AN ANALYSIS OF THE SONNETS OF

GARCILASO DE LA VEGA

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by

Mary Elizabeth Clement, B.A.

The Ohio State University
1963

Approved by

[Signature]
Adviser
Department of Romance Languages
## CONTENTS

<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
</tbody>
</table>

### Chapter

<table>
<thead>
<tr>
<th>I. THEMES AND IMAGERY</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Themes</td>
<td>4</td>
</tr>
<tr>
<td>A. Sonnets of tribute</td>
<td>4</td>
</tr>
<tr>
<td>B. Impersonal love sonnets</td>
<td>7</td>
</tr>
<tr>
<td>C. Personal love sonnets: sonnets of lost love</td>
<td>10</td>
</tr>
<tr>
<td>D. Sonnets of absence</td>
<td>15</td>
</tr>
<tr>
<td>E. Cruel treatment from beloved</td>
<td>22</td>
</tr>
<tr>
<td>F. Sonnets of courtship</td>
<td>24</td>
</tr>
<tr>
<td>G. Sonnets of incipient love</td>
<td>30</td>
</tr>
<tr>
<td>H. Sonnets of the yoke of love</td>
<td>31</td>
</tr>
<tr>
<td>I. Other personal love sonnets</td>
<td>34</td>
</tr>
<tr>
<td>J. Summary</td>
<td>38</td>
</tr>
<tr>
<td>Chapter</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>2. Imagery</td>
<td>38</td>
</tr>
<tr>
<td>A. Group one: sonnets of one complete image</td>
<td>39</td>
</tr>
<tr>
<td>B. Group two: sonnets presenting a series of different images</td>
<td>45</td>
</tr>
<tr>
<td>C. Group three: sonnets containing occasional images</td>
<td>46</td>
</tr>
<tr>
<td>D. Remaining sonnets of no imagery</td>
<td>47</td>
</tr>
<tr>
<td>E. Frequency of image words</td>
<td>47</td>
</tr>
<tr>
<td>F. Summary</td>
<td>49</td>
</tr>
</tbody>
</table>

NOTES FOR INTRODUCTION AND CHAPTER I | 51 |

II. SYNTAX, SONNET ELEMENTS, AND LOGICAL DEVELOPMENT OF THEME | 58 |

Introduction | 58 |

1. Syntax | 58 |
| A. Flowing | 60 |
| B. Complex | 66 |
| C. Choppy | 70 |
| D. Summary | 72 |

2. Sonnet elements | 72 |
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Quatrains well linked both by syntax and content</td>
<td>72</td>
</tr>
<tr>
<td>B. Quatrains neither well linked by syntax nor by content</td>
<td>74</td>
</tr>
<tr>
<td>C. Quatrains not well linked by syntax but instead by content</td>
<td>74</td>
</tr>
<tr>
<td>D. The linkage of the tercets</td>
<td>75</td>
</tr>
<tr>
<td>3. Logical development of theme</td>
<td>75</td>
</tr>
<tr>
<td>A. Break between octave and sestet: logical development group one</td>
<td>75</td>
</tr>
<tr>
<td>Logical development group two</td>
<td>78</td>
</tr>
<tr>
<td>Logical development group three</td>
<td>81</td>
</tr>
<tr>
<td>Logical development group four</td>
<td>82</td>
</tr>
<tr>
<td>Logical development group five</td>
<td>83</td>
</tr>
<tr>
<td>Logical development group six</td>
<td>84</td>
</tr>
<tr>
<td>Logical development group seven</td>
<td>85</td>
</tr>
<tr>
<td>Logical development group eight</td>
<td>85</td>
</tr>
<tr>
<td>B. Break between tercet one and tercet two: logical development group one</td>
<td>86</td>
</tr>
<tr>
<td>Logical development group two</td>
<td>87</td>
</tr>
<tr>
<td>Logical development group three</td>
<td>88</td>
</tr>
</tbody>
</table>
Chapter | Page
--- | ---
C. Break between each stanza | 89
4. Summary | 92
CONCLUSION | 94
NOTES FOR CHAPTER II AND CONCLUSION | 99
BIBLIOGRAPHY | 101
INTRODUCTION

During his brief and active life, Garcilaso de la Vega was able to establish himself as the principal Spanish poet of his age. His surviving works are few in number: two elegies, three eclogues, five "canciones," eight "coplas," and thirty-eight sonnets. As the most numerous group, the thirty-eight sonnets provide perhaps the best material for a study of Garcilaso's artistry, and, consequently, it is to them that I wish to devote the following analysis.

The works of Garcilaso de la Vega at first were published with the works of Boscan, Garcilaso's close friend and literary contemporary. The first publication of Garcilaso's works alone occurred in Salamanca in 1569, under the title Las obras/ del excelente poeta/ Garcilasso de la Vega (1). It and the following edition added sonnets XXX through XXXV (2), and the fourth edition, dated 1577, included for the first time all of the thirty-eight sonnets. This edition states that the last three sonnets "se tienen por de Garci Lasso, de un libro de mano" (3).

The following editions of Garcilaso's works vary in the number of sonnets they include. Some only contain thirty-five
sonnets, as in the edition of 1580 (4); others include thirty-seven, as the edition of 1785 (5) or that of 1822 (6); and still others retain all thirty-eight, as Navarro's edition of 1911. We can see, then, that the authenticity of two sonnets has been questioned (7). We will include them in this analysis, however, since they are included in the twentieth century editions considered to be the most complete and reliable.

Perhaps more than any others of his works, the sonnets give quick but penetrating glimpses of the emotions and artistry of this great early sixteenth century figure. Consequently, various scholars have attempted to define the spirit of the sonnets by relating them to the sparse data available about Garcilaso's personal life, as well as to the literary trends of the period as manifested in his poems and related to the events of his life. As a result, in accordance with this biographical and literary data, chronologies of the sonnets have been established by Tomás Navarro Tomás, Rafael Lapesa, and Carlo Consiglio. Rafael Lapesa in *La trayectoria poética de Garcilaso* (Madrid: Revista de Occidente, 1948) and Tomás Navarro Tomás, as editor of *Obras* of Garcilaso de la Vega (Madrid: Espasa-Calpe, S.A., 1958) maintain certain reservations as to the definite date of some of the sonnets. For example, Lapesa divides Garcilaso's poetry into (1) that of a definite fixed date, (2) that of
probable date, and (3) that of uncertain date. In an article titled "I sonetti di Garcilaso de la Vega: Problemi critici," *Annali del corso di lingue e letterature straniere* (Bari: Editore Alfredo Cressati, 1954), II (1951), 215-274, Carlo Consiglio gives the most detailed, comprehensive attempt to establish the exact date of each sonnet.

We can see that these three scholars have studied and grouped Garcilaso's sonnets according to the biographical and literary periods in his life. By means of a different approach, I also wish to establish an order in the sonnets. By referring to biographical facts only occasionally in order to clarify a theme, I will study Garcilaso's sonnets according to theme, imagery, syntax, and sonnet form, and, as my method of study, I will arrange the thirty-eight sonnets as they form groups within these four areas. By grouping the sonnets this way certain patterns will emerge which are in fact the patterns of their basic intrinsic characteristics.

The text of the study is divided into two chapters. In the first chapter the sonnets will be grouped from the standpoint of theme and imagery. In the second chapter they will be grouped according to their syntactical structure and Garcilaso's use of the sonnet form in the logical development of the themes. The sonnet texts used in this study are those of Hayward Keniston's edition of Garcilaso de la Vega's *Works*, considered to be the most reliable text available (8).
CHAPTER I

THEMES AND IMAGERY

1. Themes

A. Sonnets of tribute.--The first basic division of the themes of Garcilaso's sonnets consists of three sonnets written as tributes to friends (9). These differ from the other thirty-five sonnets in their lack of a theme of love; however, of these three sonnets of tribute, sonnets XXI and XXIV parallel the thirty-five love sonnets by containing similar hyperboles of the love tradition. The third sonnet of tribute, sonnet XVI, is an epitaph written without such hyperbole.

Sonnets XXI and XXIV may be grouped together because in them Garcilaso pays tribute to his friends in the same way. Sonnet XXI addresses either the Marqués de Villafranco, Don Pedro de Toledo, or the Marqués de Vasto, Don Alonso de Avalos (10), and sonnet XXIV praises Doña María de Cardona, Marquesa de la Padula, and Condesa de Avellino (11). This latter sonnet also compares with sonnet XVI in the use of mythological references.
and in the plentiful vivid imagery employed to develop and to illustrate the theme.

Let us examine more closely one of the two above sonnets, sonnet XXI, in order to illustrate Garcilaso’s use of the hyperbole of the love tradition.

Clariissimo marques, en quien derrama
El cielo quanto bien conoce el mundo,
Si al gran valor en que el sugeto fundo
Y al claro resplandor de vuestra llama
Arribare mi pluma, y do la llama
La boz de vuestro nombre alto y profundo,
Sereys vos solo eterno y sin segundo,
Y por vos imortal, quien tanto os ama.
Quanto del largo cielo dessea,
Quanto sobre la tierra se procura,
Todo se halla en vos de parte a parte;
Y en fin de solo vos formo natura
Una estrena y no vista al mundo idea,
Y hizo yqual al pensamiento el arte.

We may see that in the octave Garcilaso relates himself to the marquis by picturing himself as striving to equal the greatness of the marquis. Hyperboles are used in order to extoll this greatness. On the other hand, the sestet consists entirely of hyperboles concerning only the marquis. We may also notice the abstract quality of the hyperboles; the “quanto” of lines nine and ten is not further defined, and such words as “imortal,” “eterno,” “bien,” and “idea” have a dialectic connotation.

In the development of this sonnet’s theme Garcilaso often arranges his words and phrases in groups of two. For example,
he uses two parallel prepositional phrases in verses three and four, and his reference to the marquis ("vos") in line seven and to himself ("quien tanto os ama") in line eight form another double relationship. Similarly, we may find double clauses beginning with "quanto" in the first tercet and a compound main clause in the last tercet. The adjectives of verses six, seven, and thirteen are also doubled. Therefore, besides the abstract hyperboles a technique of parallelism used by Garcilaso to develop his theme is evident.

The theme of the third sonnet of tribute, sonnet XVI, is an epitaph to Garcilaso's brother, Don Fernando de Guzmán, who died of a fever in Naples when the city was being laid siege by the French in 1528 (12).

No las francesas armas odiosas,
En contra puestas del aýrado pecho,
Ni en los guardados muros con pertrecho
Los tiros y saetas ponçonosas;
No las escaramuças peligrosas,
Ni aquel fiero ruido contrahecho
De aquel que para Jupiter fue hecho
Por manos de Vulcano artificiosas,
   Pudieron, aunque mas yo me ofrecía
A los peligros de la dura guerra,
   Quitar una ora sola de mi hado.
   Mas infiçion de ayre en solo un día
   Me quito al mundo y me ha en ti sepultado,
   Parthenope, tan lexos de mi tierra.

Instead of the more abstract hyperboles of the love tradition found in the two previous sonnets, in sonnet XVI we find concrete bellicose images of angry, armed French, of guarded walls receiving
the shots and poison darts of an attacking enemy, and of noisy, dangerous skirmishes. Mythological references are made concerning the noise of the skirmishes, which Garcilaso states is the counterfeit of that which was made for Jupiter by the skilled hands of Vulcan. This method of linking a concrete image to a mythological artistic embellishment is repeated in the last line of the sonnet, where "Parthenope," a mythological name for Naples, is placed immediately after the concrete "sepultado."

As the theme of this sonnet Garcilaso muses that his life could not be taken from him even though he offered himself of the dangers of war, but his brother's was swiftly extinguished by disease, an agent much less frightening and brazen than war. We find, then, that sonnet XVI pays a different type of tribute, expressed in a different way, than in the two other sonnets of this group.

B. Impersonal love sonnets.--The rest of the sonnets of Garcilaso de la Vega are written about love. This love is placed on an impersonal plane in four sonnets, and, consequently, these sonnets may be grouped together as containing impersonal love themes. Of these four, sonnets XXIX, XIII, and XXIII contain themes completely detached from any personal implications, while in sonnet XXXV the poet relates a personal experience but maintains detachment from love by personifying it and by not alluding to involvement with any particular woman. Similarly, the three former
sonnets develop their themes by the use of more vivid and plentiful imagery than does sonnet XXXV, in which are found relatively few images.

As an example of the three sonnets which are completely detached from any personal love emotion and which contain vivid imagery, let us examine more closely sonnet XXIX.

Passando el mar Leandro el animoso,
En amoroso fuego todo ardiendo,
Esforço el viento y fuese embrazeciendo
El agua con un impetu furioso.

Vencido del trabajo presuroso,
Contrastar a las ondas no pudiendo,
Y mas del bien que allí perdía muriendo
Que de su propia vida congojoso,

Como pudo esforco su boz cansada,
Y a las ondas hablo de esta manera,
Mas nunca fue su voz dellas oyda:

"Ondas, pues no se escusa que yo muera,
Dexadme alla llegar, y a la tornada
Vuestro furor executa en mi vida."

One can see that in the first three stanzas Garcilaso concentrates on creating a complete scene of motion-picture scope. The atmospheric conditions (sea, wind, and high waves) form a background for the main character, who, in turn, is presented in action as beginning his journey energetically, then fighting the waves furiously, and finally being exhausted by his impossible task. Even dialogue is not lacking this poetic short film, but is used in the last tercet to reveal the attitude of Leander. This plea of Leander is the emotional thematic climax of the sonnet.
Thus, in sonnet XXIX, and similarly in sonnets XIII and XXIII Garcilaso presents his theme by means of one concrete image composed of tangible image words and reveals no personal attachment to the sonnet’s content (13).

Sonnet XXXV, the fourth impersonal love sonnet, differs from the other three by lacking such a single prolonged image and by relating a personal experience. In this sonnet Garcilaso tells Mario Galeota of receiving wounds in the mouth and right hand during the battle of Goleta (14):

Mario, el ingrato Amor, como testigo
De mi fe pura y de mi gran firmeza,
Usando en mí su vil naturaleza,
Qué es hacer mas ofensa al mas amigo,
Teniendo miedo que, si escribo y digo
Su condicion, abato su grandeza,
No bastando su esfuerzo a su cruzea,
Ha esforzado la mano a mi enemigo.
Y así, en la parte que la diestra mano
Govierna y en aquella que declara
Los concetos del alma fuy herido.
Mas yo hare que aquesta ofensa cara
Le cueste al ofensor, ya que estoy sano,
Libre, desesperado y offendido.

