblem for all the pain that occurs in the world through war, fire, hunger and pestilence. The extent of those maladies makes it appear as if the world literally is swimming in blood. Therefore, õgolfos de coralesö pose an augmented and nuanced threat in relation to other liquid images the *Rimas*. Such a threat parallels the suffering mentioned in line 7 that enumerates the problems in the world as if it were swimming in gulfs of blood caused by war, fire, hunger and pestilence.

A third poem entitled õA una nave corriendo tormentaö (38) follows the two above in succession and contains a more straightforward image of water, or, more specifically, a

shipwreck image. As the title clearly displays, *õA una nave corriendo tormentaö* (38) depicts a literal scene of a ship that encounters turbid waters due to a storm. The description of the scene clearly displays the dire nature of the ship's situation in the storm in which it is helpless and must succumb to the forces of nature. In this poem specifically, the boat has no chance for the seas have broken the rigging and the mast (*õrotas las jarcias y el trinquete rotoö* l. 8), the captain is inexperienced (*õí con la tarda experiencia del pilotoö* l. 4), and the swift winds come to destroy it completely in the end (*õmás al soplo veloz de un vientoö* l. 80). It would be a juxtapositional fallacy to say that these three poems and the one that follows were placed in their location for that reason; however, together they compound the notion that shipwreck is an inescapable state of being, while each individually presents the metaphor in a particular and nuanced way. The meaning conveyed through the water images develops and augments in the poems, adding facets to what begins to be an overall meaning of water within the *Rimas*. For instance, *õA una nave corriendo tormentaö* is the only one of the poems to mention a captain, which adds a new facet to the interpretation of water imagery where a leader faces water, unable to overcome its oppressive power. While each poem maintains its individual autonomy, the poems together also overlap in certain areas while being complimentary in others. The first untitled sonnet (36) speaks generally about the bleak and dark reality of the age it describes (presumably the early modern age). The second poem, *õA un eclipse del solö* (37) is slightly more specific, enumerating some of the particular manifestations of the age and identifying its geographical location—the earth. Finally, in a metaphorical sense, *õA una naveö* (37) is the most specific of the three as it pinpoints the shipwreck to a particular ship, manned by a fledgling captain. Together, while they likely were not placed in their order for the sole purpose of the development of water imagery in

the collection, these three poems do in fact assist in seeing the metaphor develop due to their proximity.

Then, the heroic sonnets culminate in a negative conclusion in *õAl primero naveganteõ* (38). As the title asserts, the poem describes the intrepid actions of the first navigator to brave the ocean. The poetic voice describes those actions as exceedingly dangerous and even more foolhardy:

Quien osado fió su vida al viento
í í í í í í í í í í í í í .
no pudo entre las olas su ardimiento
extinguir, porque quiso su destino
que en la seguridad de alado pino
a los mortales sirva de escarmiento. (l. 1, 5-8)

He relinquishes his fate to the winds and puts his faith in the sails, which metonymically represent the boat. The poetic voice condemns the actions of the first navigator, whose work is to blame for the propagation of war: *õA la paz, el estrépito de Marte, / por ti, en remotos climas, se avecina, / y en inquietudes trágicas convierteõ* (ll. 12-14). By embarking on his nautical journey, the navigator creates a vehicle by which Mars (who symbolically represents war) can reach distant regions and convert peace into tragedy. Therefore, the poem clearly upbraids nautical exploration and uses maritime imagery to depict its perils and to demonstrate its consequencesóthe proliferation of war.³¹ The negative value placed on war as a peril of the age

³¹ In relation to the previous poems analyzed in this section, one sees a possible connection between the final four heroic sonnets and the state of seventeenth-century Spain. Heavily relying on the sea provokes war that consequently hinders the country's ability to deal with the internal problems that it faces such as economic turmoil and plague. Such an interpretation raises the

in the previous poems weaves the meaning of this poem into the web of the other heroic sonnets and the other instances of water images throughout *Rimas* that depict shipwreck imagery. The poetic voice in these poems does not posit any positive messages such as triumph or glory through war or expansion. Rather, systematic maritime images emerge in order to reproach such activity and warn of its perils.

The poet also uses shipwreck imagery in order to display a certain humility regarding his creative talents in the "Introducción que dijo el autor en alabanza de los académicos, siendo presidente en casa el excelentísimo señor Conde de Lemosö (73). For instance in verses 19-24, the poet concedes:

Que para tanto empeño
en que sin fuerzas me previno el hado
seré cual frágil leño,
que al furor de las olas arrojado,
mira su impulso roto
en el tardo régimen del piloto. (ll. 19-24)

Moncayo admits that he is like a ship in the furious waves and must succumb to fate, regardless of what his original impulses may have been. Within the simile, the poetic voice describes water as a negative power characterized by the fury of the waves ("que al furor de las olas arrojado" l. 22), the indiscriminate exertion of its power ("que sin fuerzas me previno el hado" l. 20) and its destructive capacity ("mira su impulso [del frágil leño] roto" l. 23). The state of being shipwrecked highlights the reality of human fragility, which in this case refers to Moncayo's poetic ability in an attempt to express humility before his audience.

question as to whether or not the poems were criticisms of Spanish naval endeavors in war and exploration during the period.

Within the same introductory poem to the academy at the house of Lemos, Moncayo requests forgiveness for any paucity in the quality of his poetry by utilizing shipwreck imagery. The poet entreats pardon if he has not done the poets justice in his laudatory remarks about them. He states:

Aplauso de las Musas y de Apolo
admite mi deseo,
náufrago ya en los páramos de Eolo³²,
mis defectos perdona,
pues ya el Sol de sus glorias os corona. (ll. 134-138)

He lies metaphorically shipwrecked due to the forces of the wind if he diminishes anyone's greatness with his remarks. As he so often does, Moncayo uses maritime imagery to symbolically depict a negative situation. For any mistake made, the punishment that Moncayo exacts on himself is a shipwreck. Another facet of this instance of shipwreck imagery is the appearance of its opposite. On the one hand, if Moncayo makes any mistake, may he be shipwrecked. On the other, the object that best encapsulates the deserved glory of the audience he describes is the sun.³³ The dualism between water and fire appears in these lines of verse to further contrast the negativity of water with its opposite: fire (represented by the sun).

One of the poems that bears the most fruit regarding the interpretation of water imagery in Moncayo's corpus is "Al tránsito del pueblo de Israel por el mar Bermejo" (78). The poem narrates the biblical story of the Israelites fleeing from Pharaoh and the Egyptians by way of the

³² God of the winds.

³³ *Sol* is also a reference to Apollo, god of poetry. Moncayo states that he, Apollo, has already crowned them with the gift of verse, the best way to hail their talents.

Red Sea,³⁴ in which the poetic voice places a specific focus on the setting of the poem and its importance in the story. The Red Sea is the physical embodiment of danger in the poem; the element upon which the characters live or die is the sea itself. In line 73, the poetic voice emphasizes the violent nature of the sea, *“el mar violentado en sus corrientes,”* that God uses as an instrument of his wrath. God’s intervention is how the sea can be used for the two purposes of salvation for the Israelites, but destructive and violent judgment to the Egyptians. In a later section, I continue to look at other facets of this poem’s water imagery, but this instance will suffice for the current emphasis on water as an image for danger and shipwreck.

Within one of Moncayo’s amorous *romances*³⁵ entitled less than descriptively *“Otro romance”* (98), that begins *“Amado dueño mío,”* the poetic voice describes the pleasure and agony related to loving the poem’s object, Porcia. Her being stirs his soul, causing him the greatest of joys and the most difficult torment. By employing shipwreck imagery to describe her hair, the voice best achieves the nature of such a dichotomy:

El ébano³⁶, en que el día
 crespa lucientes ondas,
 tormentas forma al alma,
 pero son sin zozobras.³⁷ (ll. 13-16)

³⁴ Exodus 14: 1-30.

³⁵ *Romance* is in italics because it refers to the Spanish pronunciation and meaning of a *romance* being a form of medieval and early modern Spanish lyric poetry defined by octosyllabic lines with assonant rhyme in the even verses. *Romances* do not have a prescribed length.

³⁶ *Ébano* refers to the black color of her hair.

³⁷ The fourth entry for *zozobra* in the *Diccionario de la lengua española de la Real Academia Española* defines the term as *“el estado del mar o del viento que constituye una amenaza para la navegación.”* The second entry is also relevant because it demonstrates the multiple connotations the symbol attains in the poem: *“Inquietud, aflicción y congoja del ánimo, que no deja sosegar, o por el riesgo que amenaza, o por el mal que ya se padece.”*

The water imagery in this small excerpt expresses the tension between the danger and converse reward of love, similar to that of sea travel. Engaging with Porcia in the poem causes metaphorical storms in his soul to agitate the water, but all is well so long as he does not shipwreck (again, metaphorically speaking). This occurrence of shipwreck imagery is unique in Moncayo's collection because it uses the imagery to depict great danger, but then highlights the possible benefits of running such a risk, although it presents a similar message to the previously analyzed love sonnet that utilizes the Icarus myth.³⁸ In the excerpt above from the current poem, the possibility remains that the poetic voice can avoid a shipwrecked soul. However, within the passage, he also demonstrates the danger posed by water. At that particular poetic moment, the water does not enact the destructive power that it could manifest through a shipwreck, but the lines certainly allude to water's capacity to wield such power. The lovers enjoy an amorous period as described in lines 29-32:

si en dulces consonancias
formas voces sonoras,
el viento se suspende,
reprime el mar sus olas.

For a moment the winds die down and calm the waves of the ocean, quitting its danger temporarily, but by the end of the poem the internal storm grows and the poetic voice finds himself utterly flummoxed and unable to discern whether such a love is great or awful. He confusedly exclaims in the final couplet: "¡Ay amor!, ¡ay rigor!, ¡ay pena, ¡ay gloria! / ¡ay ansia!, ¡ay sentimiento!, y ¡ay memoria!" (ll. 73-4). In the end, the storms form *con zozobras*, causing metaphorical shipwrecks in his soul. The poetic voice uses a water motif to develop the message

³⁸ See p. 28.

of the poem: the risks and rewards of love. Water serves to depict both the former and the latter, while in the end it demonstrates that the risks inevitably supersede the rewards, leaving the lover completely tormented. While this poem is one of the few that demonstrates the possible rewarding nature of water, it diminishes the likelihood of the receipt of such rewards to be miniscule at best. In fact, the final despair of the poetic voice further confirms the inevitability of the realization of water's danger that causes shipwreck, be it literal or metaphorical.

