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CLOTHING THE *SERRANA*: A RIBALD READING OF THE MARQUÉS DE SANTILLANA'S *SERRANILLA* III¹

RESUMEN

Considerada poesía culta, las serranillas del Marqués de Santillana no lo son. De hecho, siguen el modelo de las *pastourelles* francesas y establecen una expectativa erótica. Es más, le ofrecen al narrador una tarima desde donde jactarse de sus aventuras. Las serranillas probablemente se escribieran como obras de tono subido, destinadas a ofrecer un entretenimiento indecente. Según esta idea, la Serranilla III se ha malinterpretado, ya que los críticos la ven sólo como una obra de elogio por la belleza de esta serrana, cuando en realidad, la respuesta implícita de ella y su atuendo caro indican que es una prostituta.

PALABRAS CLAVE: Marqués de Santillana—serranilla—*pastourelle*—clothing—prostitución

ABSTRACT

The Marqués de Santillana's *serranillas* are generally revered as lofty poetry. However, the poetic situations they present, patterned on French *pastourelles*, establish a risqué expectation and offer the male narrator a platform from which to boast about his sexual exploits outside of court. The *serranillas* were likely written as bawdy works, aimed at providing ribald entertainment. *Serranilla* III has been misinterpreted as a work written merely to praise its *serrana*'s great beauty, when in fact her receptive reply to the narrator and her expensive outfit indicate that she is a prostitute.

KEYWORDS: Marqués de Santillana—serranilla—*pastourelle*—clothing—prostitution

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The Marqués de Santillana's *serranillas* are often praised as elevated lyrical poems that simply express the knight-narrator's awe at the beauty of and his attraction to a *serrana* (that is, a young woman living or herding in the mountains).² Such naïve reverence, however, misses these works' ribald play, since there is the implication in each *serranilla* that the knight-narrator—presumably Santillana himself—is seeking sexual favors from the young women he encounters. This implication was inherent in the genre, and though the *serranilla's* genesis as its own genre is not perfectly traceable, we can assert with little doubt that the Castilian *serranilla* was ultimately influenced by and imitative of the Provençal *pastorela* and the Old French *pastourelle* (with influence from the Galician-Portuguese poetic tradition as well).³ Santillana's *serranillas* clearly follow the pattern of the poems from north of the Pyrenees: A knight-narrator encounters an unaccompanied young woman in a country setting;⁴ he is struck by her beauty and filled with sexual desire; he approaches the young woman, and a dialogue ensues wherein he attempts to seduce her. This genre has four possible outcomes: 1) The young woman accepts the knight-narrator's proposition; 2) she rejects it; 3) the outcome is left uncertain; or 4) if the young woman resists the knight's advances, he rapes her, though rape, as both Nancy F. Marino and William D. Paden point out, does not enter the Castilian *serranilla* corpus (Marino 9, Paden 333).⁵ This formula, with its salacious expectation of a seduction, gives rise to another phenomenon: The *serranillas* take on a bawdy and ludic nature that offers a male figure a public platform from which to brag to the court about his sexual exploits outside the court. This boasting—albeit self-deprecating in several of Santillana's *serranillas*—is precisely the point of these poems, and I herein propose to analyze the bawdy nature of *Serranilla* III (the *serrana* from Lozoyuela). Indeed, we can re-interpret Santillana's *Serranilla* III in a new light by looking at this *serrana's* behavior and clothing, which indicate that she is working as a prostitute. Intertextuality with Juan Ruiz's *serranas* likely supports this interpretation, as might Paden's classification of a subset of *pastourelles* that center on prostitution.

Because we read the *serranillas* today rather than hear them recited, it is easy to overlook their bawdy, ludic nature, though not all scholars have missed it. Rafael Lapesa, in his discussion on the *serranillas*, points out the *raison d'être* of Santillana's *serranillas* as

² José Terrero, for example, exalts Santillana's *serranillas* as “esas diez sinfonías poéticas” (165).

³ For an excellent history of the genre, see Chapter II of Nancy Marino's *La serranilla española: Notas para su historia e interpretación*, pp. 17-41.

