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Love as a Theme in the Theatre of Juan Ruiz De Alarcon.

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Love as a Theme in the Theatre of
Juan Ruiz de Alarcón

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
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in
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by
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ABSTRACT

The purpose of this thesis is to examine in detail the theme of love as it manifests itself in the theatre of Juan Ruiz de Alarcón, and to relate his presentation to the various theories of love prevalent in the literature of seventeenth-century Spain.

Contemporary scholars have established that there are at least five major types of love presented by the Golden Age authors: courtly love, Neoplatonic love, de-platonized love, renunciatve love, and love as a "movil" of the comedia. The development and influence of these types of love is treated in the introductory chapter of this thesis.

This established, the theatre of Alarcón is then related to each of these types of love. Alarcón does not totally accept or reject any one of these theories of love in its totality. Various possibilities are offered to explain the author's acceptance or rejectance of parts of these theories. The end result is seen to be the product of aesthetic, philosophical, social and individual pressures. Alarcón's presentation of love is a result of the mingling of parts of these views of love and represents a cohesive unit only in that all
types are subordinated to the consideration of love in a social context. Thus, whatever the type of love, the lovers are constantly aware of the fact that they do not operate in a vacuum but in society. There is, then, a restraint on the personal freedom to act of the lovers.
INTRODUCTION

The theme of love in the theatre of Juan Ruiz de Alarcón has not received adequate treatment by critics. The failure to properly analyze this theme can be attributed in part to blind adherence to platitudes first formulated in the nineteenth century, primarily by Hartzenbusch and Nuñez de Arenas. Hartzenbusch negates the power of love as a force acting on both man and woman in the theatre of Alarcón. Love may be a blindness for man but its power over woman is minimal. What Hartzenbusch says is this: "pero la mayor parte de las mujeres pintadas por Alarcón, aparecen de mezquina índole y facciones comunes; obran mal a sangre fría. Su travesura carece de gracia, dicen que aman y su amor no se ve . . ."¹ No love can operate in a vacuum; the elimination of woman from the duo, if we follow Hartzenbusch, effectively eliminates love as a serious theme in the theatre of Ruiz de Alarcón.

¹Juan Eugenio Hartzenbusch, "Caracteres distintivos de las obras dramáticas de d. Juan Ruiz de Alarcón," in B. A. E. (Madrid, 1897), XX.
Núñez de Arenas follows this line of thought, in which love is given no real intrinsic, essential value. Love is importunate, even a curse, but it is not a symbol of anything outside itself. Núñez de Arenas writes: "Aparece, por lo tanto, sólo el amor profano; y no como planta espontánea y libre de los campos, sino como flor de estufa, cultivada únicamente para embellecer una corona nupcial. No es, las más veces, comunicación de dos almas que viven una en otra, sino lazo de intriga, origen de perturbaciones, especies de maldición como entre los griegos."²

For Núñez de Arenas love in Alarcón is but a frivolous game in which the spiritual element is absent: "Era el amor para los hombres la posesión material; para las mujeres, achaque de emulación o cálculo . . ."³

Núñez de Arenas, like Hartzenbusch, emphasizes the cold, calculating spirit of woman: "la dama era amante con preferencia a todo; sagaz, artificiosa y resuelta muchas veces . . ."⁴

Pedro Henríquez Ureña, half a century later, says essentially what Núñez de Arenas had said. Love in the theatre of Alarcón is blind, irrational action. Marriage

²Isaac Núñez de Arenas, "Introduction" to Comedias escogidas de D. Juan Ruiz de Alarcón (Madrid, 1867), xii.
³Ibid., xiv.
⁴Ibid., xvi.
is unimportant outside its external function as a solution to the plot. Comparing the treatment given the theme of love by Lope de Vega and Alarcón, Henríquez Ureña writes: "amor, irreflexivo en el hombre; afición variable en la mujer; solución, la que salga, distribuyéndose matrimonios aún innecesarios o inconvenientes." 

Later critics of Alarcón have not dealt with the theme of love beyond its immediate social and psychological implications. Castro Leal follows the lead of Henríquez Ureña and treats it as a madness. The literary source for such a presentation is, according to Castro Leal, found in Epicurus. He writes: "Creía nuestro poeta que todo amor era locura. Este pensamiento, ya expresado por Epicuro, tiene en el mexicano cierto matiz de convicción personal. En sus viajes alrededor de los sentimientos humanos, Alarcón quiere siempre entender. ¿El amor? Se vuelve a él, lo contempla y, tomando todo en cuenta, sólo se lo explica como un furor, como una especie de locura." 

T. Earle Hamilton finds that Alarcón's treatment of love has a modern flavor, almost "Ibsenian". This modern treatment is supposedly reflected in the toleration

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5Pedro Henríquez Ureña, "Don Juan Ruiz de Alarcón," in Seis ensayos en busca de nuestra expresión (Buenos Aires, 1927), p. 89.

6Antonio Castro Leal, Ingenio y sabiduría de D. Juan Ruiz de Alarcón (Mexico, 1939), xii.
of "yerros . . . que amor disculpa". The assumption by Hamilton is that these "yerros", although common in practice, were everywhere banned in theory. This study will show that this view, while not entirely incorrect, is too superficial to adequately explain the matter.

B. B. Ashcom emphasizes the fact that Alarcón has his protagonists exercise considerable caution in letting his love be known, and that caution leads to complete secrecy. This secrecy is seen either as a product of social convention or as a result of the utilitarian moral that Alarcón is supposed to present. No relationship is established, however, with the courtly tradition and its insistence on secrecy between the lovers.

Olga Brenes, almost a century after Nuñez de Arenas, repeats many of his ideas. Love is still but an external device that aids in creating or solving the plot. Olga Brenes does point out that the virtuous characters are given a reward in that they gain the love or hand in marriage of the person they love. She writes: "Como Alarcón seguía la forma tradicional de la comedia de su


tiempo, que hacía del amor el resorte de la acción, en su teatro hay sólo una manera de recompensar el mérito: con el amor o la mano de la dama.\textsuperscript{9}

Olga Brenes, in the same vein as Henríquez Ureña and Castro Leal, treats love as a madness which creates and lives by its own laws. "Yerros por amor" are tolerated because they can not be prevented. She writes:

"Pero estos actos causados por el amor no parecen suprimir dentro de la tradición clásica honra al hombre que los comete, ya que el amor se representa como una locura, no hay resistencia ni fortaleza contra él, y cualquier delito es lícito para no morir de amor."\textsuperscript{10}

The most recent criticism on Alarcón reflects a shift from an attempt to interpret love from a social or psychological viewpoint that is more or less in consonance with our own time. The emphasis is now placed on the role of love in a Baroque world in which there is a moral conflict between passion on the one hand and free will and reason on the other.\textsuperscript{11} Love that springs from sexual desire must be directed toward marriage. Marriage becomes a symbol of harmony in that it


\textsuperscript{10}Ibid., p. 124.

\textsuperscript{11}Ellen Easton Claydon, "Juan Ruiz de Alarcón: Baroque Dramatist," diss. (University of Colorado, 1965).
represents "the stability of the social order under the sanction of divine law." Moral laws governing love are interpreted, not from a purely social point of view, but as Christian virtues by which the individual must live if he is to obtain eternal salvation. Claydon writes: "Marriage signifies social responsibility and stability, but more important in the hierarchy of values of the seventeenth century is the fact that marriage is an institution, a way of life blessed by the Church and by God." Love in the theatre of Alarcón, if it is to have a happy ending, must be directed toward marriage.

Claydon's work is essential to understanding an aspect of the love theme which may be considered the dominant ideology of the seventeenth century and of Alarcón. Her study is limited, however, in that it suffers from an attempt to pigeon-hole and categorize literature, and the ideology from whence it springs; Alarcón is not studied for his individuality but for and to the measure that he is considered representative of the dominant ideology. While it is certainly true that Alarcón is a product of his times, it is equally true that there are at work social, historical and


13Claydon, p. 155.
cultural under-currents that effectively alter and, in some cases, annihilate, this ideology. This is not to say that there is no dominant trend inasmuch as a certain idea or theme is concerned; it does mean, however, that every one of his plays need not necessarily reflect this main trend.

The role of love in the theatre of Alarcón cannot be properly understood merely as a symbol of social stability when it reaches the stage of matrimony, though this is unquestionably the dominant idea. This study of love as a theme in the theatre of Alarcón departs from and depends upon the assumption of multiple and even contradictory manifestations, whether subordinated or not to a united and unilateral ideology that seeks to dominate. Love as conceived and presented by the Golden Age authors is no simple matter. Modern criticism on this area of literature presents at least five major variants of the love theme which can be considered types. The appearance and development of each of these types of love will be discussed in this introduction. This thesis will then examine the significance of the types of love in the theatre of Alarcón. The variants of love, in the order of their presentation in this study, are: courtly love, Neoplatonic love, de-platonized love, love that sacrifices itself, and love as one of the moving forces of the comedia.
A. Courtly Love

The origin and development of courtly love has been much debated.¹⁴ There are a number of theories to be considered. Rougemont in his Love in the Western World, expounds the theory that the development of courtly love is due to a sublimation of the Cathar heresy.¹⁵ Whether this be the case or whether it developed from Arabic mystic poetry or by analogy with the medieval feudal system is not the subject of this thesis. This study must content itself with a statement of the characteristics of courtly love, along with its appearance in the literature of seventeenth-century Spain.

The most salient characteristics of courtly love are said to be Humility, Courtesy, Adultery, and the Religion of Love.¹⁶ The lover is always subject to his lady's


¹⁵Denis de Rougemont, Love in the Western World (New York, 1956).

¹⁶Lewis, p. 2.
desire, no matter how whimsical this desire may be. He is courteous because he loves; he is allowed to love because he is courteous. Courtly love has nothing to do with marriage; indeed, it stands in contrast to it. The Religion of Love resulted in the deification of the beloved, which represented either parody of the church or a temporary escape from its rigors. The novelty of courtly love, according to Otis Green, is represented by three salient aspects: "in the ennobling force of human love; in the elevation of the beloved to a place of superiority above the lover; and in the conception of love as ever unsatiated, ever increasing desire." Courtly love is spiritual by declaration but suffers without physical reward and "it knows grief and jealousy--as the higher levels of Plato's love do not--and it admits physical contact: the touching of hands and the kiss."

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17 Ibid.

18 Ibid., p. 4.

19 Ibid., p. 13.

20 Ibid., p. 21.

21 Otis H. Green, Spain and the Western Tradition, I (Madison, 1963).

22 Ibid., p. 75.
Many of the above points are treated by Andreas Capellanus in *De Arte Honeste Amandi*, a thirteenth-century work in Latin prose. Through the influence of Capellanus and following theorists, as well as courtly love poets, there were established a number of internal and external attributes that completed the courtly love code. The lover was required to keep secret the love affair but was allowed an intermediary to carry communications to his lady. After seeing his lady for the first time the lover was expected to allow a certain period of time to elapse. The lover is thrown into a severe state of passion and eventually suffers from what has been called the malady of "hereos".

For the lover of early Troubadour poetry, marriage was completely out of the question, indeed, opposed to the basic philosophy of courtly love. In Spanish lyric poetry, courtly love was able to maintain a state of "amor purus". Other literary genres, however, were faced with the problem of development of plot; the tenets of courtly love with its long protracted courtships did not

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willingly lend themselves to the thousand or more pages of the chivalric novel. The passage from pure to mixed love in the other genres had two common developments. A happy ending demanded that the lovers be protected by a secret marriage. In a work that is to have a tragic ending no attention is shown to any such protection.  

That the remnants of courtly love occupy an important, even essential role in the drama of the Golden Age has not long been appreciated. A study of this element was proposed by José F. Montesinos in 1921. Ludwig Pfandl is said to have partially perceived the importance of such a study in 1929 when he published his Cultura y costumbres del pueblo español: Introducción al estudio del Siglo de Oro.  

No significant contribution was made to this area of study until 1963 when Otis Green published Volume I of Spain and the Western Tradition. Green has documented selections from a number of plays by Lope de Vega, Tirso de Molina, and Calderón de la Barca, which prove that at the very least the formal trappings of courtly love are still

26 Justina Ruiz de Conde, El amor y el matrimonio secreto en los libros de caballerías (Madrid, 1948).

27 José F. Montesinos, Teatro antiguo español: Textos y estudios (Madrid, 1923), V, 158, n. 3.

present in Golden Age drama. Yet Green does not analyze a single play in a manner which would support or disprove the theory that courtly love in this drama is a significant force upon which depends the very existence of the work, that is to say, as a factor in the total development of the play. We are left with a sampling of excerpts which prove little else than that the rhetoric of courtly love was indeed present in the drama of this period.

One play which would substantiate the fact that courtly love was important as an essential factor is Lope's El Caballero de Olmedo, written, according to Morley and Bruerton, in 1622. In this play there is all the external mechanism needed to characterize Inés and Alonso as courtly lovers. There is the typical emitting of arrows from the eyes of Inés, causing Alonso to fall in love with her. The excess of love causes a mental perturbation in Inés: "Ah, madre, vuélvesme loca!" She has an excessively active imagination which causes her to imagine that


31 Ibid., Act I, line 867.
she is talking to the flowers. The heresy of the deification of the beloved is demonstrated by Inés:
"Tú sólo has de ser dueño de mi voluntad, y de mi vida."33

As conclusive as these excerpts are, it is even more significant that this is a love that must have an obstacle to exist. There is nothing to prevent Inés from speaking to her father about a marriage with Alonso; surely her father would approve, considering Alonso's higher social standing. The only possible explanation is to be found within the code of courtly love. All of the action and motivation of the play owe their existence to the fact that Alonso and Inés do not immediately speak of marriage, and they do not do so because of the necessity for an obstacle in courtly love. The logic for the physical death of Alonso is identical to that of Calisto in La Celestina; he has elicited the aid of a sorceress to satisfy his lascivious desires. According to seventeenth-century theologians this was a mortal sin.34

William McCrary has shown that the element of courtly love is of primary importance in El caballero

32Ibid., Act I, line 707.
33Ibid., Act II, line 1034.
34Martín de Azpilcueta, Manual de confesores y penitentes (Barcelona, 1567), p. 167.
de Olmedo. His analysis of this play gives us considerable insight into the power courtly love was deemed to have in the seventeenth century. The setting of the play is the fifteenth century, under Juan II, at a time when courtly love was believed to have existed. This serves notice that for Lope the doctrines of courtly love were but a literary convention of another day, here renewed. In any event a type of love completely at variance with the accepted ideology of the times has been shown to occupy the central role in this play of Lope de Vega.

B. Neoplatonic Love

Courtly love presents a code of behaviour, not a philosophy of love. And while a number of Neoplatonic elements can be seen in the language of the troubadours, in Petrarch and later poets, there is nothing to compare with the metaphysical world that is formulated by Ficino in 1467 in his Commentary on the Banquet. In its ultimate form, Ficino's theory of love is based on Plato and later Neoplatonists, in particular, Plotinus.


Equating Beauty, Virtue and Good, man is led from the admiration or contemplation of individual, sensual beauty to the contemplation of universal beauty, and finally, to the source from whence springs all beauty, God. All the beauty that we perceive is but a reflection of the one beauty and good. Although responsible for the coining of the term "Platonic love", it is significant that Ficino does not condemn the sensual contemplation of a beautiful body. The reason is at once obvious, as this stage "n'est que le premier degré d'une échelle merveilleuse qui, offrant à l'amant, d'échelon en échelon, des objets d'une qualité toujours plus noble, l'amène peu à peu à la jouissance de l'immoveble et divine beauté."

Of the numerous disciples of Ficino, Castiglione and Leon Hebreo are by far the most significant to the development of Spanish literature. Castiglione finished Il libro del cortegiano around 1516 (not published until 1528). Nearly all of the fourth part of this book is given to the exposition of a doctrine

37 Jean Festugiére, La philosophie de l'amour de Marsile Ficino (Paris, 1941), p. 33.
38 Green, p. 80.
39 Festugiére, p. 32.
40 Ibid., p. 46
of love that, while basically that of Ficino, offers notable novelties. Similar to the doctrine of Ficino, love is "simply a certain longing to possess beauty." Love is transmitted to us through the eyes and ear: "So he should ignore the blind judgment of these senses and enjoy with his eyes the radiance, the grace, the loving ardour, the smiles, the mannerisms and all the other agreeable adornments of the woman he loves. Similarly, let him use his hearing to enjoy the sweetness of her voice, the modulation of her words and, if she is a musician, the music she plays." Unlike the courtly lover who suffers when separated from his beloved, the platonic lover can experience no such pain, as he has in his mind an abstraction of beauty in its simplest and purest form that is distinct from the material form. As in the system of Ficino, the kiss between rational lovers is permitted, even encouraged, because "this bond opens the way for their souls which, attracted by their mutual desire, each pour themselves into the other's body in turn and so mingle that each of them possesses two souls, and it is as if a single

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42 Ibid., p. 334.

43 Ibid., p. 338.
spirit composed of the two governs their two bodies."\textsuperscript{44} Castiglione is responsible for the persistence of two ideas that are new to the Neoplatonic system of love. For one thing, the whole system of progression from the contemplation of sensual beauty to the contemplation of divine beauty is only for those of a mature age: "as a result, young men are invariably absorbed by this sensual kind of love and wholly rebellious against reason, and so they make themselves unworthy of enjoying the blessings and advantages that love gives to its true devotees . . . lovers who are more mature in age experience the contrary: for in their case the soul is no longer so weighted down by the body and their natural ardour has begun to cool, and so if they are inflamed by beauty and their desire for it is guided by rational choice, they are not deceived and they possess completely the beauty they love."\textsuperscript{45}

The second element of the Neoplatonic system that owes its persistence to Castiglione is the transformation of homosexuality into heterosexuality.\textsuperscript{46}

\textsuperscript{44}Ibid., p. 336.

\textsuperscript{45}Ibid., p. 327.

\textsuperscript{46}Ludwig Pfandl, \textit{Historia de la literatura nacional espa\~{n}ola en la Edad de Oro}, trans. Jorge Rubio Balaguer (Barcelona, 1929), p. 36.
been for Plato, of course, definitely homosexual. For Ficino "Platonic love" referred to intellectual love among friends. Pietro Bembo's Gli Asolani in 1505 made this love heterosexual, but Bembo precedes Castiglione only in terms of chronology, not in influence. It is to the theoretical system presented by Castiglione that heterosexual love in literature became definitely the ideal.

The impact of Il Cortegiano on Spanish literature of the renaissance was tremendous. Through the Spanish translation of Boscán, of 1534, it dramatically altered the path of Spanish amorous literature, effectively channeling it into the Neoplatonic stream. The very fibre of social life was likewise changed. The nobles used El cortesano as an instruction book in courteous behaviour. One famous poet, Garcilaso, is said to have modeled his very life after its ideal. The book's influence on literature and social manners has been admirably documented elsewhere and needs no further elaboration in this study.

\[47\] P. O. Kristeller, Il pensiero filosofico di Marsilio Ficino (Florence, 1953), Chapter entitled "Volonta e amor divino."

\[48\] Margherita Morreale, Castiglione y Boscán: el ideal cortesano en el renacimiento (Madrid, 1959), 2 vols.
While following in many respects the theories elaborated by Ficino, Mirandola, Bembo, and Castiglione, the Dialoghi d'amore of Leôn Hebreo represent an attempt to create a total system, wherein the theory of love is used as a cosmological explanation. Love is that which connects and holds together all beings and things created by God. At the base of his theory is the idea of the domination and ennobling of matter by form. Aristotelian in flavor, this concept was likely inspired by Pico de la Mirandola, who had attempted to synthesize in his Comento sopra una canzona de amore de Hieronimo Benivieni Aristotelian and Platonic ideas of love. 49

Hebreo's division of love, "honesto", "util", and "deleitable" is but a restatement of the old scholastic division, replaced by Ficino and the Platonists of Florence by a division into two types, "l'un qui aspire aux choses divines, l'autre propre à engendrer semblable à soy." 50 Hebreo's division is also at odds with that of Castiglione, which is more in accord with the system of Ficino. Critics who have persisted in recognizing only a three-part division of love in the

49 Pfandl, p. 39.

50 Festugière, p. 53.
renaissance theorists have consistently denied the true facts of the case.\textsuperscript{51}

The influence of the Dialoghi d'amore on Spanish literature is difficult to gauge, although evidently considerable. The work was available in three Spanish translations, of 1568, 1582, and, significantly, as late as 1590. Its influence was acknowledged by Cervantes in the Prologue of the first part of the Quijote: "Si tratáredes de amores, con dos onzas que sepáis de la lengua toscana, topáreis con León Hebreo, que os hincha las medidas." But in spite of the availability of his Dialoghi d'amore in three Spanish translations the spread of Hebreo's ideas on love in Spain is probably due to the vulgarization of the original into a number of more easily read, less tedious texts.\textsuperscript{52} Two works that show Hebreo's immediate influence are Tratado de la hermosura del amor (1576), by Maximiliano Calvi, and Tratado del amor de Dios (1592), by Cristóbal de Fonseca. Fonseca is also mentioned in the Prologue of the Quijote.

Courtly love had been unable to resolve the basic antinomy between spirit and flesh that is said to

\textsuperscript{51}Ibid., pp. 56-57.

\textsuperscript{52}Pfandl, pp. 33-34.
constitute the tragic sense of the Middle Ages. The basic tension between Christian salvation and human love is still keenly felt by Petrarch, and is not resolved, as the recantations at the beginning and end of his collection conclusively demonstrates. Neoplatonic love, by idealizing material reality and spiritualizing love, considering it as the link between God and man, achieved a certain equilibrium of the previous tensions. This equilibrium seeps into Spanish literature of all genres in the renaissance and lasts well into the seventeenth century. Poets, novelists, and dramatists may feel twangs of pain (opposed to the Neoplatonic theory), but they do not feel that their eternal salvation is being placed in jeopardy by their earthly love. The palinode is not necessary, nor even expected.

A number of scholars have interpreted the years following the Council of Trent (1543-1563) as indicative of a change in spirit that by the Baroque will have progressively eliminated Platonism in favor of a more rigorous scholasticism. The Counter-Reformation


is thus viewed as essentially anti-platonic in intent and practice. While it is true that certain changes take place during this period regarding man's conception of love, the view that the age is anti-platonic is untenable.

There is a modification of Neoplatonic love in the period between the Council of Trent and the early seventeenth-century Baroque. Leôn Hebreo presented love as a progression from the contemplation of sensual beauty to the eventual contemplation of divine beauty and eternal truth. Within this framework love was, for Hebreo, a symbol of order and harmony. Hebreo's symbol is theoretical and cosmological; it does not descend from this plateau to define love within a social context as a part of a whole. Significantly, love for Leôn Hebreo still has little to do with marriage.