To conclude this section on shipwreck images in the *Rimas* of Moncayo, a concomitant continuity and development exists in the poet's usage of water images, which carry a negative connotation each instance where they appear, while each time positing a unique and nuanced facet of "negativity" that further augments the overall metaphor seen in Moncayo's *Rimas* in its totality. The metaphorical shipwreck language most generally serves to display a sense of hopelessness, often connected to a feeling of despair that one encounters in the face of such a despondent reality. Despair, then, is one of the emotions that adheres itself to water imagery. The following section explores the relationship between water imagery in the *Rimas* and the emotions of despair and its counterpart, sadness.

Sadness/Despair

In the previous section on shipwreck imagery, despair often accompanies one's sense of defeat in the hopeless state of shipwreck. Therefore, a connection exists between the two that demonstrates the interconnected nature of the overall use of water imagery under analysis. The appearance of the negative emotions of sadness and despair also occurs in instances where no shipwreck transpires. While shipwreck aptly depicts how water can cause such emotions, other reasons such as love and death can incite them as well. The current section of the analysis focuses on the instances in the *Rimas* where the poetic voice connects the emotions of sadness

and despair to images of water. Again, I note the way that each instance continues to develop the greater metaphor in the collection of poems as a whole, weaving a new portion of the web of meanings, displaying how each appearance offers a specific meaning within the greater context.

Moncayo wrote three poems in *Rimas* that elaborate classical myths³⁹. Brought into style by Góngora, such poems are usually lengthy and of various versifications. One such fable by Moncayo is the *ŃFábula de Júpiter y Calixto* (107) that maintains the details of the classical myth but expands on the episodes of the story. The basic narrative conserves the major points of the plot in which Jupiter seduces Callisto by taking the form of her guardian, the nymph Diana. Their erotic encounter impregnates Callisto, who was sworn to celibacy. After a period, Diana notices the pregnant womb among her nymphs as they bathe in a spring and finally banishes Callisto.⁴⁰ It is a pertinent detail that the location of Callisto's banishment is a body of water, again binding the image with negativity since, naturally, her casting out causes her strife (although the spring is also a faithful coincidence to the classical myth). The remainder of the poem describes Callisto's ensuing despair incited by her banishment. Within the verses that describe her distress, Callisto speaks using a maritime image to pinpoint the nature of her despondency. In lines 425-428, the poetic voice describes her:

Desesperada ya de medio alguno,
al pie de un tronco se quedó sentada,
cual sin viento en los golfos de Neptuno
la nave de las velas despojada.

³⁹Organizationally, Moncayo evenly disperses the three fables throughout his *Rimas*. The first poem of the collection is the *ŃFábula de Júpiter y Leda*, while the *ŃFábula de Venus y Adonis* occurs in the middle of the *Rimas* and the *ŃFábula de Júpiter y Calixto* is the final poem of the book.

⁴⁰ See Grimal, *Dictionary of Classical Mythology*, p. 86.

She sits under a tree⁴¹, desperate like the ship in the simile whose sails have lost the winds necessary to navigate the ship and reach a destination, which Neptune withholds. In the excerpt above, the image displays a sense of hopelessness and lack of capacity to improve the situation. Any change is up to an extrinsic entity to bring wind, in this case Neptune (who, in other locations in the *Rimas* nearly always incites pain rather than pleasure). Callisto remains like one who is on a ship without wind in its sails that lacks the capability to create it.

The episode in the spring from which Diana banishes Callisto incites the despair that the latter experiences for the rest of the fable. After Callisto's impregnation by Jupiter, the poetic voice spends a stanza describing each of Callisto's fellow nymphs as they step into the water to bathe with Diana, but then notes that Callisto will not follow them in to the spring. Upon refusing Diana's request to enter, Callisto experiences a second forceful infringement on her body as the other nymphs obey Diana's command to take off her clothes. When she sees Callisto's pregnant abdomen, Diana banishes her from their spring, which incites Callisto's hysterical soliloquy:

¿Oh injusto Dios! ¿Oh Júpiter!ö, decía
Calixto, en llanto y en dolor bañado,
¿qué ley puede obligar tu tiranía
contra mí tantas veces fulminada?
De tan dulce negada compañía,
de la casta Diana despreciada
me miras por diversos horizontes
vagar los valles, escalar los montes. (ll. 289-96)

⁴¹ In this instance, *tronco* actually refers to a tree, but the poem plays with the term because *tronco* also refer to the mast of a ship.

The expulsion scene in the spring links a water image to Calisto's despair. One, it is the location of the event that causes such an emotional reaction within her. Then in line 290, there is a contrast between the bath in the spring in which she can no longer participate and the new bath of pain (õen llanto y dolor bañadoö l. 290) that she now must endure as she aimlessly wanders valleys and climbs mountains (l. 296). Pain and water become inextricably linked for her, while she now only bathes in despair. After Juno, the wife of Jupiter, transforms her into a bear out of jealousy (õ[Juno], entonces, más fiera y inhumana, / a la ninfa infeliz transformó en osa,ö ll. 468-9), Jupiter intervenes and turns Callisto into the constellation Ursa Major⁴² in order to save her from the hunting arrow of her son, Arcos. The relevant fact regarding Ursa Major is that it is circumpolaróit never sinks below the horizon, which the poetic voice notes in lines 615-16: õverás que lucen y que giran solas, / mas no bañarse en cristalinas olas.ö The incapability to bathe in the waters of the ocean is actually a second banishment, this time from Neptune, whom Juno petitions to punish Callisto for her infidelity. Neptune gratifies Juno's wishes and Callisto, in the form of a constellation, remains conscious of the banishment episode in the spring that is paralleled by Neptune's banishment of her from his waters. Neptune, who is water personified, enacts the punishment and is the active entity that causes Callisto's eternal despair. Again, despair and images of water cannot be separated in Moncayo's *Rimas*.

Many poems in the *Rimas* contain a female protagonist. One such poem is the õLlanto de Adriadnaö (100) that recounts part of the mythical narrative of Ariadne, specifically the portion of the story when she watches Theseus's ship sail away into the distance after he has abandoned

⁴² Although line 571 of the poem incorrectly states that her constellation is Ursa Minor: õCalixto, la menor ursa llamadaí .ö

her on the isle of Naxos.⁴³ The majority of the poem consists of Ariadne's near-hysterical lamentation directed towards the heavens, towards fortune and then at the end of the poem towards Theseus. The gods, and later fortune, are two entities that could intervene on her behalf (regarding which I discuss in full detail later in the analysis⁴⁴), but forsake her in her time of greatest need. As she begins her lamentation towards the heavens, she petitions the gods for their help and bemoans their subsequent failure to provide it:

Llorosa Adriadna al cielo
de tantos oprobios da
quejas que se lleva el viento,
perlas que venera el mar. (ll. 1-4)

The roaring winds of the storm render her weeping useless as the ocean imagery begins to unfold. Her tears (õperlasõ l. 4), another manifestation of water images, although a less common one, depict the despair that Ariadne experiences due to the abandonment of Theseus. The second entity to whom Ariadne directs her weeping, Fortune, appears later on in the poem, when Ariadne transfers the blame for her ruin to her: õTanto mi desdicha a un tiempo / puede⁴⁵, y tan conforme está / mi estrella . . . õ (ll. 23-5). In other poems, stars serve a navigational purpose to lead shipwrecked travelers back to safety; however, in this instance her õstarõ refers to fortune and the reliance on astrology prevalent in the seventeenth century. Instead of saving her, the star of her fortune damns Ariadne to her current fate. A sense of hopelessness develops in the poem

⁴³ The episode referred to in Epistle X of Ovid's *Heroides*. The account by Ovid and Moncayo's version take the same form in which Ariadne woefully scorns Theseus for his actions.

⁴⁴ See p. 70.

⁴⁵ I have added a comma after õpuedeõ to clarify the subject-verb agreement in each of the clauses in lines 24-5.

by the insertion of these two means of salvation that choose not to save the heartbroken protagonist.

During the scene, Ariadne's despair grows, again manifested by her tears: *“mientras mis lágrimas van / a explicarte mis congojas / sobre montes de cristal.”* (ll. 38-40)⁴⁶. Here again, as in the first four lines, there exists a parallel between her tears and the ocean, which are an effect of the problem that the ocean represents. She looks out towards the ocean to see Theseus sailing off into the distance. Therefore, the ocean is the location in which she views the cause of her pain, Theseus, which consequently causes her to weep tears. That is, the cause and effect of despair are linked within the poem by water. And, a third level of the message presented through the water imagery is her solitary isolation, displayed by her only listeners, the very waves (*“montes de cristal”*) that she must look upon to see her escaping lover. *“Llanto de Ariadne”* offers a complex message through the multi-layered water imagery that it contains, displaying the several facets of despair that its protagonist experiences.

As previously mentioned, female protagonists abound in Moncayo's collection. The poet portrays many of them in a state of desperation as in *“Llanto de Adriada”* (100) and *“A una dama corriendo tormenta en la cual se abrasó con el navío”* (99), an emotion which other characters will continue to experience in the following poems in this section of the analysis. For example, in *“A las lágrimas de una dama”* (47) the poetic voice describes the nature of sadness through the exposition of a scene of a crying woman. Tears are one of the few forms of water that Moncayo uses that do not refer to a larger aqueous body. However, tears are a befitting image to depict a negative facet of existence as they are so often bound to the emotion of

⁴⁶ The *“montes de cristal”* of line 40 demonstrates Gongora's influence on Moncayo's verses. Wilson ascribes the adjective-noun elemental blending technique originally to Góngora, who was then emulated. See p. 18.

sadness. Such is the case in *“A las lágrimas de una dama”*(47) because her tears are the result of love lost. The woman cries for her lost love: *“Llora, y en sus efectos rigurosa, / tantos suspiros de su pecho envía,ö* (ll. 5-6). Her tears are like pearls (l. 1) and fall to the ground to nourish it and cause flowers to grow. Tears are the physical manifestation of sadness that converts into flowers, which are a metaphor for love (the love of which Anarda, the protagonist, laments the impossibility, *“cautela de amorosa fantasíaö*)óthe same love that will be again lost, causing more tears and subsequently will continue in a cyclical fashion. The cycle causes a sense of inevitability of the loss of love that appears in the final two verses: *“y en flores convirtió lo que fue perlas: / perlas vendrán a ser, las que son flores.ö* Tears nourish the ground and transform into flowers; therefore, the tears make up part of the identity of the flower and are inborn traits of its existence. One is part of the other, unable to be separated and one leads to the other in an unending cycle of sadness and love. Whereas hopelessness is the defining characteristic of shipwreck, inevitability is the same for sadness. Sadness is an inevitable reality for which Moncayo uses images of water to elucidate.