We see that even though in the last tercet Garcilaso implies that he does intend to fall in love again, love is made impersonal because he does not allude to any specific love affair nor does he reveal any particular love emotion which would arise from such an affair. Instead, Love is objectified to Garcilaso by its personification as the agent causing his wounds at the hands of the enemy.
In this sonnet one may also note an imagery different from the concrete pictures of the first three impersonal love sonnets. Here Garcilaso produces an idea or vague image in the reader's mind by the use of various words of attitude or inherent quality. These intangible words of description are often found in groups of two or multiples of two, as indicated by the underlinings. The adjectives found in the forceful declaration of will that terminates the poem illustrate well these words of a less concrete nature (15).

Thus, Garcilaso's use of imagery and the themes of the four impersonal love sonnets fall into two groups, consisting of three completely impersonal sonnets and one sonnet impersonal only in his approach to love.

C. Personal love sonnets: sonnets of lost love. --The remaining thirty-one of Garcilaso's sonnets are written about personal love episodes or emotions and divide into various groups showing numerous levels of emotional intensity. Perhaps Garcilaso's deepest emotion is found in sonnets X, XXV, and XXVI, in which he expresses nostalgia due to lost love. Even though only in number XXV is death specifically shown to be the cause of his having lost his beloved, it is alluded to indirectly in the other two sonnets.

The most tenderly and deeply sorrowful of the three, sonnet X illustrates well Garcilaso's grief. In it, several locks of his
beloved's hair poignantly bring to mind his past happiness with her, as compared with his present sadness without her (16).

'O dulces prendas, por mi mal falladas,
Dulces y alegres quando Dios quería!
Juntas estays en la memoria mia,
Y con ella en mi muerte conjuradas.
¿Quien me dixera, quando en las passadas
Oras, que en tanto bien por vos me via,
Que me avlades de ser en algun dia
Con tan grave dolor representadas?
Pues en una ora junto me llevastes
Todo el bien que por terminos me distes,
Llevame junto el mal que me dexastes.
Si no, sospechar que me pusistes
En tantos bienes, por que desseastes
Verme morir entre memorias tristes.

In addressing the locks, the sonnet begins on a high level of energetic emotional anguish, using contrasting words of emotion ("mal," "dulces," "alegres") to establish immediately the tone of past-present contrast. The sonnet continues as a nostalgic cry of the poet being forever reminded of his sorrow by the presence of those tokens of affection. Since they so suddenly took away all the happiness that they had so slowly given him, Garcilaso asks the locks to relieve him now of this sorrow with which he is left. This request is his primary objective in sonnet X; the lament of the octave leads up to it, while the sestet results from it. The energetic outburst of nostalgia with which the poem was begun is spent in the intervening lament to the extent that the last tercet is nothing
more than a weak whisper of desperation, as if succumbing to the
death to which it alludes.

While Garcilaso reveals his emotion in sonnet X without the
use of concrete images except the "prendas," in sonnet XXV he
seeks more objectivity in the explanation of his emotions with
metaphors, similes, and concrete imagery.

¡O hado esecutivo en mis dolores!
¡como senti tus leyes tan rigurosas!
Cortaste el arbol con manos dañosas,
Y esparziste por tierra fruta y flores.
En poco espacio jazen los amores
Y toda la esperança de mis cosas,
Tornados en cenizas, desdénosas
Y sordas a mis quejas y clamores.
Las lagrimas que en esta sepultura
Se vierten oy en dia y se vertieron
Recibe, aunque sin fruto alla te sean,
Basta que aquella eterna noche escura
Me cierre aquestos ojos que te vieron,
Dexandome con otros que te vean.

As in number X this sonnet also begins with a sudden excla-
mation, setting not a tone of contrast (as "alegre" with "mal"), but
instead a tone of complete anguish in "dolores" and "rigurosas."
Garcilaso puts forth the main point of the sonnet emotionally and
forcefully: "Como senti ... mis dolores." From this point on, his
feelings are objectified in the simile of Fate taking his beloved from
him (cutting down the tree) and scattering over the land all things
worthwhile ("la fruta") and beautiful ("flores") to him.
The theme is further revealed in the second quatrain, where the cause of his sorrow is first indicated in lines five and six. Again, as in quatrain one, we may note that the last two verses constitute a simile which perhaps is meant to link in meaning with the first simile: Now his love, like the tree, has been turned to ashes due to death, and these ashes, personified, do not hear his laments. The sestet fully reveals the cause of Garcilaso's sorrow by his mention of "sepultura," and ends in an optimistic tone with reference to seeing his beloved again after death. Thus, even though both in this sonnet and in the latter one Garcilaso laments his lost love, the particular theme about the lost love is different, and Garcilaso presents them in different ways.

Sonnet XXVI, the third sonnet of lost love, is very similar to sonnet XXV.

Echado esta por tierra el fundamento
Que mi blvir cansado sostenía.
O quanto se acabo en solo un día!
O quantas esperanças lleva el viento!
O quan ocioso está mi pensamiento
Quando se ocupa en bien de cosa mia!
A mi esperança, assi como a baldia,
Mil vezes la castiga mi tormento.
Las mas vezes me entrego, otras resisto
Con tal furor, con una fuerça nueva,
Que un monte puesto encima rompería.
Aqueste es el desseo que me lleva
A que desee tornar a ver un día
A quien fuera mejor nunca aver visto.
As in sonnet XXV, Garcilaso expresses the desire to see his beloved again, probably in reference to afterlife. Also, he uses again the simile of wind carrying away his hopes and an image which could refer to a tree (lines one and two).

The theme of sonnet XXVI, however, is ultimately developed in a different way from sonnet XXV in that the images by which the theme is given are not as concrete and tangible. Let us compare the two similar images found in both sonnets:

1a. "Cortaste el arbol con manos danosas" (sonnet XXV).
1b. "Echado esta por tierra el fundamento que mi bivir cansado sostenia" (sonnet XXVI).

2a. "Y esparziste por tierra fruta y flores" (sonnet XXV).
2b. "¡O quantas esperanças lleva el viento!" (sonnet XXVI).

One can see that the images of sonnet XXVI are the more abstract. More detailed information as to the type of "fundamento" is not given in 1b; in 1a, however, the foundation sustaining the fruit and flowers of his life is identified as a tree trunk. Similarly, the intangible "esperanças" of 2b are represented symbolically by the "fruta" and "flores" of 2a.

Sonnet XXVI may be aligned with sonnet X in Garcilaso's use of words of inherent quality or emotion. Except for the image of his breaking a mountain in verse eleven, the remaining parts of sonnet XXVI consist of these intangible words, such as "ocioso," "tormento," "a baldia," and "esperanças." These words
easily convey the mood of frustration accompanied with determined desire and in this way convey violent emotions.

D. **Sonnets of absence.** —Separation from his beloved prompted the writing of nine of Garcilaso’s sonnets. Five of these nine minutely describe his emotions while being absent (17), but a will for action is added to this description in the remaining four sonnets (18), when Garcilaso expresses the desire, the sometimes tremendous determination, to see his beloved again.

A good example of the sonnets of the first subgroup may be found in sonnet VIII, to which the other four sonnets of this subgroup may be related.

De aquella vista **pura y excelente**  
Salen espíritus **bivos y encendidos,**  
Y siendo por mis ojos recibidos,  
Me passan hasta donde el mal se siente.  
Encuentrase en el camino facilmente,  
Por do los mis, de tal caior movidos,  
Salen fuera de mi, como perdidos,  
Llamados de aquel bien que esta presente.  
Ausente, en la memoria la imagino;  
Mis espíritus, pensando que la vian,  
**Se mueven y se encienden sin medida;**  
Mas no hallando facil el camino,  
Que los suyos entrando derretian,  
Rebientan por salir do no ay salida.

We can see that the theme of this sonnet divides into two parts; the octave describes the actions of his lady's and his "espíritus" when in each other's presence; the sestet presents the actions of his "espíritus" in his absence from her. Also,
verbs and adjectives of inherent quality or condition may be found in pairs throughout the sonnet, as indicated by the underlinings (19).

One may notice that Garcilaso makes very few value judgments about this situation. Such judgments are found only twice, and then indirectly. By means of describing his lady's gaze, as "pura y excelente," Garcilaso is indirectly judging her to be a person of the same qualities. Also, perhaps he intimates that she is more worthy than he since his "espiritus" are not capable of destroying the obstacles of the "camino" as are hers. Most of this sonnet, however, remains a pseudo-scientific explanation of suffering in absence, and the judgment is left to the reader. This is also a characteristic of the remaining four sonnets of the first subgroup of the sonnets of absence.

Sonnets XIX and XXXIII contain similar explanations of Garcilaso's feelings while absent from his beloved. In contrast to the others, the first three stanzas of sonnet XXXIII are devoted to historical and mythological imagery, and accordingly, Garcilaso does not indicate any personal emotion until the last tercet. As the theme, he states that, as the licentious Roman flame burned Carthage, love stirs in his thoughts and, like Carthage, he is destroyed in weeping and in ashes. The situation of sonnet XXXIII,
then, is that Garcilaso is overcome with love for an Italian lady while absent from her on a trip to northern Africa.

In the next sonnet, sonnet XIX, Garcilaso addresses his friend, Julio Cesar Caracciolo, a Neapolitan poet who resides where Garcilaso's lady lives, while Garcilaso is living in the same location as Julio's lady (20). In the octave of the sonnet, Garcilaso explains his reluctant parting from his beloved; his laments about this misfortune prompt him in the sestet to speak to Julio of the painful memory of that day in which each was able to give the other news of his beloved. A factor which distinguishes this sonnet from the others in its category is its light wit by which Garcilaso teases his friend about their being in a position to court each other's ladies.

Sonnet XX, the most deeply emotional of this first group of absence sonnets, begins with a simile like that used in quatrain one of sonnet XXV and alluded to in sonnet XXVI: The harsh winds are so concerted against him that they cut away his tender thoughts (like blossoms) as soon as they are formed. In the remainder of the sonnet Garcilaso puts forth his psychological adaptation to his situation: He prefers to embrace this great feeling of anguish in order to avoid any more suffering.
Sonnet XXXVII is the last sonnet of absence in which
Garcilaso explains his emotions without expressing the desire to
return again to his beloved. It may be distinguished from the
others by its tone of reconciled, even contented, acceptance of
absence and may be likened to sonnet XXIX in its presentation of
theme by the use of motion picture, i.e. action imagery. Like
sonnet XXIX, the first three stanzas present the scene: In a
lonely desert, Garcilaso watches the frenzied actions of a dog
who had been separated from its master. However, in the second
quatrain, the descriptions of the dog’s actions are made with
clearer and more minute detail than the descriptions of the labors
of Leader fighting the waves in the second quatrain of sonnet XXIX:

    Ahora suelta el llanto al cielo abierto;
    ora va rastreando por la vía;
    Camina, buelve, para, y todavía
    Quedaba desmayado como muerto.

Also as in sonnet XXIX, the last tercet contains direct
dialogue which puts forth the attitude that is the main purpose of
the writing of this sonnet. In sonnet XXIX, the doer of the action,
i.e. Leander, utters his own words, but in this sonnet the poet,
i.e. the observer of the scene, speaks:

    Dícele: ‘Lastimado, ten paciencia,
    Que yo alcanzo razón y estoy ausente’ (lines 13–14).
In the four remaining sonnets which I have grouped under the theme of absence (21), Garcilaso expresses a desire to see his beloved again, a desire not given in the previous subgroup. Of these four sonnets, numbers IX and III are similar in their lack of concrete imagery; instead, devious thoughts producing dilemmas are displayed without recourse to objectivity in images. On the other hand, in sonnet IV Garcilaso shows in an uncomplicated way the strongest determination of all of the sonnets of absence to see his beloved. Sonnet XXX presents a mood that is different from that found in any of this second subgroup, a mood of acceptance of his situation.

Sonnet III is the best sonnet by which to examine the complicated, devious thought patterns of Garcilaso because it contains the most complex ideas of any sonnet in this group. Absent and uncertain of returning, Garcilaso finds himself in an unfavorable situation from which he could help himself only by seeing his beloved.

La mar en medio y tierras he dexado;
De quanto bien, cuytado, yo tenia,
Yendo me alejandro cada dia,
Gentes, costumbres, lenguas he passado.
    Ya de volver estoy desconfiado;
Plenso remedios en mi fantasia,
Y el que mas cierto espero es aquel dia
Que acabara la vida y el cuydado.
De cualquier mal pudiera socorrerme
Con veros yo, señora, o esperallo,
Si esperallo pudiera, sin perdello.
Mas de no veros ya para valerme,
Si no es morir, ningun remedio hallo;
Y si este lo es, tan poco podre avello.

One can see that Garcilaso's thoughts become increasingly involved as the sonnet progresses. Accordingly, lines eleven through fourteen are the most complicated of the sonnet. In line eleven, for example, Garcilaso states: "If I am able to hope (to see my lady) without losing my opportunity to see her."

The tercet contains the dilemma: Since Garcilaso is unable to see her at the time, he finds no remedy except death; and if he should die, he would gain nothing because he still would not be able to see her. Sonnet III, then, as in sonnet IX, presents a complex situation and emotion, a situation which remains unresolved in a dilemma (22).

In sonnet IV, Garcilaso shows more active emotional determination to solve his problem of absence and also seeks greater objectivity by the use of tangible image words and expressions. In quatrain one, he pictures his hope rising for a while and then falling; in line eight he presents a proverbial simile ("que tras fortuna suele aver bonanza"); in the first tercet he again, as in sonnet XXVI, presents the image of his breaking a mountain with
his own bare arms; in the second tercet he states that neither
death, prison, nor impediments can prevent him from seeing
her. As in sonnets IX and III, another allusion is made to life
after death in the last tercet: he will see his beloved either as a
live man of flesh and bone, or, dead, as a naked spirit.

Sonnet XXX returns again to the mood of acceptance found
in sonnet XXXVII, the last sonnet of the first subgroup of absence
sonnets. Running through the entire sonnet is the allegorical
image of "sospechas" fighting and conquering Garcilaso's
"sentidos": He finally lays down his arms to face his beloved's
unfaithfulness and orders the personified "sospechas" to return
him to the place where his beloved is residing. In only one other
sonnet does Garcilaso imply any unfaithfulness on the part of his
lady (23).

