THE LOVE THEMES IN SELECTED DRAMAS OF AGUSTÍN MORETO Y CABAÑA

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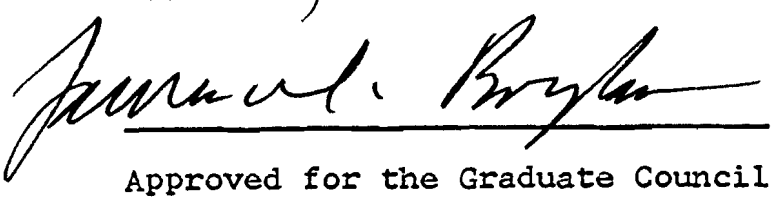

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TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

by Sandra S. Kennedy

CHAPTER I

INTRODUCTION

Throughout the fifteenth and sixteenth centuries the major countries of Europe were under the cultural sway of the Renaissance. Spain was no exception. In Spain the cultural impetus of the Renaissance developed into the Siglo de Oro, the Golden Age, which began in the sixteenth century. One style of literature which flourished during this period was the drama, and one very interesting dramatist was Agustín Moreto y Cabaña.

This splendid period in Spanish drama started about the year 1621, including the last fourteen years of Lope de Vega's life, and continued until around 1665, embracing the thirty most fortunate years of Pedro Calderón de la Barca.[1]

Some historians of Spanish literature felt that Moreto was very inferior to other authors of the Golden Age. However, together with El lindo don Diego and El desdén con el desdén, which formed the most solid fundamentals in Moreto's defense, one could also present other comedias like El parecido en la corte, Trampa adelante, Yo por vos y vos

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[1]George Ticknor, History of Spanish Literature, Vol. 2, (New York: Frederick Ungar Publishing Company, 1965), p. 374.

por otro, *De fuera vendrá quien de casa nos echará*, *El caballero*, and several more.

The purpose of this study was to investigate the existing themes of love in selected works attributed to the Golden Age author, Moreto, and to review his life and the production of some of his literary works.

Seven plays by Agustín Moreto were read in preparation for this study. Summaries of these works are included in the Appendix. To determine the works to be investigated, a classification of Moreto's major dramatic works, edited by Willis Knapp Jones was consulted.[2] At least one literary work from each category was read for this study.

Almost all critics have agreed that Moreto's two most famous and representative works were: *El lindo don Diego* and *El desdén con el desdén*. These two plays were chosen by the writer with the hope of obtaining an accurate judgment and comparison of the love themes from the *comedia* category.

After the major theme of love was chosen, the task of reading was started. Books on the many strange and wonderful kinds of love were consulted; texts, criticisms, and summaries of the chosen plays were reviewed, and the investigator's conclusions were recorded in Chapter V.

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[2]Willis Knapp Jones, ed., *El desdén con el desdén* (New York: Henry Holt and Company, 1935), p. xviii.

CHAPTER II

AGUSTÍN MORETO AND HIS WORKS

Investigations of Moreto's life have revealed only the barest outlines of his existence and very little of the man's personality. No one even knows what the man looked like. However, many of his works have been saved and in this chapter his works and their production will be discussed.

Most critics believed that because of the extreme lack of biographical data that it is almost impossible to correlate Moreto's personal experiences with his work.

Agustín Moreto y Cabaña, who will be referred to in this study as Agustín Moreto or Moreto, was born in Madrid, Spain, April 8, 1618. The next day he received baptismal waters in the parochial church of San Ginés. There were two other children in the family: don Julián, and doña María Angela. However, Ruth Lee Kennedy wrote that there were seven children in the family and that Agustín was the sixth child to be born to don Agustín Moreto and doña Violante Cabaña.[1] There are several contradicting studies on

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[1]Ruth Lee Kennedy, The Dramatic Art of Moreto (Smith College Studies in Modern Language, Vol. XIII, Nos. 1-4. Menasha, Wisconsin: George Banta Publishing House, 1932), p. 3.

Moreto's family, and the number of brothers and sisters is not of great importance.

It is believed that Moreto's father came from Monferrato, and his mother from Mantua. They were believed to have been of Italian descent and to have originated from the kingdom of Milán.

In her book on Moreto, Kennedy mentioned that Entrambasaquas y Peña thought that the father's family was from Florence and that they were related to Juan de Moreto and Pedro de Moreto, who came to Aragón in the sixteenth century.[2]

It was known that Moreto's father worked in the business of tapestries in a prendería or second-hand shop. He was also a trader of grains and was successful as a merchant of furniture. These occupations evidently brought in an abundant profit, judging by their comfortable and probably even luxurious home on San Miguel Street and by the other houses which they owned or leased on the Calle del Barquillo.

There are many conflicting beliefs about the life of Moreto. One story which Kennedy found was told by don Juan Guillén y Buzarán from the Revista de Ciencias, Literatura y Arte, (Sevilla, 1855, Vol. I, pp. 396, 445, 509, 577, and

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[2]Loc. cit.

656). He claimed that he found some documents yellowed with age, which gave sketches of a playwright (supposedly about Moreto) who had lived a wild life, filled with strife and disappointment. The papers told the tale of a son of a Valencian actress, who wanted to free his mother from the annoying attentions of a persistent suitor. This dramatist, whoever he was, killed his good friend, a poet, Elisio de Medinilla. He hated the haughty Conde-Duque de Olivares. In his relations with women, he was equally unfortunate. He fell in love with a certain doña Elena, who was a vain and capricious coquette. And while he was being chivalrous, he took part in a duel at a masked ball. So when he became tired of this harried life, he entered into religious work, was very penitent over the death of Medinilla, and asked to be buried in the Pradillo del Carmen with criminals who had suffered the extreme penalty of the law.

But most of these events, if they were about Moreto, were later proved wrong. Kennedy stated that Fernández-Guerra found out that Medinilla was killed when Moreto was only two years of age, and he was buried with the poor to whom he had devoted many years of his life.[3] This will be discussed later in Chapter II. It is known that Medinilla's

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[3]Ibid., p. 1.

assasin was a man from Olías, D. Jerónimo de Andrada y Rivadeneyra.[4]

At the age of sixteen, in 1634, Moreto entered the Universidad de Alcalá de Henares. When he was twenty-one he received the degree of licentiate on December 11, 1639, after having studied logic and physics. These studies were very likely to have developed his sense of order and probably did not stir into flames any concealed imaginative fires.

If Moreto felt any great loyalty to his university, there is no evidence of it in his work. There is a hint in his El valiente justiciero that for Moreto, the city was a place of refuge for law breakers:

> Rey: No hay justicia en Alcalá?
> Inés: Pues ¿agora dudáis eso?
> Es lugar estudiantino
> y si alguno hace un mal hecho,
> en partiéndose a Alcalá,
> es lo mismo que a un convento.[5]

It is strange that he completed his studies on May 3, 1637, but he did not graduate until 1639. This may have been due to his financial indifference or may have been because of his rosy hopes for a literary future. By this time he had already gained fame in Madrid in literary circles.

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[4]Julio de Ugarte, Agustín Moreto — Sus mejores obras (Madrid: Marqués de Torrelaguna, [n.d.]) p. 128.

[5]Kennedy, op. cit., p. 3.

Three years later, in 1642, he became clérigo de órdenes menores or a cleric of minor orders under the Archbishop of Toledo, don Baltasar de Moscoso, who was also the son of "los Condes de Altamira."

This was a turning point in Agustín Moreto's life, for now he had left home and changed to writing plays. From 1642 to 1656 was his most active literary era.

In January of 1642, his father died. Three years later the death of his mother was recorded.

According to Mesonera Romanos, Moreto served in Flanders in the service. There is reason to believe that a memorial to Agustín Moreto is in the Archivo de Simancas.[6]

Moreto's praise of camp life in El Caballero has helped to show proof that he was actually in the army at the time of the rescue of don Juan of Austria.

Some writers presented Moreto in his youth as a talented, but true lindo, similar to his brain-child, the dapper don Diego, all dolled up and free and easy. Lesage described him thusly:

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[6]Narciso Alonso Cortés, ed., Teatro de Moreto, 2nd ed., Clásicos castellanos, Vol. 32 (Madrid: Ediciones de la lectura, 1922) p. 8.

> ¿Ves a ese caballerete galán que silbando se pasea por la sala, sosteniéndose ya sobre un pie, ya sobre otro? Pues es don Agustín Moreto, poeta mozo que muestra gran talento, pero a quien los aduladores y los ignorantes le han llenado los cascos de vanidad.[7]

Kennedy wrote that Schaeffer accepted this viewpoint as being factual and interpreted Moreto's entire theatre in the light of this idea.[8]

The pleasure-loving Felipe IV required contributions from most artists of his day, and he made no exception of Moreto, who was no doubt glad to take part in the entertainments of the court.

In Kennedy's research was found an anecdote which was by Pedro José Suppico, in the Apotegmas, (Lisboa, 1733, Vol. III, p. 95), which appeared some sixty years after Moreto's death. It was said that he and other dramatists of the day, among them Calderón and Luis Vélez de Guevara (dead in 1644), were enacting an impromptu "Creation of the World" for the pleasure of the king. Moreto was shown as quick-witted and impetuous, but so irreverent and obscene of tongue that critics have declined the responsibility of disseminating the author's words.[9]

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[7] Ibid., p. 9.

[8] Kennedy, op. cit., p. 4.

[9] Ibid., p. 5.

But most resources suggested that he was a gallant young man, with a vivid understanding, discrete conversation, and full of naturalness.

After 1648, he entered as priest to the service of don Baltasar de Moscoso. And in 1649 he was elected to membership in the Academia de Madrid or Castellana.

In 1652 Bartolomé de Lara rented out a room on the Calle de Clavel to don Agustín Moreto y Cabaña, vecino de Madrid. For the next two years, he was probably at court and it was possible that Cardinal (and Archbishop of Toledo) don Baltasar de Moscoso y Sandoval stood as sponsor for the young man at court.

No one knows for sure the year he was ordained as sacerdote, but some believe that at the beginning of 1657 he still was not a sacerdote. According to one of Emilio Cotarelo y Mori's findings, D. Jerónimo de Barrionuevo, in his Avisos of February, 1657, wrote that Moreto must have been in Seville at this time:

> Dícese se metió cartujo ó capuchino en Sevilla D. Agustín Moreto, por huir de los vizcaínos, que le buscaban para matarle. Habrá escogido lo mejor, si lo ha hecho, si no es que volviendo á Madrid cuelga el hábito. Todo puede ser.[10]

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[10]Don Emilio Cotarelo y Mori, Colección de entremeses, loas, bailes, jácaras y mojigangas desde fines del siglo XVI a mediados del XVIII. Nueva Biblioteca de Autores Españoles, Vol. I (Madrid: Casa Editorial Baily//Bailliére, 1911) p. xciv.

Of this story, his trip is certain. In the Anales del teatro en Sevilla, by D. José Sánchez Arjona, p. 411, Cotarelo discovered that in June of 1656, Moreto was found in that city composing the loas and intermedios for the fiesta of the Corpus. They paid him nine-hundred reales de vellón for these compositions.

Sometimes during the year of 1657 he went to live in Toledo and abandoned the culto de las musas.[11] But another source showed that he never completely gave it up:

> A partir de 1657, tuvo a su cargo un asilo benéfico de Toledo: y allí pasó el resto de su vida, consagrado a las obras de caridad, pero sin abandonar enteramente la dulce compañía de las musas.[12]

The Hermandad del Refugio or the Hermandad de San Pedro, which he later reorganized, gave him lodging so that his presence might be continuous. He also helped with the hospital of San Nicolás. Fray Antonio de Jesús wrote in his book Vida de don Baltasar Moscoso about Moreto's good deeds of charity:

> Para cuidar dél nombró a don Agustín Moreto, capellán suio, hombre bien conocido en el mundo por su festiva agudeza; que, renunciados los aplausos que le daban merecidamente los teatros, consagró su pluma a las alabanzas divinas, convertido el entusiasmo o furor poético en

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[11] Loc. cit.

[12] M. Romera-Navarro, Historia de la literatura española (New York: Heath, 1928), p. 374.

> espíritu de devoción. Y para que su asistencia fuese continua, le dispuso posada en el mesmo Hospital, año 1657.[13]

After 1657 he had quit writing for the theatre, except for the palace fiestas. Several of the contempory poets then were his friends, even though they were born before he was. However one historian stated that the last twelve years of his life he was busy with religious affairs and had to withdraw from Madrid, although he continued to write for the theatre up to his death.[14]

Some of Moreto's life after this can be further studied from the Libro de rondas y entradas de pobres from the Hospital del Refugio. He continued helping here till he died. During his last sickness he kept busy writing Santa Rosa del Perú, a religious drama.

On October 25, 1669, he made out his will and named as heirs the poor people of Toledo, and he said that his brother, don Julián, and the secretary of the Hermandad del Refugio, Carrasco Marín, should be the executors of the will. He charged them with the payment of all of his debts and the distribution to the poor of whatever might remain.

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[13]Alonso Cortés, op. cit., p. 10.

[14]Richard E. Chandler and Kessel Schwartz, A New History of Spanish Literature (Baton Rouge, Louisiana: Louisana State University Press, 1961), p. 97.

He wanted to be buried with the poor people from the hospital to whom he had dedicated thirteen years of his life. Their resting place was in the Pradillo de Carmen. He left no masses to be said for his soul.

Narciso Alonso Cortés believed that the ones taking care of Moreto's affairs neglected to fulfill this, his last wish, to be buried with the poor people, and that they laid the poet to rest in the church of San Juan Bautista, in the burial place of the Escuela de Cristo. Alonso Cortés also deducted that Moreto died on October 26 or 27, 1669.[15] However, Frank P. Casa[16] and Ruth Lee Kennedy agree that he died on October 28.[17]

He was a very correct, quiet, and calm person. His life was orderly and peaceful, especially in the last ten years. Some of this tranquility is reflected in his writing.