Tears play an important role in another poem within the *Rimas*. In the second of his classical myth poems,⁴⁷ *“Fábula de Venus y Adonis”* (70), the poetic voice describes the despair of Adonis when Venus leaves him. He cannot exist without his lover and the tears brought on by his sadness have epic consequences. The poetic voice illustrates the leave-taking of Venus and the subsequent tears of Adonis in the following manner:

Parte a su cielo, y con igual tristeza
 Adonis con la vista le acompaña;
 cuanto más considera su belleza,

⁴⁷ See footnote 39.

más el dolor en lágrimas le baña (ll. 441-4)

Sadness defines the moment that causes great pain to wash over Adonis, which his tears display. Adonis's teary bath of pain increases nine lines later as "Adonis de sus ojos forma un río" (l. 453). Despair becomes physically manifested in a body of water and links tears as one image to another—a river. In Moncayo's *Rimas*, water, in all of its forms, projects images inherently linked to negative facets of existence. In this case, that negative facet is the existence of despair. Also, the conversion of tears into a river recognizes the correspondence in their substances and the subsequent similarities of their nature. Later in the poem, the river of tears affects its surroundings: roses lose their petals, all the lovely smelling flowers lose their fragrance and color, and birds begin to act differently. The hyperbolic narrative of the fable uses the power of water as a symbol to depict the power of sadness and despair. Emotions are like water because they can have an intense effect on the subject who feels the emotion and his or her surroundings as seen in the emotive exasperation of Adonis in "Fábula de Venus y Adonis" (70). Thus, sadness manifests itself through tears that augment into a river that then affects all of existence. The chain of images that appears in Moncayo's version of the Venus and Adonis myth links various forms of water by highlighting their matching substance. Images of water in specific forms (i.e. ocean, river, tears) not only individually present messages in the *Rimas* with a negative connotation, but also water as a substance that links all of its forms together. The interconnected nature of water increases the necessity to look at water imagery in a collective manner throughout the *Rimas* as well as on an individual instance basis, the current poem depicts the thread that links two points in the web of meaning woven by the water imagery in the collection.

A third poem that attempts to define the nature of water as a substance while using it as an image for despair is the already mentioned *la trágica muerte de don Pedro Jiménez de Murillo, maestro racional de la regia corte de Aragón* (76). The poem is a reaction to the death of the character within its title that abounds in anguish and exasperation at the loss of a friend⁴⁸. In lines 31-34, he entreats the following of his fellow countrymen to join him in mourning:

Llorad por ver si lágrimas piadosas
pueden templar sus aguas fugitivas,
para mí rigurosas,
para todos nocivas. . .

The poetic voice investigates whether merciful tears can calm or negate their own fugitive make-up. That is, the poetic voice assumes the negative nature of water that, in this case, is the cause of despair, and wonders if the water's effects can be overcome. This instance is one of the most compelling appearances of water imagery in this analysis because the poetic voice essentially describes the defining characteristics of water: *fugitive* (l. 31), *rigorous* (l. 33) and *harmful* (l. 34). Also there exists a tension between the particular and the collective in relation to water in lines 31-34. In line 33, the poetic voice describes what water is to him. Then, in line 34, he broadens his description to how water affects everyone. Therefore, water again can be analyzed autonomously in each example where it appears while also being considered in its greater context within the *Rimas*. Either way, the image maintains its negative character.

Another poem dedicated to a female protagonist experiencing despair is *una dama que, habiendo sido muy hermosa mirándose ya de mayor edad en una fuente, arrojó tierra en ella indignada* (49). The title describes the main idea of the poem and the action that occurs within

⁴⁸ See footnote 25.

it. Like the above poem *“A las lágrimas de una dama”* (47) the current poem appears in the section of love sonnets in *Rimas*. It is also connected to the poem that follows in this section of the analysis due to its content: a woman sits by a body of water and muses on a facet of her existence. The setting of the current sonnet, denoted by its title, immediately gives every indication of its pertinence to the analysis of water images in the *Rimas*. As in many of the poems where the water appears as the entity that causes death, here the water serves as the entity that incites the despair felt by the protagonist. The mirror-like qualities of the water’s surface allow her to gaze upon her face in the fount in which she realizes that she has aged; however, without water, no such realization could take place. Water, therefore, is the location and cause of the existential anxiety experienced by the female protagonist. Time passes. Beauty fades. Positive emotions rarely co-exist with images of water in the *Rimas*.

The Ebro River appears frequently throughout Moncayo’s corpus, but uncharacteristically, the poet usually depicts the river that runs through Zaragoza in a positive light. In fact, the Ebro is one of the few examples of a positive water reference that exists in his verses. However, one instance of the river continues in the development of water as a negative image. In his section of amorous *romances* in the *Rimas*, *“Letrilla amorosa”* (92) describes the river as the location where the poetic voice falls in love. The trajectory of the short, three stanza poem is drastic as he falls in love and loses love within the eighteen simple lines of the poem along the banks of the Ebro. The poetic voice inverts his description of the river as the amorous relationship deteriorates. There is a positive relationship between the sadness of the poetic *“yo”* and his appreciation of his aquatic surroundings. That is, as his sadness increases, so does his hatred of the place where his love took place. In the final stanza, the poetic voice condemns the Ebro River for being the location of his despair: *“la causa de mi daño, / y en su desdén extraño, /*

riñendo sus rigoresö (ll. 18-20). His blame, however, is futile. The following lines of the poem repeat the refrain that contrasts the sadness of the poetic voice and serves to display the passage of existence that goes on regardless of his state of happiness, like flowing water of the river:

del Ebro entre las flores

trinan los ruiseñores

y en sus troncos amenos

amor dispara flechas a sus senos. (ll. 1-4, 11-14, 21-24)

The river is unaffected by the poetic voice, unsympathetic to his anxiety and smug in its beauty. The characteristics of the water as a substance do not come into play, but rather it remains important that the poet chooses a body of water to blame for causing despair. That is, the poem does not focus on the qualities of water itself to cause pain, but this instance is yet another example in which water is the location of death, shipwreck, or the occurrence of negative emotions.

The same sentiment appears in two successive poems in the amorous *romances*, in which a lovesick protagonist sits on the banks of a river to lament unrequited love. In these poems, the Manzanares River that flows through Madrid forms the setting, which the poetic voice presents as a *locus amoenus*, as in the above *Letrilla amorosa*. The shepherd Lisardo, the protagonist in both *“Otro romanceö* (96) and *“Romance amorosoö* (97), passes a *siesta* lamenting the rejection of Anarda: *“Yo lloraré entre afanes y querellas / la dura obstinación de las estrellas”* (*“Otro romanceö* ll.17-18). Just as in the above *“Letrilla amorosa,ö* the poetic voice does not focus on the substance of Manzanares River, but rather uses it as a beautiful setting to contrast the agony that the protagonist experiences within the poems. Since the rivers themselves do not attain a negative value, they could be placed in the later section of the analysis devoted to the positive

water images, but because of the importance of the setting in all three of the poems as the location of the despair experienced by the lovesick characters, I place it in the current location.

Sadness and despair appear throughout Moncayo's collection. Water imagery describes the nature of those emotions and continues to develop throughout the collection to portray distinct negative facets of reality. New images appear as well as part of the pre-existing, with another water image that emerges—tears. While tears are an oft-used means to display intense emotions, Moncayo employs them in a nuanced manner. For instance, tears depict the cyclical and inevitable nature of sadness in "A las lágrimas de una dama" (47). Also, within this section the idea continues to clarify that water imagery also functions in a collective manner. Whereas before I emphasized the overall qualitative description of the water images in the *Rimas* in which each instance elucidates the greater use of water imagery, the above analysis on sadness and despair examines instances in poems where two forms of water are connected to demonstrate a greater, more comprehensive characterization of the imagery. For instance, when tears that flow from Adonis's eyes become murky streams of despair, one sees the substantive correspondence between the two forms. Each example posits a particular meaning while fitting into the larger structure of the metaphor where they compliment each other. The same complexity exists in Moncayo's collection of poems as a whole where all the water images are linked in an intricate web of meaning.

Uncertainty

Uncertainty is a corollary facet of the message presented through much of the water imagery above. While many of the poems present a message of inevitability, be it of death or despair, there remains a recognizable component of uncertainty as well. In the face of love lost, protagonists know not what the future holds. Ariadne gazes out towards the sea in realization

that Theseus has left her stranded on the isle of Naxos, uncertain of how fortune may deal with her in the future. In the utter hopelessness of the shipwreck images, much regarding the future remains hidden from the seafarer's understanding. Therefore, uncertainty is implied in many of the images analyzed earlier in the analysis. However, in the current section, I explore the instances where water more overtly conveys the sentiment. That is, rather than flowing forth as a repercussion of primary meaning (i.e. death, sadness, danger), uncertainty is the salient and central meaning asserted through its conduit, the image of water.

In the lines of the "Introducción que dijo el autor en alabanza de los académicos, siendo presidente en casa el excelentísimo señor Conde de Lemos" (73), the poet highlights how water can be an image of uncertainty, again while demonstrating humility about his abilities to write in verse. In lines 20-21 and then in 23, Moncayo asserts that he "en que sin fuerzas me previno el hado, / seré cual frágil leno, / que . . . mira su impulso roto". His metaphorical ship (his poetry) has not yet wrecked, but he apprehends the precarious nature of literal navigation (presenting his work to the present audience). At any moment, his ship could succumb to the furious impulses of the waves ("que al furor de las olas arrojado" l. 22), which highlights the little power Moncayo has over his destiny. Therefore, the poem posits a power relationship in which the ocean is always dominant and withholds knowledge of its actions from those subject to them, inciting an overwhelming sense of uncertainty. In the poem, the captain realizes the possibility of shipwreck and the feeble nature of his seafaring endeavors, and knows not if he will succeed or fail. The disparate consequences of each option are exceedingly vast in which the captain finds himself in an all-or-nothing situation regarding which he has no knowledge of its outcome.

This instance continues to augment the nature of the greater use of water imagery in the *Rimas*. Danger and uncertainty overlap to display the multi-faceted constitution of the water

images. It would be impossible to encapsulate the entire definition of the meaning conveyed by water in a single image. Therefore, Moncayo develops the metaphor over the course of a series of images that span the entire collection of the *Rimas*. In some cases, he links different forms of water in order to convey a single meaning while in others, such as the current image, the poet associates multiple connotations of meaning under same image. Overall, such examples legitimize an interpretation that proposes a systematic nature of water imagery over the course of the *Rimas*.

For example, "Al tránsito del pueblo de Israel por el mar Bermejo" (78) displays the complex identity of water imagery in which uncertainty abounds as an overarching meaning. In lines 65-72, the poetic voice muses upon the four elements and how they disclose the unpredictability of life. He concedes the following regarding his understanding of reality:

¡Oh, misterios del cielo no entendidos!
El fuego, el aire, el globo de la tierra,
los peces en sus ondas suspendidos,
el Sol, que campos de zafiro yerra,
las fierras, los rigores reprimidos,
las aves, que en su estancia el aire encierra,
todo muestra a su modo la alegría,
del Numen Soberano que los guía.