We can see, then, emotional patterns form in the themes
of absence. When Garcilaso does not express a desire to return
again, he either maintains emotional neutrality by just explaining
the situation (24), or his emotions fall into laments (25), or rise
in optimism (26). Similarly, when desiring to see his beloved
again, he either shows a mood of frustration (27), of strong deter-
mination (28), or of reconciled acceptance (29). The fact that the
absence theme contains the greatest number of sonnets of any of
the other themes shows the strong effect that absence seemed to have on the emotions of Garcilaso.

E. Cruel treatment from beloved.--Besides absence, Garcilaso uses many other personal love problems as thematic material for his sonnets. In some sonnets he complains of the cruel treatment he is receiving from his beloved, and in others he debates whether or not he should continue his attempts to win his lady's favor.

Four sonnets may be grouped as dealing with the unfavorable treatment his beloved is giving him. Of these four sonnets, three are similar to each other in their thematic presentation (30), and another, sonnet XI, differs in its greater objectivity gained by means of plastic imagery. In the latter sonnet, the poet's personal involvement in the last tercet indicates unfavorable treatment from an unmentioned beloved, and, due to the large number of descriptive images, will be discussed in the remarks on imagery which conclude this chapter.

The remaining three sonnets of this group easily fall in order as one complete thematic developmental unit. In sonnet I, pausing to contemplate the state of his amorous affairs, Garcilaso feels that he has come to such a bad condition that he will perish, regrettably destroying his anxiety with him. He will perish because
he has given himself without caution to her who will want to destroy him.

Sonnet XV begins with four parallel images which comprise the octave: Laments (1) could restrain the course of rivers, (2) move the trees of somber mountains, (3) influence the fierce tigers and cold cliffs, and (4) go down into the realm of fear (Hell). In the following sestet, Garcilaso relates his personal problem to the context of the octave:

Si quexas y lamentos pudieron tanto... (line 1)
¡Por que no ablandara mi trabajosa
Vida, en miseria y lagrimas passada,
Un corazon comigo endurecido? (lines 9-11).

Having stated, then, the theme of this sonnet, Garcilaso concludes with a defense of this feeling of injustice, saying that one who mourns for having lost himself deserves to be listened to with more pity than one who mourns for having lost something else.

Sonnet II is in effect a summarizing conclusion of sonnets I and XV, and, therefore, will be discussed in more detail.

En fin a vuestras manos he venido,
Do se que he de morir tan apretado,
Que aun aliviar con quexas mi cuidado
Como remedio me es ya devendido.
Mi vida no se en que se ha sostenido,
Si no es en aver sido yo guardado
Para que solo en mi fuese provado
Quanto corta una espada en un rendido.
Mis lagrimas han sido derramadas
Donde la sequedad y la aspereza
Dieron mal fruto dellas y mi suerte.
Basten las que por vos tengo lloradas.
No os vengueys mas de mi con mi flaqueza;
Alla os vengad, señora, con mi muerte.

We may see that lines one and two state briefly Garcilaso's situation established in sonnet I, and quatrains two and sestet one contains the laments which were further elaborated upon in sonnet XV. Here these laments are presented by means of images which illustrate his unfortunate, fruitless situation. The final tercet terminates the sonnet as well as this group with a positive, firm demand for action.

In these three sonnets, then, there exists a cohesive thematic development. In sonnet I, Garcilaso explains his situation; in sonnet XV he emphasizes his frustration, the most important emotion arising from this situation; and in the last sonnet he unites these two background elements in a proposal for solving the problem.

F. Sonnets of courtship. --Garcilaso de la Vega's second greatest love dilemma as revealed by his sonnets concerns the courtship of his lady. As a result of her cruel treatment, he often debates whether or not he should continue trying to win her affection. Here again a thematic pattern may be traced among the sonnets. In sonnet VIII Garcilaso neutrally states the opposing
sides of his debate. Five more sonnets reveal a state of impasse in which he cannot help do anything but continue (31). These are followed by another sonnet in which he states positively that he will continue in his attempts to win his lady's favor.

Sonnet XXXVIII, the first courtship sonnet, is the only one in which the problem of courtship is presented in the form of a dilemma similar to the dilemmas of sonnets IX and III. The poet comments on the state at which he has arrived in his love for his lady (32). If he decides to turn away from her on account of this unfortunate condition, he taints because he is aware of all that he is leaving behind; however, if he continues, he becomes frightened by seeing the examples of others who have failed (33). Garcilaso objectifies this dilemma by presenting it by means of images which he "sees." Thus, the verb "ver" is often used:

\[
\begin{align*}
\text{Que viendome do estoy y en lo que he andado} \\
\text{Por el camino estrecho de seguros,} \\
\text{Si mi quiero tornar para huyros,} \\
\text{Desmayo, viendo atras lo que he dexado (second quatrain).}
\end{align*}
\]

In the second tercet, Garcilaso gives a final emotional touch: he lacks the light of hope with which to walk the dark region of her ignoring him.

This first sonnet of courtship, then, establishes Garcilaso's basic courtship problem, and the next five will reveal the state of impasse at which he has arrived in trying to solve this problem.
In three of the five sonnets in which Garcilaso shows a psychological state of impasse, he again maintains objectivity by plastic images of comparison. In sonnet XII, Garcilaso argues: Of what advantage can it be to me to see the picture of daring Phaeton fallen into the water, if it is of no advantage to see myself in such a confused condition, either very daring or very cowardly. Similarly, in sonnet XIV, he compares himself with the mother who, taking pity on the pleading child, gives him to eat what she knows will only increase the illness; that is, Garcilaso concedes to his "enfermo y loco pensamiento" whatever it wants. In sonnet XXXII, Garcilaso blames his tongue for his state of impasse: He cannot avoid the pleadings and laments his tongue makes to his lady, yet, being the possessor, he must pay for his tongue's folly. Thus in each of these three sonnets, the comparison exemplifies Garcilaso's own situation.

Let us now explore more carefully the fourth sonnet of impasse, sonnet XXXVI, which reveals the most intense anguish of any sonnet in this group. Here Garcilaso is at a state of impasse because he is helplessly given to his "locura":

Siento el dolor menguarme poco a poco,
No porque ser le sienta mas senzillo,
Mas fallece el sentir para sentillo,
Después que de sentillo estoy tan loco.
Ni en sello pienso que en locura toco,
Antes voy tan ufano con cyillo
Que no dexare el sello y el sufrillo,
Que, si dexo de sello, el seso apoco.
Todo me empece, el seso y la locura;
Privame este de si, por ser tan mio;
Matame estotra, por ser yo tan suyo.
Parecera a la gente desvarlo
Preciarme deste mal do me destuyo;
Yo lo tengo por unica ventura.

Sonnet XXXVI differs from the latter three impasse sonnets in the lack of an attempt to gain objective expression by imagery or figures of speech as well as in its involved, devious thought patterns that seem to reveal a layman's deeply analytical evaluation of strong emotion and psychological confusion (34). Accordingly, Garcilaso uses words of inherent emotional and psychological quality, such as "sentir," "locura," "dolor," and "desvarlo." The thought patterns are so involved that each verse presents an additional idea in his personal analysis.

We may notice that Garcilaso again expresses the idea of embracing his anguish by taking it to be his only blessing. For several reasons this anguish may be interpreted as the result of a sustained unfavorable attempt to gain his lady's love. Quatrain one indicates that his anguish is falling him little by little because he has felt it for so long and with such intense anguish that he is now running out of emotion with which to feel it. Also, "con
"Oylo" (line 6) indicates that perhaps other people had been commenting on his persistence in this futile love, and "mal do me destruyo" (line 13) implies a progressive state of self-destruction. The pessimism of the last line further substantiates this interpretation because of its similarity in mood with the last tercet of sonnet XXXVIII, in which Garcilaso states that he even lacks hope. It would seem, then, that by the time of the writing of sonnet XXXVI, Garcilaso's fruitless courtship of his lady (alluded to in sonnet XXXVIII) had continued for some time, and his resultant condition had worsened.

Showing confusion resulting from dissatisfaction, sonnet XVII presents Garcilaso's final impasse in the courtship of his lady. For the third time using the image of the road of love, Garcilaso is not able to imagine anything with which to be satisfied:

Pensando que el camino yva derecho,
Vine a parar en tanta desventura,
Que imaginar no puedo, aun con locura,
Algo de que este un rato satisfecho.

As in sonnet II, the internal body of the sonnet is composed of images that exemplify his dissatisfaction:

El ancho campo me parece estrecho,
La noche clara para mí es oscura,
La dulce compañía amarga y dura,
Y duro campo de batalla el lecho.
Del sueño, sí ay alguno, aquella parte
Sola, quesa ser imagen de la muerte,
Se aviene con el alma fatigada.

This sonnet compares with sonnet XXXVI in the indication of having been written after continued attempts to gain his lady's love, for in tercet two Garcilaso considers time past (spent in courtship of his lady) as less strenuous than this present hour.

It differs from sonnet XXXVI, however, in the theme of dissatisfaction, as well as in its illustrative imagery:

En fin, que como quiera esto yo de arte
Que juzgo ya por ora menos fuerte,
Aunque en ella me vi, la que es passada.

If sonnet XXXVIII poses Garcilaso's dilemma of whether or not to continue courting his beloved and sonnets XII, XIV, XXXII, XXXVI, and XVII reveal types of impasses resulting from this courtship, then sonnet VI concludes this group by Garcilaso's indicating positively that he will continue trying to win his beloved's affection. Garcilaso has come out of the confused dissatisfaction of the former sonnet (36) in order to arrive at a conscious psychological solution to his problem, found in his eagerness to continue. This attitude may be differentiated from that of the impasse sonnets, for in sonnet VI, he decides at his own will to continue; whereas, in the impasse group he realizes that he will continue even though intellectually and emotionally he does not want to.
In this sonnet Garcilaso again uses "camino" as an introductory and orientation device:

Por asperos caminos he llegado
A parte que de miedo no me muevo; (lines 1-2).

With death at his side he looks for new direction in life; he knows the right thing to do, but his youth, the passing of the years, his inclination, and certain death cause him to neglect any reform. Since he will not reform, he may as well continue his courtship with his mind at rest. Thus, Garcilaso ends his discussion about whether or not to continue trying to gain his lady's affection in a reconciled mood (37).

G. Sonnets of incipient love.--The next thematic group of sonnets is comprised of two personal love sonnets in which Garcilaso playfully announces to Love (33) and to Boscán (39) that he is falling in love again. Let us explore at length one of these two, sonnet VII:

No pierda mas, quien ha tanto perdido;
Bastate, Amor, lo que ha por mi passado;
Valgame agora jamas aver provado
A defenderme de lo que has querido.
Tu templo y sus paredes he vestido
De mis mojadas ropas y adornado,
Como acontece a quien ha ya escapado
Libre de la tormenta en que se vido.
Yo avia jurado de nunca mas meterme,
A poder mio y a mi consentimiento,
En otro tal peligro, como vano;
Mas del que viene no podre valerme,
Y en esto no voy contra el juramento;
Que ni es como los otros ni en mi mano.
The first quatrains of sonnet VII is composed of a plea for Love to stop harassing him, and in the following quatrains, imagery is colorfully used in support of this plea. The sestet in turn satirically reveals the playful logic behind his situation, the reason why he can again succumb to Love with a clear conscience (40).

Garcilaso shows a similar mood in the second sonnet of this group of sonnets showing incipient love. In this sonnet, number XXVIII, he tells Boscan that "en mi perfeta edad y armado/ con mis ojos abiertos me ha rendido/ al niño que sabeys, ciego y desnudo" (tercet one). In the last tercet he states, again playfully, that never before was a heart consumed by such beautiful fire, and---"si preguntado/ soy lo que mas, en lo demas soy mudo" (lines 13-14). Thus the tone of both sonnets of this group is one of wit and joviality.

As in these two sonnets of incipient love, Garcilaso willingly and light-heartedly announces the beginning of a love affair, in the next two sonnets, he will discuss his emotions when terminating such an affair and reveal a different, negative attitude towards Love's power.

H. Sonnets of the yoke of love.--In two sonnets Garcilaso discusses the unfavorable effect that the yoke of love has on him.
Even though they differ in their thematic approach to Love's power, these may form a separate group of personal love sonnets. Let us discuss at length sonnet XXXIV, the sonnet of more individuality in tone and theme.

Sonnet XXXIV is outstanding among Garcilaso's sonnets due to its happy tone of exuberant relief. In it Garcilaso delights at having freed his neck of Love's grave yoke:

Gracias al cielo doy que ya del cuello  
Del todo el grave jugo he desasido,  
Y que del viento el mar embromevido  
Vere desde lo alto sin temello.  
Vere colgada de un sutil cabello  
La vida del amante embevecido  
En error, en engaño adormecido,  
Sordo a las vozes que le avisan dello.  
Alegrárame el mal de los mortales  
Y yo en aquesto no tan inhumano  
Sere contra mi ser quanto parece;  
Alegráreme como haze el sano,  
No de ver a los otros en los males,  
Sino de ver que dellos el carece.

We can see that Garcilaso begins the sonnet by immediately explaining his situation in which the reader shares his feeling of freedom from a heavy burden. The rest of the octave is comprised of images which the poet "sees" (41) and which are examples of the "mal de los mortales" from which he will be made happy. In describing these images, Garcilaso forcefully reveals his judgment of them: The lover is "embevecido/en error, en engaño"
adormecido, / sordo ..." (lines 6-9). The sestet, then, becomes a justification for this attitude towards those in love. Again Garcilaso is able to rationalize something which he feels emotionally but which he has difficulty accepting logically (42).

In sonnet XXVII, the second of the two sonnets written about the yoke of love, Garcilaso reveals a state of impasse similar to the impasse of the courtship sonnets (43). He creates the impasse by desiring freedom from the yoke of love while being unable to obtain this freedom himself. The problem is presented by means of a metaphor of a garment made of the cloth of Love (44). This garment was amply large as Garcilaso was putting it on, but it became tight and narrow when once on him. Then a paradox is given: Garcilaso wants to free himself from the tight-fitting cloak, but is unable to do so because his contrary nature has adjusted to this tightness. In the concluding tercet, he comments on the lack of reason in such a contradiction.

We can see, then, that Garcilaso views the yoke of love from two different positions in his personal life. In the latter sonnet he is under the yoke of love and desires freedom from it, and in the former he rejoices at having obtained this freedom. However, his negative attitude towards love remains the same, whether under love's yoke or free from it. It may be noted that
this attitude is exactly the opposite of that expressed in his impersonal sonnet XXXV, as well as in the latter group of incipient love sonnets, in which he so happily and confidently puts himself in Love's power.

I. **Other personal love sonnets.**--Garcilaso concludes his personal love sonnets as well as his entire collection of thirty-eight sonnets with four sonnets (45), each containing a theme different from any other sonnet theme. Of these four sonnets, I wish to discuss in detail the two which I feel to be the most interesting.