Alonso Cortés wrote about Moreto's style of writing and its similarities to his easy-going life:

> Si su vida, como habrá podido deducirse, no igualó en lo agitada y desenvuelta a la de otros poetas sus contemporáneos tampoco su labor dramática tiene nada de tumultuosa y desordenada:

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[15]Alonso Cortés, op. cit., p. 11.

[16]Frank P. Casa, The Dramatic Craftsmanship of Moreto (Cambridge, Massachusetts: Harvard University Press, 1966), p. 1.

[17]Kennedy, op. cit., p. 7.

> deslízase, en lo más característico de su obra, tranquila y reposada. No llega a la regularidad atildadísima de Alarcón, pero tampoco se pierde en las marañas del concepticismo y la incongruencia. Moreto no es un poeta arrebatado y calenturiento; acaso su mayor defecto estribe en ser demasiado reflexivo.[18]

Lope de Vega's death left only about three really important men to carry on his work: Calderón, Solís, and one who spelled his name many ways: Agustín Moreto y Cavana (Cabana, Cauana, Cabaña, etc.) Jones believed that, in many aspects, Moreto was the most brilliant of the trio.

Aubrey F. G. Bell noted that Lope de Vega, in the first half of the seventeenth century, described the theatre and the way so many authors were plagiarizing:

> . . . como un ave muerta, con muchas plumas para arrancarle. Cierto que Calderón, Moreto y dramaturgos posteriores de menos importancia se apropiaron y transformaron libremente las obras teatrales de sus predecesores (las manos magistrales de Calderón y Moreto las mejoraron al modificarlas); pero en tiempos anteriores no faltaron préstamos, elaboraciones ni imitaciones y nunca se sintió ninguna preocupación por el plagio.[19]

Some other authors in Spain around the time of Moreto were:

Álvaro Cubillo de Aragón	(1600's)
Juan Pérez de Montalván	(1602-1638)
Juan Bautista Diamante	(1626-1687)

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[18]Alonso Cortés, op. cit., p. 12.

[19]Aubrey F. G. Bell, Literatura Castellana (Barcelona: Editorial Juventud, S. A., 1947) p. 75.

Juan de Matos Fragoso	(1600's)
Bances Cándamo (Francisco Antonio de Bances y López Cándamo)	(1662-1704)
Juan de la Hoz y Mota	(1622-1714)
José de Cañizares	(1676-1750)
Antonio de Zamora	(1600's)
Jerónimo de Cáncer	(1600's)
Quinones de Benavente	(1600's)

Bell told of the accomplishments of Moreto and the others:

> Gracias a una humanidad apasionada, a la concentración del arte y a una grávida intensidad clásica, el genio castellano logra a menudo enriquecer una escena o un personaje fugaces con un sentido universal.[20]

Willis Knapp Jones researched that Cejador y Frauca assigned the authorship of El premio en la misma pena to Moreto and thought that he wrote it when he was fifteen. If Moreto did write this then, why did he not contribute a eulogy to Lope de Vega when he died in 1635? Other sources figured that just before he graduated from the university he wrote a sonnet about Montalván's youthful death in 1639.[21]

The works of Moreto are very regular in context and scenic judgment. His subjects, in general, were not very original, but the stories were very ably developed.

The versification was fluid and careful. Moreto used a delicate and select diction. In the words of

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[20]Ibid., p. 51.

[21]Willis Knapp Jones, ed., El desdén con el desdén (New York: Henry Holt and Company, 1935), p. xv.

M. Romera-Navarro, Moreto was a natural master of passions and theatrical techniques: ". . . era maestro en la pintura de los afectos naturales, en el análisis y desarrollo de las pasiones, y en la técnica teatral."[22]

Bell felt that Moreto showed more savoir faire technique than dramatic inspiration: "Moreto podia aún habitar entre gigantes, tratándolos como un igual. Conserva la grandeza y el intenso esplendor."[23]

The comedias seemed to be the best style that showed his talents and Romera-Navarro agreed to this:

> La comedia es el género . . . en que Alarcón no tiene rival entre sus contemporáneos; ninguno le aventaja, y sólo Moreto le iguala, en la verdad de los caracteres, en la perfección técnica y en la intención moral.[24]

W. K. Jones felt that the plays from Moreto's pen were probably the work of a dual personality. He further explained this by saying that on the one side, one could see the works of a poet with rare gifts and talents and faultless literary taste, while on the other side, Moreto might have been a penny-a-line writer and adapter.[25]

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[22]Romera-Navarro, op. cit., p. 130.

[23]Bell, op. cit., p. 215.

[24]Romera-Navarro, op. cit., p. 351.

[25]Jones, op. cit., p. xix.

Moreto showed that he knew people and their psychology even better than did Alarcón or Rojas, who were both famous for their penetrating analysis and description of passions. He was a master of mild affairs of the heart and of the usual human passions, but depicting great passion, was one of his defects.

He could predict well all shades of love, even undying passion, disdain, suffering of unrequitted love, jealousy, friendship, faithfulness, unfaithfulness, and the intrigue of love in ordinary affairs of life.

He has been called a master of exposition, a skilled dramatic technician, and a consummate craftsman of the development of plots and characterization of personages in plays.

It was a well known fact that Moreto had a reputation of reworking, elaboration, refabrication, refashioning, using, or imitating the works of others. In general his usage of available material might have been called "literary thievery":

> Se ha acusado a Agustín Moreto . . . de imitar demasiado, pero debe admitirse que mejoró sus modelos. Y esto es cuanto se pedía a un dramaturgo en aquella época de logrados plagios.[26]

Alonso Cortés wrote that don Jerónimo de Cáncer y Velasco, secretary of the Academia Castellana when Moreto

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[26]Bell, op. cit., p. 214.

was a member of the society, wrote about him after he caught him "in the act" of stealing. He represented Moreto as sitting down with a bundle of old plays to see what he could cunningly steal out of them. Then he spoiled all he had stolen. But Moreto supposedly replied that he was merely mining the "gold" of the older works:

> Que estoy minando imagina cuando tú de mí te quejas, que en estas comedias viejas he hallado una brava mina.[27]

But in this Cáncer was unjust to Moreto's talent, if not to his honesty.

Alonso Cortés then wrote in defense of Moreto's "stealing" that Moreto and the others did not do it because of the lack of inventiveness, but because they felt they could improve the original:

> . . . lo hicieron por hallar más expedito y seguro el camino del plagio que el de la originalidad. Y como talento no les faltaba para utilizar lo bueno y mejorar lo mediano, se explica que en la mayor parte de los casos superasen al modelo.[28]

The concept of borrowing, reinforced by the Renaissance attitude, was that all that needed to be written had already been written and that modern writers could at best only reword the ideas of the great writers of antiquity.

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[27]Alonso Cortés, op. cit., p. 16.

[28]Ibid., p. 17.

But at no time did the concept of imitation permit actual copying. The writer was always supposed to merely incorporate what he had borrowed, and moreover he was expected to provide a reinterpretation of the theme and improve upon it.

At least nine or more dramatists, including Calderón, have collaborated with Moreto to produce dramas, so there are many discrepancies about the actual number of plays Moreto has written.

It seems as if seventeenth century historians and publishers were very careless in compiling literary works. They had the habit of attributing the more popular works to the more popular dramatists even though the authorship was not proven. Some credited Moreto with authorship of some hundred plays, some said that sixty-four comedias were his, twenty-four to twenty-nine entremeses, five bailes, one loa, and one mojiganga. But it is believed by most that thirty plays are incontestably his and that fifteen have a definite source and six others show analogies to other plays.

Willis Knapp Jones compiled a rough classification of Moreto's plays which indicated the scope of his talents.

His skill in writing entremeses, or one act plays, gave him an established place in literary writing. One good example is La Maniquita in which a girl persuades a simpleton that she is married to him.

Religious dramas, which he wrote during the latter years of his life might be best represented by San Franco de Sena, an outspoken drama about a condemned gambler who was converted and who finally led a saintly life.

His historical dramas showed his Spanish patriotism. Los jueces de Castilla, set in the ninth century and El valiente justiciero, of the fourteenth century, are two masterpieces from this group.

The comedias of intrigue are similar to the older cape and sword plays. Some examples are El caballero, and El parecido en la corte, which some consider to be Moreto's best comedy.

His comedias of character or figurón plays are plays in which the characters are more important than the plot. Since many of his best plays fall into this category, it is difficult to single out one specific favorite, but La tía y la sobrina (subtitled De fuera vendrá quien de casa nos echará), El lindo don Diego, and El desdén con el desdén are some of the finest seventeenth century dramas.

Frank P. Casa stated that, "His worth lies not in this secondary aspect of creation, but in the more important one of execution." and ". . . that in spite of his propensity, widely shared with other playwrights, for

borrowing material from others, he was ever conscious of his art."[29]

To summarize the writing ability of Moreto, Casa wrote: "The success or failure of the dramatist resides in his ability to integrate the composite parts of his work, in the harmoniousness of expression and theme, in his poetic power."[30] And Moreto certainly possessed these qualities.

Great as the popularity of the dramas was in Spain, and rapid as was its rise, its decline and fall were almost equally rapid, and by the middle of the seventeenth century it was clearly on the way out.

Philip II of Escorial, in 1598, decreed the closing of all show houses. But they were reopened during the reign of Philip IV (1621-1665). Some closed during 1644-1649.

It is probable that there were not more than twenty companies of standing in Spain in 1636. There were probably many smaller strolling bands, as before. Still, the theatre was almost through.

No great Spanish comedia dates after 1659. At the close as at the beginning, the Spanish national drama exhibited a striking parallel to the English, which had also

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[29]Casa, op. cit., p. 5.

[30]Ibid., p. 6.

produced all that was best in it before the closing of the theatres in 1642.

The word jornada, which means "act" in these plays, is reminiscent of the Middle Ages when religious plays lasted several days. It was adopted by Torres Naharro in 1517, fell into disuse with Lope de Vega who called his divisions "actos," but it gradually came back in the work of Tirso and others.

There were, in Moreto's time, two main theatres in Madrid: Corral de la Cruz (1579) and Corral de la Pacheca (1582) (or El Príncipe, as it was called because it was on the Calle del Príncipe). In all matters pertaining to the theatre, Madrid was always paramount.

Antonio de Castro was an actor in the company of Juan Accaio in 1644, and in Jacinto Riquelome's company in Seville in 1652. His real name was Zuñiga and he was celebrated in rôle of galán, especially in Moreto's comedia, El licenciado vidriera.

Many theatres in Madrid, Seville, and Valencia had what is called the picture-frame stage, which used a background of painted scenery. These theatres of the Spanish Golden Age made use of the kind of stage with which most present day people are familiar, and this gave the plays, which generally became divided into three acts, a familiar shape.

There was little scenery. The theatrical "machinery" and stage decorations were very rudimental and imperfect. Even after the middle of the seventeenth century, the stage did not project into the theatre, and its two sides were provided with hangings or paños. The actors hid behind these and made their entrances and exits from them. Other than this, the speeches and actions of the actors and the audience's imagination were chiefly relied upon to provide the scenic background.

Life in Spain during this period offered the dramatists plenty of excellent material. It ran to extremes, from the stately magnificence of the Court and the nobles' palaces to the grim poverty of life in many country districts; from aristocratic and high-flown notions of honor to the cynical comic realism of the rogues and vagabonds. There was very little unity of time or place in most of these dramas.

The Spanish public consumed plays at an amazing rate, but was not satisfied with a steady diet of kings and nobles being the main characters in the dramas. The public seemed to prefer the more realistic mixing of royalty, nobles, and commoners of all kinds from real life. Variety, then too, was the spice which seasoned the theatrical performances.

If one could now go back to the time of Moreto and could see one of his plays, he would go about 11 A.M. and

wait in line. The doors opened at 12 noon and the play began at 3 P.M. The rich people sent their servants to occupy the better seats.

The season lasted from September to June, but did not continue through Lent. The plays were usually given on Sundays and feast days. Later, Tuesdays and Thursdays were added as "play days." A play was not intended to be viewed more than once and a run of a week was unimagined.

Two collections were made at the doors which made the play cost about twenty maravedís. Forty percent of the fee went to Madrid's hospitals. Two doorkeepers called cobradores collected the money. One stayed at the main entrance and the other one collected the fee from the women at their entrance.

Vendors inside sold fruits, sweets, pastries, honey, spices, water, and of course, wine.

The seating arrangement varied according to class and sex of members of the audience. If a person stood in the patio, he might be called a mosquetero (musketeer) and these unruly men yelled like infantry during the performances.

Most women gathered in the cazuela or stewpan, the gallery facing the stage. However they were no less disorderly than the mosqueteros at times. Here no woman with any regard for her reputation entered unmasked.

Some more expensive seats were the aposentos or box-like rooms whose windows extended around three sides of the courtyard in different stories. The ones on the top were called desvanes. Both men and women who felt they could afford this luxury held these boxes as heirlooms from generation to generation. Everyone here and almost all the women attending the theatre were masked.

Below the aposentos were the gradas or bleachers. No women ever sat in the sillas or bancos located very close to the stage.

Before the play, musicians sang a seguidilla, or a verse stanza of four or seven short lines, the actors presented a loa, a short eulogistic composition in dramatic form, which flattered the "groundlings" and the women in the cazuela.

The success or failure of a new comedia usually depended upon the judgment of the populacho or common people in the pit. If they applauded and shouted victor! it was a good indication, and the popularity of the play was assured.

In the words of John Boynton Priestley, "To enjoy the Theatre we have to join in . . ."[31] and that is exactly what the Spaniards did. If the spectators were displeased during

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[31]John Boynton Priestley, The Wonderful World of the Theatre (Garden City, New York: Garden City Books, 1959), p. 7.

the performance, they would whistle, clang keys, use rattles, throw orange peelings or cucumbers at the actors, or the mosqueteros would yell. Sometimes they just left if they knew the ending or were bored. Usually the unruly actions of the audience kept the alguaciles or peace officers very busy.