⁴ The woman in the Provençal and French poems is a shepherdess, while in the Castilian poems, she is a young mountain woman—that is, *una serrana*; the shepherdess is in a meadow, while in the Castilian poems, the setting is the mountains, *la sierra*, through which the narrator has traveled, thus the name of the genre.

⁵ In her article “Crossing Borders: Gender, Geography and Class Relations in Three *Serranillas* of the Marqués de Santillana”, Laura R. Bass suggests that a rape may occur in *Serranilla* IV (Menga de Mançanares), at p. 78.

follows: “[S]ervía[n] para sazonar, de regreso en la corte, el relato de un viaje” (248)—that is, to “spice up” the recounting of his trips for a court audience. Lapesa concludes his discussion by stating that “[Santillana] hizo de [la serranilla] un prodigio de gracia inimitable que acierta a apresar la realidad vista y la belleza soñada, envolviéndolas en una sonrisa maliciosamente insinuadora” (274). Lapesa shows a great reverence for Santillana’s *serranillas*, yet he recognizes their potential to entertain the court in a ribald manner, offering “una sonrisa maliciosamente insinuadora”. Juan Villegas Morales—though he disagrees with Lapesa regarding “la realidad vista y la belleza soñada” and argues instead that these elements are merely stereotyped—does concur with Lapesa in that Santillana was performing for the court and gave the court’s members what they expected: “vivifica [los elementos dados por la tradición] en un género que tiene por finalidad solazar a la corte” (167). Marino likewise takes this stance, emphasizing the *serranillas*’ performance for a courtly audience, with their inclusion among other types of poetry, which included “poesías indecentes” (74). More recently, A. Swan, M. Gronow, and J. M. Aguirre also take issue with Lapesa’s assertion about “la realidad vista y la belleza soñada” in Santana’s *serranillas* and emphasize these works’ performance for the court as well:

[W]e cannot take the “serranillas” to be examples of “serious” poetry. They are for entertainment purposes. [. . .] Santillana’s use of irony and humour are linked with a desire not to paint the country girl too much like a courtly lady, and the ironic and unexpected endings to the poems allow for a good hearing at court [. . .] during a reading of his compositions. (537)

The above scholars suggest the possibility that Santillana’s *serranillas* may be bawdy but do not explore their bawdiness. In this essay, I posit that several—though certainly not all—of his *serranillas* fulfilled a certain risqué expectation on the part of their courtly audience and will analyze in particular *Serranilla* III, whose analyses heretofore have offered a consistently lofty interpretation. *Serranilla* III deviates significantly in pattern from Santillana’s other *serranillas* in the quick and accommodating response of its young mountain woman as well as in the expensive and atypical clothing she, as a *serrana*, is wearing. Both her response and her dress indicate her profession, as does her quick and unusual response to the narrator, which seems to express her sexual willingness. A lofty interpretation of this poem misses its bawdy point, whose final assertion, I argue, likely suggests a ribald punchline.

While Marino does not see a ribald nature in *Serranilla* III, she does assert—as I mention above—that the function of the *serranillas* was to entertain a courtly audience: “El Marqués dirigía sus versos a esta asamblea de oyentes de buena gana para hacerles reír, reflexionar, or simplemente para entretenerles” (75). With the *serranilla*, there was the expectation of a possible seduction, an expectation that created a certain risqué appeal for the audience, which had a taste, as Marino notes, for both the elevated and

the “indecente” (74). In his *serranillas*, Santillana thwarted or fulfilled the audience’s expectation of an erotic encounter, creating a comic effect in some and showing off his growing poetic skills in others. Verses such as “de guissa la vy / que me fizo gana / la fruta temprana” (III, ii, 8-10) betray the bawdy nature of *Serranilla* III, for they symbolically express the narrator’s sexual desire (“gana”) for the young woman (“la fruta temprana”);⁶ and while Alan Deyermond observes that Santillana’s *serranillas* “show a gradual evolution from a more boisterous type [. . .] to refined *serranillas*” (184-5), the salacious head of the genre rears up anew in Santillana’s final *serranilla* (*Serranilla* X, about the *moça lepuzcana*), where Santillana makes a lewd reference to the desire this *serrana* engenders: “la ví guardando ganado, / [. . .] tod’ome la querría, / non vos digo por hermana” (X, i, 8-12) [emphasis mine]. It is clear here in his final *serranilla* that Santillana acknowledges the bawdy nature of the genre (though the rest of this *serranilla* does indeed take a turn toward the refined and goes on to praise his presumably noble *señora* above all the *serranas* he had previously praised).