In many ways the most beautiful love poem of his works, sonnet V is a straightforward statement of Garcilaso's love which seems absolutely predestined.

> Escrito esta en mi alma vuestro gesto,  
> Y quanto yo escribir de vos desseo,  
> Vos sola lo escrivistes, yo lo leo  
> Tan solo, que aun de vos me guardo en esto.  
> En esto estoy y estare siempre puesto,  
> Que aunque no cabe en mi quanto en vos veo,  
> De tanto bien lo que no entiendo creo,  
> Tomando ya la fe por presupuesto.  
> Yo no nasci sino para quereros;  
> Mi alma os ha cortado a su medida;  
> Por habito del alma misma os quiero.  
> Quanto tengo confesso yo deveros;  
> Por vos naci, por vos tengo la vida,  
> Por vos he de morir, y por vos muero.

We can see that Garcilaso begins sonnet V with images which give the principal theme: he views his beloved as greater and more
worthy than he. In the second quatrain, this theme is expressed again in religious terms. Line eight deepens the religious application, for faith is a basic religious presupposition, and with faith the religious one can believe in the good which is too great for him to comprehend. Besides the first quatrain, lines ten and eleven contain the only other imagery used to clarify the idea: his soul has cut from her larger soul a cloak suitable to his size and understanding (46).

Lacking extreme emotional heights or depths, devious thought patterns, psychological confusion, or light-hearted attitude, any of which generally characterize Garcilaso's sonnets, this last tercet is perhaps Garcilaso's most intense and most candid statement of the conviction of his love that is found in any of his sonnets.

One day Garcilaso seems to have surprised his lady with her scarf unfastened and, in her hurried attempt to fasten it, she had pricked herself with the scarf-pin (47). As an interpretation of this episode, Garcilaso composes sonnet XXII, the second sonnet of individual theme to be discussed.

Con ansta estrema de mirar que tiene
Vuestro pecho escondido alla en su centro
Y ver si a lo de fuera lo de dentro
En aparenica y ser ygual conviene,
En el puse la vista, mas detiene
De vuestra hermosura el duro encuentro
Mis ojos y no passan tan adentro,
Que miren lo quel alma en si contiene.
Y asist se quedan tristes en la puerta
Hecha por mi dolor con essa mano,
Que aun a su mismo pecho no perdona;
Donde vi claro mi esperança muerta
Y el golpe que en vos Hizo Amor en vano
Non esservi passato oltra la gonna.

Thus, Garcilaso likens the prick of the brooch to a slight wound from Love's arrow and mourns that it did not penetrate further. That is, he regrets that her love for him corresponds only to a prick, that she does not love him as deeply as a severe wound from Love's arrow would have implied. This sonnet is the only sonnet in which Garcilaso presents a humorous anecdote of a love episode, and is written in the light, playful mood that characterizes very few of his sonnets (48).

Sonnets XVIII and XXXI, the remaining two sonnets, contain themes similar to Garcilaso's other sonnets.

Sonnet XVIII compares with sonnet VIII in that it is an explanation of Garcilaso's feelings when near his beloved as contrasted with those when watching her from a distance; it cannot be grouped with the sonnets of absence, however, because here Garcilaso is not totally absent from her. Two similes introduce the point to be contrasted: He is as pliable as wax to her wish and considers only
her look as the sun. Since these are his feelings toward her, then
Garcilaso does not understand his contrasting reactions, which he
explains in the sestet:

... que yo soy de lejos inflamado
De vuestra ardiente vista y encendido
Tanto, que en vida me sostengo apenas.
Mas si de cerca soy acometido
De vuestros ojos, luego siento elado
Quajarseme la sangre por las venas.

Sonnet XXXI presents a paradox in a description of suffering
caused by jealousy, a by-product of love. The incipient causes of
this jealousy are perhaps indicated in sonnet XXX, when he alludes
to unfaithfulness on the part of his beloved. The jealousy of sonnet
XXXI is expressed allegorically: Garcilaso's spirit engenders
Love, and from Love in marriage with Envy is born Jealousy.
Therefore, Jealousy is the grandson of Garcilaso's spirit, his
original intention, which it kills, and is the son of Love, which it
keeps alive.

The four last sonnets of Garcilaso, then, vary thematically.
One is a candid, intense statement of his love (49), while another
is a complex explanation of his emotions when near and far from
her (50). Another is a humorous anecdote (51), while yet another
is a lamenting allegory on Jealousy (52). Each treats a theme
which is ultimately different from any of his other themes.
J. **Summary.**—We may devise a thematic structure in the thirty-eight sonnets of Garcilaso de la Vega. His three sonnets not written about love divide into two of praise and one epitaph. His love sonnets divide into four of an impersonal love theme and thirty-one of a personal love theme. His personal love sonnets form categories about lost love, absence, cruel treatment from his beloved, courtship, incipient love, the yoke of love, and four others of individual themes. Each of these categories in turn divide into subgroups, and these further divide until the themes of the individual sonnets are reached. We can see that Garcilaso was able to create much variety in his individual sonnets even though the vast majority of them develop a general love theme.

2. **Imagery**

One also finds much variety in Garcilaso's use of imagery in order to objectify these themes. This imagery may divide into three general categories: that in which one complete scene is created, that in which a series of different scenes is presented, and that in which imagery is used occasionally to illustrate a thematic point. In the remaining pages of this chapter, I wish to group and discuss Garcilaso's sonnets by means of these three categories, as well as to comment briefly on the frequency of appearance of the principal image words.
A. **Group one: sonnets of one complete image.** --In his sonnets, Garcilaso very skillfully conveys the intangible elements of mood and atmosphere by means of concrete images. In ten sonnets he combines both atmospheric elements and actions in order to create one complete picture of one principal action or series of closely-knit actions. The principal sonnet theme is inherent in this image, and, accordingly, the scene occupies at least three stanzas of each sonnet. These complete scenic paintings or short motion pictures represent Garcilaso's greatest preoccupation with imagery in his sonnets and best illustrate his ability to use sensory perception, especially vision, in order to objectify an emotion. Of these sonnets (63), I wish to discuss numbers XIII, XI, XXIII, and XXXVII which I think best illustrate this use of imagery.

Garcilaso produces his most plastic imagery in sonnet XI. Quatrain one contains the shimmering, crystal vision of the nymphs' river dwellings fabricated of lucent stones and sustained on columns of glass:

```
Hermosas nymphas, que en el rio metidas,
Contentas habitays en las moradas
De reluzientes piedras fabricadas
Y en columnas de vidrio sostenidas,
```
To this Garcilaso adds a description of the nymphs' actions:

Agora esteys labrando embevescidas,
O texendo las telas delicadas,
Agora unas con otras apartadas,
Contandoos los amores y las vidas;

When in the sestet Garcilaso relates his situation to these images, his nymphs maintain a combination of plastic and human qualities:

Dexad un rato la labor, alcando
Vuestras rubias cabeças a mirarme,
Y no os detendreys mucho segun ando;
Que, o no podreys de lastima escucharme,
O convertido en agua aqui llorando,
Podreys alla de espacio consolarme.

That is, here he plastically pictures their actions: their raising their golden heads to look at him and being able to be converted into water by crying; yet he endows them with the human emotion of sympathy.

The only color used in this picture of the nymphs is that of "rubia" in line ten; however, an impression of shimmering crystal is given in "columnas de vidrio," as well as a glittering of clear colors from precious stones, seen as a distorted, rippling display from their position in the clear Tagus water ("reluzcientes piedras"). Other adjectives of quality fasten the scene in the reader's mind; the attitudes, gestures, perhaps even facial expressions of the nymphs are portrayed by the use of combined words of quality and
action, as "contentas habitaes," "labrando embevescidas," "texendo las telas delicadas," and "convertido en agua aqui llorando." Such attention to detailed visual creation leads one to believe that the writing of sonnet XI was just as much, if not more, for the purpose of this type of artistry, as it was to show Garcilaso's personal need for consolation. That is, plastic description was created for its own sake, and much of it was not necessary for the development or advancement of the sonnet's theme. This great preoccupation with plasticity, similar to Garcilaso's third "Egloga," is found only in this sonnet.

Garcilaso was also preoccupied with producing a single artistic picture in sonnet XIII. There the imagery of the mythological characters of Daphne and Apollo comprises the first three stanzas. The picture of Daphne slowly evolving into a tree is created by the basic pattern of (1) a noun of a visual object, (2) modified by an adjective, and (3) influenced by a verb of action (as indicated by underlinings):

A Daphne ya los bracos le crecian,
Y en **luengos ramos** bueltos se mostravan;
En **verdes hojas** vi que se tornavan
Los cabellos, quel oro escurezian.
     De aspera corteza se cubrian
Los **tiernos miembros**, que aun bullendo estavan;
Los **blancos pies** en tierra se hincavan
Y en **torcidas rayzes** se bolvian.
Aquel que fue la causa de tal dano,
A fuerça de llorar, crecer hazia
Este arbol, que con lagrimas regava.

We may note the descriptive characteristics of the octave.

To the gold color also used in the latter sonnet, is added green. "Aspera," "blandos," and "tiernos," appeal to the sense of touch, while "lujosos," and "torcidos" denote inherent visual qualities. Also, very vivid action is portrayed with the verbs "regar," "llorar," "hincarse," "tornar," "crecer," and "bullir." Thus in sonnet XIII, Garcilaso has carefully chosen minute description because he wishes to portray by means of this description the theme, i.e. the unfortunate circumstances of Apollo and Daphne. Accordingly, he emphasizes these circumstances with his elevated exclamations of the last tercet:

¡O miserable estado! ¡o mal tamano!
Que con llorarla, crezca cada dia
La causa y la razon por que llorava.

As in sonnet XIII, in sonnet XXIII theme and imagery support each other and are inextricably intertwined. In this sonnet Garcilaso paints a portrait which may be distinguished from his previous descriptions by his exceptional use of color. In the theme, Garcilaso simply is advising a young girl to reap the fruit of her youth before she grows old and loses her beauty. The theme is developed, however, by means of a comparison between the colorful beauty of
youth and drab, ugly old age. Her young portrait is painted in
the octave:

En tanto que de rosa y de açucena
Se muestra la color en vuestro gesto,
Y que vuestro mirar ardiente, honesto
Con clara luz la tempestad serena;
Y en tanto quel cabello, que en la vena
Del oro se escogio, con buelo presto
Por el hermoso cuello blanco, enhiesto
El viento mueve, esparze y desordena;

We can see the soft, clear hues of color used: rose, lily white and
pale skin, clear light, and gold; intangible adjectives succeed in
creating a tangible picture ("vuestro mirar ardiente, honesto").
"Enhiesto" as well as the colors denote quality typical of youth but
not of age; perhaps the quick flight of the wind when it scatters her
hair symbolizes the agility, the physical and mental quickness of
youth.

The sestet of this sonnet contrasts old age with this youth-
ful picture:

Coged de vuestra alegre primavera
El dulce fruto, antes que el tiempo ayrado
Cubra de nieve la hermosa cumbre.
Marchitarla rosa el viento elado,
Todo lo mudara la edad ligera,
Por no hazer mudança en su costumbre.

In lines ten through twelve we find metaphors of images symbolizing
her becoming grey-haired and wrinkled. The color of the sestet is
that of grey, a muddled, drab color in comparison with the clear
white of the lily in the octave. However, the dominant adjectives are not of color, but are of emotion and inherent quality, and are often found in pairs, as indicated by the underlinings. These intangible words of atmosphere combine with their nouns to produce an imagery, often symbolic, that is felt emotionally by the reader.

Sonnet XXXVII is an excellent example of Garcilaso's motion-picture type imagery due to its reliance on verbs instead of adjectives in portraying the image.

A la entrada de un valle en un desierto
Do nadie atravesava ni se via,
Vi que con estrafieza un can hazia
Estremos de dolor con desconcierto.
    Aora suelta el llanto al cielo abierto;
Ora va rastreando por la via;
Camina, buelve, para, y todavia
Quedava desmayado como muerto.
         Y fue que se aparto de su presencia
Su amo, y no le hallava, y esto siente;
Mirad hasta do llega el mal de ausencia.
    Moviome a compassion ver su accidente;
Dixele: "Lastimado, ten paciencia;
Que yo alcanço razon y estoy ausente."

Garcilaso describes to the reader the detailed scene he is watching much as a narrator would describe the actions of a story he is telling. In this way the continuous movements of the dog in his desert setting create clear animated imagery. This is an example of Garcilaso's single scene composed of a series of closely-knit actions.
We can see then that in all but one of Garcilaso's sonnets which fall in the first category of one scenic image, the theme and imagery are completely intertwined. This is not true of the plastic description of sonnet XI.

B. Group two: sonnets presenting a series of different images. --In the next group of sonnets, Garcilaso uses imagery in a series of different scenes, some of action, some of still-life, through which he advances and illustrates his main theme. As in the latter group, the main theme is presented by means of these images, and the imagery occupies most of the sonnet. In sonnet II, for example, Garcilaso successively pictures in stanzas one, two, and three, respectively, the image (1) of himself being crushed in his beloved's hands, (2) of a sword cutting one who has surrendered, and (3) of his tears being shed on dry, harsh land (54):

En fin a vuestras manos he venido,
Do se que he de morir tan apretado,
Que aun atiender con quejas mi cuidado
Como remedio me es ya defendido.

Mi vida no se en que se ha Sostenido,
Si no es en aver sido yo guardado
Para que solo en mi fuese probado
Quanto corta una españa en un rendido.

Mis lagrimas han sido derramadas
Donde la seidad y la aspereza
Dieron mal fruto dellas y mi suerte.
In the last tercet he then concisely brings to a point the main theme which has been illustrated by the images of the previous three stanzas.

C. **Group three: sonnets containing occasional images.** -- In the remaining sonnets, Garcilaso uses imagery occasionally in individual metaphors or in a single action for the purpose of illustrating or elaborating on a point made in thematic development. This imagery, however, neither comprises the majority of the verses of the sonnet, nor presents the main theme of the sonnet.

