

# VOICE, WRITING, AND ECHO IN THE STRUCTURE OF GARCILASO'S *ÉGLOGA TERCERA*

---

Paul Carranza  
The University of North Carolina at Greensboro

---

**D**iscussion of Garcilaso's *Égloga tercera* often turns on two themes, those of voice and writing. On the one hand, the eclogue is filled with images of texts and writing: the foliage that covers the *locus amoenus* of the Tagus river is a text, as are the tapestries that the nymphs weave, especially in the etymological sense of *text* coming from Latin *texere*, to weave. But coexisting with the theme of the text is that of the human voice. In the dedication there is Garcilaso's famous promise to *mover la voz a ti debida*, a reference to the voice of Orpheus. And there is the ending of the *Égloga*, in which two shepherds appear in the landscape outside Toledo and begin to sing an amoebean song about their respective loves.

The primary focus of this study will be on the last tapestry of the *Égloga*, which depicts the death of the nymph Elisa. The climax of this passage depicts Elisa's epitaph written on a tree, which portrays the echoing voice of Nemoroso, Elisa's lover, calling after her. What I will attempt to show here is that the echo in the epitaph is the point at which the poem's images of text and voice, which Garcilaso has introduced in the dedication, unite. To accomplish this Garcilaso has taken advantage of the paradox of echo, which is generally thought to be a phenomenon connected exclusively to sound, but when used in literature it often has a textual and even visual component to it. Echo, furthermore, had special resonance in Renaissance thought, and especially Renaissance pastoral, as a phenomenon that transmitted one's poetry to later generations of poets.

The relationship of voice and writing in the third *Égloga* is introduced at the very beginning, in the dedication of the poem, which is addressed to a woman named María.<sup>1</sup> Several critics have noted the presence of voice and writing and the paradox of these two elements being joined together.<sup>2</sup> But no one to my knowledge has remarked on exactly how the concepts of voice and writing interact in the dedication. A look at the seven octaves of the dedication will demonstrate that the

move between the two poles of voice and writing constitutes a precise pattern. I have highlighted the words that refer to each concept:

## 1

Aquella voluntad honesta y pura,  
ilustre y hermosísima María,  
que'n mí de *celebrar* tu hermosura,  
tu ingenio y tu valor estar solía,  
a despecho y pesar de la ventura  
que por otro camino me desvía,  
está y estará tanto en mí clavada,  
cuanto del cuerpo el alma acompañada.

## 2

Y aun no se me figura que me toca  
aqueste oficio solamente en vida,  
mas con la *lengua* muerta y fria en la boca  
pienso mover la *voz* a ti debida;  
libre mi alma de su estrecha roca,  
por el Estigio lago conducida,  
*celebrando* t'irá, y aquel sonido  
hará parar las aguas del olvido.

## 3

Mas la fortuna, de mi mal no harta,  
me aflige y d'un trabajo en otro lleva;  
ya de la patria, ya del bien me aparta,  
ya mi paciencia en mil maneras prueba,  
y lo que siento más es que la *carta*  
donde mi *pluma* en tu alabanza mueva,  
poniendo en su lugar cuidados vanos,  
me quita y m'arrebata de las manos.

## 4

Pero, por más que'n mí su fuerza pruebe,  
no tornará mi corazón mudable;  
nunca dirán jamás que me remueve  
fortuna d'un estudio tan loable;  
Apolo y las hermanas todas nueve  
me darán ocio y *lengua* con que hable  
lo menos de lo que'n tu ser cupiere,  
que'sto será lo más que yo pudiere.

## 5

En tanto, no te ofenda ni te harte  
tratar del campo y soledad que amaste,  
ni desdeñes aquesta inculta parte

de mi estilo, que'n algo ya estimaste.  
 Entre las armas del sangriento Marte,  
 do apenas hay quien su furor contraste,  
 hurté de tiempo aquesta breve suma,  
 tomando ora la espada, ora la *pluma*.

## 6

Aplica, pues, un rato los sentidos  
 al bajo *son* de mi zampoña ruda,  
 indigna de llegar a tus *oídos*,  
 pues d'ornamento y gracia va desnuda;  
 mas a las veces son mejor *oídos*  
 el puro ingenio y *lengua* casi muda,  
 testigos limpios d'ánimo inocente,  
 que la curiosidad del elocuente.

## 7

Por aquesta razón de ti *escuchado*,  
 aunque me falten otras, ser merezco;  
 lo que puedo te doy, y lo que he dado,  
 con recibillo tú, yo me'nriquezco.  
 De cuatro ninfas que del Tajo amado  
 salieron juntas, a *cantar* me ofrezco:  
 Filódoce, Dinámene y Climene,  
 Nise, que en hermosura par no tiene. (vv. 1-56)<sup>3</sup>

One can perceive how references to voice and writing alternate in the passage. The first octave uses the verb *celebrar*, usually associated with voice. The next octave continues the imagery of the voice, with its famous *voz a ti debida* as well as *lengua muerta y fria*, and *celebrar* again. The third octave is where the references begin to alternate between speech and writing. In this octave Garcilaso refers to the *carta* (an Italianism for *papel*) and *pluma* with which he would write the praises of María. The next octave switches to the voice, as Garcilaso refers to the *lengua con que hable*. The fifth octave goes back to writing, with the famous line *tomando ora la espada, ora la pluma*. Here the alternation ends, and Garcilaso reverts to talking in terms of voice or sound: *son de mi zampoña*, *tus oídos*, *lengua*, *escuchado*, and *cantar*. There is thus a kind of pattern or structure in the alternation. The middle three octaves of the dedication (three, four, and five) are framed by two octaves on either side that feature voice. Furthermore, the central octave, the fourth, features a reference to the voice, and it is surrounded on each side by the two octaves of the dedication that mention writing.

Is this significant, or intentional on Garcilaso's part? There are reasons to think that it is. Elias Rivers in his studies of the third *Égloga*

as a whole has written of its “formal symmetry” which is “mathematically precise”: thirteen introductory stanzas, comprising the dedication and description of the setting, followed by the twenty-one of the central section containing the tapestries, and ending with thirteen stanzas on the shepherds and their amoebian song.<sup>4</sup> It is therefore very likely that this precision also extends to the dedication itself and its regular alternation of voice and writing, with writing embedded within imagery of the voice.

Garcilaso was not the first one to mix voice and writing in pastoral. Vergil did the same in the opening of his tenth *Eclogue* as he invokes the river nymph Arethusa and promises to sing the loves, or *amores*, of Cornelius Gallus, Vergil’s friend and fellow poet. These songs, however, will eventually be written down so that Lycoris, Gallus’ mistress, might “read” them. Thus in the *Eclogues*, as in Garcilaso later, what is often depicted as oral poetry sung by shepherds, or by poets purporting to be shepherds, becomes a textual artifact that can be circulated and read.