To date, the interpretation of *Serranilla* III centers on the unbelievable beauty of the young woman the narrator encounters in a little meadow on the road to Lozoyuela in the Sierra de Guadarrama: “Después que nací, / no ví tal serrana / como esta mañana” (III, i, 1-3). She is apparently beautiful, but her clothing makes an equal impression on the narrator and leads him to doubt her low class status (she is a “rustic”—*una villana*):⁷

Garnacha traía
de oro, presada
con broncha dorada,
que bien parecía.
A ella volví
diciendo: “Loçana,
¿e soys vos villana?” (III, iii, 11-17) ⁸

José Terrero, Rafael Lapesa, David Foster, and Nancy Marino hold the general opinion that the point of the *serranilla* is to express how awestruck the narrator is at this beautiful and nobly dressed *villana*, whose beauty and dress make him doubt that she could

⁶ All quoted text of Santillana’s *serranillas* are from Manuel Durán’s *Marqués de Santillana: Poesías Completas*. I identify the *serranillas* by number (upper-case Roman numeral), stanza (lower-case Roman numeral), and verse (Arabic numeral).

⁷ A description of clothing forms part of the general pattern of Santillana’s *serranillas*. Santillana, however, gives a more elaborate description of this young woman’s clothing than in his other *serranillas*.

⁸ In his edition of Santillana’s *serranillas*, Lapesa gives a variant of this poem, which I include as an appendix. For a discussion of the problems with Durán’s edition of Santillana’s works, see M. P. A. M. Kerkhof’s “Algunas observaciones . . .”.

truly be a *villana* (Terrero 177-8, Foster 116-9, Lapesa 266-7, Marino 84-7).⁹ Manuel Durán sums up and disseminates this interpretation, against which I am arguing, in his introductory footnote to *Serranilla* III: “Podría haber en ella influjo del ambiente galante de la *pastourelle* francesa. El caballero se sorprende ante la hermosura y la discreción de la villana; duda de que sea en efecto villana” (45).

The beauty of this *serrana* clearly impressed the narrator enough for him to memorialize her in a poem (that is, if she ever truly existed). However, her behavior and her clothing would likely have made her stand out to Santillana’s court audience, for they contrast sharply with the behavior and clothing of the previous two *serranas* that Santillana memorialized (that is, the *serranas* of the Moncayo mountain range) and with whom his courtly audience was likely familiar.

In these two *serranillas* (I and II—those of the Moncayo), the narrator approaches the *serranas* in a courtly manner, only to be threatened by them with physical violence. The first woman responds to his courteous words in an unexpectedly ungracious way (“como en desgayre”, I, iii, 15), threatens to take him prisoner, and then flies at him like a bolt of lightning: “E vino a mí como un rayo” (I, iii, 19). In reaction to her aggression, the narrator beseeches her not to kill him: “Non me matedes, / serrana” (I, iv, 21-22). The second *serrana* likewise threatens the narrator after he greets her:

Respondióme: “Cavallero,
non penséis que me tenedes,
ca primero provaredes
este mi dardo pedrero”. (II, iv, 18-21)

The violent responses and the rough character of these two *serranas*, which doubtless draw on those of the *serranas* in Juan Ruiz’s *Libro del buen amor*, contrast sharply with the courtly openings of the poems and thwart any expectation that these women might respond in turn with an idealized courtly response (as in the *pastourelles*). This sudden rupture from the courtly would certainly have drawn laughter, much as the encounters of Juan Ruiz’s Archpriest with the *serranas* do, or as Melibeá’s reply to Calisto does in the opening of *La Celestina*. Moreover, the narrator’s cowering to the young woman in *Serranilla* I (“Non me matedes”) would have provoked laughter, since the young woman’s extremely aggressive response to a courtly greeting would be unexpected, as would the cowardice of the *caballero*. The response of the second *serrana* (“non penséis que me tenedes”) is quite telling, as well, for it seems to express a conditioned response

⁹ Lapesa, in his edition, perceives the name “Yllana” given here to this young woman, rather than the narrator’s calling her “villana”; I provide both Durán’s and Lapesa’s versions of this *serranilla* in the Appendix.

to the requests for sexual favors that noblemen might have been seeking from young country women, a situation that may actually be reflective of a social reality, a point to which I shall return below.