Leôn Hebreo's cosmological interpretation of love, with its ultimate symbol of harmony through love, is by no means absent from Golden Age literature. It is clearly seen in Calderón's *La vida es sueño*. But for the most part Neoplatonic love has taken on social awareness. The state of matrimony has become the symbol of harmony in a society whose structure is sanctioned by divine law. Matrimony is more than an

55Green, p. 259.
institution; it is a sacrament that is essential to the harmonious functioning of society and which offers certain redeeming graces. The cosmological ascension of Hebreo from sensual to spiritual values has its practical analogue in the progression from a solitary state to a state of matrimony. This is the structure presented by the typical Golden Age play.

Courtly love, by remaining essentially adulterous and heretical, could but increase the latent tension between spirit and flesh; its only end was recantation or damnation. By bridging the gap between the spiritual and the corporeal, Neoplatonism prepared the way for harmony between love and marriage, essential to and characteristic of the Spanish Baroque. On this subject Casalduero writes: "Cervantes, al unísono con la Contra-reforma, hace del matrimonio el Sacramento, el milagro de la unión del hombre y de la mujer, la plenitud de los seres como individuo dentro de la sociedad. En el Barroco, el amor tiene que ir a dar, fatal y necesariamente, al matrimonio. En la Antiquedad y el Medievo, amor y matrimonio son ajenos el uno al otro o se openen entre sí; para Cervantes y su época, el matrimonio es la forma de la aventura amorosa."56

A number of important studies conclusively demonstrate that Neoplatonism was still very much taken to heart by the seventeenth-century Spanish writers. Otis Green has documented its persistence in a number of plays by Lope, Tirso, and Calderón. Leo Spitzer has pointed out the relationship between love and musical harmony, an old Neoplatonic theme, in Fuenteovejuna, one of Lope's most famous plays. William McCrary, in a study of the same play, shows that the "platonic cosmology, with its focal center in the doctrines of World Harmony, assumes a perfect adjustment of all parts, a chain of exact alignments." McCrary continues by stating that the Platonic cosmology "in its propensity to account for the totality of existence... subordinates the part of the whole." The subordination of the part to the whole, essential to all periods of Platonic thought, is presented in the seventeenth century with relation to and dependent upon the existing social order. Love (the ideal) has joined marriage (the

57 Green, chapter entitled "Love in the Baroque."


60 Ibid.
institution to create a social order that is a micro-
 cosmos of the universal order and harmony.

The theme of the man-hating beauty, so persistent
in the Golden Age comedia, may be interpreted in view
of its inter-relationship with the theme of Platonic love
and social order and harmony through the sacrament of
matrimony. Whether the heroine be Laurencia of Fuente-
ovejuna, Tisbea of El burlador de Sevilla, or Diana of
El desdén con el desdén, she is out of touch with nature
and universal order in her constant refusal to accept
the fruits of love and marriage. That the heroine is
gradually won over by her suitor in the great majority
of the cases has been noted by previous scholars; the
reason for her capitulation has not been so clearly
resolved. Barbara Matulka, representative of available
criticism on the subject, says: "Whether by feigned
disdain of her lover, or his superhuman services and
constancy, to the cause of love against which she has
been battling, she ends by resigning herself, with-
out regret, to her "subjection" to Man and Love. This
modification was no doubt introduced through the exigencies
of the obligatory amenities of a 'happy solution', so
indispensable to the comedia de capa y espada."

Barbara Matulka, The Feminist Theme in the Drama
of the Siglo de Oro (New York, n. d.), p. 3.
Matulka makes two obvious points. On the one hand the treatment of the heroine, who is generally forced to accept love, is different in the Golden Age. The reason for this modification is to be found in the exigencies of the structure of the comedia. Formal and external demands of the genre do not, however, adequately explain the matter. The different treatment of the heroine in the Golden Age is to be explained by the greater emphasis placed on the state of matrimony as a symbol of order and harmony. That the heroine is forced to conform to the laws of love is equivalent to saying that she is forced to conform to the laws of nature and reason. Failure to follow nature's rules was a serious offense. We can fully appreciate the gravity of this error in judgment in serious drama, as opposed to non-serious theatre in which the man-hating beauty was generally treated with considerable benevolence by the author. Tisbea, of El Burlador de Sevilla, is an excellent example of her treatment in serious drama. Because of her arrogance and alienation from the laws of nature and love, she is seduced, dishonored, and eventually left in this state of dishonor. She, after Juan, is the most severely punished of all the characters of El Burlador de Sevilla. She is punished, not because she succumbed to the seductive technique of
Juan, but because she had at an earlier time chosen not to marry, thereby living out of touch with nature and love.

C. De-platonized Love

A number of eminent scholars support the view that there is a radical separation between seventeenth-century woman and her sixteenth-century counterpart. Explicit in their defense of such a view is that the stream of Neoplatonic love has all but disappeared, that woman has been stripped of her aurora of idealization through a process of materialization. One of these critics, Guillermo Díaz-Plaja, writes: "La mujer . . . era en el Renacimiento una de las claves de la armoniosa contextura del mundo . . . En el Barroco, en cambio, la mujer es un fragmento palpitante de vida; un poco de carne puesto a arder. No encierra transcendentalismo alguno. Vale por sí misma, por la suma de primores que contiene, pero no trae mensaje ideal . . . La mujer desciende de su alta cumbre y se acerca al poeta . . . Ya no es la versión plástica de una idea, sino un conjunto de concreciones amables. Se materializa. . ."62

Unfortunately, Guillermo Díaz-Plaja makes no attempt to explain why such a change has taken place with respect to man's conception of woman. He merely points out there is an essential contrast, as he sees it, and leaves it in a vacuum.

Stephen Gilman attempts to explain the de-platonicization as a result of the particular emphasis given ascetic literature in the Counter-Reformation. If we are to believe Gilman, the moralists of the Counter-Reformation felt that the Neoplatonic doctrine of love, with its emphasis on the "predominance and worth of the 'voluntad' which they conceived as the seat of love," represented a threat to the unity of the church. Gilman writes: "There was an actual tendency toward crudeness, if not pornography in art in order, among other things, that the spiritual meaning might be drained from the previous Neoplatonic conceptions of love. The ascetics felt that such love, 'like iluminismo' or even Protestantism was a real menace to the unity of the church." Gilman continues by saying that the ascetic attacks upon love led to its effective withdrawal from literature. Those works that were to adhere to the "party line", such

63Gilman, p. 90.

64Ibid., p. 95, n. 23.
as the picaresque novel, "denied the self-sufficiency, the ideality, of love and were left to portray the sporadic lust that was suitable to a world of meaningless appearances."^6^5

Gilman's theory is not totally devoid of merit. No period can be characterized by a complete adherence to any one system of thought; the seventeenth century in Spain can certainly be no exception to this rule. Gilman has, moreover, marshalled considerable evidence to support the belief that there was indeed an anti-platonic trend of thought among moralists and theologians of the period, especially with regard to the Jesuits. His attempt to apply this stream of thought to all literature and come to the conclusion that ascetic attacks led to the complete withdrawal from literature of Neoplatonic love is, however, untenable. The preceding section of this thesis establishes that Neoplatonic love exists well into the Baroque period, albeit with some modification. To deny Neoplatonic love in the period is simply to ignore a great bulk of its literature.

Gilman appears to be on less rugged terrain with respect to his statements on love in the picaresque. Truly, we need search far and wide to find a hint of

^6^5Ibid., p. 100.
Neoplatonic love theory in these works. Closer observation of the picaresque, unfortunately, leads to the conclusion that love is not absent because of the illusive ascetic attacks upon its presence. The picaresque does not present us with the world as it should be; rather, it shows the picaresque "hero" in a continual state of "engaño". The picaresque represents the concept of "el mundo al revés". The absence of love has a great deal more significance than its presence; the "pícaro", laboring under the "engaño", is unable to work through the labyrinth of human error and folly to obtain the sacrament of marriage. If this sacrament is obtained, he is incapable of availing himself of its orderly and harmonious structure. He is constantly "engañado". In short, the author of the picaresque shows the world as it should not be. The absence of love within such a structure serves to reinforce the total illusion of "el mundo al revés". The only kind of love in the picaresque, passionate, animal desire, shows the extent of "sparagmos" that is present in the genre. Unlike the comedia, however, the world of the "pícaro" will remain in a state of total disruption; there will be no progression from chaos to order and harmony.

It has been shown that Neoplatonic love did not disappear in the seventeenth century. It was altered to some extent by the Council of Trent and eventually
chose matrimony as its ultimate symbol of harmony. One must not, however, be lulled into believing that all love was platonic or that there were not serious anti-platonic currents at work. In the Baroque the idea of beauty takes on in many instances suggestions of the fleetingness of time. Presented as death or in a state of decomposition the goddess of beauty is said to be "la suprema intuición que de lo bello tiene el barroco." 

According to Sánchez y Escribano the Baroque author, in presenting beauty in this manner, is not doing so to inspire awe or fear; rather, he wishes to remind us of the ephemerality of all life, including those things we consider beautiful. He writes: "no es el tiempo él que se va, ni él que descompone la vida sus placeres y sus bellezas; somos nosotros mismos los que llevamos el germen de la desintegración." 

This transformation of beauty into death appears in several Golden Age plays, including El esclavo del demonio of Mira de Amescua and El mágico prodigioso of Calderón, to mention two well-known plays. Baltasar


67 Ibid., p. 135.
Gracián, in *El criticón*, uses a similar image to stress the paradox of what we see and what actually is authentic reality. When Andrenio and Critilio see the two-faced queen, beautiful on one side and horribly ugly on the other, they react according to their own knowledge. The sense of illusion is strengthened when they are told that each one sees her from a different angle. Our vision of reality is thus determined by the perspective from which we observe it. We read: "Es, dijo el Ministro, que estaba [ella] en medio de ambos, que la mirás por diferentes lados y así hace diferentes visos, causando diferentes efectos y afectos."68

This image, in which beauty becomes death, has no explicit correlation with the theme of love. To ignore the image, however, is to neglect to deal with the apparent degeneration of beauty from its role in the sixteenth century, where it served as the key to eternal and divine knowledge. What is stressed in the beauty-death image is a life beyond this one, but this life is expressed by a stark contrast.

A number of critics have interpreted love and passion in the Baroque period as an act of rebellion.

68 Baltasar Gracián, *El criticón*. 

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against moral and social restraint. One of the most lucid interpretations in given by Max Oppenheimer. According to his theory, the rigid code which ruled over the lives of men, especially concerning their love-life, is responsible for the presentation of love as wild, unbridled desire. He writes: "As the pressure of social conventions becomes extreme, so does the passionate nature of man, and everything in the human being which is not readily restrained and subdued. That is why love is usually described as extreme, uncontrollable, madly passionate."^69

Oppenheimer's theory, if acceptable, would do much to explain the love literature of the period. The author of the present study is of the opinion, however, that the presentation of love in terms of extreme passion is more a product of literary convention than social codes of the time. In any event, love is presented as a mad passion in periods that precede the one under consideration by many centuries. Moreover, there is no valid reason to suppose that restraint on natural human passions is any greater in the Baroque period than in the centuries that lead up to it.

D. Love that Sacrifices Itself

Parallel in chronology to Renaissance Neoplatonism there appeared in Italy a formula of love wherein the courtly tradition of man suffering from the ravages of love is finally broken. This formula produces a type of amorous literature in which it is the woman who laments most profoundly her fate in love, either because of death or separation from her love.

In the Counter-Reformation this type of love is treated as renunciation, and in Spain is particularly evident in the pastoral novel; "es la situación de la enamorada que se aleja del amado por un complejo de castidad, o para seguir a otro amor inalcanzable." In the Baroque this renunciation of love takes on new meaning; sacrifices of love are made to a higher moral or spiritual value or because of some serious obstacle.

Hatzfeld writes: "una tercera manera española y ascética de la novela bizantina de aventuras, en donde los amantes, purificados a través de sus trabajos, prefieren el claustro al matrimonio." This style is to be seen

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70 Helmut Hatzfeld, Estudios sobre el Barroco (Madrid, 1966), p. 79.
71 Ibid., pp. 79-80.
72 Ibid., p. 81.
in Jerónimo Contrera's Selva de aventuras, called by Menéndez y Pelayo a Platonizing novel of sentimental pilgrimage. Menéndez y Pelayo says that the Selva de aventuras influenced Lope's El peregrino en su patria, in 1604.

In France the development of this type of renunciation eventually led to its secularization. After renouncing love, the hero (or heroine) does not necessarily retire to a convent. This type of literature reaches its apogée in France with Mme. de La Fayette's Princesse de Clèves (1678) and Racine's Bérénice (1670).

The theme of renunciation of love received considerable attention in Spanish Golden Age literature. Unfortunately, it has not received adequate treatment by contemporary scholars, there existing no monograph on the subject. Of a great number of works that deal with the theme, four are treated in this study as representative: El celoso extremeno of Cervantes, Guillén de Castro's Las mocedades del Cid (first part), Lope de Vega's La estrella de Sevilla, and Ruiz de Alarcón's La manganilla de Mililla.

73 Marcelino Menéndez y Pelayo, Orígenes de la novela, II (Madrid, 1943), p. 88.

Renunciation is either carried out or not, depending on the original motivation of the character. Treating only the above works it can be established that there were three major obstacles to love. In _El celoso extremeno_ the obstacle is a sense of guilt on the part of the young wife of Carrizales. In _La estrella de Sevilla_ and _Las mocedades_ there is an emotional obstacle. Neither Estrella nor Ximena can abide the thought of marrying the assassin of a close relative (Estrella's brother, Ximena's father). In Alarcón's play, _La manganilla de Melilla_, the obstacle is the acute awareness of a spiritual ideal that far exceeds in importance terrestrial love. The nature of the obstacle will determine whether the desired renunciation actually takes place.

In _El celoso extremeno_ the sense of guilt felt by the young wife of Carrizales makes life in society impossible. She will retire to a monastery. Emotional obstacles caused by the death of a relative at the hands of a lover leads to Estrella's renunciation of Sancho in _La estrella de Sevilla_. In _Las mocedades del Cid_, however, this obstacle is overcome by order of the King. Ximena is forced (though not really against her will) to marry Rodrigo. Of the four women here discussed, her life is the one most shaped by the dictates of society. Her obstacle is as much the duty to avenge her father's
death as it is reaction against Rodrigo. She must re- 
gain her honor. She willingly obeys the order of the 
king because it returns to her both honor and love.

In La manganilla de Melilla the Moorish girl, Alima, 
after being converted to Christianity, renounces her love 
for the Christian general, Vanegas. She promises to do 
so in order that her former suitor, Azén, will himself 
become a Christian. Whether she will or will not enter 
a convent in problematical. Given a society in which 
woman either functions as wife or nun, it is highly 
likely that she will. In any event, she will not marry.

E. Love and Jealousy as Móviles of the Comedia

The Spanish comedia rarely presented a love that 
corresponded completely to any one of the types of 
love discussed in this introduction. It characteris- 
tically joined together contrasting theories, uniting 
them with other salient characteristics of the Spanish 
psyche of the times, the most important one of which 
is honor. Ernest H. Templin writes: "The comedia is 
a sort of crucible into which have been poured, pèle- 
mêle, a myriad of doctrines from the Middle Ages and 
from the Renaissance; sometimes the doctrines refuse 
to blend, and exist side by side, but at other times 
they fuse together and form a new alloy bearing the
The very structure of the comedia prevented playwrights from expounding on any one of the theories, even if they felt inclined to do so. The theatre is above all else entertainment and depends to a great measure for its effectiveness on swift dramatic action. The long protracted courtship of the courtly lover simply could not be reconciled with the necessity for movement. Nor could the metaphysical world of the Neoplatonists be absorbed in its totality into this mould of limited extension.

In a very real sense the theme of love, in one or another of its variations, is far and away the dominant motif of the Golden Age comedia. The wooing of the lady or her courtship does not, however, constitute the point about which the play evolves. This point of conflict may be, as Green points out, "caused by loss of ardour on the part of the 'galan', though with the ultimate success of the 'dama'." A more likely conflict is one whereby an external or internal conflict imposes itself between the galan and dama.

75 Ernest H. Templin, The Exculpation of "Yerros por Amores" in the Spanish Comedia (Berkley, 1933), p. 17.
76 Green, p. 236.
77 Ibid.
The most characteristic form that this conflict takes, particularly in the theatre of Alarcón, is jealousy, or a "kindred sentiment such as suspicion, envy, and the resentment arising from an injury to personal dignity or sense of honor." The emphasis is on a social view of love, showing it at work in a real world, rather than on its theoretical principles, although these are not entirely lacking.

There are a great many capa y espada plays in which the role of love is completely subordinated to social decorum. This subordination is for the most part to the demands of the honor code, which demanded that the lady be wed; that she marry the man she loved need not necessarily be the case. In these cases the individual is not important or essential beyond his role as a part of a whole. Love that leads to matrimony is still a symbol of order and harmony; greater emphasis is merely placed on social rather than on personal or individual harmony. Arnold J. Reichenberger writes: "It is often of no great importance that a 'dama' get her man, the one she loves, as long as she gets 'a' man and is thereby placed in the socially accepted 'estado' of married woman."  

78 Templin, p. 29.

This type of invariable and static ending is said to reflect the "ideology, both secular and religious, of a fixed society." The *comedia*, while not didactic, does present norms and rules of society and thereby gives example for the individual to follow. This is, of course, completely in agreement with Lope's avowed purpose of "deleitar aprovechando".

In spite of this dominant ideology which takes from the individual and gives to society, there is a counterforce that gives the individual a certain amount of autonomy, if not irresponsibility in love. Called by Américo Castro "liberatad de amar", this is a right that youth "has arrogated to itself to choose its love in its own irrational way, with abundant 'yerros por amores', while society yields, or rather, ratifies, because it can not do otherwise." By excusing his conduct on the grounds that love blinded, forced, or fated him to act in such a manner, the protagonist attempts to shift responsibility from his own irrational behaviour to a fate over which he has no control. This irresponsibility can not, however, be taken too far, for the essence of the ideal is opposed to the

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80 Ibid.


82 Templin, p. 37.
doctrine of "libre albedrío". Society also places limits on the irresponsibility of youth and the character will eventually have to conform or in some way adjust to social life. This adjustment is usually brought about by marriage. 83

The role of love in the comedia de capa y espada must be considered with respect to two important elements. For one thing, "love exists in a social... context... in society all men are members of one another; each act affects and may be calculated to affect another's life." 84 Society, however, is not concerned with true nobility of nature; rather, it is dependent on appearances. 85 According to Wardropper, love is capable of transcending artificial social boundaries between unequals: "love, even between unequals is 'común naturaleza', thwarted by, yet capable of transcending, the artificial barriers created by social distinctions between the classes. 86 At the end of the typical Golden Age comedia social appearances have no validity outside their function as a frame in which moral values are placed. Furthermore,

83 Ibid.


85 Ibid., p. 107.

86 Ibid.
there is established a line of credibility between the social appearance and the true fact so that the *comedia* typically ends in illusion. As Wardropper says, comic plays "demonstrate that it [human life] is an illusion."\(^{87}\)

Reduces to its basic content, Wardropper's interpretation of love in the *comedia* is not essentially unlike that of Templin and Reichenberger. It does place greater emphasis on true nobility of nature than on social appearances, but significantly, these same social appearances must at all times be maintained. Nor is there a license of love which permits one to act immorally, for, as Wardropper points out, "though the revelation of this true nature of the temporal world pursues a different pattern from that used in the serious plays, the lesson is the same: the world is an illusion, but this fact is no excuse for behaving immorally."\(^{88}\)

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\(^{87}\)Ibid., p. 102.

\(^{88}\)Ibid., p. 111.
I
COURTLY LOVE

A number of recent studies expound the view that the tenets of courtly love were still potent in the literature of seventeenth-century Spain, especially in poetry and drama. These studies indicate that courtly love was still a powerful dramatic force that demanded interpretation in terms of personal conflicts between temporal and eternal values, inevitably leading to the destruction of those who were foolish or naive enough to practice this "amor enfermedad". Whatever courtly love's aesthetic mechanism was in the middle ages and the early renaissance, the seventeenth century is said to present a conflict between reason and passion in which man's will is annihilated as he sinks into a labyrinth of sin and deception. The courtly lover, in his state of perturbation, is eventually unable to differentiate between divine and satanic law; thus he frequently employs a go-between in dealings with his lady. If the lover fails to uncover the "engaño" and recant he is destroyed in the manner of Calisto of La Celestina.

1See Otis H. Green, Spain and the Western Tradition I (Madison, 1963) and William C. McCrery, The Goldfinch and the Hawk: A Study of Lope de Vega's Tragedy, El caballero de Olmedo (Chapel Hill, 1968).
He may, however, be undeceived and discover the road to salvation, as in El caballero de Olmedo. When dealt with, courtly love is treated with sincerity; a sincere approach inevitably stresses the tragic implications of this type of love.

Ruiz de Alarcón does not fit into this mould of courtly love conventions. On the one hand, he rarely deals with really tragic themes, outside the tragic sense caused by the perpetual illusion of his comedia. In the one tragic play written by Alarcón love is not the creator of the tragedy. What we are dealing with is not, therefore, a doctrine of love identical to that used by many of Alarcón's fellow dramatists. Alarcón does not present love as essentially tragic in nature, nor does he use the theme to demonstrate a theological conflict between reason and passion, with eternal salvation the prize.

While the doctrine of courtly love does not constitute the base of Alarcón's presentation of love, his theatre simply can not be understood without taking into consideration those various external manifestations courtly love surrounded itself with. Careful consideration of Alarcón's theatre leads one inevitably to the conclusion that he was very aware of the courtly love convention and that his treatment of love is in many respects the result of literary manipulation of this theme. Thus, reminiscences of courtly love in his theatre are not to be considered sporadic phenomena.
but the product of a self-conscious distortion of the theme.

There are a number of categories to be considered in Alarcón's use of the courtly love convention. This study will show that the rhetoric of the courtly lover is legend in the theatre of Alarcón. In the vein of the traditional courtly lover the Alarconian lover voices eloquent phrases that attest to the fact that he is humble, obedient, worshipful. Also present is the traditional Petrarchan image of icy-fire.

In a number of plays there is a distinct parody of the courtly code and the courtly lover. This parody serves to emphasize a modern realistic portrayal of love while at the same moment limiting courtly love to a time that precedes the seventeenth-century by some undetermined number of years. A number of the attributes of the courtly lover will be shown to be anachronistic to Golden Age society, at least as it is reflected in its literature.