This third category of imagery divides into three subgroups. (1) In the first group of sonnets, imagery still plays a substantial role. For example, sonnet XXXIV presents two brief, but important images: that of the enraged sea and that of the fascinated lover hanging from a slender thread (55). (2) Even though imagery is used only slightly on the next group, Garcilaso still retains a definite artistic purpose in its creation. In sonnet VII, for example, Garcilaso pictures the walls of Love's temple adorned with his moist garments (56). (3) The same artistic purpose is evident in the third subgroup, but imagery is found to an even less extent, as illustrated by sonnet XXI. Here imagery is found only in line four: "al claro resplandor de vuestra llama (57)."
D. Remaining sonnets of no imagery. --Sonnets X, XXXI, and XXXVI hold no imagery of artistic value in itself, for the only images are those of concrete objects necessarily mentioned in connection with the theme. "Prendas" is mentioned in sonnet X, "escribo," "digo," and "mano" are mentioned in sonnet XXXV, and "seso," perhaps "locura," mentioned in number XXXVI. These words produce an image in the reader's mind, but are of little pertinence to a discussion of imagery as an artistic element by which the poet illustrates or develops his theme.

E. Frequency of image words. --In his sonnets, Garcilaso uses certain adjectives, nouns, and verbs of imagery more frequently than others. I wish to categorize these images and list the sonnet references in the notes.

Of major importance in Garcilaso's imagery are the image words, principally adjectives, which denote color and inherent quality. The principal colors used are gold (68), red (59), and green (60), as well as words of darkness (61) and light (62). The most frequent adjectives of quality (63) are "duro" (64), "aspera" (65), "estrecho" (66), "ancho" (67), "dulce" (68), and "triste" (69).

Garcilaso repeats in many sonnets many nouns of imagery. Those of concrete imagery most frequently used are "camino" (70),
"agua" (71), and "mar" (72), "cumbre" (73), "nombre" (74), "paso" (75), "ojos" (76), "viento" (77), "fuera" (78), "armas" (79), and "rendido" (80). Of the intangible nouns used to produce an image those most frequently found are "alma" (81), "rigor" (82), "esperanza" (83), "locura" (84), and "pensamiento" (85).

Garcilaso creates variety in his images in several ways. Synonyms are often used for variety to create similar images. For example, we find the synonyms "sospiros" (86), "quejas" (87), "clamores" (88), and "lamentos" (89). Garcilaso also produces variety by using interchangeably verb, noun, and adjective forms of the same connotation. Thus we find "llorar" (90), "lagrimas" (91), and "llanto" (92), or "ver" (93), and "vista" (94). Or he may combine both of the above methods, as in the following series producing an image of fire or burning: "llama" (95), "amoroso fuego todo ardiendo" (96), "fuego" (97), "lumbre" (98), "encendimiento" (99), "inflamar" (100), "encender" (101), and "ardiendo" (102). A similar series dealing with the cycle of life may also be traced: "nacer" (103), "dar vida" (104), "crecer" (105), "vida" (106), "vivir" (107), "matar" (108), "morir" (109), and "muerte" (110).

Through such a study of the individual words used by Garcilaso to create his images, we may see another example of
how he maintains interesting variety among sonnets of the same
general thematic material.

F. **Summary.** --I have pointed out that the thirty-eight
sonnets of Garcilaso contain nine basic thematic divisions which
further divide until the theme of each individual sonnet is reached.
We also have seen that Garcilaso develops these themes by means
of varying degrees of imagery combined with statements of
emotion or complicated thought patterns.

A slight correlation may now be noted between the presence
or lack of imagery in the sonnets and these thematic divisions.
The first category of imagery discussed, i.e. that in which
Garcilaso creates a single complete picture, is present in two
of the three non-love sonnets and in three of the four impersonal
sonnets. That is, five of these ten sonnets of outstanding imagery
are found in five of the seven sonnets of the impersonal and non-
love groups, the groups in which Garcilaso does not relate his
deepest emotional crises. The other five sonnets of the first
image group scatter at random throughout the personal love son-
nets, and therefore, no further correlation may be drawn.

On the other hand, the sonnets showing Garcilaso's most
intense emotion fall into the last category of few images and also
include three of the four sonnets mentioned as containing no valuable artistic images at all (111).

One may deduce, then, that, even though Garcilaso de la Vega does at times objectify deep emotion by means of imagery, as a rule his sonnets of deepest emotion do not contain many artistic images, and, even though he does use very few images in some of his impersonal sonnets, these impersonal sonnets for the most part contain the most imagery. All of the sonnets of Garcilaso de la Vega, however, reveal true artistry and integrity on his part in expressing poetically the images he pictures in his mind, the ideas he ponders, and the emotions he feels.
NOTES FOR INTRODUCTION AND CHAPTER I


2. Ibid., p. 336.

3. Ibid., p. 346.

4. Ibid., p. 348.

5. This edition omitted the sonnet beginning "Siento el dolor menguarne poco a poco." Ibid., p. 404.

6. This edition places in the footnotes the sonnet beginning "Mi lengua va por do el dolor la guía." Ibid., p. 389.

7. We may note that these two sonnets are numbers XXXVII and XXXVIII in Navarro's edition and numbers XXXII and XXXVI in Keniston's edition.

8. It may be useful to note that this edition and Navarro's edition of 1911 (the notes of which I have used) differ in the numbering of the sonnets. Keniston's sonnet XXXII is Navarro's sonnet XXXVII, Keniston's XXXIII is Navarro's XXXV, his XXXIV is XXXIII, his XXXVI is XXXVIII, his XXXVII is XXXVI, and his XXXVIII is XXXII.

9. Sonnets XXI, XXIV, and XVI.


12. Ibid., p. 218.

13. Sonnet XIII presents and comments upon the mythical episode of Daphne and Apollo. In sonnet XXIII, Garcilaso describes the beauty of a young girl and advises her to reap the fruit of her youth before she becomes old.

51

15. The most concrete imagery in sonnet XXXV is not of a plastic type as in sonnets XIX, XIII, and XXIII, but is the simple statement about his wounds comprising the first tercet.

16. The "prendas" may be identified as such locks in reference with "Egloga I."

17. Sonnets VIII, XIX, XX, XXXIII, and XXXVII.

18. Sonnets III, IV, IX, and XXX.

19. cf. sonnet XXI.


21. Sonnets III, IV, IX, and XXX.

22. This dilemma of death versus absence is also explored in sonnet IX, in which Garcilaso presents the two sides of the dilemma as fighting so persistently that they are in accordance only in their causing him to suffer.

23. Sonnet XXXI.

24. Sonnets VIII, XIX, and XXXIII.

25. Sonnet XX.

26. Sonnet XXXVII.

27. Sonnets III and IX.

28. Sonnet IV.

29 Sonnet XXX.

30. Sonnets XV, II, and I.

31. Sonnets XII, XIV, XVII, XXXII, and XXXVI.

32. cf. sonnet I.
33. This image of toiling along the narrow road leading to the high peak of her love is like that of sonnet XXIV.

34. cf. sonnets I and II.

35. cf. sonnet XX.

36. Sonnet XVII.

37. He ends sonnet VI in a similar mood.

38. Sonnet VII.

39. Sonnet XXVIII.

40. One may notice that this sonnet ends in the same tone as the latter courtship sonnet, sonnet VI. In both, Garcilaso rests his conscience by means of logical reasoning which enables him to accept the situation as he really emotionally wants to accept it.

41. cf. sonnet XXXVIII.

42. cf. sonnets VII and VI.

43. This sonnet could have been included in the courtship group because attempts to win the lady's favor usually accompany any falling in love; however, I have chosen to link it with sonnet XXXIV because the topic overtly discussed throughout is Garcilaso's being in the grips of love, and no mention is made of the lady or of his courting her.

44. This is similar to the metaphor of sonnet V.

45. Sonnets V, XVIII, XXII, and XXXI.

46. In sonnet XXVII, Garcilaso objectifies the abstraction "amor," instead of "alma," by a similar metaphor.

47. Navarro, p. 224.

48. This mood is found also in sonnets VII, XXVIII, XXXIV, and XXXV.
49. Sonnet V.

50. Sonnet XVIII.

51. Sonnet XXII.

52. Sonnet XXXI.

53. Sonnets XI, XIII, XXXVII, XXIII, XVI, XXIX, XXII, VIII, XXVII, and XXIV.

54. Sonnets XII, XV, XVII, XXX, XXXV, and XXXVIII also present a similar series of various images and belong to this group.

55. This imagery is also found in sonnets IV, XIV, XXV, XXVI, and XXXIII.

56. Sonnets VI, XVIII, XX, XXXI, and XXXII are also in this subgroup.

57. Sonnets I, III, V, IX, and XIX are also in this subgroup.

58. Sonnets XI, XIII, XXIII, and XXIV.

59. Sonnets XXI and XXIII.

60. Sonnets XIII and XXXIII.

61. Sonnets XV, XVII, XXV, and XXXVIII.

62. Sonnets XVII and XXIII.

63. Sonnets are listed according to approximate number of image words used, descending from the largest number to the smallest.

64. Sonnets XVII, XXX, XVI, and repeated three times in sonnet XX.

65. Sonnets XIII, VI, XXXI, and IV.

66. Sonnets XVII, XXXVIII, and XXVII.

67. Sonnets XXVII and XVII.
68. Sonnets XXIII, XXIV, XXXI, and X.

69. Sonnets XX, XXXVIII, XXX, and X.

70. Sonnets XXIV, XXXVIII, XXXII, XVII, VI, XX, and VIII.

71. Sonnets XXIX, XXXIV, XXIV, XII, and XI.

72. Sonnet III.

73. Sonnets XXIII, XXIV, and XXXVIII.

74. Sonnets XXIV, XXI, XII, and XXXIII.

75. Sonnets XXIV, XXXVIII, VI, and I.

76. Sonnets XXVIII, XVIII, and VIII.

77. Sonnets XXIX, XXXIV, XX, XXVI, and repeated twice in sonnet XXIII.

78. Sonnets XXIV, XIX, XX, XXXIII, XXX, and XXVI.

79. Sonnets XVI, XXVIII, XXXIII, and XXX.

80. Sonnets XXVIII, II, and XXX.

81. Sonnets XXXI, XXXV, XVII, XIX, and XXXIII.

82. Sonnets XXXI and XXXVI, and used as an adjective in sonnet XXV.

83. Sonnets XXXVIII, XX, IV, XXVI, and XXV.

84. Sonnets XXXVI, XVII, and XII.

85. Sonnets XIV, XXI, XXXI, XXVI, XXXIII, XIX, and XX.

86. Sonnets XXXVIII and XIX.

87. Sonnets XV, II, and XXV.

88. Sonnet XXV.
89. Sonnet XV.

90. Sonnets XIII, XII, XIV, XV, II, XI, and XIX.

91. Sonnets XXXVIII, XIV, XV, and XXV.

92. Sonnets XV, XXXVII, and XXXIII.

93. Sonnets XXXVIII, V, XIII, XXV, XXXIV, XXXI, XXXII, XII, I, and IX.

94. Sonnets XXI, VIII, XXVI, XVIII, and XXII.

95. Sonnets XXI and XXXIII.

96. Sonnet XXIX.

97. Sonnets XXVIII, XII, and XXXIII.

98. Sonnet XXXVIII.

99. Sonnet XXXIII.

100. Sonnet XVIII.

101. Sonnets XVIII and VIII.

102. Sonnets XXIX, XXIII, and XVIII.

103. Sonnets V and XXXI.

104. Sonnet XXXI.

105. Sonnets XXXI and XIII.

106. Sonnets V, XXXIV, XXIX, XV, XI, XIX, XX, and IX.

107. Sonnet VI.

108. Sonnets XXXI and I.
108. Sonnets V, XXIX, II, XXXVII, IX, III, and X.

110. Sonnets XXII, XVII, VI, II, IV, XIV, and XXX.

111. Sonnets IV, V, X, XXV, XXVI, and XXXVI may be used as examples of sonnets of very intense emotion.
CHAPTER II

SYNTAX, SONNET ELEMENTS, AND LOGICAL DEVELOPMENT OF THEME

Introduction. -- As in the first chapter we have explored and categorized the sonnet themes and images, so may we also group and compare Garcilaso's syntax and the ways in which he uses the sonnet form in order to develop the logic of his theme. We may divide these tools of construction into three areas of study: (1) basic syntax, (2) the various syntactical and content linkings of the quatrains and tercets, octaves and sestets, and (3) Garcilaso's use of these four basic sonnet elements in his logical thematic presentation and development. Let us begin first to explore the syntactical groups into which Garcilaso's sonnets divide and study at length one sonnet which best exemplifies the principal characteristics of each group.

1. Syntax

The sonnets of Garcilaso reveal a wide syntactical scope; they range from a sonnet containing one main clause to one
containing as many as fifteen main clauses. In order to study this broad scope, we may arrange the sonnets in groups according to the number of main clauses each contains. These small groups in turn form three larger categories of the following general syntactic characteristics: (1) Those sonnets with flowing, often parallel syntax contain one to four main clauses and form the first general category. (2) The sonnets of the second category contain five, six, seven, and eight main clauses which reveal a complex, involved syntactical structure. (3) Those sonnets of eight or more main clauses are characterized by an uncomplicated but choppy syntax. We may then generally refer to the three categories as "flowing," "complex," and "choppy." We may see that the first and third categories oppose each other, while the second combines some characteristics from the first and third, forming a syntax intermediate between "flowing" and "choppy." That is, from the first category it borrows a syntax complicated with many subordinate clauses and phrases and from the last category the use of many main clauses; thus this middle category contains the complexities characteristic of each of the other categories.
A. Flowing. --Only sonnet XII is composed of one main clause and, accordingly, contains the most streamlined and ordered syntax of all of the sonnets of Garcilaso.

Si para refrenar este desseo
Loco, imposible, vano, temeroso,
Y quarecer de un mal tan peligroso,
Que es darme a entender yo lo que no creo,
No me aprovecha verme qual me veo,
O muy aventurado o muy medroso,
En tanta confusion, que nunca oso
Fiar el mal de mi, que lo posseo,
¿Que me ha de aprovechar ver la pintura
De aquel que con las alas derretidas
Cayendo, fama y nombre al mar ha dado;
Y la del que su fuego y su locura
Llora entre aquellas plantas conocidas,
Apenas en el agua resfriado?

In general, we may notice the flowing often parallel structure that characterizes this sonnet. The entire octave is knit together in one subordinate adverbial "si" clause. This principal subordinate clause is in turn given a flowing structure by means of three other subordinate clauses which modify it. A parallelism is first found in lines one and three, where the two compound infinitives "refrenar" and "quarecer" are the objects of the subordinate adverbial clause beginning with "para." This is modified by the noun clause of line four. The next parallel structure is found in line six with the double "either - or" combination. The second quatrains ends with a noun clause similar
to the noun clause of line four. The last three words of both of these in turn constitute an additional noun clause modifying the principal noun clause and becoming parallel because of their position and rhyme: "que no creo," and "que lo posse o."