The behavior of the third *serrana* toward the narrator is the complete opposite of that of the first two: She is receptive to the nobleman's addressing her. The narrator marvels at her beauty and attire (which appear to mark her as noble), and while Marino suggests the *serrana's* speech betrays her social class (86), I would argue that the young woman's words are of an appropriate register. The only thing possibly indicating her class is her presumably "rustic" directness. Curiously, the content of her unusual response has never come under study and, I assert, would have been patently evident to Santillana's audience: The young woman is soliciting the nobleman:

A ella volví
 diciendo: "Loçana,
 ¿e soys vos villana?

IV

"Sí soy, cavallero;
 si por mí lo avedes,
 decit, ¿qué queredes?,
 fablat verdadero". (III, iii-iv, 15-21)

She neither rebuffs nor threatens the knight as do the previous two *serranas*, and her words make clear her receptivity to him, expressing her willingness to be whatever he wants her to be. Her only aggression is to compel the narrator to say outright what he is seeking, which is, doubtless, sexual intercourse. An explicit statement of what the narrator is seeking would convert the exchange to a simple business negotiation. The narrator's response—"no soys villana" (III, iv, 24)—negates any simplicity or naïveté this *serrana* might possess as a *villana*—that is, as an idealized "rustic woman" associated with the idyllic nature of the countryside, for a simple country woman would not likely be so forward or offer to be whatever an unknown man approaching her wants her to be. The narrator, in his manly attempt to seduce a *serrana*, has had the tables turned on him, for rather than seduce the woman he has come upon in the mountains, he is solicited by her. The narrator's final assertion leaves the affair inconclusive, though a tacit punchline seems to be implied, one that would have clenched the comic purpose of the poem: "vos sí soys puta" or "vos sí soys putanna" (since the Provençal word *putanna* was also used in early Castilian Spanish and would fulfill both the consonantal rhyme and the syllable count of the verse).

In addition to this *serrana*'s behavior and words, her clothing clearly marks her as different from her fellow *serranas* and likely indicates that she receives gifts for her services. Her garb is not the typical *villana*'s garb, being so different, in fact, as to cause the narrator to doubt her social status. Likewise, her dress raises the question of how a peasant could acquire such fine clothing. In his process of describing six of the ten *serranas* about whom he composed poems, Santillana ascribes specific items of clothing to them, clothing identifying them as rustic, with, of course, the exception of the young woman of *Serranilla* III. The articles of clothing associated with the previous two *serranas* (those of the Moncayo) are the *argayo*, a coat of rough cloth worn by peasants and the *saya*, a typical tunic-like skirt, worn “a guisa d'Estremadura / çinta e collera labrada”—that is, in the style of a peasant woman from the western edge of Aragon (in Soria, not in the province in southwestern Spain). The clothing of the woman in *Serranilla* III is not rustic; it is expensive and urbane:

Garnacha traía
de oro, presada
con broncha dorada,
que bien parecía. (III, iii, 11-14)

Not only is she wearing a gold brooch, which is a clear sign of wealth, but the *garnacha* she is wearing is described as either being made of gold or as having a gold color, which may imply it had gold threads woven into it.¹⁰ Even if it was not made of gold or did not contain gold threads, her *garnacha* alone stands out as an article of clothing associated with the aristocracy. Covarrubias defines the *garnacha* as follows:

Vestidura antigua de personajes muy graves con vuelta a las espaldas y una manga con recadero, y assí se hallarán en las figuras de paños antiguos. Díxose de la palabra guarnir, que en castellano antiguo vale defender, porque no sólo con ellas se defendían del frío, pero les era defensa y amparo, para que la gente los acatasse y reverenciase, siendo insignia de persona señalada ó ministro grande del Rey. Y por esto el rey don Felipe II ordenó que todos los de sus consejos y los oidores de las Chancillerías, y fiscales truxessen estas ropas dichas garnachas. (Covarrubias, *Tesoro de la Lengua Castellana*, II, f. 26—cited in Durán, p. 45, note to verse 11.)