Extremum hunc, Arethusa, mihi concede laborem:  
 pauca meo Gallo, sed quae *legat* ipsa Lycoris,  
 carmina sunt *dicenda*; neget quis carmina Gallo?  
 sic tibi, cum fluctus subterlabere Sicanos,  
 Doris amara suam non intermisceat undam,  
 incipe: sollicitos Galli *dicamus* amores,  
 dum tenera attendent simae uirgulta capellae.  
 non *canimus* surdis, *respondent* omnia siluae. (*Ecl.* 10.1-8)

[My last task this—grant it me, Arethusa—a few verses I must *sing* for my Gallus, yet such as Lycoris herself may *read*: who would refuse verses to Gallus? If, when you glide beneath the Sicilian waves, you would not have briny Doris blend her stream with yours, begin: let us *sing* Gallus’ anxious loves, while the blunt-nosed goats crop the tender shrubs. We *sing* to no *deaf* ears; the woods *respond* to all.] (1: 89-91)<sup>5</sup>

In the *Égloga tercera* Garcilaso goes beyond Vergil, or perhaps any other pastoral poet, in creating a textual pastoral landscape. For after the dedication the poem moves to a description of the landscape on the banks of the Tagus river, and then on to the depiction of the tapestries woven by the four nymphs. The tapestries are woven, thus they are a text, a kind of writing, a fact described in detail by Mary Barnard (“Classics”; “Tapestry” 318) and Carlos Brito Díaz<sup>6</sup>. They therefore introduce a section of the poem that privileges writing over the voice which prevailed in the dedication. The tapestries are also, of

course, visual representations, albeit ones created in textual form. This is accomplished through the familiar technique of ekphrasis, or a written text that describes a visual work of art.

The first three tapestries are ekphrases that focus on the visual in their depiction of mythological scenes. This changes in the fourth tapestry, woven by Nise, which depicts the death of the nymph Elisa, the shepherdess lamented by Nemoroso in the first *Égloga*. Here the aural joins the visual, as the tableau includes Elisa's epitaph written on the bark of a poplar tree, which depicts Elisa portraying Nemoroso as he calls her name.

. . . . [una diosa] en la corteza  
de un álamo unas letras escribía  
como epitafio de la ninfa bella,  
que hablaban así por parte della:

“Elisa soy, en cuyo nombre suena  
y se lamenta el monte cavernoso,  
testigo del dolor y grave pena  
en que por mí se aflige Nemoroso  
y llama: ‘Elisa’, ‘Elisa’; a boca llena  
responde el Tajo, y lleva presuroso  
al mar de Lusitania el nombre mío,  
donde será escuchado, yo lo fio.” (vv. 237-48)

The motif of writing an inscription on a tree had become common in pastoral literature by Garcilaso's time. The classic statement of the trope is again to be found in Vergil's *Eclogues*. In the fifth *Eclogue* Mopsus reads a lament for the dead Daphnis that he claims to have written on a beech tree.<sup>7</sup> And Gallus in the tenth *Eclogue* is depicted writing his love poetry, or *amores*, on a tree.<sup>8</sup> As the tree grows, so will his love poetry spread, and recall that Vergil as narrator of the eclogue had promised to sing of Gallus' *amores* at the beginning of the poem, which would then be written down and read by Gallus's mistress Lycoris. The trope of writing on trees became a fixture of the pastoral world as it was taken up by later authors such as Calpurnius and Nemesianus in later Roman literature, and later in Italy with Ariosto in the *Orlando furioso*, Pontano and Sannazaro.<sup>9</sup>

The echo is another motif with a long tradition in pastoral literature before Garcilaso. Though he did not invent the trope, Vergil, as in so many other cases, set the pattern for the later pastoral tradition. The *Eclogues* open, in fact, with a depiction of the shepherd Tityrus teaching the woods to echo the name of his beloved Amaryllis.<sup>10</sup> As for Garcilaso, in addition to the echo in Nise's tapestry, he depicted the

pastoral echo in other parts of the eclogues, including in the voice of Salicio and the response of the nightingale in the first *Égloga*,<sup>11</sup> and in the drama of Albanio in the second (a passage to be discussed shortly).<sup>12</sup> But the main influence on the epitaph in Nise's tapestry in the third *Égloga* is not in Vergil's *Eclogues* but rather in the *Georgics*, in the passage where the head of Orpheus, having been severed from his body and thrown into the river Hebrus by Thracian women, calls out to his lost Eurydice:

tum quoque marmorea caput a cervice revulsum  
 gurgite cum medio portans Oeagrius Hebrus  
 volveret, Eurydicen vox ipsa et frigida lingua  
 ah miseram Eurydicen! anima fugiente vocabat:  
 Eurydicen toto referebant flumine ripae. (*Georg.* 4.523-27)

[And even when Oeagrion Hebrus rolled in mid-current that head, severed from its marble neck, the disembodied voice and the tongue, now cold for ever, called with departing breath on Eurydice—ah, poor Eurydice! “Eurydice” the banks re-echoed, all along the stream.] (1: 257)

Orpheus' voice echoing the name of Eurydice in Vergil becomes Nemoroso's voice echoing the name of the dead Elisa in Garcilaso. Garcilaso's use of Orpheus also connects Nise's tapestry to the *dedicatoria* and Garcilaso's own self-representation as poet who will sing Maria's praises after his death.<sup>13</sup>

While the motifs of writing on trees and echo (including the echo connected to the figure of Orpheus) are common in pastoral,<sup>14</sup> Garcilaso's use of them in Nise's tapestry is exceedingly original, in that it combines the tropes of both writing on trees and the pastoral echo: thus the echo is represented as a *written* one. Like the dedication, then, the epitaph mixes writing and voice. But in Nise's tapestry, Garcilaso deepens the interpenetration of voice and writing, and complicates it, by representing voice in the form of an echo. Further complicating matters is that this echo is represented visually, by writing depicted within a tapestry, and this within a poem. Commentators have not failed to note the complex levels of representation in this passage: Elias Rivers calls it “a quotation within a quotation within a picture” (140) while Mary Barnard refers to it as a “Chinese box of voices within voices” (“Subversion” 323).

I think we can learn yet more about the passage, and about the structure of the eclogue as a whole, by examining the passage as an echo, and placing it within the tradition of representing echo as a visual phenomenon. Echo is, of course, an aural phenomenon, but in the

classical literature that influenced Garcilaso, echo had in fact taken on a visual meaning, and Garcilaso was very likely referring to this visual element in composing Nise's tapestry and the epitaph within it. The term for echo in Latin was *imago vocis*, or the "image of the voice." The term is an interesting one, as it suggests that an echo can be perceived by the eyes as well as the ears. As Brian Breed notes in talking about the phenomenon in Vergil's *Eclogues*, "as *imago vocis* an echo is an image, likeness, or reflection of a sound; there is, in other words, inscribed in the Latin idiom an implicit comparison with modes of visual representation" (78). These two meanings seem present in Ovid's story of the mythological Echo in Book 3 of the *Metamorphoses*: Narcissus is deceived both by the *imago* of Echo's voice, which can only repeat the last word he says as he calls after his hunting companions, as well as by the *imago* of his reflection in the pool of water.<sup>15</sup>

Fernando de Herrera, in his commentary on Garcilaso, was also familiar with this meaning. He does not comment on the echo in Elisa's epitaph in the *Égloga tercera*, but he does comment on the one instance in Garcilaso's corpus in which the word *echo* is used. This is in the second *Égloga*, in the passage where Albanio is relating the aftermath of his abandonment by Camila. According to Albanio in this passage, only Echo responds to his plaint.