The Spaniards were quick and vigorous in their disapproval of a play, and the dislike was unmistakable, but the audience's behavior compared very favorably with contemporaries in other countries. The plays in Spain were cleaner and on a higher moral plane than those which were presented before the audiences in other European countries at their public theatres.

At intermission, there was no curtain, instead, a lively dialogue without much of a plot was presented in order to amuse the audience during the break. Sometimes an entremés was presented. If not, the actors gave a baile, a dance and song, a mojiganga (a masquerade with singing and dancing, which sometimes used the "machinery" or stage trickery of the Spanish Golden Age), or they might have presented a jácara, which was a type of musical dialogue and dance or an elaborate interlude.

Frequently, dramatic authors condescended, at the end of their plays, to ask the audience for a vítor. Moreto

often did this. It was the custom of playwrights at the conclusion of a *comedia*, to ask the auditors, who were generally addressed as *El ilustre Senado*, to pardon the faults of the play. Later dramatists often exercised considerable ingenuity in introducing the prayer for a *vítor*.

Moreto ended his celebrated *comedia*, *El desdén con el desdén*, by asking for a *vítor*:

> Y con esto, y con un vítor
> que pide humilde, y cortés
> el Ingenio, aquí se acaba
> *El desdén con el desdén*.[32]

In English it would read something like this:

> And with this and with a victor,
> which most courteously and humbly
> the Wit begs, here the comedia
> 'Scorn repaid with Scorn' concludeth.[33]

And in *La confusión de un jardín* he asked for it as a charity: "Dadle un vítor de limosna."[34] In his *El parecido en la corte* the actors called for a victor for him and Tacon said: "Y con esto y con un vítor" and the others expressed their wishes: "Para Moreto aquí tiene fin dichoso *el Parecido*."[35]

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[32]Hugo Albert Rennert, *Spanish Stage in the time of Lope de Vega* (New York: Dover Publications, Inc., 1963), p. 123.

[33]*Loc. cit.*

[34]*Loc. cit.*

[35]*Loc. cit.*

The theatre doors were always locked one hour before sundown. The author always knew by this time whether or not his play was a success.

Many critics paid tribute to the Spanish Golden Age and felt that even though times were not easy, the Spanish theatre came into its most brilliant period then. They realized that quality and quantity were evident. There were more than five-hundred followers of Lope de Vega. Critics have noted that there were more plays written in the sixteenth and seventeenth centuries in Spain than in all of the rest of the world put together.

CHAPTER III

EL LINDO DON DIEGO

The third chapter has been organized into a discussion of the play, El lindo don Diego. The usually accepted source and its comparison to the copy, a brief history, and the controversial opinions on the classification of the work are cited.

In this chapter, the following major love themes of the play are discussed: the self-love or Narcissian-like complex of the main figure, don Diego, and the romantic love between doña Inés and don Juan with the conflict of filial love for her father, who desires that she marry don Diego. The minor themes of love dealt with from El lindo don Diego are: the "smooth" romantic love of don Mendo for doña Leonor, the "simple and happy" romance between the servants, Mosquito and Beatriz, the near friendship love of Mosquito for his master, and the sweet sisterly love portrayed by Inés and Leonor.

El lindo don Diego was not entirely original. Many critics have agreed that El Narciso en su opinión by Guillén de Castro must have given the idea to Moreto for this work. There also may have been some other influences.

Moreto's play was probably written between 1654 and 1662 and the first printed form of this story was found in the Parte diez y ocho, (Madrid, 1662).

"The Handsome Don Diego" had been a national proverb by Moreto's time. Calderon's El astrólogo fingido, (1632) and Lope de Vega's La defensa en la verdad, were both written before 1635 and they both contain the phrase. Even in Guillén de Castro's play, don Pedro applied the term "gentil don Diego" to Gutierre (II, P. 337).[1]

In El Narciso en su opinión the fop is don Gutierre, and his servant is Tadeo. In Castro's work the fop goes with his cousin, don Gonzalo, from Valencia to the court, where their uncle, don Pedro, lives. His daughter, doña Brianda, and his niece, doña Mencía, sister of don Gutierre, also live there.

Don Pedro has decided that his daughter should marry one of the cousins to keep the good name in the family, but she has fallen in love with a Marqués. Don Gonzalo loves Gutierre's cousin, doña Mencía. Tadeo (like Mosquito) and Lucía (the false sister of the Marqués, like Beatriz, the

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[1]Ruth Lee Kennedy, The Dramatic Art of Moreto (Smith College Studies in Modern Language, Vol. XIII, Nos. 1-4. Menasha, Wisconsin: George Banta Publishing House, 1932), p. 176.

false countess) work together to prevent the unfortunate marriage of don Gutierre and doña Brianda.

The Third Act contains the largest noticeable difference between the two plays. In Castro's story, the real sister of the Marqués, doña Inés, appears, and untangles the mix up so that don Gutierre is left without a love in the very ridiculous situation. After much arguing, the Marqués is able to persuade don Pedro that the confusion is all due to Gutierre and finally the original lovers are united.

The big differences between the two plays were in the mastery of the development of the plan and the management of the dialogue. It is easy to see the improvement in the principle figures of the two comedies -- don Gutierre and don Diego, Tadeo and Mosquito, Beatriz and Lucía -- of the copy over the original work.

In the revision of Castro's play for his comedia, Moreto took all the principle events of the plot and some of the characterization of the original. The structure of the new work or arrangement of the episodes is different.

Moreto added some scenes to the original because of the dramatic necessity of complicating the love affair between don Juan and doña Inés and because of the author's desire to heighten the comic effect. In no place has Moreto borrowed the dialogue or the versification.

Moreto did away with many of the marginal episodes that cluttered Castro's work. He simplified the complex family relation and reduced the importance of the subplot of doña Leonor and don Mendo. This permitted the dramatist to give fuller presentation of the protagonist and also made it much easier for the spectator to focus his attention on the misadventures of the dandy.

Moreto created a work of spirit and an entirely original form. Frank P. Casa felt that Castro's comedy was too loosely constructed, the conversations were often unchecked, the elements were too varied, and that the characterizations were too unsure or unrelated to the aim of the play.[2]

One of the other critics, Alonso Cortés, also wrote about this story and its source.

> Como se ve, Moreto siguió a Guillén de Castro punto por punto; pero ¡que diferencia entre la fresca animación de aquél y la premiosidad lánguida de éste! ¡Qué distante maestría en el desarrollo del plan y manejo del diálogo! Los personajes de Guillén de Castro están borrosos y desdibujados; los de Moreto resaltan en lineas vigorosas![3]

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[2]Frank P. Casa, The Dramatic Craftsmanship of Moreto (Cambridge, Massachusetts: Harvard University Press, 1966), p. 129.

[3]Narciso Alonso Cortés, ed., Teatro de Moreto, 2nd ed., Clásicos castellanos, Vol. 32 (Madrid: Ediciones de la lectura, 1922) p. 19.

He recognized the great differences in the mastering of the plot and the management of the dialogue. In the new happy revision a vigorous freshness of personalities, could be seen.

Kennedy believed that Moreto had transformed Castro's comedy of manners into an unquestionable comedia de figurón because don Diego was a brightly painted caricature whose over abundance of color filled the entire center of action and threw all the other characters into the shadow. She felt that this was just for the sake of personification of one single quality, human vanity. In her judgment, self, to him was a cult and zealously he interpreted the world around him in terms of his own faith.[4]

But Casa argued that this evaluation was in need of modification because in his estimation, don Diego was not a caricature, and that Kennedy had distorted his characteristics. To Casa, this personage was exaggerated, only when necessary and don Diego did not overshadow the others, but was aided and complemented by them.[5] The writer agrees that the importance of don Diego's "color" was just enough to give buoyancy to the play.

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[4]Kennedy, op. cit., p. 80.

[5]Casa, op. cit., p. 13.

Most critics believed that *El lindo don Diego* was of the *figurón* style because the main character was an example of a vain, foolish, and unbearable hero. It is curious to note that the style of this drama, if it is in the *figurón* class, because of the prominence of one not very dignified figure in it, is yet to be found in Lope de Vega's works, and almost every form of dramatic composition, directly or indirectly can be traced back to Lope. One might believe that this is a play of character and idea. Even with all the disagreement among critics about the classification of the drama almost all agree that it is definitely a comedy.

Casa praised its worth as a comedy: "If comedy is essentially the intensification and distortion of some human characteristic, Moreto fulfills this requisite eminently."[6]

Moreto was committed to reason rather than to passions, but he knew how to provoke the audience's passion. He used the technique of revealing an important event by degrees and therefore made the audience more curious. He unfailingly prepared his characters before they showed their own personalities by their speeches and actions.

The audience is led to expect a man of spirit before actually seeing the main personage don Diego. His supposedly

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[6]*Ibid.*, p. 135.

elegance and bravery were discussed before his first appearance.

The audience is also made to feel sorry for don Juan who can't give vent to his emotions in the presence of don Tello. He had to pretend to be disinterested in the hand of Inés and to offer his congratulations while he suffered inwardly. All through the play, the clear and clever remarks would cause anyone in the audience to react with some sort of emotion.

It would seem evident that the main romantic love theme in El lindo don Diego was that of doña Inés and don Juan. However some secondary love themes can also be exploited: that of doña Leonor and don Mendo and that of Mosquito and Beatriz. In the family, another love theme can be seen by viewing the actions and speeches of the two daughters regarding their father. But other kinds of love do exist in this story. One theme was the friendship between Mosquito and his master, don Juan, and the definite self-love of the fop, don Diego. Since don Diego was considered to be the main character, his special type of love will be discussed first.

It has been said that the man who is vexed by too much passion usually does not love, especially if the real love is only for himself:

Alonso Cortés wrote that the meaning of the word lindo has changed from something genuine, pure, perfect or exact, to a beautiful and handsome thing, and again to a worse connotation of dude, sugary, young flirt, dandy or fop.[7]

Frank P. Casa quoted from Cotarelo y Mori (Madrid, 1908), p. 66, about the description of lindos who were very particular in their actions and appearance and who possessed so much confidence in themselves that they were almost stupid in believing that others adored them:

> Era el Maestresala un hombre de los que llaman lindos la Corte, personas cuya compostura cansa, y cuyo afecto ofende, muy presumidos de andar puntual en el uso, de traer gran cuidado con sus manos, de hacer todos los actos positivos que le pudiesen poner en el astillero de la caballería; y sobre todo, confiadísimo (como muchos necios), de que no había dama que mirando su talle y gala no se le quedasa sumamente aficionada.[8]

Most critics have praised Moreto's characterization of his fop. Alonso Cortés commented that no other writer of the Golden Age could dispute Moreto's place among superior writers for this work:

> En trazar suelta y gallardamente la caricatura un lindo al uso de la época, no ya Guillén de Castro, pero ningún escritor del siglo de oro, puede disputar la primacía a Moreto.[9]

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[7]Alonso Cortés, op. cit., p. 20.

[8]Casa, op. cit., p. 133.

[9]Alonso Cortés, op. cit., p. 20.

The character of don Diego is not common, but it has existed and still exists. The author used this to entertain the public. He seasoned the dialogue with jokes, and then spiced the action with many extreme comic situations. The funniest part occurred when he let the conceit of the fop be punished in the development of the play. This showed his simplicity of action and his correct and graceful style.

Romera-Navarro expressed his approval of Moreto's very ridiculous, but "original" lindo: "El carácter del protagonista, aunque algo recargado de ridiculeces como en todas las comedias de figurón, es de originalidad y verdad profundas."[10]

The elaborate costume of the dapper don Diego entailed curled hair, precise bows, and sleeves with galloon lace. He preferred showy green to the more conservative white. Moreto expressed very little knowledge of clothes in contrast to the fine costuming of the Lope de Vega theatre.

Mosquito described the lindo to his master and made him sound so ridiculous in his dress that he would even be funny-looking at a masquerade:

> Ese es un cuento
> sin fin, pero con principio;
> que es lindo el don Diego, y tiene
> mas que de Diego, de lindo.

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[10] M. Romera-Navarro, Historia de la literatura española (New York: Heath, 1928) p. 376.

El es tan rara persona,
que como se anda vestido,
puede en una mojiganga
ser figura de capricho (I, v. 313-320).

Mosquito stressed the difficulty of describing don Diego but he did not refer to the mythological allusion to Narciso. He based the description on a more popular figure, "el lindo don Diego." This emphasized another contrast between the source and its copy -- the slight change in meanings of the two works.

A reader of El lindo don Diego might get the impression that the lindo was constantly telling himself: "O what a wonderful thing is love. See how I shine with so many virtues so that everyone can see my good traits of character. I am so deserving of love that I am perfection and everybody must love me." But even if a person is abounding in virtue and has no generosity, he is considered nothing, and that defines the fop.

Don Tello tried unsuccessfully to change his nephew, but don Diego rejected all of his advice, because to him, his beauty and elegance were divine gifts, and it would be lack of sincerity or even of gratitude toward God not to praise his own virtues.

He constantly built himself up and told everyone how he could do everything. Even the bulls in an arena were afraid of him and his bravery:

Eso, en torear, no hay hombre
como yo. Con un juez
en Burgos salí una vez,
y tembló el toro mi nombre.
Yo me anduve por allí
en la plaza hecho un Medoro
y no osó llegarse el toro
a treinta pasos de mí (II, iv, 1725-1732).

One humorous trait of don Diego was his complete lack of comprehension when someone spoke against him and his "twisting" of others' words. When the false countess used some "mighty" words to "lower him" he marveled at her words and the way that she was trying so pretentiously to find fault with what he had said. But secretly he really felt that she too, like all the others, was hiding her true feelings of love for him. Several times, he thought that she was about "to fall" in love with him.