Some facets of reality must remain a mystery. Regarding a number of such facets, one cannot have any certainty. For instance, the poetic voice asks why fish float and can come up with no other reason other than it gives some higher power pleasure in his or her guidance of those entities. As noted earlier in this chapter, the narrative of the poem describes the passage of the

Israelites through the Red Sea in their flight from the Egyptians.⁴⁹ The above stanza of the poem displays how it is no less reasonable to believe that Moses parted the waters than to know why fish float. Here, the poetic voice takes comfort in the guiding hand of a sovereign power, but also maintains a healthy fear of its destructive capabilities as well. The mystery of God's command is the same that destroys the Egyptians when the waters of the Red Sea collapse upon them.

One of the more straightforward instances where water is an image of uncertainty occurs in the previously cited untitled *romance* (99) about the shipwreck experienced by the female protagonist Anarda. In the first four lines of the poem, Anarda finds herself in a ship as she desultorily drifts in the ocean, regarding which the poetic voice emphasizes the uncertainty of the situation:

Del mar la erizada espuma
en la inconstancia de un leño
surca Anarda, y su belleza
fía al curso más incierto.

All of the adjectives used to illuminate the situation have connotations (or denotations) of uncertainty. Her vehicle is fickle and her course is uncertain, which, compounded by the dire nature of her situation paints a comprehensively negative picture, one created by water imagery. Uncertain and dangerous, the ocean subjects many sea travelers to its will. In this *romance*, Anarda incurs its caprice and choler.

Uncertainty is a negative term in the poetry of Moncayo because it demonstrates the feebleness of humans. Often paired with shipwreck images, uncertainty takes nearly all control

⁴⁹ See p. 41.

away from the protagonists of the poems and subjects them to the will of the dominant entity of a power relationship, symbolized by water.

The Power of Water

One aspect of the characterization of water that nearly always accompanies its primary meaning (i.e. sadness, death) is a sense that it cannot be overcome. Such a connotation may be communicated by hopelessness or inevitability, each of which denotes an extraordinary power that typifies water. This section identifies the locations where the poetic voice emphasizes the strength of water either as a primary trait or one that compliments a primary message conveyed through aqueous imagery.

Moncayo dedicates an entire poem to the theme of water's power in *“una fuente, que a pocos pasos se despeñaba en el mar”* (26). The poem appears in the funeral sonnets where water often signifies death. While the text of *“una fuente”* does not overtly identify itself as an extended metaphor for death, its location in the funeral sonnets lends to an interpretation that notes a possible connection. The poem describes the journey of water that breaks through a crack of a rock and turns into a stream, which picks up speed and becomes a river that eventually empties into the ocean, finally to reach its destination in the *“piélago”*⁵⁰ (l. 14). The image of running water that gains strength is a powerful one in which the water gets stronger and stronger with each phase of its journey, creating a sentiment of increasing peril until the water reaches its final stage in the ocean. Allegorically, the journey of the water in the poem represents life and its destination in the *“piélago”* signifies death, which happens too quickly according to the connotation of *“a pocos pasos”* in the title. At the same time, in substance, all of the phases are

⁵⁰ I use the Spanish word for the purpose of concisely conveying the meaning of the word and all its connotations, which the *Diccionario de la lengua española de la Real Academia Española* defines in the first entry as *“Parte del mar, que dista mucho de la tierra,”* and the third entry as *“Aquello que por su abundancia es dificultoso de enumerar y contar.”*

linked in that they all are made up of water. Death is life's destination while streams, rivers and oceans are the episodes of life. Each step of the allegory is a form of water and each alludes to a pain and anxiety associated with death that accompanies one along the path of life. While the pain may be less in severity earlier on in life, just as each form of water is smaller and less powerful than its subsequent larger form (i.e. rivers smaller and less powerful than oceans), they are inherently of the same substance and nature.

Similarly, Moncayo's poems that utilize water imagery function episodically while maintaining an overall identity in the collection as a whole. Within "A una fuente," the chain of events presents the distinct forms of water while also asserting their homogenous nature. Not only does the poetic voice achieve a cohesion between trickles, streams, rivers and oceans by having one lead to the next, he also posits their connection in the first stanza of the poem:

Rompe el inculto espacio de la peña
este cristal, que en forma diferente,
náufrago⁵¹ desde el curso de su oriente,
en raudales mayores se despeña. (ll. 1-4)

The water that trickles from the rock is metaphorically shipwrecked from its inception, growing more torrential as it increases in form. Therefore, there exists an association between all of the forms of the element in which each transforms into the next garnering more power and speed. Appearing in the funereal sonnets as a metaphor for death, the poetic voice assigns a negative quality to water in all its forms and indicates a possible parallel to the overarching existence of water imagery in the entire collection. In the current poem, a trickle later becomes the ocean.

⁵¹ The confusing syntax of the stanza causes problems in the interpretation of "náufrago," which is the orthography of the Egido edition. By maintaining her spelling, náufrago is an adjective that refers to "este cristal."

While the trickle itself may seem innocuous, in other forms it communicates a more threatening meaning. The meaning that the water images convey in this poem consequently affects the interpretation of water in other poems. In one poem, water may seem harmless but the poetic voice of *õA una fuente* urges the reader to beware of its inherent dangers. For instance, the Ebro River appears with frequency as a positive reference to water. However, in the *õLetrilla amorosa* (92) discussed earlier, the poetic voice experiences the pain of love lost, which is *õla causa de mi daño* (l. 15), along the banks of the Ebro. The negative meaning that water exudes permeates each of the instances of its appearances throughout *Rimas*, which the interpretation of *õA una fuente* again confirms. Consequently, each water image within the collection displays a specific negative facet of existence (i.e. despair, danger, etc.) and fits into the overall demonstration of the pain of existence where water is its metaphorical conduit. Also, *õA una fuente* depicts the extent of the great power of water in the image of the vast and fathomless deep, to which each more diminutive form alludes.

The other instances where the poetic voice asserts the power of water all appear in poems in the previous sections of the analysis. The power of water overcomes all else (except in cases where a supernatural entity intervenes⁵² analysis of which occurs in a later section). Since water signifies the negative facets of reality, the message presented through water imagery communicates that pain, death, despair, etc., pervade reality, overcoming that which is good. One display of power arises through a sense of inevitability that almost always accompanies the danger of water that exists in certain poems. Another example of water's imposition of might which occurs in the final lines of the *õFábula de Júpiter y Calixto* (107) is a petition from Juno to Neptune. Juno feels shamed by Jupiter's flandering and subsequent assistance to Callisto

⁵² See p. 70.

when he turns her and her son into constellations. In her fury, she angrily appeals to Neptune, a symbol for the ocean itself as its ruler, to challenge Jupiter and punish Callisto to her circumpolar fate. Juno entreats the God of the ocean by extolling his qualities, spending fifteen of the last sixteen *octavas* enumerating the characteristics of Neptune and the reason for her anger. In so doing, Juno ascribes a great level of power to the god of the ocean (again, a symbol for the ocean/ water itself) to rival that of Jupiter, the king of the gods. She believes that he has the ability to enact the vengeance she desires and supersede Jupiter's will, noted when she speaks in line 805: *õDe ti, oh Neptuno, mis venganzas fío.õ* Neptune, who metonymically signifies the ocean, represents vengeance while Jupiter bestows grace on Callisto after having wronged her. The petition of Juno serves to woo Neptune in her description of his gruesome greatness. Within her list of Neptune's traits, she uses many of the same qualities described elsewhere in this analysis. She depicts him as dangerous, unruly, and destructive. In the first stanza of Juno's descriptive tirade, she makes her intentions clear in her supplication to Neptune:

õtú, que en montaña obscura de vapores, 785

si te opones al Sol, claro y sereno,

empañas sus celestes resplandores,

dejando el aire de prodigios lleno,

tú, que, encogiendo mares y pavores

en uno y otro dilatado seno, 790

tus horribles entrañas representas,

y después contra el cielo te violentas,

õtú, que si das al África y al Noto

libre lucha con furias más extrañas,
 toda la ciencia y arte del piloto 795
 náufraga surca líquidas montañas,
 y al impulso feroz, el árbol roto,
 perdido el rumbo a rígidas campañas,
 dudoso en encontrados movimientos,
 es tragedia y es juego de los vientos, (ll. 785-800)

Neptune oversees the chaos that Juno ascribes to him in the above lines. The sea god opposes the heavens and Jupiter by manifesting its opposite. In violent opposition, Neptune administers the junction of the oceans and terror in his great bosom (l. 789) in an amalgamation of many of the qualities already discussed.⁵³ Such a combination of characteristics augments the image of power conveyed in Juno's portrayal in which water personified in Neptune has immense power, even to rival the king of the gods.

Also noteworthy is the location of this passage in the collection. The "Fábula de Júpiter y Calixto" is the last poem of *Rimas* and Juno's diatribe appears at the end of the fable. This lengthy description of Neptune that synthesizes many of the qualities of water that develop throughout the entire collection is striking to the reader (who has read the poems in the order that they appear). Indicating an intention on the part of the author for that purpose would be a fallacy, but the existence of such a passage in its location compels the reader to consider the importance assigned to water as one of the foremost metaphorical images in the text as a whole. The passage also serves to summarize all of the conveyed meanings for which water images

⁵³ The second stanza of the above excerpt also fits into the section of the analysis devoted to danger and shipwreck, but it compliments the first stanza to such a degree that it is more appropriate to insert them together, increasing the image of power that they communicate in conjunction.

serve as an image throughout the *Rimas*, which consequently portrays the magnanimous and multi-faceted power of water.