The *garnacha*, then, was worn by important people (“personas muy graves”). Moreover, it was a visual sign that commanded respect from others for its wearers (“para que la gente los acatasse y reverenciase”), for it signaled that its wearer was distinguished in some way (“siendo insignia de persona señalada”).

¹⁰ For a discrepancy between Durán's version of this stanza and Lapesa's, see the Appendix.

This *serrana's* expensive clothing, then, separates her from her fellow *serranas*, as do her non-violent behavior (as compared to the previous two *serranas* that Santillana had presented to the court as well as to Juan Ruiz's *serranas*) and her receptivity toward the narrator. Both her behavior and receptivity raise the following questions: How did this *serrana* distinguish herself, and how would she, as a peasant, have acquired such expensive items as a gold brooch and a *garnacha*? The courtly audience would certainly have picked up on these exceptional details and chuckled at the understanding that this woman, as I mention above, is soliciting the narrator. The joke would have been that the solicitor is being solicited.

The answer to the first question is clear: This woman is evidently “distinguished” for her beauty. The answer to the second question was likely equally obvious to its audience: She is getting paid for her sexual favors. We can draw this conclusion not only from the reputation other *serranas* have had in the early Castilian literary tradition—that is, from the intertextuality with Juan Ruiz's *serranas*—but also from observations that Paden makes in his refutation of Kathryn Gravidal's attention-getting assertion that the French *pastourelle* was a “celebration of rape”.¹¹

Santillana was very familiar with the work of Juan Ruiz. As Lapesa notes, “la huella del Arcipreste se halla fuertemente impresa en la tradición que legó a Íñigo López el gusto por las canciones de serrana” (245). In fact, it appears that Santillana drew some of the vocabulary of his *serranillas* from Ruiz's *serrana* episodes, such as *zurrón* (*çurrón*), *dardo pedrero*, *broncha*, *garnacha*, *luchar* (to express “to have sex”), and possibly even the toponym *Loçoya* (in the Guadarrama near the *Loçoyuela* of *Serranilla* III). One can only wonder if Santillana's audience recognized this overlap or if he was relying on the intertextual value of these words and on any parallelisms between the portrayals of his *serranas* and Juan Ruiz's to provoke laughter. Juan Ruiz's *serranas* are aggressive, violent, and materialistic, and their materialism is linked to their sexuality: They will *play* if they are given expensive items (or are, at least, promised them). While Ruiz's *serranas* threaten to assault travelers to get the material things they want (and they are physically capable of doing so), they are not truly portrayed as prostitutes. Still, the association of material exchange for sexual favors betrays their *modus operandi*. All his *serranas* ask for gifts, with the implication that they will have sex with the Archpriest/narrator if he can provide such gifts. The final *serrana*, after asking for a long list of gifts and hearing that the Archpriest/narrator does not have these things to give her at that moment, replies:

¹¹ She makes this argument in her article “Camouflaging Rape: The Rhetoric of Sexual Violence in the Medieval Pastourelle”.

Non ay mercadero
bueno sin dinero;
et yo no me pago
del que nom da algo,
nin le do la posada. (1041, a-e)

She, in effect, makes it abundantly clear that she is selling herself at a high price (although in this *serrana's* case, it appears she has in mind marriage before sex).