He continuously praised himself after having been insulted. Even in centuries previous to the seventeenth century it was a known fact that too much pride always soiled a remarkable character.

The lindo's self-love was overwhelming and his delusions were equally enormous. He "knew" that all women were silently sighing and wishing that he would pay them some attention:

No paso yo por balcon
donde no haga batería;
pues al pasar por las rejas
donde voy logrando tiros,
sordo estoy de los suspiros
que me dan por las orejas (I, viii, 531-536).

He never lost hope and was always very optimistic about his power over women. He thought of himself as a real "lady killer" when he said: "Vamos, don Mendo, a matar estas dos primas de amor (I, ix, 671-672)."

His sense of proportion had been badly warped by his colossal egoism. Even Inés' polite reasoning failed to penetrate the wall of Diego's vanity. She told him in a most courteous manner that she just did not love him:

> Siendo así, cuando yo os diga
> que mi inclinación no es vuestra,
> no os ofendo en la razón,
> aunque en el gusto os ofenda (II, iv, 1375-1378).

She pleaded once again and told him how ungallant it would be if he forced her to marry him, without her loving him:

> Casarme con vos, don Diego,
> si queréis, ha de ser fuerza;
> pero sabed que mi mano,
> si os la doy, ha de ser muerta (II, iv, 1395-1398).

> y arrastrarme sin vencerme
> es acción tan descompuesta,
> que aja la galantería,
> el amor y la nobleza (II, iv, 1419-1422).

As this had failed she begged him to have pity on her, the defeated enemy, but all was in vain. He saw only that which he wanted to see. He seemed to enjoy seeing her anger:

> ¿Pudo el diablo haber pensado
> más graciosísima arenga
> para disfrazar los celos,
> y está de ellos que revienta? (II, iv, 1487-1490)

Even her reply that he was not worthy of honor, "Sois hombre indigno de honor," (II, iv, 1541) did not phase him and he believed that her anger was due to the jealousy of her sister, who, "more than likely" was in love with him.

The Third Act was presented in a different manner than the other two acts because it was based on the exhaustive analysis of the numerous facets of don Diego's personality. Moreto then worked toward one single comic effect. He built the scenes slowly and carefully toward a devastating conclusion for don Diego. Some auditors have probably thought that the story was a tragedy, because the main character's hopes for happiness were shattered, but most spectators have seemed satisfied to see the fop meet his doom.

Agustín Moreto, like many dramatists of the Golden Age, wrote in his El lindo don Diego, about the situation in which the heroine loves in one direction, but is pledged in another. The cause of this was her father. He had pledged his word, and he could not be persuaded to break his pledge to the unfavored suitor. But, in the end, true love joined the hearts of the two persons with so great a feeling of delight that they knew they could never desire to embrace anybody else.

When don Juan found out that Inés would probably have to marry don Diego, he had to hide his feelings and convey

his congratulations. But he became very sad. There is no doubt of the fact that Inés and don Juan were very much in love, as they expressed the burning wounds of living without the love of the other:

> Amor, el golpe detén,
> que contra la vida es tarde.
> Ya con tan cruel herida
> mi amor no puede vivir;
> pues ¿qué falta por morir,
> si era amor toda mi vida? (I, ii, 59-64)

Don Juan felt that he would surely die if he lost her: "¡Cielos! ¿Qué espero? Más que del golpe, de temello muero." And later, in her presence, he expressed his sincere sadness at the thought of losing her. The danger was certain - her father had given his word and now he was deeply depressed:

> Inés, señora, ¿que dices?
> ¿Quédale y a mi tormento
> esperanza que le alivie?
> Ya todo el peligro es cierto,
> ya dió palabra tu padre,
> ya está acetado el empeño;
> ya yo te perdí, señora,
> y ya . . . Pero ¿cómo puedo
> referir mayor desdicha
> que haber dicho que te pierdo? (I, xiii, 949-958)

Doña Leonor and doña Inés, like good daughters, discussed the responsibility which they should show to their father and also the duties of the father. Surely, he should have asked their opinion first:

> Y esto no es darte á entender
> que podrá nuestro albedrío
> oponerse á su precepto,
> porque si él lo ha concedido
> no hay resistencia en nosotras;
> pero cuando sabe él mismo
> que nuestras dos voluntades
> penden solo de su arbitrio,
> no es posible que una accion,
> que es tan de nuestro albedrío,
> la resuelva su decreto
> sin lograrnos el aviso (I, iv, 245-256).

Even in the fourteenth century, a father usually took seriously the right of a daughter to govern herself and to decide for herself between right and wrong, even sometimes in the important decision of finding a marriage partner.

The problem of obedience versus freedom of will was one of Moreto's favorite subjects. In El lindo don Diego he introduced this conflict early and continued it up to the climactic scene of the first act. Although the daughters had to obey their father, it was his duty to consult their desires. Even though don Tello controlled Inés, her own will could not be ignored:

> Debieras á mi albedrío
> proponerlo; no por suyo,
> sino porque aunque él es tuyo,
> tiene el título de mío (I, vi, 763-767).

Any reaction or feeling of Inés against her father was the necessary result of her father's actions. If her father insisted, it was her duty to choose obedience over love even if it meant unhappiness. Some critics felt that

Moreto was moralizing with this general consideration of filial duty, or the principle dilemma of Inés.

Her resistance was based on the assumption that her father's authority would give way to love, and that he would consult her because she was to be the one affected by his decision before he put his decision into effect. She told her father that he was unjust and if she followed his wishes, it would be against her will:

> Y si me da esta licencia
> el cielo, y tu autoridad
> me la quita con violencia,
> casaráse mi obediencia,
> pero no mi voluntad.
> Siendo este estado, Señor,
> de tantos riesgos cercado,
> ¿no pudiera algún error
> dar asunto a mi dolor
> y empeños a tu cuidado? (I, xi, 753-762)

Inés did not paint a vivid portrait of matrimonial unhappiness, but she argued on the grounds of duty and responsibility. When she finally did see the foolish dandy, she knew that there was no way of avoiding the marriage. This made her situation more hopeless and poignant, and of course it caused the audience to feel sorry for her.

She became so desperate that she even pointed out the possibility of tragedy. The reason why she did this was because she had an inner conflict. She knew that her father was usually reasonable, and her respect caused her to be irreproachable before her marriage. But, as Kennedy

believed, this conduct of women, was what made them loyal and dignified wives in their marriage relationship.[11]

It seemed that she would have to accept the unjust love situation or fight against it, but it looked as if law and obligation were winning over love:

Doña Inés: Que aunque es tan grande mi amor,
es mi obligación primero.
Don Juan: ¿Y ése puede ser amor?
Doña Inés: Amor es; pero sujeto
a la ley de mi decoro (I, xii, 1013-1017).

It was such a shame, but she was going to have to go ahead and marry don Diego and she expressed her desire not to marry him very vividly. It was almost as if she were being condemned to die or to live in torment:

A él con mis quejas apelo,
y a decirle que el casarme
con hombre tan torpe y necio
es condenarme a morir
o a vivir en un tormento (I, xiii, 972-976).

Inés cried out in despair: "¡Muerta salgo!" (I, xi, 716) There seemed to be no hope for the lovers:

Pues, don Juan, si tu temor
da mi peligro por cierto,
resolvernos a morir,
que aquí no hay otro remedio (I, xiii, 1005-1008).

They must have felt that there was no remedy other than to die. Their love was full of anxious fear and they parted as frightened lovers:

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[11]Kennedy, op. cit., p. 92.

Don Juan: Quiera Amor que sea feliz.
Doña Inés: Más de mi parte está el reugo.
Don Juan: ¡Qué temor!
Doña Inés: Adiós, don Juan.
Don Juan: Guárdete, señora, el Cielo (I, xiii, 1029-1033).

Inés still regretted her father's decision and in the second act, she again told of her woe. She felt that the blame was hers and that if she gave her soul to a traitor, she would be punished for it by her death:

> . . . pues la culpa es mía
> en dar el alma a un traidor,
> pues mi muerte me castiga,
> obedeciendo a mi padre,
> me vengaré de mí misma (II, xviii, 2110-2114).

By Act Three Inés was really protesting about her helpless predicament and she discussed it again with her sister, doña Leonor, and told her how she had no more resistance, she must obey, and that it was almost like losing her own life:

> Yo a mi padre no tengo resistencia,
> mi decoro es la ley de mi obediencia,
> a esta atención, aun dél correspondida
> por no faltar, perdiera yo la vida (III, vi, 2527-2530).

She felt that love must be something really terrible: "¡Oh, Amor tirano, cobarde . . .!"(III, vii, 2626)

Don Juan showed proof of his love for Inés and his faithfulness to her. While she was hidden behind the curtain she was very thankful to hear his confession of innocence to don Mendo. Don Diego was again at fault for

saying that don Juan loved doña Leonor: "Pues yo, antes que su rigor, iré a que mi amor me mate (III, ix, 2651)."

At this point in the story one could see that jealousy and love, were increased when the lovers suspected each other. In the following passage, doña Inés described don Juan's love for her. They had known each other for a long time and had been very much in love. In her words, don Juan was her lover, "don Juan es mi amante" (III, ix, 2726):

> Don Juan, señor, ha seis años
> que, viéndome en el pasaje
> de Méjico a España, puso
> los ojos en mí, y él sabe
> los desdenes, los rigores
> que lloró su amor constante,
> hasta ganarme licencia
> para pedirme a mi padre (III, ix, 2691-2698).

She tried to explain to don Juan about her predicament: "Y vos, don Juan, pues y veis el empeño de mi padre . . . (III, ix, 2746-2747)."

They had their last talk but to no avail. Juan wondered if her love would still be for him and she was so sad that she felt almost ignorant of the meaning of the word "love":

> Doña Inés: ¡Quiera Amor que sea verdad,
> que, aunque le pierda, es suave!
> Don Juan: Si tu enojo lo publica,
> ¿qué importa que lo recates?
> Doña Inés: Por no oír eso me voy.
> Don Juan: Señora, escucha un instante.
> Doña Inés: ¿Qué me queréis?

Don Juan: Esto solo:
si don Mendo malograse
la dicha que ha prometido,
¿será tu amor de mi parte?
Doña Inés: ¿Yo amor? No sé qué es amor.
Después de que yo me case
sabré deso, que ahora ignoro (III, ix, 2811-2832).

The lovers said a sad good-bye when all hope was gone. They wished that they would always be friends since they had been such admirers of one another:

Dios os guarde,
que yo, dejándoos amigos,
como es deuda en pechos tales,
voy contenta de haber sido
el iris de vuestras paces (III, ix, 2768-2772).

But don Juan still was not willing to give up. He had her leave first because their parting was truly "such sweet sorrow":

Ya yo os sigo: id vos delante.—
Señora, no me permitas
que con tal dolor me aparte
de tu presencia (III, x, 2828-2831).

And he exclaimed how terrible it all was: "¡Qué pena!" and "¡Mal haya el peligro!" (III, x, 2839 and 2841) Doña Inés was very worried too, and she cried on Leonor's shoulder as if she were going to die: "¡Ay, Leonor, que mi muerte estoy temiendo!" (III, xvii, 3129-3130)

But finally, the two lovers were reunited after don Tello gave his daughter to her lover. Don Juan accepted her whole-heartedly and said: "Con el alma y con mil vidas"

(III, xvii, 3163) and doña Inés willingly accepted him: "Con otras tantas le aceto (III, xvii, 3164)."

Their love was even more valuable than it had been before, for difficulty of attainment makes love prized. Everyone was happy except for the one trouble-maker, don Diego.

The love which doña Leonor and don Mendo shared was purely coincidental. It was previously arranged by don Tello, Leonor and Inés' father. It was different from the "arrangement" of the union of don Diego and doña Inés because both parties were satisfied with the other. They were even very happy together.

The dramatist gave the Leonor-Mendo relationship only secondary importance. He reduced it to a subplot for the simple reason that it offered no possibility for comedy. These two lovers were very practical and sensible and added a "sweet touch" to some of the other characteristics of the play.

Doña Leonor was alarmed at first at the thought of her father's "arranging" her marriage. But she learned to accept and like it:

> Supuesto, don Mendo, el trato
> de mi padre, a vuestro amor
> debe mi agrado el favor
> que permite mi recato (II, iv, 1251-1254).

Moreto contrasted don Mendo with his cousin, don Diego. They were opposites in every respect. Don Mendo was considerate, modest, and generous.

Don Mendo and doña Leonor seemed to be very much in love. They spoke kind words to each other and offered to "honor and obey" the other's wishes, and to please each other in every way:

Don Mendo: Nunca el sol tarde salió
a quien con su luz da vida.
Doña Leonor: A vuestra fe agradecida,
por mí antes saliera yo.
Don Mendo: Con vuestra gracia, mi amor,
de méritos tan desnudo,
sólo mereceros pudo
tan venturoso favor (II, iv, 1243-1250).

The ending was very agreeable to don Mendo and doña Leonor and don Tello was glad to "give away" his daughter to don Mendo. She accepted him with pleasure when her father announced: "Vos, Mendo, dadla a Leonor," and she happily accepted don Mendo: "Con gozo se la prevengo (III, xvii, 3165-3166)."

A third set of lovers in the play, El lindo don Diego, included two servants, Mosquito and Beatriz. There was a distinct division between these two and the other couples because of the difference in class. Both of them seemed more care-free and happy. Moreto portrayed them as leading reasonably happy lives as they went about their "work."

The two criados seemed to enjoy scheming together to help their masters. They enjoyed laughing at the foolish antics of don Diego and they really entertained themselves when the clever Beatriz acted the part of a rich countess. She made fun of don Diego and his "love" experiences:

> El Amor dora los yerros.
> Yo he de ver con esta industria
> si se casa o no don Diego (III, xiv, 3124-3126).