Evil and its Consequences

In the *Rimas*, water serves as a conduit for a myriad of meanings, nearly all of which retain a negative characterization and many of which Juno's diatribe demonstrates. One meaning not yet investigated carries significance in a religious context in which water images act as metaphors for evil or portray the consequences of it. Especially in the religious sonnets, the most prevailing negative entity is evil and its manifestation in sin. Its opposites, righteousness and goodness, serve to validate the negative valuation that I assign to sin as it appears through images of water. "Un pecador a un crucifijo" (6) is a good poem with which to begin because it exemplifies the similar manner in which the water images function in the religious sonnets. The poetic voice, as the title indicates, muses while holding a crucifix and comes to realize the weight of all his sins, sharing in the burden experienced by Christ on the Cross, to whom he speaks the sonnet. In the first line poetic voice introduces the tone of the poem by describing how he finds himself submerged in a fathomless sea of sins: "En piélago de culpas sumergido" (l. 1). By commencing the poem with the submersion of the poetic voice in a metaphorical body of water, he asserts the connection between water and the problem of sin in the world. When the deep, the ocean, the sea or any body of water appear in the religious sonnets, they demonstrate the state of human beings, represented metonymically by a poetic voice, completely lost and without escape by his own capability. In the same poem, that facet of the metaphor increases when the poetic voice describes his current state with another maritime reference: "En los suspiros, mi dolor despido, / y ásperas olas de mi error navego" (ll. 5-6). Life, in the above lines, is like a sea in which the poetic voice navigates aimlessly. Furthermore, the "ásperas olas," (rough waves) of

the sea reinforce the grave and negative tone that the poem communicates. He has lived in a sea of sin tossed around without the capability to steer his course, which in the poem is the path of not sinning that he did not choose. The title of the poem confirms the current interpretation, as the problem of the poetic voice is that he is a sinner and his *õculpasö* (l. 1), *õerrorö* (l. 6), *õofensasö* (l. 7) and *õinjusto olvidoö* (l. 8) all confirm his status as such⁵⁴. The poem ends without any consolation for the poetic voice, seeing that he remains distraught over his sin, inundated by life's deceit, an inherently baroque concept. The final verse demonstrates his exasperation without relief: *õ¡oh engaño! ¡oh pompa! ¡oh vanidad! ¡oh mundo!ö* (l. 14). The poetic voice comes to understand the baroque idea of *desengaño* in the poem, realizing the truth that the world is full of appearances that in reality are meaningless to the more important life that comes after the current one. The images of water in the poem serve as a conduit that signifies the sin that causes the poetic voice great anxiety without solace regarding life that has deceived him.

In a poem entitled *õAl mundoö* (12), the poetic voice describes the sinful nature of the world through metaphors that describe it as an entity whose function is to deceive its inhabitants, clearly presenting the message that sin exists in the world and subjects humankind to its wiles. The poetic voice becomes conscious of such a reality and warns others that they might be disillusioned: *õ¡oh, ciego del que sigue tus engaños!ö* (l. 14). He then employs a maritime

⁵⁴ The terms in this sentence come from the first two stanzas of the sonnet, which read:

En piélagos de culpas sumergido,
 turbada la razón y al norte ciego,
 fío la vida, sin que pueda el fuego
 de tu palabra conmover mi oído.

En los suspiros mi dolor despido
 y ásperas olas de mi error navego;
 si lloro ofensas, ¿cómo errante entrego
 tu amor a sombras de mi injusto olvido? (ll. 1-8)

metaphor in order to demonstrate poignantly the deceits of the world: *õcual leve espuma que el candor previerte,*⁵⁵ / *raudal undoso tu inconstante suerte / fueõ* (ll. 6-8). The world tries to contaminate its innocent denizens with the deception of the *õleve espumaõ* (l. 6) that attracts them out into the *õraudal undosoõ* (l. 7)⁵⁶. Sin, on one level has a captivating, alluring quality while on another level leads one into dangerous and undulating torrents, to use the language of the poem. Consequently, the poem imposes a certain blame on the nature of the world for the fall of man into sinful action by which the temptation of the peaceful waters on the banks of the ocean draws man into the *õraudal undosoõ* (l. 7). The water images in the religious sonnets often operate in this way; in fact, each body of water forms part of a greater metaphor in which water signifies sin.⁵⁷ However, in *õAl mundoõ* the water of the *õraudal undosoõ* emphasizes a distinct facet of the sinful world. Where the *õpiélagoõ* of *õUn pecador a un crucifijoõ* stresses the depth of the ocean, *õal mundoõ* focuses on the uncertainty of the sea due to its undulating torrents. Together, they both increase the notion that no escape exists from the sin in the world, albeit in a particular manner. The world, like the ocean, tempts humans into its deep and uncertain waters.

Two other poems within the religious sonnets utilize maritime images to portray a facet of evil: *õA la Virgen Santísima del Pilar*⁵⁸*õ*(7) and *õA los señales del juicioõ* (13). In the former, Mary appears as a character and her presence causes the *õclaro estupor de la infernal lagunaõ* (l. 4), which is one line in an otherwise positive poem that has a thankful tone for the succor

⁵⁵ *õpervierte,õ* according to Egado.

⁵⁶ The *õraudal undosoõ* of *õAl mundoõ* has a similar function to the *õpiélagoõ* of *õUn pecador a un crucifijoõ*. The two bodies of water emphasize different facets of the nature of the world, but both are the location where the characters in the poems find themselves inescapably in a state of sinful action.

⁵⁷ Water as a signifier for sin then forms part of the even greater metaphor of water-as-a-negative-image the develops over the course of the *Rimas*.

⁵⁸ The title of the poem refers to the Marian legend that she appeared on a pillar to St. John to aid him during his mission to Spain. She consequently became an important figure in Aragon for those seeking help.

provided by Mary. However, the *infernallaguna* refers to the Christian notion of hell and the astonishment of its inhabitants.⁵⁹ Again, a body of water, although in this case a *lake* of fire, is the location where one receives punishment for their sins. The ocean in *Las señales del juicio* fills the same role. It is also a poem that alludes to the final Day of Judgment that occurs in Revelation, but the only explicit biblical reference occurs in line 10: *será triste presagio de aquel día.* The line refers to the anaphorical phrase that recurs throughout the prophetic biblical books predicting the Day of Judgment⁶⁰. Just before line 10 of the poem, the poetic voice assigns the same meaning to water as seen in the above Marian poem: *El mar, opuesto al diáfano elemento, / formando en ecos lamentables voces, / será triste presagio de aquel día* (9-11). The space where the diaphanous element (air) and the ocean meet constructs a relationship between air and water, good and evil, and God and Satan where the former of each is represented by the air and the latter by water. The lamentable voices that form echoes in the sea are in judgment by God, signified by the diaphanous element, which is a portent of Judgment Day. In the religious sonnets, therefore, the sea, the deep, the torrent and the lagoon are locations that put man in God's judgment. These two poems are distinct in their treatment of water that in them signifies hell. Therefore, water is connected to sin, but in these two cases is the location where one receives judgment for it, which is legitimized by the biblical and historical allusions that put it directly in a religious (and Christian) context.

Two more poems within the religious sonnets are germane to the current theme which pertain to the triad of poems at the beginning of the religious sonnets directed at spiritual virtues

⁵⁹ The *claro estupor de la infernal laguna* may be a loose reference to the biblical passage in Revelation 20:10 that states: *And the devil who had deceived them was thrown into the lake of fire and sulfur* (Oxford).

⁶⁰ Brueggemann notes the author of the book of Isaiah's rhetorical use of the phrase *On that day* to describe what will occur on the Day of Judgment (26-32).

that include the following titles: *õA la feö* (2), *õA la esperanzaö* (3), and *õA la caridadö* (4). The latter two receive focus here as they develop the use of maritime imagery explicitly. From the first line of *õA la esperanzaö*, imagery flourishes with maritime language: *õDescanso de la vida, norte hermoso / que en los naufragios de este golfo incierto / en su seguridad ofrece el puertoö* (l. 1-3). The hope that inspires the title of the poem offers lost mariners respite from *õlos naufragios deste golfoö* (l. 2), which juxtaposes a certain hope in contrast to the uncertainty of the gulf (l. 2).⁶¹ However, the water maintains its negative value due to its uncertainty and its capacity to cause shipwrecks. The seafarers *need* hope to intervene on their behalf to save them from the insecurity that the ocean imposes upon them. The image of shipwreck, as noted above in the analysis, is one that depicts a completely deplorable situation. By adding the connotations that water transmits in other instances within the religious sonnets such as depth in the *õpiélagoö* of *õUn pecador a un crucifijoö* (6), and danger in *õraudal undosoö* of *õAl mundoö* (12), a shipwrecked sailor lacks any possibility to save himself. That is, the connotations from other instances compound the meaning in the current sonnet to develop an ever-increasing web of meaning created by water imagery in *Rimas*.

The sonnet that follows shares a similar structure, but the poetic voice directs his verses towards a different religious concept: charity. In *õA la caridadö* (4), the poetic voice uses maritime imagery as a conduit to convey the world as a place wrought with sin. In fact, the poetic voice makes the connection between water, sin and the world in lines 5-8:

Tú, que las olas deste mundo ingratas

⁶¹ I examine the saving qualities that characterize hope in this poem and other entities that offer salvation in other locations in the *Rimas* later in the analysis. For now, it suffices to note that in certain instances within the poems there exists a savior who pulls the suffering party from the water where he or she is located. The saving entity always retains a supernatural quality that supersedes the power of water.

rompes, dejando sus impulsos vanos,
perseguida de bárbaros tiranos
y acosada de intrépidos piratas.

The reference to the waves of the world in the fifth line, which charity has the ability to break, fortifies the reading that the world is exactly the entity from which man needs salvation. Charity offers the needed deliverance from the waves that have vain impulses, again emphasizing the uncertainty of the sea, and consequently the uncertainty of the world brought about by the reality of evil within it. Also, the waves are ungrateful (l. 5) as described by the poetic voice due to their denial of the salvation offered by Christ through his work on the Cross, according to the Christian theology to which the poetic voice (and poet) subscribes. The poetic voice also makes such a connection within the poem itself in the fourth line when he explains the ability of charity to portray God (donde se mira Dios con francas manos / y en cuyo seno su deidad retratas l. 3-4), or, in other words, manifest an image of his character through charitable actions. That is, one can see God through the works of charity; He becomes incarnate by benevolent actions. At the same time, the active entity of the poem is charity itself and is the only entity that can permit escape from the intrepid pirates of line 8. The pirates add yet another facet to the greater maritime metaphor. Now, man, lost at sea, not only finds himself shipwrecked in the dangerous, uncertain and deep waters, but also attacked by the pirates who embody all that negates charity. While the pirates are not the water itself, they make up part of the scenery that accompanies the ocean and they therefore add to the developing inescapable nature that water poses, acting as a conduit for evil.

The religious sonnets serve as a *microcosmos* for the greater appearance of water imagery throughout the *Rimas*. Each image of water signifies some facet of evil, be it sinful actions, the

existence of sin in the world, or even hell. On a particular level, each image does not have the capacity to describe a concept as great as evil. Therefore, by considering all of the water images that appear in the religious sonnets, a complex web of meaning emerges where each image builds on the next. The result is a more comprehensive *and* nuanced understanding of the concept of sin for which water imagery serves as an extensive vessel. The same occurs in the *Rimas* as a whole where each appearance of water amplifies and compounds upon the previous meaning to create a more detailed understanding of the negative facets of reality. At the most general level, water imagery functions as a conduit for negativity. Moving in a more specific direction, water imagery portrays a particular negative aspect of the human condition such as death, despair, danger, uncertainty, evil and its consequences. Finally, the great water metaphor of Moncayo's collection reaches its most specific level where each individual water image conveys a nuanced facet of the larger concept (i.e. evil, in this section). The layered quality of water imagery as metaphor demonstrates its complexity.