As the octave is composed of the principal "if" clause, the sestet is also composed of one main clause. This contains two parallel subjects of the main verb: "la pintura de ... y la del ..." The result is a sestet of ordered, parallel structure. Similarly, the total effect of parallelism found in the two basic octave and sestet units is one of a smooth, clear, flowing syntax.

Only three of Garcilaso's sonnets contain two main clauses (1). Of these three, sonnets XV and XVI reveal a similar syntactical pattern. Most outstanding is the parallelism of their octaves: in the octave of sonnet XV we find several "si" clauses and in that of sonnet XVI several negatively compounded subjects. In each of these two sonnets, these parallel elements of the octave combine with the first tercet to form the first main clause; the second main clause, then, comprises the second tercet.

Sonnet XXIV, the third sonnet of two main clauses, reveals a slightly different syntactical form. Even though the parallelism of the octave which characterized the latter two sonnets is lacking, the syntax used in the octave is ordered and clear. The first
quatrain is an address, while the second quatrain combines a "sl" clause and the first main clause. On the other hand, with subordinate clauses, prepositional phrases, and scrambled word order, the sestet reveals syntax much more complicated than that of any of these three sonnets. This complication does not hinder its clarity, however, so that all three sonnets of this group may be said to contain clear and flowing syntax.

Sonnets XXIII, XIV, XXXVI, XIX, XXI, and XVIII each contain three main clauses. Of these, sonnet XXIII is the most flowing and least involved. It is similar to sonnets XV and XVI of the latter group in its parallel subordinate clauses found in the octave, which, also as in sonnets XV and XVI, modify the main clause of the first tercet. The second tercet, however, differs from those of sonnets XV and XVI by containing two main clauses in conjunction; however, these are so very closely related in meaning and syntax that they are not very different in smoothness from the one clause tercets of sonnets XV and XVI.

Sonnets XIV and XXXV are similar to each other in the placement of their three main clauses. Sonnet XIV contains parallelism in its subordinate clauses of the octave but differs from sonnets XV, XVI, and XXIII in that the main clause which these subordinate clauses modify is found in lines seven and eight of the
second quatrain instead of in the first tercet. Each tercet of sonnet XIV, then, is comprised of another main clause, totaling three. Sonnet XXXV follows exactly the same syntactic form with the addition of an element of address in the first line.

Sonnet XIX, the fourth sonnet of three main clauses, contains an address and a limited amount of parallelism in the first quatrain. The three main clauses of this sonnet flow smoothly one to another in a manner more conversational than the formal smoothness of sonnet XII. In keeping with this conversational flowing structure, the break between the first two main clauses comes unobtrusively in the middle of the sixth line, utilizing the comma which separates main clauses of a compound sentence. The second short main clause ends with the second quatrain, and the unit of the sestet comprises the third main clause. Even though similar to sonnet XIX in the element of address and in the parallelism found in quatrains one, sonnet XXI is more complicated and less conversational. The three main clauses comprise the octave, first tercet, and second tercet, respectively.

Sonnet XVIII, the last sonnet of three main clauses, contains a more complicated syntactical structure than the other ones of this group and consequently does not read as smoothly as they. The first two lines each contain a parallel "if" clause, the last
one modified by lines three and four. These subordinate clauses
in turn modify the first main clause found in quatrains two. Like
sonnets XXI, XXXV, XIV, and XXIII of this group, each tercet of
the sonnet contains another main clause.

Sonnets XI, XXXIII, and X, each of four main clauses, also
contain a syntax similar to the other sonnets of a flowing structure.
Sonnet XI compares with sonnets XV, XVI, and XXIII in its formal,
ordered, and parallel structure. Parallel prepositional phrases
appear in the quatrains, and a paralleled "either - or" pair in tercet
two. The clauses and phrases of this sonnet follow each other well
in logical order so that the reading is clear and easy with little
reversed word order. Sonnet XXXIII of this group contains the
same flowing structure as sonnet XI, but reads in a manner more
conversational.

Sonnet X in turn develops its syntax in an even more conversa-
tional manner due to the addition of an exclamation and question
which break the evenness of its sentence structure much as it is
broken in normal free conversation. Let us examine more closely
this sonnet as an example of this conversational type.

¡O dulces prendas, por mí mal falladas,
Dulces y alegres quando Dios quería!
Juntas estays en la memoria mía
Y con ella en mi muerte conjuradas.
Quien me dixera, quando las passadas
Oras, que en tanto bien por vos me via,
Que me aviades de ser en algun dia
Con tan grave dolor representadas?
Pues en una ora junto me llevastes
Todo el bien que por terminos me distes,
Llevame junto el mal que me dexastes.
Si no, sospechare que me pusistes
En tantos bienes, porque desseastes
Verme morir entre memorias tristes.

We may notice that the octave contains more reversed word order than the sestet. For example, "conjuradas" links with "juntas" in reference to "prendas," and the adverbial clause beginning with "cuando" in line five interrupts the main question, "¿Quien me dixera ... que ... ?" However, other than these two elements the thoughts of the octave are developed as one speaking would develop them, and the effect of the exclamation and question softens the formality produced by modifiers removed from words modified.

The sestet, on the other hand, does not contain any modifying phrase or clause which do not follow immediately in logical, conversational order. The use of "que," "porque," and "Si no" heightens the impression of flowing ease. Thus Garcilaso uses the syntax of his sonnet form to tell his story with a relaxed informality.

We may note again the syntactical characteristics of this first group of sonnets. Basically they all subdivide into four
subgroups, according to the number of clauses each contains. The vast majority of these sonnets reveals what may be termed a formal, ordered syntax, often containing many parallel elements which help to create its order and smoothness (2). However, the sonnets become less ordered and more complicated as they gain more main clauses. Three sonnets, however, contain a different type of flowing syntax (3). Lacking parallelism, reversed word order, or many long, involved clauses, the conversational manner of these sonnets places them in another subdivision to which other sonnets of a similar conversational manner will soon be added.

B. Complex. --From this point on the syntax of the sonnets becomes increasingly complex, involved, and choppy. That is, complicated syntax of shorter sentences, often exclamations, replaces the formal, long main clauses and phrases represented so well by sonnet XII. These complex sonnets contain as many as five (4), six (5), seven (6), and eight (7) main clauses.

Sonnets XXII and XXIX of those sonnets with five main clauses contain a structural characteristic found in only three of the sonnets of the previous group and lacking in the rest of the sonnets of this complex group. This is a smooth, story-telling technique which combines the main and subordinate clauses in a conversational manner. The syntax of course is somewhat
complex due to the number of subordinate clauses, but it is also clear and easily read, since the modifiers are usually not separated from the words modified. This syntax opposes the structure of the other sonnets of this group which, due to the intricacy of the modifying clauses and prepositional phrases, often have more involved, complicated structure and are sometimes more difficult to read.

The sonnets of six and seven main clauses tend to contain the greatest number of modifying clauses and prepositional phrases, which, together with the large number of main clauses, make the sonnets very complex, often at the same time revealing thought patterns more involved than in other sonnets. The sonnets of eight main clauses form a transition group between the second ("complex") and the third ("choppy") category. The four sonnets of this group divide into two subgroups of two sonnets each. The first subgroup belongs in this second syntactic category while the second subgroup will be discussed in the next category. In sonnets III and XXXII, the first subgroup, one finds phrases separated from the words modified and clauses modifying clauses, thus making a complex structure like that of the sonnets of five, six, and seven main clauses (9).
Let us examine sonnet I, a sonnet of six main clauses, as the most characteristic of this entire intermediate "complex" group.

Quando me paro a contemplar mi estado,
Y a ver los passos por do me ha traydo,
Hallo, segun por do anduve perdido,
Que a mayor mal pudiera aver llegado.
Mas quando del camino esto olvidado,
A tanto mal no se por do he venido;
Se que me acabo, y mas he yo sentido
Ver acabar commigo mi cuydado.
     Yo acabare, que me entregue sin arte
A quien sabra perderme y acabarme,
Si quiseres, y aun sabra querello;
     Que pues mi voluntad puede matarme,
La suya, que no es tanto de mi parte,
Pudiendo, ¿que hara sino hazello?

The first two verses of sonnet I are composed of an adverbial clause which in turn is modified by a parallel compound infinitive clause telling "why." The main verb including subject, "hallo," begins verse three and is immediately followed by a clause beginning with "segun." Verse four contains a noun clause which is the direct object of the main verb "hallo."

The second quatrain is linked to the first quatrain by the conjunction "mas" which is immediately followed by an adverbial clause parallel to the one found in line one. Line six contains the main verb which this adverbial clause modifies, as well as another adverbial clause. The first part of verse seven repeats the same
main verb, "se," followed with a direct object noun clause; the second part of this verse, connected by a conjunction, contains the main verb followed by its direct infinitive clause of verse eight.

Tercet one begins with the main verb: "Yo acabare"; this is followed by an adverbial clause telling "why," which in turn contains a noun clause as an object of a preposition and an adverbial "if" clause. This first tercet concludes with another main clause containing an infinitive and object.

The second tercet includes a clause beginning with "pues," and a gerund clause modified by a noun clause. It ends with another interrogative main clause.

The very complex syntactical structure of this sonnet is appropriate, for in it Garcilaso carefully explains a very involved situation. That is, the theme has so many facets that it necessitates more clauses to clarify each facet. Accordingly, key verbs are often repeated in their various forms, such as forms of "acabar," "querer," and "hacer," in order to help the reader to follow Garcilaso's train of thought. We may also notice that a very limited amount of parallelism is used: this sonnet contains only the parallel adverbial clauses of verses one and five and the parallel compound infinitive clauses of verses one and two. One
can find no greater parallelism in the sonnets of six, seven, or eight main clauses; in effect, more often less parallelism is found because the complicated, diverse content does not lend itself well to such order. It must be emphasized again that this complex syntax is used by Garcilaso in order to present in the clearest way possible his equally complex material.

C. Choppy.—Four sonnets remain to be grouped according to their syntactical pattern. Sonnets XXXII and XXVI form the second group of sonnets containing eight main clauses; sonnet V contains thirteen main clauses, and in sonnet XXXVII one finds fifteen. Several general characteristics of this group may be noted. In the first place, the devious, involved thought patterns which generally characterized the previous group are absent in this group, and, accordingly, a complex, involved syntax is not found. Instead, the syntax is characterized by many main clauses short in length, each giving an idea or comment. Also, all of these sonnets are presented in a conversational manner; two contain many short exclamations and questions (9), one is told as a narrative (10), and another in a short, declarative style (11).
As an example of this syntax of very short sentences which I have generally described as "choppy," let us examine a sonnet of eight main clauses, sonnet XXVI.

Echado esta por tierra el fundamento
Que mi bivir cansado sostienia.
¡O quanto se acabo en solo un día!
¡O quantas esperanças lleva el viento!
¡O quan ocioso esta mi pensamiento
Cuando se ocupa en bien de cosa mia!
A mi esperança, assi como a baldia
Mil vezes la castiga mi tormento.
Las mas vezes me entrego, otras resisto
Con tal furor, con una fuerça nueva,
Que un monte puesto encima romperia.
Aqueste es el desseo que me lleva
A que dessee tornar a ver un día
A quien fuera mejor nunca aver visto.

The general syntactical pattern of this sonnet proceeds from very choppy to less choppy; accordingly, quatrains one contains the greatest number of main clauses and exclamations, while tercets two contains only one main clause conversationally involved with noun subordinate clauses. As one reads the sonnet, he seems to pause often for each additional main clause. In this way, Garcilaso conveys well the elevated lamenting mood. It is significant that Garcilaso omits the choppy syntax in the last tercet in order to comment upon his previous exclamations. Had he continued his laments, a choppy syntax would probably still have been required.
D. **Summary.** --The syntax of the sonnets of Garcilaso divides into different categories as did the themes and imagery. Even though in nine sonnets the syntax reveals a conversational approach, we have seen how most sonnets are written in a formal manner. All of these sonnets, however, vary in the number of main clauses, subordinate clauses, and phrases they contain. They form three natural categories characterized by different syntactical structures. The first group has an ordered, flowing structure, the second is more complex and involved, and the third is uninvolved but choppy. Syntax thus becomes a significant tool which Garcilaso is able to vary in order to provide interest when presenting his themes.

2. **Sonnet elements**

Garcilaso also varies the presentation of his themes by using in different ways the sonnet elements of quatrains and tercets, octave and sestet. He often links well quatrains and tercets both by syntax and by content; other times he attaches them by content and not by syntax; and sometimes he does not establish a good linkage between them at all.

A. **Quatrains well linked both by syntax and content.** --In fifteen sonnets Garcilaso links his quatrains well by means of both syntax and content. Of these fifteen, eight sonnets contain octaves
which are whole syntactical units in themselves. That is, they are one sentence ending with a period (12) or at least one insubordinate clause ending with a semicolon which separates the sonnet into two individual thought halves (13). Similarly, Garcilaso corresponds content with syntax in six sonnets by presenting the scene or situation in this octave unit (14). We also may note that in sonnets XIX, XXI, and XXXVIII a main point of content is established in the octave so that the octave becomes a thought unit reasonably sufficient unto itself. However, in sonnets XI, XXII, XXXV, XXXIII, and XXXVII the point to be derived from the situation presented is not revealed until one reaches the sestet.

In the rest of the fifteen sonnets in which the quatrains are well linked syntactically, the octave is not a self-contained syntactical unit itself, but is instead a series of parallel phrases or clauses which modify the ensuing tercet (15). The octaves of sonnets XXIII and XV are series of subordinate clauses, while the octave of sonnet XVI is composed of the compound subjects of the main verb found in tercet one. The octave of sonnet XII is one involved conditional "si" clause, as similarly the octave of sonnet XIV is one involved "como" clause, correlative with the "asi" which introduces the sestet. The quatrains of sonnet I are similarly linked by means of parallel syntactical and thematic construction: "When I do this, I find this (quatrains one); but when I do this, I
find this (quatrain two)." Except for sonnets I, XII, and XIV, the
quatrains of the other sonnets are separated by a weak semicolon
used mainly to make their content more clear to the reader (16).
Sonnets XII and XIV are separated by no significant punctuation.

B. Quatrains neither well linked by syntax nor by content.--
The quatrains of the rest of the sonnets of Garcilaso are not very
well linked syntactically, and in three sonnets neither are they
well linked by content (17). The first quatrain of sonnet XXIX is
a unit unto itself which sets the scene for the action found in the
remaining three stanzas of the sonnet, and in sonnets VI and XX
a statement of equal value is made in each quatrain.