Maintaining the rhetoric of courtly love, but apart from its parody, there is an essential element of Alarcón's theatre which shows the degenerated courtly lover. Characteristic of this aspect is the play, Quien mal anda en mal acaba. The degenerated protagonist, at first humble and obedient as a good courtly lover, eventually rebels against his state of humility when he realizes he can not aspire to the hand of the lady he adores. Passion overcomes reason, free-will
is denied and a pact with the devil is formed in order to obtain carnally the lady. The path of events leads to the eventual destruction of the individual but significantly, he is destroyed, not for having succumbed to passion, but for being a renegade Moor. It is not, therefore, a tragic sense of love that leads to his doom. The Moor is an extension in a certain sense of the heretic of the courtly love tradition; he fully shows the state of degeneration the courtly lover has fallen into.

Although the presentation of the parody and degeneration of the courtly lover constitutes a rather important element of his theatre, Alarcón does not always deal with the negative side of the evolution of courtly love. A number of plays present in no uncertain terms the idea that the ideal in love is derived from the code of courtesy adhered to by the courtly lover. Thus, the surest way to the heart and hand of the lady is still said to be found in the formula "amar, padecer, y callar". This formula obliges the lady to "agradecer" and this is said to be the beginning of love. Although rarely the practice of the Alarconian lover it is the absolute ideal and when followed leads to a happy ending for the lover.

A. The Rhetoric of Courtly Love

A cursory examination of the theatre of Alarcón reveals that much of the rhetoric of courtly love is still present.
While some of this rhetoric has true meaning, the greater part of it serves no purpose other than formal decoration. Even those rhetorical figures which are imbued with meaning in one play are parodied in another. This practice of Alarcón renders the task of deciphering the symbols exceedingly difficult. What seems to be a clear and concise presentation in one play shows itself to be ambivalent in another. This section will therefore not concern itself with absolute meanings which may or may not be attached to the various rhetorical figures; rather, it will merely document which ones and to what extent they constitute a formal part of the theatre of Alarcón. Suffice it to say that Alarcón presents an ideal of love as well as a practice. On the idealistic level many of the formal figures are still invested with meaning. On the practical level, by far the dominant interest of Alarcón, these same figures become little more than platitudes and concessions to an extinct system of aesthetics.

Humility is one of the salient characteristics of courtly love.² The lover must pay heed to his lady's wishes, be they what they may. Dealing with sheer numbers the only conclusion is that the Alarconian lover is not humble. There are, however, a number of lovers who recognize their

position of inferiority with respect to the lady. One of the most striking cases is the well-known Juan of Las paredes oyes. Juan is neither as wealthy nor as handsome as his rival for the hand of Doña Ana; indeed, he is absolutely ugly. He has no illusions about himself, however, and is able to clearly recognize his inferiority with respect to his lady. This inferiority and lack of merit felt by Juan is made clear in the following verses:

Así yo con mi cuidado
Vengo a vos, dueño querido,
No de esperanza inducido,
Sino de dolor forzado;
Por no morir con callallo,
No por sanar con decillo;
Que es imposible sufrillo
Como lo es el remediallo.
Y así no os ha de ofender
Que me atreva a declarar
Pues va junto el confesar
Que no os puede merecer.\(^3\)

Juan's humble position with reference to his lady does not cause him to give up hope altogether. There is a certain amount of self-estimation that makes him feel worthy in spite of his lack of merit. Given a lucky break by the untimely comments of Mendo made to the duke, in which he slanders Ana, Juan will eventually resort to cunning to obtain her hand. He intends to play off the favourites

\(^3\)All quotations from Alarcón's plays are taken from Ermilio Abreu Gomez's edition: Teatro completo de Don Juan Ruiz de Alarcón (Mexico, 1951).
for the hand of Ana, Mendo and the duke, against each other. This type of attitude is surely not one encouraged by the rules of courtly love.

Alarcón has thus shown us the two sides of the coin. On the one hand, he presents a lover who by his humility recalls the courtly lover. In the next instant, however, he gives to this same individual characteristics which place him on a very realistic, even materialistic, level. This technique is used by Alarcón on many occasions. Its repeated use gives evidence to the theory that the author is self-consciously manipulating a concept, that is, he is aware that he is toying with the theme of courtly love.

In the case of Juan of Las paredes oyen acceptance of inferiority produces a reaction whereby he substitutes cunning for physical or material merit. This reaction remains entirely within the realm of virtuous behaviour. In Román of Quien mal anda en mal acaba the reaction is somewhat different. As in the case of Juan we have a lover who exhibits initially all the decorum of humility. Román, upon catching a glimpse of Aldonza for the first time, falls head over heels in love with her. He recognizes at once the perfection of the loved one, the power of the god of love, Cupid, and his own humble position. We read:

Pues que su vista primera
Tanto en mi pecho ha podido;
Mas no fuera dios Cupido

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Si igual poder no tuviera.
Rindíome, hirióme, matóme
De una vez; ¿quién puede haber
Que tan divino poder
Con humanas fuerzas dome?
Mas ¿quién hay que sin ventura
Se atreva a tanta beldad?
¿Cómo tendría mi humildad
Alas para tanta altura?

Thus, an identical situation to that of Juan of Las paredes oven is presented. The lover is fully aware of his humble position and his lady's exalted state and beauty. At this point similarity ends. Román learns that Aldonza is betrothed to another.

This new information causes him to despair as he comes to the hasty conclusion that human power can not aid him in obtaining Aldonza. He soon starts down the path that will lead to eventual destruction, first by denying free-will in favor of celestial influence and then by giving vent to a belief that passion can not be controlled by the will of man. He says:

Miente la opinión, que pone
Siempre elección de los actos
En la voluntad del hombre;
Miente; que no hay albedrío:
Ley es todo, todo es orden
Dispuesto por los influjos
De los celestiales orbes;
Pues te sigo, bella Aldonza,
Forzado de mis pasiones,
Como el acero al imán
Y como la aguja al norte; . . .

Fully comprehending the impotency of his situation,
Román invites diabolical powers to help him obtain Aldonza. His invitation is heard and a pact with the devil ensues. We at first assume that Román has thrown away any chance he had to obtain the love of Aldonza when he denies free-will. It is doubtful, however, that Román ever had any real choice, for not only is his social position inferior to that of Aldonza, he is also of another religion. We are given a hint in the second scene that he is not a Christian, for he refuses to eat "tocino" or drink wine. (220) The author does not elaborate on this aspect during the play but near the end we find out that our original suspicions were correct, for Román is led away by a member of the Inquisition as he is about to marry Aldonza. That Román ever had any chance to obtain the hand of Aldonza becomes problematical in light of this information.

At a later point Román will be discussed in terms of the degenerate courtly lover. At this point it will merely be noted that given the same situation of Juan of Las paredes oyen an entirely different chain of reactions will occur. Both characters do, in any case, function initially as humble lovers.

The Religion of Love is another of the salient characteristics of courtly love. What this means is that the lover deifies his lady and sees in her his object of adoration and worship. Within this context, courtly love takes on

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4 Lewis, p. 2.
definitely heretical overtones.\(^5\)  This pattern does not hold true in the theatre of Alarcón, even on the level of formal rhetoric. It is not the lady herself who is deified, but the god of love. Examples of such heresy are easy to find in the theatre of Alarcón. In *El examen de maridos* the Count remarks:

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Fernando, bien sabéis vos
Que por no sujeto a ley
el amor, le pintaban rey,
Niño, ciego, loco y dios.
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(783)

In *El dueño de las estrellas* the king says:

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La resistencia que he hecho
Sabes tú; mas es mi pecho
Humano, y es dios amor.
```

(975)

In *La amistad castigada*, Policiano, afraid he will lose the love of Aurora, even promises a sacrifice to the god of love if he is returned Aurora:

```
... Dios de amor,
Si merezco tu favor,
Sacrificios te prometo,
Que tanta pompa a las claras
Glorias de tu nombre aumenten,
Que las víctimas afrenten
Que en Chipre adornan tu aras.
```

(1036)

The god of love is presented at times in an absolutely deprecatory fashion. Up to this point what has been emphasized is the irrational power manipulated by the god. In *El desdichado en fingir* he is given a scathing treatment. One

of the characters, Arseno, says:

Bien se echa de ver, amor,
Tu niñez y seso poco,
Pues que castigas por loco
A quien te sirve mejor.

In the same play we see the result of a development by which the mother of the god of love, Venus, has become a lowly go-between. Sancho cries out:

Lleve el diablo el cieguecillo,
Hijo de la vil ramera; . . .

Alarcón makes no serious attempt to condemn the deification of the god of love. Indeed, there is nothing to suggest that he viewed this deification as anything more than a formal rhetorical device. There is no specific punishment of the characters who give utterance to this apparent heresy. None of the characters quoted on this subject, including the blasphemous Policiano, are in any way chastised for their remarks. There are two possibilities to consider in an attempt to explain the function of this bit of rhetoric. On the one hand it is possible, even probable, that for Alarcón the god of love is little more than a name for a psychological state of man in which his passion has completely overwhelmed his reason. The god of love is merely the metaphor which carries the concept. It is plausible, though not probable, that Alarcón is satirizing the courtly lover who saw in his lady the object of adoration and holy worship.
The god of love, within this context, becomes a transposition of the powers of his real lady. Acceptance of this theory lends credibility to the belief that Alarcón is practicing a sub-conscious misogyny, for if the lady can in any way be connected to the god of love she assumes all his deprecatory attributes.

Another of the salient characteristics of courtly love, that of courtesy, is evident in many of the characters of Alarcón. Courtesy means that the character must pay heed to an established code of conduct in his relationship with the lady. Although Alarcón pays little attention to a number of stages of the ideal courtly courtship, he does present us with lovers who conform to some of the most important elements of the code. The courtly code established that the lover should serve his lady for a certain period of time before he could aspire to any tangible "gueredon". Although a required period of time was never established in the theory, practice fixed it as a certain number of years. A number of Alarcón's characters serve their ladies for this required duration. Vasco, the suitor of Blanca in Siempre ayuda la verdad is presented as a perfect lover who has served his lady for six years. He says:

Ha que la sirvo seis años
Sin haberme hecho favor...
--Mal dije, pues me ha dejado
Servirla sin que se ofenda.

(688)
To which the king remarks:

¡Qué cortesano recato!

(688)

Fernando, of Ganar amigos, is also presented as a perfect lover. He has served Flor for more than three years. Speaking at Fernando's request, Encinas says:

Su amante has sido
Tres años, y no ha tenido
Mas que esperanza tu amor.

(779)

Count Carlos of El examen de maridos has faithfully served Doña Inés for two years. He says:

No han sido mi claro oriente
Vuestros balcones, y han visto
Que ha dos años que conquisto
Su hielo con fuego ardiente?

(795)

Carlos, Vasco and Fernando are presented to us as perfect gentlemen as well as men who follow carefully the code of courtly love, at least inasmuch as service is concerned. Vasco eventually obtains the hand in marriage of the lady he has served so faithfully. There is a bit of irony in the outcome of the loves of Fernando and Carlos, for in spite of their perfect behaviours, the former is left unmarried while the latter does not marry the original object of his affection. It seems unlikely that Alarcón is making any comment of a satirical nature on the code of service, however, for these are all virtuous and admirable men. Certainly they in no way receive the negative reward of poetic justice.

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Another of the rules of courtly behaviour is that the lover must keep his love a secret from the public. In early courtly love poetry this was necessary because love was adulterous; revelation of the secret could but lead to scandal. In Spanish literature, as early as the Cárcel de amor, the requirement that the love be kept a secret was due to the stringency of the honor code. Public association of a lady's name with that of a gentleman in the early stages of courtship was tantamount to her dishonor.

Alarcón places great emphasis on the fact that the love must be kept secret, at least in its earliest stages. On this subject Vasco of Siempre ayuda la verdad says:

Advierte que entre los nobles
Se tiene a término bajo
Decir a nadie el favor.

(689)

Count Carlos of El examen de maridos remarks:

Si os amé tan cautamente
Que apenas habéis sabido
Vos misma que os he querido,
Esa es finezas mayor,
Pues muriendo, vuestro honor
A mi vida he preferido.

(795)

In Ganar amigos we find both a woman and a man stressing the necessity for secrecy. Doña Flor says to Fernando:

Fernando,
Los nobles amantes son
Centinelas del honor
De sus damas.

(729)
Fernando, a short while later, will himself make a similar remark:

¿Diera el descubrillo fama
A mi honor, si es, según siento,
Inviolable sacramento
El secreto de la dama?

(742)

There can be no doubt but that maintaining secrecy is one of the rules of courtly behaviour that Alarcón has strictly adhered to. In the same vein, it is certain that the guarding of secrecy is indeed a direct product of the courtly love convention. While it can be argued that the necessity for secrecy is a result of the exigencies of the honor code, it should be pointed out that a modified form of this honor code existed as early as the Cárcel de amor, at a time when the theme of courtly love was treated in all seriousness. Recall that Leriano will not marry Laureola because in so doing he would seem to validate the slander that had been leveled against her earlier. His death may be directly attributed to the honor code of the times, an honor code that does not radically differ from the one in the seventeenth-century, at least inasmuch as it deals with the reputation of the lady.

Of the four main characteristics of courtly love mentioned by C. S. Lewis, only adultery is not dealt with in some manner. Without exception the love plots in the theatre of Alarcón deal with unmarried "galanes" and "damas" working themselves toward matrimony, or a conjugal love in
which the fidelity of the partners is emphasized. Spanish literature, from the moment that courtly love literature was first introduced, showed a definite tendency to soften its unorthodox attitude toward extra-conjugal love. The seventeenth century, with its great emphasis on the sacrament of matrimony as a symbol of social and moral stability, could have little to do with love outside marriage.

There were a number of subsidiary characteristics essential to the development of courtly love literature. From the time of Petrarch courtly love assumed for itself the icy-fire image. For Petrarch the image fit into his conception of love in which the lover can have no reward. As Robert Merrill says, "the serving cavalier may not hope for reward; he must burn and freeze, rejoice at a glance of favor and despair at a frown in the certainty that she will maintain her station far above him—since indeed if she were to derogate from that station she would no longer merit his devotion." ⁶

Alarcón makes abundant use of this icy-fire image, yet not in the same way that Petrarch does. As in Petrarch it may represent the suffering of the lover. As a symbol of suffering it cannot aspire to the intensity of pain in Petrarch, for in Alarcón the lover can aspire to the hand of...
in marriage of the lady; indeed, this aspiration is not only suitable, but sanctioned by divine law. The result is that for the most part the icy-fire symbol becomes nothing more than a rhetorical device by means of which the lover scolds his lady or complains about her apparent indifference. Further deterioration of the symbol shows its use as a mere play on words.

In Mudarse por mejorarse we see the image used as a complaint against a lady who is slow in reciprocating. The marquis says:

Esperad, señora mía.
¿Cómo es posible que siendo
Vos el fuego en que me enciendo,
Quien me abrasa está tan fría?

(579)

In La manganilla de Melilla the icy-fire image is used in an identical fashion, that is, as a complaint against the lady. Vanegas says:

¡Oh amor! Con flechas de nieve
Heridas de fuego das.

(1056)

In La prueba de las promesas the image is used both as a complaint and as an ingenious play with words. Enrique scolds Blanca for the disfavor he has fallen into. He further complains that she has with no regrets given up the Tajo river (cold water) for the Manzanares (hot, sweaty water). Blanca answers:

Sí; que vivo en el lugar,
Don Enrique, y no en el río.

(358)
To which Enrique responds:

\[
\text{Yo creía, Viéndos tan blanca y tan fría, A un amor que abrasa el suelo, Que quien es hecha de hielo, En el agua viviría.}
\]

To repeat, Alarcón does not use the icy-fire image exclusively, or even well, as a symbol of suffering. Although suffering is often explicit in the symbol, greater emphasis is placed either on its function as a complaint or as a witty play on words.

In the introductory section on the development of courtly love it was stated that the courtly lover fell into a state of passion that has been called the malady of "hereos". A number of the protagonists of Alarcón exhibit symptoms not unlike those of the courtly lover. In the play \textit{Mudarse por mejorarse} the marquis, seeing for the first time the beauty of Leonor, falls into such a state of perturbation that he is unable to continue with his normal activities. He exclaims:

\[
\text{Imaginación tan fiera}
\text{Los pensamientos altera}
\text{Y turba el entendimiento;}
\text{Que he de partirme al instante,}
\text{Librando para otro día}
\text{Un negocio que venía}
\text{A trataros, importante.}
\]

In \textit{La amistad castigada} the reaction of Filipo at the first sight of Aurora is similar to that of the Marquis.
His will and reasoning faculties are for all practical purposes annihilated. We read:

¡Cómo puede
Dejarse de suspender
Quién os ha llegado a ver?
¡Cómo queréis que no quede
Absorto, señora, en vos, ...
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Love defined in this fashion is essentially the same for Alarcon as the most fervent courtly love poet. This is a violent and abrupt love, that blinds the eyes as it annihilates the reason. No man is immune to its force, for in the theatre of Alarcon even the most courteous and virtuous of men feel its ravages at one point or another. Yet it is far from an ideal and the Alarconian lover will be defined to a great extent by his ability to stand up to the almost overwhelming force of this love.

The true courtly lover could exist as long as hope remained, that is, hope for the "gueredon" which could be
none other than the lady's physical favors. In the Cárce de amor, we are told that if the lady shows pity and charity the lover can assume hope. One point is essential; hope is not an interior feeling of the lover but something that is manifested by the lady. It is in a certain sense psychologically analogous to the physical "gueredon". Hope is a gift from the lady.

Alarcón's presentation of hope is not at all the same and is more in accordance with a modern definition of the word. That is, it is a desire with the expectation that this desire will materialize. In Las paredes oyen the servant of Juan, Beltrán, clearly gives this definition:

\[\begin{align*}
\text{Tú piensas que el esperar} \\
\text{Es alguna confederión} \\
\text{Venida allá del Japón?} \\
\text{El esperar es pensar} \\
\text{Que puede al fin suceder} \\
\text{Aquello que se desea: . . .}
\end{align*}\] (505)

Furthermore, hope is no way dependent on the lady. The lover is capable of hope even if the lady is irreversibly opposed to his pretension. This is brought out in the play, Mudarse por mejorarse. To follow a dialogue between Leonor and García we read:

\[\begin{align*}
\text{Leonor: Y agradezco vuestro amor:} \\
\text{Obligáisme, no lo niego;} \\
\text{Mas al agua pedís fuego,} \\
\text{Si a mí me pedís favor.}
\end{align*}\]

\[\begin{align*}
\text{García: ¿Ni esperanzas?} \\
\text{Leonor: La esperanza} \\
\text{No os la puedo yo guitar.}
\end{align*}\] (571)
This section has shown that much of the rhetoric of courtly love is still present in the theatre of Alarcón. For the most part, however, this rhetoric serves no purpose other than ornamentation. If the rhetoric or equivalent symbol still has meaning it is generally used for a purpose unlike the original. Again, one or more of the tenets of courtly love may be adhered to in one play, yet denied or parodied in another work.

Irrespective of the distortions in meaning that have taken place we must accept the fact that Alarcón's presentation of love would not be possible without the courtly love background. The consistent appearance of elements that recall courtly love can only mean that Alarcón was familiar with the convention and that he manipulates it to suit his artistic creation. In documenting the rhetoric of courtly love in the works of Alarcón the only purpose has been to establish that the theme is essential to his presentation of love. Future sections of this chapter will establish to what extent Alarcón accepts, parodies, or presents a degenerated form of the theme.

B. Parody of a Style

A number of plays by Alarcón attest to the fact that courtly love was for him not entirely serious. Thus, we are presented with a parody of many of the essential elements of the courtly love scheme. In a general sense Alarcón's
parody of the theme suggests that the rules of courtesy, humility and deification were considered anachronistic to the seventeenth-century man. In a more specific sense parody tends to emphasize the realistic and contemporary setting in which love and jealousy operate in his plays. Parody of the courtly love style is not to be considered the only approach Alarcón takes to the theme. To fail to discuss its role in his theatre, however, would result in an improper evaluation of his treatment of the love theme, for there are rather obvious attempts at parody in all of the plays treated in this section. These plays are Mudarse por mejorarase, El tejedor de Segovia, La culpa busca la pena, Todo es ventura, El examen de maridos, and No hay mal que por bien no venga o Don Domingo de Don Blas. There are obvious elements of parody in a number of other plays, not discussed because they are repetitious.

Alarcón often presents the rules of courtesy as essential to a proper courtship. Yet a few of these same rules are presented as anachronistic to the period. In other cases the original reason for the rule has been obfuscated and it is followed for reasons of personal interest, generally involving the pride or honor of the gentlemen.

Secrecy was absolutely essential to the original courtly lover, in order to maintain the honor and good-name of his lady. In most of Alarcón's plays this desire to maintain the honor of the lady is still the most important
reason for secrecy. In the play *Todo es ventura*, however, this is not by any means the case. The marquis, suitor to Leonor, knowing that he has a powerful rival in the person of the duke, will keep his love a secret to facilitate his courtship, not out of deference to the good-name of his lady. He remarks:

\[
\begin{align*}
&\text{Y mientras pretendo y sigo} \\
&\text{Ocultamente a Leonor} \\
&\text{Ni aviso al competidor,} \\
&\text{Ni despierto al enemigo;} \\
&\text{Antes si se viene acaso} \\
&\text{A sospechar y sentir} \\
&\text{Mi afición, he de fingir} \\
&\text{Que por Belisa me abraso:} \\
&\text{Y así lo escribo a Leonor.}
\end{align*}
\]

(633)

Enrique, friend and relative of the marquis, responds:

\[
\begin{align*}
&\text{Es cordura; que en efeto} \\
&\text{Siempre el amante secreto} \\
&\text{Es quien negocia mejor.}
\end{align*}
\]

(633)

For the most part the lovers in the theatre of Alarcón address their ladies in a language that, while flowery and melifluous judged by modern times, is in accordance with the accepted courteous style of speech of the times. In a number of instances, however, this style is presented in an absurdly exaggerated fashion that leads to its effective parody. Mention has already been made of the play on words the icy-fire image receives in *La prueba de las promesas*. That this ingenious distortion of the symbol can be considered a parody is by no means pushing the point. The very wit of the association does, however, tend to save the language from complete ridicule.
In the play, *Las paredes oye*, the slanderous suitor of Ana, Don Mendo, uses a language in addressing her that is a deformation in all respects of courteous speech. Instead of sounding elegant and courteous his language takes on an air of absurd pomposity. The entire outburst of Mendo is too long for reproduction in this study. Quoted here are the last few lines of this speech.