Salvation

In the analysis section on evil, I indicate the existence of entities that intervene in the poems to save the characters subjected to the metaphorical dominion of water. Throughout the *Rimas* (not only in the religious sonnets), certain entities appear to counteract the imbalance of power imposed by water. The trait that defines the saving characters is almost always their supernatural constitution. In order to overcome one's hopeless state of being subjected to water, the only object capable of successful intervention must be supernatural. The poetic voice often emphasizes hopelessness and inevitability for those under water's hegemony. Assistance must occur extrinsically as the poetic voice describes himself as the poetic subject as incapable of such a task; that is, hopelessness indicates need for assistance by a power great enough to rival water.

Therefore, the existence of supernatural saving entities denotes the power of water and confirms its nature as an image of negativity by fulfilling the role of its opposite. Water still serves as a conduit for negative meaning, but the poetic voice on occasion accompanies water imagery with a savior figure that highlights water's negative value and one's need to be saved from the meaning it conveys.

The religious sonnets serve as a point of departure for analyzing the entities in Moncayo's *Rimas* that intervene to overcome the power of water because they maintain maritime imagery to display the remedy for evil as well as evil itself. Images of water (specifically) signify evil, while other maritime images represent that which can save one from the water. For instance, one means by which seafarers orient themselves in the ocean is by the use of the stars for navigation, to which the poetic voice gives reference on four occasions in the religious sonnets in "A la fe" (2), "A la esperanza" (3), "A la pureza de nuestra Señora" (14) and "Un pecador a un crucifijo" (6). In three of the instances, the poetic voice directly addresses "north" in reference to the North Star. For example, in the ninth line of "A la fe," he describes faith as the "norte de las sagradas profecias, / aliento que fecunda alas auroras, / de la ley alma, vida del consuelo" (ll. 9-11). Lines 10 and 11 amplify the meaning of "north" in the above excerpt in which "north" is the point from which "las sagradas profecias" come and that are part of the "vida del consuelo" (l. 11) offered by faith. The good that exists in the world represented by the metaphorical "north" offers the mariner (who represents mankind) a means to navigate the ocean. Without knowledge of perfect north, the sailor gets lost in the "audales undosos" and the vastness of the "pielago."

"North" also appears in the first lines of "A la esperanza": "Descanso de la vida, norte hermoso / que en los naufragios deste golfo incierto / en su seguridad ofrece el puerto" (ll. 1-3).

Here, ñorthö serves the same purpose as discussed above, directing the mariner away from shipwreck towards the safety manifested in the port. The format of these and other poems follow a similar pattern: mankind is lost in a sea that signifies the world in an uncertain, shipwrecked state until he finds ñorthö through some exterior entity such as ñesperanzaö or the ñpureza de Nuestra Señoraö (14) who provides sure direction to his life. In the poem ñA la pureza de nuestra Señoraö the protagonist receives understanding of the right path to follow by Mary who is the ñclaro Norte de las gentesö (l. 2). Again, the means by which one can navigate the seaö metaphorically representing the worldö is by the direction offered by faith, hope or the perfect purity of the Virgin Mary as they appear in Moncayo's religious sonnets. The same structure occurs in ñUn pecador a un crucifijoö as well, where the poetic voice continues to be lost in the world, unable to orient himself: ñturbada la razón y al norte ciego.ö (l. 2). However, he is unable to find any comfort offered by the port because he remains blind to the north that could redirect his path. Water remains a signifier for his sinful action and north continues to be the entity that offers salvation, albeit withheld in ñUn pecador a un crucifijo.ö In all of the above examples, ñorthö functions metaphorically as a means for one to orient themselves towards the correct path or towards land. Within the metaphor, water presents the problem and north embodies the solution, where water signifies error and north represents the entityöfaith, hope, purityöthat can correct the path.

The reference to astronomy is even more overt in other instances within the religious sonnets, with the most patent example occurring in ñAl licenciado Pedro Liana, canónigo en la insigne collegial de Santa María de la villa de Monzón, en una fiesta que hizo a N.S. de Zaragoza la vieja uno de los días de sus octavarios, año 1652ö (10). In the sonnet, the poetic voice venerates Mary by describing her in the following manner: ñestrella que en los piélagos nos guía

/ y nos conduce al Puerto librementeö (l. 3-4). Mary is the entity that intervenes like a star to come to the aid of him or her that they may orient themselves in sinful world, metaphorically applying the catholic interpretation of her name of, *stella maris*, or Mary, star of the sea.⁶² Like the other instances in Moncayo's verses, in order for the protagonist of the poem to orient himself and survive the ocean, allegorical intervention is essential in which the vehicle is the star and Mary is its tenor. A similar allegorical image appears in "la caridad," where charity intervenes, described by the poetic voice: "en las borrascas cándido lucero," (l. 12). Man is lost in the squall and unable to see the truthful star that represents charity.

A third poem that uses astronomical navigation imagery in conjunction with images of water is the above-noted "la esperanza" which makes a mythological reference to stars when it describes hope as the "Antorcha del Olimpo soberano" (l. 9). Mark Morford explains the use of mythology and its connection to astrology in post-Roman literature: "Human life . . . was bound up with the movements of the heavenly bodies, so that the stars came to have the power formerly held by the gods" (672). In "la esperanza," the torch is an image for a star that creates another level to the imagery within the first stanza of the poem mentioned above.⁶³ The existence of a pagan mythological reference in the religious sonnets is curious due to their overarching Christian content, but it substantiates Morford's argument. The lives of the protagonists of the

⁶² The *Catholic Encyclopedia* notes the tradition based on the translation of her name to mean "star of the sea" in which Mary serves as a hope for lost sailors, or more widely applied for anyone who has lost his or her way. However, the origins of the idea may be based on a misinterpretation of Jerome's writings which translate her name to be *stilla maris*, or drop of the sea (online).

⁶³ Descanso de la vida, norte hermoso
 que en los naufragios deste golfo incierto
 en su seguridad ofrece el puerto,
 más alla de las luces de dichoso. ("la esperanza" ll. 1-4)

religious sonnets are bound up with the movement of the heavenly bodies that attain a supernatural quality through their allegorical connection to religious concepts and entities.

The above exposition of the religious sonnets serves as an outline for the numerous other examples in Moncayo's *Rimas* that bear similar structures. In each, a body of water represents a negative facet of reality which one is hopeless to overcome. Then, a supernatural entity literally present or represented symbolically intervenes to remove the protagonist from his or her deplorable situation. The most conspicuous example occurs in the narrative of *Al tránsito del pueblo de Israel por el mar Bermejo* (78). The details of the biblical story and Moncayo's version are homologous and noted above.⁶⁴ The Egyptians pursue the Israelites on the banks of the Red Sea, where the former reach an impasse, trapped and without escape in any direction. The poetic voice then describes the intervention and power of God that supersedes the water:

El mar, a sus preceptos obediente,
crespo divide rápidos cristales,
camino abriendo al curso de la gente
sin que recelen húmedos raudales.
De Faraón la fuga de la gente
le previene por bosque de corales.
¿Quién, sino la deidad que los amara,
romper pudiera a imperios de una vara? (ll. 57-64)

Trapped between two threatening forces (the Egyptians and the sea), the situation is completely hopeless until God intervenes by using one of those forces to eliminate the other. Only he, being supernatural, has the power to enact such authority over the forest of torrents (l. 60) and

⁶⁴ See p. 41.

“suspender la corriente de los males” (l. 92). Water again receives a negative value, as it is the current of evil of which God is the one who has power to control. Also, there exists a notable disparity between the despair of the Israelites before being rescued through the Red Sea versus their jubilation after their deliverance. The axis on which their fortunes turn is the event in the Red Sea. Either the waters or Pharaoh’s army would have been their demise had God not intervened; however, God delivers the Israelites from both the literal water of the actual Red Sea and the figurative water in which they were lost, enslaved, captured and suffering.

The saving entity that appears in the above poems also materializes in a similar yet distinct way in other poems, especially the heroic sonnets, some human characters who are able to overcome the negative power of water. In such instances, the protagonists of the poems attain a supernatural quality in order to supplant water. Just like the intangible entities in the religious poems, here the subjects enact their power over the water that is unable to detain them. Without their heroic and superhuman intervention, water would impose its menacing power upon the world. One poem that fits that mold is “Al Marqués del Carpio, en la primera entrada que, como capitán de la guardia española, hizo en la plaza del Real Palacio del Retiro para despejarla” (32). The poetic voice provides a hyperbolic description of the Marquis of Carpio, focusing on his military prowess. He makes a comparison between the Marquis and Mars in order to commensurate their power. Bodies of water serve to illustrate the comparison:

Cuanto el Betis risueña fuente alcanza
hasta el mar que se opone frente a frente,
Mavorte te contempla ya eminente
desvanecido en justa confianza. (5-8)

The Marquis and Mars both garner the power of water, the Marquis is like the ocean and Mars the River Betis, another example within the *Rimas* where multiple forms of water are juxtaposed. Mars looks down upon the Marquis of Carpio in respect of his prowess through the supernatural quality that defines him in which he has power over the ocean as seen in lines 10-11: *œel viento en las corbetas lisonjea, / atento a los preceptos de tu mano.ö* His display of power in the plaza of the Palacio del Buen Retiro is so great that it is as if the winds of the ocean would obey him. The poetic respect given to him by Mars in line 7 alludes to Carpio's supernatural nature that allows him to have such great ability within the poem.

Other human figures in the *Rimas* who attain supernatural traits are figures of the Spanish nobility often appear throughout the collection. Moncayo's support for his monarch becomes apparent through the explicitly laudatory verses about the king and his heir, Baltasar Carlos. As in the above poem about the Marquis of Carpio, the royal family attains supernatural powers over the forces of nature. For example, in *œAl príncipe nuestro Señor, Don Baltasar de Austriaö* (35), the poetic voice invokes the oceans do the young prince's bidding:

Descubran las marítimas deidades
los australes espacios de la tierra,
reprimiendo disformes tempestades
cóncavas grutas que su seno encierra.
Sujeten a tu mando las edades
el confuso aparato de la guerra,
y, venerando tu poder divino,
mure tu imperio el centro cristalino. (ll. 25-32)

The poetic voice personifies the waters of the ocean, symbolically portrayed as the maritime deities, who have the role of reaching the ends of the earth to create the vast boundaries of the empire over which Baltasar Carlos will reign. In a sense, the waters are subordinate to the divine power of the future king (l. 31) since they are petitioned to do his bidding. Also, due to Baltasar Carlos's privileged reigning position, poetic voice indicates the possibility that the maritime deities may calm the usually tempestuous waters of the ocean (l. 27). The prince reigns in the oceans that normally represent chaos to restore and maintain order. As in the other instances where a saving entity exists, water must be tamed by a supernatural being, but since Baltasar Carlos is still a prince in the poem, he embodies the possibility of executing supernatural power over the maritime gods and suppressing the danger of the ocean to the point that water's typical role may reverse and water may actually assist in the expansion of the Spanish empire. Based on the tone of the poem, that expansion would serve to increase the glory of the kingdom and the prince as well. Therefore, Baltasar's future reign inverts the function of water for his own means, regarding which the poetic voice heaps praise.