C. Quatrains not well linked by syntax but instead by con-
tent.--Most often the quatrains of Garcilaso's sonnets are not well
linked syntactically but are linked instead by content. Twenty of
his sonnets show such a content linkage (18). Four of these twenty
do not contain any point made about the content for all of them con-
tain a description or an explanation which will be commented upon
in the sestet (19). In the octaves of sonnets II, XVII, XXXIV, and
VII, the second quatrain exemplifies with imagery a point stated in
the first quatrain. In the rest of the sonnets of Garcilaso, substan-
tial progress in the thematic development made in the octave holds
the quatrain together, even though they are not linked well syntac-
tically.
D. The linkage of the tercets. --A similar linkage and lack of linkage may be found in the tercets. The sestets of six sonnets are one syntactic and thought unit (20). Even though the tercets of five more sonnets are not a complete syntactic unit, they still remain closely linked by syntax and content (21). On the other hand, the tercets of eight sonnets are neither very well linked by syntax nor by content (22), but the tercets of eighteen sonnets, even though not linked syntactically, are held together substantially by content (23).

3. Logical development of theme

Once this syntactic and content linkage of the octaves and sestets has been established, we may note that twenty-four of the thirty-eight sonnets of Garcilaso contain a break in the logical development of theme between the octave and sestet, a break corresponding to the break at this point in the external sonnet form. A principal division in logic of ten more sonnets comes between the first and second tercets. In the four additional sonnets no such break is evident in the logical presentation of theme; instead, each stanza seems to contain material of equal thematic value.

A. Break between octave and sestet: logical development group one. --Sonnets I, XXIV, and XXV form one group in the
octave-sestet division of Garcilaso's presentation of logic. In these sonnets, the first quatrains becomes an introductory stanza, the second quatrains is a pivot stanza, or a stanza which prepares the reader for the main point of the sonnet, and this main point in turn is presented in the sestet unit.

Quando me paro a contemplar mi estado,
Y a ver los pasos por do me ha traydo,
Hallo, segun por do anduve perdido,
Que a mayor mal pudiera aver llegado.
Mas quando del camino esto olvidado,
A tanto mal no se por do he venido;
Se que me acabo, y mas he yo sentido
Ver acabar conmigo mi cuidado.
   Yo acabare, que me entreque sin arte
A quien sabra perderme y acabarme,
Si quisiere, y aun sabra querello;
   Que pues mi voluntad puede matarme,
La suya, que no es tanto de mi parte,
Pudiendo, ¿que hara sino hazello?

In sonnet I, Garcilaso sees his situation from one point of view in the first quatrains; this point of view, an orientation device, will not be mentioned again in the rest of the sonnet. Lines five and six represent the half of the pivot quatrains which links this quatrains with the preceding one by presenting Garcilaso's situation from another corresponding point of view, the principal point of view to be discussed in this sonnet. The last two lines of this pivot quatrain link it with the sestet in which Garcilaso will discuss his perishing. At the beginning of line nine, Garcilaso
repeats the main point of the sonnet (Yo acabare . . .") and then in the sestet proceeds to tell why he will perish at his beloved's hands.

The first quatrain is used as a means of introduction in sonnet XXV by Garcilaso's addressing Fate and by his use of a simile. By means of the direct allusion to his beloved's death in "En poco espacio jazen los amores" (line 5), the second quatrain links with the sestet in which death is openly revealed ("Las lagrimas que en esta sepultura" line nine). The reference to "cenizas" in line seven of the second quatrain also links it with the simile of the tree in the first quatrain. In the sestet, Garcilaso presents the main point, i.e. his loneliness for his beloved.

The introductory quatrain in sonnet XXIV is merely the dedicatory address of the sonnet to Doña María de Cardona:

Illustrae honor del nombre de Cardona,
Decima moradora de Parnaso,
A Tansillo, a Minturno, al culto Tasso
Subjeto noble de immortal corona;

The second quatrain of linkage, then, begins the main theme of the sonnet:

Si en medio del camino no abandonas
La fuerza y el espíritu a vuestro Lasso,
Por vos me llevara mi osada passo
A la cumbre difícil de Elicona.
The sestet, one inseparable unit as in sonnet XXV, reveals the purpose of his climbing the Helicon: so that Garcilaso can change the course of the Tagus River in order to pay great tribute to her name.

In sonnets I, XXV, and XXIV, then, one finds an introductory quatrain, a quatrain of transition or linkage, and a sestet which reveals the main point or purpose of the writing of the sonnet. They belong to the basic octave-sestet sonnet division because such a thematic division does occur at this point.

Logical development group two.--The material in seven other sonnets which likewise generally divide into two thematic halves is developed in a different way than in the previous sonnets. In these sonnets (24), the octave exists as an inseparable thought unit (as did the sestet in the previous grouping), and in it is placed situational material necessary as background for the full understanding and impact of the main point. Tercet one acts as the pivot stanza, i.e. the stanza which directly leads up to the main point, and in tercet two the main point appears.

The octave of sonnet XXXIII bases the sonnet in geography and in history.

Boscan, las armas y el furor de Marte,
Que con su propia fuerza el africano
Suelo regando, huyen que el romano
Imperio reverdezca en esta parte,
Han reducido a la memoria el arte
Y el antiguo valor italiano,
Por cuya fuerza y valerosa mano
Africa se aterro de parte a parte.

Garcilaso's situation is linked to North Africa in tercet one with the first part of a comparison whose second part is presented in tercet two, in which the main point of the sonnet is revealed.

Aquí donde el romano encendimiento,
Dond'el fuego y la llama licenciosa
Solo el nombre dexaron a Cartago,
Buelve y rebuelve Amor mi pensamiento,
Hiere y emciend'el alma temerosa,
Y en llanto y en ceniza me deshago.

Thus, the sestet in sonnet XXXIII is one complete sentence of two parts; the first tercet links historically with the octave and the second tercet for the first time involves the main point, love as a comparison with the fire of Carthage.

Sonnet VII follows the same pattern of logic: the octave establishes the fact that Garcilaso does not want to lose any more to Love. In tercet one Garcilaso introduces tercet two by explaining why he had been resisting Love. In tercet two he then states his main message, that he will fall in love again.

Sonnet XI provides another excellent example of this form of logic presentation. The octave consists entirely of the plastic description of the dwelling place and actions of the nymphs; tercet one relates them to Garcilaso ("alçando vuestras rubias cabeças a
mirarme" lines 9-10); and in tercet two Garcilaso adds his principal thematic point, his need for the nymph's consolation. Sonnets XX, III, and XIII also parallel sonnets XXXIII, VII, and XI in the same basic form of logic presentation.

Sonnet XXXV may be grouped with these six sonnets although it follows a slightly variant form. Its octave presents the background situation as in the other sonnets: Ungrateful Love has strengthened the hand of Garcilaso's enemy. Although tercet one contains a necessary point of situation revealment, it is also a tercet of transition. The fact that Garcilaso was wounded links with the octave in which Love was declared as the ultimate offender and also links with the second tercet. In my opinion, this second tercet contains the main point and purpose of the writing of this sonnet because it gives to the sonnet a definite spirit. That is, it seems that Garcilaso wrote sonnet XXXV in order to display his determination to take revenge upon Love instead of simply for the purpose of telling that he was wounded.

Mas yo hare que aquesta offensa cara
Le cueste al offensor, ya que estoy sano,
Libre, desesperado y ofendido.

Therefore, tercet one contains a necessary developmental point in its revealment of the situation and linkage, but tercet two gives the principal theme and spirit of the sonnet.
Logical development group three. --Sonnets XIX, XII, VIII, and VI display octaves and sestets which are basically equal because they each state a point of equal thematic importance. For example, in the octave of sonnet XI Garcilaso states that, since he has been parted from his beloved, he feels himself lacking all fortune; therefore, in the sestet he talks with Julio of the memory of the day in which each was able to give the other news of the other's beloved. Similarly, in sonnet VI, Garcilaso states in the octave principally that he is looking for new direction in his life because he has arrived at a situation from which he does not move out of fear; however, in the sestet he states that his youth, his inclination, certain death, and the passing of the years make him neglect a remedy for his situation. The octave of sonnet VIII portrays how Garcilaso's spirits act in his beloved's presence, and the sestet reveals their action in her absence. Although sonnet VIII was probably written while absent, the logical presentation of the material is essentially an equal comparison. Sonnet XII presents two basic comparisons similar to sonnet VIII: In the octave, Garcilaso states that it is of no advantage to see himself either very daring or very cowardly, and in the sestet he reasons: of what advantage would it be to me, then, to see the picture of Phaeton fallen from the chariot.
We can see by means of these brief thematic summaries that in each sonnet Garcilaso is in effect stating two important points. The second point, of course, is often built upon the first point; however, this does not detract from the fact that Garcilaso presents his theme by means of two basically equal stages, without introductory or transitional stanzas.

Sonnet XVIII differs slightly from those in the previous group in that it contains a transitional stanza in the second quatrains. Following an "if" clause composing quatrains one, quatrains two states:

Si a vuestra voluntad yo soy de cera, (line one) ...
¿De do viene una cosa, que si fuera
Menos vezes de mi provada y vista,
Segun parece que a razon resista,
A mi sentido mismo no creyera?

Beginning with "Yo es...," the sestet explains what the "cosa" is. However, we may notice that even in this sonnet Garcilaso still presents his theme by means of two distinct developmental halves.

Logical development group four. Sonnets XXII and XXXI present another method of developing the logic of the material. The octave of each simply defines a situation with a minimum of words of judgment for the judgment and comment about the situation is reserved for the sestet. Syntactically this logic is brought about in two different ways: the sestet of sonnet XXII comments
upon the situation with the same smooth sentence structure used in
its octave, but the comment of sonnet XXXI is given by means of
exclamations and interrogations, which add even more emphasis
to the judgment.

Logical development group five. --In many sonnets the main
point is given in stanzas other than the last. In one group back-
ground information is given in the octave as in other sonnets;
however, the main point is then presented in the first tercet and
elaborated upon in the last tercet (25). Sonnets XXVIII and XXXII
clearly exemplify this type of logic presentation.

In the octave of sonnet XXVIII, Garcilaso chastises himself
for the past harshness with which he used to reprimand Boscan
for his tenderness of heart. In the first tercet he states why he
now feels differently: He has surrendered himself to blindfolded
and nude Cupid. In the last tercet Garcilaso elaborates on his
being in love, saying in lines twelve and thirteen that never before
was a heart consumed by such beautiful fire. He terminates the
sonnet with a witty, tongue in cheek sentence which is elaboration,
instead of the presentation of an additional point: "Si preguntado/
soy lo que mas, en lo demas soy mudo" (lines 13-14). The second
tercet of sonnet XXX similarly elaborates and advances slightly
the main point stated in tercet one.
The octave of sonnet XXXII presents the situation between Garcilaso and his tongue. The main point is stated in tercet one when Garcilaso explains that the law is so unjust that he always must pay for his tongue’s error as well as his. The last tercet is an emotional protestation of this situation, asking:

¡Qué culpa tengo yo del desvarío
De mi lengua, si estoy en tanto mal
¿Que el sufrimiento ya me desconoce? (tercet two)

Similarly, in tercet two of sonnet X, Garcilaso emotionally comments upon the reason why he had found the locks of hair.

We can see, then, that in these four sonnets the logic of the theme is developed in the following way: (1) presentation of background situation (stanzas one and two), (2) presentation of main point (stanza three), and (3) elaboration upon the main point (stanza four). The last stanzas elaborate in a witty, sober, or emotional way.

**Logical development group six.** Sonnet V is the only sonnet in which the main point is presented in the second stanza and enlarged upon in the sestet. Quatrain one alludes to the main point by means of imagery, but this principal theme is not presented in primary religious terms until the second stanza, where the necessary religious ingredient (faith in the good that one is not able to comprehend) is first given. The sestet further develops
this religious theme when Garcilaso states his faithful dedication to his beloved.

Logical development group seven. --In two sonnets the main theme is stated immediately in the octave, and, as in the latter sonnet, the sestet becomes an elaboration or enlargement of this theme (26). In the octave of sonnet IX, Garcilaso's dilemma of absence versus death is carefully explained, and in the sestet is added the fact that the two sides of this dilemma are in continual conflict. In the octave Garcilaso gives the reason why he is writing sonnet XXI (so that the poet will be remembered); in the sestet Garcilaso then praises the marquis with the hyperboles of the love tradition.

Logical development group eight. --Sonnet XXXIV, like sonnet V, stands alone in its logical thematic development. In it, the main point is stated in the first two verses:

Gracias al cielo doy que ya del cuelo
Del todo el grave judio he desasido,

In the remainder of the octave images of what he will "see" are given. Tercet one draws a generalization from the images, i.e. that the misfortune of mortals will make him happy, and in this way acts as a pivot into tercet two in which a second main point is presented: Garcilaso is taking pleasure as a healthy man does
not in seeing others' misfortunes but in seeing that he himself is free of them. Thus, in sonnet XXXIV two points are interrelated and presented at opposite ends of the sonnet form. This sonnet terminates the group of Garcilaso's sonnets which basically divide into an octave-sestet presentation of logic and then further divide into individual quatrains, tercets, and verses.

B. **Break between tercet one and tercet two: logical development group one.** --Ten of Garcilaso's sonnets do not show a definite break in thematic presentation between the octave and sestet but instead reveal such a break between the first three stanzas and the last stanza (27). Of these ten, in sonnets XVI, XXXVII, XXIX, XIII, and XIV, a situation is developed in the first three stanzas and the point to be made about this situation is given in the second tercet. Sonnets XVI and XXXVI are clear examples of this type of logic presentation. In the octave and the first tercet of sonnet XVI, Garcilaso states that neither the French arms nor the dangerous skirmishes nor the shots and poison darts were able to take his life. The reason for this statement and the point of the sonnet given in tercet two is that disease in only one day entombed his brother in Naples, so far from his native land. Similarly, in sonnet XXXVI the actions of the dog lost in the desert are given in the octave and first tercet; the
relation to the author's life is made in tercet two, when he advises
the dog to have patience for he, Garcilaso, is rational and is also
absent.