```
Parte ¡Oh primero móvil adorado! 
De quien siguiendo voy el movimiento, 
Si bien arrebatado, 
Pues tras me centro corro no violento; 
Que yo, si lo merezco, gloria mía, 
Voy a ser el lucero de ese día.
```

(512)

This absurd spouting of common-places is ridiculous enough. It is even less believable coming from the mouth of the fickle Mendo, who is actively pursuing another lady at the same time he pays court to Ana.

It would appear that Alarcón has the language reflect the degree of sincerity of the person using it. Enrique, in *La prueba de las promesas*, is suffering from a temporary state of facetiousness. Mendo of *Las paredes oye* proves himself a fickle and insincere lover in every respect. It is important to note that when a character is sincere there is no parody whatever of the language.

In *No hay mal que por bien no venga o Don Domingo de Don Bias* there is considerable parody of the "service d'amour". This parody emphasizes two things. On the one hand, the "service d'amour" is expensive. On the other, it tends to
establish social precepts that are considered integral to a proper courtship but which allow little place for personal and individual adjustments of this style. Because of the nature of this study, it will deal only with the parody of the rules of love. It should be noted, however, that the play taken as a whole emphasizes intimate and individual morals and values, as Castro Leal points out. There is therefore an appropriate parody of all values imposed on the individual.

Juan, suitor of Leonor in No hay mal que por bien no venga . . . , is a degenerate type in every respect, with one exception. He has served Leonor long and well. Alarcón introduces an aspect into the "service d'amour" that has not received attention up to this time. That is, to serve a lady properly the gentleman must invest a considerable amount of money along with his time. Juan remarks:

Nada me tiene afligido  
Como ver que he de perder  
A Leonor, después de haber  
Sus favores merecido,  
Y después que me ha costado  
Tanta hacienda el festejarla,  
Servirla y galantarla.  

(836)

The absurdity of Juan's long service is in the fact that he has bankrupted himself in the act. Rather than feel sorry for the miserable state Juan has fallen into the reader tends to laugh at the excesses to which he has

7 Antonio Castro Leal, Juan Ruiz de Alarcón: Su vida y su obra (Mexico, 1943), pp. 189-190.
carried the art of serving. And, after all the time and
money spent on Leonor, Juan is in definite danger of
losing her love. Juan comments on his state:

Y así quise mi ventura
Asegurar, y en su pecho
Vencer la dificultad
Antes que la voluntad
De su padre: y está hecho;
Ya no hay remedio; ya estoy
En tan miserable estado
Que del empeño obligado
De un abismo en otro doy. (845)

Don Domingo, one of the most original and interesting
of the many characters of Alarcón, is the antithesis of the
humble, obedient, courtly lover. His wish is to rule his
life by logic and his logic is directed to obtaining for
himself all the worldly comforts possible. Leonor describes
him in the following fashion:

Ha dado en quererme bien,
Y aunque tiene calidad
Y es muy rico y nada necio,
Por figura le desprecio;
Porque la comodidad
Con tal cuidado procura,
Que en esta vida no tiene
Otra atención, y así viene
El extremo a ser locura. (853)

The truth of the matter is that Leonor has probably
been more irritated by Domingo's unorthodox views on love and
service of the lady than by his mania for comfort. Domingo
breaks each and all of the rules of courteous conduct in
love. No sooner does he see Leonor for the very first time he
declares himself as being in love with her. Leonor is aghast at such audacity. She says:

\[
\text{Nunca entendiera} \\
\text{Que tan atrevido fuera,} \\
\text{Ni con tanta libertad} \\
\text{Siendo la primera vez} \\
\text{Que me veis, se declarara} \\
\text{Vuestro amor; que cara a cara} \\
\text{Y con tanta desnudez,} \\
\text{Quien dice su voluntad,} \\
\text{Más que enamora, desprecia.}
\]

Domingo's answer to Leonor reflects his attitude toward comfort. He deems it better to tell her of his love than to keep it to himself and suffer. He remarks:

\[
\text{Y así tuve por mejor} \\
\text{Que atrevido a declararlo,} \\
\text{Sufrís vos mi atrevimiento,} \\
\text{Que padecer yo el tormento} \\
\text{Que me daba el desello.}
\]

Leonor by this time is almost beside herself with fury. She finds it incredible that a lover should place greater value on his comfort and desires than on her own respect and anger. She lets him know what he must do if he expects to win her love.

\[
\text{Si en mi afición prosegús,} \\
\text{Que tan difícil conquista} \\
\text{En mi esquiveza emprendéis} \\
\text{Que apenas alcanzaréis} \\
\text{Una palabra, una vista,} \\
\text{Sin que para merecellas} \\
\text{Más veces el alba os halle} \\
\text{Dando quejas en mi calle,} \\
\text{Que contéis al cielo estrellas.}
\]
Domingo's answer to Leonor expresses an attitude toward life that is both original and individual. In essence, he does not intend to throw away present comforts for the uncertainties of tomorrow. At the same time, his response must be considered a classical parody of the exaggerations of the courtly code had imposed. Here at last a lover, in a courtly environment and in a genre which normally reflects the courteous behaviour of this environment, makes the observation that in love he is seeking pleasure, not pain. Domingo says:

Lo humano quiero a lo humano,
Lo divino a lo divino,
Y al fin, porque mis intentos
Entendáis, en vuestro amor
Gusto pretendo, Leonor,
Que no pretendo tormentos.

(855)

That we are dealing with parody can not be seriously questioned. Domingo's remarks are in every way indicative of his attitude toward life, yet in all other ways he is a brave, tender, and generous man. As a nobleman his honor can not be put in doubt. While we might dismiss these same words out of the mouth of a "gracioso", coming from a nobleman of unquestioned valor, they reflect a serious attempt on the part of Alarcón to parody a fashion that had lost all contact with reality.

Domingo in every respect gives evidence of a realistic appraisal of love. Faced with the opposition of Leonor he determines to pay court to Constanza, for, as he says, in love he wants correspondence, not conquest. We read:
That the lover show humility with respect to his lady also receives considerable parody at the hands of Alarcón. Both blind obedience and anachronistic suffering is treated in a derisory manner by the author.

In the play, Mudarse por mejorarse, there is an example of a lover who makes a fool of himself by promising obedience to his lady. Félix, in love with Clara, has just declared his love to her. The lady does not, however, reciprocate. She, about to leave and not wanting Félix to follow her, reminds him that if he is in love with her he will do as she asks. She then commands him to stay where he is. Félix, realizing that he has been caught in a trap, remarks:

Cogíme. ¿Qué puedo hacer?
Inhumana ley me ha puesto.
Seguiréla; que es en esto
Fineza no obedecer.

That he follow her or not is not really the point. He has promised to do something which can but make a fool of him. The courtly rule of obedience has been parodied on two accounts. First, the rule is broken, and second, the rule, even if obeyed, makes a fool of the lover who has promised to obey it. Ironically, Félix defends his decision...
to disobey on the grounds that it is the courteous thing to do, for, as he says, "es en esto fineza no obedecer."

In the courtly tradition it is an accepted fact of life that the lover must suffer in his pursuit of the lady. He must do so because, being inferior to her, he can not aspire to the end he so fervently desires. On a number of occasions Alarcón categorizes such a concept as anachronistic to this time. In Mudarse por mejorarse, Otavio, who has complained of his passion for a certain lady to the marquis, is told by the latter:

¿En Madrid os tiene amor
Tan triste y desesperado?
¿Qué bien se ve que venís
Al uso de Andalucía,
Donde viven todavía
Las finezas de Amadís!

No sólo nadie no muere,
Pero ni enferma de amor.
Aquí las fuentes hermosas
Vierten licor, que bebido,
Es el agua del olvido
Contra fiebres amorosas;
Y como hallen los dolientes
De amor tan gran mejoría
En ellas, va cada día
Madrid, haciendo más fuentes.

(565)

In El tejedor de Segovia there is a similar situation. Garcerán, who loves Clariana, suspects that the Count has had him imprisoned for reasons of jealousy, and that he intends to kill him to be rid of a rival. Garcerán says:

Y quiere dar fin aquí
A sus celos con mi vida,
Bien lograda, si perdida
Bella Clariana, por ti.

(1217)
Juan reproaches him for this attitude:

Garcerán, esa fineza
Es de caballero andante.
Lo preciso y lo importante
Es mirar por la cabeza.

(1217)

Following a strict definition, neither of the incidents just pointed out represents an attempt at parody. They do, however, rather clearly delineate between what is considered an anachronistic idealism and a practical realism. The abrupt juxtaposition of these antithetical views is clearly to the detriment of the first, given the situation in which they are presented, that of the idealist receiving advice from the realist.

Alarcón's treatment of Cupid, the god of love, was studied in some detail in an earlier section. It was stated at that time that the development of the god of love by Alarcón is in most cases only rhetorical imagery; he either functions as a metaphor representing passion or, if equated with woman, as a misogynous symbol. In any event, there is an explicit parody of the god of love when he is ridiculed or presented in a deprecatory fashion.

In conclusion, it has been shown that Alarcón in a number of plays has parodied the old courtly elements of service, rules of secrecy, suffering of the lover, obedience, and the use of an exaggerated metaphorical language when not a sincere product. Parody is by no means the only, or even the most important, treatment given the theme by Alarcón.
Characteristics that are parodied in one play receive in another a treatment that is both serious and sincere.

C. The degeneration of the Courtly Lover

The section on the rhetoric of love established that a great many of the characteristics of courtly love were present in the theatre of Alarcón; it was noted that some of the symbols continue to have meaning while a great many others have been stripped of all significance. In another section it was shown that a number of these elements receive considerable parody at the hands of Alarcón. This part of the study will deal with the degeneration of the courtly lover, that is, his appearance in a degenerate form in Alarcón's theatre. It is essential that the reader understand that the degeneracy of the courtly lover is measured only in terms of his alienation from the rules and regulations of courtly love practice; judged by other standards he may or may not be presented as of imperfect moral fibre. Thus, explicit criticism is leveled at the individual uniquely because of his failure to live up to the courtly code. The lover is defined by and to the measure that he deviates from the code. This section, unlike the previous two parts of this chapter, does not assume that Alarcón was consciously aware of such treatment. Alarcón presents a practical reality that will be contrasted with the ideal of courtly
love. The degree of deviation noted from the practice to the courtly lover will determine the state of degeneration. This section will determine, then, exactly what is wrong with love, judged by courtly standards.

Courtly convention presented a love that was an ennobling experience. The lover, recognizing the superiority of the lady, constantly purified himself in order to prove himself worthy. Love is rarely presented in such a manner by Alarcón. The most common development shows love as an inspirer of all manner of deceits and deceptions, all aimed at winning the hand of the lady. Time and again we see Alarcón's characters presenting the view that deceptions are admissible in the pursuit of love. In *Amistad castigada* Filipo, suitor of Aurora, says:

```spanish
Un engaño se me ofrece,
Que es importante remedio,
Como a tu amor, al temor
Que los traidores te han puesto;
Y aunque no son los engaños
Dignos de reales pechos,
En la guerra y el amor
Es permitido usar dellos. (994)
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The rules governing love appear to permit, even encourage, crimes. For, as Ramiro of *Los pechos privilegiados* is heard to say:

```spanish
Lícito es cualquier delito
Para no morir de amor. (1300)
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It should be noted that the above quotation raises two points. The first is that love is no longer an ennobling force; rather, it is an inspirer of all kinds of deceptions and crimes, all in the name of love. The second point raises the question of whether or not mistakes made in the pursuit of love are pardonable. The latter point will receive considerable attention at a later point in this study.

Alarcón frequently presents a conflict between love and friendship, a conflict which is inevitably resolved in favor of the latter. Adherence to the rules of friendship is for Alarcón a definite virtue and should be followed at all times, even if this means denying love. In Los pechos priviligiados Rodrigo remarks:

Famoso Melendo, conde
De Galicia, no penséis
Que la pretensión que véis,
Sólo al amor corresponde
De mi adorada Leonor:
Que vuestra firme amistad
Tiene más autoridad
En mi pecho que su amor.

(1271)

In El semejante a sí mismo one of the characters, Leonardo, says:

No quiera Dios que en mi venza
El amor a la amistad.

(289)

This concept, in which friendship is exalted, shows some considerable deviation from that which rules the life of the courtly lover. For the courtly lover was bound to place all values, including honor and God, below the love
of his lady. It is obvious that love has gone through a period in which it has been devaluated, for its power has definitely suffered an eclipse.

A number of Alarcón's characters obliterate the true meaning of love by using the rational by which love explains itself for personal enjoyment of the lady. These characters, who for the most part have only one concern, sexual fulfillment, use any part or combinations of philosophical statements on love to their advantage in an attempt to seduce the lady. In *El dueño de las estrellas* the king, who fervently desires carnal possession of Diana, says to her:

¿Cómo puede amor guardarle?  
¿Permites la causa, y niegas  
Sus efectos naturales?  

(957)

Román, of *Quien mal anda en mal acaba*, also attempting to seduce a lady, remarks to her:

En la esperanza hay temor;  
La posesión asegura.  

(253)

In *El desdichado en fingir* a "gracioso", Tristán, advises his master, Persio, of the best way to break down the resistance of ladies. He says:

 tras de la historia de amor  
Meterás la deshonesta,  
Que le dé un lascivo ardor;  
Que en la materia dispuesta  
Entra la forma mejor.  

... ... ... ... ... ... ... ...  
Ni me invides ni me alabes,  
Sino al ingenioso Ovidio,  
De quien lo dicho aprendí;  
Que, aunque en servir he parado,  
Mi latincillo he estudiado.  

(32)
This advice is very interesting for a number of reasons. For one thing, we have an explicit acknowledgment that the character is familiar with the rules of courtly behaviour: "en servir he parado." His decision is to follow the rules of Onid, not the courtly ones: "mi latinillo he estudiado." The latter path is more in accordance with his desire, which is to have physical relations with the lady as quickly as possible. Also seen in Tristan's advice is a reference to the matter (femenine) and form (masculine) of Aristotle, with an obviously scabrous implication.

These characters are radically different from the common man who has allowed passion to overcome reason. They consciously avail themselves of the apparatus of a courtly structure to rationalize and support their lascivious desires. The error of their way is not left in a vacuum however, for each of these characters will receive an exemplary punishment at the end of his respective play.

Critics have pointed out that _La Celestina_ is in a certain sense a "reprobatio amoris"; its purpose is to show the results of an unbridled, passionate love. Calisto and Melibea receive punishment, however, as much for the use of a bawd of diabolical inspiration as they do for their excesses in love. It has already been pointed out that one

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8 Green, p. 113.
theologian of the period, Martín de Azpilcueta, calls the employment of sorceresses to satisfy lascivious desires a mortal sin.⁹ In El caballero de Olmedo there is a similar situation in that there is a witch, Fabia, of demonical inspiration. While the ending of the play is different from that of La Celestina (the lovers repent and obtain salvation) the same principle governs both works; the use of a witch or sorceress as a go-between is simply not permitted by the Christian or courtly code.

In a number of plays by Alarcón there is a pact made with some supernatural power in order to win the love of a lady, otherwise inaccessible to the person who makes the pact. Such pacts are seen in La prueba de las promesas, La cueva de Salamanca, and Quien mal anda en mal acaba.

Of these plays Quien mal anda en mal acaba is most interesting to this study because the entire plot revolves around the pact with the devil. In the section on the rhetoric of courtly love a number of attributes were pointed out that equated the protagonist of this play, Román, with the typical courtly lover. He recognizes the perfection of the loved one, the power of the god of love and his own absolute submission. It is readily apparent, however, that this is not to be a tale of courtly love but one of "amor ferino",¹⁰ or sensual love. As soon as

⁹Martín de Azpilcueta, Manual de confesores y penitentes (Barcelona, 1567), p. 167.
¹⁰Green, p. 76.
Román learns that the object of his adoration is destined for another, he realizes that he can not possibly obtain her without supernatural powers. Thus, in quick order Román denies free-will and forms a pact with the devil.

From the moment that Román accepts the devil as his helper we see clearly that his love is anti-social in nature and intent. His purpose is not matrimony but merely to "gozar", as he clearly indicates in the following lines:

¿Quién pues me dará esperanza
De que algún tiempo la goce,
Si diabólicos engaños
No ayudan mis pretensiones?

That Román is a true scoundrel can not be questioned. His desires are of the basest nature. Even if he is able to enjoy Aldonza physically Román has no intention of marrying her. He remarks:

Pues que me ayude el infierno,
Gozaré de Aldonza bella;
Y antes que descubra el tiempo
Mi delito, ausentárme,
Pues por la mágica puedo
Penetrar en breves horas,
Con Aldonza si me agrada,
Sin ella si la aborrezco;
Que no siempre son iguales
Las pasiones y el deseo.

It is obvious that Román has committed a number of unpardonable sins, some of a theological nature (denial of free-will, pact with devil). In the chain of causality the force of passionate love is both the cause that leads to the denial of free-will as well as the reason for the
pact with the devil. And just as La Celestina and El caballero de Olmedo show the degeneration of the courtly lover through the use of magic and witchcraft, so too does Quien mal anda en mal acaba. Passionate love in all three works needs and seeks supernatural powers to satisfy its desires; supernatural power directed toward sinful or illicit relations is always a product of diabolical intervention, whether the active intermediary is a bawd with magical powers, a sorceress, a witch or the devil himself. The end state is at all times one and the same. Illicit love is a sin; the use of demoniac powers to the advancement of illicit love is a mortal sin, and will result in damnation of the individual if repentance does not take place. So at the end of Quien mal anda en mal acaba, Román will receive exemplary punishment for his behaviour.

The ending of the play does not clearly state whether Román is punished for having kept the religion of the Moors or for his unpardonable behaviour in love. The last lines simply fail to see any problem. We read:

En sus rebeldes intentos,
Preso en Toledo murio
Ramírez, y relajado
En su estatua, por su ciego
Delito pagó en el fuego
El cadáver su pecado; . . .

(271)

It should be noted that the fact that Román is not a Christian is of little consequence to the development of the play, for he acts and speaks in a manner similar to
any Spanish lover whose reason has been blinded by passion. Yet the exaggerations this passion leads him to was perhaps inconceivable in a Christian lover. Alarcón is very likely making the point that blind love in a Christian leads to many excesses, but not to the denial of one's God and a pact with the devil. That such a pact could be made is only deemed possible for a pagan, and is analogous to the heretic of courtly love literature who worships his lady above all else. Román, being a non-Christian, is not offered the possibility of repentance. His is a world that has judged him "a priori" as condemned. He, like the heretical Calisto, dies in mortal sin, neither wishing for nor given an opportunity to repent.

D. The Persistence of an Ideal

The first section of this chapter established that a great deal of the language and a large number of the concepts of courtly love literature were present in the theatre of Alarcón. Their use in his theatre, however, was shown to be one of formal ornamentation, without any immediate analytical significance. Succeeding sections on the parody and degeneration of the courtly lover showed that the convention had undergone significant deterioration, to the point that it now is placed in ridicule or presented in all its deprecatory implications. Nevertheless, it is important to establish that courtly love in Alarcón can not be
understood merely by its decorative function, nor by the parody and degeneration it undergoes, nor by all of these factors combined. For there is significant reason to believe that many of the idealistic attitudes of courtly love still persist in Alarcón in spite of the considerable distortion the theme has undergone. This section will show that the old courtly formula of "amar, padecer y callar" is as important in some cases to the Alarconian protagonist as it was to the courtly lover. A number of the rules of courtly behavior, themselves a natural outgrowth of the above formula, will also be seen as meaningful and sincere remarks on an idealism in love that has by no means disappeared.

Selecting passages at random can lead the unwary reader to the conclusion that the myriad of comments made by Alarcón on love is a hopeless jumble of contradictions. Closer inspection, however, reveals that there are a number of ideal attitudes toward the pursuit of love, invariably contrasted to less ideal or even sinful reactions. Finding the ideal or ideals is not an overly difficult problem, fortunately, as most Golden Age dramas adhere to a pattern of poetic justice. If a character is shown to receive a reward at the end of the play, or if he escapes without punishment, we may assume that he has proceeded virtuously and honorable in the pursuit of an ideal, or that he has made penance before the end of the play. Accordingly,
it will be shown that those characters who live by an ideal that is not essentially dissimilar to that of the courtly lover, will inevitably receive the poetic justice they deserve. This can be the love or hand in marriage of the lady they so fervently desire, but need not necessarily be the case, for there are a number of other compensations, such as fame and honor, which can also be considered rewards for good behaviour. Again, it should be emphasized that the formula "amar, callar y padecer" is not the only ideal that Alarcón presents. Nor is it by any means the only manner in which the protagonist may gain the hand of the lady. Juan, for example, of Las paredes oyen, gets further by cunning than he does by following the code of "amar, callar, y padecer". He even mocks this code near the end of the play when he advises the duke, suitor to the hand of Ana, that he should follow it, knowing full well that the duke is both capable of winning the hand of Ana and prepared to marry her. There are even a number of characters who, after allowing passionate love and the desire for carnal knowledge before marriage to completely rule their lives, still in the end marry the lady they desired (Diego of La cueva de Salamanca, the king of El dueño de las estrellas, the king of Los pechos privilegiados). There is thus an ideal which, if adhered to, always leads to a happy conclusion for the character involved, and a practice which may or may not lead to a successful end. There is obviously
no unified field-view on love. What is stressed in the end result is the exuberance of life, with its problems and temptations, rather than the ideality of static moral and religious laws. But in spite of the quirks of fortune that occasionally reward an apparently immoral character with the hand of his lady, there is still the ideal character whose good words or works never go unnoticed. Thus, the ideal of the courtly code, while not the only path to happiness, is surely one of the surest.

In La prueba de las promesas, Enrique, suitor to the hand of Blanca, is undoubtedly a more virtuous character than his rival, Juan. Although Blanca favors Juan, Enrique is presented as a harmonious element of society. He is preferred by Don Illán, Blanca's father, because a marriage between Enrique and his daughter would heal the wound that had long existed between the Vargas (Enrique) and Toledo (Don Illán) families. Illán says:

De las desventuras largas,
Los bandos, muertes y daños
Que han durado tantos años
Entre Toledos y Vargas,
Quiere el cielo soberano
Que el alegre fin se vea,
Querida Blanca, y que sea
El medio de paz tu mano.

(329)

Throughout the play Enrique is presented to us as the most virtuous of the two lovers. Blanca tells Enrique what her own idea of a perfect lover is. This idea corresponds to the formula "amar, caller, y padecer". 

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She says:

Don Enrique, un firme amar,
Servir, callar, padecer,
Las fieras sabe amansar,
Y obliga, si no a pagar,
Al menos a agradecer.

(358)

It is soon apparent that Enrique has been following this formula in his courtship of Blanca, for she tells him:

Yo os comienzo ya a pagar,
Pues os llego a confesar
Que agradezco, por creer
Que llegar a agradecer
Es el principio de amar.

(359)

It is significant that Blanca approves the "amar, callar y padecer" code of courtesy in love. For one thing, her affections toward Enrique at this time are little more than lukewarm. Her first affections, or inclinations, were for Juan. These inclinations were caused by the stars, everywhere presented by Alacrón as the cause of blind, passionate love. Resisting her father's attempt to marry her to Enrique, Blanca exclaims:

Yo he hecho
A mi corazón violencia;
Mas solas pueden mudar
La inclinación las estrellas.

(346)

Possessed by the passionate love Blanca was not overly impressed with the ideal that she now, though in a tepid fashion, expounds to Enrique. In a very practical sense, her formula even now represents an evasion of sorts for she is still unwilling to commit her love to Enrique. Yet in
the end, and to her advantage, the joke will be on her; the formula that she gives as an evasionary tactic is in reality the one a lover should live by. An ideal love that follows the rules as she presents them will always lead to a marriage that ensures the social stability of the society and the individual happiness of the lovers. Thus, the formula "amar, callar y padecer", though used initially in this play in an ironic fashion, ends by manifesting itself as the only ideal.

In _La amistad castigada_ this formula is used in a similar fashion. Aurora, the lady, is loved by both Ricardo and Filipo. She, in spite of the overwhelming superiority of Ricardo, has preferred Filipo. Filipo is a symbol of mad, passionate love, and seeks to excuse his conduct on the grounds that love's errors are pardonable. He remarks:

Desde el punto que te ví,  
Te sujeté el albedrío:  
Este delito no es mío,  
Sí es delito, tuyo sí;  
Que si con poder violento  
Me abrasó tu rostro hermoso,  
El rendimiento forzoso  
No fue libre atrevimiento.  
Esto digo sólo, Aurora,  
Por disculpar el error  
De haberte tenido amor;  
Sabiendo que el rey te adora. (1022)

Aurora's love for Filipo is very similar to his love for her, that is, it is a burning fire that annihilates reason. She does maintain, however, a semblance of
virtuous behaviour, for she is obedient to her father.

She says:

Yo, aunque en amoroso fuego
Me abraso, sin su licencia
No me he de determinar; . . . (1023)

Thus, Aurora and Filipo correspond in the type of love they have for each other. For Ricardo, a more moral character, Aurora will have a different set of standards, which will reflect the high ideals of this character. At a time when she still has a passionate love for Filipo, she remarks to Ricardo:

Mil veces vuestros enojos
Me ha dicho; que por los ojos
Sabe el corazón hablar.
No os ha dañado el callar;
Antes en mi pensamiento
Adelantó vuestro intento;
Porque en los que amantes son,
Es sobra de estimación
La falta de atrevimiento. (1016)

La amistad castigada presents, then, two rather obvious points concerning love. First, there is an ideal in love, represented by Ricardo, and a practice, represented by Filipo. Poetic justice is the norm for this play, as Ricardo will be rewarded for his virtuous behaviour with the hand of his lady, whereas Filipo will receive punishment. On the other hand, Alarcón clearly presents the idea that love in man may be moral or immoral. If the man is moral the love his lady has for him will reciprocate. Immoral love in the man will cause the lady to fall into the trap of
blind, passionate love. Woman is neither moral nor immoral in herself, being the passive agent that is given identity by man. In a very real sense Aristotle's conception of woman as matter and man as form, with its emphasis on the movement of matter toward form, is the process that we see in action in this play. While this concept, which is an implicit admission of woman's inferiority, has little to do with courtly love, indeed, being antithetical to its very essence, the point is not mute. For what Alarcón retains of the courtly love system is not an essence, which is most often tragic, but a code of behaviour, a style of life that he has been able to superimpose on the system of his own time. The end result is that a system of courteous behaviour is shown at work in a social world. There can be no doubt but that this code is a direct result of the system of courtly love.

While woman is customarily presented as a passive agent who reciprocates with the type of love held for her, it is noteworthy that she is nevertheless capable of recognizing the ideal. She fully realizes, for example, that love should not be caused by the stars or inclination, but should be a result of recognition of courteous and virtuous behaviour on the part of the man. This recognition leads to love in its truest sense, evinced by the remarks of Blanca of *La prueba de las promesas*, "llegar a
agradecer es el principio de amar." (359) This system, whereby woman begins to love as a result of the recognition of the exemplary behaviour of her suitor is certainly more compatible with the courtly love system than her presentation as a victim of blind, passionate love. For one thing, there is an obvious emphasis on the superiority of woman, for the man must perform certain actions that make him worthy of her love. She, by recognizing the validity of such action, justifies the behaviour of the suitor, for she presents herself as worthy of such devotion. Again, it must be pointed out that such an ideal condition is to be found in the theatre of Alarcón only when both of the parties prove themselves worthy, for love generates its like.

The system which expresses itself by the formula "amar, callar y padecer" is by necessity all-inclusive, and must include as secondary manifestations all the rules and regulations concerning courteous behaviour. Thus, certain actions presented in the first section as rhetoric are seen to maintain meaning in a more profound sense. Vasco of Siempre ayuda la verdad, Fernando of Ganar amigos and Carlos of El examen de maridos, are all presented as suitors who have served their ladies faithfully for a number of years. Because of the nobility of their behaviour all three of these characters experience a happy outcome, although not necessarily the hand in marriage of their lady. Fernando's reward, for example, is the fame and renown he achieves for his steadfast friendship for
another. Carlos is rewarded by marriage to a lady who reciprocates more fully to his love than the original object of his affection. In spite of the diverse endings, there can be no doubt but that all three of these characters behave correctly with respect to their ladies, and that they are rewarded for their behaviour. The tenets of poetic justice are in the end fully maintained.

That the lover is obliged to keep an air of secrecy around his love for a lady is explicitly stated in the formula "amar, callar y padecer". The reason for this secrecy is to guard the honor and good name of the lady. As shown in the first section of this chapter, this aspect of the courtly love convention is carefully adhered to by Alarcón as an ideal in love. Accordingly, all three of the characters discussed above were also shown in the first section of the lovers who strictly accepted the rules of secrecy in their courtships.

Conclusion to Chapter I

This chapter has shown that the courtly love motif was an important, not to say, essential, aspect of Alarcón's presentation of love. It was established that many of the dominant concepts of courtly love literature as well as the terminology used to present these concepts, were to be found in Alarcón's theatre. The treatment given courtly love has been shown to be diverse. At times its
use is limited to a rhetorical and decorative function. On other occasions there is a distinct parody of the courtly love style. Occasionally the courtly lover is shown in his degenerate state where his function is analogous to the anti-hero. Yet, in spite of all, there is to be found at times a sincere approach in which the values and code of behaviour of the courtly lover are clearly presented as the ideal.

In a broader sense, this chapter has established two essential points. On the one hand, it has been proven that Alarcón's use of the courtly love motif, for its importance and consistency in his theatre, represents a self-conscious treatment of the theme. Alarcón's presentation of love would be quite inconceivable without the courtly love tradition. That Alarcón was intimately acquainted with this tradition appears self-evident at this point. On the other hand, the complex manipulation of the theme serves notice that Alarcón is not presenting one type of love. Thus, that which serves as an ideal in one play is parodied in another. As there is no consistent ideal, there can be no consistent moral preoccupation. Each play of the author presents a different problem that often denies the solution given to previous problems.

In spite of the importance of the courtly love motif there are other aspects of the theme of love to be considered. For, while we can not understand Alarcón's treat-
ment of love without studying courtly love, this is not by itself a final, comprehensive solution. Alarcón lived in an age that has been shown to present love in a number of other guises. The following chapters of this thesis will therefore deal with Alarcón's presentation of non-courtly love.
II

NEOPLATONIC LOVE

Primarily responsible for the divulgation of the Neoplatonic doctrine of love in Spain were Castiglione and León Hebreo. Castiglione's influence was transmitted directly through the Italian version of Il libro del cortegiano or through the Spanish translation of Boscán, of 1534. Hebreo's influence was quite likely a result of the simplification of his work by a number of Spanish writers, including Maximiliano Calvi and Fray Cristóbal Fonseca. The influence of both Castiglione and Hebreo on Spanish literature was considerable and has been studied by a number of scholars. It would appear that Alarcón was influenced to a great extent by Castiglione but

1 Ludwig Pfandl, Historia de la literatura nacional española en la Edad de Oro, trans. Jorge Rubio Balaguer (Barcelona, 1929), pp. 33-34.


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took very little from Hebreo. This may be explained in part by the dual nature of the Courtier, which served as both an instruction book for correct behaviour in love as well as a treatise on the ladder of love. Little, if any, serious attention is given to either Castiglione's disquisition on love in the fourth book of the Courtier or to the more embracing cosmological explanation of Hebreo's Dialoghi d'amore.

This chapter is divided into four sections. The first will establish that the cosmological theory of love expounded by both Castiglione and Hebreo has no significance in the theatre of Alarcón. At the same time, it will be shown that much of the imagery of that system is used by him for other purposes. The second part will discuss the rules of courtesy the perfect lover was expected to follow. The third book of the Courtier will serve as an answer to many of the questions posed by the discussion of these rules in the chapter on courtly love. The third part will analyze in some detail the use of the imagery of the eyes. This will be approached from both a courtly as well as a Neoplatonic point of reference. The fourth section will deal with what was established in the introduction as the second stage of Neoplatonic love. In this stage marriage has replaced the old cosmological scheme of love and serves as the symbol
of harmony. This last section will attempt to explain the absence in the theatre of Alarcón of true Neoplatonic love, that is, a love which has as its purpose absorption into divine truth and knowledge.

A. Absence of a Cosmology

Love was for Castiglione and Hebreo a force that was equivalent to the combination of beauty, goodness and divine wisdom, capable of binding together all the elements of the universe in harmony. Castiglione writes:

O most sacred Love, what tongue is there that can praise you worthily? Full of beauty, goodness and wisdom, you flow from the union of beauty, goodness and divine wisdom, there you dwell, and through it you return to it perpetually. Graciously binding the universe together, midway between celestial and earthy things, by your benign disposition you direct the heavenly powers in their government of the lower, and turning the minds of men to their source, you unite with it. You unite the elements in harmony, inspire Nature to produce, and move all that is born to the perpetuation of life. You join together the things that are separate, give perfection to the imperfect, likeness to the unlike, friendship to the hostile, fruit to the earth, tranquility to the sea, its life-giving light to the sky.

The most superficial perusal of the theatre of Alarcón convinces one that the cosmology of love

discussed by Castiglione in the fourth book of the *Courtier* is simply not dealt with by our author. Only one of his plays presents love as a harmonious force that binds the universe together. In the play, *Siempre ayuda la verdad* we read:

Amor los elementos  
En dulce unión enlaza, amor conforma  
Extraños pensamientos,  
Amor valientes Hércules transforma  
En actos mujeriles,  
Y en fuerza de Sansón ánimos viles.  

(674)

That such a presentation of love is so rare in the theatre of Alarcón clearly establishes that we are dealing with a love that is not truly Neoplatonic. Indeed, even the validity of the above citation may be questioned, for it is extremely doubtful that Alarcón is the sole author of *Siempre ayuda la verdad*. Castro Leal leans toward the belief, presented earlier by Fernández-Guerra and Hugo Albert Rennert, that Alarcón wrote this play in collaboration with Luis de Belmonte Bermúdez.⁴ He further states the opinion that the lines quoted here from the play do not appear in the least to be by Alarcón's hand.⁵ It is quite likely


⁵ Ibid., p. 178.
Castro Leal is correct in his assumption. However, even admitting that the lines are Alarcón's, a close reading shows that what the author is emphasizing is that it is an irresistible force that all men must succumb to. This concept is a common-place in Alarcón as well as other dramatists of the period.

Absent also in the theatre of Alarcón is the presentation of love as a progression from the contemplation of sensual beauty to the contemplation of divine beauty and knowledge. There is not a single play of Alarcón that presents this concept. There is furthermore a surprising lack of the Neoplatonic imagery. A very few of the elements of the progression stage of Neoplatonic love can be found in his theatre. In El desdichado en fingir the ennobling qualities of love, a Neoplatonic characteristic, are emphasized. We read:

\[
\begin{align*}
\text{Si esa te falta, imagina} \\
\text{Que serás discreta mal;} \\
\text{Que es fuego amor, que el metal} \\
\text{Del entendimiento afina.} \\
\text{Conmigo es el argumento} \\
\text{Que tiene fuerza mayor,} \\
\text{Que quien tiene mucho amor} \\
\text{Tiene mucho entendimiento.} \\
\text{¿Qué sutilezas no enseña} \\
\text{El amor, qué discreciones,} \\
\text{Qué agudezas, qué invenciones,} \\
\text{A un rudo, a un bruto, a una pena?}
\end{align*}
\]

(34)

This type of comment on love by Alarcón is rare, for he characteristically presents a type of love that
is anything but ennobling. It is true that the situation of the courtly lover, whereby he proves himself worthy of his lady through service to her, could be considered within the framework of ennoblement. It would appear certain, however, that it is not love that ennobles the courtly lover; rather, his nobility of purpose and worth has been established "a priori". The courtly lover is allowed to serve the lady because he has proven himself worthy of such service.

That love is caused by beauty is a given of the Neoplatonic love doctrine. While there are a number of cases in which Alarcón presents this concept, it should be noted that the idea is not necessarily of Neoplatonic provenance in his theatre, nor does the word "hermosura" have a meaning equivalent to that of the Neoplatonic love theorists. For the latter, the contemplation of beauty, that is sensual beauty, was but the first and lowest in an ascending scale of values that would end in the contemplation of divine knowledge. The contemplation of sensual beauty leads to love, which imparts values and therefore idealism. In Alarcón the contemplation of sensual beauty characteristically leads the viewer in a negative direction, that is, his rational power is subdued by the sight of so much voluptuousness. The following lines, uttered
by Vasco of the lascivious Roberto in *Siempre ayuda la verdad*, clearly establishes this point.