Two poems within the *Rimas* affect a similar laudatory evaluation of Baltasar Carlos's father, King Philip IV by using water imagery to assert his considerable power. The entirety of the "Romance que se cantó a sus majestades en el estanque mayor del Buen Retiro" (104) abounds with images that correspond to the sea. In conjunction with the multitude of examples that defines the qualities of the ocean, the tone of this poem seems initially positive regarding its setting in which tranquility best defines the way the poetic voice addresses it. From the first stanza, Philip and his queen Isabel attain supernatural identities:

La majestad de Felipo
con la beldad de Isabela,

en los cristales de un mar
sombras del cielo navegan.

Their heavenly shadows grace the water, which, unlike other humans,⁶⁵ they are able to navigate. Throughout the rest of the poem, Philip and Isabel achieve harmony with the ocean and its creatures. Even the Nereids⁶⁶ are envious of the beauty possessed by the monarchs:

Las Nereidas, envidiosas,
en promontorios de arena
se ocultan, porque sus grutas
abrasan ninfas más bellas.

Known for their beauty and stewardship towards sailors in distress, the Nereids embody the positive aspects of the ocean that diminish in comparison to Philip and Isabel. The above reference to the Nereids is the only one of its kind in the *Rimas*, who never come to the aid of desperate sailors in the collection. The figures of the Spanish monarch now come to replace them to calm and control the winds of the sea. Aside from their heavenly nature that appears in the first stanza, the poem also implies their deity since they are greater and wield more power than the sea gods themselves. Such power appears in one other poem that portrays the greatness of Philip IV.

⁶⁵ Here, I use the other instances within Moncayo's poetry as an example. In no other instance is a person able to navigate the waters of the ocean without supernatural assistance or without possessing supernatural qualities themselves. The reference here assigns a supernatural identity to Philip and Isabel (l. 4); therefore, the poem maintains the same definitively Moncayan aesthetic.

⁶⁶ William Smith's *A Dictionary of Greek and Roman Biography and Mythology* describes the Nereids as the 50 daughters of the sea-god Nereus who òlive with their father in the depths, but rise to the surface in order to amuse themselves with every kind of pastime and to assist sailors in distress.ö In the same entry, Smith notes their appearance often as òcharming maidensö (1160).

The victory of the battle of Fuenterrabía in 1638⁶⁷ over the French occasioned the poem that lauds the triumph of Philip IV entitled *“Canción heroica al Rey nuestro Señor en la feliz Vitoria de Fuenterrabía, que con tantos aplausos tuvo España contra Francia”* (64). The systematic negative characterization of water that emerges throughout the collection increases the greatness of the king when the poetic voice tells how the ocean calls his name: *“trompa el ruidoso estruendo de los mares, / de tu nombre”* (ll.12-13). The loud thunder of the oceans resound Philip’s name to promulgate his might. Due to the confirmation throughout *Rimas* of the incredible power of the ocean, the sea’s announcement holds weight when trumpeting the greatness of the king. In line 69, the ocean yields in subservience to the Júpiter, who sits at the right hand of the monarch as his agent: *“y por su rendimiento / brame el mar, tiemble el orbe, gima el viento;”* (ll. 69-70). Only a supernatural being could wield such power, which the poetic voice confirms in the final line of the *canción*, describing the king in this instance rather than Júpiter: *“¡Viva el Marte español, el gran Felipo!”* (l. 101). He assumes the power of the Roman god of war, enabling him even to control the seas: *“y con yugos más graves / oprimes todo el mar en tantas naves;”* (79-80). As a result, the three poems that utilize water imagery in their description of the sea use it in order to display the great power wielded by the monarch. Although it is not as prevalent in the current poems, a latent danger still exists in characterization of the ocean due to its power and is often a place of war, albeit subservient to the will of the monarch.

As previously mentioned earlier in the analysis, many of Moncayo’s poems have a female protagonist, two of which are relevant to this section of the analysis. The first is *“A una*

⁶⁷ According to the footnote by Egido regarding the title of the poem, the border struggle between the Spanish, under the command of the Conde Duque de Olivares and Alfonso Enríquez de Cabrera, and the French in the 30 Years War ended with the triumph of Philip IV in Fuenterrabía in 1638 (*Rimas*, 102).

dama que mató un jabalí (56)⁶⁸. The woman's killing of the boar incites awe and apprehension in the poetic voice:

Dedica a su venganza Citerea⁶⁹
el plomo ardiente que tu diestra inspira,
y la fiera, terror que el bosque admira,
al tiro lagos de coral ondea. (1-4)

By killing the boar, she achieves vengeance and silences the wild animal that is itself the terror of the forest. Venus intercedes to guide the bullet and enact vengeance on the same creature that took Adonis from her. The subsequent accuracy of the shot, when it strikes the animal, creates an undulating lake of blood; therefore, the deity's intervention is what ensures the success of the hunt, and the creation of the liquid body (lagos de coral l. 4), even more terrifying due to its bloody composition. Venus's insertion in the narrative displays the appearance in the text of a supernatural being that must be present to overcome the power of water.

Another poem with a female protagonist, *¿A las manos de una dama que se estaba lavando en una fuente?* (75) portrays a woman who washes her hands in a pool, but the poetic voice confuses her substance with fire, which causes interplay between water and fire images that interact throughout the thirty six-line *lira*. The first line of the poem describes what happens as a *milagro*, as light pours from the female protagonist to convert the water into loving flames:

El milagro es evidente,
Amarilis, que trozos de tu cielo

⁶⁸ The poem references intertextually the story of Venus and Adonis from Ovid's *Metamorphoses* (257-8), in which a boar kills Venus's lover, Adonis.

⁶⁹ Venus.

junten en esa fuente
el cristal al cristal, el hielo al hielo,
y la luz que derramas
engendre en ellos amorosas llamas. (ll. 1-6)

As she touches the water, it transforms from liquid and ice into warm, amorous flames. The poetic voice juxtaposes the two images as opposites, emphasizing the cold and emotionless facets of the water while stressing the emotive qualities of fire, which signify love and passion. Also, the poetic voice connects the two images when he describes the light as being poured out (derramas) by the woman, a term usually used with a liquid. Therefore, interchange and inversion of images abound throughout the poem. However, the overall purpose of the female protagonist is to transfigure the water, both literally within the reality of the poem and figuratively through the meanings conveyed through each image. The poem alludes to a need that the water be transformed to due its negative, cold (l. 30) and impure quality (ll. 27-8). In the excerpt above, the lady warms the frigidity of the water while in the fifth stanza she purifies it:

En los vidrios oscuros
que iluminas el cielo se retrata,
que tus cristales puros
purifican sus piélagos de plata,
en cuyas luces bellas
forma del hielo amor vivas centellas. (ll. 25-30)

In the final two lines, the beautiful lights cause ice to turn again into living sparks, which extends the cold-to-hot metaphor. Also the purity of the woman's skin (l. 27) purifies the deep waters (l. 28). The metamorphosis of water into fire denotes an improvement from the former substance to

the later. The change suggests purification (l. 28), resurrection (l. 30) and renewed emotion (l. 6).

However clearly the poem indicates the inherent improvement that the transformation from water to fire displays, the final stanza complicates the message when it warns that in love one should beware of extremes, referring to the meanings bound up in the images of water and fire:

En campos de Neptuno⁷⁰
mezcla el amor, a fin de su cautela,
dos extremos; que el uno
el agua enciende, el otro el fuego hiela
y a quien verle pretende,
el uno hiela, cuando el otro enciende. (ll. 31-36)

The poetic voice indicates the danger in extremity and the inexplicable events that may occur when two extremes interact. Water may ignite and fire can freeze. At the same time, the location where it occurs is the *campo de Neptuno* (l. 31) and all that occurs under his purview in the *Rimas* signals pending danger or some manifestation of a negative facet of reality. The strange occurrences of *las manos de una dama que se estaba lavando en una fuente* incite the caution of the poetic voice to those who metaphorically mix water and fire by setting the scene in a fountain, a location he intentionally mentions in conjunction with Neptune in order to call on all the negative connotations that he has attained throughout the *Rimas*.

To conclude, some figures in the poetry of Juan de Moncayo are able to overcome the comprehensively negative power of water. In the religious sonnets, such entities are virtues

⁷⁰ Here the poetic voice refers to the fount where the female protagonist washes her hands.

manifested through navigational images. In the heroic verses lauding the royal family, the kings and heirs to the throne take on a supernatural quality that gives them the ability to lord over the ocean. Finally, two poems with female protagonists are relevant as they also are able to affect liquid substances in a way that makes the liquid's powers subservient to theirs. In all of the cases, the immense power of water emerges as pervasive to increase consequently the image of power illustrated by the protagonist. In some of the cases, especially the religious sonnets, water receives overtly negative characterizations that further develop the web of meaning created by water imagery in the *Rimas* where it serves as a conduit to describe negative facets of reality.

Positive Instances

I have focused up this point on the number of instances throughout the *Rimas* that develop a metaphor through water imagery to convey negative facets of reality such as death, despair, danger, uncertainty, oppressive power and evil. While the above examples characterize the majority of the appearances of water images, a few poems do not fit the mold constructed both by my analysis and by the text itself through the scores of instances examined in the previous sections of this analysis. In certain poems, water images convey positive meanings in contrast to the pattern that emerges in the vast majority of the examples of water imagery in Moncayo's *Rimas*. The number of such poems is small in comparison, but their existence deserves attention and consideration.

The only image of water that recurs in the collection of poetry and has a positive connotation is the Ebro River, which serves as a feature of the landscape that defines Moncayo's place of birth. Within the flowery descriptions of Aragon's terrain and of its influential figures, the Ebro is a facet of the beauty of the region and appears twice in the introductions that Moncayo wrote for the academies over which he presided as master of ceremonies. The

introduction addresses many of the participants of the academy and highlights facets of their character, appearance and body of work. At the academies that took place in Zaragoza at the house of the Count of Lemos, most of the attending authors were from Aragon and therefore much of the content of the poem treats the description of local color. Towards the end of one of his introductions, the poet emphasizes the influence that the participants have in their home region, even to affect the currents of the Ebro River: *“Estos los héroes son, por quien el Ebro / corre lustroso en flores y cristales”* (*Introducción del autor, siendo presidente en la academia que se tuvo en casa del excelentísimo señor Conde de Lemos,* 68, ll. 261-2). Again, he positively lauds the poets attending the academy as heroes while expressing the beauty of the Ebro River and its surroundings. The lines of poetry do not suggest any implied sense of danger or connotation seen in other places within the *Rimas*, but simply serve to illustrate the beauty and pride that the poet intends to express regarding his place of birth and residence.