The witty Mosquito and cunning Beatriz were very "down to earth" and realistic. They saw things as they were and were ready to help at all times. One particular conversation showed their simple, plain, but emphatic language, intermingled with bits of humor. They jokingly remarked that they must show their displays of affection in silence because Mosquito, being a little "fly" might make some noise while he "bites":

> Beatriz: Siempre conocí yo en ti
> tu buena intención, Mosquito.
> Mosquito: Mira, yo naturalmente
> hablo bien de mis amigos.
> Beatriz: Seré tuya eternamente.
> Mosquito: Mas y que te han recibido,
> no me dés carta de pago.
> Beatriz: Tu verás si es mi amor fino.
> Mosquito: Toca esos huesos y vamos.
> Beatriz: Toco y taño.
> Mosquito: Salto y brinco.
> Beatriz: Y gesto ha de pasar de aquí?
> Mosquito: ¡No, sino amarnos de vicio!
> Beatriz: Pues querernos en silencio.
> Mosquito: No podré, siendo Mosquito:
> Beatriz: ¿Por qué no?
> Mosquito: Porque los moscos,
> para picar, hacen ruido (I, vii, 458-475).

The intelligent gracioso showed his loyalty to his master, don Juan and to everyone in the don Tello household. This might not be called a form of real "love," but at any rate it expressed deep friendship.

Mosquito was one of the most famous graciosos in Golden Age comedy. He directed the action that brought about the happy resolution of the play.

The scene in which Mosquito gave his mistresses his impressions of don Diego served to create the tension that all the previous contradictory reports produced. It caused the audience to wonder about what they had heard so far. He told the two sisters about his having seen their "future husbands":

> De haber visto a vuestros novios;
> que apenas el viejo hoy dijo
> la sobriniboda, cuando
> partí como un hipogrifo;
> fuí, vi y vencí me deseo,
> y vi vuestro par de primos (I, v, 287-292).

Mosquito was doing his best to take care of the "good guys" while he foiled don Diego. He was indispensable in untying the love tangles of his master. He scolded don Diego for the way he had acted toward Beatriz: "mira qué locura ha hecho! ¡Témplala, que está hecha un tigre!" (III, xiv, 3040-3041)

Moreto's servant was a witty, polished observer of action, who contributed greatly to the development of the plot of El lindo don Diego.

The last form of love which was portrayed in this play was the feeling of sisterly friendship — Inés and Leonor. Don Tello, their father, also thought a lot of each of his girls. He looked for a husband for them among his relatives to prevent the disappearance of his family line. He was very proud of them.

Leonor sided with Inés and spoke harshly to don Diego. She had a very high regard for Inés' amorous wishes:

> A tan necia grosería
> y delirio tan extraño
> castigará el desengaño
> que recataros quería;
> y agora os haré saber
> que mi hermana está muy buena,
> y por no darse esa pena
> no os quiere salir a ver.
> Y aquí para entre los dos,
> dejad empresa tan vana,
> porque es cierto que mi hermana
> no se ha de casar con vos (II, iv, 1283-1294).

The sisters always confided in each other and had several "girlish chats." Inés expressed her feelings openly and asked Leonor's advice:

> Para morir más presto, ese es el medio.
> Pues, hermana,
> yo sé de Amor la condición tirana,
> y aunque en mi mismo honor haga el estrago,
> lo atropellaré todo por su halago.
> Si le veo, aunque sea desatento,
> no me he de resolver a lo que intento.
> Tu mí resolución la manifiesta,
> que yo a esperarte voy con la respuesta (III,
> vi, 2541-2548).

Moreto's ideal of women's dress evidently was simplicity. When Inés and Leonor were trying to frighten

away their unwelcome lovers, they schemed together and formed a vivid plan of dress:

Doña Leonor: Apelar al artificio:
mucho moño y arracadas,
valona de cañutillos,
mucha color, mucho afeite,
mucho lazo, mucho rizo,
y verás que mala estás;
porque yo, según me he visto,
nunca saco peor cara
que con muchos atavíos.
Doña Inés: Tienes buen gusto, Leonor;
que es el demasiado aliño
confusión de la hermosura
y embarazo para el brío (I, iv, 272-284).

So the two girls planned to help each other. They worked side by side, never doubting the trust of the other. Even when they were accused of jealousy, they still showed a real sisterly love.

Most people who have viewed the play have enjoyed following the intertwining love themes. However Kennedy, in her criticism of El lindo don Diego expressed opposite sentiments. She felt that the modern reader soon becomes weary trying to follow the "fine reasoning over love and lovers" which is seen in this and other comedias attributed to Moreto.[12]

Ochoa, in his Tesoro del teatro español, (Paris, 1838, Vol. IV, P. 249, 279, and 308) characterized El lindo don

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[12]Ibid., p. 54.

Diego as one comedy which still caused the most laughter in the theatre in the early eighteen hundreds.[13]

Moreto's popularity lasted throughout the eighteenth and the early nineteenth centuries. Between the years 1793-1818, the company of Isidoro Maíquez staged El lindo don Diego sixteen times.

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[13]Ibid., p. 118.

CHAPTER IV

EL DESDÉN CON EL DESDÉN

In the following pages an account is given of the possible main source, of other supposed sources, and the many influences of Moreto's masterpiece, *El desdén con el desdén*.

There is no doubt that this work has in it one main romantic love theme. As the hero, Carlos, and heroine, Diana, played their courtly love dual, several other themes of love could be seen. Diana's other two disillusioned suitors were paired up with her friends, after they were unsuccessful in acquiring her love. Polilla, the *gracioso*, fell in love with Laura. There was little mention of the relationship between Diana and her father, but a few words from the dialogue expressed her filial love. Polilla, a friend and advisor to Carlos, kept the comic intrigue flowing while he spied on Diana and her sneaky game. Diana's lady friends had respectful love for Diana except that they did not agree with her haughty ideas on love. The overall atmosphere of the play was sweet and full of nature. Diana was "enamored" by natural things of beauty and the arts, so later, Carlos pretended that he even loved "liberty," but these were only secondary to their real romantic love which turned into deep conjugal love in the end.

Don Juan Manuel wrote a fable about one vice being covered by the same vice. Then Shakespeare wrote his famous Fierecilla domada, or the Taming of the Shrew. Since then, the idea of a vice conquering the same vice has been a foundation for many repeated productions.

One of the best reproductions was Moreto's El desdén con el desdén, written before 1654 and first published in that year. It appeared first in the Primera parte de Comedias de don Agustín Moreto (Madrid, Diego Diáz de la Carrera, 1765).

The following are suggested sources for Moreto's masterpiece:

1. Los milagros del desprecio - Lope de Vega
2. La vengadora de las mujeres - Lope de Vega
3. La hermosa fea - Lope de Vega
4. Celos con celos se curan - Tirso de Molina
5. Para vencer a amor, querer vencerle - Calderón
6. Galán, valiente y discreto - Mira de Amescua
7. Encontráronse dos arroyuelos - Juan Vélez de Guevara
8. Sin honra no hay amistad - Rojas Zorrilla
9. De cosario a cosario - Lope de Vega
10. Comedia Serafina - Torres Naharro
11. La dama boba - Lope de Vega
12. El desdén vengado - Lope de Vega
13. La boba para los otros y la discreta para sí - Lope de Vega
14. El perro del hortelano - Lope de Vega
15. La dama melindrosa - Lope de Vega
16. Los desprecios en quien ama - Montalbán
17. Despreciar lo que se quiere - Montalbán
18. A lo que obliga el desdén - Salado Garcés

Even with all of these possible sources, Moreto's characters in his play are all his own. His imitation of sources was definitely not self-condemnatory!

In general, most authorities feel that Lope de Vega's La vengadora was the first idea for the play. But the theatrical appeal was very superior in Moreto's work. The development of the plan, or the fundamental of the hatred for men, which Diana supposedly possessed, was the complete difference between the two plays. The psychological strength which palapitates in Moreto's work was completely lacking in the work by Lope de Vega.

Two of the criteria for success have proved the popularity of the play: the number of performances and the many editions and translations through which it has passed. Between 1793 and 1818 one company of players staged it at least thirty-two times. One study even showed that it continued to show popularity in Spain during the thirty years after 1820. It has been ranked fourth in comparison with other Golden Age dramas, with fifty-one performances. The other three dramas were: Belmonte Bermúdez's Diablo predicador, Rojas' Del rey abajo ninguno, and Tirso de Molina's Mari-Hernández la gallega.

The popularity of this play has not been confined to Spain. The first foreigner to learn that an imitation might do more harm than good was Molière. Louis XIV asked him to make a French version to be presented at Versailles as a bit of flattery to his wife, María Teresa, and for his mother,

Anne of Austria. However, there were cynics who declared that the king was thinking of Mlle. de la Vallière. The result, La Princesse d'Élide, served only as a comparison of the French and Spanish ideas of courtliness, and was no improvement. In fact, Molière confessed that as he changed from poetry into prose that he did a rush job and couldn't elaborate as he had wished. Some felt that he changed the play only in that he took the scene to Greece and made the main character a princess who forsook the princes Eurialo, Aristómenes, and Teocles, but that all the main plot was the same. Those who censured the play did not do so for his borrowings, but because the result was so inferior to the Spanish version. The play is now no longer acted.

Others have tried to imitate Moreto and this work. Consequently, it has been translated at least eleven times into five different languages. Some of the "foreigners" who have "tried" to imitate Moreto's famous work were:

1. Alain René LeSage - Bachelier de Salamanque
2. Henri Jouffroy - Donna Diana
3. C. Habeneck - Dédain pour dédain
4. Rafaele Tauro - Gli Equivocati intricati ovvero La Contessa de Barcelona
5. Coi Carlo Gozzi - La Principessa filosofa
6. C. A. Dohrn - Trotz wider Trotz
7. Carl Aug. West - Donna Diana Lustspiel in 3 Akten, nach dem Spanischen des Augustin Moreto
8. George Hyde - Love's Victory; or the School for Pride, A comedy in five acts
9. J. Westland Marston - Donna Diana
10. Közönyt Közönynyel - Forditotta (in verse) Györy V.

Even though some of these are excellent translations, the original drama by Moreto is still well known wherever the Spanish language is spoken.

To understand the play one must realize that it was a comedia of psychologic character which contained an ancient and modern argument - love and its relationship to free will or albedrío. Moreto speculated on whether a woman is free to set her course in life without interference from the tradition that all women must marry or take vows, and he asked whether courtship, deceit, and "strategic besieging" were effective in "conquering" or "swaying" a woman's free will. The question was: Can a woman resist falling in love?

The whole play is an involved analysis of love: love is voluntad, or is the manifestation of the will, and the moment it becomes an obligación it ceases to be voluntad. Diana was an unusual woman. Her temperament was frigid, as if she were "ice and snow." The thesis of the play is that a woman's frigidity is not unchangeable, as her feminine nature is. It also showed, in imagery, that the ice in her veins could be melted by the firey passion from Carlos.

Another theme in the play is porfía or persistence. Diana is artificially stubborn in her opposition to Carlos' pursuit. He must be deliberately stubborn in wooing her. This "never-say-die" attitude was brought out clearly when

Polilla, as his lord's confident, advised Carlos by telling him a parable of the fig-tree on which the play is based. The fig, out of reach at the top of the tree, despite its altivez, altitude or pride, will inevitably fall when it is ripe. But the one who has the persistence to keep trying to get it will be around when it is ready to fall. Carlos found out that porfía with obligation and gratitude are the first steps to the swaying of a woman's will. Diana's pride, her altivez, preceded her inevitable fall.

Love cannot be born from only understanding and reason, but it must be approached through the will. And will can better be swayed by deceit and trickery than by logical argument. Trickery is the essence of this type of a courtship as Carlos becomes a mirror to Diana's actions.

The verbs vencer and rendir, used frequently in this play, showed Carlos as he besieged the fortress of Diana. They also showed the pressure that was being put on her albedrío.

Luis Fernández-Guerra declared that Moreto reached his ultimate talent in this work because of his display of passions, gracefulness, ridiculousness, and even reality:

> Moreto luce la profundedad de su talento analítico y ciencia del mundo, en la descripción y desenvolvimiento de las pasiones; allí la travesura de su ingenio, en imaginar y elegir maravillosos resortes dramáticos; allí por último los inmensos recursos de su descreción

> y gracejo, en la destreza de presentar junto lo sublime y ridículo, que a un tiempo mismo tienen las cosas.[1]

It seemed as if the courtly love was a relationship with just wooing and denying, approaching and evading. It was a sort of gallantry without any obligation which was pleasing because it was free from any further responsibility. It was a sort of game.

Diana took her stand in the game against love. Carlos accused her of going completely against nature and of acting without reason:

> . . . unas iras
> contra el orden natural
> del Amor con quien fabrica
> el mundo a su duración
> alcázares en que viva (I, i, 180-184).

Diana's problem was the problem of whether her duty-free aimlessness should yield to an obligating service on behalf of a greater totality — that of marrying and raising a family. Her existence definitely needed to tend toward a higher aim. A society bound together only by coercive bonds is like a drab prison society, permeated by mutual hate, deprived of any freedom or joy. Diana was like a prisoner who was trying to escape from it and she did not want to let this be known. It seemed as if the love-relationship was

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[1]Jack Horace Parker, Breve historia del teatro español. (Manuales Studium, 6, 1st ed. Mexico: 1957.) p. 83.

absolutely necessary for a long and enjoyable existence of all concerned. It is the natural scheme of victory of the life instinct (love) over the death instinct (hate).

In Diana's game can be seen parts of her personality. It was as if she were saying, "Catch me if you can, but I will not let you." But later, her "rules" changed to, "Please catch me — you are it now!"