La visita ha sido necia;  
Que Roberto en doña Blanca  
Tan tiernamente se eleva,  
Que le bebe la hermosura,  
Como dicen los poetas.  

(676)

Thus, the sight of sensual beauty most often leads to a negative type of love. The concept that there is a progression from sensual to divine beauty is totally absent in Alarcón's theatre.

Alarcón presents another aspect of the corrupted form of the Neoplatonic love system. It has been well established that in Neoplatonic theory the sight of beauty should cause a progression upward toward higher values. In the play, *El tejedor de Segovia*, appreciation of sensual beauty is presented as a cause for mistrust on the part of the suitor. The count, a despicable character, states:

¡Qué poco sabes de amor!  
Mira, en comenzando a amar  
A estimar también se empieza;  
Y al estimar la belleza  
Se sigue el desconfiar.  

(1212)

Still another element of the Neoplatonic love theory that receives a twist in the hands of Alarcón is the idea that the beautiful is also good. In the
fourth book of the *Courtier*, Castiglione writes: "I say that beauty springs from God and is like a circle, the centre of which is goodness. And so just as one cannot have a circle without a centre, so one cannot have beauty without goodness. In consequence, only rarely does an evil soul dwell in a beautiful body, and so outward beauty is a true sign of inner goodness."\(^6\) A bit later Castiglione adds: "Therefore for the most part the ugly are also evil, and the beautiful good."\(^7\)

Taking into consideration the wretched physical state of Alarcón and the complex he must have had as a result, it is quite inconceivable that he could agree with such a statement. And indeed, there is to be found in his theatre an explicit denial of external beauty as a reflection of inner goodness. In *Las paredes* oven Celia, who favors the suit of the ugly but sincere Juan, says to her mistress:

\[\begin{align*}
Pues ¿cómo? ¿en eso repara 
Una tan cuerda mujer?
En el rostro no has de ver
La hermosura o gentileza:
Su hermosura es la nobleza,
Su gentileza el saber.
Lo visible es el tesoro
De mozas faltas de seso,
Y las más veces por eso
Topan con un asno de oro.
\end{align*}\]

\(^6\) *The Courtier*, p. 330.

\(^7\) Ibid.
This passage is especially significant. For one thing, "hermosura" is defined in terms of nobility of spirit and knowledge rather than of physical beauty. Yet the very base of the Neoplatonic theory of love depends on the relationship between physical beauty and goodness. Denying the validity of the first premise invalidates the entire system of progression to the eventual contemplation of divine beauty and goodness. It is highly likely that the absence of the ladder in Alarcón's theatre is a result of his inability to accept the first premise and recognizing that the system would not work without it, he chose to discard it entirely. This theory would certainly explain the lack of a cosmology of love in his theatre, and in view of the fact that Alarcón was certainly influenced to a great extent by other sections of the Courtier, his refusal to deal with love in the manner presented by Castiglione in the fourth book of the Courtier does need some explanation.

B. Rules of Courtesy in Flux

The rules of courtesy and decorum presented by Castiglione governing love are in many respects quite similar to those of courtly love. But as the two types of love depart from different premises and seek different ends, there are to be observed a number of
essential divergences in these rules. The principal cause for these divergences is to be found in the very nature of the male-female relationship of courtly love, in which the lover occupied a humble position with respect to his lady; her superiority was not questioned. The lover was the one who was compelled to follow established rules, which, while emphasizing his inferiority, at the same time made him more worthy. On the other hand, Castiglione and the Neoplatonic theorists present a relationship which maintains the lover and the lady as equals; in following the rules of courtesy the lovers perfect each other. In the third book of the Courtier, Castiglione writes; "on the other hand, woman does not receive her being from man but rather perfects him just as she is perfected by him, and thus both join together for the purpose of procreation which neither can ensure alone." The last lines of the citation establish quite clearly that what Castiglione is describing here is not Neoplatonic love, but a love that has as its end procreation and the persistence of the species. This type of love, with its own rules of courtesy, gives equal importance to the lover and the lady. Man is no longer placed in a humble position.

8 Ibid., p. 221.
A number of the problems posed in the chapter on courtly love are resolved by this third book of the Courtier. It was pointed out earlier that love often engenders its like. Thus, Aurora of La amistad castigada has for Filipo an immoral lover, a love that is a result of her submission to passion. For Ricardo, however, a virtuous lover, she reciprocates with a love based on the rules of ideal love. The same was shown to be the case in La prueba de las promesas with Blanca, Juan and Enrique. That the lady would eventually find the level of her lover is an idea quite alien to courtly love. It is not, however, alien to Castiglione. He writes: "For if the Courtier's love for her is prompted by the beauty, good way of life, talent, virtue, discernment and other commendable qualities with which we have endowed her, then his intention is bound to be virtuous too." The obvious implication is that like qualities attract. Alarcón has gone one step farther, however, for he has endowed woman with the capability to be and to become. She may initially correspond to an impure lover, but because she functions in society her psyche is in an continual state of flux. Eventually, if she is virtuous, she will recognize her most virtuous suitor. In any event, it is essential to

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9Ibid., p. 263.
understand that Alarcón has adopted in part the opinion of Gaspare, who presents a view contrary to that of the Magnifico in the Courtier. Bearing in mind that the Magnifico speaks for Castiglione, Alarcón has taken a reverse argument. The point in question results from a debate between Gaspare and the Magnifico on the merit of woman. Gaspare takes the view that woman is inferior to man. One of his arguments is based on Aristotle's argument in which form (masculine) is superior to matter (femenine). Gaspare states: "as you know, it is the opinion of very learned men that man is as the form and woman as the matter, and therefore just as form is more perfect than matter, and indeed it gives it its being, so man is far more perfect than woman."¹⁰ That this principle may be applied to the situation of Aurora of La amistad castigada and Blanca of La prueba de las promesas should be at once apparent. Both, as matter, are seen to fit the form, be that form virtuous or immoral; they are in any case absolutely dependent on man for the identity they assume. The inability of Blanca and Aurora to make the correct choice on the first try is interpreted in this light as a clear sigh of their inferiority. By the same token, their readiness to assume any form shows their lack of independence.

¹⁰Ibid., p. 220.
At an earlier point Juan of *Las paredes oyen* was discussed in terms of his adherence to the rules of courtesy and decorum of courtly love. The point was made that his cunning and tricky behaviour was little in keeping with the tenets of courtly love, which, by placing the lover in a humble position with respect to his lady, precludes any manipulation of the situation on his part. One explanation is that Alarcón is consciously toying with the rule of absolute obedience and service established by courtly love. It is very possible, however, that Juan's course of action should be viewed in light of the suggestions presented by Castiglione for proper conduct in love. Castiglione writes: "But since I should never like our courtier to practice deceit, I would have him deprive his rival of his lady's favour by no other method than loving her and serving her, and being virtuous, discrete and modest; in short, by being worthier of her than his rival and by being sufficiently wary, cautious and prudent to save himself from certain clumsy follies into which so many ignorant men fall in their various ways."\(^{11}\)

This is precisely the manner by which Juan wins the love of Ana. He first of all proves himself more

\(^{11}\text{Ibid., p. 271.}\)
worthy than Mendo, his first rival. When he realizes that he has another rival, the duke, he determines to use cunning and play the two off against one another.

Juan reasons as follows:

Mientras sin contrario fuerte
Ame doña Ana a don Mendo,
Ella está en su amor muy firme,
Y a mudalla no me atrevo;
Y como el Duque es persona
A cuyas fuerzas y ruegos
Puede mudarse doña Ana,
Que la conquiste pretendo
Para que andando mudable
Entre los fuertes opuestos,
No estando firme en su amor,
Esté flaca a mi deseo.

At the end of the play, after Ana has given her hand to Juan, the duke accuses him of deceitful behaviour. Juan is very specific in pointing out to the duke that he did not deceive him. Juan remarks:

Deteneos;
Que yo nunca os engañé.
Recato y no engaño fue
Encubriros mis deseos;
Que si os queréis acordar,
Sólo os tercié para vella,
Y en empezando a querella,
Os dejé de acompañar.

As has just been demonstrated, it is possible to justify cunning action with an established system of behaviour that is contrary to the conventions of courtly love. By using Castiglione as his support, Juan's actions correspond more nearly to those we would expect
from a lover who is so definitely virtuous in all else. Thus, it may be ascertained with some certainty that Alarcón is in no way criticizing Juan's actions, either implicitly or explicitly.

C. A Language of Love

Across the centuries poets have waxed eloquent with an imagery involving the eyes and the arrows that are released by them. No lover was immune to the ravages of these arrows and once struck he was wounded forever. Though courtly love did not create the imagery, its availed itself of the figure and found that it could not function without it. The imagery which developed out of the association of eyes and arrows is not a simple matter to explain. There appears to be a distinct difference between its function in courtly and Neoplatonic love literature. The purpose of this section will be to establish the various manners in which the imagery appears and to relate these manners to the theatre of Alarcón.

Courtly love literature draws a parallel between the eyes of the lady and a bow. From her eyes fly arrows which strike the lover and cause him to be hopelessly enamoured of her. Maurice Valency describes the process as one in which the lady's eyes are a flexed
bow from whence springs the arrow of love: "When the deed is done . . . the lover is left more dead than alive, with the dart of love fixed and festering in his heart." Because she herself releases the arrows the lady of courtly love literature performs a function analogous to that of Cupid. She is supremely independent because she relies on no one to perform her work for her. Yet because her function is analogous to that of Cupid, poets have tended to usurp some of her power and entrust the job of striking the first blow to the god of love. As the lady of courtly love literature gradually loses power and, consequently, control over her own fate, Cupid, by himself or in collaboration with Venus, his mother, comes to assume the function of an "alcahuete" or go-between. Further deterioration of the process leads to the conversion of the "alcahuete" into a witch.

In the theatre of Alarcón neither of these extremes is to be found. The lady is not all-powerful, nor is there a serious treatment of "brujería". What is to be found is Cupid as the dispenser of the arrows, having already usurped a great deal of the lady's power and independence. Examples of such a presentation in the

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theatre of Alarcón are frequent. In the play _La amistad castigada_ Filipo says:

Amor es Dios, la mano suya ha sido
La flecha, Aurora, que mi pecho ha herido;
Pues en mi rendimiento ¿qué te admira,
Donde es deidad la mano que me tira,
Y porque del remedio desespere,
Deidad también la flecha que me hiere. (1008)

Although Alarcón presents Cupid as the one who shoots the arrows, the result is equivalent to those obtained when the lady herself lets them fly. As Cupid does not exist on a material plane it is obvious that his function is metaphorical—he is but a concrete representation of the less tangible wounding of the lover at the sight of the extreme beauty of his lady. This becomes more evident in the following lines, taken from _El tejedor de Segovia_, where Cupid is not mentioned with reference to the arrow. The Count laments:

No, Fineo;
Que no es tan cuerdo mi amor.
Yo la he de gozar, o el llanto
Me ha de matar, según peno.
La flecha trajo veneno,
Pues de una vez pudo tanto. (1222)

Thus, it is the beauty of the lady in this case that produces the arrow of love. This system by which the lover is struck by the beauty of the lady, transmitted as arrows emitted by her eyes, is of courtly love procédence. It is not Neoplatonic because, as we shall see, while Neoplatonic love avails itself of
the eyes as the means by which love is transmitted, the system is much more elaborate.

Alarcón on a number of occasions establishes a distinct relationship between love and death, both as being caused by the eyes or associated with them in some way. This relationship, clearly courtly in origin, is one of the essential paradoxes of the style; love is both life and death. In *La verdad sospechosa* García remarks:

\begin{verbatim}
Deja lisonjas, y mira
El marfil de aquella mano,
El divino resplandor
De aquellos ojos, que juntas
Despiden entre las puntas
Flechas de muerte y amor.
\end{verbatim}

(387)

The parallel is made even more evident in *El examen de maridos*, through its link to the image of the butterfly that burns and dies in the flame whose heat it needs in order to live. Juan, a minor character in the play, taken with the beauty of Inés, says:

\begin{verbatim}
De tus ojos salgo ciego
Y abrasado, Inés hermosa,
Cual la incauta mariposa
Busca luz y encuentra fuego.
\end{verbatim}

(793)

Alarcón does not pursue this love-death parallel in any serious or systematic fashion. That he would use it at all, however, establishes that the idea was still in vogue. His toyful treatment of the concept
is to be explained by the very nature of the *comedia*
that he writes, which encourages hilarity at the ex­
 pense of severity, rather than by an outright rejection
of the love-death parallel.

Renaissance Neoplatonism developed a physiological
psychology of love that has been referred to as the
"optics of love". While the "optics of love" was
not entirely a product of the renaissance (Dante presents
a similar concept in his *Vita Nueva*), it was treated
with the greatest favor in this period, having been
almost entirely neglected by courtly love literature.
This concept was used by Garcilaso in "Soneto VIII" and,
as evinced by the article of Halsted on Tirso,
appears well into the seventeenth century. This
same "optics of love" is found, though in a simpli­
fied form, in the theatre of Alarcón. The most likely
source of this concept for Alarcón was Castiglione's
*Courtier*. For this reason and because of the clarity
with which Castiglione describes the process, the
selection in question is reproduced here. Castiglione:

\[^{13}\] Frank G. Halstead, "The Optics of Love: Notes
on a Concept of Atomistic Philosophy in the Theatre of

\[^{14}\] Otis H. Green, *Spain and the Western Tradition,*
I (Madison, 1963), p. 146.
writes: "For the vital spirits that dart from his eyes originate near the heart, and thus, when they penetrate the eyes of the woman he loves like an arrow speeding to its target they go straight to her heart, as if to their true abode; and there they mingle with those other vital spirits and with the very subtle kind of blood which those contain, and in this way they infect the blood near to the heart to which they have come, warming it and making it like themselves and ready to receive the impression of the image they carry with them."

Alarcón makes little use of this concept in his theatre, yet the idea can be found in a most simplified version. In La manganilla de Melilla Vanegas, the Christian general, remarks:

O al amore conozco mal,
O le han herido sus flechas;
Que aunque encubre sus enojos
Y reprime su pasión,
El fuego del corazón
Da centellas a los ojos:...

(1067)

Alarcón has not presented here any of the elaborate mingling of spirits of which Castiglione writes. He has, however, considerably extended the courtly love image of the eyes as emitters of arrows, for he has given a cause (the heart) for the "centellas" that appear in

15The Courtier, p. 268.
the eyes. Here the heart by its heat produces sparks. In Castiglione the warmth of the heart, a result of the activity of the spirits surrounding it, is also emphasized.

Alarcón's superficial treatment of the "optics of love" in the above play is not nearly as thorough as the presentation given by Castiglione. Furthermore, neither the lovers nor any part of them are joined together through the eyes. The concept as presented by Alarcón does, nevertheless, go beyond the courtly love image. It must therefore be considered Neoplatonic in nature.

There is another aspect to the eyes that is presented in some detail by Alarcón. That is, the eyes serve as the preferred vehicle of communication, being able to convey that which can not or prefers not to be carried by other means of communication. This concept is not to be found in either the theory or practice of courtly love. For Alarcón, Castiglione was quite likely the source for this "lengua de los ojos". What Castiglione says is this: "And next he should use his eyes to carry faithfully the message written in his heart, because they often communicate hidden feelings more effectively than anything else, including the tongue and the written word. In doing this, they not only reveal the lover's thoughts but
often arouse affection in the heart of the one he loves." From this point Castiglione continues with a discussion of the "optics of love".

There are a number of plays by Alarcón that make the statement that lovers can best communicate through the eyes. In Los empeños de un engaño Teodora, recounting to her brother, Juan, the manner by which she had fallen in love with Diego, says:

Jamás, ni en el silencio más secreto
(Que esto debes, don Juan, a mi respeto)
Mi audiencia mereció; bien que me hablaba
Mirando, y yo mirando le escuchaba,
Porque para entender gustos y enojos
Tiene amor los ofdos en los ojos.

The same idea is found in Mudarse por mejorarse. García recounts to Félix his courtship with Leonor up to this point. He remarks:

Aun no le he dicho a Leonor
El cuidado que me da;
Aunque si bastó el hablalla
Con las lenguas de los ojos.

D. Absorption of an Ideology

The first section of this chapter made the point that the old cosmological ladder of love described by Castiglione and Hebreo is not an integral part of the theatre of Alarcón. This should not lead us to the

assumption that in the theatre of Alarcón love "es una fuerza anárquica que rompe o descompone las líneas de la conducta." Love that functions in this manner represents only one of the many facets presented by Alarcón. It is the love of men who have surrendered their will and reason to the onslaught of passion. This type of love is by definition immoral. There is another type of love that has as its end matrimony. Within the framework of Baroque society, matrimony is a symbol of harmony, a sacrament sanctioned by both human and divine law. Of the many critics of Alarcón only E. E. Claydon has pointed out the role of matrimony in the theatre of Alarcón with the point of reference the hierarchy of values of the seventeenth century. Yet she does not see marriage as a symbol of harmony but as a redeeming institution. This is a natural result of her point of departure; the theatre of Alarcón is for her little more than a representation of the temporal testing of man by supernatural forces. The following lines, taken from Claydon's discussion of La amistad castigada, are very characteristic of her treatment of the theatre of Alarcón as a whole.

17 Castro Leal, p. 148.

She writes: "Proceeding from the particular to the general these scenes show a baroque view of the world. Great moral tests lie in wait for unsuspecting man at every turn; he is never prepared for them except by internal moral strength, i.e., his capacity to receive God's grace, his free will and his reason."\(^{19}\) This study simply cannot agree with Claydon's assertion that the theatre of Alarcón is one in which great moral tests are prepared for man at every turn, for while there is a great deal of moral testing in his theatre, man's salvation is rarely the subject of concern. Vices in his theatre are characteristically of a minor social nature; reward for good behaviour is most frequently of a temporal, material nature. At the same time, Alarcón presents a theatre of diversion, characterized by a static, happy ending. Poetic justice, although it does function in his theatre, is not always consistent. Filipo of *Las amistad castigada* is severely punished for disloyalty to the king. Yet both García of *Los favores del mundo* and Rodrigo of *Los pechos privilegiados* are equally disloyal. They are nevertheless presented to us as admirable characters who have a happy ending in their plays. In spite of its inconsistency, poetic justice does operate in Alarcón's

\(^{19}\)Ibid., p. 101.
theatre, and because it does the role of marriage as a redeeming institution has very little significance, for when the play ends all the various strings and threads of the play have already been wrapped up into a harmonious bundle.

In the introductory chapter on Neoplatonic love this study proposed that there is a direct link between the cosmological ascension of Neoplatonism from sensual to spiritual values to the ultimate symbol of harmony through love and the progression on a material level from a solitary state to a state of matrimony. At this point it has been established that the cosmological ascension of Neoplatonic love is absent in the theatre of Alarcón. The question is this; what element of the Neoplatonic love doctrine, a doctrine not explicitly opposed to but incompatible with marriage, served as the link between the two periods? The proposal of this study is that the answer is not to be found in any of the treatises on pure Neoplatonic love but in the more terrestrial writings of the Neoplatonic love theorists. The gist of the matter is this; by associating itself with the more ethereal philosophies of love, indeed, being expounded by the same theorists who proposed these idealistic philosophies, love that had as its end marriage and procreation through sexual
union assumed a much more respectable pose. This study has made abundant use of Castiglione's *Courtier*. Here again it is invaluable to our purpose. In the third book of the *Courtier*, that is, before the theoretical treatise on pure Neoplatonic love, Castiglione presents the argument that from the union between male and female there results the perfection of each. He writes: "woman is not perfected by man in the way that matter is perfected by form. To be sure, matter receives its being from form and cannot exist without it; and indeed the more material a form has, the more imperfect it is, and it is most perfect when separated from matter. On the other hand, woman does not receive her being from man but rather perfects him just as she is perfected by him, and thus both join together for the purpose of procreation which neither can ensure alone."  

The tremendous influence Castiglione had on Spanish literature makes this theory quite feasible, and it does explain a number of things that have not to this point been adequately dealt with. For one thing, marriage is viewed as a symbol of harmony, and this symbol of harmony is considered to be an end in itself. Explanations based on church doctrine inevitably emphasize the redeeming nature of the religious institution. At the same time there is established a firmer base

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20 *The Courtier*, p. 221.
for the reconciliation of all parties at the end of
the play, usually brought about by a series of imposed
marriages. It would appear that establishing a link
between Neoplatonic love and seventeenth-century love
functioning as a symbol of harmony more fully explains
the necessity for a happy ending than do the other
explanations in vogue at the present time. The most
commonly accepted theory at this time is that a necessity
for a happy ending is an external exigency imposed
by the very nature of the *comedia*. All formal
exigencies of a genre are best understood, however, if
they can be shown to be derived either from a philosophical
pose or an actual fact of society. This study takes the
view that the structure and meaning of the Spanish
*comedia* has a very limited point of reference to the
society of the times. That the necessity for a happy
ending is best explained by its relation to a previously
established philosophical stance seems to be by far the
most tenable theory.

Conclusion to Chapter II

In concluding this chapter one important question
must be dealt with. It has been well established that
Alarcón was familiar with Castiglione's *Courtier* or
a direct imitation of it. The consistent appearance
of certain motifs makes such a conclusion inevitable. Why did he, then, alone of the major dramatists of Spain's Golden Age, refuse to deal with Neoplatonic love in its full cosmological implications. There are two major explanations to be considered.

Alarcón does not deal for the most part with serious themes; when serious themes are treated it is very likely done in a manner that belies a tongue in cheek attitude. Certain social vices are shown to be reprehensible but neither the individual's personal salvation nor his relation to the extra-temporal universe upon which this salvation depends are major themes in the theatre of Alarcón. No implication is here made that Alarcón's view of religion or man's place in the universe is in any way unorthodox. These subjects do not, however, serve as major themes for him. In a very real sense, then, the absence from his theatre of true Neoplatonic love is a result of the very style of his *comedia*. This style typically shows young people engaged in everyday activities of a social nature, generally revolving about some point of love; the purpose of this style is to amuse and entertain an audience. But most important is the fact that Alarcón writes of the young. Being familiar with the *Courtier* he would certainly know that pure Neoplatonic love is simply not for the young, for as...
we read, "young men are invariably absorbed by this sensual kind of love and wholly rebellious against reason, and so they make themselves unworthy of enjoying the blessings and advantages that love gives to its true devotees . . ."\(^\text{21}\) An understanding of the true nature of Neoplatonic love and the recognition that it was largely incompatible with the style of theatre that is his forte is therefore a very tenable explanation for the lack of such love in Alarcón's theatre.

On the other hand, Alarcón's failure to treat Neoplatonic love may be a result of the equation between physical beauty and spiritual goodness established by Castiglione, an equation which is essential to and at the base of the whole Neoplatonic love ladder. The negation of this premise by Alarcón destroys completely the system. E. E. Claydon makes a statement about beauty in the Baroque that is quite unacceptable as a categorical principle to apply to the other dramatists of the period. What she says does, however, coincide with the views of Alarcón. She writes: "In the humanistic neo-classical tradition, physical beauty and beauty of soul were one and the same thing. In the Baroque, this synthesis became a theological dualism:

\(^\text{21}\)Ibid., p. 327.
external, physical beauty was separated from internal, moral beauty."²² It is quite understandable that Alarcón, almost repulsively ugly in his deformation, would have reacted against the dictum equating physical and spiritual beauty.

²²Claydon, p. 195.
DE-PLATONIZED LOVE

The second chapter of this thesis dealt with the survival of certain aspects of the Neoplatonic love system in the theatre of Alarcón. It was established that although the system has been considerably modified by Alarcón it still plays an important role in his work. This chapter will present the reverse of the coin, that is, elements that by their essential nature may be considered anti-platonic in intent. The reader should be cautioned against jumping to the conclusion that Alarcón's presentation of love is anti-platonic in nature. On the one hand, anti-platonic references are quite difficult to find in his theatre. When found they are almost invariably presented by characters lacking in strong moral principles. This means that what they represent can not be taken as the definitive statement on the subject by Alarcón; rather, they represent only one side, the mundo "al revés", of what must be considered a multi-faceted presentation.
Alarcón has on occasions made firm statements as to just what the ideal in love is. This ideal, for the most part, has been shown to be a product of literary convention. Anti-platonic love, on the contrary, draws a parallel with the type of love prevalent in the society of our author's time. What is emphasized is the material side of love, that is, love that will do anything to achieve established social goals. In certain cases the lady has indeed descended from her plateau of idealization, for she is prepared to risk all, including her honor, to capture the man she loves.

Also presented as anti-platonic in nature is the vulgar, grotesque side of love, presented by the servants of the plays. This vulgarity is seen in the language as well as the actions of these servants. That love should be so conceived and executed by the servant class comes as no surprise to the reader of Golden Age drama, for this class almost everywhere presents life and ideas in a distorted fashion that contrast with the high ideals of the upper classes.

A number of characters in Alarcón's theatre, so overwhelmed by their passionate, animal desires, resort to rape of the lady to achieve their desires. This type of behaviour does, in the words of Stephen Gilman, "portray the sporadic lust that was suitable
to a world of meaningless appearance."¹ Differing
from the picaresque novel, however, the *comedia* of
Alarcón attempts to render these appearances mean­ing­ful. Thus rape can be pardoned if there is an appro­priate marriage and the social world is returned to
a state of order and harmony.

Careful attention has been given to Alarcón's
drama in an attempt to ascertain if he makes use
of the beauty-death image of Sánchez y Escribano,