This materialism-sexuality relationship in Ruiz's treatment of his *serranas* possibly indicates one of two points of intertextuality between his and Santillana's *serranillas*. One evident point is the role-reversal among the concupiscent male and the sought-after female. This unexpected role-reversal in Ruiz is, in part, what creates the comic effect: The previously lustful Archpriest/narrator is suddenly the pursued rather than the sensual pursuer. This pattern—or Santillana's variation thereof—appears, as I indicate above, in *Serranilla* III: The solicitor becomes the solicited, a situation that would likewise prove comic. The other point of intertextuality appears in Santillana's selection of clothing and jewelry worn by the young woman in *Serranilla* III. Marino notes this point of contact: "Santillana nos lleva al sitio donde Juan Ruiz conoció a una montañesa y le prometió regalos, los que la serrana del Marqués ahora tiene puestos" (86-7). Indeed, the Archpriest/narrator, after being assaulted and threatened to be plundered by the first *serrana*, la Chata, who lives near the town of *Loçoya*, promises her a *garnacha* and *broncha*:

Yo, con miedo e arrezido,
prometil una garnacha,
e mandel para el vestido
una broncha e una prancha. (966, a-d)

The young woman in Santillana's *Serranilla* III, who lives on the road to *Loçoyuela*, is in fact wearing a *garnacha* and a *broncha*. Would Santillana's audience have recognized this intertextuality between Juan Ruiz's *serrana* and Santillana's? If so, this intertextuality may have created another layer of comedy, since it implies that the *serrana* from Lozoyuela who is wearing a *garnacha* and gold brooch had finally suckered someone into actually giving her the items that Ruiz's Archpriest/narrator had only promised. The other implication is that her granting of sexual favors has finally paid off and gotten her what she wanted. While the beauty of Santillana's *serrana* leads me to doubt that she could be Ruiz's Chata, there may be some intertextual play at work here, depending on the audience's familiarity with Ruiz's work.

Clothing for Ruiz's serranas, then, was a coveted item of exchange for sexual favors. This is reflected in the treatment of his *serranas* and is also found in the Old French *pastourelle*. Sexuality, as I mention above, is part and parcel of the *pastourelle* tradition, which doubtless influenced the Castilian *serranilla* tradition. A knight attempts to seduce a shepherdess/mountain woman, creating a situation with four possible outcomes (acquiescence, rejection, an uncertain outcome, or rape). In his study on rape in the *pastourelle* (which, as noted above, is a rebuttal to an article written by Kathryn Gravdal, in which Gravdal makes the exaggerated claim that the *pastourelle* was essentially a “celebration of rape”), William D. Paden (besides indicating that the incidence of rape in the *pastourelle* was not as high or as seriously presented as Gravdal asserts) identifies a subset of *pastourelles* wherein the knight pays for the young woman’s sexual favors: “the absence of coercion [in this subset of the Old French *pastourelle* poems] must be granted because the shepherdess grants her sexual favors in exchange for payment in cash or in kind” (335). The items the knights generally offer the young women are alms-purses (both the physical purse and the coins within), silver-studded belts, hoods, baubles (*jualz*), gloves, and dresses—that is, in addition to money, the young ladies are offered clothing and jewelry (335). Paden initially concludes that “the offer of payment, acceptance, and sexual union, either explicit or under a transparent euphemism, are unavoidably suggestive of prostitution” (335). Moreover, Paden draws on Leah Lydia Otison’s socio-historic study of prostitution in thirteenth-century France and points out that prostitution was permitted outside the city walls and was associated with the countryside¹²—that is, with the meadows of the French *pastourelles*. A similar situation could possibly have existed as well in Spain’s countryside or its rural mountain passes. Noblemen might have known where to seek prostitutes in the countryside through which they were traveling, or they might have assumed that offering gifts to country women would easily win their sexual favors. Such an attitude could easily explain the threatening response Santillana’s second *serrana* of the Moncayo gives to the narrator when he approaches her: “non penséis que me tenedes”. She is making it clear to him that she is not interested in any amorous tryst he might suggest or expect.