In her disdain, Diana used all the techniques available to a woman who is hostile toward a man. But Carlos reacted to them, and he modified his pattern of living so that he could easily defend himself against her attacks.

Diana had devoted her life to study and had formed, as a consequence, a disinclination for men and marriage. She began this reading early in her childhood and had portrayed her scorn to men for many years. Her game with Carlos was to get revenge for his lack of appreciation of her charms by winning his love and then contemptuously rejecting it. If this were truly her hope, it showed that she was not really ready or mature enough to accept another person happily. Her permanent devotion to her books did not go well with sound intellectual reasoning.

She was indeed resisting her natural destiny by rejecting courtship, and it almost seemed as if she were

doomed to a miserable existence because her life was deprived of love. Most agree that no one should be deprived of love without the very best of reasons, and Diana had no "real" reason. Her strong disdainful emotions were probably also bothering her peace of mind and her vitality.

To dispel the coldness of woman, the right atmosphere is needed, and the insight and skill of the right man. Carlos, though of inferior virtue, was just the interesting man who could do this.

He was an engaging young egoist who had everything in the world for the asking and for this reason was attracted only by that which resisted his possession. Fresh from the victories of war, he was induced by his curiosity to enter the tourneys and jousts which the other suitors of the disdainful Diana had initiated in order to win her favour.

At first he felt that her beauty was only modest and that she was almost even lifeless. But when she displayed no interest in the victories he had won, his conceit was pricked, his sense of conquest was stimulated, and of course his passion was aroused. It was even humiliating for him because he prided himself on his rationality.

After his rage at himself for falling hopelessly in love, he clearly visioned and analyzed his own predicament, planned his method of attack, (with the help of Polilla),

and got ready to execute his plans with the energy and precision of a well-trained officer. He was ready for the avenging fury of love which had disturbed his tranquil and free existence.

Carlos was shrewd enough to see that he could never break down the wall of Diana's indifference by humble submission. And as a true hero, he displayed dignity in his actions toward acquiring Diana's love, for the lack of chivalry would violate the rules of fair play in the "game."

Carlos had to pretend that this game was a fairy tale, and with the aid of magic he knew that giants could be slain, treasures discovered, distance annihilated, dragons destroyed, and even fortresses acquired. With his love for Diana, her power of beauty and her charms increased every time he saw her: "Siempre la hallo más hermosa (I, vi, 759)." It was impossible for vileness to come into his heart for the flame of love had entered and had burned out his other thoughts.

He then layed siege to her, trying by every means at his disposal to "incline" her will to the choice that would satisfy her destiny, her ambition, and his hopes. He must have known that if you want a woman to do anything, you can get her to do it by telling her you are definitely against her doing it! In his endeavors, he also showed the

practical aspect of love by trying to teach her an example of her own actions as a result of this experience.

Every gentle lover endures many toils and Carlos was no exception. He was trying not only to possess her being, but to capture the fortress of her mind, and to shatter her hardest diamonds, to melt the coldest ice, in her feminine and hopefully tender heart. This sound pleasureful adventure was the proposed goal of Carlos' very noble heart.

With the help of Polilla, he developed a flimsy web of flirtation, although it was actually flirtation in reverse. Its charm lied in the indefiniteness and uncertainty of the situation, which caused curiosity in Diana's heart.

In one scene, Carlos, perceiving that he had made an impression on the lady's heart, fairly confessed his love, while she, who was not yet entirely subdued, turned around and treated him with her accustomed disdain. But he recovered himself gracefully with an address greater than hers, and protested that his confession was only a part of the pretence agreement which the suitors were executing. The look of alarm in her eyes confirmed the lady's passion.

Apparent indifference to her charms impelled her to overcome that indifference at any cost. It seemed that Diana did not just "fall" in love, but she gradually grew

into love as it grew in her. She feared that gratitude was a step leading to love in her very risky game.

Their love was fostered by their conversations, as Carlos confused her with his feigned indifference and then joked about loving. But both of their actions spoke louder than their words.

The course of true love never runs smoothly. It was necessary for her to express and discuss freely her anger and resentment so she could adjust to his actions. Love was capable of modifying her near hate impulses and even brought them into usefulness. She stepped from simple curiosity, to wounding herself with love, into real love.

Carlos was an intelligent character and it was up to Diana to manage to hold his interest and affection because she, too, was an intellectualist who was clever enough never to give herself completely to him — to almost outwit him in the game.

Their secret love for one another expressed inward desires for fuller knowledge of one another, a yearning for mutual indentification and personality fusion. Their hearts palpitated at the sight of the other, and they could think of nothing else except their beloved.

It has been said that love gets its name (amor) from the word for hook (amus), which actually means "to capture"

or "to be captured." Diana, because she was in love now was captured in the chains of desire, and she also wished to capture Carlos on her "hook." She was a captive of love in her own prison and tried to attract him by her allurement and efforts so that the two could be united. Her free will was turning to love. She was depending upon the principles of magic to help her cease this eternal longing in her heart.

A wise man once said, that we always strive for what is forbidden, and always want that which is denied us. All Diana really wanted was a challenge, and she got it!

She even stooped so low as to tell the lie that she was going to marry the prince of Bearne. The necessity of love compelled her to lie and to use jealousy as her weapon — only to find that her opponent could use the same weapon most effectively when he retorted that he too was going to marry — Cintia!

"Jealous as a Spaniard" is a proverbial simile that finds ample justification in this comedia in the actions of Diana. She exhibited her jealousy much more than did Carlos. This came as such a surprise and it increased her love all the more.

Finally she pleaded guilty to a desperate love, and realized that, being a woman, she had an inescapable obligation to society and to her own nature, to accept the appropriate suitor, to marry him, and to raise a family.

A love experience is freedom at its loftiest and best. Now that Diana was in love, she acted freely, without compulsion or artificial stimulation. She found that to be free means to do what one loves to do. In this sense, love and true freedom are synonymous. The greater the love, the greater the freedom. Thus, Diana found that her love experience was the supreme form of happiness.

The dama "hooked" her man, and even the one whom she loved! The outcome was a love-filled marriage between the beautiful pair.

Moreto used the fairy tale idea common in the Golden Age, with unusual variety and charm. The idea was that of having several suitors come and compete for a princess' favour.

One could not call these "men who love," because all they could actually do was to flirt and play gallantly, or "entertain with amorous talk."

In some ways, love was very hateful because it made the princes love a woman whom they could not obtain, since she did not return love. She had not been wounded by Cupid's arrow — yet. Some say that the most self-frustrating behavior of all is the aggression of women against men. But inside, she was receiving her own self-punishment.

However, she was not so set in her ways with scorn for men that she would not change with a little "unfriendly

persuasion" from Carlos. Throughout the play she was almost like a very slow melting piece of wax which was ready to receive the impress of his seal.

The unsuccessful suitors were paired off with Diana's friends and seemed very happy to take "second best" which in this case was also very good.

Polilla also had his eyes on a girl, Laura, but his thoughts were a little different. He did not exactly believe in love, only in sexual attraction. He was a sceptic and a materialist. His following conversation with Carlos shows how he almost denied reality to secular love:

Polilla: ¿Por qué imaginas
que llaman ciego a quien ama?
Carlos: Porque sus yerros no mira.
Polilla: No tal.
Carlos: Pues ¿por qué está ciego?
Polilla: Porque el que ama al ciego imita.
Carlos: ¿En qué?
Polilla: En cantar la pasión
por calles y por esquinas (I, i, 432-438).

Polilla and Laura had the "same ideas" and therefore both of them wanted to get together:

Laura: Pues tú, caniquí, eres mio.
Pelilla: Sacúdanse todos bien,
que no soy sino Polilla (III, xiii, 2922-2924).

Near the beginning of the play, the fact that Diana was capable of some types of love was evident. She felt a sense of duty toward her father and told him that his obedience was first, even though marriage for her would be just like dying:

Diana: el casarme,
señor, ha de ser lo mesmo
que dar la garganta a un lazo,
y el corazón a un veneno.
Casarme y morir es uno;
mas tu obediencia es primero
que mi vida. Esto asentado,
vega ahora tu decreto.
Conde: Hija, mal has presumido,
que yo casarte no intento,
sino dar satisfacción
a los príncipes, que han hecho
tantos festejos por it,
y el mayor de todos ellos
es pedirte por esposa,
siendo tan digno su aliento,
ya que no de tus favores,
de mis agradecimientos (I, vi, 777-794).

Her bewildered father was caught in the conflict of trying to keep his daughter happy while he tried to please some very deserving prince by giving him the hand of his daughter. Should he press the issue or forget it? Finally he waited several days until the suitors had all tried their best to win her, except, of course, Carlos. Then he let her choose any of the three, and she very willingly chose Carlos.

Polilla, the typically Moretean <u>gracioso</u> was noted for his verbal ingenuity. He stepped into the spotlight with his master and acted as the go-between for opposing forces in the love dual. He was the stage director who in part or in whole directed the destinies of the protagonist. He also served as the ironic commentator on the romantic tendencies of his master.

He not only advised his master on strategy, but arranged certain situations with Diana, knowing every move. He was a skilled chess-player, completely in control of his "men" and he thought it was fun watching their games: "¡Qué gran gusto es ver dos juegos!" (II, ii, 1212)

In one scene, Polilla forced Carlos at the point of a knife, to ignore the beauty of Diana and her friends singing in the garden, when he almost forgot his role of disdainer. Polilla constantly encouraged Carlos to adore the flowers or anything else except Diana, and he feigned interest in the garden: "En toda mi vida he visto más bien compuesto jardín" (II, viii, 1885-1886) and when Diana came to him in a rage he complemented her ivy (maybe poison ivy): "No he visto hiedra más bien enlazada. ¡Qué hermoso verde!" (II, viii, 1902-1904)

Polilla's advice to Carlos showed that he knew the prescription for love, which was supposedly the medicine for the sickness of the world — "give the woman a dose of her own medicine."

Carlos needed his encouragement. The name, Diana, signifies Goddess of the hunt and Carlos had good aim: ". . . tú mates la caza (II, ii, 2071)."

Polilla, who, as a "moth," worked his way into the confidence of the haughty Diana, and as a "doctor of love"

called Caniquí, succeeded in curing the young lady of her disdain toward Carlos. He found the remedy for the love-sickness. His basic analogy of the fig tree showed that he thought that ripeness aided by oportunity was the start of the cure. Even though Diana's vanity made her a prisoner in the trap of love, Polilla's medicine cured all her sorrows.

The false doctor used many Latin phrases. Most of them were drawn from church hymns and reflected clearly Moreto's connection with the church. The Latin phrases were used to promote the comic effect.

A definite friendship and feeling of loyalty can be seen between Diana and her maids of honor. They did not always agree with her haughty ideas on love, however they respected her viewpoint. They could not completely approve of her little game she played with Carlos:

Diana: Cintia, ¿has oído a este necio?
Cintia: Soberbia es.
Diana: ¿No será bueno
enamorar a este loco?
Cintia: Sí; mas hay peligro en eso.
Diana: ¿De qué?
Cintia: Que tú te enamores
si no logras el empeño.
Diana: Ahora eres tú más necia;
pues ¿cómo puede ser eso?
¿No me mueven los rendidos
y ha de arrastrarme el soberbio? (I, viii, 999-1010)

In this speech, she denied the "danger" of her falling in love with this stupid suitor, but her "tone" changed later in the story.

Cintia displayed her loyalty by asking Diana's permission to marry — Carlos. The girls always cooperated with her whims and followed her rules, because she reminded them that they were "lower" than she: "¿Qué es querer? Tú hablas así, o atrevida o sin cuidado; sin duda te has olvidado qué estás delante de mí (I, iv, 635-638)." Misery loves company, but her company was not quite as miserable as she.

Even though Diana confessed that she was not able to love, she did love some inanimate and nonhuman objects. Maybe this was a reflection of her childhood and she was not quite ready to make the switch to "humans."

Some believe that beauty must combine a soft and dainty tenderness with an air of womanly sweetness, without any likeness of a man. But at times her love for her books, her songs of disdain, and her play games "with real men" caused Laura to wonder if Diana was an hermaphrodite! Her dancing, art, and music, constituted play in the sense that they enabled her to live out unsatisfied, instinctual urges in a way not hampered or restricted by society. It has been said that most of the arts and sciences were invented for love's sake. She had been so absorbed in the relative importance of inhuman objects that the expression of love of humans was seriously impaired. It is possible that her love

was a combination, unknown to her, of human and inanimate love with an emphasis on the latter.

Some believe that the origin of all the graceful exercises that give pleasure in the world are ascribed to women, and Diana had not yet realized this.

One of Carlos' plans was to tell her that he was in love — this time with Lady Liberty. This helped him to pretend that he wanted to be free of love, while inwardly he wanted love desperately.

Moreto wrote this drama as if it were a disciplined and coherent art which reflected the ideas y creencias of seventeenth century Spain.

Sainz de Robles wrote about the merits of this work, about its simplicity, unity, psychology and the brilliant picture of characters:

> Merece esta obra la fama enmensa de que goza por la sencillez maravillosa de su argumento, por el buen gusto y la unidad de su conjunto, por la fuerza humana — algo de caricatura — del gracioso Polilla, por encontrarse entreverada sutilmente en ella la profundidad psyicológica y la pintura brillante de los caracteres.[2]

In El desdén con el desdén, with its twenty-five scenes and five shifts of setting, Moreto let the exquisite beauty and the exaltation of love shine throughout the work.

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[2]Loc. cit.

CHAPTER V

CONCLUSIONS

Several critics have calculated that Moreto's moral philosophy of life must have been that the end of existence is the attainment of virtue and that in order for one to attain this virtue, reason must always be superior to emotion.

This philosophy is an honorable code for a teacher who was very temperate and it is not the inspired vision of a high priest. Agustín Moreto's viewpoint constituted a practical outlook which was conducive to noble living. It was the personal code of an individualist, though it was in many regards very conservative.