Logical development group two. -- In three sonnets, Garcilaso
presents a situation in the octave that leads up to the main point
which he gives in the first tercet. He then climaxes the sonnet
with another statement of elaboration in the last tercet. For
example, in the octave of sonnet XXIII, Garcilaso describes the
beauty of a young girl and in tercet one advises her to reap the
fruit of her Springtime before she loses such beauty. This advice
is the main point of the sonnet, and it and the preparatory octave
form one unit. The last tercet, in which he adds that the cold wind
will wilt the rose and swift time will change everything, is nothing
more than further emphasis of lines ten and eleven of tercet one
("antes que el tiempo ayrrado/cubra de nieve la hermosa cumbre").
The octave of sonnet XV also is composed of several subordinate
clauses which support the main clause, and main point, given in
tercet one; the second tercet is a psychological justification for the
main point. Thus, Garcilaso asks in tercet one: "¿Por que no
ablandara mi trabajosa/vida,.../un corazón comigo endurecido?"
and in the second tercet he adds, "Con mas piedad devría ser
escuchada/la boz del que se llora por perdido/que la del que
perdio y llora otra cosa."
Sonnet XXVII, the third sonnet of this group, contains a second tercet of a different kind of comment upon the theme established in the octave and the first tercet. It is this sonnet in which Garcilaso presents the dilemma of the cloak of Love. The second tercet contains a statement which makes no addition to the dilemma of the garment, but instead comments on the poet's lack of logic in feeling such a contradiction. In each of sonnets XXIII, XV, and XXVII, then, a unit of logic comprises the octave and first tercet, the first tercet containing the main point of the sonnet, and the second tercet comments upon this main point.

Logical development group three.—One more group of sonnets exists in the logical division between tercet one and tercet two. In this group, one main point is put forth in the first quatrains and elaborated upon in the second and third stanzas; the last tercet then presents a further point, so that the entire sonnet contains two main points. This group, consisting of sonnets XVII and II, is like sonnet XXXIV already discussed, except that there is no natural break between octave and sestet.

In quatrains one of sonnet XVII, Garcilaso establishes the theme of dissatisfaction.
Pensando que el camino y va derecho,
Vine a parar en tanta desventura,
Que imaginar no puedo, aun con locura,
Algo de que este un rato satisfecho.

The second quatrain and first tercet exemplify by imagery this dissatisfaction, and the last tercet states his secondary point:

En fin, que como quiera esto yo de arte
Que juzgo ya por ora menos fuerte,
Aunque en ella me vi, la que es passada.

Similarly, in the first quatrain of sonnet II, Garcilaso states the main point: He has come to be so much in his beloved’s power that he knows that he is to die. Quatrain two and tercet one then give images that illustrate his unfortunate condition, and tercet two states the other point: He asks his beloved not to avenge herself any more upon his weakness but instead to avenge herself with his immediate death.

C. **Break between each stanza.** --In the last four of Garcilaso’s thirty-eight sonnets (28) a point of developmental importance is given in each stanza. These four stanzas logically lead up to the last tercet which states a point that is important mainly because it is in the strategic position of the strongest impact. However, this is not always a point more important than those stated in the previous three stanzas. Sonnets XXXVI and XXXII and sonnets IV and XXVI fall into two subgroups showing similar logical development. In sonnet XXXVI, one can trace
the more clearly of the two in the first subgroup the logical
development.

Siento el dolor menguarne poco a poco,
No porque ser le sienta mas senzillo,
Mas fallece el sentir para sentillo,
Después que de sentillo estoy tan loco.
Ni en sello pienso que en locura toco,
Antes voy tan ufano con ojillo
Que no dexare el sello y el sufrillo,
Que, si deixo de sello, el seso apoco.
Todo me empece, el seso y la locura;
Privame este de si, por ser tan mío;
Matame estotra, por ser yo tan suyo.
Parecera a la gente desvario
Preciarne deste mal do me destruyo;
Yo lo tengo por unica ventura.

In quatrain one of sonnet XXXVI, Garcilaso generally
describes his anguish. Quatrain two develops "loco," which
was introduced in the last line of quatrain one. These two
elements, "El seso y la locura" (line nine), established thus
in the octave, are then discussed together in the first tercet.
Tercet two terminates the sonnet with a final point of attitude
towards this condition. Thus in sonnet XXXVI (as also in
sonnet XXXII) each stanza contains a point which leads in turn
to the point discussed in the next stanza; Garcilaso is explain-
ing all the facets of a particular situation, and one is not able
to state that one facet is to be emphasized more than any other.

Sonnets XXVI and IV contain a similar development,
although the final tercet seems to be a stanza of more emphasis
than the other stanzas because it states in more specific and all-encompassing terms the point gradually developed in the previous stanzas. For example, in tercet two of sonnet IV Garcilaso states with strong determination that death, prison, nor impediments are able to keep him from seeing his beloved, one way or another, either as bare spirit or as a man of flesh and bone. This theme of being hindered from seeing his beloved is developed in the following way in the octave and first tercet of sonnet XXVI: In quatrain one, Garcilaso establishes that he has little hope, only distrust.

Echado esta por tierra el fundamento
Que mi bivir cansado sostenia.
¡O quanto se acabo en solo un dia!
¡O quantas esperanças lleva el viento!

In the second quatrain, he emphasizes his miserable condition, and then he gains more strength and confidence by remembering that after a storm usually there is good weather.

¡O quan ocioso esta mi pensamiento
Quando se ocupa en bien de cosa mia!
A mi esperança, assi como a baldia
Mil vezes la castiga mi tormento.

This incipient optimism takes an upward swing in tercet one in which Garcilaso declares that he himself will undertake to break a mountain thick with obstacles.

Las mas vezes me entrego, outras resisto
Con tal furor, con una fuerça nueva,
Que un monte puesto encima romperia.
As previously mentioned, this is then broadened to encompass all
hindrances as well as all ways of seeing her in an all-embracing
declaration of determination.

Aqueste es el desseo que me lleva
A que dessee tornar a ver un dia
A quien fuera mejor nunca aver visto.

A very similar logical development may be seen in sonnet XXVI.

4. **Summary**

We may see that consisting principally of stanzas of intro-
duction, of transition, of presentation of the main point, and of
elaboration, definite patterns of logical development may be
exposed, patterns which Garcilaso often repeats in various son-
nets. A correspondence between this logical thematic development
and the syntactical linkage between the sonnet elements has already
been shown. One may further indicate any general correspondences
found between the syntactic structure and the thematic develop-
ment.

As previously mentioned, the syntax of the sonnets falls
into three basic groups: (1) those sonnets of flowing, often
parallel structure, containing one to four main clauses (29),
(2) those sonnets with complex structure and containing five,
six, seven, and eight main clauses (30), and (3) those sonnets
of eight or more main clauses with a short, choppy sentence
structure, often containing many exclamations (31).

Very little correlation may be found between these three
main syntactic groups and the different ways in which Garcilaso
presents the logic of his themes. None of the smaller groupings
of logical presentation fall entirely within these three larger
categories, but instead divide between at least two of the three
of them. However, it may be generally noted that those sonnets
in which the octave or sestet is to be taken as one complete unit
of thematic development tend to fall into the first and second
general syntactical groups. On the other hand, sonnets IV,
XXXVI, and XXXVIII of the grouping of sonnets in which all
stanzas are of equal thematic development fall into the second
category, while sonnet XXVI falls in the third category. Son-
nets XVII and II, in which a point is given in quatrain one,
elaborated upon in stanzas two and three, and another point
stated in tercet two, both fall into the second category. Thus,
even though most areas of logical presentation divide between
at least two of the larger syntactical categories, a slight trend
may be seen in which the sonnets containing the larger octave-
sestet units of logical thematic development lean towards the
first category of flowing syntax, while the sonnets of more
broken thematic presentation fall into the second and third.
CONCLUSION

The octaves, sestets, quatrains, tercets, and fourteen verses of the sonnet form afford the poet much opportunity for variety syntactically and logically in the presentation of his theme.

Since the poet may choose any type of logical development for presenting his theme, a more valid correlation between the material presented in chapter one and that of chapter two may be drawn by means of a comparison between syntax (according to the three basic groups mentioned in the conclusion to the second chapter) and the theme and imagery groupings.

The most outstanding correlation concerns Garcilaso's seven impersonal sonnets, of which all but one, sonnet XIII, has smooth, flowing syntax; that is, sonnets XXI, XXIV, and XVI, the sonnets of tribute to friends, and sonnets XXIII, XXIX, and XXXV, which treat love impersonally, are all in this first syntactic category. Even though containing six main clauses, sonnet XIII reveals a parallelism and ordered structure similar to the other sonnets of its group.
Of Garcilaso's personal love sonnets, showing the strongest correlation are those of absence, of courtship, of the yoke of love, and of incipient love. All four sonnets of the latter two groups fall into the second syntactical category, even though the two sonnets about falling in love are lighthearted while those of the yoke of love are quite sober. Similarly, five of the nine sonnets of absence and four of the seven sonnets of courtship reveal complex syntax. Each of the five sonnets of absence reveal a tone of extreme emotionalism, of lament or frustration (32), in keeping with this second syntactic category in which they fall. The same emotional upheavals and frustrations characterize the four sonnets of love pursuit which also fall into this second syntactic category (33).

Even though giving an emotional love situation, sonnets XIX and XXXIII about absence and sonnets XII and XIV about courtship present this situation in a less emotional and more rational approach, and, accordingly, contain the more ordered, parallel syntax of the first syntactical group. Here the more complex syntax of the second syntactical group is not necessary, for in sonnets XII, XIV, and XXXIII Garcilaso presents only one facet of his love situation and in sonnet XIX only two, whereas in the sonnets of the more complicated syntax he attempts to explain several or many facets of his emotion. Of the sonnets of absence
and courtship which fall into the third syntactical category, numbers III and XXXII are composed of very devious and emotional thoughts, while sonnet XXXVII, which narrates the frantic actions of the dog in the desert, is as diverse as the dog's actions.

A similar correlation may be noted in the four sonnets in which Garcilaso discusses the cruel treatment he is receiving from his beloved. Of these, sonnets I and II, in which the situation is very emotionally described, fall into the second syntactic category, while in sonnets XI and XV Garcilaso takes refuge in plastic imagery, therefore not analyzing all of his emotions, but mentioning them only briefly in the last stanza. These latter two sonnets accordingly belong to the first syntactic category.

Sonnets X, XXV, and XXVI, in which Garcilaso reveals perhaps his deepest emotion—his nostalgia due to lost love—show no correlation between theme or emotion and syntax for they fall into categories one, two, and three, respectively.

The four remaining sonnets, each of different themes, divide equally into the first and last syntactical group. Sonnets XVIII and XXII of flowing syntax each rationally describe a situation, that of the latter sonnet being in a lighter mood than the former. However, sonnets V and XXXI of very complex syntax differ; sonnet V presents the short, intense statement of
Garcilaso's love, and sonnet XXXI gives the complicated allagory about Jealousy.

A general correlation may also be drawn between the syntax and imagery of the sonnets. Six of the ten sonnets in which Garcilaso creates both atmosphere and action in one image picture fall into the first flowing syntactic category, while the majority of the rest belong to the second syntactic category. Only in the third general image group, i.e. those sonnets in which imagery is used only occasionally in metaphors or in parts of action in order to illustrate or emphasize a point of content, do any sonnets belong to the third syntactical group. The only exception to this is sonnet XXXVII, which is of the third syntactical group even though it contains the plentiful imagery of the first image group of sonnets.

One may generalize, then, that Garcilaso de la Vega utilizes the more flowing syntax of fewer main clauses in his impersonal, more rational and logical sonnets; in these he also tends to take refuge in imagery by portraying one principal picture. Garcilaso's very complex syntax is found in his extremely emotional sonnets (sonnets of elevated, light-hearted emotion as well as those of laments and anguish) and sonnets of devious, complicated thought patterns in which imagery is used
in varying degrees. Revealing very intense emotion and very little imagery, Garcilaso's sonnets of choppy syntax are an extreme extension of the latter group.

These, however, are generalizations and, accordingly, exceptions to the rule always exist. For example, sonnet XXXVII is a sonnet of the third group of choppy syntax, but is written in a narrative, ordered style and contains a single image of motion-picture scope. Thus, the sonnets of Garcilaso de la Vega remain diverse personal capsules of his own emotional and rational being, the precisely tooled products of an artistically sensitive poet.
NOTES FOR CHAPTER TWO AND CONCLUSION

1. Sonnets XV, XVI, and XXIV.

2. Sonnets XII, XV, XVI, XXIV, XXIII, XIV, XXXV, XXI, XVIII, and XI.

3. Sonnets XIX, XXXIII, and X.

4. Sonnets XX, XXII, XXV, XXIX, XXXVIII, and XXXIV.

5. Sonnets I, II, IV, VI, XIII, XXVII, and XXVIII.

6. Sonnets VII, VIII, IX, XVII, XXX, and XXXVI.

7. Sonnets III and XXXII.

8. Except sonnets XXII and XXIX of five main clauses previously discussed.

9. Sonnets XXXI and XXVI.

10. Sonnet XXXVII.

11. Sonnet V.

12. Sonnets XXI, XXII, XXXIII, XXXV, XXXVII, and XXXVIII.

13. Sonnets XI and XIV.

14. Sonnets XI, XVIII, XXII, XXXIII, XXXV, and XXXVII.

15. Sonnets XXIII, XV, XVI, XII, XIV, and I.

16. Sonnets XXIII, XV, XVI, and I.

17. Sonnets XXIX, VI, and XX.

19. Sonnets VIII, XIII, XXXI, and XXXII.

20. Sonnets VI, XIX, XX, XXIV, XXV, and XXXIII.

21. Sonnets VIII, XI, XXI, XXII, and XXIX.

22. Sonnets II, XIII, XVI, XVII, XXVII, XXX, XXXII, and XXXVII.


24. Sonnets III, VII, XI, VIII, XX, XXXIII, and XXXV.

25. Sonnets X, XXVIII, XXX, and XXXII.

26. Sonnets IX and XXI.

27. Sonnets II, XIII, XIV, XV, XVI, XVII, XXIII, XXVII, XXIX, and XXXVII.

28. Sonnets IV, XXVI, XXXVI, and XXXVIII.

29. Sonnets X, XI, XII, XIV, XV, XVI, XVII, XIX, XXI, XXIII, XXIV, XXXIII, and XXXV.

30. Sonnets I, II, IV, VI, VII, VIII, IX, XIII, XVII, XX, XXII, XXV, XXVII, XXVIII, XXIX, XXX, XXXII, XXXIV, XXXVI, and XXXVIII.

31. Sonnets III, V, XXVI, XXXI, and XXXVII.

32. Sonnets IV, VIII, IX, XX, and XXX.

33. Sonnets VI, XVII, XXXVI, and XXXVIII.
BIBLIOGRAPHY