In conclusion, I propose that Santillana’s *Serranilla* III is his experimentation with the subset of French *pastourelles* that deals with a class of country women practicing or attempting to practice prostitution and who would accept fine clothing as payment for their services. Santillana’s *serranillas* were not intended to be “serious poetry”; instead, they were poems that offered to a court audience the suggestive details of his narrator’s sexual exploits while outside of court, with the “indecent” implied rather than stated outright. The ludic and bawdy nature of his third *serranilla* has long been overlooked,

¹² Paden paraphrases Otison’s discussion on p. 336.

for which a “decente” interpretation has prevailed. In my discussion I offer another interpretation of this work and hope to have shown that many details of this poem’s *serrana* are suspect: Her behavior is atypical of the Castilian *serranas* with which the court would likely have been familiar through Juan Ruiz’s *Libro del buen amor*. This particular *serrana* neither assaults the narrator nor threatens him with assault or plunder, but is, to the contrary, quite receptive of his approach. Her only aggression is her insistence that the narrator say what he is seeking in her. Moreover, the expensive clothing and jewelry that she, as a rustic woman, is wearing would certainly have been a clue to Santillana’s audience of this woman’s profession. This situation inverts the expected knight-*serrana* situation in which the knight is seeking to seduce an unsophisticated country woman and instead makes the knight the party being solicited by a prostitute, a situation that deflates the knight’s puffed-up attempt at boasting of a sexual exploit. He has struck out in his seduction, and the public presentation of this failure would certainly have given the court a good laugh.

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APPENDIX

For my argument, I rely on Durán's version of *Serranilla* III, which I give below. I follow it with Lapesa's version, which deviates significantly from Durán's. Rather than see the narrator's asking if the young woman he encounters is a *villana*, Lapesa perceives the Gothic lettering of the manuscript on which he bases his version as spelling out a specific person's name: Yllana (verse 17). Lapesa's difference changes the meaning of the poem from one version to the other, since it implies that this woman's beauty has a certain fame, a situation which could logically elicit the unusual question the narrator asks of her ("¿soys vos villana?"). Lapesa reads this poem as follows: "El ricohombre parece tener noticia previa sobre la muchacha de Lozoyuela, pues sabe su nombre; pero queda sorprendido ante su hermosura, apetecible como fruta temprana, y ante su actitud, dignamente altiva" (266). This difference in reading is possibly resolved in the final poem of Santillana's *serranilla* sequence (no. X in Durán; no. 8 in Lapesa) in which Santillana appears to wrap up his *serranilla*-telling and does appear to mention a *serrana* named *Yllana*. If this is so, it could undermine my argument. Still, does this *serrana*'s ready and almost cryptic reply truly answer the narrator's question? It equates to something like "I'll be Yllana if you want me to be", a response that feels more like a sexual solicitation than an "actitud dignamente altiva". Moreover, her fine clothing, as I argue, likewise feels very suspect.

Another difference—though not as major a difference as giving this *serrana* a name—is the description of the clothing in *Serranilla* III (verses 12-14). While the manuscript on which Durán bases his version describes the *garnacha* as "de oro, presada / con broncha dorada, / que bien parecía" ("made of gold, clasped / with a gold brooch, / that looked fine" [or possibly "how fine it looked"]), Lapesa's version describes the coat as "de color presada / con broncha dorada / que bien reluzía" ("made of a medium green color / with a gold brooch / that shone fine").

SERRANILLA III

as edited by Manuel Durán, pp. 45-6

I

Después que nací,
no ví tal serrana
como esta ma[n]ana.

II

Allá en la vegüela
a Mata 'l Espino,
en ese camino
que va a Loçoyuela,
de [guissa] la vy
que [me] fizo gana
la fruta tenprana.

III

Garnacha traía
de oro, presada 12
con broncha dorada,
que bien parecía.
A ella volví
diziendo: "Loçana,
¿e soys vos villana?" 17

IV

"Sí soy, cavallero;
si por mí lo avedes,
decit ¿qué queredes?,
fablat verdadero."
Yo le dixe assí:
"Juro por Santana
que no soys villana".

SERRANILLA III

as edited by Rafael Lapesa, pp. 255

Depués que nascí,
non vi tal serrana
como esta mañana.
Allá a la vegüela,
a Mata el Espino,
en esse camino
que va a Loçoyuela,
de guisa la vi
que me fizo gana
la fruta temprana.

Garnacha traýa
de color presada 12
con broncha dorada
que bien reluzía.

A ella boluí
e dixé: “Serrana,
¿si soys vos Yllana?” 17

—“Sy soy, cauallero;
si por mí lo hauedes,
dezid qué queredes:
fablad verdadero”.

Respondíle así:
“Yo juro a Sant Ana
que non soys villana”.