Two other poems celebrate the event at the house of the Count of Lemos: *“Introducción que dijo el autor en alabanza de los académicos, siendo presidente en casa el excelentísimo Conde de Lemos”* (73) and *“En alabanza de la academia y de los que la ilustraban, en casa del excelentísimo señor Conde de Lemos, siendo presidente el autor”* (80). Just as in the above introduction, the poet describes many of the participants in both of these poems as well. When describing Alberto Díez in the former of the two poems, Moncayo states: *“por dulce cisne le venera el Ebro”* (l. 108). No negativity exudes from the water image where the poet states that the Ebro River, a metonym for Zaragoza, venerates the sweet swan that represents Díez. The latter poem, *“En alabanza de la academia y de los que la ilustraban,”* the Ebro appears again:

Facundos genios cándida florece,
y el Ebro de sus luces, ya Pactolo,

en el ser que fecunda sus ideas,
le corona con plantas idumeas.

The Ebro, along with the Pactolus (a river in Turkey) serves in the above lines to further emphasize the fecundity that abounds in the excerpt. Like the great fertility of the region around the Ebro manifested by its flora, the poets of the academy display a similar potency by way of their abundant production of ideas. Rather than the linkage between death and water in the first section of this analysis, the Ebro River is a water image that illustrates life and abundance.

In the above "Introducción que dijo el autor en alabanza de los académicos, siendo presidente en casa el excelentísimo señor Conde de Lemos," another water image appears in the opening stanza of the introduction, where Moncayo meta-fictitiously describes the trajectory of his poem:

formando sus raudales a Helicon,
í í í í í í í í í í í í í í
quisiera la voz mía,
al son, pues, de sus métricas corrientes,
en süave armonía
enamorar los aires y las fuentes. (ll. 6-10)

His verses are like a metrical stream that takes which parallel the fountains of the Muses on Mt. Helicon⁷¹. He invokes the Muses that they might influence his metrical streams and assist him in lauding the participants of the academy through his introductory poem. The images are peaceful "en suave armonía" except for the "raudal" of the first verse, which simply points to the poetic fecundity that flows from Helicon from which he wishes to draw.

⁷¹ Helicon is the mountain in Greece where the Muses were known to habitate near two springs that exist there and are described in the opening lines of Hesiod's *Theogony*. At the beginning of poems, mentioning Helicon serves as an invocation of the Muses.

Whereas the images in this section so far portray water positively, a final example of water imagery⁷² is innocuous, which occurs in The *ÖFábula de Venus y Adonisö* (70) when the poetic voice describes the sunset over the ocean:

Era del año la estación ardiente
en que el Sol, por campañas de diamante,
círculo al Cancro describió luciente
de la línea del cielo más distante;
ya declinaba a mares de Occidente (ll. 1-5)

In a particularly Gongoran syntactical and baroque moment, Moncayo describes the sun as it sets and descends into the ocean. Here, the two entities are the sun and the ocean. Fire meets water as the latter consumes the former. The text places no value on each of the opposing entities as it does in the other instances and in order to assign them a value, one would have to leave the text. Therefore, the sunset fits into the stanza in which it appears that serves to set the scene of the poem that occurs in *Öla estación ardiente del año.ö*

The positive and innocuous instances serve as a contrast to the negative ones, but also confirm the interpretation that I have applied to the greater body of negative instances because they are so few in comparison and are distinct in nature from the negative ones. For instance, the Ebro River has a defining quality that makes it special to the poet and he therefore treats it differently. I included such instances to note their existence and describe that which distinguishes them from the images of water that convey negative messages.

Conclusion

⁷² Another water image also exists, but its pertinence is loose. In *ÖA una dama que tiró una pella de nieve,ö* the snowball of the poem, although an image of water, is not in the same form as the vast majority of the examples. The poem's tone is playful, and the snowball does not portray any negative meaning.

Water imagery in the *Rimas* of Juan de Moncayo y Gurrea primarily functions on two levels, one being specific and the other global. On the specific plane, each image of water serves a particular purpose within the poem to convey a facet of the poem's message, which, in the majority of instances, is a negative facet. The images are autonomous on this level of their existence and stand alone regarding the meaning that they convey. At the same time, the large amount of negative water images in the *Rimas* indicates a more global understanding of their nature. When examined in such a manner, one finds that most of the many water images convey specific facets of larger negative messages, which can be divided into thematic categories. Therefore, a more complex nature of water imagery emerges throughout the *Rimas*, in which each image portrays a specific negative quality of a larger theme, which then finally points to an even greater overall negative message for which water serves as a conduit. That is, water does not simply portray sadness, as an example, but rather all of the meanings that I propose in this thesis; its versatility permits it to exude the many facets upon which I comment individually, while also communicating all of them at once, constructing a web within which each instance forms a part.

Chapter 5: Conclusion and Possibilities for Further Research

Within the collection the *Rimas*, there is an overall tendency in the water imagery to be portrayed in a negative manner in most instances where it appears. While I realize that the study has its limitations along with areas where it could be expanded, the study offers new ideas to the field as well, all of which I address in this conclusion.

First, my study serves to continue to increase interest in both Moncayo's poetry specifically and the literature of Aragon during the time period as well by elucidating facets of the Zaragozaan poet's work and providing a means for current readers to engage with the text as well. Egido notes that the literary and academic activity in the region was only rivaled by that of Madrid during the time period⁷³, yet McVay, in his forthcoming article on Moncayo's biography states: "pero aun después de [la publicación de sus *Rimas* en 1976], la obra de Moncayo ha recibido poca atención crítica" ("Nuevos datos"). My work in this study serves as a contribution towards reviving some of the lesser-read literature of the time period that abounds in artistic merit, of which Moncayo's *Rimas* certainly pertain.

My approach also uniquely analyzes a facet of Moncayo's work. While Helen Vendler's model in *Poet's Thinking* proves useful as a precedent and influence, I modify her approach in order to appropriately fit Moncayo's presentation of water in the *Rimas*. We both explore the notion that an idea can form and develop over the course of a poet's body of work, and I especially find her term "palimpsest" provocative for the way that the water images, when

⁷³ She states: "Aragón presenta en el siglo XVII, sin duda, una muestra académica sólo comparable a la que Madrid pudo ofrecer" ("Las academias literarias" 127).

looked at globally throughout the collection of poetry or a body of work, can overlies one on top of the other and compound the messages that they communicate. However, the development of ideas that she indicates emphasizes the way that an idea can evolve in a diachronic manner, leaving traces of the previous form etched on the palimpsest while I propose a slightly different and synchronic model that it is more apt, at least for the *Rimas*. I say that each water image proposes a message that weaves a thread in a greater web of meaning, which exists within the text already complete and intact. My task has been to discover the web and illuminate it to the reader. Such an approach may benefit other bodies of work as well in which an image or an idea recurs throughout.

Also, I did not find much work on water imagery alone in the corpus of Golden Age Spanish criticism. Its appearance may not be as prevalent in other authors, which might account for such a paucity, but my study raises new critical concerns regarding the artistic utilization of the element during the seventeenth century in Spain, and possibly in other literary traditions. Therefore, my study of water lays a foundation for further research that examines the work of other authors during the period, serving as a first step to a larger study on water imagery in the poetry (or literature) of the Spanish Golden Age.

Another way to expand the study would follow the examples of Roses and Wilson in their studies of Góngora and Calderón, respectively, to explore the four elements and the dynamics of their interplay within Moncayo's work. I noted in the analysis chapter Moncayo's tendency to follow Góngora's model by blending the elements,⁷⁴ so further research along those lines could be fruitful as well. Conversely, a study with a similar approach to mine could

⁷⁴ See Theoretical Approach, p. 18.

consider any one of the other four elements separately, either in Moncayo's corpus or in another author.⁷⁵

There are many other ways to expand the study as well. I only consider the images in Moncayo's *Rimas*. He also published *El poema trágico de Atalanta y Hipomenes* (1656), within which the elaborate shipwreck episode in the second canto initially confirms its relevance to the topic, and indicates the possible fruit that it could bear upon further investigation. Aside from the shipwreck episode in the *Atalanta*, Moncayo's fear of nautical catastrophe seems to be pervasive as seen in one of his letters to Andrés de Uztarroz in which he describes the disparate receptions that he received in Madrid and Zaragoza: "Mi ingenio en todas partes es un[o], o malo o bueno. Náufrago en Aragón, y aplaudido en Castilla"⁷⁶. The two above examples from the *Atalanta* and his letters allude to the possible abundance of references that occur outside of the *Rimas* that indicate the value of further study of his other works, especially if the three lost works to which he gives reference in the introductory pages of *Rimas* are uncovered.⁷⁷

Finally, one striking question that emerged throughout my research considered the cause for Moncayo's negative portrayal of water, which then led to various other corollary questions. I initially thought that a personal experience on the part of the poet may have influenced his negative valuation of water, such as the drowning of his friend don Pedro de Murillo, but Vicente Cadena y Vincent confirms that he died April 12, 1652, just before the publication of the

⁷⁵ However, the four elements appear together more often in those texts, which may indicate the appropriate nature of the elemental studies already conducted.

⁷⁶ The letter appears in del Arco's "El poeta aragonés Juan de Moncayo" (43), transcribed from the Biblioteca Nacional, ms. 8,390, fol. 558.

⁷⁷ The final page before the first poem in *Rimas* is a petition to the reader to enjoy the collection that gives reference to a previous edition of the *Rimas* and four works on which he was then currently working: "Eco y Narciso, Hipomenes y Atalanta, La primera semana, El mayor teatro" (Egido edition 12).

*Rimas*⁷⁸. Due to its late occurrence in relation to Moncayo's life and the publication of his poetry that mentions it, there must exist another reason. It also may not have been a trait unique to Moncayo; rather, a negative value or fear of water may have been part of the collective consciousness of Spain due to its prevalent involvement in naval warfare and colonial expansion. Any idea that I currently propose is speculative, but the negative symbolic quality of water that pervades the *Rimas* encourages further investigation into the topic of the perception of water in early modern Spain.

Moncayo's work contains a fecundity of artistic quality of which my analysis, in the study of water imagery within it, has only described a single facet. He deserves more critical and popular attention so as not to be shipwrecked in the annals of history and forgotten, but rather guided towards the metaphorical port where he can be read and studied further.

⁷⁸ Cadenas y Vincent, Vicente. *Caballeros de la Orden de Santiago. Siglo XVIII*. p. 76.

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