¿A quién me quejo?, que no escucha cosa  
de cuantas digo quien debria escucharme.  
Eco sola me muestra ser piadosa;  
respondiéndome, prueba conhortarme  
como quien probó mal tan importuno,  
mas no quiere mostrarse y consolarme. (*Égl.* 2. 596-601)

Herrera's gloss on the word *Eco* begins by noting the Latin terminology: "*Eco*. Llamaron los griegos del efeto, porque ἠχέω significa resueno, a lo que los latinos *imagen de la voz o resultación i buelta de la imagen*, que assuena a las voces." At the end of the note, and as a further explanation of the echo phenomenon, Herrera includes an epigram by the fourth-century Latin poet Ausonius. The epigram is about the inability of Echo to be represented visually. Herrera follows the text of the epigram with a translation of it by the Sevillian poet Francisco de Medina:

Ausonio escribió este epigrama de la Eco:

Vane quid affectas faciem mihi ponere pictor,  
ignotamque oculis sollicitare deam?

Aëris & linguae sum filia, mater inanis  
 indicii, vocem quae sine mente gero.  
 Extremos pereunte modos a fine reducens,  
 ludificata sequor verba aliena meis.  
 Auribus in vestris habito penetrabilis Echo;  
 & si vis similem pingere, pinge sonum.<sup>16</sup>

El cual, traído a nuestra lengua por el maestro Francisco de Medina,  
 dize d'esta manera:

Cambia, loco pintor, el pensamiento,  
 no esperes figurarm' en tu pintura,  
 ¿no ves qu' es invisible mi figura  
 i querer retratalla es vano intento?  
 Madre me fue la lengua, padre 'l viento;  
 de mí s' engendra en semejança oscura  
 un vano indicio qu' en el aire dura  
 mientras doi voces sin entendimiento.  
 El fin del son ageno renovado  
 en mi voz, por burlaros voy siguiendo,  
 hasta llegar con él a vuestro oído.  
 Mas ¿a qué fin t' estoi entreteniendo?  
 si quieres retratarm' en fiel traslado,  
 retrata, si pudieres, el sonido.<sup>17</sup>

This could be seen as yet another display of useless erudition on Herrera's part, or perhaps, in this case, on the part of his fellow Sevillian poet Francisco de Medina. Indeed, Stanko Vranich, in his book on Medina, says of these verses, "Bien poco tiene todo esto que ver con la poesía de Garcilaso" and goes on to suggest that the main objective of Herrera's inclusion of Medina's translation was to demonstrate the possibility of making a vernacular sonnet out of a Latin epigram of eight verses (103-04).

Although the epigram may have little relevance to Albanio's mention of echo in the second *Égloga*, I would argue that Herrera's commentary and the epigram by Ausonius are highly relevant to the echo in Elisa's epitaph in the third *Égloga*. Like the epitaph, Ausonius's epigram comments on its status as a text even as it attempts to depict an image: that of Echo's voice. Ezio Pellicer notes that the epigram partakes of the age-old idea that poetry is a kind of painting—also one of the main theories behind the practice of ekphrasis. At the same time, the epigram points to the difference between poetry and painting: painting is mute, while poetry has a voice (92-93). Hence Echo's injunction to the painter to "paint sound"—in Medina's translation, "retrata, si pudieres, el sonido"—is something that the painter cannot



do. But as N. M. Kay points out, Ausonius the poet has succeeded in depicting the sound of Echo textually where the painter has failed visually because Echo consists of a voice, and she no longer has a body (Ausonius, *Epigrams* 95). Ausonius has taken up Echo's challenge, and succeeded.

The same problematic is at work in Elisa's epitaph. The creator of the representation, Nise, is trying to depict sound, the sound of Nemoroso calling after Elisa, and she only succeeds by reproducing it through a text, that of the epitaph. Of course, Garcilaso as poet also participates in this problematic as both the creator of the tapestries and of Elisa's epitaph. And as commentators have pointed out, Garcilaso creates everything by means of a written text, both the passages that refer to visual phenomena as well as to textual ones like the epitaph.

Another function of the echo in Elisa's epitaph may be to comment on Garcilaso's poetry and the poet's hope that it be transmitted through time and space. In order to pursue this argument, a brief review of the meanings attributed to the mythical Echo in the Renaissance is needed. Attitudes toward Echo changed during this time, from negative to more positive, and a major theme in this change was the increasing association of Echo not with orality, but with textuality, as John Hollander has noted (12). The negative view of Echo, which had prevailed in the Middle Ages especially in allegorizations of Ovid's version of the story in the *Metamorphoses*, associated her with empty speech and flattery because of her attempt to verbally entice Narcissus—a figure, in turn, seen as the embodiment of self-involvement, or what we now call narcissism (Hollander 11).

The change in reputation began with Boccaccio, who saw Echo in a positive light, as the transmitter of fame and reputation, in *contrast* to the stasis represented by Narcissus.<sup>18</sup> Interpretations of the Echo and Narcissus story changed even further in Leon Battista Alberti's treatise on painting, *Della pittura*, a text which Garcilaso may have known, and which may have influenced the ekphrasis of the tapestries in the third *Égloga*.<sup>19</sup> In the *Della pittura* Alberti argued somewhat surprisingly that Narcissus was the father of painting, because of his attempt to embrace his image in the pool of water. Alberti does not mention Echo in positing Narcissus as the father of painting. But commentators who have investigated this passage have argued that by employing the figure of Narcissus in such an unconventional way, Alberti was also attributing a role to echo in painting as well as in the production of fame. Giuseppe Barbieri argues that in making this claim, Alberti was making the same kind of connection between verbal echo and visual images that is found in the Latin term *imago vocis*. Barbieri

further suggests that Alberti may have made the connection between echo and image because both can make up for absence. Indeed, in the section of the treatise preceding his mention of Narcissus, Alberti praises painting for making the dead seem alive: “Tiene in sé la pittura forza divina . . . [perche] fa li huomini assenti essere presenti ma più i morti dopo molti secoli essere quasi vivi, tale che con molta admiratione del artefice et con molta voluptà si riconoscono” (76). Echo, as well as painting, can make the absent—or at least the distant—seem present; furthermore, echo, understood in a more figurative, less physical sense, also shares with painting the ability to bring the dead back to life. Barbieri here cites the anthropologist Claude Lévi-Strauss, who argues that this is one of the major functions of echo in Western cultures.<sup>20</sup> When set against the backdrop of Alberti’s treatise, one can see a precedent for Garcilaso’s very *visual* echo—a text of an echoing voice incorporated into a tapestry, which depicts the image of a dead loved one.

Another explanation for the role of echo in the *Della pittura* is that Alberti was using the phenomenon in its meaning as a transmitter of an author’s text, and hence, of his fame. Cristelle Baskins has argued that in putting forward this explanation, Alberti means Echo to represent his attempt to have his views on painting transmitted through time, just as Echo conveys one’s fame and reputation through verbal repetition (26-27, 30-31).