In the world of the Middle Ages, the modern sentiment of romantic love emerged. This brought out the idealization of the feminine, placing her beyond the reach of men's coarser natures.

In this study, an endeavor has been made to sketch the anatomy of the love themes in the two most famous dramas by Moreto. The writer of this study has enjoyed this experience of dealing with the lives of Moreto's intriguing seventeenth century characters and was surprised to find so many different love themes in these two works. It was as if the

writer were deeply involved in the study and the research has promoted an interest to do more studying about Moreto.

Any study of Agustín Moreto would probably bring to mind the following questions: How did this artist who lived a calm, devoted, and supposedly quiet life, paint such realistic pictures of the extravagances, motives, customs, passions, and vices of the people of his day? How did he know so much about people? How did he know about something emotional without having experienced it? Or did he experience these passions?

As far as the writer can tell, Moreto's worst vice was playing cards. He wrote several metaphors using the language of cards. He also might have danced quite a bit. In El desdén con el desdén his knowledge of dancing was expressed by using the pavana, as a court amusement. Instructions for the dance were even included in La fuerza del natural and Oponerse a las estrellas. His favorite pastime, however, was probably "intellectual gymnastics" or hearing and telling witty jokes of the day.

Some researchers found it not improbable that the poet burned his fingers at the flame of love, and perhaps on more than one occasion. But his interest in love was mostly that of an onlooker who could not explain to himself the inconsistencies of this emotional force.

In learning of love he found a force which curiously enough was often repelled by generosity and attracted by ill-treatment. Love, to him, was a giant in its strength and a child in its whims. It seemed to him as if it cried for the moon. Once in possession of that moon, however, it lost all interest in its possession. It was a force which refused to be barricaded in the author's world of virtue guided by intellect.

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A P P E N D I X

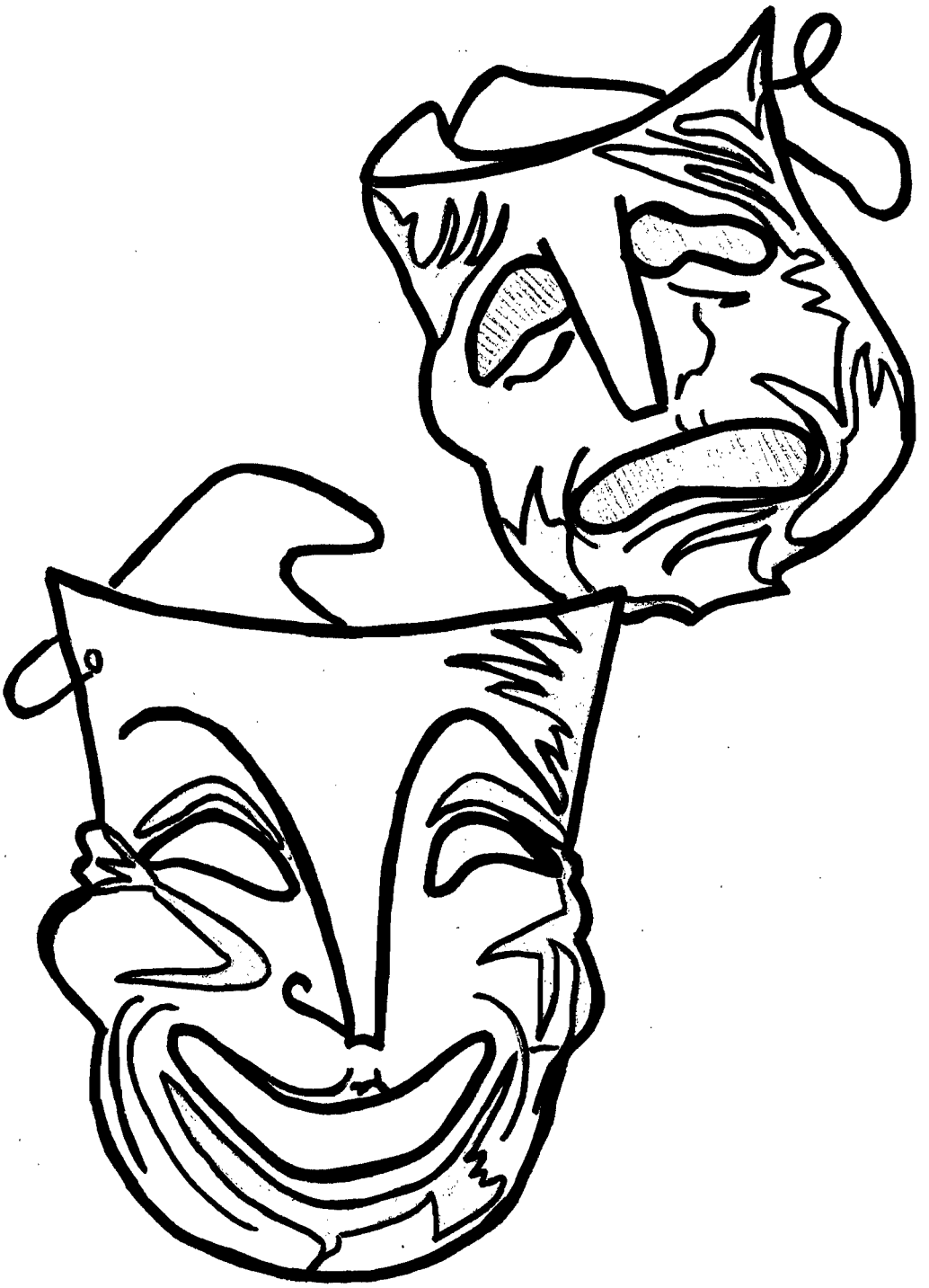

ILLUSTRATION 1

THE DRAMA: TRAGEDY AND COMEDY

EL LINDO DON DIEGO — Comedia

The main plot of El lindo don Diego is: Inés, the daughter of don Tello, loves don Juan, but she has been pledged by her father, for convenience of the family line, to his nephew, the dapper don Diego. The lovers are in despair until the clever Mosquito, servant to don Juan, finds a solution. He suggests that the maid, Beatriz, dress up as a lady of high station, a rich countess, like the real cousin of don Juan. The fop has the belief that all women are in love with him. Of course he believes the same about the countess. "It is only natural."

Diego, convinced that he has captured the heart of the countess, haughtily refuses to marry Inés. Doña Leonor, sister to Inés, and don Mendo, cousin to don Diego, also have been chosen by her father, don Tello, to marry. There is a quarrel between don Mendo and don Juan which nearly results in a duel. The cause of this mix-up is Diego. He has told the others that Leonor is in love with don Juan, which causes jealousy for Inés and for don Mendo. Jealousy leads to misunderstandings.

The gracioso, a quick-witted servant, comes to the aid of his master, don Juan. He encourages don Diego in his resolve to marry Beatriz, the false countess, the cunning lady servant (unbeknownst to him). Don Tello is angered at don Diego's insolence and finally gives Inés to the man who loves her, don Juan.

The play concludes with appropriate justice, by don Diego being deluded into a marriage with a cunning waiting-maid. However, that wedding never takes place, because Beatriz marries Mosquito, don Mendo marries Leonor, and don Tello is happy with his new choice of a son-in-law, don Juan. Finally the unbearable dandy receives what is coming to him — nothing!

ILLUSTRATION 2

THE FOOLISH FOP IS ENCHANTED BY THE "CHARMS" OF THE SERVANT, DISGUISED AS A RICH COUNTESS.

ILLUSTRATION 3

EL LINDO DON DIEGO RECEIVED WHAT HE DESERVED — NOTHING!

EL DESDÉN CON EL DESDÉN — Comedia

This simple and well contrived plot of this drama has as a leading figure, a beautiful, but disdainful princess, Diana. Her father, the count of Barcelona, induces the best of the neighboring princes to come to his court, and engage in tournaments and other knightly sports in order to win her favour. Three suitors come — the prince of Bearne, the count of Fox, and Carlos, the count of Urgel, and they try their best to woo her with sweet flattery and gracious courtship. However, Diana laughs at love and refuses marriage. She feels that all the troubles of the world have arisen from love and she has decided to devote her life to study. She even thinks that marriage for her would be the same as dying. It is as if the suitors are up against a mighty fortress which cannot be defeated.

One clever suitor, Carlos, with the help of his witty friend and gracioso, "lays siege" to her thick wall of icy scorn. At first her charms are not thrilling to him, but before long he finds himself hopelessly in love with her. Since the other magnificent displays of courtship are not prooving successful, he decides to meet her in the spirit of conquest and play her "silly game." He meets her "disdain with disdain" by neglecting her charms and by feigning extreme coldness and indifference. Little by little she becomes curious about this man who says that he cannot love and does not want to be loved. Her vanity and curiosity soon turn into admiration until her altivez comes tumbling down and she falls head over heels in love with him.

Polilla, Carlos' coach, who helps him plan and carry out his line of attack, keeps him posted on the reactions of the heroine. He becomes a false "doctor of love" who pretends to treat and cure her "heart" troubles. He gives suggestions to both Diana and Carlos which almost make Diana the more aggressive of the two. She asks all the suitors and her lady maids to a court dance. Each man is to choose a scarf and he will get to be with the maiden with the corresponding color. Of course it is "rigged" so that Carlos chooses Diana's scarf of Mother-of-pearl. But he leaves the dance early. Later she arranges for Polilla to bring Carlos by the garden where she and her friends were to be singing, but he is too busy pretending to be admiring the beauty of the flowers and other natural glories and he

ignores the music and Diana. Her haughtiness is being diminished while he conceals his deep and faithful passion for her.

As a last resource, she even announces to him that she has changed her mind and is going to be married — to the prince of Bearne. At this, he replies that he too has decided he can love — the "beautiful" Cintia, Diana's cousin! Jealousy evidently increases Diana's love so that she is burning inside. Cintia, even though she was willing to marry Carlos, tells him that Diana loves him. And when it comes time for Diana to choose any one of the three suitors, she unhesitatingly chooses Carlos, who also is happy that he wins the heroine in their game of wit against wit. The two unsuccessful suitors and Polilla are then married to the maids of honor and her cousin. Willful love can overpower scorn.

ILLUSTRATION 4

THE BEAUTIFUL BUT DISDAINFUL PRINCESS

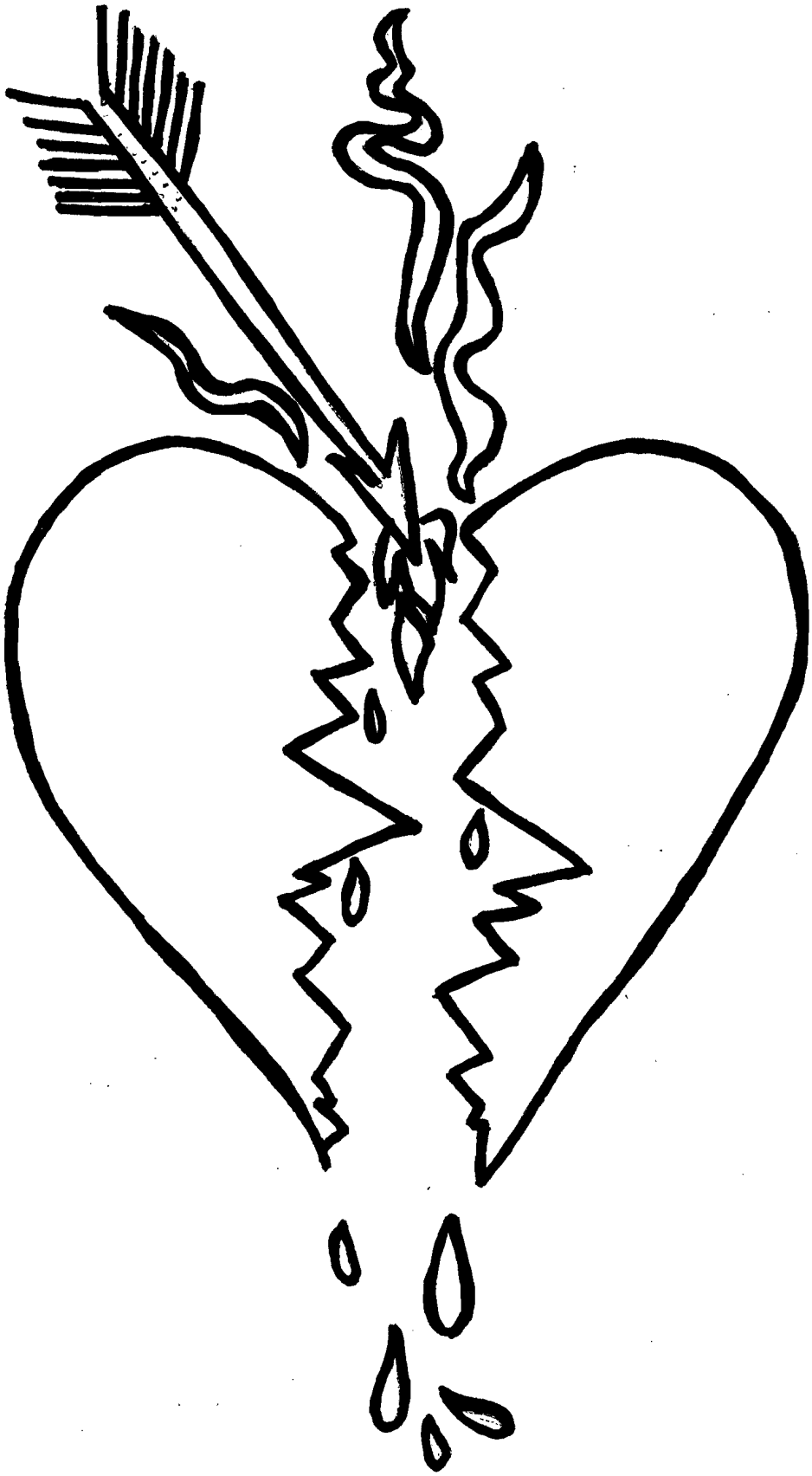

ILLUSTRATION 5

THE FLAME OF LOVE MELTS DIANA'S ICY HEART.