discussed in the introduction of this thesis, in which
the goddess of beauty is presented as death or in a
state of decomposition.² No explicit parallel to the
image as it is used in *El esclavo del demonio*, *El má­
gico prodigioso* or *El criticón* is found in the theatre
of Alarcón. What the beauty-death image represents,
the ephemerality of life, is in evidence in our author's
work, as will be demonstrated later.

A. The Pandering of Honor to Passionate Love

There are a number of ladies in Alarcón's plays,
who, by their actions or words, profess the belief

¹Stephen Gilman, "An Introduction to the Ideology

²F. Sánchez y Escribano, "Del sentido barroco
de la diosa de la hermosura en el Quijote y en la
literatura española del siglo XVII," *Anales Cervantinos*,
III (1953), p. 128.
that their love is more important than honor. These ladies escape from the normal boundaries of decorous conduct in matters of the heart and attempt to establish their own rules in an effort to remedy their ill. Whatever the outcome of their adventure, they are definitely far removed from the idealized lady of courtly or Neoplatonic love. Study of the action and outcome of four of these ladies reveals, however, that there are degrees of immoral behaviour. Thus, one lady may slightly overstep the boundary of decorous conduct but be saved by some redeeming quality. On the other hand, complete surrender to passionate desire leads to the punishment of the lady, either by death or the frustration of having to marry someone other than the object of her affections.

In **Siempre ayuda la verdad** Elena is a lady without any redeeming qualities. Hopelessly in love with the evil Roberto, who is attempting to seduce Blanca, the wife of Vasco, she determines to send a note in Blanca's name inviting him to visit her while Vasco is away. Elena intends to slip into Blanca's house at night and pretend to be she when Roberto arrives. Her reasoning is that Roberto will think she is Blanca and make love to her, or, in the event that he recognizes her, he will be unable to resist his desires at the sight of a willing female. She says:
La rienda de la razón
Lleva el apetito ciego.
Y cuando sea conocida,
¡Cuál hombre querrá perder
La ocasión de una mujer
Entre sus brazos rendida?

Events do not occur, however, as Elena had planned. The king, concerned that Roberto is still trying to seduce Blanca, determines to take upon himself the task of defending Vasco's honor. Seeing Elena and Roberto together in the garden of Vasco's home leads him to believe that Elena is Blanca. To restore Vasco's honor, he kills both Elena and Roberto. The severe punishment Elena receives is justified by Alarcón on the grounds that she is passing herself off as someone else and cannot, therefore, obtain a promise of marriage before the sexual act. Her intentions are to have Roberto make love to her, and then to announce it to the world. She reasons that the king will force Roberto to marry her. She remarks:

Yo le contaré después
A Blanca todo el suceso;
Ella al Conde, pues por eso
Celoso y triste le ves;
El Conde al Rey, satisfecho
De Blanca; el Rey, enojado,
A Roberto, que culpado,
No ha de negar lo que ha hecho,
Será el remedio casarme, . . .

In La industria y la suerte an almost identical situation occurs. Sol, in love with Juan, is prepared
to risk all for his love. She justifies her conduct by pointing out that love and jealousy rule all. We read:

Celia, todo lo atropella
Quien con celos tiene amor.
Más graves yerros hicieron
Diosas, reinas y matronas,
Cuyas heroicas personas
Espejo del mundo fueron.

(207)

Sol has determined to send by Aguero a message to Juan, inviting him in his lady's name, Blanca, to pay her a visit that evening. Sol's intentions are that Juan will mistake her for Blanca and make love to her. She will then be able to force him to marry her. Sol says:

Y no es tan grande mi error,
Pues junto el remedio al daño,
Porque en lograr este engaño
Está el conservar mi honor;
Pues si a don Juan entrego
La mayor prenda, le obligo
A que se case conmigo
Aunque esté por Blanca ciego.

(207)

Sol's plans are frustrated because Aguero, tired of serving as an "alcahuete" tears up the message. What happens is that Arnesto, pretending to be Juan, arrives at the appointed time and makes love to Sol, pretending to be Blanca. When this is discovered, Sol and Arnesto are compelled to marry. Thus, both are punished by getting what they deserve.
The question that is raised is this. Why does Sol receive a lighter punishment than Elena of Siempre ayuda la verdad? The answer would appear to lie in the less serious nature of La industria y la suerte, which deals with unmarried "galanes" y "damas". When the honor of married people is at stake, Alarcón deals with the matter in a manner that is as severe as the honor plays of Calderón. To support this view, it should be pointed out that there is a tragic ending in El dueño de las estrellas, which is the only other play by Alarcón that deals with the honor of married people.

There is generally no punishment of the lady when her intentions are to extract a promise of marriage before giving herself to her lover. Diana of La amistad castigada is a lady who values her love more than her honor. Her maid, Elisa, says to her:

¡Tan ciega, señora, estás, Que contra ti te enfureces? ¡Qué ha de sentir de tu honor, Viendo que tanto lo sientes? (1010)

Diana responds:

De los dos inconvenientes, Vengo a tener por menor El arriesgar mi opinión, Que perder a Policiano. (1010)

Diana had, however, already received a promise of marriage from Policiano. Her conduct is therefore honorable and we can expect that her's will be a
happy ending. Accordingly, she will at the end of the play be given to Policiano in marriage.

In Ganar amigos Flor was prepared to give herself to her lover, the marquis, but not without a promise of marriage on his part. She had even arranged for witnesses to hear this promise. She says:

No te alteres: oye, hermano;
Que en caso tan importante
No en ligeras confianzas
Fundaba mis liviandades.
Prevenida me arrojaba,
Ordenando que ocupasen
Tres testigos, de mi cuarto
Ciertos ocultos lugares,
Con intención de pedirle
Palabra de esposo antes
Que en la fuerza de mi honor
Le hiciese el amor alcaide.

Flor's transgression is obviously viewed as a minor one by Alarcón, for she will at the end of the play marry the marquis. She must first go through a period of uncertainty, which could be considered temporary punishment for her indecorous behaviour.

The behaviour of Elena, Sol, Diana and Flor, with its eventual result, has been presented to show that there are limits imposed on passionate love. Exceeding those limits results in some kind of punishment for the lady. But irrespective of whether she is punished or not, it is obvious that each of these ladies carries on in a fashion that disassociates her from the high plateau occupied by the woman of the courtly and
Neoplatonic tradition. She is in fact, to quote Guillermo Biaz-Plaja, "un poco de carne puesto a arder."  

B. The Material Side of Love

In the courtly and Neoplatonic tradition there is not to be found a treatment of love from the material point of view. True, the lover and lady were always of the same social class, the nobility, but this point was taken for granted. In the theatre of Alarcón considerable attention is given to the idea that wealth greatly facilitates amorous adventures. There are also numerous examples in his theatre of ladies who make their decision to marry on the basis of the position of the gentlemen. There are two aspects to Alarcón's presentation of the material side of love that must be considered. On the one hand, such sentiments are almost always placed in the mouths of servants and women, in which case there is no specific punishment for this type of attitude. These same sentiments, if professed by a "galán" in the "comedia", are viewed by the author as reprehensible and demand some form of punishment.

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Following this pattern, the ambitious Juan of La prueba de las promesas is castigated for valuing money and social status more than love.

In emphasizing the material side of love Alarcón is giving expression to the social conditions of the moment. Servants make comments about the power of money because it is a social fact of life. This type of treatment is not unique to Alarcón, for it can be seen in much of the literature of the period. What Alarcón does is limit it to servants and greedy women, thus giving strong indication of his disapproval. In the end result, the large number of characters, both male and female, who do not operate from material motivations clearly shows that Alarcón believed such a materialistic attitude could and should be transcended by values of a more profound nature.

Examples in which servants indicate the power of money in matters of love are numerous in the theatre of Alarcón. In La amistad castigada Turpín says to Ricardo:

> Esto han de hacer los amantes
> Para hacer hablar los mudos;
> Que escudos vencen escudos,
> Diamantes labran diamantes.
> ¿Qué secreto, qué misterio
> No sabrás con medio igual,
> Si la mano liberal
> Tiene en las almas imperio?

Celia, the servant of Leonora, says to the duke:
Vencerás, si puedo; que es
Un vivo despertador
Del ingenio el interés,
Y en diligencias de amor
Han de ser de oro los pies.

(632-633)

In La verdad sospechosa Garcia's servant, Tristán, makes a similar statement about the power of money. What he says is of considerable interest to this paper because it shows the extent of deterioration of a courtly love image in the mouth of a servant. In Chapter II this thesis discussed in detail the imagery of the eyes. The lady of courtly love emitted from her eyes arrows that, upon piercing the heart of the lover, caused him to fall hopelessly in love with her. Here, the arrows that are emitted are not arrows of love but of gold. Tristán says:

Camino está de tu parte,
Y promete revelarte
Los secretos de su pecho;
Y que ha de cumplillo espero,
Si andas tú cumplido en dar;
Que para hacer confesar
No hay cordel como el dinero.
Y aun fuera bueno, señor,
Que conquistarás tu ingrata
Con dádivas, pues que mata
Con flechas de oro el amor.

(421)

Parallel to the servant's presentation of the material side of love is the lady who wishes to marry a wealthy or prestigious man. These ladies are generally given other flaws to go along with their greed for wealth and position. Thus, Flor of Ganar amigos has
already been discussed as a woman who was prepared to sacrifice her honor to attain the man she wanted. Her actions are not motivated by passionate desire but by the desire for social status, as is clearly indicated by the following line. Flor says to her servant:

Cuando el Marqués prometía,
Abrasado de amoroso,
Pasar mi estado dichoso
De merced a señorfa,
¡Viene a ser impedimento
De tanto bien don Fernando!

(727)

Although Flor's behaviour does not lead to punishment there is no doubt that she is not an object of admiration. The same may be said of Leonor of Mudarse por mejorarse, who refuses the love of García for that of a marquis. Her main reason is the difference in wealth and position between the two men. She remarks:

¡Negaréis la mejorfa,
Aunque en sangre sois igual,
De poco a mucho caudal,
De merced a señorfa?

(610)

In a certain sense the lady of El examen de maridos, Inés, has the same material goal in mind. What she intends to do is select her husband on the basis of his merit, also taking into consideration his social status. In so doing she intends to put aside her personal inclinations in an attempt to select the very best man. She remarks to Carlos:
Amar por inclinación
Es propia comodidad.
Si presa la voluntad
Del deseo, se fatiga
Porque el deleite consiga
Del bien que pretende nace.

Corta hazaña es por amor
Conquistar una mujer;
Ilustre vitoria es ser
Por méritos vencedor.
De mí os ha de hacer señor
La elección, no la ventura.

(795-796)

In denying inclination, Inés has negated the concept of correspondence between lovers, a concept which is at the base of the Neoplatonic love system. At a later point in the play, however, she will reverse her train of thought, for she falls in love with the marquis. Having been falsely informed of a number of physical defects of the marquis, she says:

Presto he pagado el delito
De seguir mi inclinación,
Y de hacer en la elección
Consejero el apetito.

(802)

Alarcón definitely does not present love that looks to material satisfaction as the ideal. Of the many women whose actions and words contrast with those of Flor, Leonor and Inés, Leonor of Todo es ventura is most characteristic. Her ideas, which may be taken as Alarcón's feelings on the subject, are summed up in the following lines:

Celia, si las voluntades
No mueven la inclinación,
C. Vulgarity in the Theatre of Alarcón

The characteristic treatment given the description of the physical act of love by Alarcón is one of great restraint and discretion. Typical of this treatment is the lament voiced by Ana in *Ganar amigos*, after she has been taken forcefully by Diego. (763-765) When dealing with servants the descriptions are not nearly so restrained, although in point of fact there is not a single case in which the actual physical event is described. What we are dealing with is quite typically the attempt of the "criado" to seduce the "criada" or advice given by the former to his master. This type of love is characteristic of that seen in the picaresque novel, in that it is sporadic lust that has no philosophical basis. Nor does it aspire to matrimony, for if it did it would be justified. This love is therefore de-platonized in its entirety. Two examples of such a presentation of love will be given in the following quotes. Due to the scabrous implications no comment is deemed necessary, nor advisable.

In *La cueva de Salamanca* Zamudio, servant of Diego, and Lucía, servant of Clara, are engaged in a conversation. We read:
Zamudio: ¿Quedaréme acá?
Lucía: No sufrirá mi camilla
Ancas, Zamudio; qué es corta.
Zamudio: Que no las sufra, ¿qué importa,
Si tengo de ir en la silla?
Lucía: Sin casamiento, no admito
En mi cama convidado.
Zamudio: Tu cama es un buen bocado;
Pero casarse es buen grito.

In El desdichado en fingir Tristán, servant of Persio, gives his master some advice on how to win his lady. He says:

Cuentale una y otra historia
De amor, que lleve encubierta
Su dulzura, gusto y gloria;
Que el apetito despierta
Destos bienes la memoria.
Deste modo entra Cupido;
A esta traza has de ir asido:
Muchos alcanzar pudieran,
Si el orden guardar supieran;
Pero pocos han sabido.
Tras de la historia de amor
Meterás la deshonesta,
Que le dé un lascivo ardor;
Que en la materia dispuesta
Entra la forma mejor.
Y si en la plática dura,
Detenida en su dulzura,
Por mas que a lo honesto excedes,
Allí es Troya, entonces puedes
Gozar de la coyuntura.

D. The Ephemerality of Time

It was pointed out in the introduction to this chapter that no explicit parallel was found in the theatre of Alarcón to the beauty-death image that appears in El esclavo del demonio and El mágico prodigioso. What
the meaning expresses, the ephemerality of time, is essentially opposed to Neoplatonic doctrine, which by its very nature assumes a certain absorption into the divine, not in a future life, but here and now. Intimately associated with the ephemerality of time is the idea that all appearances are deceiving. Thus, that which one moment is beautiful appears at the next as an ugly, decomposing corpse.

There is only one incident in all of Alarcón's plays which vaguely suggests the meaning of the beauty-death image. In La cueva de Salamanca Zamudio is about to embrace Lucía. He does not manage to, for as the stage directions tell us:

(Va a abrazar a Lucía y húndese, y cae el león en su lugar y abrázale, y vase el león.)

(134)

The dramatic use Alarcón makes of this scene is quite obviously to fill a void with comic relief, for immediately after embracing the lion Zamudio bursts out with a stream of swearing that must have produced laughter. It can not be denied, however, that this type of action stresses the point that reality and appearance are exceedingly deceptive. This leads to the conclusion that there is a fleetingness attached to all pleasures. Further comment on this particular scene, in the opinion of the author of this thesis, would go far beyond anything Alarcón had in mind.
Conclusion to Chapter III

This chapter has shown that Alarcón does present de-platonized love. No profound significance can be attached to this presentation, because those characters who represent a de-platonized love are far the most part women and servants. If this type of love is put in the mouth of a man, poetic justice is the norm for he is without exception punished for his temerity. We may conclude, therefore, that Alarcón's purpose is to present a love that contrasts with ideal love. In this respect Alarcón is like his fellow dramatists, for the contrast technique is widely used in Golden Age drama. The very nature of Alarcón's theatre, which always ends in one or more marriages at the end, clearly proves that we are not dealing exclusively with a lustful, meaningless kind of love.
In the introduction of this thesis it was established that there exists in seventeenth-century Spanish literature a type of love characterized by sacrifice. The sacrifice, or renunciation of love, is made to a higher moral or spiritual value, or because there exists a serious emotional obstacle. This type of love is not invented by the seventeenth-century author; it has a literary tradition that develops in Italy almost simultaneously with renaissance Neoplatonism. In this tradition it is the lady who suffers; she is the one who will eventually renounce her love.

The theatre of Alarcón is not replete with this type of love. It is present, however, in one of his little-known plays, La manganilla de Melilla. This is the only play in which renunciation takes place. In two other plays, La culpa busca la pena y el agravio la venganza and El dueño de las estrellas, no renunciation actually takes place but situations identical to those that lead to renunciation in other seventeenth-century
works (El celoso extremeño, Las mocedades del Cid and La estrella de Sevilla) are presented. A partial analysis of these plays will therefore be made in an attempt to determine why these situations do not lead to renunciation in Alarcón's works.

A. La culpa busca la pena y el agravio la venganza

In this play the situation is very similar to that of La estrella de Sevilla. Rodrigo kills the brother of the girl he loves. Unlike La estrella de Sevilla, however, Rodrigo is able to marry the girl in spite of the emotional obstacle. This is achieved by a bit of trickery that amounts to taking the decision out of her hands. A more careful study of the play will reveal the mechanism of this trickery.

In La culpa busca la pena . . . the initial problem posed is this; Sebastián must avenge his father's dishonor by killing Fernando, who had struck him. He is reluctant to do so because Fernando had on two occasions saved his life; furthermore, he is in love with Ana, Fernando's sister. It is soon revealed to us that it is not Sebastián but Fernando who will precipitate the action, for the latter suspects that Sebastián is paying court to Lucrecia, with whom he
is in love. Consequently, he challenges Sebastián to a duel and is killed. What strikes the reader is the inauthenticity of the solution. In Guillén de Castro's Las mocedades del Cid, the same type of situation is a subject of great dramatic tension. In this play Rodrigo has a choice to make: he must determine to avenge his father's dishonor and lose Ximena or live with his dishonor hoping to win her love. In point of fact, the honor code of the times gives him no choice, because if he did not avenge his father he would prove himself unworthy of Ximena. Castro's text, to the contrary, clearly shows Rodrigo in the act of making a decision. Dramatic tension is created because Rodrigo works with the choices available to him. In La culpa busca la pena… Sebastián does not really make a choice at all. It is Fernando, jealous of Lucrecia, who challenges him to a duel. The burden of responsibility is thus removed from Sebastián's shoulders. And while Sebastián does indeed kill Fernando his action is not heroic because it is performed at the level of the "galan" defending his personal dignity, for once summoned to the dueling grounds, he is compelled to fight, whether the original cause of the duel is cleared up or not. What the play gives is a false, contrived solution to a problem that could have been dealt with in a truly dramatic fashion.
Having killed Fernando, Sebastián is placed in a position that parallels that of Rodrigo of Las mocedades del Cid. That is, Ana must now accept or reject him with the knowledge that he killed her brother. Inauthenticity is again the norm, for she is not given such a choice. Indeed, she is not even allowed to know that Sebastián has killed Fernando until after they are married. After their marriage Sebastián uses a bit of trickery to win her to his side. What he says is this:

Pues decidme,
Si sentiréis más, señora,
Ver sin vida a vuestro hermano,
Que a vuestro esposo sin honra.

Ana responds:

¿Qué vida en comparación
Del honor vuestro me importa?
Pero ¿por qué lo decís?

Thus, Ana is not placed in a position where she must make a choice. What could have been a terribly dramatic conflict ending in the renunciation of her love for Sebastián is avoided by the use of a plot that is false to the situation but true to this type of non-serious drama. This combination of a serious situation with a contrived plot makes this play, in the opinion of the author of this study, one of the poorest of Alarcón's plays.
B. *El dueño de las estrellas*

In this play the king of Crete is in love with Diana. Although she loves the king she will not surrender to his desire for an illicit relationship. For reasons of state the king has decided that he cannot marry her. Licurgo, a wise man, has been brought to Crete to institute laws for the public good. There he falls in love with Diana. Although Diana does not really love Licurgo, he offers her matrimony. It is arranged that Licurgo will marry Diana as soon as he removes a stain on his reputation.

In *El dueño de las estrellas* there are no less than two situations that could have led to renunciation of love by Diana. On the one hand, the stain on Licurgo's reputation was caused by Teón, brother of Diana. In order to recover his honor Licurgo kills Teón. This information is concealed from both Diana and her father, Severo. Thus, Diana is not given an opportunity to make a choice, a situation similar to that seen in *La culpa busca la pena* . . . Licurgo says:

Oye, Telamón amigo
(ap. a él.)
En la más profunda sima
Oculta el cadáver frío,
Y antes que el caso publiquen,
Lleve a mi casa contigo
Estos villanos, y en ella
Estén presos y escondidos;
Que hasta que mi esposa goce,
No ha de saberse que he sido
This situation is slightly different from the one presented in *La culpa busca la pena*. In that play Ana really loved Sebastián; consequently, she would have had a real choice to make. Diana's marriage to Licurgo, however, was arranged more out of convenience than love. Licurgo's action is therefore justified, for if Severo and Diana were aware of the fact that he had killed Teón, the basis for the marriage, convenience, would be removed. Since Diana did not really love Licurgo it is quite likely that her decision would have been very easy to make. The reader is all the same somewhat disappointed that the conflict does not actually develop.

The other situation that could have led to renunciation occurs near the end of the play. Licurgo marries Diana, but he is immediately sent off to war by the king, who intends to take advantage of his absence by slipping into Licurgo's house at night and making love to Diana. The situation is complicated, however, for Licurgo has decided to ride back from the army encampment and spend his wedding night with Diana. When he arrives he finds the king in his house. Having lived in fear that a prophesy predicting he would be killed by or kill a
king would come true, Licurgo proves himself "dueño de las estrellas" by throwing himself on his sword and dying. The king, having been freed from an earlier obligation by the death of the princess he was to marry, offers his hand in marriage to Diana. He reasons:

Licurgo amigo,
Diana, si así consuelas
Tu muerte, seré mi esposa;
Que no hay otra recompensa
Desta hazaña.

(991)

It is logical to assume that Diana would resist this marriage. For, although she had done nothing wrong, there is reason to believe that the mere fact that she had loved the king would cause her to have a guilt complex. A parallel could thus be drawn to the guilt complex of the wife of old Carrizales in El celoso extremeño of Cervantes. The play does not end on this note, however, for Diana bows to the pressure of her father and the king and accepts the latter's hand in marriage. She says:

Que a ti y al Rey obedezca
Es forzoso.

(991)

A parallel is thus drawn with Las mocedades del Cid, where Ximena will marry Rodrigo in obedience of the orders of the king. Unfortunately, Diana conveys none of the heroic qualities of Ximena. Her expression
of grief for the death of Licurgo is, while not entirely absent, greatly muted. Further, she offers no resistance to the proposed marriage with the king.

E. E. Claydon speaks of this play in glowing terms and explains the errors of judgment of previous critics "by the absence of an understanding of Baroque ideology, aesthetic precepts, the relationship of plot to theme, and the relationship of character to theme." While the author of this study agrees in general with Claydon's precepts, this play raises serious doubts as to their complete reliability. *El dueno de las estrellas* is indeed, as Claydon writes, a "tragic struggle . . . framed in Christian terms of free will versus predestination." For all this it is still, as Castro Leal says, "una obra fría . . . ."

C. *La manganilla de Melilla*

In *La manganilla de Melilla* there is a renunciation of love by both Vanegas and the Moorish girl Alima. This renunciation is one that occurs to a higher spiritual or moral value. Renunciation of human love for the sake

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2Ibid., p. 24.

3Antonio Castro Leal, Juan Ruiz de Alarcón: Su vida y su obra (Mexico, 1943), p. 154.
of divine love is both the plot and theme of this play. Claydon writes: "The theme of La manganilla de Melilla is the triumph of the divine and the noble in human nature over its animal, irrational part. Alima and Vanegas both demonstrate their capacity to act on a very high plane and to sacrifice their carnal and temporal love for the sake of divine love." While this renunciation is characteristic of a literary tradition in which love sacrificed itself, there are other aspects to consider if the play is to be properly understood.

There can be no doubt that the theme of the play is what Claydon says it is and that Alarcón developed the play to present this very point. Nevertheless, there are certain textual contradictions that, if accepted, destroy to a great measure the heroic quality of the work. This study proposes to analyze these contradictions from the point of view of what the text says, not what the author meant to say. The latent implication is that the theme of the play is not so carefully worked out as Claydon would lead us to believe.

The situation of the play is this. Alima, a Moorish girl, escapes from the grasp of Acén, who has been holding her captive in an attempt to seduce

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Claydon, p. 69.
her. She falls into the hands of a Spanish spy, Pimienta, and eventually is placed under the control of Vanegas, a Spanish general. Vanegas falls in love with Alima and she with him. At one point Vanegas and Alima nearly announce their love to each other but they are interrupted and never manage to do so. Acén demands the release to him of Alima. According to the "leyes de buena guerra" Vanegas must deliver Alima if Acén pays the proper ransom. Alima, however, circumvents this by declaring herself to be a Christian, releasing Vanegas from his obligation to deliver her to Acén.

According to Claydon "Vanegas conquers his own carnal passion for Alima for the sake of her conversion to Christianity." That Vanegas fully conquers his carnal passion for Alima is not worked out in the text and is therefore debatable; that this is done for the sake of her conversion to Christianity is not at all obvious to the text. The problem is this: Vanegas believes that Alima is only pretending to be a Christian so she will not have to rejoin Acén. Vanegas tells her:

\[\begin{align*}
\text{Si es el tenerme afición} \\
\text{De ese intento la ocasión,} \\
\text{Desengañate, y no esperes} \\
\text{Correspondencia jamás;} \\
\text{Que si por dicha sospechas} \\
\text{Que me han herido tus flechas,} \\
\text{Engañada, Alima, estás.} \\
\text{Todo fue burla y ficción}
\end{align*}\]

\[5\text{Ibid., p. 74.} \]
Cuanto dije; y cuando fuera
Cierto mi amor, no pudiera
Dar efeto a mi afición,
Siendo mora y yo cristiano;
Ni cristiana, por pensar
Que quieres serlo por dar
Remedio a tu amor tirano.

Thus, Vanegas announced to Alima that: he was only pretending to love her; he can not marry her as long as she is a Moor; he could not marry her if she converted to Christianity because of their love. What Vanegas has done, given the situation in which there can be no way for him to know if she is converting because of conviction or love, is eliminate the possibility of marriage between them. The text does not say, however, that this is done for the purpose of Alima's conversion to Christianity; what the text explicitly states is that he believes Alima is tricking him. Vanega's actions are motivated by the desire not to be tricked rather than Alima's possible conversion.

This study does not find Vanega's actions to be truly heroic. On the one hand, he will not marry Alima because of the fact that she is a Moor. The other alternative left to him, carnal, passionate love outside marriage would be denied him by Alima, for she is presented throughout the play as a woman jealous of her honor. Formally, Vanegas is presented as a virtuous man who renounces love for a higher ideal. In
point of fact it can be proven that his renunciation has very little meaning, because no other alternative is open to him.

Near the end of the play Alima apparently sacrifices her love of Vanegas for the purpose of her former lover's conversion to Christianity. The significance of her action has been magnified out of all proportion by critics. Claydon writes: "Alima's action parallels Vanega's, yet in a way it is even greater because the conversion of Acén paves the way for the conversion of the Moorish armies." It appears to the author of the present study that Alima's decision to give up her love for Vanegas was not a real sacrifice. Indeed, such a decision comes more or less after the fact, at a time when any other course of action would be inconceivable for her. There are two basic points of interest. On the one hand, Alima can not aspire to the hand in marriage of Vanegas, for he has already eliminated such a possibility. She herself will not accept the alternative, carnal love outside marriage. On the other hand, at the time when she makes this apparent sacrifice, she has long since determined that her life would be dedicated to divine rather than human love. Speaking to Arlaja at an earlier time, this fact is clearly in evidence. Alima replies:

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6 Claydon, p. 78.
No, Arlaja, no, porque mal
Humano y divino amor
Cabén en un pecho mismo.
Otra soy de la que fuí;
Sólo el de Dios arde en mí,
Sólo aspiro ya al bautismo.

Conclusion to Chapter IV

Love that ends in sacrifice does not play a major role in the theatre of Alarcón. Situations that lead to the sacrifice of love in works by other authors are generally treated in a different manner by Alarcón. At the same time, in the one play by Alarcón that presents a sacrifice of love, this sacrifice has been shown to appear stripped of the heroic or pathetic significance attached to it in other works. This study must assume that Alarcón's knowledge of the literary tradition of sacrifice love was at best superficial and probably goes no deeper than the impression made on him by seeing or reading a few plays which dealt with the subject. This would explain the almost complete absence in his theatre of any real meaning attached to this type of love. That he was familiar with the literary tradition of this type of love is extremely doubtful.
V

LOVE AS A MOVIL OF THE COMEDIA

In the introduction a number of characteristics of the theme of love in the Spanish comedia were discussed. Love was seen as presented in a pell-mell fashion in which various theories of love were presented in the same work, not necessarily with a goal in mind of synthesizing these various ideologies or philosophies of love. The structure of the comedia was shown to depend on love and jealousy as its major source of conflict. Above all else, the interrelationship of love and social decorum was emphasized. Love in the comedia exists in a social context; social decorum is maintained primarily through appearances but illusion is the result of this confusion. As in serious drama, the social comedy does not excuse immoral conduct because of this sense of illusion. Thus, the irresponsibility given the individual in matters of love is limited by social decorum, which demands that appearances be saved. Accordingly, the individual must either conform (i.e., direct his love toward marriage) or face the possibility of being punished for his immoral
behaviour.

The plays of Alarcón follow rather closely this pattern. At this point the fact that the love theme in Alarcón's theatre is the result of the intermingling of various philosophical approaches should be firmly established. What is proposed in this chapter is a discussion of the meaning and role of jealousy in Alarcón's theatre and a treatment of love as it is presented by Alarcón, that is, in a social context.

A. Jealousy in the Theatre of Alarcón

Love and jealousy form the basis for the action of the plot in almost every one of Alarcón's plays. Jealousy is not always given the same meaning in these plays, nor does it lead to the same results. While love and jealousy are equated in a number of works, it is generally given a different meaning, being presented as an actual cause of love or love's result. The treatment given jealousy by our author may be sympathetic or unsympathetic, depending on the nature of the play and the characters themselves. It is therefore possible to break down jealousy into a number of categories for a detailed consideration of its role in this theatre.

In Mudarse por mejorarse jealousy is seen as a
cause of love. Leonor believes herself to be in love with García, long the suitor of her aunt. Upon learning of this relationship Leonor remarks:

Apenas de ti
Escuché que de mi tía
Es amante don García,
Cuando en el alma sentí
Un invidioso dolor
Y una celosa fatiga:
Y los celos son, amiga,
Humo del fuego de amor.

(562)

There is nothing at all unusual about this, for defined in these terms jealousy represents nothing more than the observance of a most elementary psychological law. A lady (or gentleman) is most attracted by indifference on the part of the other party. This concept is a common-place in Golden Age literature and can be seen in a great number of plays, including Moreto's *El desdén con el desdén*. Jealousy, while it does not explicitly state, implies indifference. When presented as a cause of love it is neither condemned nor condoned. Its only function is to provide a basis for further development of the plot intrigue.

Alacrón presents a type of jealousy that is a result of a misunderstanding. That is, the lady or gentleman is really loved but for some reason is led to believe that the other party does not reciprocate or is paying court to someone else. As a general rule
this type of jealousy is of no significance beyond its role as a basis for the plot. If there is really love between the two such misunderstandings are invariably resolved and they are allowed to marry. This type of development is seen in the relationship of Enrique and Belisa of *Todo es ventura*.

On the other hand, misunderstandings of this nature, because they lead to involvement with other members of society, are potentially dangerous if the character loses control of his judgment. In *La culpa busca la pena y el agravio la venganza* Fernando, though he is really loved by Lucrecia, suspects that she and Sebastián plan to marry. Consequently, he challenges Sebastián to a duel and is killed. Poetic justice is put into effect, but jealousy is not the real reason he is punished. Because Fernando had struck his father, Sebastián was obligated to avenge this dishonor. In Fernando's case jealousy is but the outward manifestation of a more serious moral flaw. At the same time, it is the triggering device which leads to his eventual punishment.

Jealousy caused by misunderstanding can occasionally lead to the desire for revenge, as it does in *Ganar amigos*. Diego, convinced that Ana is in love with the marquis, follows this path. He says:
¡Luego
El Marqués por celos míos
La trata con tal rigor?
Ahora bien: ya que el amor
No ayuda mis desvaríos,
A un engaño me apercibo
Con que, pues no soy dichoso,
Lo que no alcance amoroso,
Alcanzaré vengativo.

(756)

Diego determines to visit her at night, pretending
to be the marquis. His belief is that she will surrender
her body to him and he will have his revenge. Ana,
however, loves Diego, not the marquis. Thinking Diego
is the marquis she resists fiercely but he rapes her
in spite of her struggle. Because they love one another
Diego is not punished for his crime. Order is restored
in the only way possible under the circumstances, by
the marriage of Diego and Ana.

The most common type of jealousy in the theatre
of Alarcón is that caused by the indifference or scorn
of the other party. These are the characters who are
unable to win the love of the lady or gentleman they
desire. Jealousy of this nature leads to a desire
for vengeance as the characters loses all control over
self. Alarcón explicitly condemns this kind of jeal­
ousy, for the characters who represent it are usually
punished at the end of the work, characteristically
by their failure to marry the person of their choice.
Although this type of jealousy is completely reprehensible, the punishment meted out to those who practice it is not severe, for they are generally allowed to marry someone at the end of the play.

Typical of the characters who develop this kind of jealousy is Marcela of *El dueño de las estrellas*. Desperately in love with Licurgo she will be denied his love because he favors Diana. In a long outburst Marcela excuses her treacherous behaviour toward her friend, Diana, by comparing her action to those of the gods. She finishes the outburst with these remarks:

¡Qué mucha, ¡ay triste! si pasiones tales
Tienen tanto poder en quien alcanza
El cetro de los dioses celestiales,
Que humana yo, perdida la esperanza,
Intente, para alivio de mis males,
Con amor, celos y desdén, venganza?

(987)

Marcela reasons that if Licurgo does not marry her she will spoil his marriage to Diana. She therefore agrees to open the door of Licurgo's house for the king, who intends to make love to Diana, pretending to be Licurgo. Leading the king through the door she remarks:

Este es, Licurgo, el castigo
De no estimar a Marcela.

(989)

The only punishment Marcela receives for this treacherous act is that she is still unmarried as the
play ends. Yet, in a society where marriage represents social order and harmony, under the sanction of divine power, the punishment of Marcela has considerable significance. Marcela's punishment is a bit harsher than that of most characters motivated to vengeance by jealous-. This can be explained by the nature of the play, for, when dealing with cases of honor among married people Alarcón is more severe than when treating the same problem in the unmarried "galanes" and "damas".

Blanca of El examen de maridos is in some respects an even better representative of this type of jealousy, for she will be allowed to marry at the end of the play. Not absent, however, is the typical threat of vengeance. She says:

> Yo la he de ver, y estorbar
> Cuanto pueda su esperanza;
> Que el amor pide venganza
> Si llega a desesperar; ... (797)

The manner in which she tries to prevent the marriage of the marquis and Inés does not represent a really serious error. All she does is lie and lead Inés to believe that the marquis has a number of physical defects. In the end she is very happy to marry her new lover, Carlos.

Thus, while jealousy that leads to a desire for vengeance is condemned by Alarcón as reprehensible,
the punishment is not as serious as the crime. Again, the type of punishment meted out corresponds to the nature of the play. More serious plays tend to result in harsher punishments for characters who disobey the moral laws of conduct.

There is yet a fourth kind of jealousy in the theatre of Alarcón, that of the husband who suspects his wife's infidelity. This type of jealousy is not often found in his plays because Alarcón rarely treats the affairs of married men and women. In one of the plays in which we see this type of jealousy, Siempre ayuda la verdad, it is harshly condemned. In this play the count, suspecting that his wife Blanca is in love with Roberto and will be unfaithful in his absence, lets his jealousy be known to his servant, Tello. Tello remarks:

Amas, temes y recelas:
Tres disculpas que te culpan,
Conocida la firmeza
De mi señora en amarte.

(698)

Speaking to Beatriz, Tello is even firmer in his condemnation of this type of jealousy. He says:

Mas ni los que necios aman
0 que guardan mal su hacienda,
Ni los que los hijos de otros
Que los engendraron piensan,
Igualan a nuestro conde;
Que quien tiene mujer buena,
Si con sus celos la infama,
Merece que no lo sea.

(699)
Implicit in Tello's speech is the idea that jealousy on the part of the husband can lead to infidelity by the wife. Further, it is the husband who will be responsible for his wife's unfaithfulness. This idea is not uncommon to Golden Age literature. Cervantes deals with the same theme in *El celoso extremeno*. What is tragic in the work of Cervantes is not in the play under consideration, because in this case the wife remains faithful to her husband. Nevertheless, the mental anguish suffered by the count amounts to punishment for having wrongly suspected his wife of something she would have been unable to commit.

B. Love and Society

In the theatre of Alarcón love is presented in a social context. The individual, in his interaction with other members of society, has certain limitations placed on his freedom of action. The aesthetic base for the Alarconian *comedia* is to be found in the constant struggle between the individual, who seeks to act as he will, and society, which must maintain its decorum or appearance. The *comedia*, by casting doubts on the nature of ultimate reality, ends in illusion. The characters, as well as the audience, are thus left in a world of illusion. Inability to distinguish between
reality and appearance is no justification, however, for immoral action.

Templin states that youth has arrogated to itself a certain amount of autonomy in love.\(^1\) This autonomy leads to behaviour which is in violation of the rules of society. This behaviour, called "yerros por amores" is said to be accepted by society because it can not prevent it.\(^2\) In dealing with the theme of "yerros por amores" in the theatre of Alarcón the pattern described by Templin holds true. What is not answered is whether these actions, recognized as immoral by the characters who commit them, are intrinsically pardonable. To answer this question demands examination of the result of the action more than the action itself.

There is ample reason to believe that these "yerros por amores" are eventually pardoned in Alarcón's theatre. Most of the characters who excuse their irrational behaviour on the grounds that love pardons all are not punished in any way. The reader is not to assume, however, that "yerros por amores" are intrinsically pardonable. A number of plays give evidence of the fact

\(^1\)Ernest H. Templin, The Exculpation of "Yerros por Amores" in the Spanish Comedia (Berkley, 1933).

\(^2\)Ibid.
that the character who operates under the domination of irrational love must have some redeeming grace if he is to be pardoned. Thus, the marquis of *Ganar amigos*, even though he operates irrationally in the name of love, as he admits, is pardoned for this action because he is a loyal friend. Anarda of *Los favores del mundo* advises García to continue to pay court to her even though she is desired by the Prince, because, as she says:

En el amor es yerro, y se perdoná
Lo que sin él traición que se castiga, . . .

Her advice is not essentially immoral, even though it leads García to disobey his prince, for their love is directed toward marriage, while that of the prince seeks carnal enjoyment outside marriage. Continuing the above quotation, Anarda says:

Y el diferente fin la acción abona
Del vasallo a quien más la ley obliga;
Que si casarse intenta, nada ofende
Al señor que gozar sólo pretende.

In the case of the marquis of *Ganar amigos* and Anarda of *Los favores del mundo* the negative aspect of "yerros por amor" is offset by positive values (marquis) or goals (Anarda).

In *Los pechos privilegiados* there is a slightly different development. In this play the king is presented as a completely reprehensible character. His pursuit
of Elvira, daughter of the count, leads him to the most serious violations of moral and political codes, for in his desire for an illicit relationship with Elvira he offends the honor of his vassal, the Count. Throughout the play the king gives no evidence whatsoever of any redeeming qualities. As the play ends, however, the king decides to break off his proposed marriage with Doña Mayor and marry Elvira, rather than see her married to Sancho. Illicit love in this case has been channeled and forced to conform to the decorum of society. His marriage to Elvira will restore personal as well as political order. The king does not therefore deserve punishment, for he in the end has accepted society's laws.

In a number of plays this irrational and immoral behaviour continues without repentance. In La amistad castigada Filipo, advisor to the king, falls in love with Aurora, even though he knows the king wishes to have an illicit relationship with her. In the manner of a number of other characters he attempts to excuse his behaviour by blaming it on the power of love. He remarks:

De mi ciego desvarío
El rey perdone el error,
Pues da disculpas su amor
Y no escarmientos al mío.

(1006)
Yet in this play Filipo's love is directed toward matrimony. Thus, irrational behaviour in love can not be considered the direct cause of his eventual punishment. Alarcón leaves little doubt but that Filipo is punished for his disloyalty to the king. At the end of the play Dión, the new king, remarks to Filipo:

> En eso,  
> Filipo, está vuestro daño;  
> Que ese aviso fue delito,  
> Pues me le distes violando  
> De vuestro rey el secreto  
> Como alevoso vasallo.  

(1041)

Nevertheless, there is an implicit censure of irrational love, for it is clearly the first cause that leads Filipo to disobey his king.

These cases lead inevitably to the conclusion that "yerros por amores" are accepted by Alarcón only as long as they are necessary to the development of the plot intrigue. Alarcón condemns this behaviour but at the same time it can be pardoned if the character possesses redeeming values or repents of his ways. In any event, one point is obvious. Society demands that such errors cease and that order and harmony be restored to its midst by the observance of society's rules of decorum. Failure to do so will lead to the punishment of the characters who persist in this type of action. The conflict between the individual and society inevitably results in the total submission of the former,
either by punishment or conformity.

Intimately associated with man's autonomy in love is the question of whether or not there is freedom granted in the election of the mate. Is it enough that a lady get "a man", as Arnold Reichenberger holds, or is it preferable that she get the man of her choice? Following the same line of thought, what freedom of choice is allowed the man in the election of the lady? As will be demonstrated, there is a distinct difference between the freedom of choice exercised by the "dama" and the "galan".

There are very few limitations placed on man's freedom to choose his lady. For the most part the man chooses a lady of his own social class, an equal; if his love is directed toward matrimony there is in these cases a clear conformity with the decorum of society. Yet man is not limited to marrying an equal; he may choose a lady of a lower or higher social class than his own and have a reasonable chance to marry her. A good example of marrying above one's class is the marriage that will take place between Tello and Leonor in Todo es ventura. In plays where the man marries

above his class there is no suggestion, either explicit or implicit, that he is doing so for ambitious purposes. Indeed, Alarcón presents ambition and love as totally incompatible; where one exists the other dies (i.e., Juan in La prueba de las promesas).

It is likewise possible for the man to marry below his class. In Alarcón's theatre there are very few cases in which such marriages actually take place and they all have a number of points in common. They inevitably begin as mere desire for carnal possession on the part of the man, which may or may not lead to marriage. An instance in which matrimony is the result is the marriage of the king to Elvira in Los pechos privilegiados. At the same time there is a strong air of suspicion surrounding the courtship of the man with a woman below his class. Society is reluctant, usually justifiably so, to accept that a king or prince would be interested in marriage to an unequal. The lady shares this suspicion about the intentions of men of higher classes. In Las paredes oyen Ana will not consider the suit of the duke, for she can not believe that he would marry her. Her desire for honor leads her to reject his suit, for as she says:

Galán querrá ser, don Juan:
Y honra mas que un rey galán
Un marido labrador.
Y aunque en el Duque es forzosa
La ventaja que le doy,  
Grande para dama soy,  
Si pequeña para esposa.  

Thus, the only practical limitations placed on man's freedom to choose his lady is the inherent suspicion on the part of society that his intentions are dishonorable. If, however, he manages to convince the lady that his purpose is matrimony, the relationship is perfectly acceptable. Society's decorum does not appear to be violated to any degree by love between unequals in the theatre of Alarcón. Other dramatists of the period differ from Alarcón in this respect, for, even though love is "común naturaleza, thwarted by, yet capable of transcending, the artificial barriers created by social distinction between the classes," the illusion must be maintained that the lovers are equals. In other words, a trick must be played on society to convince it that its decorum has not been broken. It is this kind of illusion that leads to the inter-play between reality and appearance. This idea is clearly seen in Lope de Vega's El perro del hortelano.

The freedom of choice given women in matters of love varies considerably, reflecting the nature of the play. Many of Alarcón's plays present no figure of

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parental authority. There is consequently no-one to impose his will on the lady, neither father, brother, or uncle. In these plays, of which Las paredes oyen is an excellent example, the only limitations placed on woman's freedom to choose her man are those which also limit man. That is, she is reluctant to marry below her class for reasons of pride and hesitant to begin an affair with a man above her class because she suspects dishonorable intentions. Both types of marriage do take place, however, as this study demonstrated when it treated man's freedom of choice.

In these plays which are without parental authority it is frequently stated that the woman should marry the one she loves, for, as Leonor advises her mistress, Inés, in No hay mal que por bien no venga:

Ese es el punto mejor:
Forque si falta el amor,
Sobra todo lo demás.

(840)

Given complete liberty of choice the lady invariably makes the right decision. Not only is her man the one she loves but he is also the best one. Thus, Ana in Las paredes oyen, is able to arrive at a correct choice without any outside interference (other than that of her "criada").

The situation is entirely different when there is a parental figure of authority. In these plays, of
which *La prueba de las promesas* and *La crueldad por el honor* are characteristic, the lady is in love with a character who possesses a moral defect or who is for some other reason unacceptable as a husband. Parental authority in these plays functions as a moderating force and inevitably leads the lady to see the true nature of the one she loves.

In *La prueba de las promesas* Blanca strongly prefers Juan to Enrique. By using magic and revealing Juan as he really is, an ambitious, greedy ingrate, Blanca's father shows her that Enrique is truly the best man, a fact he knew beforehand. He thus avoids giving Blanca a direct order to marry. This marriage not only brings personal happiness but also sews up the feud that had long existed between the families of Blanca and Enrique. Thus, social harmony is the result of this marriage.

In *La crueldad por el honor*, Teresa is in love with Sancho but her father, Bermudo, is inalterably opposed to their marriage. In this play Sancho does not have a moral defect. But, as we learn at the end of the play, he is really Bermudo's son, therefore Teresa's brother. Parental authority in this case, by exerting itself, prevents a marriage that would obviously be incestuous.
In *No hay mal que por bien no venga o Don Domingo* de Don Blas there is an ironic twist given this development. In this play Ramiro is opposed to the marriage of his daughter Leonor to Juan, because, as he tells the Prince:

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Sepa, señor, vuestra alteza
Que, de quien es olvidado
Don Juan, ha degenerado
De suerte de su nobleza
Que por su engañoso trato
Y costumbres es agora
La fábula de Zamora, . . .
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What Ramiro says is true and he is perfectly justified in preventing their marriage. The irony of this play is found at the end, for Juan regains his sense of nobility and aids the king in suppressing an uprising of the prince, an uprising in which Ramiro was implicated. Juan, however, saves the day by telling the king that the complot was revealed to him by Ramiro. There will be, of course, a marriage between Juan and Leonor as the play ends. In this play, even though Ramiro does not turn out to be as noble as he should, there can be no disapproval of the advice he gave Leonor at the beginning of the play, for at that time Juan was indeed a degenerate. He was at least sincere in his concern for his daughter's welfare.

In *La industria y la suerte* there is explicit disapproval of the role of parental authority, quite
unusual to the theatre of Alarcón. In the play Beltrán advises his daughter, Blanca, to marry Arnesto in preference to Juan. Arnesto is a rich merchant, and as we see throughout the play, corrupt in every possible way. He relies on cunning and deceptions in an effort to win the love of Blanca, but, characteristically, this is the rope that hangs him. Arnesto enters Blanca's home intending to seduce her in the name of Juan. Unfortunately for him, he makes love to Sol who thinks Arnesto is Juan. Arnesto and Sol, quite fittingly, are forced to wed. Beltrán has little choice but to recognize the error of his way and offers his daughter's hand to Juan.

Conclusion to Chapter V

In this chapter the reaction between the lovers and other members of society has been discussed. In all cases certain moral standards and rules of conduct must be adhered to in some fashion; otherwise, poetic justice demands that punishment be given. At the same time, social standards, because they are formulated by fallible humans, are not consistent. Thus, social authority is both approved and disapproved of. Such is the case in the inconsistent presentation of the justness of parental authority. In the end result,
what is presented is not a dogmatic, invariable code but one that fits the situation and the individual. Whatever the situation, there is nevertheless a code of conduct to follow, and even though this code varies from play to play, it must be obeyed in the guise under which it presents itself.
CONCLUSION

Juan Ruiz de Alarcón lived and wrote in a period that presents various aspects of the love theme. As established by contemporary scholars, there are at least five types of love presented by the seventeenth-century Spanish authors: courtly love, Neoplatonic love, de-platonized love, renunciation of love and love as a "movil" of the _comedia_. The theatre of Alarcón shows to varying degrees characteristics of all these manners of love.

Alarcón's theatre is greatly influenced by the tradition of courtly love. The author's handling of this theme is somewhat ambivalent. Although the ideal of the courtly lover, "servir, callar y padecer", is in a real sense the ideal of the Alarconian lover, other elements of courtly love are subject to parody and a burlesque treatment. The most characteristic treatment given the courtly love theme is one in which the imagery and concepts of the style remain intact, but stripped of all vital significance. In Alarcón's theatre love is not presented as either adulterous or tragic.

Alarcón does not present the cosmological scheme of
Neoplatonic love. There are two reasons for the absence of this aspect of Neoplatonic love. On the one hand, the author writes plays that are for the most part by and for the young and, according to Castiglione youth is unable to avail itself of the upper stages of Neoplatonic love, for at that age passion is always stronger than reason. Thus, the structure of his theatre is seen as one of the reasons for Alarcón's failure to treat this theme. On the other hand, Alarcón may have neglected to treat Neoplatonic love because of his inability to accept its first premise, the equation of physical beauty and spiritual goodness. The author's rejection of the system of Neoplatonic love is in this case a result of personal bias, taking into consideration his ugly, deformed physical state.

Alarcón presents a type of love that is de-platonized, but never as the ideal. The negative aspect of this love is always emphasized. The most common developments show this love represented by servants or women. In this case it stands by itself as a contrast to the ideal. If de-platonized love is represented by a man, poetic justice is the norm and some type of punishment is meted out. In both cases, however, de-platonized love is given a negative treatment and contrasts with the ideal.
Only one of Alarcón's plays, *La manganilla de Melilla*, deals with love that sacrifices itself. Yet this play appears stripped of the heroic nature common to love that renounces itself in works by other authors. This suggests that Alarcón was only vaguely familiar with the long literary tradition associated with this type of love.

The characteristic treatment given love in Alarcón's theatre is one in which the various types of love mingle and form a unit that emphasizes love in a social context. The lovers are not isolated from society but forced to react to it. The point of conflict of this type of drama is likely to be jealousy or one of its kindred sentiments. Alarcón presents various kinds of jealousy and while it is always condemned as reprehensible, the punishment does not characteristically fit the crime; rather, it reflects the nature of the play in which it appears.

Love in a social context must inevitably relate the lovers to certain codes of conduct established by society to maintain its decorum. While Alarcón gives to the individual a great deal of autonomy in matters of love this independence must not lead to immoral behaviour. In cases where it does the character must either repent or face the laws of poetic justice, which demand that
he be punished for immoral behaviour. At the same time, the Alarconian character exercises considerable freedom in the selection of his mate. This freedom is limited to some extent in plays that have a figure of parental authority. Unlike the treatment of other dramatists, love in the theatre of Alarcón between unequals is possible and does not at all violate the dictates of social decorum, provided this love is directed toward matrimony.
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VITAE

Samuel Carl King, Jr. was born June 18, 1944, in Jena, Louisiana. He attended school at Block Elementary and Block High School in Jonesville, Louisiana, and graduated from the latter in 1962. In 1962 he enrolled in Louisiana State University in Baton Rouge, where he received his Bachelor of Arts degree in 1966, with a major in Spanish. Prior to receiving the Bachelor of Arts degree, he studied at the Université libre de Bruxelles and the Universidad de Granada. In 1969, he received the Master of Arts degree from Louisiana State University, with a major in Spanish and a minor in French. He served as a teaching assistant at Louisiana State University for four years and is a candidate for the Doctor of Philosophy degree at the Fall Commencement, 1971.

Married since 1967 to the former Miss Jeri-Anne DeBois, he is the father of one child, Melanie Katherine King. At the present time he and his family are residents of Clemson, South Carolina, where he is an Assistant Professor of Spanish at Clemson University.
EXAMINATION AND THESIS REPORT

Candidate: Samuel Carl King, Jr.

Major Field: Spanish

Title of Thesis: Love as a Theme in the Theatre of Juan Ruiz de Alarcón

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

August 3, 1971