The theorizing of echo as a transmitter of fame in Boccaccio and Alberti may have already been poetic practice in Vergil and his followers (Bonadeo 71-73). As mentioned already above, the echo depicted in literature combines the concepts of the aural and the written. As such, echo related directly to one of the major preoccupations of poetry: the difficulties involved in transmitting one’s poetry to posterity, especially before the invention of the printing press. This concern became especially prevalent in pastoral, since as a genre it often purports to represent a *viva voce* poetic performance in which shepherds sing, either by themselves or to each other.<sup>21</sup> Echo then becomes fundamental to depictions of poetic *translatio*: as one shepherd imitates another, the predecessor’s voice is, in a sense, repeated. We saw this at the beginning of Vergil’s *Eclogues*, in which Tityrus (long identified as representing Vergil)<sup>22</sup> “teaches” the woods to echo the name “Amaryllis.” Thus it is no accident that “echo” in modern languages has come to be used to refer to textual imitation, as Alessia Bonadeo notes (71).<sup>23</sup>

A good example of how this process works, because of its demonstrable influence on Garcilaso, is the echo in an imitation of Vergil’s *Eclogues* by the Roman poet Propertius. This poem, from the

first book of the collection, begins with Propertius in a deserted landscape in which he plans to vent his laments over being rejected by his lover Cynthia. After debating with himself the causes of the rejection, he determines to demonstrate his faith in ways familiar from Vergilian pastoral:

vos eritis testes, si quos habet arbor amores,  
 fagus et arcadio pinus amica deo.  
 ah quotiens vestras resonant mea verba sub umbras,  
 scribitur et teneris Cynthia corticibus! (. . .)  
 sed qualiscumque's, resonent mihi "Cynthia" silvae,  
 nec deserta tuo nomine saxa vacent. (1.18.19-22, 31-32)

[You trees will be my witnesses, if trees know any love, beech and pine beloved of the god of Arcady. Ah, how often my words echo beneath your shade, and Cynthia's name is written on your delicate bark! . . . Yet, whatever you are, let the woods echo to my song of "Cynthia," let the lonely rocks reverberate with your name!]<sup>24</sup>

The gesture imitates Gallus in Arcadia in Vergil's tenth *Eclogue*, writing his *amores* on trees and hoping that they grow. It also unites the convention of writing on trees with that of the echoing name of the beloved, although it is the poet's words that echo, not the words on the tree, as in Garcilaso.

One could object that this passage, and its repetition of "Cynthia," is concerned with the poet's loss of his beloved, and not with the survival of his poetry. But this ignores important poetic conventions in Roman times and after, according to which the repetition of a name could signify a poetic body of work. Vergil himself used the technique in another significant example of the echo phenomenon in the *Eclogues*: the satyr Silenus alludes to the loss of the youth Hylas beside a fountain and the search for him by his companions the Argonauts, including Hercules, who call after him.

his adiungit, Hylan nautae quo fonte relictum  
 clamassent, ut litus "Hyla, Hyla" omne sonaret (*Ecl.* 6.43-44)

[To these he adds the tale of the spring where Hylas was left, and how the seamen called on him, till the whole shore echoed "Hylas! Hylas!"] (1:65)

Hylas was, of course, a mythological figure, and his story was a favorite theme of Alexandrian poetry<sup>25</sup>; but even a woman purported to be of flesh and blood could signify a body of poetry if her name was repeated

as an echo, and this is exactly the case with Propertius's poem, as Matthew Pincus has argued. As Pincus says, in words that are highly relevant to the echo of Elisa's name in Garcilaso:

the ability of the woods to echo seems to refer not simply to the reverberation of sound, but also to a certain sort of textual reproduction, which preserves through the creation of copies . . . When the speaker [i.e. Propertius' poetic persona] exclaims at line 21: 'quotiens teneras resonant mea verba sub umbras,' it is not only a lament but a comment on the act of poetic copying: 'How often,' indeed, 'are my words repeated beneath the tender shades!' (183-84)

Jumping ahead briefly to Garcilaso, one can see him engaging with this idea in the poetry he wrote before the *Églogas*, for he imitated the Propertian passage, either directly or through a mediating source, in the second *canción*. Here Garcilaso, like Propertius, finds himself alone and estranged from his love (*La soledad siguiendo, / rendido a mi fortuna*, vv. 1-2), but unlike Propertius, Garcilaso here depicts his poetry as incapable of going anywhere: Garcilaso casts his *quejas* to the wind, *que las lleva do perecen* because they do not deserve to be heard (vv. 4-9). The first stanza ends with the complaints failing to travel and coming back to the source: *a mí [mis quejas] han de tornar / adonde para siempre habrán d'estar* (vv. 11-12). The passage that imitates Propertius is almost as pessimistic about the possibilities of communication:

Los árboles presento,  
entre las duras peñas,  
por testigo de cuanto os he encubierto;  
de lo que entre ellas cuento  
podrán dar buenas señas,  
si señas pueden dar del desconcierto. (vv. 27-32) <sup>26</sup>

But this would change as Garcilaso's career progressed. The change comes as early as the third *canción*, in which Garcilaso, depicting his exile on an island in the Danube, represents his poetry as being carried by the great river:

Danubio, rio divino,  
que por fieras naciones  
vas con tus claras ondas discurriendo,  
pues no hay otro camino  
por donde mis razones  
vayan fuera d'aquí, sino corriendo  
por tus aguas y siendo

en ellas anegadas,  
si en tierra tan agena,  
en la desierta arena,  
d'alguno fueren a la fin halladas,  
entiérrelas siquiera  
porque su error s'acabe en tu ribera. (vv. 53-65)

Mar Martínez-Góngora has demonstrated how this passage holds the promise that Garcilaso will continue to produce poetry, in defiance of Charles V, responsible for imprisoning the poet on the island. Garcilaso's statement to this effect is nevertheless not entirely confident, as it holds out the possibility that his words will be buried and, if dug up, buried a second time. As we shall see, however, in the third *Égloga* this act of transmission will be portrayed as a complete success by explicitly evoking the phenomenon of echo.

Returning to the use of echo before Garcilaso, Renaissance poets followed Vergil and Propertius in using the figure of echo to express themes of the preservation and transmission of their own poetry. But they also became increasingly interested in the other form of poetic transmission in pastoral: that of writing. The presence of writing in pastoral is most visible in the aforementioned *topos* of writing-on-trees, in which the shepherds are depicted preserving their songs by inscribing them on the bark of a tree. Perhaps the full extent of pastoral's concern with writing can be perceived through the cases in which this *topos* is taken to excess: in some pastoral works, extensive compositions—poems of dozens of lines or more—are implausibly inscribed on trees; even the octave containing Elisa's epitaph in Garcilaso is too big to be realistically inscribed on a poplar tree.<sup>27</sup> In any case, once inscribed on a tree, the poetic text can be read and learned by other, younger shepherds.