LAS BRUJAS — Entremés

Las brujas, an entremés, is a short and entertaining one-act play. Three robbers, Tringintania, Sarcoso, and Lampadosa, led by the first, a ladrona, sneakily prepared their attack on a frightened village. There had been talk of witches who stole money from the adults and who drank the blood of the children and the robbers decided to take advantage of the situation.

The mayor and his fellow peace-keepers were very disturbed until someone dressed in black presented a plan. Trickery was in the brewing, for the person in black was the leader of the robbers. She told him that she knew someone who lived high on the hill who would help him rid the city of these robbers. All he would have to do was to bring cincuenta ducados to cover the fee for the magician. He felt that it would be worth anything to help his city, so he went.

Tringintania led him right into her biggest robbery, for at the top of the hill were her cohorts, disguised as witches. At first the alcalde was alarmed, but when they told him about the exciting lives they led, their rich palaces, and happy times, he became interested. It was a coincidence that the membership dues to become a witch were only cincuenta ducados. They finally convinced him to become one of them after singing their song:

> Andando de viga en viga
> pasamos el tiempo en fin,
> y haciendo males a todos,
> es el modo de vivir.
> Toca la gaitilla,
> suene el añafil,
> para que, bailando,
> volemos ansí.[1]

They danced in delight after he paid the dues, and as he dreamed of his beautiful flights and adventures with his eyes closed, they disappeared into the night. His friends found him in this curious state, and even the priest could not "drive the devil" out of him. They ran from this crazy man, for now their former mayor was one of the town witches!

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[1]Agustín Moreto y Cabaña, El desdén con el desdén and Entremeses. 2nd ed. (Madrid: Compañía Ibero-Americana de Publicaciones, S.A., 1928) p. 148.

ILLUSTRATION 6

WITTY WITCHES DECEIVE THE MAYOR.

SAN FRANCO DE SENA — Religious Drama

This story tells about the transition of a young adventurous sinner who became a saint and rightous man. The mancebo, Franco, possessed a terrible temper and to him, killing was almost an everyday occurance. One day, he followed a young lady, but found out that she had another suitor following her. He became very jealous and disposed of the competition by stabbing her boyfriend, Aurelio. Franco's elderly father was very unhappy with his wicked son for all of his misdoings and prayed every day for him to become a saint. Franco had high regard for his father, but he felt his wishes were ridiculous.

In the middle of the night, Franco took Lucrecia, the young lady and her very close maid, Lesbia, to a safe hide-out. Upon arrival in Sena, again, he passed by the scene of Aurelio's recent murder where a black cross and a lamp of death were hanging. A voice from within was heard and warned Franco not to "put out the light." He didn't let it bother him too much and went about his way sinning and killing more and more.

Finally one day, while he was gambling at cards, he lost a lot of money and fell upon the floor in a tremor. Only one man would help him, his faithful servant, Dato. Franco felt as if someone had turned out the lights for he could no longer see.

In many ways, the light had just begun to shine, for he became repentent and started to lead a good life. Now he could see without eyes and he wished to help others who had "fallen" into sin. By this time Lucrecia had become the leader of a band of robbers. "Saint Franco," the former scandal of Sena, sent her a guardian angel named Custodio, who encouraged her to follow him. He brought her to the monastery of Carmen where she fell before the cross. Now there were two saintly people who had fought the battle between evil and good, and the good light shone through for both of them.

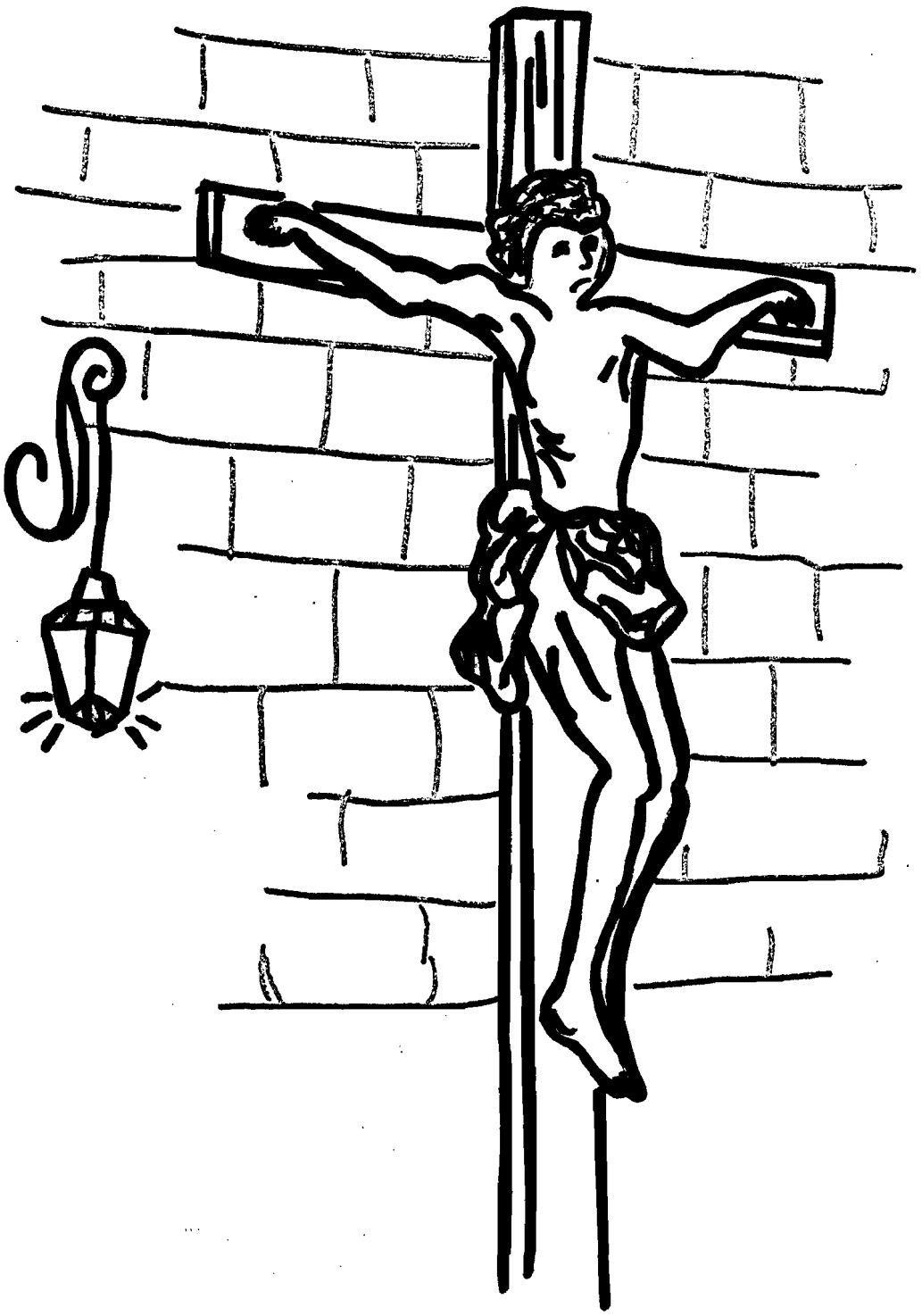

ILLUSTRATION 7

THE LAMP SHONE UPON THE CROSS OF DEATH,
REMINESCENT OF FRANCO'S RECENT MURDER.

NO PUEDE SER GUARDAR UNA MUJER — Comedia

No puede ser, one of Moreto's comedias doctrinales, is sometimes said to be a "brother-sister" type of comedia. It deals with a beautiful girl who is being held "captive" in the home of her brother who is protecting her honor and who is extremely jealous. He has no reason to distrust her and she is old enough to "be out on her own" but he refuses to let her go. A young suitor, don Félix de Toledo, wishes to marry her, but knows that he would not have a chance to overcome her brother who always "locks the gate."

Don Félix and his cousin, Tarugo, the main gracioso in the drama, work together to find a way to win the heart of doña Inés, the "prisoner." Tarugo pretends to be a taylor from India who has come to fit her for a new gown and makes his way into her home. He wins her confidence by showing her a picture of don Félix, whom she already loves. Tarugo, the false indiano, lifts her hopes for a happy and free life and tells her he will be back. When her brother, don Pedro Pacheco, finds the picture, he immediately goes to don Félix's home to reprimand him for being around his sister.

Tarugo has many tricks up his sleeve and his wittiest one is the way he poses as an indiano again, who has just arrived from Spain with a letter of introduction from a marquis in Mexico who is a friend of the brother. He wishes to have lodging in don Pedro's home, and don Pedro is delighted to please him. However, there is a catch to his staying there, he suffers severe pains and has fits and convulsions at the sight of a young and pretty face of a woman, and therefore requests that if there were any women in the household that they could stay somewhere else while he is there. This of course, is just one way of getting doña Inés out of the house. But the jealous brother decides he will keep her out of his sight.

One evening, it was planned that her lover would come through the open garden gate while Tarugo and the brother took a walk in the cool air. He is successful in getting into the garden, but some of the servants see a strange man sneaking from doña Inés' room into Tarugo's room. Then, the crafty Tarugo has to pretend that he had heard this stranger moaning in the garden and that he has rescued him and fixed his wounds after his being beaten by members of a family with whom his family was having a feud.

Finally the identity of this noble galán is known and don Pedro makes up with him, but still cannot see that his sister is good enough for him. The protective brother has found his own brother-in-law, a young man who loves the country and sports and who does not think that the sister will fall in love with him at first sight. While the brother is fetching this young man, the lovers flee with their criados to a lady friend's home. When don Pedro sees the couple in her home, she announces that they are married and that it is rightly so. She can now marry don Pedro, who was too busy before, trying to find a suitable husband for his sister. He finally gives his approval of their marriage, and even allows all the criados to unite in the final wedding scene. The only one left out is the rich galán and his passive attitude showed that he did not really expect to be married now anyway. When love is involved, a bird will fly away the first chance the cage door is left open.

ILLUSTRATION 8

DOÑA INÉS IS A PRISONER IN HER OWN HOME.

EL HAMBRIENTO — Entremés

Three women, after having seen a student rush by to supper, decided to play a joke on him and delay him for his meal. They needed one other person to help them and the nearby street porter or errand boy seemed available. They told him that he was to be paid by the student to whom they would be talking. So one by one they went up to the student. The first one pretended as if she wanted to sell him something and spent a long time with her "sales pitch" and she never told him what she was selling! When he finally escaped her, a second lady with a little child came to him and begged him to read a long letter which would explain who the child was. In his exasperation, he muttered, "This will take at least two days and I'll never get home to eat my supper." The third came up and asked the worn-out question of, "What time is it?" but she asked this because she wanted to set her watch! Before he had time to scold her for her absentmindedness, an old man came along and just "wanted to chat." Soon, a scream was heard and one of the women was coming up to the student, yelling, "Catch that thief!" The mayor came to seize him, but one of the other women came up and said that it was all a mistake and that the thief went the other direction. The esportillero was then supposed to collect some money from the student and divide it among the women, but to their surprise, the two young men were good friends and of course, he wouldn't have taken money from a friend for a foolish prank played by three women who only wanted to make a boy hungrier. Now the three women missed their supper, and some easy money!

ILLUSTRATION 9

THE HUNGRY STUDENT LOST ALL HOPES OF EATING SUPPER.

LA GRAN CASA DE AUSTRIA Y DIVINA MARGARITA — Auto sacramental

This auto sacramental contains a few allegorical personages, but most of them are real beings. There are some highly fantastic scenes and the story takes place in a short period of time.

Hugo, a heretic, is affronted by the devil who wants him to do his "dirty work" so he will gain more power in Austria. The devil has him steal the custodia which contains the consecrated host from the altar of the church and an image of María. The sacristán of the church runs to get help when he hears the noises. Hugo is approached by the three Wise Men and he lies to them and denies his stealing. He is so scared that he sings in Latin to soothe his soul.

The saintly young Margarita, who in Hungary was called La Rosa de Alejandra, is a friend to Hugo. But she does not know that he stole from the church. She becomes sad when she finds that the sacrament can no longer be taken because of the church's loss. Can God be in two places at once?

This is the day of the fiesta or día de Señor San Corpuschristei and there is much gaiety and dancing and singing. But some of the townspeople have gone to the rocky countryside to worship near the ermita. The sacristán has gone there and sees Hugo and the devil bring the stolen objects. Hugo partakes of some bread and the devil knows that if the bread tastes badly that he is his, but if it has a pleasing taste, Hugo will be on God's side. Hugo plunges his knife into the form and blood flows forth to show his sins. He throws the image of María into the river and puts the custodia into the burning ermita.

Soon, the king, Ladislao, some townspeople, and Margarita, dressed as a lady worker, come to a nearby spot. The water has stopped flowing and they see the burning ermita. The king retrieves the image, and Margarita, disguised, finds the custodia. She rejoices because now there can be a holy sacrament and communion. She says that the recovery of these two has shown the strong faith of the Casa de Austria. Now she hopes to be able to find who did this. Hugo feels very sick with the burning of sin in his heart and says that if he could only see Margarita, he would believe in God and could be released from the devil.

The three Wise Men come and light the custodia and Margarita speaks of the four postrimerías, or the last four stages of man, death, judgment, hell, and heaven. Hugo finally sees her, recognizes her purity, and gives himself to God. The devil has lost, and the king proposes to build a beautiful sanctuary for his newly found image.

ILLUSTRATION 10

TITLE PAGE FOR AN "AUTO SACRAMENTALE"