This dual mode of transmission—the poetic voice in performance, often creating an echo, placed side-by-side with writing—becomes even more pronounced in later pastoral. Among the later authors with the most influence on Garcilaso, the neo-Latin poet Giovanni Pontano made the most use of echo as a mode of poetic transmission. Pontano, of course, was a leading member of the Accademia Pontaniana, the academy in Naples which was later led by Sannazaro after Pontano's death (and which later accepted Garcilaso as a member). Pontano's *Meliseus*, one of four eclogues that were published after his death in 1505, has long been identified as one of the models of Garcilaso's third *Égloga*.<sup>28</sup> In the *Meliseus* Pontano, in the guise of the shepherd who gives the eclogue its title, laments the death of his wife, Ariadna

Sassone. But Meliseus never appears in the eclogue; instead, Meliseus' laments over Ariadna are recited by two other shepherds, Cisceriscus and Faburnus, who have collected the laments from three sources: eavesdropping on Meliseus as he recited them, reading them as inscriptions on trees, or listening to them as echoes. Obviously the last two sources of transmission are the ones that provide the closest connection to the inscription on Nise's tapestry in Garcilaso. The first example of echo in the *Meliseus* shows the relationship, as Cisceriscus recreates Meliseus's voice and the echo it produced: "Vox illi gemitusque sonant Ariadnan et antra / responsant Ariadnan . . ." ("His words and groans pour out 'Ariadna' and the caves answer 'Ariadna' . . .").<sup>29</sup> Later passages of the *Meliseus* are even closer to the Elisa epitaph in Garcilaso. These echoes are contained in a song by a third character named Patulcis, whose song is also recited by Cisceriscus: ". . . extinctamque Ariadnam iterant clamantia saxa, / et colles iterant Ariadnam, Ariadnan et amnes (44-45) (. . . Ariadna dead, repeat the rocks crying out, and the hills repeat Ariadna, and the rivers Ariadna" [131]). Here and later in the poem, the name Ariadna is placed directly together, producing an echo effect that is closer to the repetition of Elisa in Garcilaso.<sup>30</sup> Furthermore, the passage, like Garcilaso's third eclogue, employs the technique of framing song fragments: in the two passages reproduced above, the songs of both Patulcis and Meliseus/Pontano are recited by Cisceriscus. This framing technique was much favored by Pontano, who used it in other eclogues.<sup>31</sup> In a further connection to Garcilaso, toward the end of the eclogue Meliseus is depicted weaving a basket with a depiction of Orpheus and Eurydice.<sup>32</sup>

But the feature of the *Meliseus* that may have done the most to draw Garcilaso's attention is the echo figure and the way in which Pontano used it to signify a poetic *translatio*. According to Thomas Hubbard, the *Meliseus* is one of the eclogues in which Pontano tries to represent himself as the beginning of a line of pastoral poetry—an inversion of chronological order, which would place Pontano at the end of the line of pastoral poets that began with Theocritus and then Vergil. Thus in the *Meliseus*, it is Meliseus/Pontano, and not Theocritus or Vergil, who represents a poetic father figure who transmits pastoral poetry to younger disciples like Cisceriscus and Faburnus (Hubbard 250-52). One of the avenues of transmission is the name of Ariadna, subject of Pontano's poetry, echoing through the woods and being repeated by his disciples.

Pontano's technique of placing himself as poetic father figure who transmits poetry to his disciples had an apparent effect, one that Garcilaso was very familiar with: the appearance of Pontano as

precursor in Sannazaro's *Arcadia*. Sannazaro's pastoral novel, of enormous importance as a source for Garcilaso's *Églogas*, including the third, ends with the appearance of Pontano in the form of the shepherd Meliseo. In the twelfth and final poem of the novel, Pontano/Meliseo is introduced by two other shepherds, Summonzio and Barcinio, who also act as masks for historical figures: Summonzio represents Pietro Summonte, a Neapolitan humanist who, significantly, became the editor of Pontano's eclogues after the latter's death; and Barcinio is the pastoral mask of Benedetto Gareth, known as Il Cariteo, a Catalan poet who had established himself in Naples and become part of Sannazaro's literary circle. Summonzio and Barcinio begin the eclogue much as Cisceriscus and Faburnus had begun Pontano's *Meliseus*: by evoking Pontano/Meliseo's lament for his dead wife Ariadna. In the *Arcadia* Ariadna's name is replaced by the more common pastoral name Filli, but the procedure remains much the same in that Pontano/Meliseo's laments are recited by the shepherds either from hearing them or from seeing them written on trees. The opening, in which Barcinio relates seeing what is effectively Filli's epitaph, can serve as an example:

BARCINIO: Qui cantò Meliseo, qui proprio assisimi,  
quand'ei scrisse in quel faggio: — Vidi, io misero,  
vidi Filli morire, e non uccisimi. — vv. (1-3; 224)<sup>33</sup>

But later the shepherds begin reproducing Meliseo's laments from the memory of his voice, and, more specifically, from the echo of Filli's name produced by his voice and instrument:

BARCINIO: E' ti parrà che 'l ciel voglia deiscere  
se sentrai lamentar quella sua citera,  
e che pietà ti roda, amor ti sviscere.  
La qual, mentre pur – Filli – alterna et itera,  
e – Filli – i sassi, i pin – Filli – rispondono,  
ogni altra melodia dal cor mi oblitera. (vv. 184-89;  
232).

Meliseo himself eventually appears at the end of the eclogue to finish the song that Barcinio and Summonzio have been singing in fragments. But the earlier recitation of Meliseo's poetry by Barcinio and Summonzio acts as a confirmation that Pontano's poetry has been transmitted to younger Neapolitan poets. This includes Sannazaro, who in the person of Sincero, the protagonist of the second half of the *Arcadia*, has been listening to the poetic performance of the three

shepherds. The fiction of Pontano's pastoral has come true, as he has become the source of later pastoral (Hubbard 256-57). And the *translatio* is effected through a combination of writing and voice,<sup>34</sup> with echo complementing the transmission.

Elisa's epitaph in the third *Égloga* produces the same effect, and just as in the case of Pontano and his eclogues, Garcilaso uses the figure of echo to establish himself as the poetic precursor who transmits his poetry to others. By placing Elisa's tapestry side-by-side with the tapestries depicting mythological stories, Garcilaso asserts that he is also a classic, on par with the earlier poets on classical themes such as Ovid and Vergil. The reference to the first *Égloga* also suggests that Garcilaso's own poetry is the source of the poetry depicted as emanating from around Toledo: the nymphs' tapestries, as well as the song of Tirreno and Alcino (Braschi 26-27; Navarrete 122). The echo in the epitaph is used to represent these forms of transmission of Garcilaso's poetry:

“Elisa soy, en cuyo nombre suena  
y se lamenta el monte cavernoso,  
testigo del dolor y grave pena  
en que por mí se aflige Nemoroso  
y llama: ‘Elisa’, ‘Elisa’; a boca llena  
responde el Tajo, y lleva presuroso  
al mar de Lusitania el nombre mío  
donde será escuchado, yo lo fio.” (vv. 241-48)

As voice, the echo represents the voice of the master shepherd-poet which is heard and repeated (that is, imitated) by his disciples, since within the fiction of the *Églogas* it was first uttered by Nemoroso in the first *Égloga*,<sup>35</sup> then repeated by Elisa (who perhaps heard it from her place in the *tercera rueda*)<sup>36</sup> and then recorded by Nise in the third. But as writing, the written epitaph represents the transmission of poetry in the age of writing, a repetition, in the form of manuscripts and then printed editions, of the poet's work that ensures its survival and his fame after he is gone. Furthermore, on a symbolic level, the echo becomes the means for the *translatio* of poetry from Garcilaso to other parts of the Iberian Peninsula, and perhaps even beyond, as Alan Paterson has argued (88-89), since the echoing voice follows the course of the Tagus from Toledo to Portugal; as Elisa states with confidence in her epitaph, *el nombre mío . . . será escuchado*. This is similar to the textual function of echo praised by Boccaccio and relied on without acknowledgment by Alberti. And it is echo and its feature of verbal repetition, but also its existence paradoxically as a text, which ensures the transmission of poetry in this case. By embedding an echo within



a painting and then a written text, Garcilaso draws attention to the future of his poetry, and how it will be preserved for posterity.

And one must also not forget the use of the echo as a way to memorialize the dead Elisa—to, in a way, keep her present. This has been the prevailing interpretation of the echo of Elisa's name, and there are certainly models for it, the closest being Pontano and his pastoral poems lamenting the death of his wife Ariadna. But one must not forget the other uses of echo in this passage: as an aural phenomenon used to highlight the visual nature of the tapestry; and as a way to depict the promise that Garcilaso's poetry will be transmitted to imitators, preserving the memory of him and increasing his fame as a poet who has brought Renaissance poetry to the Iberian peninsula.

After the last tapestry is described two shepherds, Tirreno and Alcino, appear and begin to sing an amoebean song about their absent lovers. Here the texts of the tapestries cede to the voice of the shepherds, which are heard by the nymphs as they submerge into the Tagus. With the amoebean song, the emphasis on the voice has returned. We saw that in the dedication images of voice enclosed those of writing. In Nise's tapestry this relationship was reversed, as writing enclosed an echoing voice, albeit a voice that was represented through writing. The amoebean song gives the emphasis back to voice, and furthermore, it encloses the whole eclogue in an image of voice; thus the last lines of the poem, with the amoebean song complete, depicts the nymphs submerging themselves in the Tagus with the sound of the shepherds' singing still in their ears.

Esto cantó Tirreno, y esto Alcino  
le respondió; y habiendo ya acabado  
el dulce son, siguieron su camino  
con paso un poco más apresurado;  
siendo a las ninfas ya el rumor vecino,  
juntas s'arrojan por el agua a nado,  
y de la blanca espuma que movieron  
las cristalinas ondas se cubrieron. (369-76)

We have seen how Garcilaso's *Égloga tercera* combines text and voice. The theme is announced in the dedication, and the precision with which the dedication moves from voice to writing signals the importance of the theme in the body of the eclogue to come. The body of the eclogue is framed on the one hand by the tapestries of the nymphs, or textuality and the visual, and the amoebean song of the shepherds, or orality and the aural, on the other. In between is the echo in Elisa's epitaph inscribed on the tree. The epitaph acts as a hinge by bringing together, in the reduced space of one stanza, the written

and the spoken with the textual and the visual. It does this by depicting an echo, a phenomenon that is itself a combination of all these elements: the aural on the one hand, and the textual and visual on the other. In creating the epitaph, Garcilaso has relied on earlier uses of echo: a carrier of fame; a method of transmitting poetry; and, paradoxically, as a way to highlight the *visual* nature of writing, especially when used in cases of ekphrasis. Within the fiction of the *Égloga tercera*, Garcilaso's poetry and the images it has created will be both seen and heard as they echo through time and space.

## Notes

<sup>1</sup>Most commentators identify the dedicatee as María Osorio Pimentel, wife of the viceroy of Naples and Garcilaso's patron, don Pedro de Toledo. See Rivers in Vega, *Obras completas* (417) for a discussion of identification.

<sup>2</sup>See for example Smith 49-57, and Egido 184-85. Read (44-47) discusses the third *Égloga* in conjunction with the themes of speech, writing, and painting in the second *Égloga*.

<sup>3</sup>All quotations from Garcilaso's works are from *Obra poética y textos en prosa*, ed. Bienvenido Morros.

<sup>4</sup>131-32, quotation 131.

<sup>5</sup>Citations of Vergil are from the text edited by Mynors. All translations from Vergil's works are from this edition. A comprehensive discussion of voice and writing in Vergil's *Eclogues* is in Breed (on this passage, 131-35).

<sup>6</sup> See also Egido.

<sup>7</sup>"Immo haec in uiridi nuper quae cortice fagi / carmina descripsi et modulans alterna notavi, / experiar. . ." (*Ecl.* 5.13-15) [No, I will try these verses, which the other day I carved on the green beech-bark and set to music, marking words and tune in turn. . . (1:55)]; on this passage see Breed 57-58.

<sup>8</sup>"Certum est in siluis inter spelaea ferarum / malle pati tenerisque meos incidere Amores arboribus: crescent illae, crescetis, Amores." (*Ecl.* 10.52-54) [Well I know that in the woods, amid wild beasts' dens, it is better to suffer and carve my love on young trees. They will grow, and you, my love, will grow with them (1:93)]; see Breed 129-33.

<sup>9</sup>On the trope of writing on trees, see Devoto, Rosso Gallo, and Cristóbal 280-84. The use of the device by Pontano and Sannazaro will be discussed later.

<sup>10</sup>MELIBOEUS: "Tityre, tu patulae recubans sub tegmine fagi / Siluestrem tenui Musam meditaris aena; / nos patriae finis et dulcia linqumus arua. / nos patriam fugimus; tu, Tityre, lentus in umbra / formosam resonare doces Amaryllida siluas." [MELIBOEUS: You, Tityrus, lie under the canopy of a spreading beech, wooing the woodland Muse on slender reed, but we are leaving our country's bounds and sweet fields. We are outcasts from our country; you, Tityrus, at ease beneath the shade, teach the woods to re-echo 'fair Amaryllis']. For more on the echo in Vergilian pastoral, see Desport, Boyle, Breed (74-78, 98-101) and Fenton (Chapter 1).

<sup>11</sup>*Égl.* 1.225-34.

<sup>12</sup>See Roig on these instances of the echo in Garcilaso. His discussion of the echo in Nise's tapestry focuses more on how Garcilaso's language creates the effect of an echo, and less on the meaning of the echo phenomenon as such.

<sup>13</sup>See Lorenzo (285-91) and Dadson (101-05) on Garcilaso's use of Orpheus in Nise's tapestry and its sources in Vergil. For more on the figure of Orpheus in the third *Égloga*, especially in Filódoce's tapestry, which depicts the singer's lament after losing Eurydice, see Barnard, "Poetics of Subversion," and Torres.

<sup>14</sup>For more on Orpheus in Garcilaso's other poems see Sanjuán Astigarraga and Patterson 8082; and for further analogues of the echo in Nise's tapestry,

see Martínez-López 15 and notes.

<sup>15</sup>Narcissus deceived by Echo's voice: *alternae deceptus imagine vocis* (*Met.* 3.385), and deceived by his image in the pool of water: *visae correptus imagine formae* (416) until his final recognition of his image as such: *iste ego sum: sensi, nec me mea fallit imago* [Oh, I am he! I have felt it, I know now my own image] (463; translation by Miller, 1: 157). See Bonadeo 93-108 for a full discussion of the Ovidian Echo and her relation to the *imago vocis*. Vergil also used the term in the *Georgics*, when he talks about protecting a beehive from harmful echoes: ". . . altae neu crede paludi, / . . . aut ubi concaua pulsu / saxa sonant uocisque offensa resultat imago" (*Georg.* 4. 48-50) [. . . trust not a deep marsh . . . or where the hollow rocks ring when struck, and the echoed voice rebounds from the shock, 221].

<sup>16</sup>I give an English translation of the epigram by N. M. Kay: "Foolish painter, why do you attempt to put a face on me and importune a goddess whom eyes do not see? I am the daughter of Air and Language, the mother of useless information, who sport a voice without a mind. Going back over the final sounds from their dying cadence, I follow on other people's words which are thus mocked by mine. I, penetrating Echo, live in your ears; if you want to paint my likeness, paint sound" (94). For a Spanish translation of the epigram, see Ezquerro's version (Ausonius, *Obras* 2.301). For a discussion of similar Geek poems about Echo, see Gutzwiller 105-07.

<sup>17</sup>I quote from the edition of the *Anotaciones* by Inoria Pepe and José María Reyes (839-41). The same passage is numbered H-574 in Gallego Morell's *Garcilaso de la Vega y sus comentaristas*.

<sup>18</sup>For the following account of interpretations of echo I have relied on Baskins 26-28 and Loewenstein 13-23. The classic account of Echo's presence in literature is Vinge, and see also now Pellizer and Gély-Ghedira.

<sup>19</sup>Karl-Ludwig Selig has suggested that Garcilaso "certainly knew or knew of" Alberti's *Della pittura*, based on the passages, in the third *Égloga* and elsewhere, which are highly visual in nature (302). Herrera (971) and Leo Spitzer discussed the chiaroscuro effect of Nise's tapestry (v. 268, *claras luces de las sombras vanas*) in relation to the description of the technique in the *Della pittura* and other sources.

<sup>20</sup>Barbieri 108-09, citing Lévi-Strauss 24-25.

<sup>21</sup>For a discussion, see Breed 1-7.

<sup>22</sup>Also in Garcilaso, when Salicio calls Vergil: "el mantüano Titero" (*Égl.* 1.173-74).

<sup>23</sup>For more on the echo as a symbol of textual transmission in pastoral, see Breed 88-90, and for echo as a symbol of intertextuality in literature generally, see Hollander 62-112.

<sup>24</sup>Text and translation, with slight modifications, are from Goold's edition.

<sup>25</sup>Later, in the *Georgics*, Vergil suggests that the theme of *Hylas puer* has been transmitted a bit too widely: he calls it one of those subjects *omnia iam vulgata*—"now all trite," in Fairclough's translation (*Georg.* 3.3-6; 1:177).

<sup>26</sup>The influence of Propertius 1.18 on this passage was first suggested by Herrera. Rafael Lapesa (72) suggested that the mediating source may have been Petrarch's *Canzoniere* 71, "Perché la vita è breve." Schwartz Lerner surveys Propertius' influence in Spain in the early modern period, and

discusses Propertius' influence on this passage at 340-41.

<sup>27</sup>A fact noted by Devoto, 797, who goes on to list some longer inscriptions on trees, some of which reach the point of parodying the convention (797-99). The prevalence in pastoral of inscriptions on trees of exaggerated length has led one classicist to observe dryly: "Either these rustic poets are lying, and used a giant sequoia instead of a beech [for their inscriptions], or the pastoral landscape was filled with dead trees" (Zetzel 81).

<sup>28</sup>Paterson 78; Fernández-Morera 22; Morros in Vega, *Obra completa* 524-26 ad. *Égl.* 3.241-42, 248.

<sup>29</sup>*Meliseus* 9-10. The Latin text of Pontano is from the edition of Arnaldi, Gualdo Rosa, and Monti Sabia. English translations are by Nichols (129).

<sup>30</sup>The parallel is noted by Morros in Vega, *Obra completa*, 524 ad. *Égl.* 3.241-42.

<sup>31</sup>For example, in the last eclogue of the collection, the *Acon*, a song by Ariadna lamenting husband Meliseus' temporary absence, is recited by a shepherd as he heard it repeated by Meliseus himself—a technique Hubbard describes as "a series of nesting mirror images" (249).

<sup>32</sup>*Meliseus* 213-16.

<sup>33</sup>Citations from the *Arcadia* are from the edition of Francesco Erspamer, with verse number followed by page number. The passage is an imitation of the opening of the *Meliseus*: "Cisceriscus: Hic cecinit Meliseus et haec quoque signa doloris / servat adhuc corylus: 'Vidi tua funera, coniunx, / non, o non perii' . . ." (vv. 1-3; see Erspamer's note *ad loc.*).

<sup>34</sup>Kennedy 142-46 discusses the perceived merits of voice versus writing in this passage.

<sup>35</sup>In making this argument I am not claiming that the echo of "Elisa, Elisa" is present in the first *Égloga*; there the name is not repeated side-by-side as it is in the third *Égloga*. But as I think has been made clear, repetition of an earlier text does not need to be exact to count as an echo.

<sup>36</sup>*Égl.* 1.394-407.

## Works Cited

- Alberti, Leon Battista. *Della pittura*. Ed. Luigi Mallé. Florence: Sansoni, 1950.
- Arnaldi, Francesco, et al, eds. *Poeti latini del Quattrocento*. Milan: Ricardo Ricciardi, 1964.
- Ausonius, Decimus Magnus. *Epigrams*. Ed. and trans. N. M. Kay. London: Duckworth, 2001.
- \_\_\_\_\_. *Obras*. Ed. and trans. Antonio Alvar Ezquerra. 2 vols. Madrid: Gredos, 1990.
- Barbieri, Giuseppe. *L'inventore della pittura: Leon Battista Alberti e il mito di Narciso*. Vicenza: Terra Ferma, 2000.
- Barnard, Mary E. "Correcting the Classics: Absence and Presence in Garcilaso's *Third Eclogue*." *Revista de Estudios Hispánicos* 26 (1992): 3-20.
- \_\_\_\_\_. "Garcilaso's Poetics of Subversion and the Orpheus Tapestry." *PMLA* 102 (1987): 316-25.
- Baskins, Cristelle L. "Echoing Narcissus in Alberti's *Della Pittura*." *Oxford Art Journal* 16.1 (1993): 25-33.
- Boyle, A. J. "Virgil's Pastoral Echo." *Ramus* 6 (1977): 121-31.
- Breed, Brian W. *Pastoral Inscriptions: Reading and Writing Virgil's Eclogues*. London: Duckworth, 2006.
- Brito Díaz, Carlos. "Garcilaso y el mundo escrito: la *Égloga tercera*." *Revista de Filología de la Universidad de La Laguna* 10 (1991): 21-29.
- Cristóbal, Vicente. "Virgilio y la temática bucólica en la tradición clásica." Diss. U. Complutense de Madrid, 1979. Madrid: U. Complutense de Madrid, 1980.
- Dadson, Trevor. "From Voice to Silence: Orpheus and the Epitaph in Garcilaso and Camões." *Portuguese Studies* 21 (2005): 101-11.
- Desport, Marie. "L'écho de la nature et la poésie dans les *Églogues* de Virgile." *Revue des Études Anciennes* 43 (1941): 270-81.
- Devoto, Daniel. "Las letras en el árbol (De Teócrito a Nicolás Olivari)." *Nueva Revista de Filología Hispánica* 36 (1988): 787-852.
- Egido, Aurora. "El tejido del texto en la *Égloga III* de Garcilaso." *Garcilaso y su época: del amor y la guerra*. Eds. José M<sup>a</sup> Díez Borque and Luis Ribot García. Madrid: Sociedad Estatal de Conmemoraciones Culturales, 2003. 179-200.
- Fenton, Andrew A. "Cultural and Poetic Response in Vergil's *Eclogues*." Diss. U of Pennsylvania, 2004.
- Gallego Morell, Antonio, ed. *Garcilaso de la Vega y sus comentaristas*. 2<sup>nd</sup> ed. Madrid: Gredos, 1972.
- Gutzwiller, Kathy J. "Art's Echo: The Tradition of Hellenistic Epigram." *Hellenistic Epigrams*. Ed. M. A. Harder, et al. Leuven: Peeters, 2002. 85-112.
- Gély-Ghedira, Véronique. *La nostalgie du moi: Écho dans la littérature européenne*. Paris: PPU, 2000.
- Herrera, Fernando de. *Anotaciones a la poesía de Garcilaso*. Ed. Inoria Pepe and José M<sup>a</sup> Reyes. Madrid: Cátedra, 2001.
- Hollander, John. *The Figure of Echo: A Mode of Allusion in Milton and After*. Berkeley: U of California P, 1981.

- Hubbard, Thomas K. *The Pipes of Pan: Intertextuality and Literary Filiation in the Pastoral Tradition from Theocritus to Milton*. Ann Arbor: U of Michigan P, 1998.
- Impey, Olga. T. "El dolor, la alegría y el tiempo en la *Égloga III* de Garcilaso." *Actas del IX Congreso de la Asociación Internacional de Hispanistas*. Ed. Sebastian Neumeister. 2 vols. Frankfurt am Main: Vervuert, 1989. 1: 507-18.
- Kennedy, William J. *Jacopo Sannazaro and the Uses of Pastoral*. Hanover, N.H.: UP of New England, 1983.
- Lévi-Strauss, Claude. "Due miti e un incesto." *La Repubblica* 29 (Dec. 1994): 24-25.
- Lorenzo, Javier. "Orfismo y autorrepresentación: la poética especular de Garcilaso." *Revista de Estudios Hispánicos* 32 (1998): 271-95.
- Loewenstein, Joseph. *Responsive Readings: Versions of Echo in Pastoral, Epic and the Jonsonian Masque*. New Haven: Yale UP, 1984.
- Martínez-Góngora, Mar. "El río Danubio y la estructura circular de la *Canción III* de Garcilaso." *Hispanófila* 122 (1998): 17-27.
- Martínez López, Enrique. "Sobre 'aquella bestialidad' de Garcilaso (Égl. III.230)." *PMLA* 87 (1972): 12-25.
- Nichols, Fred J., ed. and trans. *An Anthology of Neo-Latin Poetry*. New Haven: Yale UP, 1979.
- Ovid. *Metamorphoses*. Trans. Frank Justus Miller. Rev. G. P. Goold. 3<sup>rd</sup> ed. 2 vols. Loeb Classical Library 42-43. Cambridge: Harvard UP, 1984.
- Paterson, Alan K. G. "Ecphrasis in Garcilaso's *Égloga Tercera*." *Modern Language Review* 72 (1977): 73-92.
- Pellizer, Ezio. "Narciso." *Il mito di Narciso: Immagini e racconti dalla Grecia a oggi*. Ed. Maurizio Bettini and Ezio Pellizer. Turin. Einaudi, 2003. 35-117.
- Pincus, Matthew. "Propertius's Gallus and the Erotics of Influence." *Arethusa* 37 (2004): 165-96.
- Propertius. *Elegies*. Ed and trans. G. P. Goold. Loeb Classical Library 18. Cambridge: Harvard UP, 1992.
- Read, Malcolm. K. *Language, Text, Subject: A Critique of Hispanism*. West Lafayette, IN: Purdue UP, 1992.
- Rivers, Elias L. "The Pastoral Paradox of Natural Art." *MLN* 77 (1962): 130-44.
- Roig, Adrien. "El eco en la poesía de Garcilaso." *Actas del IV Congreso Internacional de la Asociación Internacional Siglo de Oro (AISO)*. Alcalá de Henares, 22 -27 de julio de 1996. 2 vols. Alcalá de Henares: U de Alcalá, 1998. 2: 1395-1405.
- Rosso Gallo, Maria. "'Rústico libro escrito en esmeralda': el motivo del 'epígrafe en la corteza' en algunos poemas del Siglo de Oro." *Voz y Letra* 6.1 (1995): 89-111.
- Sanjuán, Astigarraga, José Ignacio. "Música y poesía: el mito de Orfeo en Garcilaso." *Humanismo y pervivencia del mundo clásico: Homenaje a Profesor Luis Gil*. Ed. José M<sup>a</sup> Maestre Maestre, et al. 3 vols. Alcañiz: Ayuntamiento de Alcañiz/U de Cádiz, 1997. 1: 363-70.
- Sannazaro, Jacopo. *Arcadia*. Ed. Francesco Erspamer. Milan: Mursia, 1990.

- Schwartz Lerner, Lía. "Las elegías de Propercio y sus lectores áureos." *Edad de Oro* 24 (2005): 323-50.
- Selig, Karl-Ludwig. "Garcilaso and the Visual Arts: Remarks on Some Aspects of Visualization." *Interpretation und Vergleich: Festschrift für Walter Pabst*. Ed. Eberhard Leube and Ludwig Schrader. Berlin: E. Schmidt, 1972. 302-09.
- Smith, Paul Julian. *Writing in the Margin: Spanish Literature of the Golden Age*. Oxford: Clarendon P, 1988.
- Spitzer, Leo. "Garcilaso, *Third Eclogue*, Lines 265-271." *Hispanic Review* 20 (1952): 243-48.
- Torres, Isabel. "Orphic Triumph in the Poetic Voice of Garcilaso de la Vega." *Belfast Byzantine Texts and Translations* 2 (1992): 39-51.
- Vega, Garcilaso de la. *Obra poética y textos en prosa*. Ed. Bienvenido Morros. Biblioteca clásica 27. Barcelona: Crítica, 1995.
- \_\_\_\_\_. *Obras completas con comentario*. Ed. Elias L. Rivers. Madrid: Castalia, 1981.
- Vergil. *Eclogues, Georgics, Aeneid*. Trans. H. Rushton Fairclough. Rev. G. P. Goold. 2 vols. Loeb Classical Library 63-64. Cambridge: Harvard UP, 1999-2000.
- Vinge, Louise. *The Narcissus Theme in Western European Literature up to the early 19<sup>th</sup> Century*. Trans. Robert Dewsnap et al. Lund: Gleerups, 1967.
- Vranich, S. B. *Francisco de Medina (1554-1615): Maestro de la Escuela Sevillana*. Sevilla: Diputación de Sevilla, 1997.
- Zetzel, James. E. G. "Poetic Baldness and Its Cure." *Materiali e discussioni per l'analisi dei testi classici* 36 (1996): 73-100.